



a fine line

July 2008

The Magazine of The New Zealand Poetry Society
Te Hunga Tito Ruri o Aotearoa

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Society Inc.
PO Box 5283
Lambton Quay
Wellington 6145

Patrons

Dame Fiona Kidman
Vincent O'Sullivan

**National Coordinator &
President**

Laurice Gilbert

Contacts

info@poetrysociety.org.nz
www.poetrysociety.org.nz

There is no meeting in July.

AUGUST MEETING

Australian Poet Geoff Page

Monday 18th August 7.30pm

Toi Poneke / Wellington Arts Centre

61 Abel Smith St, Wellington

The meeting will start with an open mic.

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Feature Article

Auckland Poetry Report

Vivienne Plumb

I moved to Auckland at the beginning of this year to work on a commissioned script for the Auckland Theatre Company, and have been pleased to discover that the poetry scene is alive and kicking and flourishing like a rampant weed in Auckland.

On the 19th January I accompanied a friend to the Poetry Live picnic at Western Springs. The day was a scorcher. The poets had chalked poems on the paths and instructions on how to find the picnic place. Against the sound of Sting and The Police practising at the Western Springs Stadium for their evening concert, about thirty of us shared a picnic lunch under the shade of the trees.

John read a poem written by Hone Tuwhare about James K. Baxter's tangi, and Penny read Tuwhare's famous poem, 'No Ordinary Sun'. A few poetry games were played for poetry prizes. Two teenagers Sam and Roy, who were 'just passing', joined the picnic, with some poems they had made up right off the cuff. Roy wore a t-shirt with Jim Morrison's face emblazoned on it and Sam wore Sam Hunt-style stovepipe jeans and a heavily studded belt. They orated splendidly and made us all laugh. A pleasant time was had by all.

Poetry Live meets every Tuesday night at 8pm at the Comedy Classic studio, up the steep steps that go straight off 321 Queen Street. There's generally a musician, some open mike and a guest reader. Bring a koha for the guest reader. Renée Liang, Miriam Barr and a core group of several other good people keep it ticking over each week. They also produce *Side Stream*, a free pocket-sized poetry zine. They welcome submissions from all N.Z. poets and artists. For more info visit:

www.myspace.com/sidestreampoetry. *Side Stream* seems to emerge every month.

A more recent tangent from Poetry Live was the Metonymy Collaboration Project 2008. Poets were matched up with artists to create poetry/art and sound/visual installations. A catalogue accompanied the exhibition and a special performance night was held on 21st May for poets to read their pieces. The 10-day exhibition and poetry performance night were held at the Cross Street Studio (behind Karangahape Rd).

A wonderful variety of pieces was created, ranging from Julia Bellamy and Shane Holland's hobosexual costume 'No Fixed Abode', to Penny Howard and Doug Poole's mixed media cutouts and Penny Sommerville and Hannah-May Thompson's in-your-eye craftily knitted piece entitled 'Dancing with the Stars'. Let's hope this event happens again next year.

Another recent poetry event was a mega-reading in the large and comfortable lounge of Old Government House. Chaired by Auckland University Associate Professor Dr Michele Leggott (also New Zealand's inaugural 2008 Poet Laureate), and sponsored by Auckland University Press, the N.Z. Electronic Poetry Centre and the Auckland University English Department, the mega-readings (about three each semester) give writing students at Auckland University a chance to read with local professional writers. Some of the students are from Michele's Poetry Off the Page course and others are from Witi Ihimaera's creative writing class. Everyone has only five minutes each, readers receive a free drink, and the entire mega reading lasts about one hour to eighty minutes. A.U.P. contributes a poetry book for the end of evening draw.

I attended the last reading of the first semester which began at 5.30 p.m. and featured the Auckland poet Paula Green up first and reading three poems, including the amusing 'Semi Blindness', about her academic life.

Andrea Hunt read a poem about Granny Smith apples, but didn't seem to be aware of the fact that they originate from the Eastwood area of Sydney, Australia. I know this because I grew up around there. This piece of history is celebrated every year with the Granny Smith Festival when a giant green apple is dragged on a float down Rowe Street, Eastwood, with various brass bands escorting its progress.

Other readings during the evening included Selina Tusitala Marsh, co-ordinator of the Pacifica Poetry web (check it out), and Murray Edmond, poet and lecturer in drama at Auckland University.

The last reading of the night was from Witi Ihimaera, who read an excerpt from a story he has written for a new Random House collection. Using unfinished short stories left by Katherine Mansfield, sixteen N.Z. writers of repute were asked to finish these pieces. Witi's excerpt was set in the Galapagos Islands. A great evening's entertainment.

From the National Coordinator

Laurice Gilbert

The 18th International Poetry Competition is over, we've had our AGM, there's a new committee, and there's plenty of information to share with you.

The prize winners and commended poets of all four sections of the competition have been notified and congratulated, and the rest of the poems have been dispatched to the anthology editor, Joanna Preston, for further consideration and selection. I remind you of the rule that any poems you have entered may not be submitted elsewhere until the 1st September. However, the Bravado Competition closes on 31st August. At the risk of attracting the wrath of their hard-working competition organiser, I suggest that if you haven't heard from Joanna by 30th August, you may send your Bravado entry in then.

As both Competition Secretary and National Coordinator, I went straight from handling and organising thousands of pages of poetry to arranging the AGM, including setting up our first national vote.

In past years, members outside Wellington have had no input into the annual general meeting – committee elections and motions were entirely in the hands of loyal Wellington members interested and motivated enough to attend the meeting (and risk being shoulder-tapped). The introduction of electronic voting seemed like a good idea, given the technology we have that wasn't available when the Society was set up. More than 60 members took the opportunity to be involved in the voting, which suggests the effort was worthwhile.

As with all things new, there are lessons to be learned only by taking the plunge and doing it, and notes have been taken to improve the procedure. Any feedback you have about the process, or why you chose not to vote, is welcomed. (I'm already aware that some members were unable to use the electronic voting paper for the Motions because of incompatible software.)

I'm most grateful to Liz Allen and Maggie Tarver of the NZ Society of Authors for their assistance in setting up the ballots.

Congratulations and welcome to our new committee members Gillian Cameron, Tim Jones and Sugu Pillay. We also welcome our new Vice-President, Linzy Forbes, who was nominated and voted in at the meeting. I was re-elected as President, and I thank you for this vote of support.

All the motions before the membership were passed by majority vote, and the changes will be implemented immediately, apart from the increase in subscription fees. This will take effect in the 2009-2010 membership year.

The AGM Minutes, Financial Report, 2008-2009 Budget, and the President's Report have been posted in the Members' Section of the website, and will be available there for a year. I have also included the President's Report below.

Next job: accounting to Creative New Zealand for the 2007-2008 Grant, before applying for the 2009-2010 financial support. It's all go here.

