



# 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  
Lambton Quay  
WELLINGTON

Patrons  
Dame Fiona Kidman  
Vincent O'Sullivan

President  
Margaret Vos

E-mail: [info@poetrysociety.org.nz](mailto:info@poetrysociety.org.nz)

Website: [www.poetrysociety.org.nz](http://www.poetrysociety.org.nz)

## ☞ This Month's Meeting ☞

**David Howard**

**Thursday March 18<sup>th</sup> 2004  
8.00 p.m. Turnbull House**

**&  
Readings from  
'Writing the Landscape' Course  
IIML Victoria University**

### **The Multilinguists: the Rise of Migrant Poetry & the Poetry of Exile**

In *JAAM* 7 (May 1997), I wrote an essay on the Malaysian-Chinese poet Ee Tiang Hong who had emigrated to Australia. I touched then, in a somewhat simplistic manner, on the intellectual dilemmas facing the political poetry exile. At the time - the mid-1990s - the influx of new migrants and refugees were just starting to enter New Zealand. I had treated the essay as a chance to write on a recent trend in international literature but could find few local examples to cover apart from the well known like the Second World War Dutch immigrant poet, Riemke Ensing or the German poet and exile Karl Wolfskehl.

. So I chose to write on Ee's poetry in Australia. Today the number of local writers who are political émigrés, immigrants or refugees surprises one. So much so that Linzy Forbes has been gathering their writings for a major anthology he is producing through Inkweed. So, in this new essay, I wish to touch again upon the continued rise of these developments - this time in recent New Zealand poetry.

Over the last year and since I have been a member of the Wellington writers' group Writers International (formed by Susan Pearce), I have developed a growing appreciation of the new cultures that make up our increasingly diverse country. I have seen first-hand the contribution they make to the development of our local poetry and to the broadening of our traditional 'Kiwi' culture. And what strikes me most about this development

is the number of writers in this country who could now readily identify with the statement given in my *JAAM* essay by the Australian poet and emigrant, Dmitris Tsoulamas. Tsoulamas stated that there are those who leave 'their home either out of love of adventure, or because of personal impasses, or because they were hounded by semi-democratic or entirely fascist regimes...for these victims of intellectual disquiet, of analytical disposition and perspicacity, the problem takes on complex and particularly troublesome dimensions: ... a loosening of the fabric of their whole existence, a chasm between the here of their struggles and the there of their memory which keeps growing uncontrollably ... For those people there's but one salvation: language, to which they cling like a shipwreck to flotsam, and on which all their passion and everything meaningful in their lives is centred.'

Keeping Tsaloumas' statement in mind, go out to a local poetry reading in Wellington now and you may not be hearing the usual pub or Beat street poets, but instead may probably hear a rich and diverse mix of ethnic poetry, from as far away as Ethiopia, Chile or Iraq. Usually this poetry focuses on political turmoil and conflict in their native countries. This particular subject influenced the First Wellington International Poetry Festival (organised by Ron Riddell and Saray Torres) in October 2003 - its theme was Peace and Reconciliation. As well, in Auckland last year, a major conference on the Poetics of Exile was held with an anthology to be issued in due course. These were significant events in the history of New Zealand poetry. For the first time in Wellington and Auckland, poets from traditionally faraway countries came together to share their words and issues.

Of these poets, there are a number I would list here as forming part of a new movement in poetry, a movement that I would term the Multilinguists. These are poets who have learnt to speak in several languages or have had their work translated and published in several countries. In the old days we grew up with English and Latin and maybe French but now we are finding and hearing new languages and cultures beyond the old Imperial influence of English and the Classics.

This to me has helped to produce some of the most exciting poetry in recent years. Further, their unusual use of English has also helped to enliven the language of contemporary poetry.



The Wellington-based Iraqi poet Basim Furat (whose work is published and translated in several countries) writes, for example, in a Romantic and Symbolist vein which is so against the grain of contemporary New Zealand poetry and its often laconic idiom that his poetry surprises line by line:

I crossed the borders accidentally  
My decorations are question marks  
Distances were whinnying  
And their coldness kneels on our lives  
Crushing our days  
And my dust is covering the walls and windows,  
But does not come near to my stature  
Since the stroll of the first war  
I mean the foolishness of the General,  
I entered the city  
Like a dog  
In whose face the houses were barking  
My mother arranges the Stars which are mixed  
With her hair,  
And drinks tea in which she dissolved her sadness,  
Roads are streaming on my feet  
And the fruits of the trees are dangling  
On the horizon,  
Horizon is an illusion for the eye  
Who can hold its shadow?  
Our mistakes are a homeland leaning on a spear  
And our dreams are growing on balconies.  
(from *I crossed the borders accidentally* JAAM 21)

