



# The New Zealand Poetry Society

*Te Hunga Tito Ruri o Aotearoa*

With the Assistance of Creative NZ  
Arts Council of New Zealand *Toi Aotearoa*

New Zealand Poetry Society  
PO Box 5283  
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WELLINGTON

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## This Month's Meeting Writers International

Thursday July 17  
8.00 p.m. Turnbull House

Preceded by an open reading

Writers International Wellington was founded last year by Susan Pearce. She was inspired by a friend who founded Writers International London, which catered chiefly for refugee writers or writers living in exile. The Wellington group is made up largely of people who are born overseas or are New Zealanders who have travelled and worked overseas, especially in countries where there is civil conflict or war.

### From the Committee

Special report on the AGM:

The AGM was well attended, in part because of our wonderful (and patient) guest reader, Jenny Bornholdt, whose reading began at the conclusion of the meeting.

The President's Report is included in this edition of the newsletter so that all members can keep informed about the Committee's work. You will note that some amendments have been made to the report; these amendments either corrected my errors (special apologies to Kerry and to Nola!), or reflect new information that became official at the AGM.

I am pleased to have been elected again to serve as President of the NZPS, and as my first task let me welcome our new Committee members: Ron Riddell (Vice-President), Bernard Gadd, David Beach, Dr

Moshe Liba, and Saray Torres. Let me also warmly welcome back our current Committee members: Gillian Cameron, Laurice Gilbert (Treasurer, whose wonderful financial report is reprinted in this newsletter), Anne Faulkner (Secretary), Cheri Pinner, Mariana Gledhill, and Ernest Berry. I believe this combination of existing knowledge and expertise, plus new ideas and energy, will make another great year for the NZPS.

A special thank-you goes to Dame Fiona Kidman, one of our new co-patrons, who lent her advice and knowledge to the issues at hand. Another warm welcome to both Fiona and Vincent O'Sullivan!

Effective April 1 2004, the subscription rate will be increased to \$20 (per person in NZ, and for each overseas member who takes the newsletter by e-mail).

The rate will be \$30 for overseas members who take the newsletter by mail. Unfortunately the financial realities of our activities mean that this increase is necessary. However we will continue to strive to keep the subscription rate as affordable as possible to the greatest number of poets.

Finally, you will read that one of the items in the President's Report relates to the Committee divesting from running Wellington meetings (due to the small number of active members able to devote the necessary time and energy to these arrangements). I am pleased to report that enough Wellington members at the AGM were keen to continue the meetings, and so we will be forming a sub-committee (reporting to the NZPS Committee) to shoulder this task for the year beginning February 2003. The Committee is delighted that the Wellington meetings will continue at Turnbull House, providing a special venue for our guest readers as well as open mike readers.

I look forward to another successful year of good writing, good reading, and good events for the NZPS. As always, the NZPS is YOUR Society, so please feel free to contact me with your ideas, questions, suggestions, and comments.

*(Margaret Vos, President, NZPS)*

PS. You will see another item from the AGM in our newsletter's banner – our new logo. I think you'll agree that it looks fantastic!

## **PRESIDENT'S REPORT FOR 2003**

The year 2002/2003 has been another successful as well as challenging time for the NZPS.

### **Accounts**

The NZPS's audited accounts for the year to 31 March 03 show a pleasing result. Net income over expenditure was \$10,087. As at 31 March 03 our bank balance stood at \$19,245.03. It should be noted that this includes designated funding from CNZ for the 2003 programme and a number of projects still to be finalised, such as the history project, visiting poets, poets in the workplace scheme, and website development.

### **Subscription Increase**

Last year, the NZPS flattened and simplified its subscription structure. This year, we need to take the structure a step further by increasing the subscription for a year's membership to \$20 per person, and to \$30 per person overseas subscription if the newsletter is mailed [amended].

This change is necessary for two main reasons: (1) our subscription is currently underpriced and undervalued (compare to the Book Council at \$50 or the NZSA at \$80), and (2) to offset the continually increasing cost of production of the newsletter. While we do receive a subsidy from CNZ to offset some costs, the actual cost of production and distribution increases every year. It now costs nearly \$500 per MONTH to produce and distribute the newsletter.

### **New Patrons**

Our current patron, Ruth Dallas, has indicated she wishes to retire due to ill health. We thank her for her past patronage. Fortunately, Dame Fiona Kidman and Vincent O'Sullivan have agreed to become co-patrons of the NZPS. This change is effective as of the AGM, and will be reflected on our letterhead, brochure, and website.

### **Website**

We currently have a free website via Microsoft Network. Members have voiced their dislike of MSN's requirement that visitors have a "passport", which is a hotmail email address. In response to that, we have decided to go with a fee-based website and are in the process of development. The website has all the good features of the old one BUT members would receive a new password each month to access special members-only services, such as an online version of the newsletter and competition entry forms. As with a bank PIN number, it is important that members keep this password secure and not share it.

### **Logo**

To go with our new website, the Committee has decided to adopt a new NZPS logo. We can adopt this new logo immediately and apply it to letterhead, brochure, and the website.

### **2002/2003 Programme**

During 2002 we had an excellent line-up of readers for our Wellington meetings including: Victoria University Workshop Poets, Alistair Paterson, Harry Ricketts, Rachel McAlpine, Bill Sewell, Whitireia Writing Course Students, Sue Fitchett, Bob Orr, and Chris Orsman (former president of the NZPS).

This year we have had Tim Jones, Sam Wagan Watson (with the assistance of the Australian High Commission), the VUW/Greg O'Brien's workshop class, and Diana Bridge. For the remainder of 2003 we have: Jenny Bornholt (after the AGM), Writers International, Whitireia Writing Programme poets, the Wellington authors of *Millionaire's Shortbread*, and Vivienne Plumb.

### **Workshop**

The 2002 annual poetry workshop was a great success with Wellington poet Adrienne Jansen as tutor. Fortunately we were surrounded by creative inspiration at Pataka (an excellent segue from the 2001 workshop with visual artist Rebecca Edwards), and incorporated the surrounding art into the workshop poems. Students performed their works at Pataka in July at a well-attended reading.

In 2002 and 2003, instead of a single weekend workshop, we have run three afternoon sessions over a number of weeks so that students could work on set exercises in the intervening weeks. This has proved to be preferential to both students and tutors.

The 2003 workshop was tutored by Shannon Welch, a poet from the University of Iowa Writer's Workshop visiting at Victoria University.

### **Tours**

March's guest poet, Sam Wagan Watson, also toured centres in the North Island. His tour was organized by Connie Palmer with support from Vivienne Plumb. Sam visited several venues in Wellington, Auckland, and other North Island spots before returning to Brisbane.

### **International Competition and Anthology**

Giovanna Lee is our new Competition Secretary for the NZPS's International Poetry Competition. In November we launched the 2002 Poetry Anthology – *A Savage Gathering* – with events in Wellington, Dunedin and Christchurch. The anthology was edited by Joanna Preston and Russell Chalmers designed the striking cover.

This year we are striving to substantially increase the number of entries to fund the Competition. Robert Stratford secured excellent well-known judges, Keri Hulme (Open Section), James Brown (Open Junior

Section), and John O'Connor (both Haiku Sections). We are fortunate to have such high-profile authors helping us attract entries and placing the Competition in a global perspective.

A number of other changes were made to the Competition to simplify it and attract more entrants, including:

- Improved forms
- New Open Junior section (entries by individual as well as school)
- Revised prize structure
- Extended deadline

We are still planning to compile and publish an anthology this November. The new deadline may affect our publication date but we are striving to continue with a November launch.

We unsuccessfully sought corporate sponsorship of the new Open Junior section to complement the support we receive from the Asia 2000 Foundation for the Haiku Junior Section (\$1,000). We are again seeking prize sponsorship for next year's Competition.

#### **Newsletter**

Our newsletter continues to be a great source of poetry news and events from around the country under Kay Wall's excellent editorship. Thanks Kay for the great work. Cheri Pinner has been handling the printing and distribution of the newsletter in its improved format, which has received a number of compliments from members.