About our Contributors

Nola Borrell is a Lower Hutt poet, co-editor of the "third NZ haiku anthology", *the taste of nashi*, and the 2008 judge of the NZPS international junior haiku competition.

Nancy Loader lives in Christchurch and finds reading poetry easier than writing it.

Vivienne Plumb is a Wellington poet transplanted to Auckland for a play-writing commission.

Joanna Preston lives in Christchurch and recently edited the 2007 NZPS anthology, *the infinity we swim in*.

A Warm Welcome (welcome back, in some cases) **to:**

Lee Aholima Katikati
Bobby Besley Nelson
Margaret Beverland Katikati
Cally Brown Raglan
Fred Buijn Tauranga
Tony Chad Upper Hutt
Mel Cheetham Christchurch
Anne Conroy Auckland
Jeni Curtis Christchurch
Gavin Drew Wellington
Tasha Haines Wellington
Cherry Hill Christchurch
Vivienne Hill Wellington
Jenny Hoare Rawene
Lavanya Karra Christchurch
Anne-Marie Keating Wellington
Hannah Komatsu Christchurch
Yolande Lin Wellington
Kelly-Anne Malone Auckland
Beverley Martens Dunedin
Perry McDaid Northern Ireland
Miriam McGregor United Arab Emirates
Helen McKinlay Christchurch
Laura Morris Wellington
Ashley Nuttall Gisborne
Anne Powell Wellington
Jane Pujji Nelson
Craig Red Tui Te Aroha
Merav Reid Porirua
Nikki Richards Tuakau
Lorraine Rohtmets Dunedin
Ursula Rose Christchurch
Thomas Rudegeair Auckland
Lavender Sansom Kerikeri
Gus Simonevic Auckland
Victoria Stace Wellington
Lee Tupuela Auckland
Christine Tyler Auckland
Lydia White Palmerston North
Chris Whitechurch Thames
Libby Whittaker Hibiscus Coast

It is the job of poetry to clean up our word-clogged reality by creating silences around things.

Stephen Mallarmé

Congratulations

Dame Fiona Kidman has received the Creative New Zealand Michel King Writers' Fellowship, worth \$10,000, to enable her to complete three projects without financial worries. The NZPS offers Fiona our heartiest congratulations, and considers it a prize richly deserved.

Catherine Mair received a QSM in the birthday honours list this year for 'services to poetry and the community'. More details in *HaikuNewZ*.

Tim Jones is one of four New Zealand writers to be long-listed for The Frank O'Connor Short Story Prize, one of the most prestigious in the short story world, with an annual award of 35,000 Euros to an author of a short story collection. Tim's collection is *Transported* (Random House).

Helen Lowe has one book due for release in the USA in September, her work-in-progress signed up for, and her first novel, written six years ago, signed up as the first of a four book deal, hence her necessary retirement from the NZPS committee!

Jill Steadman was one of two winners of the adult section of an ANZAC poetry competition, run by the Auckland Museum. She read her winning poem at the Museum on Anzac Day.

President's Report

Laurice Gilbert

Patrons and Sponsors

As is usual, I would like to start this report with acknowledgement and thanks to our Patrons and Sponsors. Dame Fiona Kidman remains an enthusiastic and active supporter of the Society, and we're most grateful for her input. Thanks also go to Vincent O'Sullivan for the use of his name and reputation to further present the Society as a serious national organisation for New Zealand poets and poetry.

We would have trouble functioning at this stage without our sponsors, and we acknowledge and thank Creative New Zealand for its generous grant for the 2007-2008 funding year.

Asia:New Zealand was also generous, as always, with support for the haiku junior section of the competition.

The web development company, Signify, hosts and supports our website, for which I am eternally grateful. It is a very easy site to work with, and at a very favourable cost.

Committee

We started the year with three committee members besides myself: Bernie Gadd, Helen Lowe and James Norcliffe, all of whom contributed many and varied email suggestions and support for the day-to-day running of the Society. In addition, we were able to hold an actual committee meeting in Christchurch in September 2007. Bernie was unable to attend, because of poor health, but Helen (who kindly supplied her home as a venue, along with an excellent lunch), James and I were able to make some strategic decisions about using technology for subsequent committee decisions.

Sadly, Bernie suffered a fatal heart attack in early December, which was a tragic loss not only to the Society, but to poetry in general. Bernie was a tireless supporter of New Zealand writing, and an integral member of the poetry scene in Manukau City, where he lived.

Throughout the year, therefore, the work of the committee has been carried out by me, as National Coordinator, with emailed support and encouragement from the two remaining members in Christchurch. Due to their own writing commitments, neither Helen nor James stood for the committee again this year, and I offer a huge vote of thanks to both of them for their valuable contribution. James, of course, is the retiring Vice-President and ex-President, and special thanks goes to him for his support of the Society over the last several years.

Our paid Treasurer, Heather Harrop, has recently given her notice. Heather has been fantastic in the job, and so far we have been unable to find a suitable local replacement. The search continues.

Membership

At the end of the financial year in March 2008, we had 250 members, with another 50 or so joining during the course of the competition. This is consistent with previous years.

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The magazine is a popular part of the Society's services. It is now being subscribed to by libraries as well as by members, and is sent to several other organisations: Creative New Zealand, the New Zealand Society of Authors, and The School for Young Writers in Christchurch, which promotes our competition to young poets via its own publications. The electronic version continues to improve in quality, and there are currently 83 members receiving it by this means.

Competition/Anthology 2007

The competition ran very smoothly last year, and continues to grow in popularity, especially overseas, where it is promoted widely, thanks to the internet. Last year's judges, James Norcliffe, Bernard Gadd, Ernest Berry and Patricia Prime were conscientious, thorough and timely in their work.

Congratulations to Brian Walpert, Charlotte Trevella, Quendryth Young, and Harry Frenz, respectively winners of the Open, Open Junior, Haiku and Haiku Junior sections.

As always, the competition income was required to subsidise the cost of the anthology, and Joanna Preston produced a splendid book which sold very well. For the first time we made a significant profit on the anthology, which is promising for future income. Helen Lowe was largely responsible for the increased sales over those of previous years, and I am most thankful for the hours she put in to devising a marketing plan.

Website

Many thanks go to Daniel Bar-Evan of Signify, who generously spends as much time as is needed to get things right when they go wrong. The site has been greatly simplified and I believe is relatively easy to find your way around. It is updated regularly, and feedback has been very positive. I believe the website is an excellent portal to the Society, and if you haven't explored it yet, you should.

A special mention goes to Sandra Simpson, who maintains the haiku pages on the website. These pages are the most frequent entry point to the website, and attract many visitors, who go on to look at other aspects of the site.

