

News from the Feminist Caucus, by Anne Burke

This month, news and events from Candice James, Louise Carson, Magie Dominic, Bernice Lever, Nela Rio; Single Onion Series (Cecelia Frey, Ken Rivard, Chris Wiseman, and myself; then Micheline Maylor and Paul Zits); reviews of *Steeling Effects*, by Jane Byers, *Singing at the Table*, by Elena Johnson, and *Second Growth*, by Fabienne Calvert Filtreau.

<http://www.meetup.com/Holy-Wow-Poets/events/213594192> RE: The Poets and Artists' Extravaganza People

Candice James

Poet Laureate, New Westminster, BC; Past President, Royal City Literary Arts Society

Past President, Federation of BC Writers Member League of Canadian Poets; Member The Writers

Union of Canada

Sent: January 7, 2015 5:30 PM

Subject: The Poets and Artists' Extravaganza

Dear Poets and Artists: Re: The Poets an Artists' Extravaganza The Act Theatre

February 3rd, 2015 6:30 p.m.

Welcome everyone to this Special Event to occur in a month. It is with pleasure that I introduce to you the poets that were selected to date and who the Artists are.

You will notice that we still have a few poets' masterpieces that are awaiting for an Artist to retrieve. Do you know anyone? Contact me a.s.a.p.

So it is with delight that we are orchestrating a beautiful evening presenting an Exhibition and Recital of what will be called Literary Arts Show! Fun for all. If for some reason you the author can not complete this assignment kindly let me know as we only have less than a month to go in preparation.

Many thanks indeed to all the poets and artists that will have a chance to mingle and meet with pleasure. Oh yes and we are pondering upon a veritable success so that we can produce **The Poets and Artists' Extravaganza Anthology for 2015!**

Happy New Year Everyone,

The Holy Wow Poets Canada

<https://www.facebook.com/groups/572226482806372/>

Dear friends,

A quick announcement that my first full-length poetry collection - *A Clearing*, published by Signature Editions, Winnipeg - is available for pre-order on both Amazon and Indigo. (If you do not wish to receive emails of this nature, please indicate in a brief reply.)

Otherwise, I am pleased and amazed to have the book so easily available. It is being released March 31st, 2015 so shipping would follow shortly thereafter.

Best,

Louise Carson

The editor of the NB online magazine *Bread 'n Molasses*, Kellie Underhill, asked readers to list the 10 books that had a profound effect upon them. She posted her own list, and it includes Magie Dominic ~ *The Queen of Peace Room*.

<http://www.breadnmolasses.com/2015/01/15/challenge-what-books-have-inspired-you/>

Big, surprise: from Pandora's Collective of Vancouver area--- they host 1 or more events weekly! Now I came gathering pictures and records from time I was 14 & 15--first poems in school annual to now---showing what I have done outside of my own literary life --- e.g. 8 years of PLR, etc.

Feb. 28, I am getting an award from Peace Poets of Bellingham, WA --- etc. -- Just got a poem in *KEL 2015-- Korean English poetry anthology with international poets*--- 5 or more countries, from NYC. best wishes, Bernice Lever Poet & Editor, Bowen Island, BC.

Pandora's Collective Outreach Society "Promoting The Arts That Inspire The World To Take Notice Of Itself" <http://www.pandorascollective.com>

Press Release: Pandora's Collective Presents "Twisted Poets A Night of Celebration: Bernice Lever" The Cottage Bistro Location: Cottage Bistro, 4468 Main St, Vancouver, BC Time: 7-9:30 pm Hosts: Dennie E. Bolen + Liliya Valis Open Mic for those who would like to say a few brief words about Bernice . On Wednesday February 4th please join us in a celebration of Bernice Lever. This evening will look back at Bernice's writings, life, accomplishments and friendships which she has formed over the years. We come together to acknowledge someone who has been a pillar in the writing community, a mentor to many and a dear friend to most. Let's fill the room with the love she so deserves. There will be cake!!!

Twisted Poets

L I T E R A R Y S A L O N

2nd Wednesday & 4th Thursday of the month, 7-9:30 pm



UPCOMING FEATURES

JAN 14 Phinder Dulai + Nilofar Shidmehr
OPEN MIC SIGN-UP 7-7:30PM

JAN 29 Heather Haley + Leah Horlick
OPEN MIC SIGN-UP 7-7:30PM

FEB 4 *A Night to Celebrate an Exceptional Woman*
Bernice Lever

FEB 26 Ruth Kozak + Rob Taylor
OPEN MIC SIGN-UP 7-7:30PM

MAR 11 Billeh Nickerson + Nikki Reimer
OPEN MIC SIGN-UP 7-7:30PM

MAR 26 George McWhirter + Tina Biello
OPEN MIC SIGN-UP 7-7:30PM

SHARE IN AN EVENING OF LITERARY SURPRISES WHILE WRAPPED IN A
WARM AND ENCOURAGING ENVIRONMENT. CONNECT, READ AND ENJOY.
IN THE SPIRIT OF VANCOUVER, ALL ARE WELCOME.

