

CLACKAMAS LITERARY REVIEW

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CLACKAMAS LITERARY REVIEW

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Editor in Chief's Note

Clackamas Literary Review, like every home for literature, is and should be expansive. All writers can find room to stretch out, unpack, laze about, and be comfortable. The table we set has a place for everyone. Two Clackamas Community College students sit next to Oregon's Poet Laureate, and they share a conversation with professors, housewives, lawyers, playwrights, artists, editors, custodians, musicians, rabbis, and more. The words they share allow us all to become more than we were. Their words move us toward something better—something we can all be proud of. We can sit next to the fire they've made and warm ourselves. Stay as long as you want—there's plenty of room.

Dream big,
Ryan Davis
Editor in Chief

Vivarium

Richard King Perkins II

You have a penchant for subdued arrivals
so events are already beginning.

The scrawl of corona expects erasing
sometime in the evening.
She will not be disappointed.

Fallen leaves dampen further,
mute and benumbed,
though their indulgence in abstraction
will not bring them back to life.

The stain of mulberries
renounces a scattering of earth
while rabbits return to the clasp
of their subterranean utopia.

Superstition invents a thousand tales
about this very night
though there is no story here worth telling.

But there is a plot at work,
mastered by spiders
and strange, unseen birds.

Not a fable.....certainly not,
but if you are momentarily distracted
by a pluck upon your web,
you will miss the meaning.

You are not the protagonist.

The world is full of villains

and precious is the insult
of your unlikely dénouement.

Breaking the World Record in the Silent Treatment

Erin Bealmear

Your favorite piece of punctuation was always the ellipsis, a convenient method of omitting the unsaid, it once impregnated the pages of your letters. Now, after years of silence, I often wonder if you've become one, a typographical symbol for a mirage. In my mind, I envision some bizarre literary hybrid, a cross between the *Chicago Manual of Style* and a Kafka novel, in which you transform into your own reticence. I imagine that I will discover you, one day, alone in your dark room, nothing more than a dot, dot, dot, floating against the wall.

Sirenum Scopuli in Terra Australis

Shane Kash

The LC-130 banks sharply to the right. I am on the starboard side of the aircraft and feel like I am lying on my back. A slight nausea washes over me as I have no visual reference. The Air Force crew member holds up three fingers to indicate that we will be landing in three minutes. The fuselage has no windows and no sound dampening qualities. There would be no way to talk to the person next to me if there were anyone else there besides the single National Science Foundation director sent out to make sure everything is in order. After a short time the plane shudders as the skis touch down unseen on the ice runway and begins to slow. The cargo door in the rear opens like the gaping maw of some metal whale. Still in motion, a light up by the crew member changes from red to green and the several tons of cargo, stacked to the ceiling and occupying the rest of the space inside the craft, unexpectedly lurch forward on their slave-pallets and slide out onto the ice. The plane continues as the doors slowly close, and we taxi up to where I get out. Exiting through the aircraft door, I am presented with the absolute height of my life's travels: the Central Transantarctic Mountain Camp, CTAM for short.

Stepping out onto the ice of the glacier that the camp is situated on, I am ushered off of the airstrip past the huge fuel bladders. The fuelies are already at work dragging lines out to the airplane to prepare it for its flight back. The cargo staff is retrieving the slave pallets

from the runway and reloading the craft. Waiting for me is one of my coworkers with whom I am rotating positions with. She shows me the basic layout of the camp and the Quonset style tent that serves as the galley that I will be working in. While being introduced to the three chefs ,whom I will be working for, I am shown what other facilities are located in the camp, including the medical tent, air-ops tent for coordinating the helicopters and bush planes, and the most interesting outhouses I will ever use. Simply put, they are the classic looking outhouses complete with crescent moon on the door but situated over an 80 foot shaft melted directly straight down into the glacier. Finally, I am presented with my housing accommodation: a small red tent, barely large enough to lay diagonal in, dug in and dead-manned¹ into the ice amongst the few dozen other tents in the tent city. It's even smaller than the cramped conditions at McMurdo Station² that I left this morning. Though tiny, it is perfect.