We also thank the members who submit new items, reports, and letters to the newsletter – without them the newsletter's content would be quite slender! The newsletter is really by and for members, so we encourage everyone to get involved with it.

#### **CNZ Grants for 2002**

We are very grateful for CNZ's continuing support of the NZPS. CNZ awarded the NZPS \$6,500 [amended] for our annual operations in 2002, \$6,000 to arrange a tour of North Island poets to the South Island, and \$5,000 for our poets in the workplace scheme.

#### **Review of the Constitution**

Due to the conflicting obligations of Gillian Cameron's work as acting vice-president, she has had little time to review our Constitution. However, progress should be made after elections this AGM and so we can expect a report later in the year.

There have been a few requests about establishing separate groups (e.g., a regional sub-group). Unfortunately I must advise that we cannot proceed with those requests until the review is completed.

#### **Misappropriation**

Lorraine Ward has recommenced payments of her debt, bringing the remainder of her debt as at June

2003 to \$4,000 [amended]. The Committee continues to closely monitor the situation.

#### **Thanks to Committee**

The NZPS has been very fortunate in having a hardworking and enthusiastic Committee.

Special thanks go to retiring Committee members Vivienne Plumb and Robert Stratford, whose years of experience plus fresh ideas have helped reposition the NZPS to meet its challenges.

Several off-Committee members continue to help with items such as writing up guest poet reports: Robin Fry, Kerry Popplewell [spelling amended], and Nola Borrell [spelling amended].

Thank you too to Mary Palfreyman who manages the accounts for us.

I would also like to thank other Committee members: Ernest Berry, Anne Faulkner (our excellent new secretary), Laurice Gilbert (treasurer), Mariana Gledhill (who acted as minute secretary until our secretary position was filled), Cheri Pinner (membership coordinator and newsletter despatch), and Amelia Nurse.

Finally, I want to add a special personal thank-you to Gillian Cameron, who has been acting as vice-president of the NZPS since last year. With her expertise, knowledge, ideas, and support, the Committee (and me!) have had another successful year for the Society. We are very fortunate to retain her as a member of the NZPS Committee.

#### **Committee Vacancies**

Along with other voluntary organisations, we have been experiencing ongoing difficulties in recruiting volunteers onto the Committee to carry out the NZPS's many and varied tasks. Several vacancies have arisen on the Committee and in spite of repeated appeals, those vacancies remain. The Committee cannot continue to function in its present capacities with the very small number of active Committee members.

Therefore, I am appealing to all members to GET INVOLVED locally, regionally, or nationally. There is a list available of some of the Committee's work so that members can see which tasks might fit with their skills and interests.

At-large Committee members are always welcome and do not have to hold a special position.

#### **Wellington Readings**

As a result of the Committee difficulties noted above, in the past 10 years we have had to arrange for more and more of our activities to be undertaken on a paid basis. For example, the functions of Competition Secretary, Anthology Editor, Newsletter Editor, Treasurer and Secretary are now performed on contract – although honorarium is probably a more accurate term given the payment rates!

To add to our woes, during the last year active Committee numbers have dwindled to five. We are now at the point where we simply cannot carry the burden of both running the monthly Wellington readings as well as managing national responsibilities (e.g., the monthly newsletter, annual anthology and competition, tours etc.)

The Committee is therefore giving notice of its **intention to cease running Wellington readings after November 2003**. Reader commitments for 2003 will be honoured, but we are not scheduling any readings beyond November.

If Wellington members wish to continue with the style of our current meetings, I would urge them to discuss what other options may be pursued. For example, a small group of Wellington members (say 3 or 4) might want to take over responsibility for meetings in 2004. Alternatively, the funding normally allocated to Wellington meetings could be made available to other groups organising poetry events in the region.

(Margaret Vos, President)

### NZPS Committee Task List

The Committee handles a number of tasks throughout the year, including the ones listed below. You can help your Society by getting involved – remember, it belongs to YOU.

- Select and arrange readers schedule
- introduce guest poet
- manage open mike section – keep reader list, manage time
- write up report of monthly meeting, including open mike section
- publications sales at monthly meeting and by correspondence
- share expertise in the mechanics of competition convening/ adjudicating
- run refreshments table at monthly meeting
- answer/redirect postal correspondence
- website – maintain, update website; respond to technical problems; resolve website issues
- answer emails
- book reviews
- edit & format newsletter
- gather area reports
- collect and bank door koha
- verify and monitor monthly financial activities
- distribute cheques
- manage membership database/information
- liaise with printer for production of newsletter
- produce labels, stuff envelopes, and mail newsletters
- update and produce yearly brochure
- coordinate poet tours (North and South Islands)

- coordinate annual workshop
- plan for and monitor annual competition
- arrange for judges for annual competition
- annual anthology: manager readers, editor, cover, printer

### NZPS Meeting, June 19

One way to ensure a quorum at our AGM is to have Jenny Bornholdt as guest poet! This evening Jenny read a selection from her most recent collection *Summer* (VUP, 2003). Many of these poems were written during her time in the south of France as the Meridian Energy Katherine Mansfield Fellow in 2002. Jenny said that it was a marvellous experience being able to spend six months with her family in Menton and to have “a lovely plain room” to write in there in the Villa Isola Bella.

The first poem she read, ‘Going There’, doesn’t just describe arriving in another place, another culture (one with “pommés de terre and the/fruits de la mer” – not to mention “all the little shitting/dogs”) but talks about “what you leave behind when you go somewhere”:

Leave the cars made from  
boxes, the papier-mâché cats  
and pigs. All the useable things. Leave  
the houses, the spaceships,  
the castles, the trees’ shady  
conversation. *World* in the washing basket  
*moon* and *light* and *it* and *was*  
on the floor – it was moon  
light, was what it was.  
Leave it all.

Quite a few of the poems in *Summer* mention trains because the main train line to Nice ran in front of the room where Jenny wrote – she said that in time she came to really enjoy all the traffic. ‘The Train to Nice’ is a funny, nicely imaginative response to the complications of the train timetable.

#### The Train to Nice

We could catch the nine twenty-three  
or the ten seventeen, only the ten  
seventeen doesn’t go on Saturdays  
or Sundays or holidays or on  
the twenty fourth of February. The nine twenty-three  
runs every day. It’s  
circular. But no, not between  
the twenty-eighth of February and the seventeenth  
of May, or on holidays. Or  
on the birthday of the driver and his  
twin brother. Now that was a joyous  
day, fifty-two years ago, just as the eleven twenty-eight  
pulled in  
to the station. Les deux frères . . . ah . . . such cause

for celebration. Even Uncle Jean came down from the mountains, leaving the dogs and the goat, the olives and the hen.

Not Sundays either. Nor Wednesdays. Nor between the hours of eleven and one. Thursday though, that's the best day. The train is fastest then. That's the day the driver's mother makes the bouillabaisse. That's the day the train tears through the smaller stations. That's the day she waves the spoon in triumph. Here we come, here *he* comes, racing down the tracks.

Children came into a number of the poems we heard. Poems such as 'Outings' (a convincing elaboration on the opening lines: "Poor children – they're all tired/of the walking") and 'France', written when Jenny's son Felix lost his first tooth in Menton ("You wonder how the fairy knew/to find you here.") The richness and delight of the family's time in Menton is splendidly evoked in 'Saturday Afternoon':

#### Saturday Afternoon

It's warm and raining and we're on our way home after coffee and biscuits with jammy middles, when we stop in a dishevelled but happy state outside *Claudio Coiffure*. We've been considering haircuts and while we're standing talking, Claudio comes out and says that we'd better come in, all of us, so we do, and in no time we're seated in a row – me and Felix and Greg – with Claudio, Bruno and Sofia washing our hair. Bruno asks about Felix, and when I say he has a fringe, there's uproar – *impossible, a fringe in France* – so Felix has the time of his life, with spikes and gel and Bruno's earrings, and I'm talking English to Claudio because he says it's cheaper that way and Sofia gets so carried away that she washes Greg's hair twice. Then the three of us have scalp massages and Claudio says he'll make my hair all *supple*, and as beautiful as his wife's, and Sofia, she's drying Greg's hair and blowing air down her front – all the way down to her beautiful, decorated middle, and we're having such a good time that we want them all to come and live with us. But then we're finished and have to go, so we say *ciao*, and Claudio gives Felix a sports medal and we go out into the late afternoon looking much better and a little more Italian than when we went in. At home we take photos of our new selves and Felix hangs his medal on our bed head

and we go to sleep that night in our award-winning bed and dream Italian dreams and what our lives in that other country might have been.

