



# Chaparral updrafts

from the  
California Federation  
of Chaparral Poets, Inc.

serving California poets for over 65 years

Volume 67, No. 6 • September, 2006

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## Michael Palmer wins Stevens Award

The Academy of American Poets announced September 5 that Michael Palmer has been selected as the recipient of the 2006 Wallace Stevens Award. The \$100,000 prize recognizes outstanding and proven mastery in the art of poetry.

The judges for the award were poets Robert Hass, Fanny Howe, Susan Stewart, Arthur Sze, and Dean Young. Robert Hass, on selecting Palmer to receive the award, wrote:

Michael Palmer is the foremost experimental poet of his generation and perhaps of the last several generations. A gorgeous writer who has taken cues from Wallace Stevens, the Black Mountain poets, John Ashbery, contemporary French poets, the poetics of Octavio Paz, and from language poetries. He is one of the most original craftsmen at work in English at the present time. His poetry is at once a dark and comic interrogation of the possibilities of representation in language, but its continuing surprise is its resourcefulness and its sheer beauty.

Michael Palmer was born in New York City in 1943 and has lived in San Francisco for more than 30 years. He is the author of numerous books of poetry, including *Company of Moths* (New Directions, 2005),

## Rich, Silvers, and Epstein to receive special NBA honors

The National Book Foundation announced yesterday that poet Adrienne Rich and editors Robert Silvers and Barbara Epstein (posthumously) will receive special honors at the National Book Awards ceremony on November 15.

Rich, who won the National Book Award in poetry in 1974 and was a finalist in three other years, is the author of nearly twenty books of poetry. Poet Mark Doty will present her with the 2006 Medal for Distinguished Contribution to American Letters in recognition of her "incomparable influence and achievement."

Robert Silvers and the late Barbara Epstein, co-founders of the *New York Review of Books*, will receive the Literarian Award for Outstanding Service to the American Literary Community. David Remnick, the editor of the *New Yorker*, will present the award to Silvers, who continues to edit the *NYRB*. Epstein died of lung cancer on June 16.

Lawrence Ferlinghetti will announce the finalists for the 2006 National Book Awards from City Lights in San Francisco on October 11.

which was short-listed for the Canadian Griffin Poetry Prize; *Codes Appearing: Poems 1979–1988* (2001); *The Promises of Glass* (2000); *The Lion Bridge: Selected Poems 1972–1995* (1998); *At Passages* (1996); *Sun* (1988); *First Figure* (1984); *Notes for Echo Lake* (1981); *Without Music* (1977); *The Circular Gates* (1974); and *Blake's Newton* (1972). He is also the author of a prose work, *The Danish Notebook* (Avec Books, 1999).

Palmer's work, which is both alluringly lyrical and intensely avant-garde, has inspired a wide range of poets working today. Palmer draws on many dispa-

*continued on page two: 'Palmer'*

## Convention planning underway

At the Board Meeting in July, several major decisions were reached. Among these are the Theme for 2007, which will be *Legends*, and a slight change in policy on which poems are eligible for the contest. Please read the wording carefully: while it is still not acceptable to enter a poem which has won a prize, or to enter one which is also under consideration for another contest, CFCP *will accept* previously published work, under certain guidelines.

The Board also agreed to reconsider whether to hold all future conventions in the central part of the state, and several possibilities have been advanced for 2008.

In the meantime, help is needed for the 2007 convention. The Board decided not to continue the gift basket donation and instead is strongly urging individuals and chapters to consider making cash donations to help fund the various prize categories, both for the Junior-Senior Contest and the Annual Contest. Any amount will be accepted, although it is nice to keep in mind the amounts of the various prizes. Those who donate funds for an entire category will be recognized in the program and at the convention.

Also, the Board has formally taken the position that chapters should endeavor to have at least one representative at the convention each year, and urges local presidents to discuss plans for this with members of their groups.

## Chaparral updrafts

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

Be sure to visit our new web site:

<http://www.ChaparralPoets.org>

## SF's Palmer wins prestigious Stevens award

continued from page one

rate poetic traditions to create a new voice, a voice that has opened up ways to write out of the confines of specific schools of poetry.

