

THE CAPILANO REVIEW



NOTICE

It is often unmistakable that the song of animals is sufficient unto itself, that it is not intended to serve any purpose or produce any sort of effect. Such songs have aptly been characterized as self-expressions.

They arise from an intrinsic need of the creature to give expression to its being. But self-expression demands a presence, for which it occurs. This presence is the environing world. No creature exists for itself alone; all are in the world, and this means: each one in its own world. Thus the singing creature expresses itself in and for its world.

In expressing itself it becomes happily aware of the world, it cries out and joyfully lays claim to the world. The lark rises to dizzy heights in the column of air that is its world; without other purpose, it sings the song of itself and its world. The language of its own being is at the same time the language of the world's reality. A living knowledge rings in the song.

— 'EASTERN CROW'

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Fred Wah / TWO POEMS
BROTHER THEN BROTHERS

Brother Then brothers
numbers / age
also
 "a matter
of penetration"
the three of us
someday take that on
each of us
older
 than father

NOT SO MUCH ALL OF US DYING

Not so much all of us dying
or nobody else living or even one
one shining master of light
but a procession forth
into I like the movement
in our syntax goes
something like a river Daphne
so its still "how" we do what
and give a punch we hope
words to take off on us
will still be the line all of us
dying to do it that way the best.

NOTES ON CONTRIBUTORS

GARY LEE-NOVA was born in Toronto in 1943. He studied at the Vancouver School of Art and at Coventry College, England. As painter, sculptor and film-maker, he has made major contributions to the excellence of the Vancouver scene, and is one of the most respected younger local artists. He has participated in many exhibitions in Canada and abroad.

ALAN MILLER was born in South London, and emigrated to Vancouver in 1966. He works as a computer consultant at the University of British Columbia and his paid hobby is woodworking of all kinds.

A. S. A. HARRISON is a Toronto writer. With A. A. Bronson she co-authored *Lena*, a pornographic novel (Taurus, 1970). Grove Press put out *Lena* with A. C. McWhortle as author, so A. S. A. Harrison is using that name for the restaurant she'll open in Toronto this spring, with an associate from A Space, Elke Hayden. Meanwhile she has edited *Orgasms* (Coach House Press) and done some unusual writing. Last May she presented "Ada's Desire" and a play in a show at A Space called "Portrait of the Author as a Fat Girl." At The Western Front recently she read *Love Letter*, a *fumetti* of words and visuals. "Art processes life," she says, and is busy with that.

CAROLE ITTER lives and writes in Vancouver and Roberts Creek. Her latest publication is "Ten Sketches" in *Room of One's Own*. She co-authored *Birthday* (Caledonia Writing Series) with Gerry Gilbert. Intermedia published her book *The Log's Log*.

ROBERT G. SHERRIN lives, writes and works in Vancouver. He's Assistant Editor of *Canadian Fiction Magazine*. His first novel, *The Black Box*, will be released by November House early next year.

AUDREY THOMAS is a major Canadian novelist, with five books of fiction out. Talonbooks has recently republished her *Mrs. Blood*. She has contributed frequently to *The Capilano Review*, and was featured in a special section in Issue No. 7. Audrey is currently working on a new novel tentatively titled *Jeu de Dames or Takers*.

JOHN BENTLEY MAYS, originally from Louisiana but now of Toronto, is known to readers of *Open Letter* as a free-lance critic and to frequenters of A Space Gallery as an audio-event poet. He recently participated in an "audiothon" collaboration with Victor Coleman and William Burroughs.

MICHAEL AGRIOS is a Vancouver photographer. The four photographs in this issue, from his series of "Street People," are the first of his portfolio to be published. In the past his prints have been entered in competitions in Vancouver and in exhibitions at Capilano College.