Wellington Meetings

Attendance numbers slowly increased over the year, though the search for a permanent venue cheaper than Turnbull House has been frustrating. The Paramount Theatre looked promising, and we were given a special deal suited to our budget. However, despite the ready access to refreshments, it had to be abandoned in the new financial year because of budget cuts.

We have had some excellent guests since the last AGM: Dora Malech, an American poet temporarily at the International Institute of Modern Letters, was a delight, as were Sue Wootton and Claire Beynon, both from Dunedin. Glenn Colquhoun was entertaining, and we were especially honoured to have Fleur Adcock read for us in January, thanks to sponsorship from Victoria University and the Museum of Wellington. So far this year we have enjoyed local poets Johanna Aitchison and Tim Jones, as well as ex-pat local Jennifer Compton, the current resident of the Randell Cottage. Last month we were treated to an entire chapbook of readings from Kapiti poet Lindsay Rabbitt. Tonight, of course, we have Chris Orsman, whom I'm greatly looking forward to hearing again.

Regular poetry groups Poetry Café (Porirua) and Poets' Pub (Lower Hutt) sadly both folded at the end of 2007, and there are now limited outlets for open mics. Hopefully we will continue to pick up some of the emerging poets left in the gap.

Poets in the Workplace

This project disappointingly came to nothing, after two hugely successful pilot placements. Gillian Cameron approached a large number of organisations, all of which were very interested up to the point where they were expected to share the cost. Gillian is planning to have one more go, at the Wellington City Council, who supported one of the initial residencies. If this is unsuccessful, the balance of the grant will be returned to Creative New Zealand.

Financial

The Society's books closed with a small surplus this year, after operating at a loss in the first year of paying the National Coordinator. This is a pleasing result, but not a matter for complacency.

It must be accepted that public funding sources are offered on a project basis only, and that infrastructure costs, i.e. the cost of labour and the ongoing costs of managing the affairs of the Society outside 'projects', are required to be covered by the organisation. While we recognise that there is an aesthetic to a hard copy of any publication that is difficult to give up, we also hope that more members will opt for electronic receipt of the magazine, thus helping to keep costs down.

It has been suggested that the primary focus of the National Coordinator should be on funding, and while I understand that suggestion in principle, I must also acknowledge that it is not my strength. While I can carry out the basics of applying for grants, fundraising is a specialist and time-consuming skill. As President, I am therefore asking for further support from within the membership for this particular aspect of the National Coordinator's work. A willing hand to search out a permanent sponsor would be most welcome.

Summary

The Society is currently in the difficult transitional stage between an entirely voluntary local organisation and one with a professional national focus that can sustain itself. I expect that we will continue to need funding support in the immediate future. However, I am optimistic that the national membership base will continue to grow, based on our reputation for providing services to grass-roots and established poets alike. It is this building reputation that will ensure we all benefit from the renaissance of poetry in New Zealand.

2008 International Poetry Competition - Major Prize Winners

Open Section (655 Entries)

- 1st Robin Fry, Lower Hutt
- 2nd Frankie McMillan, Christchurch
- 3rd Elizabeth Robertson, Christchurch

Open Junior Section (261 Entries)

- Secondary: 1st Charlotte Trevella, Christchurch
- 2nd Nic Harty, Hastings
- 3rd Sarah Daymond, Christchurch
- Primary: 1st Rhianne Price, Christchurch
- 2nd Wanzhi Tay, Christchurch

Haiku Section (723 Entries)

- 1st Erika Galpin, Nelson
- Winner of the Jeanette Stace Memorial Prize
- 2nd Katrina Shepherd, Scotland
- 3rd John Bird, Australia
- 4th John O'Connor, Christchurch
- 5th Lorna Ashby, Scotland

Haiku Junior Section (1064 Entries)

1st Charlotte Trevella, Christchurch
- Winner of the Jeanette Stace Memorial Prize
2nd Sophia Frentz, Tauranga
3rd Harry Frentz, Tauranga
4th Charlotte Trevella, Christchurch
5th Alex Harden, Christchurch

Congratulations to all our winners. A full list of the place-getters will soon be posted on the NZPS website, along with the Judges' Reports.

Noticeboard

For a complete rundown of regional events, and to find the poetry meeting in your town, please go to our website: www.poetrysociety.org.nz

POETRY FOR THE PEOPLE! Upper Hutt
Montana Poetry Day Friday 18 July
Poems & Afternoon Tea 2.00 pm - 3.00 pm

Upper Hutt City Library, 844 Fergusson Drive, Upper Hutt

Come and enjoy tea and biscuits at the Library and listen to some great local poetry. Free admission, & books for sale. Guest Poets: **Robin Fry** and **Nola Borrell**, two local poets with a long history of published work and a wealth of fine poetry share.

Prize Poems 6.30 pm - 7.30 pm

Upper Hutt City Library, as above

Announcement & Prize giving for the Upper Hutt Poetry Competition - Mayor Wayne Guppy presents the awards. Winning poems will be read, & books for sale. Guest Poets: **Tim Jones** - Wellington poet & website guru, author of *Extreme Weather Events*, *Boat People*, *All Blacks' Kitchen Gardens*. Second guest: Simon Sweetman - Wellington wordsmith, reviewer & critic, multi-media contributor to a wide variety of outlets. MC Paul Lambert - City Promotion Manager

An Evening with Sam Hunt 8.30pm - 10.00 pm

Café Romeo, 98 Main Street, Upper Hutt

Sam Hunt, Kiwi Icon in concert (proudly presented by Upper Hutt City Council & Valley Micropress) MC Simon Sweetman. \$10 admission; dinner available at this prize-winning café. Bookings essential. For Information on this programme, Contact: Tony Chad 04-5288968; email: tony.chad@clear.net.nz Paul Lambert 04-5272141

POETRY EVENING, Auckland

Friday 18 July, 7.30pm.

Lopdell House, 418 Titirangi Road, Titirangi

"To celebrate Poetry Day we invite you to titillate your taste buds in Titirangi with a tantalising night of divine poetry and music. Led by Ila Selwin and featuring the Nikau Quartet, we showcase the best of local and New Zealand poets." Entry \$10 or \$5 for Friends of Lopdell House Gallery.

SINFONIA ANTARCTICA EXHIBITION, Lower Hutt - 12 April - 17 August

TheNewDowse, 45 Laings Road, Lower Hutt

Sprinkled with snippets of poetry from Bill Manhire and Chris Orsman, hung with gargantuan prints of ice caps and filled with an atmospheric soundtrack, Sinfonia Antarctica, showcases the great white continent through the eyes of 10 writers and artists. Supported by the NZSO as part of the Exploring Antarctica Festival.

Surfing the Web

<http://edwardpicot.com/thirteenways/index.html> A multi-media experience of Wallace Stevens' famous poem 'Thirteen Ways to Look at a Blackbird'.