Palmer has brought his powers for synthesis to his collaborations with artists in several mediums. For over 30 years he has collaborated with the Margaret Jenkins Dance Company, and he created the text for their piece "Danger Orange." Visual artists he has collaborated with include Gerhard Richter, Micaëla Henich, Sandro Chia, Jess Collins, and Augusta Talbot. Palmer has also translated work from



photo © 1988 by Thomas Victor

French, Russian and Portuguese. He edited and contributed translations to *Nothing The*

*Sun Could Not Explain: Twenty Contemporary Brazilian Poets* (Sun & Moon Press, 1997), and *Blue Vitriol* (Avec Books, 1994), a collection of poetry by Alexei Parshchikov. He also translated *Theory of Tables* (1994), a book written by Emmanuel Hocquard, a project that grew out of Hocquard's translations of Palmer's "Baudelaire Series" into French.

Palmer's honors include two grants from the National Endowment for the Arts, a Lila Wallace-

Reader's Digest Writer's Award, a Guggenheim Foundation fellowship, and the Shelley Memorial Prize from the Poetry Society of America. In 1999, he was elected a Chancellor of the Academy of American Poets.

Palmer will be the featured speaker at the Academy of American Poets Award Ceremony & Reading on November 8, 2006. This event, held in New York City and open to the public, will provide those on the East Coast a rare opportunity to hear a poet who has shaped American poetry for decades. For more information, visit [www.poets.org/calendar](http://www.poets.org/calendar).

**About the Award.** The Wallace Stevens Award is given annually by the Academy of American Poets to recognize outstanding and proven mastery in the art of poetry. Established in 1994, the award carries a stipend of \$100,000. The previous recipients are W. S. Merwin, James Tate, Adrienne Rich, Anthony Hecht, A. R. Ammons, Jackson Mac Low, Frank Bidart, John Ashbery, Ruth Stone, Richard Wilbur, Mark Strand, and Gerald Stern.

Wallace Stevens, one of the major American poets of the twentieth century, was born in Reading, Pennsylvania, in 1879. After attending Harvard University, he received a law degree from New York Law School, and worked as a corporate lawyer at the Hartford Accident and Indemnity Company from 1916 until his death in 1955. *Harmonium*, his first collection of poems, was published in 1923, but it was only very late in his life, after the publication of *The Collected Poems of Wallace Stevens* (1954), that his work began to receive broad attention and critical acclaim.

## Palmer sometimes called a 'Language Poet'

In 1963, Michael Palmer attended the Vancouver Poetry Conference, taking part in three weeks of workshops, readings, and discussions. While there, he met Robert Duncan, Robert Creeley, and Clark Coolidge, who each became important influences on the development of Palmer's poetics.

Palmer is frequently associated with Language Poetry, a connection which he responded to in a recent interview in *Jubilat* by saying: "It goes back to an organic period when I had a closer association with some of those writers than I do now, when we were a generation in San Francisco with lots of poetic and theoretical energy and desperately trying to escape from the assumptions of poetic production that were largely dominant in our culture. My own hesitancy comes when you try to create, let's say, a fixed theoretical matrix and begin to work from an ideology of prohibitions about expressivity and the self—there I depart quite dramatically from a few of the L=A=N=G=U=A=G=E poets."

In another interview, he says "... Some people have tended ... to be uncomfortable with modes of, let's say, counterlogical thought, analogical thought, the kind that sometimes occurs in my work. In that respect, the work becomes a form of address rather than contention; it becomes an attempt to reinvoke such modes of thought. ... I'm very

conscious of the role that poetry can play as resistant to and as a critique of the discourse of power by undermining assumptions about meaning and univocality. But also by occupying, hopefully without marginalization, the margins of the cultural landscape, working on the boundaries.

Here's an example of one of his short poems:

### *Dearest Reader*

by Michael Palmer

He painted the mountain over and over again from his place in the cave, agape at the light, its absence, the mantled skull with blue-tinted hollows, wren-like bird plucking berries from the fire her hair alight and so on  
lemon grass in cafe in clear glass.  
Dearest reader there were trees formed of wire, broad entryways beneath balconies beneath spires youthful head come to rest in meadow beside bend in gravel road, still body of milky liquid  
her hair alight and so on  
successive halls, flowered carpets and doors or the photograph of nothing but pigeons and grackles by the shadow of a fountain.