BEVERLEY SIMONS says, "it's a very lonely business writing on the West Coast in a form which does not communicate until there is a whole community who can interpret what you are doing . . . It's frustrating to work in film and theatre and just file the manuscripts away." She is one of the best but most underproduced playwrights in Canada, and is very productive. Best known for her play *Crabdance* (Talonbooks) and minor masterpieces like *Preparing* (*The Capilano Review* No. 6 & Talonbooks), Beverley has just had "the most inspirational year" of her life during which she wrote *Leela Means To Play*. This long and innovative play was featured as a Special Issue of *The Canadian Theatre Review* along with an interview and critiques. Her three major film scripts commissioned by the NFB have yet to be produced. She is currently working in prose.

TONY WESTMAN is a Vancouver photographer whose work is included in the photography collection of the National Gallery of Art in Ottawa. His photographs have been published in *Ovo* (Montreal), *Impressions* (Toronto), and *Image-Nation* (Coach House Press, Toronto). He has exhibited at the National Film Board Gallery (Ottawa, 1971, 1973), Galerie Optika (Montreal, 1972), Gallery of Photography (Vancouver, 1974), the Art Gallery of Ontario (Toronto, 1975), and the Vancouver Art Gallery (1975). In 1973 he received a short term Canada Council grant for photography, and in 1975 received three awards for cinematography, two at the Alberta Film Festival, and one at the 13th International Film Festival at Yorkton. He is currently doing a 25-minute dramatic documentary titled *Salmon People* for the National Film Board.

VICKIE WALKER grew up on a mink ranch in northern Wisconsin. She left home at sixteen and since then has moved constantly, living and studying in many places. She obtained her M.A. degree in 1975 and currently teaches at the University of Calgary.

WESTERN FRONT is an artists' collective that operates out of The Western Front Lodge. The artists live together and co-operate on many projects: arranging poetry readings, video and film entertainments and (in a special circumstance) the MR. PEANUT for MAYOR campaign.

TOBY MACLENNAN was born in Detroit in 1939, and graduated from the Chicago Art Institute with an MFA in 1968. She has lived in Vancouver since 1972 and has taught in the BFA program at the University of British Columbia since 1973. As artist, poet and maker of "sculpture-performance-pieces," Toby contributes her verbal and visual imagination to the scene. Her most recent publications are: *I Walked Out of 2 and Forgot It* (Something Else Press, New York, 1972) and *The Shape of the Stone Was Stone Shaped* (Eternal Network Press, Toronto, 1975).

DUNCAN McNAUGHTON now lives in Bolinas, California, where he continues to edit *Fathar*. The poem in this issue is from his new book, *A Passage of Saint Devil*, which will be published by Talonbooks some time this summer.

SHARON FAWCETT says: "The lines 'ta'wil in *agnosia* / let the light circulate . . . ' came to me as a friend was reading John Scoggan's paper on Olson to me over the phone. That was sometime last winter, when Brett and I were putting *Iron* together. On Easter Sunday I rediscovered these lines in my journal; the rest followed by dictation. Things like this are the real texture of my life. Other strands and threads include teaching English at Capilano College and learning how to play Bach in a singing manner. Generally, teaching and learning to make *passion the source, not the goal*."

GEORGE BOWERING's *Allophanes* is scheduled for publication this summer by Coach House Press. Meanwhile, George is working on a novel called *A Short Sad Book*, all about Canada.

PENNY CHALMER's homeopathic poems in this issue are part of a manuscript titled "Lives of the Poet." Soft Press in Victoria has recently published her book of poems, *tranceform*.

CHRIS DEWDNEY lives in London, Ontario and has two books of poetry out from Coach House: *A Paleozoic Geology of London, Ontario* (1973) and *Fovea Centralis* (1975).

FRED WAH teaches at Selkirk College in Castlegar. His new book, *Pictograms from the Interior of B.C.*, has just been released by Talonbooks (#201-1019 E. Cordova, Vancouver).

PAUL KAHN works as managing editor for *Alcheringa* (Boston) and also edits the mimeo-mag *Bezoar* (Gloucester, Mass.). Truck Press (Box 86, Carrboro, N.C.) is publishing his long poem, *Heart of the World* this year, and his work is featured together with that of David Wilk and John Yau in *Truck* 17. The poems in this issue are from a manuscript called "A Home in the City."