Other poems introduced particular places – 'Mrs Lilley's Chairs', for instance, took us to the apartment where the family lived in Menton, and 'Ode to the Little Hotel' celebrated the place they stayed in Paris when the French Embassy arranged for them to spend a week there. Part way through 'Peach, the Jam', the last poem Jenny read, a storm arrives:

When the weather strikes we think of the clifftop castles – great stone arks riding the storm like Roethke's glasshouse. Down here it's all noise. We can't tell if it's the wind in the trees or the stream, the water or the leaves. No matter. What blows in is a fearful dream – waking, I realise it was a Harry Potter dream – see, books can affect your life. My sister said a black dog (read *death*) would come for me, then my father appeared and tried to make everything all right. This is one of the few dreams I've had about my father. The thing that still shocks me about his death is that he is so gone from us. So truly gone.

The mention here of her father recalls the poems in the first section of *Summer* – poems referring not to the summer spent in France but to the summer when her father died, the "summer we didn't want to know".

When asked if she had a 'grand plan' when she went to Menton, Jenny said her project was to write a collection of poems and she felt the experience of being somewhere different would be very profitable: "I loved being in a country not really knowing what's going on." She explained that she used to write each morning and read each afternoon, mostly poetry. Among the poets she read there were the American, Robert Hass, and Mark Doty whose poems she described as "talky, conversational" – a bit like 'Confessional', the final poem in *Summer*. She also came across "a fantastic anthology", *Flora Poetica*, edited by Sarah Maguire. With these suggestions for further reading, Jenny Bornholdt brought to an end a most enjoyable hour.

(Kerry Popplewell)

#### PoSoc Accounts Revisited

I'm here to report on the Society's accounts. I'll try not to bore you with numbers and amounts. The financial position's in reasonably good heart,

with enough coming in, and not too much going out.

If you look at the pages by our auditor, Ms Cross, you'll see we operated at profit, not loss. Grants were right up for reasons I can't explain, but subs were down, and are going further down again.

An extra bit of good news is the bad debt recovered and the change in the closing date has competition fees covered.

The newsletter's a problem – the costs are getting greater, so we're hoping more people will use email later.

Book production was cheaper, but touring more expensive – the tours we arranged last year were most extensive. Overall, financial performance was positive last year, leaving us with assets for projects near and dear.

Now, turning to the budget, there are changes I've had to make.

(Please excuse the quality – my printer's on a break.) There are two new expenses we haven't had before: Website maintenance, and paying a secretary costs more.

Our projected income's nothing like the year we just had, and the cost of having such a small committee looks bad.

If Wellington meetings are abandoned we'll save some cash, but we're really hoping somebody else will give it a bash.

There's simply not much leeway in our operating budget, and only the current asset base will allow us to fudge it. Much of that's committed to our pre-existing projects, but I move you pass my budget, and that nobody objects.

*(Laurice Gilbert, Treasurer)*

## Coming Events

### Christchurch

The Christchurch Arts Festival (July 17-August 3) will host the third '5 NZ Poets' event. The poets taking part are Albert Wendt, Robert Sullivan, Brian Turner, Keri Hulme & Bernadette Hall. This will be Robert's last public reading before he leaves for Hawaii in August for 3-4 years.

5 NZ Poets – Pacific Eyes, Christchurch Arts Festival, Sunday July 27 at 5.00 p.m. at the Pavilion in Victoria Square. Tickets \$20 & \$18. The inaugural recipient of the Lauris Edmond Memorial Award for Poetry will be announced at this event.

## Auckland

4th Poetry Live Poetry Festival (NZ Poetry Day), Grand Central, 126 Ponsonby Road, Auckland.

Tuesday July 8 at 8.00 p.m. Read Your own Poems for New Zealand Poetry Day.

Wednesday July 9 at 8.00 p.m. Listen to 12 of Auckland's Women Poets.

Thursday July 10 at 8.00 p.m. Celebrate Montana Poetry Day with 30 Auckland Poets reading, then dance on till late.

Friday July 11 at 5.00-7.00 p.m. (note the different time) Montana NZ Poetry Day, launch of *Tongue in Your Ear, vol.7* (an anthology of poets who read live).

Live Music free/koha. Contact: Judith (09) 3602510 email: four-by-two@xtra.co.nz.

## Kapiti

Montana Poetry Day on Kapiti Coast: GOLT (Greater Otaki Literary Trust) is holding a Winter Wordfest featuring balladeer Hinemoana Baker, who will perform poetry and sing songs she has written in English and Maori. According to those who have heard her, it will be an electrifying performance in a magical voice. Open Mike to follow. Time: 6.30 p.m. Friday July 11. Place: Civic Theatre, Otaki (reached by leaving State Highway I at the Otaki roundabout and driving towards the beach. The Civic Theatre is on the right in the second block of shops). Door charge \$5.00. See you there!

## Palmerston North

Two poetry princesses, eight poems, 300 booklets and 300 flowers. The second annual Great Palmy Poetry Giveaway is set to hit Palmerston North for Montana Poetry Day on July 11.

Following on from the massive success of last year's giveaway, the two poetry princesses, local poets Paula Harris and Sharon Turner, will be on the central city streets at lunchtime, giving away single-stem flowers, each attached to a booklet containing poems by eight local poets.

This year's booklet contains two poems by local youth, selected through a poetry contest run by local daily newspaper the Manawatu Evening Standard.

The poetry princesses (so nicknamed by the Manawatu Evening Standard last year) will begin the giveaway outside The Plaza just after noon, attacking unsuspecting passersby, before moving over to the Broadway entrance of Downtown sometime after 1.00 p.m.

## Wellington

The New Zealand Book Council celebrates Montana Poetry Day on Friday July 11 at 12.00 noon at the City Gallery theatre.

Join poets Jenny Bornholdt, Diana Bridge, Kate Camp, Chris Orsman, Vincent O'Sullivan, Anna Smaill, Jo Thorpe and Louise Wrightson reading their Best New Zealand Poems. Chair: Bill Manhire. For bookings email: [events@bookcouncil.org.nz](mailto:events@bookcouncil.org.nz) or phone: (04) 4991569

The Word Festival, to celebrate all forms of word artistry, will be held at Thistle Hall, Cuba Street, from July 23-26, 2003.

Programme: Wednesday July 23, Opening night party, Drinks and Nibbles. Screening of Te Kupu's Rapumentary. Opening of Word Art exhibition.

Thursday July 24, art exhibition open from 12.00-5.00. Publishing workshop run by Standing Ovation

Thursday night: Fireside Poetry (an open, informal poetry night where poets and poetry lovers can read their favourite poem – their own or someone else's).

Friday July 25, art exhibition open 12.00-5.00. Performance workshop

Friday night, Strictly conscious. A politically motivated night of spoken word/poetry /music hosted by Te Kupu ( Upper Hutt Posse). Conscious minds are welcome to come and share their thoughts

Saturday July 26, Word Market. Instead of the Regular Thistle Hall flea market there will be a Word Market. A chance for writers, cartoonists, artists, etc to display and sell their wares. Also a good place to network and drum up support for future projects. An open mike will be set up to entertain and spread the word.

Saturday night, closing night party and Word Jam. A diverse range of multi media/poetry/acoustic music to finish the festival.

Please email any questions or register interest to [Wordfestival@hotmail.com](mailto:Wordfestival@hotmail.com).

### **Winter Poetry Readings at Bizy Bee's Books**

Throughout the month of July, a series of poetry readings are being held at Bizy Bee's Books, The Oaks, Manners Street, Wellington, in memory of Neil Rowe (1941-2003).

The readings are presented by HeadworX, Earl of Seacliff Art Workshop and Kwanzaa – the Afrikan Shop.

Neil was a strong supporter of local poets and held poetry launches at his shop BAM at the Wellington Public Library.