From Codes Appearing: Poems 1979-1988 by Michael Palmer © 1984. Reprinted by permission of New Directions Publishing Corp. All rights reserved.

# Monthly Contest Winners

on the topic of *Metamorphosis*

## Nostalgia

*I approach Christmas.*

My face recoils  
At blistering lights.  
Glaring colors soak  
The frosted lawn.  
Neighbors gather  
To gaze, dwell  
In light's embrace  
And converse  
About Yuletide.  
They take pride  
In the adorned street.

*I escape Christmas.*

I leave the herd, stare  
Down salted roads.  
Sirens sound;  
Red and blue lights  
Flash in the distance.  
As gunshots echo,  
I glance back  
At the house.  
Its golden aura,  
Filters gloom, makes  
A haven for all.

*I long for Christmas.*

—Azim Shivji, Saratoga, CA  
*First Place, June*

## Unmasked

In the bathtub,  
my grandson holds the corner  
of the hunter green washcloth,  
moving it slowly under the water—  
“It’s a whale,” he tells me—  
then picks it up to cover his face  
where it clings for a moment,  
heavy and dark,  
and when he pulls it down  
unmasked  
magically he is metamorphosed  
into his father at age three  
in another house twenty-five years ago,  
when my back felt somewhat stronger  
as I leaned over to wash  
the same blonde hair  
dripping into blue eyes,  
an identical expression  
just for a moment  
as he looks up  
laughing,  
reminding me, paradoxically,  
of both what I have lost  
and what I have gained.

—Nancy Haskett, Modesto, CA  
*Second Place, June*

## Delia

Dusk ignites ribbons of orange flames  
fingering the sky as I drive her home,  
the end of another lesson. Her mobility teacher  
for three years, I’ve preached the gospel  
of safe travel, how to arc her cane  
to find curbs and poles,  
press the pedestrian button  
then listen to the sing-song  
of north-south and east-west cars.

With each session, she planted  
her five foot frame on a corner and stood,  
a silhouette in the afternoon sun,  
black hair riffled by a breeze.  
She aced the crossing cues, the surge  
of parallel cars, the patterns of traffic flow.  
But the boom of trucks  
Startled as if clamor alone could flatten her.

Still she propelled forward,  
each tentative step closer  
to a kidney donor,  
rooting herself against a syndrome  
that steals eyesight and even life.

This autumn the organ match has taken,  
her harvest bountiful  
and her skin glows golden.  
As dry leaves rattle under her feet,  
she casts aside a cellar of doubt  
and marches across the street to college.

—Sally Vogl, Fresno, CA  
*Third Place, June*

# California Federation of Chaparral Poets, Inc.

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www.ChaparralPoets.org



• **Submit entries to:**

Elaine E. Harper, 2007 Contest Chairperson  
6501 Canterwood Road, La Verne, CA 91750  
Phone: 909-593-7368

PLEASE USE FIRST CLASS POSTAGE

## 2007 Annual Poetry Contest Junior – Senior High School

NO ENTRY FEE

**Postmarked Deadline:  
February 24, 2007**

*Entries postmarked after February 24  
will not be judged !!!*

RE-CHECK YOUR ENTRIES FOR ACCURACY  
NO PAPER CLIPS OR STAPLES, PLEASE

**1<sup>st</sup> prize: \$50<sup>00</sup>    2<sup>nd</sup> prize: \$35<sup>00</sup>    3<sup>rd</sup> prize: \$20<sup>00</sup>**

Poems can be any subject, any style in categories 1 – 3. Maximum length (not counting titles) for all poems 20 lines.