HOPE ANDERSON came west for China and Africa but finds himself still here. Last year, Mondiale Press, Montreal, did *Back Mount*, a book of poems and a play. The poems in this issue come from a manuscript titled "Looking for word big as revolution" and were written with/to the music of jazz violinist Larry Kennis.

JONIS AGEE has a little book, *Aaron's Story*, with hand-coloured illustrations, just out from Truck Press. Her long poem in six sections, *Houses*, is due from the same press early this year.

JOHN PASS has published three books of poetry, *Taking Place* (Talonbooks), *The Kenojuak Prints* (Caledonia Writing Series), and *Port of Entry* (Repository Press). His fourth book, *Love's Confidence* (Caledonia Writing Series) will be appearing soon.

STEPHEN MORRISSEY lives in Montreal, and edits *what is*, a concrete poetry magazine. His first book of poems, *Chinese Tea* (Delta Can Press), will be published this year.

GILBERTO MEZA and CARLOS PROSPERO live in Guadalajara where, in 1973, they were the central members of a group of young Mexican writers gathered around a program sponsored by El Departamento de Bellas Artes del Gobierno del Estado de Jalisco. Although many of the writers have left Guadalajara for other places, Meza and Próspero, who write for a newspaper, continue to work there. Translations of their poems have appeared previously in *The Shore Review* (Milwaukee), *The Iowa Review*, and *The Bitter Oleander* (Syracuse, N.Y.). Próspero won the Juegos Florales poetry prize in 1975 and is publishing his first book, *Es Un Mundo Del Rocio, Sin Embargo*, through the Universidad de Guadalajara. Meza's "Cuentos Nevados" appeared in *Cuadernos de Occidente* and a manuscript of his poems won the 1973 Juegos Florales poetry prize at the Universidad de Guadalajara.

A. FRANK and THERESA MORITZ live in Toronto where Theresa is working on a Ph.D. in Medieval Studies at the University of Toronto. Alberto works as executive and copy-writer in an advertising agency and continues to help edit *The Shore Review*. They share an interest in Spanish, French, and Latin American poetry, and have translated the work of several young Mexican writers as well as a selection of poems by Benjamin Peret (to be published by The Bitter Oleander Press later this year) and a collection of previously untranslated poetry by André Breton.

LARRY EIGNER solos in *Tottel's* #15 (November 1975) with 28 verse pieces. His *My God The Proverbial*, with 40 poems and a prose piece, also came out from L Publications in Kensington, California (34 Franciscan Way) at the end of last year. This year *the music variety*, his twentieth collection to date, appeared in January from Roxbury Poetry Enterprises (362 Waban Avenue, Newton, Massachusetts 02168). A 12-minute tape of Eigner reading 27 poems with varying clarity, accompanied by an English-German booklet of texts, is available from Serendipity, Berkeley.

LESLIE KEYWORTH lives in Vancouver and writes in secret.

BARRY McKINNON edits the Caledonia Writing Series, has published two recent books *Death of a lyric poet* and *I wanted to say something* (both from Caledonia Writing Series, Prince George, 1975), and has come to view many of his poems as speeches.

ELIZABETH HAY lives in Yellowknife where she works for the CBC.

D. J. believes "art is subject only to the infinite — *not names.*"

MAXINE GADD lives and writes in Victoria. Bertrand Lachance of Air Press is re-issuing three of her books — *Guns of the West*, *Hochelaga*, and *Practical Knowledge* — under the title of *Westerns*. A new book with Coach House is also in the offing.

PETER HUSE since 1938 has lived in Gadsby, Botha, Regina, Kinsella, Claresholm, MacLeod, Prince Rupert, Victoria, Trail, Vancouver, Edmonton, San Francisco, Princeton, London, Kalives, Berlin, Montreal, Essaouira, and now with Patty, Tanya, and Jake in North Burnaby where he teaches music at Simon Fraser. Huse has recent work in *Iron II* and *NMFG* (Vancouver), and two chapbooks, *Prairie Poems* and *Maple Leaf Band*, with Caledonia Writing Series (Prince George).

GERRY GILBERT: *Skies* is out (Talonbooks, \$5.50) and he's working on *Grounds*.