A special limited edition anthology (*Bookmarks*) dedicated to Neil and which includes poems by all of the poets participating in the event will be sold at the readings.

The schedule is as follows:

Reading 1: L E Scott, Vivienne Plumb, Michael O'Leary, Sunday July 6, 2003, 4.00-5.00 p.m. Chair: Niel Wright.

Reading 2: Mark Pirie, Tim Jones, Harvey McQueen, Sunday July 13, 2003, 4.00-5.00 p.m. Chair: L E Scott.

Reading 3: Helen Rickerby, Scott Kendrick, Simon Williamson (read by Mike Eager), Sunday July 20 2003, 4.00-5.00 p.m. Chair: Mark Pirie.

Reading 4: Jenny Powell-Chalmers, Anna Jackson, Harry Ricketts, Sunday July 27 2003, 4.00-5.00 p.m. Chair: Mark Pirie.

## **Around the Country**

### **Dunedin**

Readers and writers congregated at Dunedin Public Art Gallery on May 25 for New Zealand's original literary festival, Wordstruck. Wordstruck, brainchild of Roger Hall during his time as Burns Fellow at the University of Otago, has gone on to establish itself as a vibrant biennial celebration of words. This year it included Southern Symphonia's performance of a piece of work written for the festival, and the laying of a new plaque on the Dunedin Poetry trail, celebrating the work of Hone Tuwhare.

Part of this year's festival was a focus on the poetry of the South Island with an emphasis on Otago and Southland – David Eggleton brought together ten new and emerging poets from the area to showcase what is happening in the Dunedin poetry scene. Eggleton described it as a representative snapshot and thanked Richard Reeve and Nick Ascroft from Glottis for their help in pulling together a diverse group of new writers.

Many of the readers were regulars from the Glottis Open Mike poetry night at Arc Café. Jenny Powell-Chalmers kicked off with a selection of her work. Jenny has appeared in a variety of publications, has had two collections of poetry published and has a keen interest in broadening the links between Australian and New Zealand poetry. Appropriately for the setting, she began with 'Opening Images', set in the Art Gallery, a set which combined her characteristic blend of humour and poignant imagery. She also read 'St Clair Venus': "Wednesday walkers waltz in the arms of surfers" as well as 'Love in the Early Winter', 'Jennies'. Her poem 'Deconstruction', a venomous attack on the Ministry of Education concerning the proposed closure of rural schools on the Taieri plains near Dunedin, got a big show of support, which was kept up by 'Southern Woman', a dry counterbalance to the concept of the 'Southern Man'.

Richard Reeve followed Jenny. Richard's first collection *A Dialectic of Mud* is soon to be followed by *The Life and The Dark* and he was awarded the Todd New Writer's Bursary for 2003. His first poem 'Doctor and Patient' was a melancholy love poem, "Alive to loneliness though you talk tenderness" and he followed this with a poem about the "desiccated house" that remains at the site of the Cape Saunders Lighthouse on the Otago Peninsula. His next poem 'Looking into Monowai' was set in Fiordland. Taking the title of his next collection, 'The Life and The Dark' was a love poem of sorts tinged with the melancholy which is made beautiful by Richard's work, "We have grown louder than the stones".

'Recalling Innocence' is about his crib on the Otago Peninsula and Richard ended his set with 'Political Youth', a satirical comment on the youth of today and how often we resemble that which we seem to loathe.

Sue Heap followed with a long poem called 'The Fifth Draft'. Sue is both artist and poet and has self published nine pamphlets of her poetry. She was also featured in the 'Real Fire' anthology which rediscovers some strong poetry of 1980s New Zealand. Sue's poem made a strong comment on war protests and, whilst firmly set in Dunedin, took a close look at the US war on Iraq and contrasted Dunedin with that wartorn country. Her humour was sharp with a black edge.

This contrasted neatly with the work of Martha Morseth. Morseth's first collection *Staying Inside the Lines* was published in 2002 but prior to this Martha was a freelance features writer who has had a collection of short stories for teenagers published, soon to be followed by a collection of plays.

She began with 'For the moment' which looked at the "sudden beauty of simple things" and this was followed by 'Coloured Coats'. Set in a café, the poem examined how we look the same but the human connections are invariably different. Keeping within the café setting were 'Free for lunch', a look at old friendships, and 'Flat White', a contrast between the well-groomed and opshop 'ease'. 'Allen Ginsberg reads at a Minneapolis gallery in winter' recalled the lost fire of youth, followed by 'When you haven't got the power'. 'Communion' took the symbol of an elderly woman living in an old villa and looked at generational differences.

Elizabeth Isichei has a history of 16 years in academic writing and she returned to poetry in the late 1990s, since when her poetry has appeared in numerous publications. She began with a 'Midwinter Letter From Dunedin' and followed this with 'Strangers', a look at immigration using a DoC list of noxious weeds for the Dunedin area, contrasting the beauty of variety with the ugliness of labelling.

'Mermaid' was a beautiful look at an African mermaid which drew on Isichei's experiences of living on that continent. 'The Series soon to end' was again about Dunedin and this realm of familiarity was well contrasted with 'The Arsonist' in which she examined a range of experience outside her own. She ended with 'On Gertrude's Saddle' looking at how "landscapes filter through women's names".

Elizabeth's work contrasted with the dark humour and monosyllabic delivery of James Saville-Smith, host of the Glottis Poetry evenings. James is a rising star on the Dunedin poetry circuit who entertains with his disturbing images of humanity laid bare. All of his poems looked at the pervasiveness of insecurity, especially 'The girl who loved a burns victim', 'The soldier with no hope' and 'When the cat watches me undress'. The audience greatly enjoyed 'Car crash joke' and 'Flies, not butterflies, sit on shit' but seemed most impacted by the power of 'Obituary for a drunk who drowned in a toilet'. This looks at the aggressive nature of today's society and how we are repulsed by those who cannot keep up the pace.

Sue Wootton is a graduate of John Dolan's poetry workshop and has had poetry published in *JAAM*, *Takahe* and *NZ Listener*. Sue chose poems on the theme of latitudes and place centring her work on Dunedin and the South. She began with 'Magnetic South', a beguilingly simple poem making good use of plain imagery. 'Nothing Extravagant Seems Planned Here For Monday' looks at the fresh morning with a sense of glory and awe. Her poem 'Portobello', from a series *The Sand Sonnets*, is a warm poem about the integrity of the family home, "Inside is cake and mother's talk". 'Nearly May' looks at nature with a fresh sense of place and this was echoed in 'Search and Rescue', set in Karitane against the backdrop of a search for a missing diver, "Kayaks comb like mothers' fingers through the kelp". 'What we tell the kids about Auckland' drew a laugh from the audience, displaying a certain amount of Southern paranoia which was echoed during 'The Bricklayers'. This offered the melody of human labour, and she rounded off a great set with 'The Verdigris Critic' which was marked by the line "Poetry is universal".

Claire Beynon won the NZPS International Poetry Competition last year with 'The Mystery Sonatas'. She is a fulltime artist who combines her art with beautiful and emotive poetry. 'The Mystery Sonatas' is in four stanzas. It starts with the ordinary and familiar and then is surprised by what lies beneath the surface. She also read a cluster of poems in response to image. 'Out for dinner' looked at quails and the absurdity of human conventions. She also read 'Still Life of Zinc Buckets' and 'Down Dulcie's Street',

“Ink dreams in water”. Claire finished off an impressive set with ‘Turned on by clouds’, ‘Afternoon Tea’ and ‘Drowning in the Waterfall’.

The last two poets were Kay McKenzie Cooke and David Karena-Holmes. Kay was born in Southland and has written from an early age. Her first collection *Feeding the Dogs* was given a warm response when it was released in November 2002. Kay’s poetry manages to combine a specific sense of place and love of that place with a profound understanding for the universality of human experiences and how they form the character of both person and culture. ‘Stuart Street’ was a local poem which was followed by ‘Groyne’, a reminiscence about poles driven into the sand on St Clair beach and how objects can come to represent more than their whole. ‘Night Vision’ and ‘Shift of Gravel’ followed. Kay then read ‘The Capabilities of Giant Squid’ about her experiences on Stewart Island, followed by the humorous ‘Barbed Wire Collectors’. Set in Central Otago, ‘Lake Dispute’ epitomised Kay’s ironic view of life combined with her fondness for the human condition and this underlying sense of joy in life was present even in ‘Behind the counter’ which found strength in the highs and lows of marriage.