### Categories:

GRADES 7, 8 AND 9

1. Junior Poem: Any Subject, Any Style

GRADES 10, 11 AND 12

2. Senior Poem: Any Subject, Any Style

GRADES 7 THROUGH 12

3. Light or Humorous Poem

4. Special Theme:

*Legends*

5. Aileen Jaffa Memorial Award:

*Youth's View of Humanity*

### RULES

- Poems must be UNPUBLISHED and NOT HAVE WON A PRIZE in another contest.
- You must be a California resident.
- Enter ONLY ONE POEM IN EACH CATEGORY for which you are eligible.
- Submit TWO COPIES of each poem.
- IDENTIFY THE FIRST COPY of each poem in the following manner:
  - On the bottom, write and sign a statement that you are the sole author of that poem.
  - In the upper LEFT-HAND corner:  
Category Number and Name  
Grade in School  
Author's Name  
Author's Address, City and ZIP Code
  - In the upper RIGHT-HAND corner:  
Teacher's First and Last Name  
School Name  
School Address, City and ZIP Code  
School Phone Number and Area Code
- The SECOND COPY of each poem must have NO identification at all (Judge's copy).

- Teachers of winning students will receive Certificates of Recognition.
- Honorable Mention winners may receive Book awards.
- Winning poems will be published in a copyrighted booklet which will be offered for sale. However, poems remain the property of the author, to whom all rights revert.
- Teachers submitting poems for students are asked to select no more than 6 entries per class. Topics should be chosen by authors.
- Criteria for judging include: meaningful content, natural language, vivid imagery, precision in word choice, effective sound patterns, legibility, correct grammar and spelling. **Proofread carefully before submitting.**
- Please visit <<http://www.ChaparralPoets.org/education.html>> for information, ideas, examples, and answers to your questions.

**KEEP ORIGINALS OF YOUR WORK!** Entries will not be returned. For a list of prize winners, send a SASE.

Winners will be notified by April 1, 2007. Non-conforming entries will not be judged. Language and themes MUST be in good taste. Decisions of the judges are final.

The Awards Ceremony will be held Saturday, April 27, 2007 at the Piccadilly Inn, 2305 West Shaw Avenue, Fresno, CA 93711. Exact time and location TBA. The public is invited to attend.



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• **Submit entries to:**

Lisabeth Shuman, 2007 Contest Chairperson  
California Federation of Chaparral Poets, Inc.  
2521 Meadow Rue Dr, Modesto, CA, 95355-3910

## 2007 Annual Poetry Contest OPEN TO ALL POETS

**Postmarked Deadline:  
January 31, 2007**

**PRIZES: 1<sup>st</sup> prize: \$60<sup>00</sup>**

**2<sup>nd</sup> prize: \$40<sup>00</sup>**

**3<sup>rd</sup> prize: \$25<sup>00</sup>**

Categories	Titles are not counted as part of line limits	Line Limit
1. THEME: <i>Legends</i> , one first prize only		28 lines
2. Fixed Forms (specify form)		what form requires
3. Short Poem		13 lines
4. Any Subject, any style		28 lines
5. Light or Humorous Poem		24 lines
6. Nature: any aspect		24 lines
7. Science and Technology: any aspect		28 lines
8. Lois Jeannette Dalton Memorial Award: any aspect of <i>Humanity</i>		24 lines
9. Anona McConaghy Memorial Award: any aspect of <i>Friendship</i>		24 lines
10. Roscoe Fortson Memorial Award: <i>Looking Backward</i> (childhood memories in adult voice)		28 lines
11. Pegasus Buchanan Memorial Award: any subject <i>Rhymed and Metered</i>		28 lines
12. Executive Board Award: <i>Jumping Ship</i> ; first, second and third prizes only		40 lines

### RULES

**POSTMARKED DEADLINE:** Midnight, January 31, 2007. Members whose dues are not paid by December 31, 2006 will not be eligible for the competition without paying the nonmember entry fees. **Please do not include dues payment with poetry submissions!**

**ENTRY FEE:** A three dollar (\$3.00) fee is required of nonmembers for each poem entered.

**JUDGES:** Entries will be judged by non-member professionals from the Western US.

**ADVICE and ASSISTANCE:** CFCP, Inc. has begun developing a new Education Programs section of its web site. You are encouraged to visit [[www.ChaparralPoets.org/education.html](http://www.ChaparralPoets.org/education.html)] for information, ideas, examples, and answers to your questions.