<http://english.unitecology.ac.nz/writers/workshop.html> A local site with all sorts of useful 'getting started' tips and hints. Excellent links are available to help you get your children started on this addictive path as well.

<http://www.gotpoetry.com/index.php> Awesome site. Even if you don't look at any other websites, you should check this one out.

http://www.leafsalon.co.nz/archives/001158james_browns_top_ten_poetry_books.html One poet's opinion of the top ten NZ poetry books. Prepare to be challenged.

<http://nzpoetlaureate.natlib.govt.nz/> The website of the current NZ Poet Laureate, Michele Leggott. Michele uses this page to share news, poetry, and information about her events.

http://www.poems.com/special_features/prose/essay_o'driscoll.php A site promoting a book of quotes about poetry. The home page features the entire first section of the book.

<http://www.slate.com/id/2189318/> FAQs answered by Robert Pinski.

<http://www.unquietdesperation.co.uk/> A UK based poetry zine and on-line community.

<http://www.washingtonpost.com/wp-dyn/content/article/2008/04/17/AR2008041703573.html> An article about going for a walk, and why it matters to a poet.

http://www.washingtonpost.com/wp-dyn/content/article/2008/06/20/AR2008062002679_2.html?hpid=opinionsbox1&sid=ST2008062300644 Making poetry relevant.

Publications

New arrivals on the NZPS bookshelf since the last issue:

broadsheet /1 Mark Pirie's new by-invitation-only poetry periodical in chapbook form, featuring new writing by (among others) **Robin Fry**, and international guest poet Michael Duffet. RRP is \$10, but a \$12 subscription entitles you to two issues annually. Contact: *broadsheet*, 97/43 Mulgrave St, Thorndon, Wellington 6011.

The Propaganda Poster Girl (VUP) by Amy Brown. I can't improve on Damien Wilkins's back cover blurb: "a compelling self-portrait... Brown finds images and scenes to carry the burden of disclosure".

Spark (Steele Rogers) by **Emma Neale**. Delicious. I haven't had time to explore it properly, but it meets my (recipe book) criterion of three poems that make it worth looking into further.

Calypso (AUP) by Bob Orr. An impressive blend of narrative and lyrical poetry, often within the same poem. Wish I could write like this.

New New Zealand Poets in Performance (AUP), edited by Jack Ross and Jan Kemp, is number three in the series of combined poetry book and CD. Now it's the turn of young and mid-career poets who emerged in the 1980s, 1990s and early 2000s, so it includes **Jenny Powell-Chalmers** and **Emma Neale**.

everything talks (AUP) by Sam Sampson.

The World's Fastest Flower (VUP) by Charlotte Simmonds. Mostly prose-poems in a surprisingly effective conversational tone.

Workshops & Residencies

WHITIREIA WRITING PROGRAMME

Whitireia Writing Programme online courses begin **21 July**. This fully online course offers part-time study in Poetry with Lynn Davidson, as well as several other genres. For further information contact:

info@whitireia.ac.nz Ph Pip Byrne on 0800 944 847 www.whitireia.ac.nz

MICHAEL KING WRITERS' CENTRE/CNZ SHORT-TERM RESIDENCIES 2008

Application Deadline: Friday 25 July 2008.

Two six-week writers' residencies based at the centre in the historic Signalman's House, Devonport, Auckland will enable two writers to live at the Michael King Writers' Centre, work in the studio and receive a stipend of \$6,000 each. The first residency will take place between August and October 2008, the second in November and December. They are open to established authors, working on a project in fiction, non-fiction, drama or poetry.

Applications should include the applicant's contact details (address, phone and email), a CV outlining writing experience and publishing record, and an outline of the project they will work on during the residency (maximum 1,500 words). Applicants should indicate the dates they would be available for the residency. Inquiries and applications should be sent to:

The Administrator, Michael King Writers' Centre, PO Box 32-629, Devonport, North Shore City 0744
Phone/fax: 09 445 8451 Email: administrator@writerscentre.org.nz

WESTIE WRITING WORKSHOPS

Release your inner muse. Christian Stafford is holding an 8 week writing course - beginners and experienced writers welcome. Poetry, prose (and possibly script writing) will be covered. Classes held at the Massey Community House, Mondays 7 – 9pm, starting **4 August**. For further details telephone 09 833-9220 Fax 09 833-4380

385 Don Buck Road, Massey, Waitakere City. <http://www.masseycommunityhouse.co.nz>

Competitions & Submissions

THE ELECTRONIC POETRY NETWORK

The EPN is Looking for Your and Your Poems.

Please send 5-10 short poems (no longer than about 50 words each) to ccolon@shreve-lib.org. The poems do not need to be haiku. They just need to be short and suitable for the general public. Previously published poems are acceptable. The poetry on the Electronic Poetry Network is displayed all day or all weekend long on an electronic message board, located on the first floor of the Main Branch of Shreve Memorial Library, Shreveport, Louisiana. They also post the poems on their newly updated web site: <http://www.shreve-lib.org/images/Poem.htm> The site features a week's worth of poems. In addition, the "Poem of the Day" is e-mailed to poetry lovers in the 20-branch library system.

POETRY KIT COMPETITION (UK)

Closes 28 July A poetry competition with a difference. The prize is publication on the front page of Poetry Kit where it will be seen by the 10,000 visitors they have each day; there will also be a few other goodies to show their thanks, but no cash prize. Also, although there is no set fee to enter, there is a catch: they ask for a donation to the Liverpool Methodist Youth Exchange. For more details, see the website:

<http://www.poetrysociety.org.nz/aboutpoetrykit>

THE DREAM QUEST ONE POETRY & WRITING CONTEST (USA)

Deadline: 31 July Up to 30 lines on any subject, in any style or form, single or double line spacing, neatly hand printed or typed. First Prize: \$250. Second Prize: \$125. Third Prize: \$50. Entry fee is \$5 per poem. To send entries by mail: Include title of story or poem, your name, address, phone no., email, brief biographical info., on the coversheet. Mail entries/fees payable to: Dreamquestone.com Dream Quest One Poetry & Writing Contest, P.O. Box 3141, Chicago, IL 60654 USA Visit <http://www.dreamquestone.com> to print out an entry form or to enter online.

WELLS FESTIVAL OF LITERATURE POETRY & SHORT STORY COMPETITION (UK)

Closing Date: 31 July Poems of up to 40 lines. Prizes: first £500, second & third prizes. Judge: Poet Laureate, Andrew Motion. Entry Fee: £4 per poem. Snail mail entries only, to: Poetry Competition, 6 Bedford Road, Wells, Somerset BA5 3NH Entry form: <http://www.wliff.co.uk/poetryentry.htm>

THE MANCHESTER POETRY PRIZE (UK)

Deadline: 5pm, 1 August Open to writers over 16 years of age, with a cash prize of £10,000 for the best portfolio of poems (minimum 3 - maximum 5 poems), the total length not exceeding 120 lines, one per entrant. Any subject, but must be new work and not published elsewhere. Entry fee is £15, and can be paid on-line or by credit card. See website for entry conditions and to enter on-line:

www.manchesterwritingcompetition.co.uk

5TH BRAVADO INTERNATIONAL POETRY COMPETITION

Deadline: 31 August Prizes 1st \$500; 2nd \$250; 3rd \$100, and 10 Highly Commended awards of \$50 each.

