



Chaparral updrafts

from the
California Federation
of Chaparral Poets, Inc.

serving California poets for over 65 years

Volume 67, No. 3 • April-May, 2006

President
James Shuman, PSJ

First Vice President
David Lapierre, PCR

Second Vice President
Katharine Wilson, RF

Third Vice President
Dan Saucedo, Tw

Fourth Vice President
Donna Honeycutt, AP

Treasurer
Roberta Bearden, PSJ

Recording Secretary
Lee Collins, Tw

Corresponding Secretary
Dorothy Marshall, Tw

Members-at-Large Chair
Frances Yordan, FG

Monthly Contest Chair
Cleo Griffith, PSJ

Convention Chair, 2006
David Lapierre, PCR

Convention Program Chair
Dan Saucedo, Tw

Annual Contest Chair
Lisabeth Shuman, PSJ

Youth Contest Chair
Elaine E. Harper, Tw

**Children's Poetry Fair and
Education Committee Chair**
Linda McCarty, VW

Publications Chair
James Shuman, PSJ

Roster and ByLaws Chair
Jeremy Shuman, PSJ

Archivist and Librarian
Katharine Wilson, RF

Millennium Poetry
C. Joy Haas, RF

Web Site
www.ChaparralPoets.org

CALIFORNIA
FEDERATION
of
CHAPARRAL
poets
inc.

Convention a triple success

Had there been only one of the following the convention would have been a success:

- ✓ Al Young, California Poet Laureate
- ✓ Deborah Edler Brown
- ✓ Letter to the World, the youth chapter of CFCP, Inc.

To have all three of these was nearly embarrassing excess. But I managed to handle it.

Al Young showed not only talent but an accessibility which was delightful. To have him join us at the read-arounds was a wonderful treat and all through the weekend he was a gentleman, instructor and friend to everyone. He set an example in so many ways.

Letter to the World provided the most "juice" we've had around for a long time! This lively, talented and dedicated youth group revived in all of us the early joy we felt at learning to write poetry, read poetry, love poetry. Their enthusiasm and noisy glee were music. Lindsey Smith was a worthy recipient of the "Youth Poet Laureate" position — and she was a winner in our adult contest! Linda McCarty proved how passion and love can be given and reciprocated, and the good fortune for us was that her subject is

Pulitzer goes to Claudia Emerson

Claudia Emerson has won the Pulitzer Prize in Poetry for 2006. It was awarded for *Late Wife* published by Louisiana State University Press.

Also nominated as finalists were: *American Sublime* by Elizabeth Alexander (Graywolf Press), and *Elegy on Toy Piano* by Dean Young (University of Pittsburgh Press).

Emerson was born in Chatham, Virginia, in 1957. She earned her bachelor's degree in English from the University of Virginia in 1979, and her M.F.A. in poetry from the University of North Carolina at Greensboro in 1991. She is currently associate professor of English at the University of Mary Washington in Fredericksburg, Virginia. She has also taught at Washington and Lee University, Danville Community College, and Randolph-Macon Woman's College.

She is the author of three collections of poetry: *Late Wife*; *Pharoah, Pharoah*; and *Pinion, An Elegy*. Her verse has also appeared in numerous literary journals and publications, including *Shenandoah*, *Poetry*, *Blackbird*, *Southern Review*, *Five Points*, *Visions International*, *Ploughshares*, *Chattahoochee Review*, and *Crazyhorse*, among others.

In 1991, Emerson won the Associated Writ-

continued on page six: 'Pulitzer'

poetry.

Deborah Edler Brown was excellent in describing how poems should be told and not simply read. This is a lesson I am taking to heart and while it may take a while to learn the nuances it is a challenge to try to be informal and let the words flow.

All of these wonderful people made the weekend a joy, as well as many others and the camaraderie of the state-wide organization. The Convention Committee is to be congratulated for their fine program.

Cleo Griffith May 13, 2006

Friday evening began with Dr. Corrine Hales CSU Fresno "Facts & Truths, Memory Imagination."

She admitted that at least some of what she writes is characterized by others as "Confessional Poetry" because it is autobiographical and personal. But she contended that as poets we must enter into archetype or myth to be significant and speak to the reader.

continued on page two: 'Convention'

Poet Laureate Stanley Kunitz dies in NYC at the age of 100

Poet Stanley Kunitz, the founder of Poets House in New York City and a cofounder of the Fine Arts Work Center in Provincetown, Massachusetts, died on May 14 in his home in Manhattan. He was 100.

But it was not the span of Kunitz's life that affected those who knew him. It was the breadth and depth of his intellect, his passion for words, and the magnitude of his generosity toward young artists and writers that served as the hallmark for this remarkable talent and life.