For information, contact Bonnie Nish at blnish@pandorascollective.com



Pandora's Collective

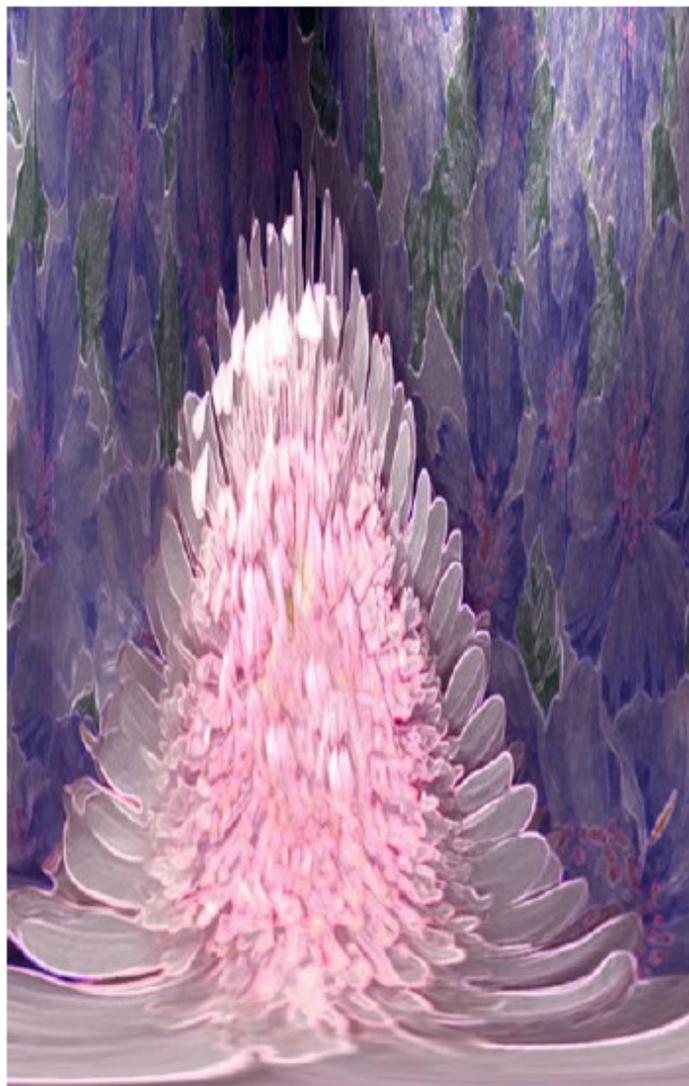
"Promoting the Arts That Inspire the World To Take Notice of Itself"

Cottage Bistro

4468 Main Street - Suggested Donation: \$5

ARTS ASSOCIATE: KYLE HOWIE

www.pandorascollective.com



The Christmas Tree who thought she was a princess.
Visual Metaphor # 4 from *Tus cuentos y los míos*. Nela Rio. (Arte Digital, 2004)

Dear friends, Merry Christmas 2014,
and HAPPY NEW YEAR 2015!!
Best wishes, Nela

Re: Single Onion Lecture -- January 15th -- An Invitation

Hi Anne - Happy New Year! I am so delighted that you are able to be a part of the Single Onion lecture series on the evolution the poetry scene in Calgary. I have copied the press release (below).

As mentioned in the earlier email, I am hoping you can talk for 10 - 12 minutes. To help the audience understand where we've come from, here are some framing questions for your consideration, but please feel free to take your presentation in whatever direction you would like:

Q: When you started editing *Prairie Journal* in 1983, what was the literary scene like in Calgary? In Canada?

Q: What were some of the major influences on Calgary's literary scene? (People, places or mediums)

Q: Reflecting on the the last thirty years, what would you say are the most notable changes in poetry? In the literary community?

Q; What do you think is the future for literary magazines?

Q; What are your hope for the future of Calgary's poetry/literary scene?

Thank you again for participating in this lecture series. Kind regards, Rosemary

SINGLE ONION #119 - MEDIA RELEASE

WHAT: The Single Onion kicks off 2015 with part one of the Lecture Series. This event will feature Rosemary Griebel, Cecilia Frey, Anne Burke, Ken Rivard, and Christopher Wiseman.

WHEN: Thursday, January 15th, at 7:30 p.m.

WHERE: Shelf Life Books, 100-1302 4th Street SW (www.shelflifebooks.ca)

The Rise of Calgary's Poetry Scene: From Academia to Coffee Houses

Although the first poetry book was published in Alberta as early as 1902, Calgary remained relatively isolated from Canada's emerging poetry scene until the 1970s. This program profiles some of Calgary's "pioneer poets" who helped to develop and shape Calgary's poetry renaissance, and explores not only the history but also the living elements that contribute to a diverse, creative literary community.

Participants:

- Anne Burke

- Cecelia Frey
- Ken Rivard
- Christopher Wiseman (Video)

Facilitator:

- Rosemary Griebel

Anne Burke has published poetry, short stories, reviews, interviews, essays, articles, criticism, and bibliography in books, journals, literary magazines, and online. She has served as President of the Writers Guild of Alberta, Vice President of Alberta Cultural Industries Association (ACIA) and Pro Tem President of Alberta Magazine Publishers Association. Anne was awarded the Queen Elizabeth II Golden Jubilee Medal for Service to the Province and People of Alberta.

