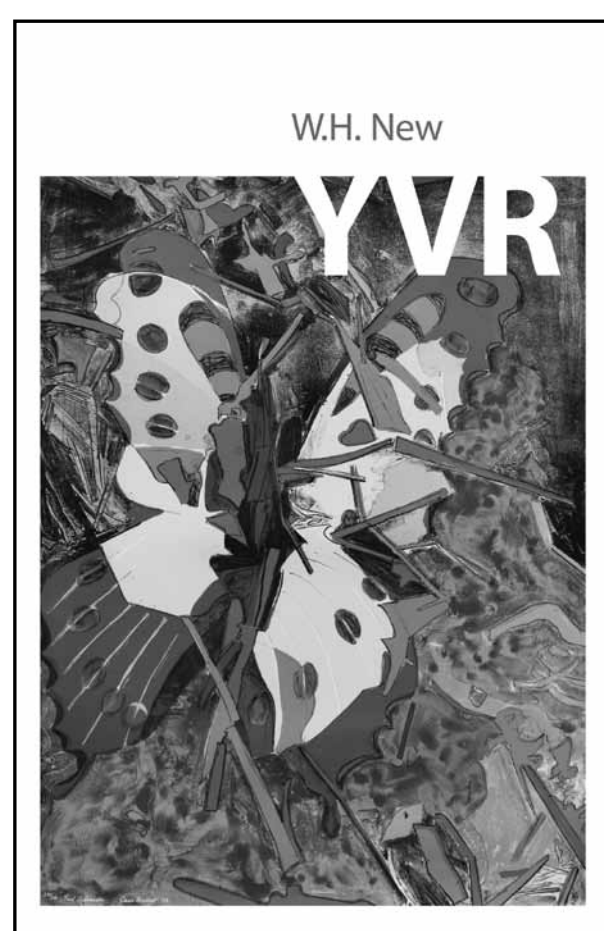


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*YVR* by W.H. New,  
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## Lines

Often I have said *goodbye*,

pulled down the blinds,  
locked the doors,  
left the city to wallow in its rivalries and said  
*not me not me*, embracing  
London Paris Hong Kong San Francisco,  
someone else's anywhere,  
and called it life,

or thrown myself down mountainsides, called  
foxgloves and grizzlies my friends,  
told Rome be damned  
and left.

But here I am.

Singing.

That tug of danger, *home*.

*We're born with gills*, we say to strangers,  
laughing the pared shore, the day long overcast,

walking brash the quaking land, the theatre  
of seagrass:  
trolling wood, fire, anarchy  
and desperation,  
over the sediment, under the rain,  
impulsive,  
insecure.

Sedges grow in the sidewalk cracks.  
The air is salt.  
The river runs rough,  
erosion—

— W.H. New

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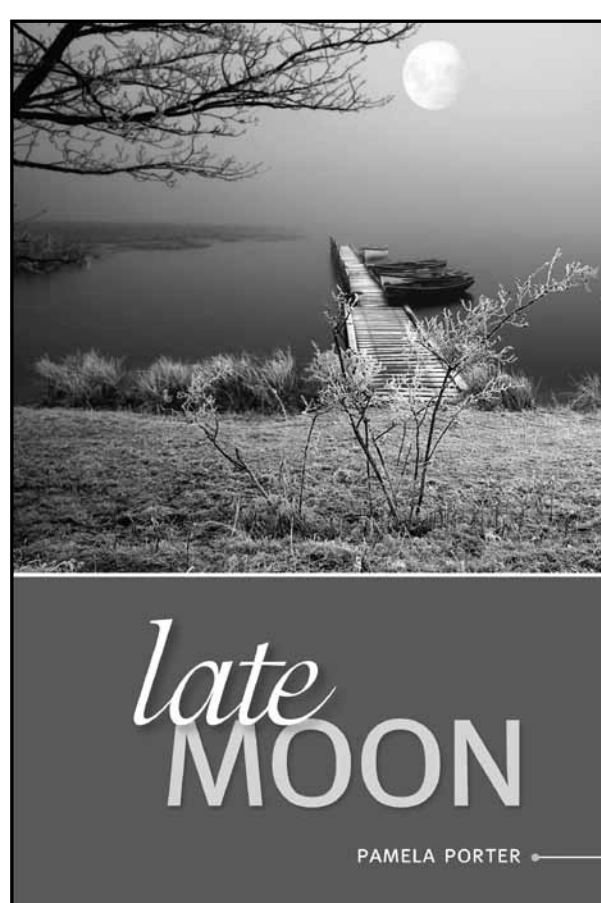


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*Late Moon* by Pamela Porter,  
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## Message for a Time Capsule

Perhaps some of you, coming after, will want to know:  
I lived in the time when we stopped speaking poetry  
and spoke in prose. That was the start.