"It is a huge loss for us," said Hunter O'Hanian, director of the Fine Arts Work Center, where Kunitz still served on the board of directors.

"Stanley was an amazing individual who leaves behind a huge collection of poetry and works, but more importantly is a man who knew how to be a friend," O'Hanian said.

"He believed that artists needed fellowship and he devoted a big part of his life to ensuring young artists and writers had opportunities," O'Hanian said.

continued on page two: 'Kunitz'

Chaparral updrafts

Editor & PublisherJames Shuman

2521 Meadow Rue Drive
Modesto, CA 95355-3910
209-523-6954 FAX 209-521-8778

TreasurerRoberta Bearden

P O Box 1750, Empire, CA 95319
209-522-9600

Corresponding Secretary

.....Dorothy Marshall

430 Eleventh St, Pomona, CA 91766
888-308-7488

Please send news and information items to the editor one month in advance of intended publication date.

For questions involving membership, either new or renewal, please contact the treasurer.

Be sure to visit our new web site:

<http://www.ChaparralPoets.org>

Convention sessions filled with good ideas

continued from page one

In this kind of writing, we should be concerned that the memory *feels* true, because, she observed, “Artists tell mythic truth; not necessarily factual truths.” To illustrate her point, she quoted Judy Chicago, who said “If art requires personal experience than there would be no paintings of the crucifixion.”

In Deborah Brown’s first session, she urged us to offer conditions to allow the flower to grow, and characterized the story teller in poems as “getting poemed.”

“Follow the trail of bread crumbs,” she advised. “Practice random timed writings... Be willing to write badly... Don’t stop writing – write fast – race the timer, trip the critic.” In short, write until you can get out of your own way!

Chris Nelson, in a session called “Hand on the Tiller,” cautioned us that facts don’t necessarily lead to truth, and gave several examples. Poetry, he said, might be a laboratory

of truth. A poem is machine made of words. Confirmation of internal truth is archetypal.

“If you are not on the bus, you don’t get to pull the cord,” Al Young told us, in beginning “The Writers Struggle, How one crafts one’s work.” He observed that we are often told that culture is the ennobling aspect of society, yet find it difficult to find our place as artists. Artistic creativity is not the same as innovation. The process through which the artist goes has four steps:

1. problem – think about it and assemble resources
2. forget it – abandon
3. preoccupied – you have the AhHa moment (subconscious)
4. try it out to see if it works

Resistance is a force to contend with:

- Writer resists writing the book
- Publisher resists looking at it
- Marketing people resist buying it
- Booksellers resist bringing it to the store
- Customer resists buying it
- Once customer buys it, he resists reading it

So as you write, he said, keep in mind who your audience is and what you have to overcome.

He suggests reading your own work into a tape recorder, but also, sometimes ask others to read your work while you listen to it. Be sensitive to the cadences, rhythms, and pitfalls that may need to be reworked. And above all, “Take responsibility for what you say!”

In Deborah Brown’s session, “How to Give Life to a Poem,” she asked us to keep in mind that the poem is a story, and we need to get out of the way of the piece!

Meaning is key when reading aloud.

1. body – poems start here
relaxation, concentration control, focus
2. voice – can’t make things dramatic
if work is dramatic, get out of the way,
place the voice so it is resonant, sing anyway
3. breathing – counting exercise to sustain a line in your breath
4. tongue twister – diction – practice breathing
5. be invested in the text – it’s about meaning! you’re offering meaning and pictures — thought groups in a poem

She suggests that you break a poem into

continued on page eight

Kunitz devoted lifetime to poetry, the arts

continued from page one

The son of immigrants, Kunitz was born in Worcester, Massachusetts, in 1905. He received his BA and MA from Harvard University and published his first book of poetry, *Intellectual Things* (Doubleday, Doran and Company), in 1930. Kunitz served in the army during World War II after his request for conscientious objector status was denied. After he was discharged in 1945, he began teaching at Bennington College. He later taught at the University of Washington, where he was the poet-in-residence from 1955 to 1956, and continued to teach through the 1980s at universities including Yale, Princeton, Rutgers, the New School for Social Research, and Columbia.

His books of poetry include *Selected Poems, 1928-1958* (Little, Brown, 1958), which won the Pulitzer Prize; *The Testing-Tree* (Little, Brown, 1971); and *Through: The Later Poems, New and Selected* (Norton, 1995), which won the National Book Award. He was the recipient of the Bollingen Prize, a Guggenheim Fellowship, the Shelley Memorial Award, the Lenore Marshall Prize, and the National Medal of the Arts.