Cecelia Frey is the author of five collections of poetry, three collections of short stories, and five novels. Her latest novel, *The Long White Sickness*, appeared last year. Her particular interest is prairie literature, what she likes to call “westering the muse.” She lives and works in Calgary where she has long been a member of the writing community.

Ken Rivard is the author of ten published books of poetry, fiction, and children’s literature. His writing has appeared in numerous anthologies, in many regional and national publications, and on the CBC. His books have been finalists for the Writers Guild of Alberta Book Awards and the City Of Calgary W.O. Mitchell Book Prize. He has worked as a juror for both the Alberta and Saskatchewan book awards and has been the Writer-in-Residence for the Calgary Public Library and the Writers Guild of Alberta. In 2005, Ken was nominated for the inaugural Lieutenant Governor of Alberta Arts Awards.

Christopher Wiseman’s poetry, short fiction, reviews and critical writings have been published and broadcast extensively on both sides of the Atlantic. He has published ten collections of poetry. The most recent ones are *36 Cornelian Avenue* (Signal Editions, Véhicule Press, 2008), and *In John Updike’s Room* (The Porcupine’s Quill, 2005). For his writing and his teaching, Wiseman received the Order of Canada. He won two Alberta Film and Literary Arts Poetry Awards, the Writers Guild of Alberta Stephan G. Stephansson Poetry Award, and the W.O. Mitchell City of Calgary Book Prize, as well as an Alberta Achievement Award for Excellence in the literary arts and a University of Calgary Teaching Excellence Award.

Rosemary Griebel is the Special Projects Manager with the Calgary Public Library, where she has worked for 20 years. Her poems have been published on CBC’s radio program *Anthology*, in national journals, in the Calgary Transit’s “Poetry in Motion” series of in-vehicle posters, and in chapbooks by Leaf Press. As well, her poems have won *FreeFall* magazine’s national poetry contest three times. *Yes* (Frontenac House) is Rosemary Griebel’s long-awaited first book, an intimate journey through love and loss, an affirmation of the importance of curiosity, passion and vision.

From: Rosemary Griebel
To: Anne Burke
Subject: Single Onion Lecture -- January 15th -- An Invitation

Hi Anne - A Single Onion lecture series is being developed for 2015 to look at the evolution of the poetry/writing scene in Calgary. I have been asked to host the first session on January 15th which will explore the rise of a poetry/literary scene in Calgary, particularly in the 70s/80s/90s.

Lecture Series:

Where did we come from: Rosemary Griebel - Thursday January 15th, 2015

Where are we: Micheline Maylor – Thursday February 19th, 2015

Where are we going: Paul Zits – Thursday March 19th, 2015

After doing some research on the emergence of the writing scene in Calgary, I hope to feature four local authors:

- you (if your interested and available)
- Chris Wiseman (videotaped interview),
- Cecilia Frey
- Ken Rivard

With thanks,
Rosemary Griebel

Anne Burke: Panelist Paper 15 January, 2015

My background is in Canadian Literature virtually before there was one. For my MA in English Literature I remember my shock at finding how small the shelf on "Can Lit" was. Then the "boom" came.

As a pioneer, I felt this keenly, especially in Alberta, and that anything was possible in these wide open spaces. My poetic line was longer, from imagism to the narrative, and embedded by the landscape.

Q: When you started editing *Prairie Journal* in 1983, what was the literary scene like in Calgary? In Canada?

In Calgary, I was asked why we needed another literary magazine because we already had *Dandelion*. I began publishing *The Prairie Journal* in Calgary in 1983, when I was also researching the local scene as a writer seeking publishers.

Edge Magazine was edited by Henry Beissel at U. of A. (1963-9) when Henry Kreisel was head of the English Department and *Edge* was denounced, as trash and obscene, in the Alberta Legislature. (from my essays, "On *Edge*"). Of course it became a bestseller before its demise.

Ariel at U. of C. is an academic journal much like U.B.C.'s *Canadian Literature* (both only provisionally publishing poems).

Many of the Literaries are operated as collectives, while others are independent.

Dandelion, (1975-2013) was founded by Joan Clarke and Edna Alford, in its various incarnations included more than one "wake", until it was temporarily rekindled with the Writers Guild of Alberta and the University of Calgary English Dept/Creative Writing.

SansCrit was at the U of C English Dept. Then *Secrets from the Orange Couch* (Calgary, Red Deer, and Killam), "a sadly missed publication from Killam AB" which subsequently morphed into *Absinthe* (Calgary) writing from the margins, with Weyman Chan; "It's no *New Yorker* but fun to read" (see: *Threshold, An Anthology of Contemporary Writing from Alberta*, edited by Srdja Pavlovic, "Introduction" by Linda Goyette, "Imaginary Alberta". All these plus the feminist *Other Voices* (Edmonton), were collectives, with *Filling Station* as "an image text manipulator".

In Canada

For me the small press publishing and little magazine traditions are all about poetry and poets. From them I learned more about having the means of production before reading a thesis by poet Louis Dudek at McGill University.