David Karena-Holmes finished off the session. His work has appeared in *Takahe* and *Glottis* and his first book of poetry *From the Antipodes* appeared in 2002. David maintains that a good poem should be self explanatory. He read a selection of work from his extended poem which paid homage to the sixteenth century idea that poetry should exist on several layers at once. His poetry works on an intellectual and historical level, as well as revelling in the beauty of language.

The session was warmly received, with standards as high as those found in other sessions by more established poets.

(Juliette Sandall)

## Golden Bay

Golden Bay is now into its ninth year of monthly poetry evenings at Onekaka’s Mussel Inn. May 22 was another great evening with a mix of regular, visiting and new Bay poets reading their work before an appreciative audience.

Nelson poet Mark Raffills joined regular locals Bing Brabant, Rudolf Samper and Joe Bell, together with new Bay residents Casey and Megan.

Rudolf had that day received the wonderful gift of his daughter’s newly published art book which included poems and prose from his 89-year-old mother. Beautifully presented, the artwork is printed on transparent pages which enable the drawings to be viewed from both side perspectives.

Casey’s powerful, moving recitation of his vivisection poem gave voice to the creatures which have no voice themselves – apart from their heart rending cries of distress.

Bing usually accompanies his words with guitar and his new piece ‘Schizophrenia’ was an amalgam of snippets from an eclectic mix of 38 songs.

New to the Bay, Megan read a delightful lullaby to round out another successful evening.

On a personal note, a recent Southern holiday provided a chance to attend a Catlins Poetry evening at the Lumberjack Café in Owaka and a Glottis poets’ evening at the Arc Café in Dunedin. The NZPS newsletter’s ‘Regular Gatherings’ list provides a great opportunity for visitors (and locals) to suss out meetings and hear a range of different voices.

It is also great that Nelson Live Poets has been revived with Yaza Café proving to be a most suitable venue.

### The Aviary

Multi-coloured  
birds  
flock around  
the Town Hall  
striding, strutting  
waddling, stepping  
chatting, calling,  
cooing  
high fliers  
and wise owls  
caged by convention  
doffing and bowing  
before a brood  
of new fledglings  
and proud parents  
testing their wings.

(Report and poem by Joe Bell)

## Nelson

Approximately fifty people turned up for the Yaza Poets June Gathering. The numbers were boosted this month by the presence of a local Toastmaster’s group, some of whom read a favourite poem. Joe Bell made the trip over the hill from Golden Bay and entertained with poems about local life and nature. Another visitor was Neil Simmonds from Blenheim. Neil had the audience laughing with his poems about the time he spent living on the West Coast of the South Island.

This month’s offerings were as diverse as the poets reading them. Mark Raffills read a couple of poems he had written for different people’s twenty-firsts. Benjamin Nathan’s poignant poem was a love one, about two people from the darker side of society.

Michael Lee recounted incidents with different birds in his garden. Colin Gunn had the audience exercising their grey matter with his riddle poem. To add an international flavour, Eva read poems recounting her childhood in Budapest and Marvin's recounted some of his adventures in the Greek Islands. Cliff Fell gave the audience a preview of some of the poems from his soon to be released book *The Adulterer's Bible* (Victoria University Press). Other poets to read were: Gaelynne Pound, Lesley Haddon, Maggie, Jean, Shimeah and Shadows. The next gathering is Wednesday July 9, so we will be celebrating Montana Poetry Day early.

#### Meeting My Father's Father

When I read about houses,  
that in our dreams  
they really mean the body,  
I think of how I left that room in the attic:  
like one of those tadpoles that dance  
in the staves of a Mozart sonata  
I swam through each of the storeys of  
my parent's house,  
feeling my way down the waterfall of the stairs  
the ripple of floorboards  
the skirtings and the muttering pipes.  
Somewhere far away, I could hear my mother  
Laying the table.  
The knives and forks rang together  
As I dived for my life, for the deep water  
beyond the headland.  
There, I knew, I'd have to finally meet him.  
I would nuzzle up to that great submarine  
in which he sailed slowly toward me,  
black as an opera stage  
on which the light will never be thrown. (Cliff Fell)

(Report by Gaelynne Pound)

## Wellington

At the June Windrift, Jeanette Stace's living-room is filled with haikai. The haiku tree – well, curtain – includes emailed haiku as well. We seem to have a preference for animals – horses, cats, eels, possum, swans, hedgehog, but do include poplars, fire, clouds and even an eye operation. Repeated southerlies too. (Wellington winter after all.) There are familiar questions. What if a northern hemisphere competition? Reword 'southerly', or stay with NZ location? How about capitals in haiku, 'I' or 'i'? Two images or one? Haiku and comments are well spiced with humour. Recognise this?

favourite haiku  
someone else  
spells it all out (Jeanette Stace)

A different sort of exercise this time. Try it. Create three versions from one image: Kuro (a haikai who loved to ponder the ephemeral nature of life), Mido (a wild drinker who revelled in the moment, ecstatic) and Shiro (a writer who kept quiet, and thought haiku). Challenging and rewarding. Here are Elena Lindsay's haiku.

#### Kuro version

already  
yesterday's blossoms  
lie muddied underfoot

#### Mido version

cherry blossom –  
let's drink to its beauty  
today has no end

#### Shiro version

each blossom  
a star

Haiku completed from a given line also elicited variety. Try: 'lights out', 'traffic junction', 'my bathwater'.

lights out  
matron's shadow lingers  
in the hallway (Vanessa Proctor)

traffic junction  
my old jalopy follows  
the tumbleweed (Ernest Berry)

#### News about books

*Haiku Wine*. Ernest Berry & An'ya. the natal light press. \$25.00. Available from Ernie, PO Box 272, Picton.

*Amongst the Graffiti*. Janice Bostok. \$Aust22.20. Available from PostPressed, 31 Allara St., Blaxton, Queensland 4560, Australia. Information from: jwk@powerup.com.au.

*pegging the wind: Red Moon Anthology 2002*, donated to NZPS by Ernest Berry, is being passed around haiku writers. NZ haikai are included.

Enterprising Veronica Haughey selected 50 of her haiku and made her own small booklet. (Not for sale.) (Veronica has numerous awards. She has 2 delightful haiku forthcoming in *Yellow Moon 13*. Her name was inadvertently omitted from the Seed Pearls results list.)

Next Windrift: Thursday, September 18, 2.00 p.m. Contact: Jeanette Stace, 473-6227.

njstace@actrix.gen.nz or Nola Borrell, 586-7287. nolaborrell@xtra.co.nz  
(Nola Borrell)

## Whangarei

Poetry is at last finding an audience in Whangarei. 'Poetry Prose Tea and Talk' held on the last Sunday of the month is still functioning and expects to develop from now on.

The February meeting was superseded by the final performance of 'Theatre in the House', four short New Zealand plays which took place at the PPTandT venue – 18a Vale Road. Because of lack of time for advertising, numbers for the March and April meetings were fairly small but attracted people from well out of town. Two poems by Tim Upperton which were particularly well received have been accepted by Takahe.

On May 15, Marie Burgess' Literary Northland Tour group, headed by Fiona Kidman, attended a splendid pot-luck dinner and readings of prose and poetry by members of the Society of Authors Northland Branch.

On May 20 a soirée, organised by Rosalie Carey in conjunction with members of the Coalition for Peace, raised \$2000 for the Red Cross for Iraq. Award-winning poet Glen Colquhoun, Tony Clemow and Rosalie Carey (Sam Hunt had offered his services but had to withdraw for family reasons) along with leading local musicians read to an enthusiastic audience, many of whom heard poetry read for the first time.

Two other poetry reading groups have also been formed.

Visitors to Whangarei are invited to contact Rosalie on (09) 4388913.