A few minutes later the sound of the LC-130's propellers increase and I watch it lumber down the airstrip. Its mass lifts gently up into the east horizon and leaves me enveloped in the still, loud silence of Antarctica. No sound, no scent, just an amazing cloudless blue sky and intense sunlight reflected off of an unbroken sheet of white in almost all directions.

Situated on the Bowden Neve at an altitude of about 6000 feet, CTAM is “located just north of the mighty Beardmore Glacier, nearly 400 miles from McMurdo” (Rejcek), 84°south latitude, about

1 Dead-manning is the practice of burying the ends of the tent guy lines instead of the classic method of staking them. It ensures greater stability in high wind, a frequent occurrence in Antarctica.

2 McMurdo Station is the largest of the Antarctic research stations and a jump off point for almost all field camps for the United States.

400 miles from the South Pole Station. With a scattering of tents and equipment-laden pallets, the site is tucked into a cirque of the mountain ridge to our south with the vast expanse of the glacier itself extending to the east toward the distant Queen Alexandra Range (Owen 312). It is a camp that is set up about every six to ten years by the National Science Foundation for a multitude of research studies, including geomagnetic analysis and NASA's search for meteorites. The primary purpose, however, is for paleontology. These scientists have been progressively recovering several animals, some 250 million years old, from the surrounding hills for the past 25 years. This is where I will spend the next two weeks as a kitchen assistant. I will spend Christmas 2010 and New Years here this year. I will play kickball on Christmas Eve with some of the foremost scientists in their fields, all while the camps director walks the bases with a bottle of Maker's Mark filling empty cups. I will learn to tell the time in the middle of the night by the position of the sun, which never sets, on my tent wall. Slowly, steadily the cavitations of helicopter blades break the silence as one of the choppers comes back to camp with an inbound team. I am exactly where I want to be.

Back in May that year, while perusing the ads for food service jobs on Craigslist, I came across one that simply read "food service in Antarctica." This location was one that I have always had a deep fascination with, the intrigue was too great, and with my wife's encouragement, I simply had to apply. To my great joy and surprise and two interviews later, I found myself hired for a 5-month deployment for the 2010-11 science season at McMurdo Station in Antarctica and prepared to leave in September. After a long series of medical tests and vaccinations to ensure that I was physically qualified, the day arrived, and off I went.

I was first flown to Denver, the United States Antarctic Program's base of operations, for orientation, and then very quickly back onto a plane bound for Christchurch, New Zealand. In New Zealand, we were outfitted with extreme cold weather gear. As soon as conditions on the ice in Antarctica permitted, I was put back onto a plane for a five hour flight to Pegasus Airfield at McMurdo Station. I was 12,000 miles from my home base, and I was finally able to plant my feet onto the continent of Antarctica and cross it off my lifetime travel list.

At the station, my job was dining attendant. In short, we took care of the galley and dining facility. The chefs made food for the 1,200 personnel; the dining attendants made sure it was available and that everything stayed clean. The work was somewhat repetitive, but the camaraderie made up for it. In talking to one of my managers one afternoon, I learned of this specific field camp and that it was possible to be deployed there from the McMurdo Station. He told me about the dinosaur fossils that scientists were uncovering. I decided then and there that I was going—I had to go! I also learned that there were only three spots available for the position; the selection would be merit based. Well, either I performed better or they all performed worse, but on December 15th, the day after my birthday, I was informed that in two days I would be sent out into the field—truly a dream come true, a chance to go further.

There exists in those of us, for whom travel is as essential as food, water, or air, a fire that needs to be fed. It is a need to see more, to go further, and to experience the authentic. It is one thing to go to a remote Pacific island and stay in a luxury suite, and that's all fine, but it is quite another to see how people live there. Some of us regard tourism as, well, for tourists, and for ourselves, contradictorily,

as something else. When the opportunity presents itself, we that thirst for this experience can hear its siren song and must pursue its call by any means necessary.