Believe me: I saw snow so heavy it broke the roof,  
I saw cedars shake their white winter fur.  
And moss was shorter but greener than grass.

On our hill, water still ran wild. None of us could catch it.  
Dandelions. Daisies. Queen Anne's lace. We had them all.  
Even blackberry, prized for its fruit.

There were wars and rumours of wars. The misbegotten words  
rushed past.

How many hummingbirds? I didn't think to count.  
In rain, water flared from their wings.

And once I set foot on a great glacial sheet,  
but mostly kept to common things:  
the clearest blue light beneath the snow,

crystals of ice that grew on windowpanes, rabbits, snails  
that sailed around the house and back. This is what I knew of  
earth,  
and how we were loved, but failed to love enough.

— Pamela Porter

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*Runaway Dreams* by Richard Wagamese,  
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## Powwow

See them dance  
against the slow  
and even movement of the sky  
so that to the eye  
colours shift against  
the grass and the drum  
and the rattle of elk teeth  
the swish of shawl, and the clatter  
of bells on leggings becoming  
the smile on young kids' faces  
and the wistful grins of the old ones  
sitting back in wheelchairs now  
wishing they might dance again  
to join the whirling, swirling, stomping, glee  
of this great wheel of regalia danced  
so that energies might become a blessing  
and a prayer bestowed upon this sacred earth  
where a simple song sung with drums  
sends waves of light across  
the universe to that spiritual place  
where we all began our journeys  
toward this place  
where it all comes together  
like a vision that travels in  
a circle of prayer  
to encircle all who  
come  
here  
now

— Richard Wagamese

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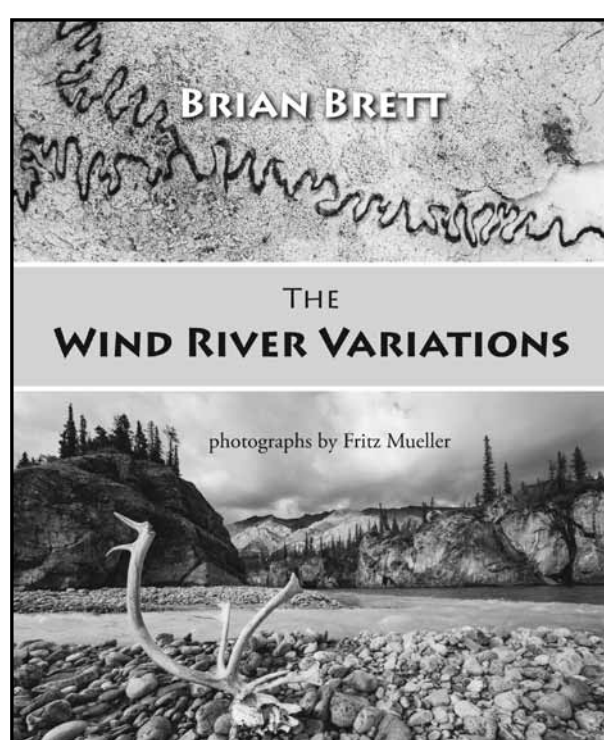
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*The Wind River Variations* by Brian Brett,  
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## Half a Skull In the Grass

This sheep in the grass and reeds  
had a history, had a narrative  
built into its bones – gnawed by scavengers –  
fox and porcupine and mink.  
Only the grass knows the real story.

How many go so anonymously?  
The philosopher at the night lamp  
while the barbarians surged over the ramparts;  
the little girl that fell into the well,  
silently, gone....

Big horned, a ram.

Did he fall defending the flock?

Did he die sleeping in the grass?

Was it a tumour?

Indigestion?