He was New York’s state poet from 1987 to 1989, and he twice held the position of poet laureate of the United States. From 1974 to 1976 he was consultant in poetry to the Li-

brary of Congress (the precursor to the poet laureate position), and in 2000, at the age of ninety-five, he became one of only two poets (the other being Howard Nemerov) to hold both titles.

In recent years, Kunitz split his time between New York City and Provincetown, Massachusetts.

“Stanley’s genius expressed itself in generosity, in many ways. He was always quick to see what was interesting and original in a writer’s work, and to encourage that,” said Heidi Schmidt, author and teacher at the Fine Arts Center.

“His vision steered the Fine Arts Work Center, from the very beginning, through hard times and good times, even up through last summer, when, on his 100th birthday, he gave as vital and stirring a reading as I’ve ever heard,” she said.

Kunitz was described as elfin and humorous in many of his interactions. The death of his wife, painter Elise Asher, two years ago was a big blow to Kunitz, said those who knew him. He had nursed her through several years of ill health before her death.

“He was always very generous with his affection for Provincetown,” said Keith Bergman, Provincetown town manager. “He was a joy to be with.”

Monthly Contest Winners

on the topic of *Chasing Rainbows*

Rainbows

As a child, I'd look for rainbows
and laugh to see their color.
I loved to see them arching
in the sunlit distance.

After rain, I'd run outside
to see the new-washed heavens
streaked with bright pastels
from rosy pink to lavender.

On the lawn, the garden hose
would throw a spray of crystals
into the air which the sun would turn
to opals as they fell

and the water cooler in the kitchen
would splash the wall with colors
when the sun was bright at midday
and glistened through the window.

But I woke up one morning
and couldn't find a rainbow;
and when I found no rainbows,
my eyes filled up with tears.

And then without a reason,
I glanced up at the sun
and laughed to see a dozen rainbows
hanging from my lashes.

—Elaine Lazzeroni, West Covina, CA
First Place, February

Fixing Social Security

George W.'s been telling the whole world
How he's going to "fix" Social Security,
So it earns more money in earlier years
And pays a better pension at maturity.

I don't know much about high finances
But that fixing it worries me quite a bit.
Sometimes things fixed perform differently
And the fixee doesn't benefit.

I used to have a philandering young dog
Whose behavior was not all that great.
"I'm taking you to the vet to get you fixed."
Sounded so good he could hardly wait.

Returned with a fear about fixing things
And a considerable crimp in his pride.
Every time I mentioned fixing something
He crawled under the porch to hide.

—Eugene Shea, Hanna WY
Second Place, February

Rainbow Heading East

She left a note on my kitchen table,
said she was heading east, maybe Atlantic City.
Said she was sorry things hadn't worked out for us,
thought our clumsy fling wasn't going anywhere.
Rainbow was a blackjack dealer from Reno,
who occasionally lived in a trailer park with her mother,
who swigged peppermint schnapps,
had a yapping mutt called *Little Big Man*.

On a hunch I drove to her mother's place.
The wrong car was out front; I rang the doorbell anyway.
"Hello there, have you seen Rainbow?"
"Isn't she at your place?"
"She left," I said.
Her mother stared at me.
I had no idea what was going on in her mind.
Maybe she hadn't lent out her daughter
as a child for money and booze.

"Rainbow will do that," she told me with a shrug.
"Sometimes she comes back."

—Rick Thielo, Upland, CA
Third Place, February

New Elizabeth Bishop book sparks controversy

by **Motoko Rich**, *The New York Times*
published: April 1, 2006

They may not be household names, but in the insular world of poetry, they could not be more powerful. And now, in a literary clash of titans, one has squared off against the other.

In a scathing review that appeared in the April 3 issue of *The New Republic*, Helen Vendler, arguably the country's most prominent poetry critic, takes on Alice Quinn of *The New Yorker*, arguably the country's most prominent poetry editor, for editing *Edgar Allan Poe & the Juke-Box: Uncollected Poems, Drafts and Fragments*, by Elizabeth Bishop, one of the most respected of American poets.

The book, published last month by Farrar, Straus & Giroux, features nearly 120 pieces of Bishop's unpublished work. She published just 90-odd poems in her lifetime.

For many readers, these manuscripts and fragments provide an important window into Bishop's creative process while also feeding a hunger for more of this spare poet's work. In a review recently published in *The New York Times Book Review*, David Orr, who regularly writes about poetry, calls the new volume "part of a continuing alteration in the scale of American life," and praises Ms. Quinn's work as "the devoted editing this material needed and deserved."