Arriving at this field camp, there is no doubt this it is as far from tourism as possible. It is something out of a movie, although for real. I am in a place that so few people know exists, much less will ever go to, that I could fit them all in a movie theater. At this moment, I can rest in the self-satisfaction of having achieved the most exotic locale I may ever experience.

When I started all of this, I could not have possibly dreamed I would have ended up here. McMurdo Station alone, the original goal, would have been enough, but here I am. By simply seizing an opportunity that I knew would never be available again, I ended up much further than I expected. It is much better to live and learn than not and regret it. Despite my detractors, their criticism, and the lists of “reasons not to go,” I’ve forged ahead. My confidence is sky high. My fire is lit. Standing here next to my little tent, glacier glasses on, staring at the Fata Morgana³ on the horizon, I can feel it in my gut. It has all been worth it.

³ Fata Morgana are mirages that occur as a the result of light and temperature refraction. They are somewhat common in Antarctica and can make mountains appear upside down, larger than they actually are, stretched, and in locations they are not.

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Contributors

Erin Bealmear's poetry has been published in *The Cortland Review*, *Painted Bride Quarterly*, *Blip*, *Margie*, *XConnect*, *The Santa Clara Review*, *Opium*, and *Main Street Rag*, among others. She was also awarded a *South Carolina Review* poetry award and was a finalist for the New Issues Poetry Prize.

Kevin Boyle's book, *A Home for Wayward Girls*, was published by New Issues, and his poems have appeared or are forthcoming in *Alaska Quarterly*, *Fourth River*, *Hollins Critic*, *Poetry East*, *Pleiades*, and *Virginia Quarterly Review*. Originally from Philadelphia, Kevin teaches at Elon University in North Carolina.

Noel Conneely has had work in *Coe Review*, *Chelsea*, *Main Street Rag*, *Willow Review*, *Yellow Medicine Review*, and other publications in Ireland, Great Britain and the U.S.A. He has taught Irish in Dunlavin for many years. He is seeking a publisher for a first collection.

Robert Cooperman is the author of 14 poetry collections, most recently *Little Timothy in Heaven* (March Street Press) and *The Lily of the West* (Wind Publications). *In the Colorado Gold Fever Mountains* won the Colorado Book Award in 2000. Cooperman won the Holland Prize from Logan House Books, with *My Shtetl*. His work has appeared in *The Sewanee Review*, *The North American Review*, *California Quarterly*, and previously in *CLR*.

Holly Day is a housewife and mother of two living in Minneapolis, Minnesota, who teaches needlepoint classes in the Minneapolis school district. Her poetry has recently appeared in *The Worcester Review*, *Broken Pencil*, and *Slipstream*, and she is the recipient of the 2011 Sam Ragan Poetry Prize from Barton College. Her most recent published book is *Notenlesen für Dummies Das Pocketbuch*, while her novel, *The Trouble With Clare*, is due out from Hydra Publications in 2013.

Darrell Dela Cruz graduated from San Jose State's MFA Program for Poetry. His works have been published in *Thin Air*, *Third Wednesday*, and *ZAUM*, and will appear forthcoming in *Two-Thirds North*. He tries to analyze a poem a day on his blog <http://retailmfa.blogspot.com/> or rather he acknowledges his misinterpretations of poems for all the internet to read.

Christine DeSimone is a fourth-generation Californian who practices law in San Francisco. Her poems have appeared in *Alaska Quarterly Review*, *Cream City Review*, *Zyzzyva*, and many other journals. Her first full-length collection, *How Long the Night Is*, is forthcoming from LummoX Press in late 2013.

2013 marks **Brian C. Felder's** 44th year on the American poetry scene, a career that has seen 250 of his poems published in 106 different print magazines across the US. This, however, is Felder's first appearance in *CLR* and he couldn't be happier to share his work with a new audience of readers.