My academic background is in the *Making of Modern Poetry in Canada*, essential articles, edited by Dudek and Michael Gnarowski of *Yes* magazine (one of my Professors who helped found the League of Canadian Poets). Raymond Souster of Contact Press (1952-67) and *Contact Magazine*, (1952-4). Irving Layton was at York University. We were scheduled to read together during the War Measurer's Act in Montreal but cancelled due to military tanks in the streets. The RCMP suspected a book on "Cubism" was really about Cuba, something lost in the translation, which only gave all of us more to write about.

So, I came into the publishing scene from an understanding of the Montreal and Toronto Little Magazines *Preview* (poets P.K. Page, Patrick Anderson) and *First Statement* (which became *Northern Review*) edited by John Sutherland. Our PJ founding editorial advisors were poets Eli Mandel, Fred Cogswell, of *Fiddlehead Magazine & poetry press*, and Robert Kroetsch.

I was at UBC Archives and Special Collections where I studied "The Coast Is Only A Line", Warren Tallman, Robert Creeley and the U.S. Black Mountain Poets. The West Coast TISH magazine (with poets Fred Wah and Daphne Marlatt) was a mimeographed newsletter (1963-5) and *blue ointment* (the title a treatment for venereal disease). The first e-magazine was the online journal *Swift Current* (1984-1990).

I met poets Robert Hilles and Ivonne Trainer. As a result, in the early 1990s, I joined the League of Canadian Poets; this was life-changing and poetry-affirming for me and many others. I was Alberta Regional Rep and contributed to the *Museletter* as a new member;

to the "Feminist Letters", and ultimately became Series Editor of the Living Archives Series of chapbooks, based on the annual panels of The Feminist Caucus. Poets Lorna Crozier and Fred Cogswell were immensely supportive. Cathy Ford, Susan McMaster, Bernice Lever (editor of *Waves*) and many others. I now serve as Membership Chair and am delighted to read new and nearly new poets and their work.

By 1994 I was co-founding Alberta Magazine Publishers Association, an industry advocate, including arts, literary, and cultural magazines. There was funding from the Alberta Arts Foundation, Alberta Culture, and The Alberta Cultural Industries Media Fund. I represented the magazine industry on Alberta Cultural Industries Association. I organized joint launches and invited other Alberta poets to participate in Calgary, Edmonton, Canmore, and elsewhere. For the League I was Alberta rep and organized the annual Rites of Spring fundraisers.

We've come from *Blue Buffalo* (an Alberta-bound offshoot of dANDlion) to *Glass Buffalo*, U. of Lethbridge), *uppercase*, and more, some titles are ephemeral, like *Orange* (no relation to *Orange Couch*).

Q: What were some of the major influences on Calgary's literary scene? (People, places or mediums) Christopher Wiseman at U of C and *Dandelion* Magazine founded by Joan Clarke and Edna Alford (which I indexed). Robert Kroestch has fathered or grandfathered most of us in his familial embrace. Eli Mandel was U of C Canadian Studies Chair for a time. The west was Laurie Ricou's *Vertical Man/Horizontal World: Man and Landscape in Canadian Prairie Fiction* (University of British Columbia Press, 1973). Dick Harrison, *Unnamed Country*. examined prairie fiction as part of that larger "naming" process (University of Alberta Press, 1977).

There were chapbooks published by Disorientation Press by poet and instructor Nicole Marcotic at Red Deer College. Burke Sproxton. Christian Bok. Fred Wah. Writers in Residence at libraries, learning institutions, etc. providing employment and welcoming to newcomers. On line *Blue Skies Poetry* publishing by Dymphny Dronyk, League President and publisher, of The Calgary Project, a Flood Anthology. A watershed was the advent of English Departments and Creative Writing Departments, since UBC with Earle Birney on Chaucer (1000 pages) where English Professors and Writing Instructors were not even on speaking terms. The Great Divide Between Scholars and Creative Authors.

Q: Reflecting on the the last thirty years, what would you say are the most notable changes in poetry? In the literary community?

My sense is that the more we change the more we remain the same.

From "Poetry of the People" Milton Acorn who was overlooked in favour of George Bowering for the Governor General's Award, we seem to have come full circle to the Poet Laureate program nationally and provincially, with Alice Major in Edmonton, Kris Demeanor in Calgary, and now Derek Beaulieu (from *Filling Station*) 2014-2016. Poet

Laureates are on U-Tube. Fred Wah, is former Canadian Parliamentary Poet Laureate 2013.

As explained in the [Parliament of Canada Act](#), the Parliamentary Poet Laureate may:

- write poetry, especially for use in Parliament on important occasions;
- sponsor poetry readings;
- advise the Parliamentary Librarian regarding the Library's collection and acquisitions to enrich its cultural materials; and,
- perform other related duties at the request of the Speaker of the Senate, the Speaker of the House of Commons, or the Parliamentary Librarian.

The term of the Parliamentary Poet Laureate is two years.

In terms of form, probably we are inheritors of the Four Horsemen of the Apocalypse (bp nichol; bill bissett on bongo drums in performance; for "sound" poetry, eschewing ordinary speech, to Spoken Word Poetry, with sherri D wilson, & company, on CDs.