Furat's poetry (translated here by Abbas Elsheikh) has already influenced the likes of Anna Jackson, whose latest collection, *Catullus for Children*, contains a poem that uses an epigraph from Furat's poem quoted above. Another poet enlivening the English language is the Israeli poet Moshé Liba. Liba, by contrast, is not a political poetry exile but instead has been living here as the partner of the Netherlands' Ambassador to New Zealand. His new collection, *Over the Waters* (HeadworX), takes a humorous look at his recent travels in Australasia, Asia and the Pacific, and includes some fine word-play:

#### Birds' nests soup

The shuttered shops  
of Pattani, in Thailand  
are not the sign  
of an economic disaster,  
the empty hotels  
with small holes  
punched into their walls  
are rather the sign  
of boom times  
the bounty of the birds' nests

A birds' hotel  
is a good investment:  
board up windows  
for darkness  
punch holes in the walls  
for ventilation, for traffic  
run pipes along  
for humidity  
set up sound systems  
to welcome guests:  
the swift birds

The hotels need  
no management  
no maintenance  
no overhead  
there are no complaints  
it is like a dream  
come true

The winged soupmakers  
check in freely  
flying swifts  
and most welcomed  
as it suits honoured guests.  
Swift newcomers  
they zip and twitter overhead,  
their swirling shadows  
dappling the ground  
like sparkles  
from the ball  
of the closed disco

The swift boarders  
leave behind empty nests  
sculpted with their saliva  
hard as tea-cups  
the nests, glued to the walls  
are their payment

Knocked loose  
soaked in water  
steamed or boiled  
the nests make  
long, chewy,  
transparent strands  
the best nests soup

At the end  
they check out  
swifts as they came,  
they do not pay cash  
do not use credit cards,  
the empty nests  
pay the rent

Thailand  
22<sup>nd</sup> July 2003

Others I'd include in this trend are poets like Yang Lian, Kapka Kassabova, Rossella Riccobono, Emad Jabbar, Sudesh Mishra, Majid Addam, Sugu Pillay, Puri Alvarez, and even the locally born Ron Riddell (whose most recent book, *El Milagro de Medellin y otros poemas*, has been published in a bilingual Spanish-English edition in Colombia). These poets to me are producing some of the most innovative poetry at present (for instance, *The First Wellington International Poetry Festival Anthology*) and overseas the trend is seen in anthologies like *Unsettling America. An Anthology of Contemporary Multicultural Poetry* (Penguin, 1994). It's great, then, that some of these poets have been or are living here and are contributing so much to broadening our understanding of poetry in New Zealand

Mark Pirie



## ☞ Obituary ☜



### Janet Frame 1924 – 2004

Janet Frame, the writer of *Owls Do Cry* and *An Angel At my Table*, has died in Dunedin at the age of 79 from leukaemia.

“New Zealand has lost a national treasure,” says New Zealand Society of Authors (PEN NZ Inc) President William Taylor. “The contribution of Janet Frame to the world of literature, nationally and internationally, is of major significance,” he adds.

Janet Frame’s long association with the New Zealand Society of Authors, (P.E.N. NZ), began with her receiving the 1952 Hubert Church Memorial Award for her first collection of short stories, *The Lagoon*, published in 1951. At the time of her death she was an Honorary Life Member, an award given as a mark of honour for a writer’s significant contribution to literature.

She became a member of the Order of New Zealand in 1990, and the NZSA annually nominated her for the Nobel Prize for Literature, although sadly that award never eventuated. She was the recipient of the inaugural Prime Minister’s Award for Literary Achievement for fiction late last year. “Janet may now have left us but her impressive literary legacy lives on and all members of the NZSA join with me in mourning her loss,” says Taylor.

Well worth reading is CK Stead’s obituary and summation, The gift of language, in the *New Zealand Listener* of February 7<sup>th</sup> 2004, pp. 18-23.

## ☞ From the Committee ☜

### Call for nominations

While it is a few months until our AGM in June, members need to start thinking now about whom they want to elect to the Committee of the NZPS for 2004-2005. You are invited to nominate any current or prospective member of the society for any of the following positions. Nominees are not required to live in Wellington; they can be from anywhere in New Zealand, but they will be asked to travel to Wellington for meetings at least three times a year.