Anthony Fife lives in Yellow Springs, Ohio, with his partner, fiction writer Lauren Shows, and their daughter Lucy. Anthony accepted his

B.A. and M.A. in English from Morehead State University and his M.F.A in Poetry from Spalding University. Anthony teaches English at Clark State Community College and Sinclair Community College, and is the founder of the Yellow Springs Reading Series.

James Grabill's recent work has appeared in numerous periodicals such as the *Buddhist Poetry Review* (US), *The Oxonian Review* (UK), *Stand* (UK), *Magma* (UK), *Toronto Quarterly* (CAN), *Harvard Review* (US), *Terrain* (US), *Seneca Review* (US), *Weber*, and others. His books include *An Indigo Scent after the Rain* and *Poem Rising Out of the Earth*. Wordcraft of Oregon will publish his new project of environmental prose poems, *Sea-Level Nerve: Book I* this summer, and *Book II* next summer. He teaches “systems thinking” relative to sustainability.

Carl W. Graham is a custodian at Clackamas Community College where he not only cleans the classrooms but often has the privilege of attending classes in them as well. He loves funny hats, old monster movies, his wife Sharman, and stories that are well told.

Twice-nominated for the Pushcart Prize, **Jonathan Greenhause** was a runner-up in the 2012 *Georgetown Review* Prize and is the author of a chapbook, *Sebastian's Relativity* (Anobium Books). In addition to previously appearing in *CLR*, his poems have been published or are forthcoming in *Hawai'i Pacific Review*, *Midwest Quarterly Review*, *New Delta Review*, *Popshot* (UK), and *Regime* (AUS), among others.

John Grey is an Australian born poet, playwright, musician, and Providence, RI, resident since the late seventies. He works as a financial

systems analyst. He has been published in numerous magazines, including *Weird Tales*, *Christian Science Monitor*, *Agni*, *Poet Lore*, and *Journal Of The American Medical Association*, as well as the horror anthology *What Fears Become*, with work upcoming in *Sanskrit*, *GW Review*, and the *Potomac Review*. John has had plays produced in Los Angeles and off-off Broadway in New York. He was the winner of the Rhysling Award for short genre poetry in 1999.

Patrick Hicks is the author of five poetry collections, most recently *Finding the Gossamer* and *This London*—he is also the editor of *A Harvest of Words*, which was funded by the National Endowment for the Humanities. His work has appeared in some of the most vital literary magazines in America, including *Ploughshares*, *Glimmer Train*, *The Missouri Review*, *Tar River Poetry*, *New Ohio Review*, *Salon*, and many others. He has been nominated seven times for the Pushcart Prize, he has been a finalist for the High Plains Book Award, the Dzanc Books Short Story Collection Competition, and the Gival Press Novel Award. He has earned notable mentions in *Best American Stories* and he has won the *Glimmer Train* Fiction Award, as well as a number of grants, including one from the Bush Artist Foundation. He is the Writer-in-Residence at Augustana College and, during summer months, you'll usually find him in Ireland.

As founding editor of Many Voices Press, **Lowell Jaeger** compiled *Poems Across the Big Sky*, an anthology of Montana poets, and *New Poets of the American West*, an anthology of poets from 11 Western states. His third collection of poems, *Suddenly Out of a Long Sleep* (Arctos Press) was published in 2009 and was a finalist for the Pater-son Award. His fourth collection, *WE*, (Main Street Rag Press) was

published in 2010. He is the recipient of fellowships from the National Endowment for the Arts and the Montana Arts Council and winner of the Grolier Poetry Peace Prize. Most recently Jaeger was awarded the Montana Governor's Humanities Award for his work in promoting thoughtful civic discourse.