Judge: Tim Upperton. For details or an entry form, e-mail bravadoinfo@bravado.co.nz or send a SAE to: Bravado, PO Box 13 533, Tauranga 3141.

Regional Reports

Readers are invited to submit reports on local events as they occur. Please email to editor@poetrysociety.org.nz preferably as attached Word or rtf documents, or send hard copies to PO Box 5283, Wellington 6145.

WINDRIFT, WELLINGTON

Neil Whitehead

The group welcomed back **Nola Borrell** and **Karen Petersen Butterworth**, editors of *the taste of nashi*. Anthology designer Briar Whitehead, inspired by working on it, contributed her first two haiku!

breath of wind
a rainbow dances
across the floor

Karen Butterworth

We discussed again the vexed subject of metaphor in haiku. A metaphor can become so much part of the language it is hardly metaphor any longer; indeed we agreed that single words were originally a kind of metaphor.

field glass image
black and white swans
swim east/west

Neil Whitehead

grain of sand
I dare to feel important

Irene Ruth

We also discussed the breaking of rules in haiku, reminded of Beethoven's dictum, "I am learning the rules so that I can find the best way to break them." The breaking of the rules in a really striking way can make memorable poetry, though a superbly crafted piece within the rules, is arguably harder work. There was some bemusement in the group about the way change seems the only constant.

Haiku seem always in the present tense. Discussion suggested a Zen connection here. The feeling of the timeless moment could derive from the supposed state of the devotee who has reached enlightenment, and wanders in a picaresque fashion around the villages, with no cares beyond that day and chuckling at the paradoxes of life.

discarded shells
shine in the sun
after the party

Jenny Pyatt

The multiple meanings here (including duck hunting season!) perhaps reflect the multiplicity of possible rules! Members continue to particularly appreciate the hidden depths of many haiku.

Contact: Nola Borrell. Ph: 586 7287. Email: nolaborrell@extra.co.nz

Reviews

The Polar Bear Ward, the seventh in the Re-Draft series ed. Tessa Duder and James Norcliffe (Clerestory Press, 2008), 118pp, RRP \$30, ISBN 978-0-9582888-1-1

Nancy Loader

This publication is the outcome of an annual competition held by the School for Young Writers (for students aged 13-19, nationwide). Tessa Duder and James Norcliffe read through hundreds of pieces of prose and poetry and selected 35 short stories and 18 poems by 43 teenagers.

The collection delighted me. I started reading it thinking it would take a few sittings to get through but found myself continuing until I reached the end. The stories are well crafted, fresh but not naïve and show wonderful insight into human behaviour and empathy for others. These young people have great ability and are wholly convincing. They are also capable of injecting humour into their work, something that is often lacking in short stories written by adults.

'Life in a Brown-Paper Package' by Emily Watson (Yr 9) deals with the ageing process and the rejuvenation that can occur as a result of becoming a grandparent. It starts wonderfully with:

Today, Bill is going to buy his life.

'That will be \$19.95,' the lady at the counter says kindly. 'Would you like a bag with that?'

'Yes please.' He doesn't want to drop his life.

'Reflection' by Alice Shelton (Yr 13) is funny and irreverent but again packed with insight for life moving towards its end. It starts with:

Beauty is in the eye of the beholder. Bollocks.

and finishes with:

Beauty is in being able to finish three cups of tea without uncontrollable bowel movement. Beauty is in walking to the end of the hallway unaided.

'When I Help Uncle' by Destiny To'ala (Yr 13) is a convincing piece of first person narrative. The story is full of the tension leading up to 'helping Uncle' without any need for graphic detail.

'The Boy Who Could Multiply, Divide and Subtract But Didn't Add Up' by Max Biggs (Yr 11) is short and witty, the character clearly recognisable to anyone, but presented in an entirely novel way.

As the bully's fearsome fist sailed towards Albert, he calculated that 3 out of the bully's knuckles had been broken.

60%

He calculated that his forefinger was 3.2 millimetres longer than his index finger.

7.26%

He calculated his chances of survival.

0%

Matthew Daniel (Yr 10) builds a new mythology from old in 'All We Need is a Plan', in which eight deadly sins are unleashed on the world, the eighth being Politics.

The poems are interspersed amongst the short stories. There are 13 poets, with 18 poems. **Mary Dennis** (Yr 13) has 3 poems: 'Selected Leftovers', 'The Polar Bear Ward' and 'Sol'. 'Selected Leftovers' runs along like a liturgy :

.....for wrist weaponry
twink-painted nails
and ink reminders
on your hands...

for your tongue
twisting itself around
des mots français
four hours a week...

...for these things
I'm grateful

not
for the illuminating qualities
of retrospect...

'The Polar Bear Ward', which is the title poem of the collection, is almost a short story in its own right, describing an experience on a psychiatric inpatient unit:

One boy walks as if he is
underwater.
Another can't stop talking
about how he went to Greece
to start a new life.
One takes offence at walls
punching them in passing.

...A fight breaks out
one ward over
and I fall asleep
to the sound of compulsory slippers
slapping polished floors.

Cassandra Shih (Yr 12) has written 'A Mile South', a wonderful poem evoking the languid state that occasionally pervades the classroom:

There are days like today
when even the teacher is unconvinced
of the importance of the subject

where everyone breathes slower
and sublimes...

...

where a mile north could as well be
a mile south
where we'd float, supremely weightless...

Charlotte Trevella (Yr 11) comes in with a powerful poem, 'The Red Dress':

How she wore it
that morning
and you hated the colour,
like a sore,
like the sky.

How the hair you
plaited unravelled in
someone else's hand.

Stop searching.
What would you do
with the body, sew it
shut with roses, hang it
to billow with her dresses
on the line?

The styles and themes are open and expressive. In 'Les Temps des Joyaux' Henry Davidson (age 19) conjures up the following:

The room is tilting or turning
I can't tell which but
the light from the movie sculpts
our bodies out of the shadow and folds us up and out into
a perfect image.

The cover design and page layout bothered me. A black and white photograph of an eye looking fearful suggests that the book is full of horror stories. It isn't. An eye at rest would have had more impact. Beautiful white paper and black print, but why do poems on the right-hand side pages have to be so far left-aligned that you have to break the spine to read them properly ?