But some people believe that Bishop, who had a reputation for perfecting poems over many years and refusing to publish those that did not meet her exacting standards, never intended for this work to be published. Bringing it out now, more than 25 years after her death, is unfair to her legacy, they say.

That is exactly what Ms. Vendler argues in her review. "Had Bishop been asked whether her repudiated poems, and some drafts and fragments, should be published after her death, she would have replied, I believe, with a horrified 'No,'" she writes.

In some ways Ms. Vendler's argument reflects a long-running debate about what to do with the unpublished work — ranging from manuscripts and drafts to letters and diaries — of dead writers, from Keats to Kafka and beyond.

In the review, Ms. Vendler disputes the value of publishing work that she describes as the "maimed and stunted siblings" of Bishop's published poems. Her complaint extends beyond the book to include some of the poems recently published in *The New Yorker* and other journals under Bishop's name.

Ms. Vendler writes of one such poem, "Washington as a Surveyor," that it is "a rhythmically awkward and semantically inert Petrarchan sonnet." Making its publication "reprehensible," Ms. Vendler says, is the fact that Bishop had crossed out the entire poem in her notebooks. "Maybe it should have been printed in *The New Yorker* entirely crossed out," she writes.

David Remnick, editor of *The New Yorker*, said in other cases in which the magazine printed Ms. Bishop's unpublished work, it ran an author's note explaining that she died in 1979 and that the book of uncollected works was forthcoming. But in the case of "Washington as a Surveyor," there was no such note. "We should have been clearer," he said.

Ms. Quinn, in an e-mail message, said she wasn't entirely surprised by the reaction to the book: "I knew that this perspective on it would be registered and probably more than once, and I even felt that Helen would very likely be the one to express it first. I was surprised by the vehemence, but she clearly feels passionately, and that's her prerogative."

Robert Giroux, who was Bishop's longtime editor and asked Ms. Quinn to edit the book, said he had originally opposed suggestions that the unpublished works be brought to light. But then he started reading the material, which was in the archives of the Vassar College Libraries, and was riveted. "I told Alice Quinn to be prepared for attacks," he said. "Some people think that fragments and incomplete work should never be published, but that's ridiculous."

"No one's claiming it's finished work," he added.

Ms. Vendler's review, not surprisingly, has people in poetry circles buzzing. "Elizabeth Bishop is so beloved out there, so people are really excited about this volume," said Tree Swenson, executive director of the Academy of American Poets. "Who wouldn't want more poems from one of your favorite poets who is no longer alive? But a lot of people have thought that Elizabeth would be turning over in her grave because her poems are so crafted, so polished, so worked and reworked and reworked, and she was also an enormously private person."

Few poets are willing to go public with their complaints. *The New Yorker* is one of the few general-interest magazines that still publishes poetry, and appearing in it is a major coup. "Alice is a very important person in the literary world," said Ms. Swenson, who had a difficult time finding a poet willing to talk to a reporter about the contretemps. "I'm not surprised that

Barbara Guest dies at 86

Barbara Guest was born in Wilmington, North Carolina, in 1920. She attended the University of California, Los Angeles, and the University of California, Berkeley, from which she graduated in 1943.

Early in her career, she was known predominantly as a writer of the New York School, a group of poets that included John Ashbery, Kenneth Koch, Frank O'Hara, and James Schuyler. The New York School represented a rejection of the dominant school of confessional poetry and was deeply influenced by the action painters of the 1950s and 1960s, particularly Jackson Pollock, Willem de Kooning, and Larry Rivers.

Throughout the 1950s, Guest worked as a writer for *Art News* magazine, and she has continued to write articles and reviews for many art magazines. The tension between the lyrical (or musical) and the graphic (or material) is a defining feature of her work, and her poetry often utilizes space as a way to draw attention to language.

Guest has published numerous collections of poetry, among them *The Red Gaze* (Wesleyan University Press, 2005); *Miniatures and Other Poems* (2002), *Symbiosis* (1999), *Defensive Rapture* (1994), *Fair Realism* (1989), *Musicality* (1988), *The Nude* (1986), *Quilts* (1980), and *Biography* (1980). She is also the author of several plays and a novel, *Seeking Air* (1978).

Her honors include the Robert Frost Medal for Distinguished Lifetime Achievement from the Poetry Society of America, the Longwood Award, a San Francisco State award for poetry, the Lawrence Lipton Award for Literature, the Columbia Book Award, and a grant from The National Endowment for the Arts. She lived in Berkeley, California. Guest died on February 15, 2006.

some poets would not want to be critical of a book that she edited."

In the book's introduction, Ms. Quinn acknowledges Bishop's perfectionism. But she also points out that the material is all "work that for one reason or another she chose not to publish but did not destroy."