William Jolliff serves as professor of English at George Fox University. His chapbook, *Whatever Was Ripe*, won the 1997 Bright Hill Press poetry competition; and his edited collection, *The Poetry of John Greenleaf Whittier: A Readers' Edition*, was published by Friends United Press. Bill has published critical articles and poems in over a hundred periodicals, including *Northwest Review*, *Southern Humanities Review*, *Midwest Quarterly*, *Christianity and Literature*, and *Appalachian Journal*. His most recent chapbook is *Searching for a White Crow* (2009).

Shane Kash is a manufacturing student at Clackamas Community College intending to work in the fast-paced world of CNC machining. He spent a total of five months "on the ice" over the 2010-11 science season at McMurdo Station, Antarctica. Though a native of Michigan, he resides in NE Portland with his wife and one-year-old son.

John P. Kristofco is a professor of English and former dean at the University of Akron. His poetry and short stories have appeared in over a hundred different publications, including *Folio*, *Cimarron Review*, *Poem*, *The Cape Rock*, *Illya's Honey*, *Caveat Lector*, *Small Pond*, *The Aureorean*, *Bitterroot*, *Rattle*, *Iodine*, *The Rockhurst Review*, *The Bryant Literary Review*, and *California Quarterly*. He has published two chapbooks, *A Box of Stones* and *Apparitions*, and has been nominated for the Pushcart Prize five times.

Ted Lardner's work has appeared in *jam*, *Arsenic Lobster*, *The Normal School*, and other journals. Tornado, published in 2008, was the winner of the Wick Poetry Center's chapbook competition. A yoga teacher and professor of English, he lives in Ohio with his family.

Jessica Lilien has work published or forthcoming in *LUMINA Journal*, *Columbia: A Journal of Literature and Art Online*, *Morpheus Tales Magazine*, the anthology *Night Terrors III*, and *TRIVIA: Voices of Feminism*. Her short story "After Saco River" was one of the winners of the LUMINA XII 2013 Fiction Contest, judged by George Saunders. He called it "very strange." She lives in Brooklyn.

T Jay McCollum is a student at Clackamas Community College.

John McKernan, who grew up in Omaha, Nebraska, is now a retired Comma Herder/Phonics Coach after teaching 41 years at Marshall University. He lives, mostly, in West Virginia, where he edits ABZ Press. His most recent book of selected poems is *Resurrection of the Dust*. He has published poems in *The Atlantic Monthly*, *The Paris Review*, *The New Yorker*, *Virginia Quarterly Review*, and many other magazines.

James B. Nicola has had over 300 poems published in periodicals including *CLR* (twice before), *Atlanta Review*, *Tar River*, *Texas Review*, *Lyric*, and *Nimrod*. A Yale grad and stage director by profession, his book *Playing the Audience* won a *Choice Award*. As a poet, he also won the Dana Literary Award and a People's Choice award (from *Storyteller*); was nominated for a Pushcart Prize and a Rhysling Award; and was featured poet at *New Formalist*. His children's musical

Chimes: A Christmas Vaudeville premiered in Fairbanks, Alaska—with Santa Claus in attendance opening night.

Olivia Parkes was born in London and grew up in Southern California. She received a BA with Honors in Art History and Studio Art from Wesleyan University in 2011, and currently lives and works as an artist in Berlin.

Bri'Anne Parkin is a graduate of Clackamas Community College, where she earned her AAOT. She is currently attending Marylhurst University, and will soon finish her BFA. Bri'Anne's love for the fine arts has developed through years of experience and has shown itself through her various works. She has used photography and painting, in particular, as ways in which she can capture the natural beauties of this world that she believes are far too often overlooked. Despite her passion for art, Bri'Anne's heart lies in helping the children she loves so dearly through her work in Uganda, Africa. She plans to combine her artistic skills and training in art therapy counseling to provide long term healing for the orphans of Uganda when she moves there after finishing her degree.