This sheep died in the reeds, and like most history  
he's unwritten.

— Brian Brett

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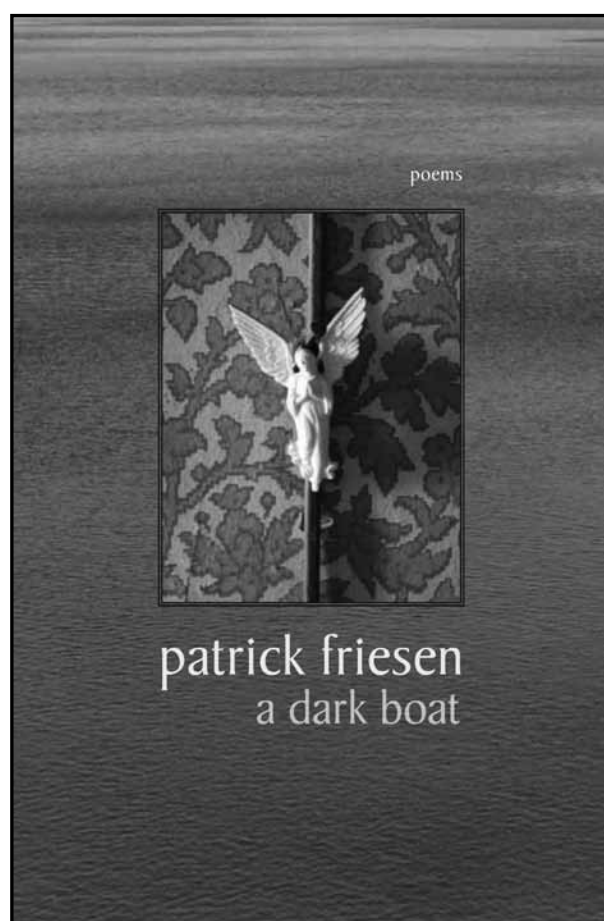


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*a dark boat* by Patrick Friesen,  
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## rua da saudade

who you are  
the one who glances  
passing by

I don't know  
where this street goes  
like many others  
it changes names

bending through  
shade and light  
going nowhere and  
arriving

three women stand  
in an open doorway  
a dog barking  
from some courtyard

jittery I turn around  
in this place where  
someone turned around  
before

you know what I mean?  
walking as if I'll get there

— Patrick Friesen

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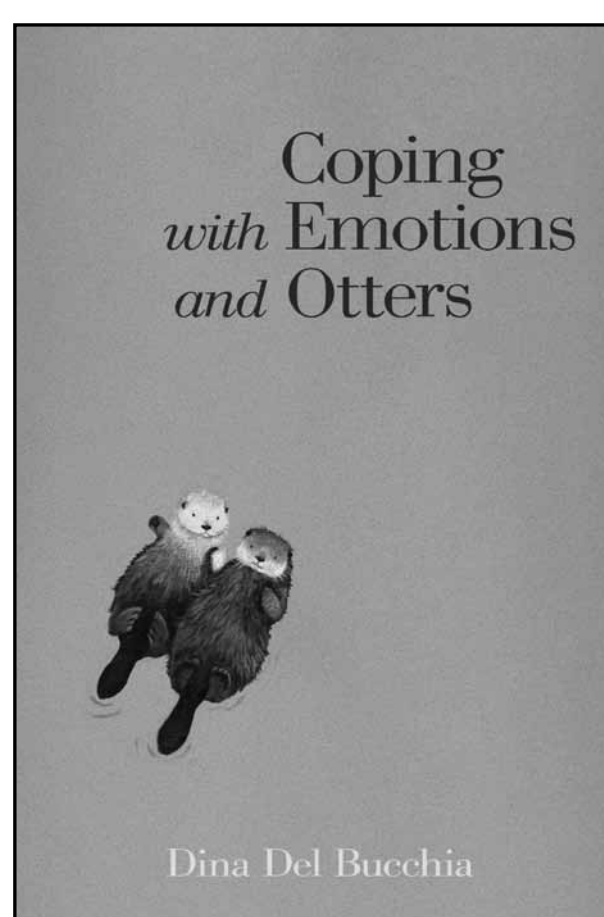


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*Coping with Emotions and Otters* by Dina Del Bucchia,  
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## from “How to Be Ashamed,” Step 6

Talk politics  
with your secret crush,  
catch the glint of uncertainty  
as you mispronounce countries,  
movements, quote publications  
that don't exist. Listen  
to the rebuttal, shake your head,  
agree, then make the same mistakes  
all over again. Watch  
a nervous check of time,  
mutter excuses. Fumble  
for common ground, connectivity.  
It's not that you don't agree,  
just that you're so oblivious  
you can't even change the subject.