Frank Bidart, a poet and friend of Bishop's who is thanked in Ms. Quinn's acknowledgments, said: "Believe me, Elizabeth was perfectly capable of destroying things. If she had never wanted these to see the light of day, she would have destroyed them."

In an interview with *The Atlantic Online* <www.theatlantic.com> in January, Ms. Quinn said the book helped readers understand Bishop and her creative process. "Everything in the book is of interest either biographically — as it reveals terrain largely unexplored in her published work — or because it shows the kind of scene, image, or insight that provoked her

Monthly Contest Winners

on the topic of *Planes, Trains & Automobiles*

The Grain Train

The railroad cars we heard about last night,
that careened off the tracks onto State Street
have since been hauled away.

The body of the boy who played right guard
for the Cougars lies in a funeral home
he never knew existed, awaiting tears

of cheerleaders, classmates, the girl he never
noticed who sat beside him in English Lit.
She cried the hardest of all.

All that remains is a spray of grain that washes
the road in a bright wave, not golden really,
tan and yellow with a splash of light.

The grain-spill brightens the monotonous road.
What's left of green field memories is scattered
on gravel the birds and wind will sweep up.

—Rick Thielo, Upland, CA
First Place, March

EveryWhere

Approaching our hotel
I see a white van
large enough to hold a casket,
if a casket were to be slipped
inside to rest against
the backs of seats.

I watch against my will.
Just as I had walked beside
your gurney until they took
you from me, and eased
you into the waiting van.

It was then I felt forsaken,
knowing that for the first time in
ninety years you were among strangers.

I shake my head to clear it
dampening the memory
until a second van approaches
—white, like the first.

They seem... everywhere I look.

—Ed Bearden, Empire, CA
Second Place, March

Hidden Land

We rush through this basin,
driving north and south on I-5,
interminable miles.

Scurry to San Francisco,
Lake Tahoe, Del Mar,
get to "the place."

Stop only for signs,
fuel, knife, fork,
hotel, rest.

The moving, merging mass,
muffles the pulse
of the great valley.

Almonds, cherries,
peaches, planted, ripened,
harvested, sent East.

Lettuce, onions, tomatoes
color ground. Salads
fresh, untossed.

In Enchanted brown earth,
bees, butterflies, birds
ascend from alfalfa.

In winter tule fogs
obscure olive groves,
plowed fields, cotton farms.

Vapor envelops the land,
traffic slows, valley veiled,
concealed, unknown.

—Patricia Dreyfus, Corona del Mar, CA
Third Place, March

to start a poem. And all of this material gives us more of what was filtered through her brain and heart, which is hugely valuable."

Even those who may oppose, in theory, the publication of such material may nevertheless find it irresistible. "Even people who may have disapproved will read with fascination what they might intellectually have second thoughts about," said J. D. McClatchy, a poet who has published five volumes of poetry.

Some working poets admit to being squeamish about the book's publication because they would not want their own first drafts and rejected manuscripts to appear in print.

Billy Collins, the former United States poet laureate, often destroys his drafts with the click of the delete button on his computer. "I don't save my drafts," he said. "I just press delete, so the early work just vanishes into cyber void. A motto I've adopted is, if at first you don't suc-

ceed, hide all evidence you ever tried."

While he admitted to being fascinated by the drafts of "One Art" — a poem that Bishop published, which Ms. Quinn included in an appendix to the book along with all of the remaining drafts — he questioned the validity of letting the public see the work behind the curtain. "I think, in a way, we have her collected poems, and that was Bishop at her very best. Maybe that should be enough."

A new, major prize for US poets *Poets & Writers* establishes the Jackson Poetry Prize

Contact: Elliot Figman, Executive Director, *Poets & Writers*

April 24, 2006—*Poets & Writers* is marking National Poetry Month by establishing a new, major award for poets. The Jackson Poetry Prize will honor an American poet of exceptional talent who has published at least one book of recognized literary merit but has not yet received major national acclaim. After the Lannan Foundation's Liter-

2006 Pulitzer Prize for Poetry

continued from page one

ing Program's Intro Award as well as the Academy of American Poets Prize. She has been awarded the National Endowment for the Arts Fellowship in Poetry, as well as the Virginia Commission for the Arts Individual Artist Fellowship in Poetry twice, in 1995 and 2002. In 2003, she won the Mary Washington College Alumni Association Outstanding Young Faculty Award.