President  
Vice-President  
Secretary  
Treasurer/ Finance Officer  
Committee Member (no limit to no.)

In the April edition of the newsletter there will be a form listing all nominations received plus blank spaces for write-ins. This will be your proxy voting form - you can cut it out, complete and sign it, and post it to the NZPS, or alternatively e-mail your vote to [info@poetrysociety.org.nz](mailto:info@poetrysociety.org.nz).

As always this is your society and the Committee wants to hear your voice, so get ready to ‘rock the vote’.

## ☞ From the Editor ☜

Good to see *Takahe 50* reviewed by Iain Sharp in the Sunday Star-Times on 1<sup>st</sup> February – it’s such a boost when this happens for small press magazines, which are so essential to a writer’s growth.

Incidentally, I forgot to mention in my own review last month that Victoria Broome – a well-known Christchurch poet - is on board as a co-editor and deserves equal praise with her colleagues, and that another poet, James Norcliffe, is taking over as poetry editor. Poets do it for better or verse...

Turn the page and there’s Sharp again, exploring the world of the literary editor. He posed the question of why they do it - is it ‘madness, philanthropy, self-aggrandisement or a desire to startle?’ He then allowed editors such as Isa Moynihan, Jack Ross and Chris Price to answer. Fascinating reading. If you missed it, track down a copy in the library.

### Quote for March 2004

“A poem is a verbal artefact which must be as skilfully and solidly constructed as a table or a motorcycle.”

W. H. Auden

## Please take part in ☞ Our Reader Survey ☜

The results should give us an interesting glimpse of our readers as authors and readers:

1. Have you bought one or more poetry books in the past 12 months? Yes/ No
2. Have you borrowed one or more poetry books from a library in the past month? Yes/ No
3. Have you read any poems from a book or magazine in the past month? Yes/ No
4. Have you written one or more poems in the past month? Yes/ No

Please either post the survey clip-out to  
The NZ Poetry Society  
or e-mail to:  
[jenny.argante@xtra.co.nz](mailto:jenny.argante@xtra.co.nz)



## NORTHERN LIGHTS POETRY TOUR

presented by  
The New Zealand Poetry Society with the  
assistance of Creative New Zealand

**Nick Ascroft**  
**Emma Neale**  
**James Norcliffe**

### Day 1: Gisborne - Wednesday 5<sup>th</sup> May

2 p.m. Reading at Gisborne Girls High School \*  
Evening Public reading at Muir's Bookshop \*

### Day 2: Opotiki & Whakatane - Thursday 6<sup>th</sup> May

11 a.m. Reading at Opotiki College \*  
2 p.m. Reading at Whakatane High School \*  
8 - 9 p.m. Reading: East Bay Live Poets &  
Whakatane Community Arts Council \*

### Day 3: Tauranga - Friday 7<sup>th</sup> May

10.30 a.m. Reading at Otumoetai College \*  
1 p.m. Reading at Tauranga Boys College \*  
6 - 8 p.m.  
Bravado Poetry Competition Prizewinners Awards  
Washington Room, Hotel Armitage, Willow Street  
(Enquiries: Jenny Argante ph 07 576 3040, or e-mail  
[jenny.argante@xtra.co.nz](mailto:jenny.argante@xtra.co.nz))

### Day 4: Tauranga - Saturday 8<sup>th</sup> May

12 - 2 p.m.  
Poetry in the Park - Yatton Park, Greerton  
Open Air Celebrity Reading with Music, Dance & Arts  
(Enquiries: Jenny Argante ph 07 576 3040, or e-mail  
[jenny.argante@xtra.co.nz](mailto:jenny.argante@xtra.co.nz))

6 p.m.  
Celebrity Reading  
University of Waikato in Tauranga  
Durham Street Tauranga  
Enquiries: Karen Tindall ph 07 577 0620, e-mail  
[tindall@waikato.ac.nz](mailto:tindall@waikato.ac.nz))

### Day 5: Rotorua - Sunday May 9<sup>th</sup>

1 - 2.30 p.m.  
Celebrity Reading - Rotorua Mad Poets Society  
Exhibition House RAVE (Rotorua Arts Village)  
Hinemoa Street

\* For detailed information on venues, etc., please  
contact Tour Co-ordinator David Howard:  
[maxgate@clear.net.nz](mailto:maxgate@clear.net.nz) or ph 03 482 1092

## AUCKLAND

### Shades of Pacifica

Poetry Now and The Depot are proud to present  
Shades of Pacifica - Poetry of Contemporary New  
Zealand Now, on Thursday March 11<sup>th</sup> from 7.30 p.m. at  
The Depot 28 Clarence Street, Devonport, Auckland.