Concrete poems from the Romans and 17th c. are apparent in pattern or picture poems, especially electronic designs online. Rediscovery of traditional sonnets, haiku, tanka, glosas, ghazals and anti-ghazals, palindromes, limericks.

Youth have always been associated with poetry, witness the 1960s and 70s, Leonard Cohen, McGill Poetry Series, still in concert and recognized on CDs. The baby boomers came of age and now approach seniors' status (the "sandwich generation" with parents in their 80s and 90s).

Our venues are: bookstores, pub poems, coffee houses, bars, malls, as well as universities, colleges, writers groups, (local, regional, provincial, national, international.)

Q; What do you think is the future for literary magazines?

A healthy and a happy one, from manuscript folios, monk-like, one-offs; James Reaney's *Alphabet* magazine with litho press, handset letter by letter. Paper punch-outs with gestetners, a stencil duplicator, the first office machine; proofs were paste-ups, with wax corrections, but wax falls off when it cools.

The Prairie Journal was produced with a daisy wheel print-out, using an IBM Selectric typewriter, with a "typeball" to print different fonts in the same document; offset printing, photocomposition, direct and online publishing. We call all of those "platforms" for our readers. (*Filling Station* uses Apps).

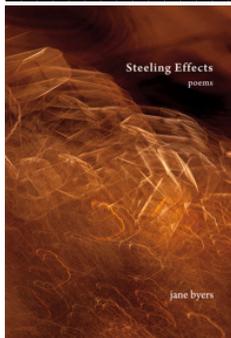
Note: The stencil method used a thin sheet of paper coated with wax (originally [kite](#) paper was used), which was written upon with a special [stylus](#) that left a broken line through the stencil – breaking the paper and removing the wax covering. Ink was forced through the stencil – originally by an [ink roller](#) – and it left its impression on a white

sheet of paper below. This was repeated again and again until sufficient copies were produced. (*Wikipedia*)

Q; What are your hope for the future of Calgary's poetry/literary scene?

More poets are publishing themselves and others online in blogs, e-books, on websites, twitter, facebook, etc. exploring the strengths and weaknesses of social media.

There is still room for publishers to not only print/publish, but nominate others for awards, offer modest payment and a sense of community. Co-op publishing continues for reciprocal benefits and public recognition. Print has been compared with canvass, for word-painting, as an art form in itself.



Review of *Steeling Effects*, poems by Jane Byers (Halfmoon Bay B.C.: Caitlin Press, 2014) 96 pp. paper

The multiple meanings of "steeling" apply here, as a thrusting or cutting weapon, a piece for striking sparks from flint; stiffening, a quality as of mind or spirit, as a verb to overlay point of edge; to cause to resemble in looks or hardness; to fill with resolution or determination. (*Webster's New Collegiate Dictionary*)

The first section "Sac" deals with the awesome journey of birth from an embryo's point of view. In the second section "Lonely, No, Not Lonely" the intimation is echoed by this rejoinder "profoundly alone, always/the deepest times in my life alone." ("Inaugural Flight") Local or community sports, such as football, baseball, pond hockey, lacrosse are potential venues of overcoming the keen sense of isolation, as well as gender-bend-rendering. A few of the poems appeared in *The Canadian Journal of Hockey Literature*. In "The Audacity of Blanche", there are the scrappy, cheap, and "her pauper's wake". (p. 19). "In Intensive Care" envelopes represent an intended exchange, "So, you're a lesbian" and "It's okay, my daughter is too." (p. 33), Some other topics are shoplifting, teenaged sex, sexual orientation kept secret, a new national sport, that is chilling, "One in three women is raped" (in "Rape, Not Lacrosse"). The violence intrudes ("Snowfield") as do the means of transportation, motorbike and side-car, tram, "I ran and fell, ran and fell," but "I couldn't outrun him". (p. 28) A storm at sea ("Squall"). She learns, "it's roots that sustain." (p. 34)

Part three draws on a gloss from "Undiagnosed" (*The Word for Sand*, by Heather Spears (Toronto: Wolsak and Wynn, 1988). These are stillbirths (see: *Wot: on Pregnancy Loss*, in *The Prairie Journal*, No. 12, 1989-90). Empty cribs are plentiful with mythological beings, Pollux, Castor, Gemini, so "This goddess of the night/motherhood won't let go." ("Emptiness in the Night Sky", p. 36) A child's life is snuffed out. A toddler's birth mother. ("Swaddled Hands") A medical diagram preempts rainbows and watercolours. (Pentimento") The basic elements are: a house safe in a storm, primal loss, mothering and post-birth mother. Yet, no moon a betrayal of sorts, the colour red figuratively, cross

cultural “Transracial Adoption Group” and various bio-options play out: insemination, a foster mothering, and email squawk.

In part four “Entitlement Decisions” there are: Chronos and Plautus, Lady Icarus, women who are sexually harassed at the firehall, yet are found wanting (“Drop Shot”). Her vegetarianism remains secret, welfare mothers are oppressed. A coup for a civilian woman remains ironic. She lacks allies on a male team. of millwright duties, discrimination at the workplace. She is a safety rep amid sales guys. (“Blind Spot”). Some shocks occur to labourers, Occupational Health and Safety, Assisted Suicide, and a quadriplegic chair. Bins, curbside, waste, and wily raccoons. In “Vigils” there are layers of the Roman Empire, Victorian streets, 9-1-1 "Twin Towers" collapse, PTSD and rare cancers result in “Memorial” from the penultimate section.