**SUBMISSIONS:** All entries must be typewritten on standard white paper, one poem per page. Send 2 (two) copies of each entry. **NO CARBONS.** On BOTH copies in upper right hand corner, type: number and category name. On 1 (one) copy only, in upper left corner, type: your name, address, and member affiliation (use of mailing labels is acceptable, but designate chapter, member-at-large, etc.). This copy is needed for the printer, program readers and special awards judges. Submit ALL poems in ONE envelope. The Winners List will be posted at the CFCP web site [[www.ChaparralPoets.org/winners.html](http://www.ChaparralPoets.org/winners.html)] approximately one month before the CFCP Convention. **This will serve as your official notification!** Those who wish a printed list of winners and letter of notification, please include SASE. Prizewinning and honorable mention poems will be read and awards presented, Sunday, April 27, 2007 at the Piccadilly Inn, 2305 West Shaw Avenue, Fresno, CA 93711. Exact time and location TBA.

**EXCLUSIONS:** Entries not complying with the rules will be disqualified. Submit only original poems which have never been awarded a prize in any contest nor submitted to an editor or other contest while being considered for the CFCP awards. If previously published, include on your identification copy the name of publication and date. Only one poem may be submitted in each category. Do not submit the same poem to more than one category. Winners and honorable mentions are not to appear in publication or be entered in another contest whose awards are announced prior to April 27, 2007.

**PUBLICATION:** All poems remain the property of the author. However, the California Federation of Chaparral Poets, Inc. reserves the right to publish poems which receive recognition in their publications. Keep a copy of your submissions. No manuscripts will be returned.

**SPECIAL AWARDS:** Special awards are chosen by judges other than the category judges. The **Golden Pegasus Trophy** will be chosen from Member prize winners. The **Roadrunnerup Trophy** will be chosen from poems which received honorable mention. The **Beth Martin Haas Memorial Award** for a Member distinguished by excellence of service to poets and poetry will be selected by the family of Beth Martin Haas. The **Lois Jeannette Dalton Memorial Award** will be selected by Joyce Dalton Wheeler. The **Anona McConaghy and Roscoe Fortson Memorial Awards** will be chosen by judges other than the category judges.

## Is it Poetry or is it Verse? by John Barr, president of the Poetry Foundation

*Editor's Note:* The following article is excerpted from a longer piece published on the web at <http://poetryfoundation.org/features/feature.onpoetry.html?id=178645>.

It's not just snobbery. People who care about their poetry often experience genuine feelings of embarrassment, even revulsion, when confronted with cowboy poetry, rap and hip-hop, and children's poetry not written by "adult" poets. Their readerly sensibilities are offended. Somewhat defensively, the serious poetry crowd dismisses such work as verse, not poetry, and generally acts so as to avoid it, if at all possible, in the future. The fact that these different kinds of poetry don't communicate, don't do business with one another, is not just a matter of lost e-mail addresses. The advocates of each know what they like, and it's definitely not what the others are doing. The result is a poetry world of broad divides, a balkanized system of poetics with their own sovereign audiences, prizes, and heroes. The only thing they share is the word *poetry*, and that not willingly.

There's nothing wrong with this, a generally peaceful coexistence of live-and-let-live poetry communities, except to those who require, for intellectual comfort, a universal theory of poetry that ties it all together. It also matters to major poetry organizations which must make choices and use their finite resources to support some kinds of poetry while not others.

Efforts to define the difference between poetry and verse (like efforts to define the difference between poetry and prose) have been with us for a long time. *Verse* is often a term of disparagement in the poetry world, used to dismiss the work of people who want to write poetry but don't know how. *Verse*, in this usage, means unsophisticated or poorly written poetry. But quality of writing is not the real difference between the two. Yes, there is plenty of poorly written verse out there, but there is also plenty of poorly written poetry—and sometimes the verse is the better crafted.

Robert Service's "The Cremation of Sam McGee," with no help from the critical establishment, is still going strong after a century, while most early Yeats is read today only because it was written by Yeats. To use *verse* as a pejorative term, then, is to lose the use of it as a true distinction.