— Dina Del Bucchia

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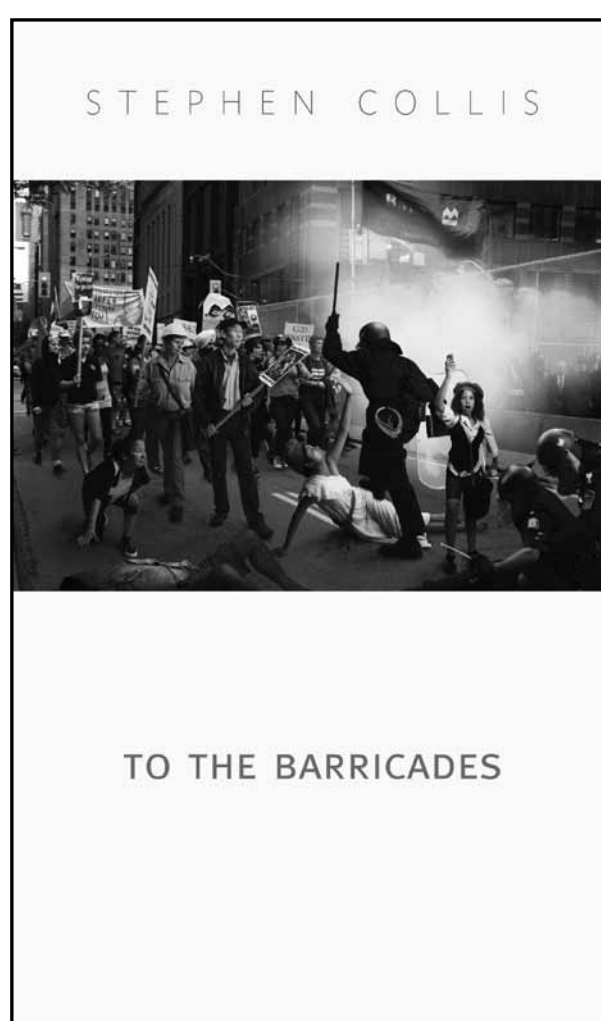


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*To the Barricades* by Stephen Collis,  
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*from Kettle: Vancouver to Toronto [June 2010]*

tweet  
after tweet  
the sweet  
hereafter  
heaves  
anger at  
the devices  
bringing us  
this news  
that flays  
news but  
leaves no  
space for a  
human response  
dumb box  
I kick

— Stephen Collis

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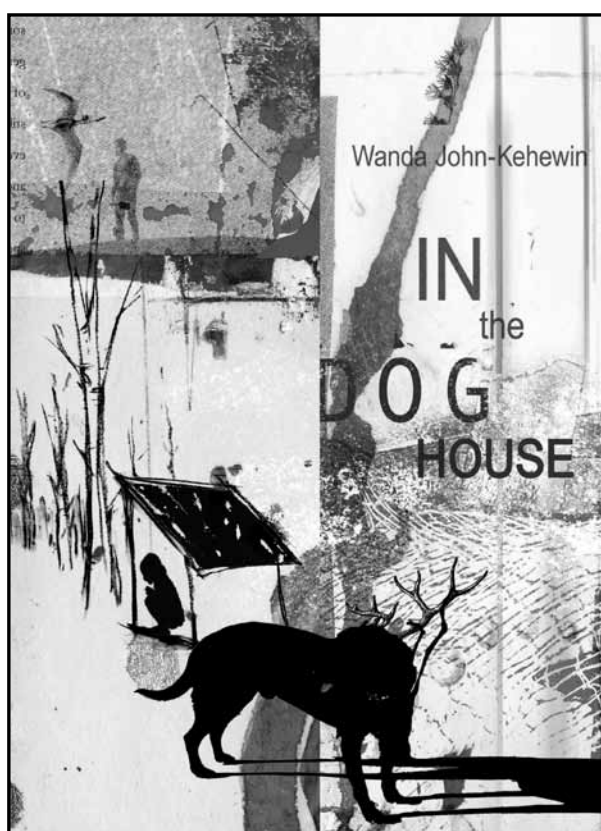
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*In the Dog House* by Wanda John-Kehewin,  
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## Red Warrior Woman