In the fifth section “Fever of Gratitude” (on Bach’s cello) there are signposts for hope (“Wawa Bound”). A fender-bender reveals a missing leg (“Limp”). Middle-aged women (“at Forty”). Mapmakers foretold “The Perils of Cartography”), beyond there dragons be. A commute with a salad, in a foodie’s “Raspberry Pancakes”. Autumn’s apples, knowing trees (“Brief Ceremony”); a wiccan. Pistils and sex exposed. (“Enough”). “Untamed, I will write” (“Skunk Cabbage”), a body’s ritual, a long twilight in the offing for a ninety-year-old woman.

These are workplace poems but so much more, in birth alternatives and diverse families, from birthmothers and foster homes. Byers' paid work was for the City of Toronto and is now at WorkSafeBC with injured workers. She is a vocational rehabilitation consultant and professional ergonomist for workplace design and prevention of injuries. Her unpaid work is more fulfilling, as parent and guardian, with her wife and two children in Nelson, BC.

This is her first collection but there is the hope for many more.

Anne Burke

Review of *Singing At The Table In Iceland* (a working title), by Elena Johnson (Ottawa: Gasperau Press, spring 2015) from unedited typescripts.

In “Field Notes” (see: Robert Kroetsch) she deals with “Alpine Tundra” a series of poems which rely on the documentary, a log book of July 15 – August 2008 situated in the Yukon. “Mountain List” is deceptively simple (haiku), a Methodology in transition, hence “Toward” appended, horizontal world and vertical landscape, (“Tallest Objects”. The “Weather”, in elemental, shifting shapes, the weather as “a cup over the valley”, “Eco-regions”, A “Topographic Map 115 G/1”, transposes the coordinates into words, the state of being “Named on Map” and its opposite “Not Named on Map” (p. 21).

Comparisons are indicated in “Map-Reading, Directions Not Given” in their absence. (p. 22) Similarly, “Toponymy” (the study of place names), their origins, meanings, use and typology (1 : a doctrine of theological types; especially: one holding that things in

Christian belief are prefigured or symbolized by things in the Old Testament. 2 : study of or analysis or classification based on types or categories) and its absence “Research Station, Unmapped”). The acts of mapping broken up and re-patterned with others, images, collectives, the repetition and repurposing of common objects to convey meaning (“Laundry in the Back Country”) There are "hearing" the sky, themes of walking, distance, searching, and onomatopoeia of “ssshhhh” (“Silent For the Dry Season”). The poet ponders what is countable and uncountable (“Time”), as well as the frailty of human estimates, whether two caribou or four? (“Caribou”, p. 25)

She demonstrates effective samples of researcher’s tools and records, blended with the personal, as in a note that “Researchers’ hands too cold to continue. Comparisons and orders of scale are offered, such as vegetation percentage (“Example of an Evening’s Work”, p. 18) On marmots, consider “Creek-Walking”, an eight-line poem with an extended “Marmots: Study” (p. 19). Evaluate her anthropomorphic stance; and a graph “Survival of Juvenile Hoary Marmots” (p. 20) based on an email for a Masters thesis, at University of Alberta. The author notes “I could make this graph more like a poem, rather than pasting in the actual graph”, an acknowledgement which becomes part of the otherwise found poem. There is embedded an observation sheet of ptarmigan (all three species). Three-line drawings, with or without photos, are from a Ph.D. thesis, “as there are no other photos in the book.” (p. 27). The incremental repetition of “Spines”, the act of naming creation, “I’ll call her burgundy, / call her tundra” (“Sighting). There are actual views and those twice-removed in photos. This bears understanding of the term “Edge Effect” as a footprint on the pristine landscape. (Jan Conn, *Edge Effects* (London, On: Brick Books, 2012). “*Edge effect*” is an ecological term that has to do with the effect on an ecosystem of the juxtaposition of contrasting environments.

The second section “Short-stringed Kite of the Underworld” reveals and revels in the archeology or anthropology of the urban (rather than the rural or wilderness) such as inelegant dumpsters. The title poem is about the speaker’s great-aunt’s storytelling. We read italicized Icelandic speech, thus the authenticity of cross-cultures. A prose poem is on Skala, about shadows; a mock apology to a widow, Myrella, for not understanding the decoding of another culture. Thus, echoing a previous laundry poem, now “Grocery Cart”, of a homeless person, the container object speaks volumes. For another allusion to height (see: You’re Six-Foot-Five”). Coined terms are “wind combed” (p. 42); true north an epitaph of collection; Orion, and “an attempt at celestial navigation” (p. 43). Among the feast of delights are a mock tone about a domestic cat; bicycles (blue and a project) about Europeans and “helter-skelter” anarchy; anagrams "surgery", "Uruguay".