In *Late Wife*, a woman explores her disappearance from one life and reappearance in another as she addresses her former husband, herself, and her new husband in a series of epistolary poems. Though not satisfied in her first marriage, she laments vanishing from the life she and her husband shared for years. She then describes the unexpected joys of solitude during her recovery and emotional convalescence. Finally, in a sequence of sonnets, she speaks to her new husband, whose first wife died from lung cancer. The poems highlight how the speaker's rebeginning in this relationship has come about in part because of two couples' respective losses. The most personal of Claudia Emerson's poetry collections, *Late Wife* is both an elegy and a celebration of a rich present informed by a complex past.

Jurors were:

Mary Karr, Jesse Truesdell Peck Professor of Literature, Syracuse University (Chair)

Michael Harper, poet and professor, Brown University

Ted Kooser, U.S. Poet Laureate 2004-2006, Garland, NE

The Pulitzer Prize is given for a distinguished volume of original verse by an American author, and includes a \$10,000 award.

ary Fellowships, the Jackson Poetry Prize of \$50,000 will be the largest award for an early to mid-career poet. The prize is designed to provide what all poets need—time and the encouragement to write.

There is no application process for the Jackson Poetry Prize—poets will be nominated by their peers who will remain anonymous; final selection will be made by a panel of esteemed poets. The inaugural prize will be awarded in Spring 2007.

"We look forward to calling the winning poet next April and giving them the good news," said Elliot Figman, executive director of *Poets & Writers*.

The prize has been made possible by a significant donation from the Liana Foundation, a charitable organization founded by John and Susan Jackson.

Established in 1970, *Poets & Writers* is the nation's largest nonprofit organization assisting creative writers. The organization publishes *Poets & Writers Magazine*, produces *Poets & Writers Online*, offers publishing information and advice, provides fees to hundreds of writers each year who participate in public literary events, and introduces emerging writers outside of New York to the New York City literary community.

JGM Chapter president Claudia Cobleigh passes away

Claudia E. Gould Cobleigh, 73, of Modesto died April 15, 2006 at Memorial Medical Center after a 15-month battle with cancer.

A native of Portland, OR, she had lived in Modesto 31 years. She was a long-time member and past president of the Poets of the San Joaquin chapter, and founding member and current president of the Jeannette Gould Maino chapter of CFCP, Inc. She had also served as Recording Secretary and Adult Contest Chair for CFCP.

She was owner of Cobleigh Lawn Services for 10 years. She was a member of Valley Bible Fellowship Church and TOPS.

She is survived by her husband, Alex Cobleigh of Modesto; 12 children, 15 grandchildren and five great-grandchildren.

A memorial service was held at 10 am Friday April 21, 2006 at Davis Park Church of Christ at which CFCP president James Shuman, representing the poetry community, made a few remarks and read a poem selected for the occasion.

Transitions

Request for copy of poem

Elisabeth (Elizabeth) S. Olson won first prize in the quatrain contest in 1946. Her daughter, Lisa L. Olson, has never read the piece entitled "Epitaph for David" from the 6th annual conference in Los Angeles. The mother recently died and the daughter found the announcement from 1946 and would like to see the poem.

■ *Does anyone have anything from the 1946 Conference?*

Need info on Pegasus Chapter

Lulu Brackett's great-great granddaughter Vanessa McEwen recently learned Lulu was a member of the Pegasus Chapter before her death in the 1970s. Her poetry book *Inklings and Inclinations* is in the special collections section of the Glendale Public Library. After the recent passing of her grandson, more copies of the book turned up. Ms. McEwen would love to share her work and keep her memory alive, and would also be ever so grateful for any other information about her or her work that we may have.

■ *Can anyone offer assistance regarding Lulu Brackett and the Pegasus Chapter?*

Mary Eleanor Cox info request

Richard Bennett from Sequim, WA is researching a distant relative who lived in Los Angeles in 1985, when she would have been about 82 years old. A relative has a letter from her with the return address stating Member-at-Large Chairman CFCP." Family accounts say she loved to write poetry. He asks if anyone might have records of that time period that would shed some light on this lovely lady. Did she hold any other position of responsibility? Were there publications that contained some of her writings? Are there records of her membership that would say where she lived, or provide any other data of value to their family history? It would be helpful to learn her date of death.

■ *Can anyone offer assistance regarding Mary Eleanor Cox, a past Member at Large Chair?*

Victor Selinsky is dead

Artist, teacher, and beloved friend to all who knew him, Victor died suddenly on April 25, 2006. He was known to many of us as Pearl Selinsky's husband Vic. Those who attended the Berkeley Poets' Dinner in early April saw him there, full of his usual vitality and good humor and looking forward to a showing of his art that evening.