George Orwell gives us another way to think about this when he describes Kipling

as "a good bad poet."

A good bad poem is a graceful monument to the obvious. It records in memorable form—for verse is a mnemonic device, among other things—some emotion which very nearly every human being can share.

Into this same pot Orwell puts "The Charge of the Light Brigade," the work of Bret Harte—and presumably that of Robert Service. "There is a great deal of good bad poetry in English," says Orwell; by implication, there is even more bad bad poetry. My own nominations for the latter include the work of Edgar Guest, whose *Collected Poems*, in a signed limp leather edition, was one of two books of poetry in the house where I grew up (a wedding present to my parents).

Orwell's distinction, between good bad poetry and just plain bad poetry, is one based on quality of execution, of craftsmanship. Good bad poetry is verse competently—even memorably—written. But his distinction leaves unaddressed the nature of the poetry itself.

Verse, I have come to think, is poetry written in pursuit of limited objectives: to entertain us with a joke or tall tale, to give us the inherent pleasures of meter and rhyme. It is not great art, nor is it trying to be. Verse, as Orwell says, tells us something we already know—as often as not something we know we already know. Verse is not an instrument of exploration, but rather a tool of affirmation. Its rewards lie not in the excitements of discovery, but in the pleasures of encountering the familiar. Writers of verse have done their job when they make lines that conform to the chosen meter—and do not go beyond it. Frost's notion, "The possibilities for tune from dramatic tones of meaning struck across the rigidity of a limited meter are endless," is unvisited territory. Verse does not seek to know the unknown or to express the unexpected, nor does it undertake the risk of failure that both entail.

"Serious" poetry, on the other hand, is written in pursuit of an open-ended goal. It seeks to use language, in its full potential, to encompass reality, both external and internal, in the fullness of its complexity. Unlike verse, poetry does not bring our experience of the world down to the level of the homily or the bromide, and sum it all up in a soothing platitude. It does not pursue simple conclusions or familiar returns. Rather, it is a voyage of discovery into the unknown. Of the figure a poem makes, Frost says,

Like a piece of ice on a hot stove the poem must ride on its own melting... Its most precious quality will remain its having run itself and carried away the poet with it... It can never lose its sense of a meaning that once unfolded by surprise as it went.

A poem begins in delight, he says, and ends in wisdom. Verse begins in delight and ends in... more delight. The difference between poetry and verse, then, is the difference between an explorer and a tour guide. Verse tells us, finally, that all is well. Poetry, on the contrary, tells us that things are not as we thought they were. Verse does not ask us to change our lives. Poetry does.

At its best, verse can cross over into the realm of serious poetry. Children's poetry, in particular, can speak at the same time to its intended audience of the young or very young, while holding the attention of an experienced reader.

Lewis Carroll's "Jabberwocky" probably stands as high today in the critical community as it does with young readers. Constructed wholly out of neologisms, the poem tells its tale from a parallel universe. Many of the new schools of poetry that followed it in the 20th century could claim "Jabberwocky" as a progenitor. With a little effort, you can even get Mother Goose and Dr. Seuss to resonate with contemporary poetry's fascination for the nonrational. The nonsense of children's verse converges with the non-sense of the fanciest experimental poetry.

Most verse has no following in the critical world because it needs none to be understood and appreciated. Most verse also receives no support from the programs of major poetry organizations (with the exception of children's poetry). This is not so much because they take a position on the value of verse as poetry. It is rather that children's poetry is supported because of its importance to the future of the entire art form. Findings from the major study *Poetry in America* show that a lifelong interest in reading poetry is most likely if developed early and reinforced thereafter.

Whether it's "Jack and Jill went up the hill" or "There once was a man from Nantucket," there is a kind of poem that won't get out of our ears, even as it refuses our serious attention in the matter of its sense. There is a place in the poetry world for verse—if it is memorably written—and we wish it well in all of its variety.

## Check this page for updates!

The September contest is closing, but coming up for October is an *Invitation to a Waltz*, and for November, *Madcap Moments*. And coming next year Contest Chair Cleo Griffith has plans for a whole new set of topics!

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.