BOB ROSE enjoys travelling in Latin America, working with his hands, and the pleasures of articulate speech.

STEPHANIE JUDY free-lances as writer and editor and teaches English part-time at Simon Fraser University. She has published a do-it-yourself manual, *Everything I Know About Cars Would Just About Fill a Book* (Berkeley: Putnam's, 1975) and is presently collecting dreams "for and about artists and writers in this extended community." Send your dreams to Universal Gravity Archives, 4334 Albert Street, Burnaby, B.C.

LEWIS ELLINGHAM has lived in San Francisco since the 50's except for a brief stay in New York in the late 60's where he edited *Magazine*. A friend of Jack Spicer's and Robin Blaser's, he is well-known in the Bay area as an underground poet but is little published. Having lost his poems in a fire, he is presently engaged in re-collecting extant copies from friends. The poems in this issue come from a book called *The Wounded Laurel*, based on his New York experience.

JACK SPICER (1925-1965). *The Collected Books of Jack Spicer* (Black Sparrow Press, 1975), edited by Robin Blaser, appeared recently and just went into a second (corrected) printing. The same publisher will be bringing out in the near future Jack Spicer's play *Troilus*, edited and with an essay titled "Sources" by Robin Blaser. With this play we will have a complete record of what Jack Spicer considered his "dictated" work. Earlier work, 1944-1956, from which period the three poems included here come, will appear in separate volumes, the first of which will be *Jack Spicer's Canon of Early Poems*. These poems were finalized by Jack in 1956; he considered the 42 poems included in the *Canon* those he wished to save. When he left Boston, Jack left these in Robin Blaser's keeping with the mock title *A Pook-Up for Rabbi Blasen* (Sept. 10, 1956, Boston, Masochistic). The Editors of *The Capilano Review* wish to thank Robin Blaser, executor of the Spicer Estate, for permission to print the three poems.

ROBIN BLASER was born in 1925. His most recent books are *Image-Nations 1-12 & The Stadium of the Mirror* (London: Ferry Press, 1974) and *Image-Nations 13-14 &* (Vancouver: Cobblestone Press, 1975). Robin wishes to clarify the order of his essays: "The Practice of Outside," included in *The Collected Books of Jack Spicer*, however much he may believe in the poetic stance there described, was finalized in 1972, and is a scholarly study of Jack Spicer's poetic task. The essay "The Stadium of the Mirror," involving his own poetics, was written in Summer 1973. "The Metaphysics of Light," published in *The Capilano Review* (No. 6, Fall 1974), a section edited by Daphne Marlatt out of a large talk-book to be called *Astonishments*, was composed for his listeners and questioners in Summer 1974. He does not wish to confuse Jack Spicer's poetics with his debt to Jack or with his movement from that work. Dennis Wheeler and Robin Blaser are now working every Saturday on a dialogue-book called *Death Work* — the conversations move into everything, including the conditions of the city, but will be largely based upon their responses to *The Tibetan Book of the Dead*, *The Secret of the Golden Flower*, and Charles Olson's *The Secret of the Black Chrysanthemum*.

ROBERT DUNCAN, native San Francisco poet, has currently in print five books of poetry: *The Years as Catches* (Oyez), *Caesar's Gate* (Sand Dollar Books), *The Opening of the Field* (New Directions), *Roots and Branches* (New Directions), *Bending the Bow* (New Directions), and one book of prose, *Truth and Life of Myth* (Sumac). Work in progress includes a H.D. Book and a collection of poetry, *Ground Work*, to appear in 1984.

bp NICHOL recently published *A Draft of Book IV of The Martyrology* in connection with a reading he recently gave at the University of Alberta at Edmonton (February 20, 1976). Chapter VII of Book III of *The Martyrology* is printed in this issue; other parts of Book III have appeared or will appear in *White Pelican* and *Earth & You*. In 1977 Coach House Press will publish Books III & IV, and will re-issue Books I & II, in a single volume, and thereby "bring the work as a whole more clearly into focus."