Pearl has been very much in need of privacy, but the obituary was published on May 2 in the *Sacramento Bee*, and many would want to know of his passing. Thank you, Victor, for all your contributions to the artistic community. And our hearts go out to you, Pearl in this difficult, difficult time. (with thanks to Kathy Kieth)

You will want to save this page!

Included in this issue are the winners of the monthly contests for February and March, 2006 — but there are still several other exciting new topics. And it's not too soon to start on the ones that interest you!

With different categories ten months of the year, there are 30 chances to win recognition. But, of course, it *is* necessary to actually send your poems to the Contest Chair!

Be sure to discard any old versions of this page, so that the poems you submit are for the correct topics and that you have followed the current rules. The rules have changed a bit, to make things clearer and the process smoother to operate. Notice that line length does *not* include the title or blank spaces, and you are asked for *two* copies of each poem.

For your convenience we have included the membership form below. If you know of anyone who neglected to renew their membership, give them this form, but first run off a few blank copies to have available for recruitment.

It's a great idea to place copies of this page on the bulletin board at local libraries and universities, and to carry a few copies with you to hand to friends and acquaintances. One-to-one discussion is our best ally as we continue the drive to increase membership. We need your help!

2006 CFCP, Inc. Monthly Contests

Except where otherwise indicated, poems are limited to 28 lines of text. All forms accepted for all categories.

- JANUARY** — In a Foreign Land
- FEBRUARY** — Chasing Rainbows
- MARCH** — Planes, Trains & Automobiles
- APRIL** — With a Song in My Heart
- MAY** — Tell Me a Story
- JUNE** — Metamorphosis
- JULY** — *no contest*
- AUGUST** — Wine and Food
- SEPTEMBER** — Anthropomorphism
- OCTOBER** — Invitation to a Waltz
- NOVEMBER** — Madcap Moments
(12 lines or fewer)
- DECEMBER** — *no contest*

RULES

Contests are open to all poets in the United States and Canada. Each submission must be typewritten on standard size paper with the contest month in the upper right-hand corner. Send TWO COPIES of each poem with author's name and address in the upper right corner on ONE copy. Put no identification on the second copy. Address labels are acceptable. Multiple entries are welcome.

Only UNPUBLISHED POEMS and poems not previously awarded a money prize are eligible. A fee of \$2.00 must accompany each poem submitted (3 for \$5.00). Send cash or make checks to CFCP, Inc. DEADLINE is the last day of the contest month. Envelope must be postmarked no later than 12 midnight of that day. *Print contest month on outside of mailing envelope.*

NOTE: *In any month wherein insufficient entries are received, those poems which were submitted will be held over and judged with the entries for the following month.*

1st prize: \$25.00 2nd prize: \$15.00 3rd prize: \$10.00

*Poems will be returned only if a stamped, self-addressed envelope is enclosed. Allow one month after closing date of contest before sending poems elsewhere. Winning poems will be printed in the **Chaparral Updrafts** newsletter.*

of **CALIFORNIA
FEDERATION
CHAPARRAL
POETS, INC.**

➔ Cleo Griffith
mail contest Monthly Contest Chair, CFCP, Inc.
entries to 4409 Diamond Court
Salida, CA 95368-9632
<cleor36@yahoo.com>



YES!

I definitely want to be a member of the California Federation of Chaparral Poets, Inc. for the year 2006.

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

PHONE (____) _____ FAX (____) _____

E-MAIL _____

I PREFER TO RECEIVE MY UPDRAFTS NEWSLETTER BY: _____ E-MAIL _____ US MAIL

Your membership includes all issues of the newsletter; Updrafts, free entry in the Annual Contest, Monthly Contest information, and Membership Roster every 2 years during the membership period. All memberships renew between 8/1 and 12/31 yearly. Persons joining between February 1 and July 31 will use the pro-rated formula. New memberships received between August 1 and December 31 will be extended for the following full year.

*** Those who desire to continue membership with a chapter, please remit dues to your local chapter treasurer.**

How to Become a Member

check the appropriate item:

- _____ Membership Annual/Renewal\$15⁰⁰
- _____ New Member (February 1 to April 30)\$12⁰⁰
- _____ New Member (May 1 to July 31)\$7⁵⁰
- _____ Spouse (1/2 regular member)..... \$7⁵⁰, \$6⁰⁰, or \$3⁷⁵
- _____ Junior (under 21; show proof of age)\$3⁰⁰
- _____ Donation (specify amount)

_____ I am interested in joining a Chapter in my area (name of Chapter) _____

_____ I wish to join as a Member-at-Large.

_____ We wish to form a Chapter of our own (5 or more Regular Members are required to form a new Chapter) to be called _____

Members-at-Large: Clip this form and mail along with a check or money order **made payable to CFCP, Inc.** to: Frances Jordan, Members-at-Large Chairman, 2575 W. San Jose Avenue, Fresno, CA 93711-2733.