Remember that August begins our new membership year—a good time for recruitment! For your convenience we have included the membership form below. If you know of anyone who neglected to renew their membership and wants to re-join, 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.*

**CALIFORNIA  
FEDERATION  
of 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 2007.

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 .....\$15<sup>00</sup>
- \_\_\_\_\_ New Member (February 1 to April 30) .....\$12<sup>00</sup>
- \_\_\_\_\_ New Member (May 1 to July 31) .....\$7<sup>50</sup>
- \_\_\_\_\_ Spouse (1/2 regular member)..... \$7<sup>50</sup>, \$6<sup>00</sup>, or \$3<sup>75</sup>
- \_\_\_\_\_ Junior (under 21; show proof of age) .....\$3<sup>00</sup>
- \_\_\_\_\_ 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.



# Board Meeting set for October 21 in Fresno

Plan now to attend the next CFCP, Inc. Board Meeting, scheduled for October 21 at the Piccadilly Inn, 2305 West Shaw Avenue, Fresno, 93711. The telephone number is 1 559-226-3850. Located in the northwest part of Fresno, the Piccadilly Inn was the site of the last convention, and will be hosting next year's, as well.

Chapter presidents (or their representatives), along with state officers and committee chairs, are voting members at Board meetings, and their input is needed in planning events for the future. In addition, all other CFCP members are welcome to attend, especially members of local area chapters. We urge you to show your support by attending!

The meeting will begin at 11 am, with a break at noon for lunch. Many issues and concerns have been put forward for the Board to consider and act upon. Come and give your input!

The October meeting is important, since this is the meeting to review and approve the numerous details connected with the convention. Although the basic plan of the Convention and contest categories were decided last July, many specific details are yet to be worked out. And, additional volunteers for the Convention Committee are still needed. Since this is the

third year in which the convention has been developed without a local host committee, the Board now recognizes the need for an adequate team of helpers. The local chapter is already heavily involved, but needs volunteers from other chapters to assist them.

In addition to work on the 2007 convention, we will discuss plans for the 2008 convention, among several major pieces of business. 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 luncheon menu has been pre-selected and includes a house salad, rice pilaf, chef's vegetables, rolls and butter, coffee, tea, and dessert. Choose one of the following entrées:

**Open Face Chicken Cordon Bleu:** tender chicken breast, topped with shredded ham, Swiss cheese and Mornay sauce.

**Salmon Fillet:** charbroiled fresh fillet of salmon, seasoned in light garlic butter.

All options are the same price, which is \$17 per person, including service charge and sales tax.

**NOTE:** Please confirm your attendance with host David Lapierre at <Dalapcrepes@aol.com>

or 530-528-7584 no later than October 13 so that reservations will be made for you.

To reach the Piccadilly Inn, those coming from the north and west, take Highway 99 to the Shaw Avenue exit. Turn right (east) on West Shaw Avenue and travel 3 miles to the hotel on the right, at 2305 W. Shaw Avenue.

Those coming from the south, take Highway 99 to the Ashlan Avenue exit. Turn right on West Ashlan Avenue and travel 1 mile. Turn left on North Marks Avenue and travel 1 mile. Turn right on West Shaw Avenue and travel .6 mile to the hotel on the right, at 2305 W. Shaw Avenue.

## New Chapter Welcomed

At its July meeting, the Board formally approved the application for a new chapter in the Bishop, CA area, to be known as the Charles B. Garrigus chapter. Selma Calnan is the first president, with five other members.

The chapter chose its name to recognize an early state legislator who was also Poet Laureate of California from 1966 until 2002.

CFCP welcomes this new chapter, and the new members, into our group. We anticipate great things from their outreach efforts, and hope to meet them all in person at next year's convention.

Is it Poetry or Verse?  
Contest entry forms  
June contest winners  
Convention planning underway  
NBA honors three in November  
Palmer wins Stevens award  
• Inside:

*servicing California poets for over 65 years*

## Chaparral Updrafts

Volume 67, No. 6, September 2006

CA, 95355-3910.

California Federation of Chaparral Poets, Inc., 2521 Meadow Rue Drive, Modesto,

POSTMASTER: Send address changes to

postage rates paid at Modesto, CA.

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