(Rosalie Carey)

## Publications

RAT TICKLING by James Norcliffe (Sudden Valley Press, \$19.95, 86 pp)

At a Dunedin writing workshop in 2000 James Norcliffe quipped, "I wish I knew how I write poetry – I'd do it more often." Competence does not seem to be a problem. Nor does frequency. Norcliffe is widely published within NZ and also in over 100 international journals. (Awards include twice winner of NZPS' International Competition.) *Rat Tickling* is Norcliffe's fourth collection of poetry. It has nearly fifty new tightly-crafted poems organised into five sections: Rat Tickling, At Franz Josef, Wooden Diseases, Splurge and History. They reflect Norcliffe's nearly three years living in Brunei Darussalam, and also memories of life in New Zealand.

*Rat Tickling* has a plain cream cover with a stark black 'N' and a grey possible 'J'. Like the poems,

you can't be certain. The world Norcliffe presents cannot be trusted. It tips wildly, unexpectedly. Even the occasional graphics are skewed, incomplete. Norcliffe sets the tone with his opening poem, 'Rat Tickling':

this is a twitchy shifty world  
as often as not it looks at you  
sideways offering small pleasures  
and unexpected dangers

Delight if you will in "grace notes the colour of autumn", but, down below, yellow-toothed rats burrow and grin with "prodigal joy".

I imagine Norcliffe writes with a lop-sided smile, rather than a drive to 'get you this time'. But I'm not certain. There's a playful humour, but an underlying threat. Innocuous enjoyments carry unease. The "merry widows" sway to the accordion, but their "lifted fingers" are stiff and "the roses are too red" (the accordion band at the eventide home). The warm "frangipani breath" (Henri Rousseau) seduces you.

(you) ... lie back and enjoy it all  
hands outstretched palms raised  
like a smudged moth twitching

Risk identifying with the photographer capturing the beautiful amanita in the right light and be told that "the other fungi circle him/silent skinheads waiting/in the shrouded fog/for him to make a mistake" (photographing fungi). Holiday at Franz Josef, try to recall the correct botanical names – and hear the radio news of Pol Pot and the killing fields (at Franz Josef). Even the mudfish "with elbows in their legs" are given dark and bloody – if unspoken – memories and leave "faint footprints/on the shining mud" (the mudfish).

It's not all minefield territory. But even in the quieter poems there's the unexpected, the tipping of the initial image. Splurge juxtaposes the gentle dabbing away of curd from a baby's chin, with dribble on the chin of a dying man. The ditch-digger dreams symphonies (Hororata); the music teacher hides herself, her music and her childhood fears behind a locked door (Albeniz from a window); the house painter excels with "a rare finesse" and "jigsaw precision" – and "drives a beaten-up/brown Chrysler Imperial" (painter).

Memories are "snags, burrs, dorsal fins – bits that poke through" (spoken word, 2000); for example, the aunt who is suddenly old (Zam Zam Brilliantine), the laconic "wrinkled uncles ... talking every so often/of the dead" (remembering Snodgrass). Or violent intent (the kids are smoking):

the kids are digging  
beneath the road

it is their one hope  
to see a car vertical

Considering the lily is the closest these poems come to fun – but the words are violent: “don’t you rattle your/dry swords at me/cabbage tree”. Norcliffe may still be “trying to make some/kind of kingdom of it all” (as in his previous work) but it’s a long way from the easy delight in his poem, ‘The True Story of Soap’ (in Letters to Dr Dee, 1993).

Norcliffe is skilled at evoking a sense of time and place – both in NZ and in Brunei Darussalam. Images such as “the shagpile of a macrocarpa hedge” and magpies that “gargle off into the hill” (bullrush) instantly take me to my Canterbury childhood. I haven’t been to Brunei Darussalam, but I’m back to living in Indonesia with such poems as lizards (“dry & soft as sage”), hello is my friend and honoured guests.

The “grace notes” are there, but the rats – like E.M. Forster’s goblins, unleashed by Beethoven’s Fifth Symphony in Howards End – do not go away. In the final poem, comedians “wobble/playing for every gasp/with a crazed purpose”. They are “sucking in the world’s breath/for the last laugh/the last sigh”.

Appreciate the clarity and cohesion, sharp and succinct images, and skilled evocation of people, place and time.

*Rat Tickling*, produced with the help of CNZ, is available from 12 Manuka St., Christchurch.

(See also the report of the launch, NZPS Newsletter, May 2003.)

(*Nola Borrell*)

*Maketu: a Sequence*, Tony Locke, HeadworX, 2003-05-22

Given the New Zealander’s preoccupation with his own history – so much local and family history published here, and much of it high quality – I don’t think Locke’s little book will fail to sell. It’s beautifully produced, nicely written, and firmly located in time and place, where:

History drifts inland  
against the flow  
of many rivers  
up the Kaituna to Rotorua  
up the Pongakawa to the Lakes  
up the Whakatane to Taneatua  
In search of the artifact  
we must pass through Whakatane.  
The direct route is closed –  
a bridge under repair.  
(from *The Artifact*)

That bridge under repair becomes, in Locke’s capable hands, a bridge between today and yesterday, helping us to understand how a land is made by its landscape,

by its people and by what they make and do. Locke reminds us that:

We live in a world  
fibred with words  
sinewed with symbols.

That is our weakness. That is our strength.  
(*Jenny Argante*)

*People With Real Lives Don’t Need Landscapes*  
by John Dolan. Auckland University Press. RRP \$21.99

This experienced writer, traveller and academic has produced another handsome book in New Zealand before a temporary move back to Moscow for another stint of journalism. His poetry is erudite, entertaining and, at times, a little difficult. Ideas run through his longer poems jostling elbows with each other in their haste and the poet’s voice becomes that of a storyteller – with the energy and tension of speech. This is especially so in his twelve page poem ‘The Problem Is How To Thank’, a poem which makes one aware of the hoof beats of history beneath the shopping mall, the slaughter and carnage under our feet, which indeed permits our living.

What would be the perfect gift  
for the old woman who stepped directly in front  
of Descartes when the Mongol aimed at him?  
What can you write.....  
to the Persian cataphract  
who held off Subotai  
A week or two so that Voltaire  
could perfect his dialogue? What would satisfy  
the Khazar spearman  
who gave Hume time  
to wax facetious?

To contemplate what the Mongol marksmen did to ten thousand villages has an uncomfortable resonance for those of us living in the violent foreground of history.

Dolan is comfortable with the long line poem and this collection has several prose poems, among them the hilarious persona poem ‘How I Killed The Mouse’. There is a satisfying mix of style and tone in this collection. The tone is sophisticated and often satiric, even iconoclastic. The poet enjoys tweaking the tails of sacred cows like God, the Queen, a plaster Madonna, the landscape. His humour is rarely without substance however and I especially enjoyed ‘The Siege of Dunedin’ in which the city comes alive in the energizing event of a good stoush.

And love, love has come at last  
To the dank alleys of Dunedin.  
Love is everywhere: the big clouds

Sink gently like a penguin female  
To meet the pillars of smoke. Birthrates rise  
To meet the casualty climb; we sing more  
And drink less. Lonely crones smile  
Every time a shell seeks them.

Dunedin comes in for further attention in Dolan's 'Response to a letter to the Otago Daily Times' by Angus, an aged farmer who deploras Sunday shopping.

Accept it. Dunedin will be open Sundays,  
Dunedin will get hot and sunny, Dunedin will go  
Tongan,  
Then Chinese, then something else; you won't know  
what  
They're talking in the shops, you'll shove  
Your way to church through Blade Runner babel.  
Everybody's gotta do it, Angus, gotta go through it;  
Dunedin's got to be LA-

There are enough narrative/realist poems to allow the reader to slip easily into John Dolan's world – his childhood world, 'The High Elves of Pleasant Hill High School' in the States where he grew up and where Tolkein was his scripture, and 'Justice for Trilobites' where litigious molecules are taking class-action cases against unicellular hosts.

In this collection John Dolan delivers what he promises in his opening poem 'Shelley' about a hopeful writer.

She limped off to Iowa, where the poets  
Sniff each other all year long.  
They let her edit but wouldn't print her....