There are a few flaws in the proof reading, including Alice Shelton's name somehow morphed into "Slice Skelton" in the Table of Contents.

In summary, an excellent collection of poetry and short stories from the most talented young writers in NZ. English teachers, creative writing tutors, editors for literary magazines and others (not just teenagers) who want to improve their ability to write should buy a copy of this collection. The proceeds go towards funding the competition and publication in 2009. Writers (age 13-19) who want to enter for 2009 can photocopy the application form available only in the back of the book and send in manuscripts by 30 September.

Magnetic South Sue Wootton, (Steele Roberts, 2008), 78 pp, rrp \$24.99.

Joanna Preston

Sue Wootton's impressive second collection is divided into two sections. The first – "And will you dance?" – focuses on relationships, with a sprinkling of science (string theory, DNA, physics, anatomy, astronomy). The second section – "Voyage with water and stars" – looks outwards more, especially towards the coldness (physical and metaphorical) of Eastern Europe.

There are three main obsessions running through the book. Fifteen out of the sixty-one poems in *Magnetic South* make reference to cold – snow, fridges, frozen lakes, sub-zero Montreal, chunks of ice on the Neva river. Another preoccupation is water: more than half of the poems here specifically mention it, many more imply it. Two of the book's three sequences are specifically about water – frozen in "Black Ice", and drowning in "Adrift". The third fixation nestles effectively with the other two. Twenty poems mention bones explicitly – mandible to marrow, shinbones to skull. Bones of the living, bones of the dead.

These key concepts tell us that she is a poet concerned with fundamental things; with the core concerns of existence. They act to tie the book together. In less skilled hands this could become monotonous, but Sue Wootton is a very good poet. Not just technically adept (which she is) or musical (ditto), but also interesting, quirky, and very intelligent. There's the wonderful "Genesis", with its Norcliffe-esque exchange between Master and Servitor ("rag-wretched / and wrung of happenstance, scurrying fast and whiskey-twitching."), and my favourite piece, the wonderful 'Motel, Wanaka' (in full):

Stepped onto the balcony. That poem
winking in the moon's gold smile!

Rested my forearms on the railings.
Like a smoker, like a drinker. Imagined

myself to be, not myself, but (my back
to the sleeping children) *untethered*.

Inhaled. Squinted. Straightened up. Sober.
October wind blew snow-cold. Moon broke

on the black lake: zygoma, orbital, mandible,
teeth. Drew back the sliding door. Crossed

the aluminium line between poetry and prose.
Sank to the sofa. Waist-deep. Threadbare.

Is it an *Ars Poetica*? A love poem? A loss poem? An elegy, and apology, a desiderata? An offering to the muse? An echo of Virginia Woolf's *A Room of One's Own*? All of them.

There are a number of formal poems, of varying levels of success. The sonnets ('Physics', 'Roses', 'Snow', 'Ophelia' and '101 sonnets') are good, and her pantoum ('Dandelion') uses the repetition well. I was less impressed with 'Spring Villanelle' – "green heavy harvest of the hard-wrought year" is a lovely line, but too heavy to work as a refrain when the rest of the poem is more casually phrased. (A pity, as the poem's subject matter – a friend with a terminal illness – should suit the form.) And her epithalamion ('The River Marriage') is sentimental and cliché ridden, with lines like: "catchment areas of the heart", and "flows through unforeseen landscapes".

There are other flaws – the book begins and ends with comparatively weak poems. The first poem, 'Le tempts entre chien et loup', begins with a wonderfully atmospheric title and the satisfyingly menacing lines:

Half-feral, the hour growls in the sky's throat.
Will you dance? it asks, fixing its yellow stare
on the beat of your neck...

but lapses into the mundanity of a lab[rador] chasing sticks and shaking itself. The poem knows it should be threatening here, but lines like "Something undulates, belly pressed/ to the horizon" just doesn't do it. Nor does being told that "the tame pup cowers close". The poem tries hard – maybe too hard. We have "parquet clouds, arc-bright prisms, amber flecks and a tender maw". None of which help the poem live up to its promise. A real shame, because the poem ends well – "baring his oblivion, his ecstasy of stars." If you read the title, the first two and the last lines, you'd be very impressed. Just not the whole poem. And you can't afford that with the first poem of a book.

And this really *is* a good book. The few missteps are more than compensated for by poems with wonderful lines like "clouds baggy as old pants" ('Local knowledge'), "the soul's gills/ blossoming as you drop down" ('Waterways'), "when it snows I feel her wrist besieged in mine" ('Survivor'), and "cobblestones/ are fists tucked/ into Riga's streets" ('Cobblestones'). Tough poems, beautiful poems, menacing poems, witty poems. This is a fine book, full of strong, ambitious, passionate poetry, worthy of a Burns Fellow.

Speaking in Tongues LE Scott (HeadworX, 2007), 80 pp, rrp \$24.99.

Joanna Preston

I once read with LE Scott. My abiding memory is of him prowling around the room, intoning the lines "the sexual moans/ of each woman/ are different". (However odd it looks on the page, in performance it was electrifying.) So I had a good idea of what to expect from *Speaking in Tongues* – sex, music, passion,

anger.

What I hadn't expected were the really good small poems. Some manage to be almost tanka-esque in their brevity and compassion. And very jazz/blues-like in the 'uh huh, tell it how it is' response that they elicit from the reader. Like 'Your Next Place', which begins:

at the end of your life
may your coffin
be filled with sunflowers

or 'Stumbling' (in full):

the world is full
of so many mishaps
from death to dancing butterflies
so many voices trying to live
in this heatwave

where the last line turns the poem from the edge of sentimentality to a wry humour that deepens the whole. The same with 'Empty House' (also in full):

Sometimes
love just gets up
in the middle of the night
and leaves the house

It wouldn't be LE Scott without sex. Often it works well – in 'Song of the Unborn Child' ("he pushes deeper/ to make a stranger") and 'Coming to the River' ("laughter can be a wonderful whore") for example. Other times it just seems gratuitous. "Earth closes her legs" in 'Something about Longevity' works as a startling and appropriate image, but to use it twice more – "you opened your legs for man" ('Novice') and "A woman opened her legs" ('Unpredictable Weather') – makes it gratuitous. Likewise, all the "penis / vagina / masturbation" references in 'Crossfire' and 'Listening to the Rain Speak of People' seems more intended for shock value than to offer any real insight.

The book ends with a short essay, 'An American Soldier', triggered by a photograph of a young soldier killed in Iraq. Scott uses this to explore his own relationship with America, with the refrain "If I could, what would I say to the dead soldier who has my face in his?" There isn't space in this review to discuss the essay properly, except to say that it is moving, well written, and full of anger and compassion. And I really *really* wish he had written it as a poem. Another fine piece – 'A Strange Wind' – shows just what he can do with the fugue form, and 'An American Soldier' would have been a wonderful candidate for that treatment.