Richard King Perkins II is a state-sponsored advocate for residents in long-term care facilities. He has a wife, Vickie, and a daughter, Sage. He is a three-time Pushcart nominee whose work has appeared in hundreds of publications including *Poetry Salzburg Review*, *Bluestem*, *Sheepshead Review*, *Sierra Nevada Review*, *Two Thirds North*, *The Red Cedar Review*, and *The William and Mary Review*. He has poems forthcoming in *Broad River Review*, *Emrys Journal*, *December Magazine*, and *The Louisiana Review*.

Paulann Petersen was a Stegner Fellow at Stanford and—in addition to having appeared in *CLR*—her work has been in *Poetry*, *The New Republic*, *Prairie Schooner*, *Poetry Northwest*, *Yellow Silk*, and *Willow Springs*. Paulann is currently Oregon Poet Laureate, and her most recent book of poems is *The Voluptuary*, from Lost Horse Press.

Michael D. Riley's most recent book, *Players*, a collection of narrative and character-driven poems, appeared in 2008. *Green Hills: Memoir Poems* has been accepted by Finishing Line Press. He has poems in two recent anthologies, *Irish American Poetry From the Eighteenth Century to the Present* and *Blood to Remember: American Poets on the Holocaust*. His poems have appeared in many periodicals, including *Poetry*, *Poetry Ireland Review*, *South Carolina Review*, *Cumberland Poetry Review*, *The Fiddlehead*, *Arizona Quarterly*, and *Southern Humanities Review*. He is Emeritus Professor of English from Penn State University and lives in Lancaster, PA.

Matt Schumacher, hard-working part-time English instructor at CCC, has published two collections of poetry, *Spilling the Moon* and *The Fire Diaries*, and serves as poetry editor for the New Fabulist journal, *Phantom Drift*. His poems have appeared recently in *Green Mountains Review's 25th Anniversary Issue*, *The Fiddlehead*, and *The Oregonian*.

Ire'ne Lara Silva lives in Austin, TX, and is the author of *Furia* (poetry, Mouthfeel Press, 2010) which received an Honorable Mention for the 2011 International Latino Book Award and *Flesh to Bone* (short stories, Aunt Lute Books, 2013) which won this year's Premio Aztlan, placed 2nd for the 2014 NACCS Tejas Foco Award for Fiction, and

has been shortlisted for Foreward Review's Book of the Year Award in Multicultural Fiction. Ire'ne was the Fiction Finalist for AROHO's 2013 Gift of Freedom Award, the 2008 recipient of the Gloria Anzaldua Milagro Award, a Macondo Workshop member, and a CantoMundo Inaugural Fellow. She and Moises S. L. Lara are currently co-coordinators for the Flor De Nopal Literary Festival.

Jeanine Stevens was raised in Indiana and has graduate degrees in Anthropology and Education. Her work has or will appear in *Tipton Poetry Review*, *Poesy*, *Alehouse*, *The North Dakota Review*, *Pearl*, *Verse Wisconsin*, *Evansville Review*, *Westwind*, and *Poet Lore* among others. Cherry Grove Collections published her first book, *Sailing on Milkweed* in 2012, and her latest chapbook, *Women in Cafés*, was released by Finishing Line Press. She is the recipient of poetry prizes from the Bay Area Poets Coalition, Mendocino Coast Writer's Conference, Stockton Arts Commission, and Ekphrasis. Jeanine is a member of the Squaw Valley Community of Writers.

Upon earning her MFA from the University of New Hampshire, **Sarah Stickney** received a Fulbright Grant for the translation of poetry in Bologna, Italy. Her collaboration with translator Diana Thow on the selected work of Italian poet Elisa Biagini was published by Chelsea Editions under the title *The Guest in the Wood* in October 2013. Her own poems have appeared or are forthcoming in publications such as *Rhino*, *The Portland Review*, and *Cold Mountain Review*, among others. She teaches at St. John's College in Annapolis, MD.