All Others: Send this form along with a check or money order **made payable to CFCP, Inc.** to: CFCP Treasurer, P.O. Box 1750, Empire, CA 95319.

Now's the time to plan for the next Board Meeting

The next CFCP, Inc. Board Meeting has been set for July 15 at the Marriott Ontario Airport Hotel, 2200 E. Holt Boulevard, Ontario, 91761. The telephone number is 1 909-975-5000. All state officers, committee chairs, and chapter presidents are urged to attend, since they are considered voting members and their input is needed in planning events for the future. In addition, all CFCP members are welcome to attend, especially members of local area chapters. Plan to arrive at 11:00 am in room 320 for a luncheon/working meeting.

The Marriott was the Convention Hotel in 2004, and as this will be our first time in over a year to meet in Southern California, it seemed appropriate that we return to a location familiar and easily accessible for many of us.

Many issues and concerns have been put forward for the Board to consider and act upon. Come and give your input! In addition, there are a number of usual July items for the Board to consider, including plans for the 2007 convention. If you have any items you would like to see discussed, please contact president James Shuman ASAP so they can be included on the agenda. The meeting is expected to conclude by 4:30.

The menu provides two options: Oriental Chicken Salad or Deli Sub, and the dessert is Chocolate Ganache. Each option includes dessert and coffee, for \$17 per person. You will be able

to make your selection at that time, and you can pay our hostess Marjorie Voigt at the lunch.

NOTE: Please RSVP to Marjorie Voigt to confirm your attendance no later than July 10! Her e-mail address is <Margevoigt@aol.com>, and her telephone number is (626) 799-3303.

The Marriott is very near the Ontario Airport, and provides shuttle service for those who might wish to fly in to the meeting. For those coming from the north and west, take the I-10 toward San Bernardino. Take the Vineyard Avenue exit

(this is shortly before the exit to the Airport). Turn right onto Vineyard Avenue, and proceed for .45 mile to the intersection. Turn left on E Holt Blvd. and go east for 0.24 miles to the hotel on the right.

Those coming from the south and east should take the I-10 to the Holt Boulevard exit, which immediately follows the airport exit. After passing under the freeway the ramp becomes East Holt Boulevard; continue on it about .07 mile to the hotel on the left.

Convention events provided much for each member

continued from page two

thought groups, remove punctuation and line endings, look for where you can breathe normally. The voice goes up with question mark, but unless it is a question it is a statement, so watch your inflection at the ends of sentences.

You want the poem to go into the body, the imagination of the listener. Poetry is communication – look at people. Poetry is an irreducible radical. The touchstones – talismans in culture.

This year the Haas Award was given on Sunday afternoon, instead of at the Banquet, because it went to Linda McCarty, Poetry

Education Chair, whose nine students demonstrated more eloquently than anything that could have been written just how much her encouragement has meant in helping to establish the youth chapter, Letter to the World. Good chaperone to the end, she would not abandon them to negotiate the train ride home without her, and the last train out on Sunday was late afternoon.

At the Banquet, the Roadrunner-up Trophy went to Elsie Whitlow Feliz for “What About the Crazy People?” and the Golden Pegasus Trophy went to Laverne Frith for “My Best Friend is Blind and Dying.”

—thanks to Lynn Hansen for her notes

• Inside:

- Convention a triple success
- Pulitzer Prize to Claudia Emerson
- Stanley Kunitz dies at 100
- February, March contest winners
- New 'Jackson' poetry prize
- Controversy over Bishop book

servicing California poets for over 65 years

Chaparral Updrafts

Volume 67, No. 3, April-May 2006

POSTMASTER: Send address changes to California Federation of Chaparral Poets, Inc., 2521 Meadow Rue Drive, Modesto, CA, 95355-3910.

of \$3.60 is included in annual dues. Periodical postage rates paid at Modesto, CA. Published monthly except January, June and August by the California Federation of Chaparral Poets, Inc. at 2521 Meadow Rue Drive, Modesto, CA 95355-3910. Subscription price of \$3.60 is included in annual dues. Periodical postage rates paid at Modesto, CA.

Chaparral Updrafts (ISSN 1543-5903) Published monthly except January, June and August by the California Federation of Chaparral Poets, Inc. at 2521 Meadow Rue Drive, Modesto, CA 95355-3910. Subscription price of \$3.60 is included in annual dues. Periodical postage rates paid at Modesto, CA.