It's a decent book. There are some annoyances – more than one poem to a page looks stingy, and Scott does occasionally overdo the endings ('Novice' for example, where the last line sums up the poem – just in case we hadn't been paying attention). Sometimes his sexual comments are excessive. And, being jazz poetry, the effectiveness of many of the pieces here relies on the poet's stance and voice, and doesn't translate so well from the page. Don't go looking for deep formal complexity (although there are suggestions that he is capable of it). It's wine and nibbles with a bit of improvisation on a summer afternoon, rather than dinner and a masterclass lecture for the cognoscenti. If jazz poetry is your thing, this book should please you.

September DEADLINE is 7th August

Haiku NewZ

Nola Borrell

CONGRATULATIONS

- Queen's Service Medal

Catherine Mair received a QSM in the birthday honours list this year for 'services to poetry and the community'. Catherine has made a long and generous contribution to the development of haiku and related forms as well as mainstream poetry in New Zealand. Those of you who have seen the Haiku Pathway will recognise that this is a richly deserved honour.

- To **Patricia Prime** for:

Tanka in current issues of *Eucalypt*, *Ribbons*, *moonset* and *Modern English Tanka*.

Haiku in current issues of *Blithe Spirit*, *Time Haiku*, *Presence* and *Ko*.

Interviews with Jim Kacian and Graham Nunn forthcoming in *Takahe*.

An essay on collaborative haibun on *Haibun Today*.

- To **Sandra Simpson** 1st and Commended, **Ernest Berry** HC (2) and Commended, **André Surridge** Commended (2) and **Kerry Popplewell** Commended in the *Kokako* Haiku Competition 2007.

- To Ernest Berry who won the Senryu Award in the Kaji Aso competition (US).

- To Ernest Berry for 2nd in contemporary haiku, 6th annual ukiaHaiku Festival. Judge Jane Reichold said, "This made me laugh out loud. It is perfectly composed and phrased".

- To Sandra Simpson for honourable mention in the 2008 Robert Spiess Memorial Haiku Contest.

- To André Surridge (highly commended) and Ernest Berry (commended) in the BHS/James W Hackett International Haiku Award 2007.

- To André Surridge for Honourable Mention in the Betty Drevniok Award Competition 2007.

- To **Helen Yong** for Honourable Mention in the Vancouver Cherry Blossom Festival Competition.

COMPETITIONS AND SUBMISSIONS (See NZPS website for a more detailed list.)

July 15: Florida State Poetry Traditional Haiku Award. Cost: \$US1/poem. 5-7-5 haiku only, limit 1 poem. Cash prizes. Winners notified in November. Send to Caroline Watson, Contest Chair, 6176 W. Pinedale Circle, Crystal River, Florida, 3442, USA.

July 31: Harold G Henderson Award. Cost: \$US1/ haiku. Limit of 10 haiku. Publication in *Frogpond* and on HSA website. Cash prizes. Send to: Henderson Haiku Contest, c/o Francine Banwarth, 985 So. Grandview, Dubuque, IA 52003 USA.

July 31: Gerald Brady Memorial Award for Senryu. Cost: \$US1/ senryu. Limit of 10 senryu. Publication in *Frogpond* and on HSA website. Cash prizes. Send to Brady Senryu Contest, c/o Francine Banwarth, 985 So. Grandview, Dubuque, IA 52003.

July 31: League of Minnesota Poets Haiku Award. Cost: \$US1/poem. Limit 1 haiku. Cash prizes. Send to Christina Flaughter, 57310 166th Lane, Good Thunder, MN 56037, USA.

July 31: Basho Festival. Cost: Free. Limit of 10 haiku. Results announced October 12 to mark death anniversary of Basho. Copyright will remain with the sponsors. Send to Basho-o Kinenkan (The Basho-o memorial museum), Ueno Marunouchi 117-13, Iga city, Mie prefecture, JAPAN 518-8770.

August 1: Saigyō Tanka Award. Limit 10 tanka. Cash prizes. (Subscriptions to tanka journals for prizewinners outside US.) Send to: Carolyn Thomas, 7866 Hogan Circle, Hemet, California 92545, USA.

August 1: Moonset Competition. Haiku, senryu, tanka, renku, haibun and haiga. Cost: \$US2/ entry. Two duplicate copies on 3 X 5 cards, or 8 1/2 X 11 paper. Name, email, and address on back of one copy. Include category entered. No limit on number of entries. Winners notified September 1. Results in *moonset*. Prizes: Subscriptions and copies of moonset. Send to: PETERB, POB 3627, La Pine, Oregon, USA, 97739-0088

August 30: Katikati Haiku Contest. Cost: 18 & over, \$NZ5/3 haiku or \$NZ2/haiku. 17 & under: \$NZ1 for up to 2 haiku. Send 2 copies of each poem with 1 copy only including your name and contact details. Include age for the junior section. Include SSAE or email address. Results announced at Katikati's Mural

Festival (September 29-October 4). Cash prizes and publication in *Bravado*. Send entries to: Katikati Haiku Contest, PO Box 183, Katikati.

September 1: Jerry Kilbride Memorial Haibun Contest. Cost: \$US5/haibun. Winners on Central Valley Haiku Club website. Cash prizes. Send to Yvonne Cabalona, 709 Auburn Street, Modesto, CA 95350-6079.

SUBMISSIONS

July 1 - Sept 30: Eucalypt. Submit: up to 6 tanka. If sending by email, put your surname in the subject line. Post with SSAE and IRC to Beverley George, Editor, *Eucalypt*, PO Box 37, Pearl Beach 2256, Australia, or editor@eucalypt.info This is Australia's first literary journal for tanka only, published twice a year. Subscriptions for NZ including post AUD \$30 for two issues. Please see www.eucalypt.info for further details.

NOTICES

Conference 2009/Wind Over Water/ unabara wo wataru kaze September 22-25.

Fourth Haiku Rim Pacific Conference, at Terrigal, a seaside resort a little over an hour's drive north of Sydney. Speakers include Lyn Reeves, Editor and Publisher: Pardalote Press, Tasmania; Linda Galloway: Yuki Teiki Haiku Society (Southern California US); Martin Lucas: Editor of *Presence* (UK); Jacqui Murray: Broadcaster, historian, founder/editor *Paper Wasp* and international haiku judge; Tei Matsushita: Poet, artist and translator (New York US). Previous conferences were held in Long Beach California, Ogaki Japan, and Matsuyama Japan. More details later.