Slow down.  
Take a breath –  
It hasn't even begun.  
I've watched your struggle  
in a world not of your making.  
I've watched your tears fall,  
and make the ground shake.  
I've heard your solitary cries  
desperate for understanding.  
I have felt your suffering vibrate  
on a starless night when you  
want to give up and yet  
you know you are not finished.  
Let go of the past and use it to teach.  
Discover your culture and use it to find ...  
Stop questing for love that is not  
worth a single stone upon the altar  
of the ancestors and souls of the lost.  
Let go of ego and just be ...  
Stop being afraid of judgment.  
Be what you were destined to be.

— Wanda John-Kehewin

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*Rainbow Stage-Manchuria* by Steve Noyes,  
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## *from Rainbow Stage*

Ransom sang about rain and guns,  
The open road and lightning and the sun  
In a smile, long gone, gone-gone.  
Back to BC on a Greyhound, still  
Got a long, long, long. He sang the spaces  
In homes and homes in spaces and  
Buffalo and deer bones, and the grain  
Of summer in syringes. Ransom sang  
Of a shot-to-hell dawn. Of the leaves  
That fell when you weren't looking, were you?  
Gone-gone-ka-chong, gone, gone, and the ache  
Of a Saskatoon kiss, blue like camas,  
In the hot afternoon, and the stink  
Of weed and patchouli.

— Steve Noyes

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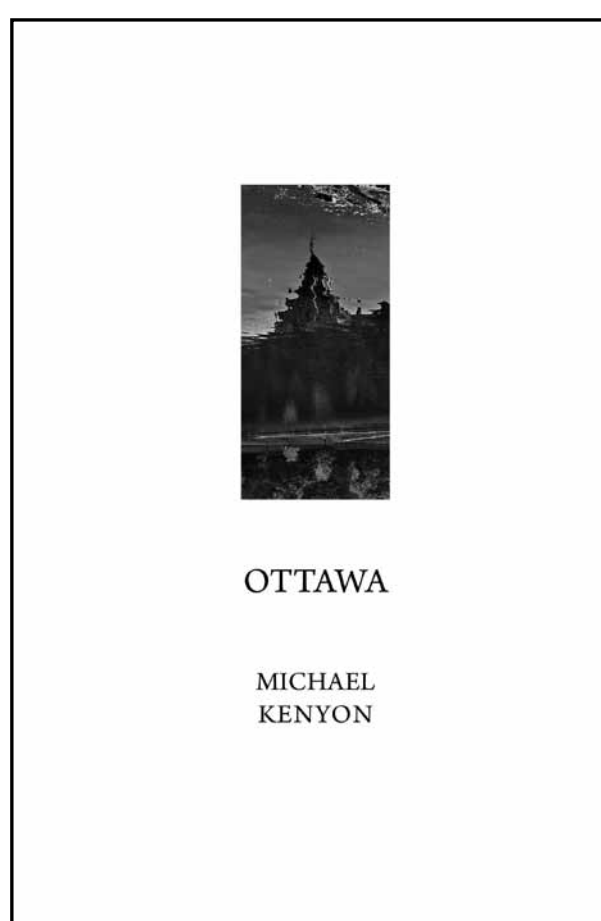


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*Ottawa* by Michael Kenyon,  
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## *from The Barley Mow*

So many children in the spinning wind  
pass round and round and pass again when change  
and change turns the crank handle round again  
with less and less resistance, each spiral  
mashing grain to fine and finer dust till  
we reach the point of no resistance,  
when each instance of gladness in us ends,  
each instance of gladness, shame, and life, ends,  
and the rounds pass, the rounds pass, also friends,  
governors general, prime ministers,  
gulls blown inland by the latest crazed storm,  
wheel immodest, fevered, out of control  
in the spinning wind, so many children.

— Michael Kenyon

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