They meet again some years later for lunch ( "her bangs gone gray")

...and while we waited  
For our burritos said, 'I still  
Believe there'll be (blink, pause)...  
Barbecues and lovers in my life'.

(Robin Fry)

## Regular Gatherings

### Auckland

**Poetry Live** meet at Pog Mahones Tavern, 108 Ponsonby Road on Tuesday nights. Contact: Judith McNeil, (09) 360 2510.

**The Glad Poets** of Henderson meet at the Waitakere Community Resource Centre – Ratanui St. Henderson – on the last Sunday of each month, 2.30-4.30 p.m. Contact: Maxine Green, (09) 836 7280.

**The Pub Poets** meet in the Royal Room at The Cock and Bull, Botany Town Centre, at 7.30 p.m. on the first and

third Monday of the month. For more information contact Alan (09) 272 4104.

**Passionate Tongues** is a monthly reading at Temple, 486 Queen Street from 8 p.m. There's also an open Poetry Slam (prizes). \$5 or \$3 entry. Contact Michael Rudd: (09) 4417034; 021 2998643; email [oralink@hotmail.com](mailto:oralink@hotmail.com). Michael is also running the occasional **Vocal Point** at The Depot, 28 Clarence Sreet, Devonport.

### Balclutha

Meets every 4th Wednesday of the month from 7.00 at 'The Lumber Jack Café', Owaka (15 minutes down Southern Scenic Route). Information: Gwyneth Williamson Ph: (03) 4158983.

### Christchurch

**The Airing Cupboard Women Poets** meet at 10.00 a.m. every 2 weeks (starting from February 1) at 'The Quiet Room' in the YMCA on Hereford Street. Ring Judith Walsh (03) 3597433 or Barbara Strang (03) 3764486.

Another group is **The Live Poets' Society** which meets the second Wednesday of each month at 7.00 p.m. at the Linwood Community Arts centre (corner of Worcester Street/Stammore Road). Contact Alan McLean (03) 389 0908.

A haiku group, **The Small White Teapot**, meets upstairs at the Mainstreet Café, Colombo Street, at 7.30 p.m. on the third Tuesday of each month. Contact Barbara Strang on (03) 376 4486 for more information.

**Lost Friday Salon.** 7.30 p.m., last Friday of the month, upstairs Mainstreet Café, Colombo Street. 'Open text surgery and the laying on of words in the company of the muse.' Contact Jeffery Harpeng or Eric Mould: [eric.mould@xtra.co.nz](mailto:eric.mould@xtra.co.nz).

### Cromwell

Cromwell writers meet on the last Tuesday of the month in the homes of members on a shared basis. Contact Tom Llandreth on (03) 4451352 or email [tomal@xtraco.nz](mailto:tomal@xtraco.nz).

### Dunedin

Fortnightly readings are held at 8.30 p.m. at the Arc Café, 135 High Street. Check with the Café itself for dates and times.

### Golden Bay

Joe Bell from Milnthorpe is the Convenor of **The Golden Bay Live Poets Society**. This Society has a monthly Performance Night at the famous Mussel Inn Bush Café at Onekaka. Visiting poets are most welcome. For news of meetings contact Joe on (03) 524 8146; fax (03) 524 8047; e-mail: [gbbaybell@xtra.co.nz](mailto:gbbaybell@xtra.co.nz).

### Hamilton

The Hamilton poets' group meets on the last Thursday of each month at the Satelite Campas on Ruakura Road, Hamilton at 7.30 p.m. Contact Penny at: [pen101nz@yahoo.co.nz](mailto:pen101nz@yahoo.co.nz) or phone: (07) 8540378.

### **Hawke's Bay**

The **Hawke's Bay Live Poets' Society** meets at 8.00 p.m. on the second Monday of each month (except January) at the Cat and Fiddle Ale House in Hastings. Contact Keith Thorsen (06) 870 9447 or email: kthorsen@xtra.co.nz

### **Lower Hutt**

The **Poets' Pub and Café** (Murphy's Bar, Angus Inn) meets on the first Monday in each month at 7.00 p.m. Guest reader and open mike session. Contact Steven Douglas on 5699904.

### **Nelson**

The Yaza Poets meet the second Wednesday of each month at 8.00 p.m. at Yaza Cafe, Montgomery Square Nelson. New Poets welcome. Contact: Martina 03 5482989 or Gaelyne 03 5468434.

### **Oamaru**

The North Otago Poets, Minstrels and Story Tellers meet at the Criterion Hotel, Oamaru, on the first Wednesday of each month from 7.00 p.m. to 9.00 p.m. Bring your own, or your favourite poems, for reading. Contact Chris Cape at (03) 4372757 or Dawn Davies at (03) 4313911.

### **Picton**

The **Picton Poets** meet at The Cottage, 75a Waikawa Road, Picton at 10.30 a.m. on the second Wednesday of each month. Contact Ernest Berry (03) 573 7774; Fax (03) 573 6882. E-mail: bluberry@xtra.co.nz

### **Porirua**

**Poetry Café** meets in the function room upstairs at Selby's Sports Café, 1 Serlby Place, Porirua on the second Monday in each month. Free entry.

### **Rotorua**

The **Rotorua Mad Poets** meet every Monday night at the Lakes Hotel, Lake Road, 7.30-9.30 p.m. Phone Colleen (07) 3479847 or Kay (07) 3490219.

### **Tauranga**

**Tauranga Writers Group** meets on the second Thursday of each month at 7 p.m. in the Staffroom, Otumoetai Primary School. For more information please contact Kellee Maree Attwood on (07) 572 2669, email Sue Emms on sue.emms@xtra.co.nz, or fax Jenny on 07 570 2446.

### **Timaru**

If you are interested in the Timaru **Poetry in Motion** Performance Poetry group contact Karalyn Joyce (03) 6147050; or email: karalynjoyce@xtra.co.nz.

### **Wanaka**

For information about forthcoming meetings of **Poets Live at Paradiso** contact Pip Sheehan (03) 443 7167.

### **Wellington**

The **New Zealand Poetry Society** meets on the third Thursday of each month (except for December and January) at 8.00 p.m. at Turnbull House, Bowen St.

**Bluenote**, 191 – 195 Cuba Street, has performance poetry most Sunday evenings at 8.00 p.m. Ring Blaise Orsman 025 6160453 or Blue Note (04) 801 5007 after 4.00 p.m. to confirm.

**Cafe Poetry to Go** at The Rock Café, 4 Glover Street, off Ngauranga Gorge (up from LV Martin). If poetry is new to you this is the place for you to learn to read aloud, talk about your poetry and find friends and get some tips from each other and books. Last Thursday of the month, supper provided, gold coin donation appreciated. Contact Stephen and Rosa Douglas. Email: DouglasSR@xtra.co.nz or phone 04 5699904.

**The Cenacle** in Johnsonville is hosting workshops on a regular basis. There's a series of evenings 'Poetry in Season'. Winter: Thursday July 10, 7:30 - 9:30. Spring: Thursday September 25, 7:30 to 9:30. Phone 4788575 or email cenaclewellington@clear.net.nz if you are coming.

### **Poesis: Poetry and Religion Forum**

A forum to discuss religious poetry (international and New Zealand) will be held every five weeks in the WIT Library, Anglican Centre, 18 Eccleston Hill, Thorndon. All enquiries to: antonin@wn.ang.org.nz.

### **West Coast: Hokitika**

Contact Don Neale at (03) 755 7092 or email: startledworm@paradise.net.nz for news of the winter meetings of the **Hokitika Wild Poets' Society**.

### **Whakatane**

**East Bay Live Poets** meet at 7.30 p.m. on the third Monday of each month in the Settlers Bar of the Chambers Restaurant.

### **Whangarei**

Poetry, prose, tea and talk. Last Sunday of the month, 2.30 p.m. at 18a Vale Road, Whangarei. Phone Rosalie on 4388913 or email: chtoomer@xtra.co.nz.

**Do you belong to a group not listed here? Do changes to this information need to be made? If so, please let me know.**

## **Competitions**

For Montana Poetry Day, National Radio is running a poetry competition. The judge will be Elizabeth Smither; closing date is July 4 at 5.00 p.m. Only one poem per person, any style. Send your poem by snail-mail to '9 to Noon Poetry Competition' PO Box 123, Wellington or by email to: poem@radionz.co.nz. No fee. Winning poems will be read out on Montana Poetry Day and published in the NZ Listener.