Jane Stuart writes poetry, working now on cinquains and tanka, in Kentucky. Her work has appeared in *Shemom*, *Edizioni Universum's*

International Poetry, Aasra, Pegasus, Write On!! Poetry Magazine, AWEN (England), and Harp-Strings Poetry Journal.

Nicole Taylor has many hopeful projects, a variety of styles, and a wide range of subjects. She is an artist, a hiker, a poetry notetaker, a sketcher, a volunteer, and a dancer, formerly in Salem, Oregon's, DanceAbility. Her work has been accepted by *A Handful of Stones, Four and Twenty Journal, Boneshaker: A Bicycling Almanac, Camel Saloon, Denali Literary Journal, Groundwaters Magazine, Pemmi-can, Queen Bee Collective*—a Eugene, Oregon online nature journal, *Red Fez, Tiger's Eye*, and many others. She blogs at apoetessanthology.blogspot.com/ and facebook.com/ntaylortoo.

John Walser is an associate professor of English at Marian University in Fond du Lac, Wisconsin, where he teaches a wide variety of courses in literature, composition, and creative writing. He holds a doctorate in English and Creative Writing from the University of Wisconsin-Milwaukee. In 2004, along with four other poets from Fond du Lac, he co-founded the Foot of the Lake Poetry Collective, an organization that sponsors monthly poetry readings, conducts occasional workshops, and provides other opportunities to share poetry. His works has appeared or is forthcoming in a number of journals, including *Barrow Street, Nimrod, The Evansville Review, The Baltimore Review, The Monongahela Review, Verse Wisconsin* and *The Packinghouse Review*. He is currently working on three manuscripts of poems.

Leesha White has been a lover of the written word since childhood. She has a passion for the whimsy of the old writers and a love for

teaching it. She lives in Clackamas, Oregon. Her hobbies include hiking, camping, fishing, and a never ceasing pursuit of the ultimate story.

John Sibley Williams is the author of *Controlled Hallucinations* (forthcoming, FutureCycle Press) and six poetry chapbooks, as well as the editor of the forthcoming *Motionless from the Iron Bridge: A Northwest Bridge Poem Anthology*. He is the winner of the HEART Poetry Award, and finalist for the Pushcart, Rumi, and The Pinch Poetry Prizes. John serves as editor of *The Inflectionist Review*, co-director of the Walt Whitman 150 project, and Marketing Director at Inkwater Press. He holds an MFA in Creative Writing and MA in Book Publishing. A few previous publishing credits include: *Third Coast*, *Inkwell*, *Bryant Literary Review*, *Cream City Review*, *The Chaffin Journal*, *The Evansville Review*, *RHINO*, and various anthologies. He lives in Portland, Oregon.

K. A. Wisniewski is the author of two artist books and editor of the anthology *The Comedy of Dave Chappelle: Critical Essays*. His creative work has most recently appeared in *basalt*, *The Chariton Review*, *MAYDAY Magazine*, *The Chiron Review*, *Bluestem*, *Third Wednesday*, and *CAIRN*. He is currently a Ph.D. candidate in Language, Literacy and Culture at the University of Maryland, Baltimore County.

Jeffrey Zable is a teacher and percussionist who plays Afro-Cuban folkloric music for dance classes and Rumbas around the San Francisco Bay Area. He's published five chapbooks including *Zable's Fables* with an introduction by the late great Beat poet Harold Norse. Present or upcoming work in *Toad Suck Review*, *Clarion*, *Serving House Journal*, *Talking River*, *Skidrow Penthouse*, *The Alarmist*, *Edge*, *Futures Trading*, *Owen Wister Review*, and many others.

Contributors

Elana Zaiman is a rabbi, chaplain, and writer of essays, nonfictions, fictions, and articles. Her publications in literary journals include: *The Gettysburg Review*, *The Sun*, *Post Road*, *The Dalhousie Review*, *American Letters & Commentary*, *The Raven Chronicles*, *Under The Sun*, *The Beloit Fiction Journal*, *Pilgrimage*, and others.

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