GATHIE FALK has spent all of her adult life in Vancouver. Her artistic training proceeded piece-meal until she decided to become an artist in her late thirties. Since 1965, when she began to exhibit in Vancouver and abroad in many group and one-man shows, her reputation has grown to the point where she, like Claude Breeze, is one of the best known and most respected artists in Canada. Many major public and private collections own her works. As an extension of her art-making, she conceives and executes "theatre pieces" that incorporate objects, artworks, slides, taped and live voice, and choreographed performers.

CLAUDE BREEZE was born in 1938 in Nelson, British Columbia. He studied at the University of Saskatchewan under Roy Kiyooka, then moved to Vancouver in 1959. He recently completed an artist-in-residence position at London University, and now chooses to divide his time between London, Ontario and Bowen Island, B.C. He has participated in many one-man and group exhibitions in Canada and abroad; his work can be seen in major public and private collections.

SHEILA WATSON, author of the classic novel *The Double Hook*, was recently featured in a special issue of *Open Letter* (Third Series #1), titled *Sheila Watson A Collection*. It presents a wealth of her previously uncollected writing: short fiction, essays on Wyndham Lewis, Swift and others. When she came to Capilano College last year to read and to talk to some classes, she shared her intelligence and spirit with us generously. Now retired from teaching, Sheila Watson lives in Edmonton and continues to edit *White Pelican*.

JUDY WILLIAMS was born in Vancouver in 1940, but spent most of her young life moving from air force base to air force base all over Canada. She received a B.A. from Carleton University and did some post-graduate work at UBC. She has taught at levels ranging from pre-school to university, and has exhibited in Vancouver (principally in group shows) since 1966. Judy has received several Canada Council grants, and worked as director of an LIP project in 1972. She worked on the Vancouver City Art Project for three years.

DENNIS COOLEY teaches English at St. John's College of the University of Manitoba in Winnipeg. He is completing an extensive dissertation on the poetry of Robert Duncan, from which the piece in this issue is excerpted.

ROLAND BRENER is a sculpture teacher at the University of Victoria. After training under Anthony Caro, Brener taught at St. Martin's School, London. He has been living in British Columbia for three years.

TOD GREENAWAY is a photographer who works part time at the Vancouver Art Gallery. His own creative work is concerned with people, the urban scene and landscape. He is currently working out a series of family portraits of the inhabitants of his Chinatown co-operative condominium.

ROBERT MINDEN is a Canadian photographer now living in Vancouver. Recent work of his includes a collaboration with Daphne Marlatt, *Steveston* (Talonbooks, 1974), a book of photographs and poems, and *Steveston Recollected*, edited by Daphne Marlatt, an Aural History book from The Provincial Archives, Victoria, B.C. He is currently at work on a photographic book about the Doukhobors of British Columbia.

The Capilano Review gives special thanks to SHELLEY ROBERTS and CHRISTINE WALFORD, who, through funds provided by the LIP Program, worked on the magazine this year as Editorial Assistant and Business Manager respectively. Without their consistently fine work the magazine could not have functioned nearly so well, nor could this issue have been so well prepared for the printers. Unfortunately, the LIP funding runs out this summer. We will miss Shelley and Christine badly: we wish them all the best.

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*in this special
double issue*

fiction by

A. S. A. HARRISON
CAROLE ITTER
ROBERT G. SHERRIN
AUDREY THOMAS
JOHN BENTLEY MAYS

a film script by

BEVERLEY SIMONS

*a special
section on*

THE N. E. THING COMPANY

poetry by

GEORGE BOWERING
CHRIS DEWDNEY
BARRY McKINNON
ELIZABETH HAY
D.J.
MAXINE GADD
PETER HUSE
STEPHANIE JUDY
LEWIS ELLINGHAM
JACK SPICER
ROBIN BLASER
ROBERT DUNCAN

visual work by

GARY LEE-NOVA
VICKIE WALKER
TOBY MACLENNAN
CLAUDE BREEZE
JUDY WILLIAMS

interviews with

bp NICHOL
SHEILA WATSON

&

*an essay on
Robert Duncan by*

DENNIS COOLEY
& MORE

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