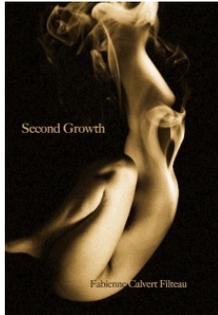
In section three “Hand-Drawn Maps” the poet revisits the topic of mapping, as well as dancing steps one through twelve; “Phenology” (*Phenology* is the study of periodic plant and animal life cycle events and how these are influenced by seasonal and inter-annual variations in climate, as well as habitat factors (such as elevation). or "Phrenology"? the detailed study of the shape and size of the cranium, as a supposed indication of character and mental abilities (appearances can be deceiving). As for feral cats, a man and his journal amass recollections, “because he was trying to keep up” (p. 51). There are emblems and totems on Highway 11, as GPS; appetites, “those branches so high, /so far

from our tongues” (p. 53). Prose poems (“Stories”), “Food will drop from the sky”, on canning peaches (p. 55); an eclipse due to the crowding number of species. “Field Notes – Alpine Tundra” was written and researched during the poet’s time as writer in residence at a research station in the Yukon back country. The series was nominated for the 2010 CBC Literary Awards.

She uses Canadian Forestry Service and Canadian Department of Natural Resources papers and map work for Eco-region names in the alpine tundra poems and the topographic map.

Elena E. Johnson has an agreement with Ottawa's Gaspereau Press for *Singing At The Table In Iceland* (forthcoming in spring 2015). She has some poems in anthologies, literary journals, and magazines funded by the Canada Council, with additional and forthcoming publications in print and online. She edits *Event Magazine*.

Anne Burke



Review of *Second Growth*, by Fabienne Calvert Filteau (Smithers, BC: Creekstone Press, 2014) 112 pp. paper.

On Calvert Filteau, the expressions are much deeper and poignant, even tragic; she uses her experiences with clear-cutting and tree-planting as an inspiration for poetry; this is, surprisingly, her first book, given its mature vision. There are the familiar poetical touchstones, for instance, a device of cataloguing contents of the wilderness she encounters; a musical alliteration, assonance, and (dis)associations (“Prologue”); nature and animals as totems.

The line elongates across the pages, like route markings; the breath pause, the role of language in lyric expression; venues are occasions of contemplation, polished spatial concepts, experiential comparisons: mastectomy amid saskatoon berries, his and her stories.

Furthermore, in a “Prologue”, the extended motif of land acts in concert with our bodies, that is we are more than a mass of rocks and trees, at least that which is embraced. This litany of wilderness and its components offers a catalogue of place and time, an agent of the evolutionary eons.

There is a mirror-image of madonna with child. This mother and daughter cannot communicate with words but are trading spaces in an evocative scene, just as landscape and wildlife appear speechless. (“Mackerel Sky”)

A female of the species (“Cougar”) poised as an epic simile (“A streak through the pine fringe”) meanwhile enters the poet’s dreams, coiled “behind a cottonwood, abandoned car”).

A few lines are heavy with description while others are reduced to their essence. There are work poems, the workaday routine of a predatory animal who is “Patrolling mundane margins”. A sweating toils while replanting the clear-cut land which has been repopulated by wildflowers. (“Arnica”) The images convey the extent of his physical exertion.

A provincial park is replete with pests (“Beetle Kill”) the array of colours, “purple columbine”, “red forest”, “rust-red”, are fashioned into a panoply of delights to both body and soul.

The journaling style accommodates daily observations, in the very moments as these occur, within an ever-expansive context. The form alternating between the narrative, breath-paused nuances, or an economy of robust images, pattern poems, shaped and reshaped, the first-person account unfolds her woman’s words, on bodily functions .

Ironically, the display begins with its absence, “nothing to begin with”, while “the world is once again full/of lies”. The use of inversion “?Why”, reveals and revels in conversion, conversation, streams of consciousness. The observer is exposed to loneliness, without a defence, the inner mirrored by the outer; the land is personified as it: “begins to move”, “hums”, exhales, “rises”.

The poetics entail a decoupage, the fine art of paper-folding, verbal origami. A constant is the central vision of who, what, when, where, why, and how: “the word is” (in “Clearcut A 55901-1”) In particular, this poem is a tour de force which approaches the epic in scale, at least insofar as intention.

A cityscape gives way to woods in several variations: “Grass, grass, grass hectares and hectares of/bunchgrass dry and hardy trees”. The intonation of a “disappearing deer’s whitetail/spring whisper”. A mosquito-free halo is but a crown of thorns and feasting flies. She is “lead-toe heavy and hardly divine”. The exchange and incremental refrain of “Step step bend plant” etc. which reads up and down, as well as side to side, or with abandon as “whywhywhywhystepstep”.

The scansion of lines are at once referential and reverential, whether left, right, or centre-justified. The accomplishment is to scatter the words across the pages, much as the landscape persists in altering consciousness. The images depict “Stumps like gopher heads”, in effect, insinuate what it is not. A perplexing mix of sensory images waxes effective. Even trees “creak”, a solitude-inducing cabin fever, the accumulations of conditional tense, “*should*”, as in “should I yell for salvation” or “be full-/fledged insanity”? Whether taproot or tampon, as a mature woman, she sheds cells. A biological imperative informs her confusion about wild horses and/or thunder. Can she trust her senses which appear to betray her virtual safety. The Dominion of wind, but “the word is”, a biblical allusion, is inclusive of the articulation and the significance, penetrating to the depths of her virtual existence.