Haiku Aotearoa

Yes, a great success, thanks to The Small White Teapot Haiku Group, tutors, keenly interested participants, comfortable accommodation - and Christchurch sunshine and gardens. A special guest was Beverley George, President of HaikuOz, who said, "I can honestly say I enjoyed every session of the conference". The NZPS website has a detailed report, photos and also the keynote address (slightly abbreviated) by Cyril Childs on the 'State of Haiku'. If you haven't looked already, do so!

the taste of nashi

The launch of *the taste of nashi* (Windrift) by Laurice Gilbert, National Co-ordinator and President of NZPS, was part of that success: A wonderfully warm and enthusiastic large gathering, with glowing praise of the anthology. Jan Bostok, pioneer haiku writer of Australia says, "It is lovely. One of the best I've seen recently. It looks good, feels good, and the content is excellent. Thank you so much. It's beautiful. A treasure."

Now, it's marketing time. Sandra Simpson says, "If you are included in the anthology and haven't already done your bit to promote the book, please consider putting your modesty aside and approaching your local newspaper (the free community papers are especially well read and always looking for good news stories) telling them about your inclusion (and maybe there are several authors from your area) and asking if they'd like to run a story. In the Western Bay of Plenty area we've managed to get coverage in three newspapers, one daily, two weeklies, so far.

"Don't forget to go to your local library and ask them to put *the taste of nashi* on their buying list, pointing out there are writers local to the library's area included in the anthology (this will probably convince them to buy rather than relying on inter-loan from other libraries). With the right amount of people power this book can be a sell out."

Prices: NZPS members: \$23.00 (inc p&p). Non-members: \$25.00 (inc p&p). Cheques to Windrift Haiku Group. Order from: Nola Borrell, 177A Miromiro Rd., Normandale, Lower Hutt 5010.

Ph: 04 586 7287. Email: nolaborrell@xtra.co.nz

Or Karen Butterworth, 29 Kirk St., Otaki. Ph: 06 364 5810. Email: karenpetbut@xtra.co.nz

Tanka Online

Have you visited www.tankaonline.com? Beverley George is featured guest poet from January 1 - July 1, 2008 Tanka Online is a tanka teaching site and well worth exploring.

KiwiHaiku

surf breaking -
under the phoenix palm
the sound of cooing
Elaine Riddell

silence at the halfpike
the skateboarders
sunbathing
Kirsten Cliff

Please send your KiwiHaiku submissions to Patricia Prime at pprime@ihug.co.nz, or post to: 42 Flanshaw Road, Te Atatu South, Waitakere 0610.

Tanka Moments

a shimmer of doves
in the English Garden
" in pairs they're lucky"
says my Polynesian friend
a small head peeps from the dovecote

the heron
poises in its foraging
one leg half-lifted
its delicate head
lowered towards the mud
Patricia Prime

Members are invited to submit unpublished tanka. Please send your submissions to: c.mair@clear.net.nz or PO Box 62, Katikati, Bay of Plenty 3166.

Mini Competition

Poets have always had an opinion on issues of the moment. Write a poem about Climate Change, in any form, up to 20 lines. The prize is a pot luck selection of books from the NZPS collection.

How it is

The Pohutukawa Garret – a Proposed Writers' Colony in Wellington

From Doug Wilkins:

"Our writers' colony will be both a place and a state of mind. The idea is to have a workplace separate from our homes and the distractions therein, and also our intent is to work in a supportive environment, where other writers are nearby, willing to read a paragraph or two, offer ideas, suggest publishers or agents, or just bring back the occasional coffee from the café. We would attempt to meet for lunch at least once a month, as this seems to help, too.

"It's an idea that has already worked very well in San Francisco, where Po Bronson and Ethan

Watters started The Writers' Grotto in the 1990s and others followed. I founded The Sanchez Grotto Annex in 2004, and it has produced two bestsellers, a PEN Award, a Lambda Award for gay fiction, and at least six new books from among a group of less than a dozen members. Ours was a collection of eight offices, some shared, for which each writer paid NZ\$90 per week - I'm trying to beat down that cost as best I can...

"So it is with all this in mind that I am actively seeking to find a property where this can all take place. I've been looking along Cuba Street, but would be open to suggestion as to **where else** to locate the writers' colony. I live in Kelburn, and wouldn't mind being near Victoria University. Oh, and it needs to be a dog-friendly location since our little dog, Higgons, sleeps under my desk and serves as an inspiration to me. Tough life, being a terrier.

"And the name? Well, 'Pohutukawa' was as New Zealand as 'Kiwi' but less clichéd, and 'Garret' because most of the authors I know would love to be able to afford a garret in which to write"

For expressions of interest or suggestions for possible locations, please email us at info@poetrysociety.org.nz

MEMBERS' POEMS

outpatient

she waits by the window
watching the world
like a sea-sick traveller

the lawn is permanent vivid
dahlias bloom above soiled tubers
florets abnormally orange
college girls in carmine blazers
laugh like nothing
can kill their enthusiasm
a couple kiss
as if
they have all the time

he walks towards her
thin as a pillow slip
bent from the punch
that knocked the stuffing
out of him
weeks ago
waving the directions
to oncology
as if getting there
meant something

Janet Newman

Iamb Poet

When may I determine that Iamb Poet?
Is it after I have written twenty three snatchings
that do not deserve the rubbish?
Or when I have conquered rhyme and
meter, cadence and feet

da-da da-da dididi da
- / -/ - - - -/

is it once I can render my slim simple
thoughts fatty by flashy words and typesetting

or when I have returned my florid
fancies to everyday man talk?

No, it is none of these exactly,
a selection perhaps but
I Am Poet when
I sit back with satisfaction
and know "there, that is it,
I have said what I want to say".

Sarah Blackburn

Indiscretion

If jasmine wandered
down
along the breeze,
catapulted by the sun
to moon's embrace,
what would she find
along the shore of her
transgression
but the felted bones
of broken limbs,
torn from bough
and blossomed stem
by the very wind
that carried her to find them?

Danni Butler

Gull

If I was a seagull
dinky-di
I'd stand on a lamp-post
up in the sky

If I was a seagull
yack-yack-yack
I'd squawk like a trooper
flip on me back

If I was a seagull
yuck-yuck-yuck
I'd fly to Las Vegas
to try me luck

If I was a seagull
ock-ock-ock
I'd waltz in a ballroom
hop in me sock

If I was a seagull
yak-a-de-yak
I'd make all the ducklings
quack-a-de-quack

If I was a seagull
teet-teet-teet
I'd go to the pictures &
poop on the seat

If I was a seagull
awk-awk-awk
I'd dance like a Scotsman
out on a walk

If I was a seagull
ick-ick-ick
I'd go to a nightclub &
pick up a chick

If I was a seagull
tum-tum-tum
I'd stand on one leg
or sit on me bum

If I was a seagull
diddle-de-de
I'd sing out of tune
from the top of a tree

If I was a seagull
twang-twang-twang
someone'd shoot me –
BANG-BANG-BANG

John O'Connor