The Yellow Moon 'Seed Pearls' competition has 5 categories (A – Prose: a haiku journey, Haibun; B – Haiku; C – Tanka; D – Renga; and E – poem up to 28 lines, Nature Poetry). Closes August 31 2003.

The Yellow Moon 'Nutshell' competition has 5 categories (Cinquain, Idyll, Limerick, Humorous—up to 24 lines, and Tetractys) and costs Aus \$3 per entry. Entry form (with guidelines) essential. Competition closes October 19 2003.

The Yellow Moon 'Search for a Sonnet 3' competition costs Aus \$5 per entry or \$10 for 3. Theme open but structure traditional. Three equal first prizes of \$100 each. Entry form (with guidelines) essential. Closes October 30 2003.

2003 San Francisco International Competition Haiku, Senryu, Tanka and Rengay. Sponsor: Haiku Poets of Northern California. Deadline: October 31, 2003. Details in last month's newsletter or visit [www.creativeideasforyou.com/hpnc2003.html](http://www.creativeideasforyou.com/hpnc2003.html) for more information.

If there are any new members wanting competition information, please send an SSAE to the Secretary, PO Box 5283, Lambton Quay, Wellington.

## Other News

A warm welcome to Emily Kemp of Opotiki; Lorraine Templeton of Whangaparaoa; Alan Waters of Paparaoa; Mark Allan of Auckland; Alexandra Fraser of Herne Bay; Wendy D. Ward of Taumarunui; Stephanie Mayne from Auckland; Anne Trethewey of Wanganui; Frederick J. Craig of Tauranga; Silvana Schlieper of Ravensbourne; Jocelyn Tarrant of Wanganui; Anthony Foote of Miramar; J. Esther Broun of Akaroa.

If you would like to become a member, the annual subscription for overseas members is \$30. For those living in NZ, the sub is \$15. From October 1, please pay HALF the appropriate subscription rate. Send a cheque to The Treasurer, PO Box 5283, Lambton Quay, Wellington.

Wild Creations Residencies 2004.

Artists interested in undertaking the 2004 Wild Creations artist-in-residence programme, part of an exciting partnership between Creative New Zealand and the Department of Conservation, have until August 29 to submit their written proposals. This is the second year that the Wild Creations programme has been offered. It aims to foster links between conservation and artists by encouraging them to create work inspired by New Zealand's unique places, people, stories and natural environment.

The residencies are open to artists working in any artform and cultural tradition. It is expected that artists selected for the residencies will be New

Zealand citizens or permanent residents who are professional practising artists with a track record. For the 2004 residencies, there are 20 potential locations throughout New Zealand and artists are expected to select their preferred site before submitting their proposal.

The Department of Conservation hosts the artists during their residencies and Creative New Zealand provides a stipend of \$5000, plus up to \$1000 for travel and materials, to each artist. The selected artists will be notified by the end of November.

The guidelines and information pack are available from either the Department of Conservation or Creative New Zealand. Artists should contact Anne McLean (04-471 3182 Email: [amclean@doc.govt.nz](mailto:amclean@doc.govt.nz)) or John McDavitt (04-498 0702 Email: [johnm@creativenz.govt.nz](mailto:johnm@creativenz.govt.nz)).

The Canadian and International winners of the 2003 Griffin Poetry Prize are Margaret Avison, *Concrete and Wild Carrot* and Paul Muldoon, *Moy sand and gravel*. The C\$80,000 Griffin Poetry Prize, the richest poetry prize in the world for a single volume of poetry, is divided between the two winners. The prize is for first edition books of poetry published in 2002.

natal \* light press is sure you will enjoy these two superb first edition haiku books:

*haiku wine*

with poems by New Zealand's prolific, Ernest J Berry; complimented by award winning haiku from America's incomparable an'ya.

A quote from its publishers: "...this bold print book was a pleasure to be involved with ... haiku wine transcends time and place, and carries its readers from the rugged beauty of New Zealand, to the USA's wild west and back again. It is quite apparent that every haiku was handpicked to resonate its counterpart. This book successfully masters a fine balance between two of the haiku world's favourite writers" . . . the natal \* light press.

In addition, the natal \* light press is honoured to introduce this first edition private collection haiku for a *moonless night Volume I* with memorable haiku by an'ya

Quote from the foreword:

"Few poets in such a short time have accrued so many awards and recognitions. Coming to the very top of the haiku pile, an'ya's outstanding talent suggests haiku came to her as a destiny. At the beginning of the third millennium, when so many haijin are emerging, an'ya's book is a true signpost"  
Zoran Doderovic

\$25 each postpaid from: Ernest J Berry Box 272 Picton.

Mark Pirie's sixth collection of poetry, *Gallery: A Selection*, will be published by Salt Publishing, Cambridge, England this month. The book (116 pages) includes over a dozen new poems as well as a selection of the best of his early work from his first five books published in New Zealand. The book is for distribution in the UK, the US, Canada and Australia, and includes a foreword by Harry Ricketts who first inspired Mark's interest in poetry through his Modern Poetry course at Victoria University in 1993. Mark is not sure whether the book will be available in New Zealand, but those interested in obtaining a copy can order through the Salt Publishing web site at [www.saltpublishing.com](http://www.saltpublishing.com) or by placing a special order through their local bookshops. The Salt Publishing list (edited by John Kinsella and Chris Hamilton-Emery) includes some of the world's top poets, such as Maxine Chernoff, Michael Hulse, Douglas Barbour, Brian Henry, John Kinsella and Paul Hoover (editor of the influential *Postmodern American Poetry* anthology, 1994).

The Whitireia Writing Programme Creative Writing On Line. Applications are now open for our On-Line Writing Courses, beginning August 11 2003. Part-time study over 4 months. Places on each course are limited to 20!

Short Fiction One – Mastering the Craft.

Short Fiction Two, Pushing the Boundaries.

Screenwriting One, The Short Film.

These courses form part of the On-Line Diploma in Creative Writing.

For further information contact Pip Byrne 237 3103 ext 3825 or email: [p.byrne@whitireia.ac.nz](mailto:p.byrne@whitireia.ac.nz)

## Congratulations

In the 4th Annual Jack Stamm Paper Wasp Haiku Award for 2002, Ernest Berry was commended for two entries, one being:

landfill  
yesterday's headlines  
still sinking in

and Vanessa Proctor was commended for:

twilight  
his breath warm  
as he fastens my zip

Patricia Prime had a Commended tanka in Yellow Moon May 2003:

as you read aloud  
from a secondhand paperback  
of poetry

I can hear the crack of its spine  
and almost smell the glue

and also received an Honorable mention in the Kaji Aso Studio 2003 Int. Haiku Contest.

Contemporary Haibun 4 (Editor, Jim Kacian, USA) included haibun from several NZ poets: Cyril Childs, Peppered Mackerel; Jeffrey Harpeng, Kaikoura; Catherine Mair, Towards Her Wedding Day; Joanna Preston, Dig, dig and Shoulder Reconstruction; Patricia Prime, At Guilin.

### KIWIHAIKU

in parliament grounds  
the wedding couple  
makes promises

*Jeanette Stace*  
(Wellington)

*KIWIHAIKU features one haiku, senryu or tanka each month. Poems with a New Zealand slant are preferred. Fresh submissions (including details of any previous publication) with SSAE to Cyril Childs, 41 Harrington St, Port Chalmers, Dunedin.*

In last month's newsletter, Helen Jacobs' poem was misprinted. Here is the correct version:

### UPPER AIR

I am too ordinary to climb that ladder  
into the upper air.  
What is underneath a stone needs  
only a commonplace lift  
and measurements, photographs, a microscope,  
gene analysis, computing certainty,

leaving the immeasurable to philosophers  
and poets  
who wander the light of the sea,  
sing the longing of the seal song,  
who contemplate the litheness of a cat  
with a question –

some mystery between the muscle  
and the bone ash  
and the wonder.

**August deadline:  
July 25 2003**