She clings to words, whether beach or body, “sun, moon, blood, wind”. (“On Agate Beach”) There is “the soft belly of fear”. This walrus-cow rose up like the goddess Venus from the waves, albeit an ungulate “yelping ululations/of the tide”, something of a great myth. (“Becoming Lovers”) A newborn ungulate (“Appetizers”) is not on the menu. A woman abandons the farmhouse and “like the day/recedes.” (“Hitchhikers”) The shifting terrain is invaded. (“The Sandhill Cranes”) In “Tonguing” the erotic landscape is compelled toward cunnilingus but also an articulation of language in the absence of words. These “queer eye snakes” are not only about “sex sex sex” but “this *is* and *is*.”

A woman’s body is ancient and resembles both tree and moose. (“Slim”) There is a poem about a grizzly which is an aside to “Bear on the Delhi Road”, a poem by Earle Birney which I read while in secondary school. The work retains “glosas” from Birney (in italics) but the subject is reworked to reveal the humans as dancing “slow as tar”. The “glosa” is an early Renaissance form that was developed by poets of the Spanish court in the 14th and 15th centuries. In a “glosa”, tribute is paid to another poet. The opening quatrain, called a *cabeza*, is by another poet, and each of their four lines are imbedded elsewhere in the glosa.

The opening quatrain is followed by four stanzas, each of which is generally ten lines long, that elaborate or “glosses” on the *cabeza* chosen. Each ending line (10th line) of the four following stanzas is taken from the *cabeza*.

The usual rhyme scheme of a glosa is final word rhyming of the 6th, 9th and the borrowed 10th lines. “Glossas” also mean: 1. Anatomy The tongue. 2. Zoology. A tongue-like structure in the labium of an insect.)

The animal is “Buddha” a behemoth of “The scarified earth” (“Grizzly on the Logging Road”). In “Rust” grief co-mingles with corroded teeth. There is a father depicted as “Dad’s sunken” who is separated in space and time from his wife sleeping upstairs. A mother denuded of breasts still relishes life (“Saskatoons”) A she-boat is abandoned and then rediscovered, uncovered. (“Bristol Fashion”) Asia looms (“His()story”). A past-lover addresses the child of her once-beloved, extolling their stories, of her blood, her essence. (“For Wren, Turning Six Months Old”). The inevitable distances arise between child and mother.

The panoply of birth, across eons of times, yokes the immediacy of historical events with the experience of witch hunts, exorcisms, burning at the stake. This scene shifts to a mini-mart with a shock of recognition about “emergency diapers and snacks” in modern-day. A tidal loop occurs during a mother’s labour. (“Before Highway or Flame”) If dawn “cracks” then water can “pucker”, while “years passed.” (“Hot Springs”) A brother disembodies his “life-hewn clothes” (“Leaving Now, My Brother”). A pair of children exchanges bodies, “We were seven. I didn’t see/this coming.” (“Farm Days”)

A father is letting go of his tenacious hold on lilac, life. (“Lilac”) Her Mother tried “to die”. (“The River”) This poem pools, eddies, high and low tides, from catching her first fish (at aged seven). Innocent of the word “suicide” and the evil deeds of experience, she

soon learns about hunters and their prey. The piece is a retrospective and somewhat nostalgic in tone. There are echoes, as in “train in the sky, sky”. With glimpses of her mother’s friend trying to comfort the distraught woman. The words of her mother’s reflections and a precious few from others are italicized for emphasis. These are poignant and inevitably haunting, since she appears to soon forget her rash actions. The poet observes, “Sometimes I find myself caught/in jaw-shocked/loops of memory”, an effective poetic device. The looping mechanism resembles “This loop, the worn/dependable path”, as much as it preserves authentic renderings of distinct events.

Ultimately, the mother “Her back sliced open” due to surgery is rendered as “her stomach/a rotten pharmacy”. This scenario is compared with charcoal being used to preserve her life at a previous time. The sense of loss is palpable and cumulative. The sewers are replete with pus in our drinking water. There are instances of infanticide. Women were bound, tied, clitorised (referencing female circumcisions). Their drowning occurred, hence stones “in pockets/of sunken cotton.” An ersatz will was discovered on the dashboard, proof of her mother’s premeditation and preparation. Our mothers are reduced to “the infant bodies” and the remains hang “between worlds”. Out of body, a stranger passing by acknowledges the emergency. Yet, the mother survives, at least until her dog is too old to walk, so that she can carry the blind, lame animal.

This is a first book for Calvert Filtreau, who graduated from the University of Victoria, in 2011. She graduated from Canterbury High School of the Arts, in 2003. In 1999 she won the League of Canadian Poets Youth Competition and was published in *Vintage 1999* (Vancouver, BC: Ronsdale Press). She participated in the 2012-2013 Banff Centre’s Wired Writing Studio.

Ultimately and appropriately she has dedicated her poems: “To the wild places and those who work tirelessly to protect them.” The poet worked as a tree planter in B.C. She lives in Hazelton, northwest B.C.

Anne Burke