The evening includes a number of well-known poets:  
Bob Orr - poet of the sea and of the sights, sounds and  
smells that are New Zealand Pacific. Karlo Mila - an  
emerging voice featured in *Whetu Moana* (AUP).  
Raewyn Alexander - writer and editor, whose poems are  
true to her passions. Robin Kora - former Te Karere  
newsreader who writes poems in both Maori and English.  
Jill Chan - whose calm, layered poetry in the Zen spirit  
epitomise the idea that 'less is more'. Michael Rudd - a  
performance poet of urban beats and life on the  
street.

This group wove magic during part of AK03, and will  
appear at the Melbourne Overload Poetry Festival later  
this year. This is your chance to find out why. For further  
information, please contact Michael Rudd (ph 09 483  
2623 or mobile 021 763 879, or by e-mail to  
[auralink@hotmail.com](mailto:auralink@hotmail.com))

### Poetry Live's March line-up

This year will see a few changes to Poetry Live.  
Featured poets will be given the opportunity to book their  
own additional guest spots, and there will be a focus on  
group readings along with individual readings.  
Submissions for *Tongue in Your Ear* (Volume 8) will be  
taken throughout the year for a larger than usual  
anthology which may not be published until February  
2005.

This is an opportunity for writing groups and classes  
to showcase their work. Please contact Doug Poole about  
guest readings, and send submissions for *Tongue in Your  
Ear* within the text of an e-mail to Judith McNeil. (Both  
at [four-by-two@xtra.co.nz](mailto:four-by-two@xtra.co.nz).)

On March 9<sup>th</sup> you can hear Robyn Moroney, on a  
fleeting visit from England, and on March 16<sup>th</sup> Greg  
Brimblecombe appears in the first of several guest  
readings. (Times & venue as listed under Regular  
Gatherings.)

### Sir Douglas Robb Lectures

British novelist, critic and cultural historian Marina  
Warner is giving three Sir Douglas Robb lectures at  
Auckland University, March 30<sup>th</sup> & April 1<sup>st</sup> and 6<sup>th</sup>. Her  
topic is *Magic and Transformation in Contemporary  
Literature and Culture*. Her lectures, in order, are *After  
the Arabian Nights: Daemons and Alters*; *After Ovid:  
Flowers and Monsters*, and *After Revelations: Angels and  
Machines*. Details from Continuing Education (ph 09 373  
7599, e-mail [conted@auckland.ac.nz](mailto:conted@auckland.ac.nz).)

Warner, the author of seven novels, has won a  
Commonwealth Writers Prize, been shortlisted for the  
Booker Prize and has written eight 'highly acclaimed'  
studies of myth and fairy tale.

## DUNEDIN

### Upfront - women poets in the spotlight

A new group for Dunedin women poets begins this month at Cobb and Co. Called 'Upfront—Spotlighting Women Poets', the evenings will comprise open mike and featured readers.

The first session on 30<sup>th</sup> March at 7.30 p.m. will feature student poet Sienna Smale-Jackson; Kay McKenzie-Cook, 2003 winner of the Montana First Book of Poetry Award, and Jenny Powell-Chalmers, author of four books of poetry - the latest being *Double-Jointed*, published in February. Upfront will take place on the last Tuesday of each month.

Upfront intends to include poets at all stages in their careers, from beginners to writers with established reputations. All women poets attending are encouraged to read their work at the Upfront evenings, and anyone is welcome to come and listen.

The readings will be held in the first floor lounge of Cobb & Co. Restaurant and Bar, cnr Stuart and Cumberland Streets. The setting is relaxed and casual, and sessions will provide opportunities for women to get experience in reading before an audience and trying out new work.

There will be two parts. First, a half-hour 'open mike' of short readings from the audience. Secondly, two or three featured readers will read and talk about their poetry.

Upfront was initiated by twelve Dunedin poets who felt that the city needed an informal poetry venue for women. The group hopes that many women will attend the sessions and feel free to read their work. Those interested in going onto Upfront's mailing list, please contact Martha Morseth (ph 03 473 9577, e-mail [mjmorseth@clear.net.nz](mailto:mjmorseth@clear.net.nz))

## Wellington

### David Howard at Turnbull House

Reading this month at Turnbull House is David Howard, the author of poems described by David Eggleton as 'technically dazzling' and teeming with 'glittering figures of speech'. No surprise, then, that David has worked as a pyrotechnic and special effects supervisor for acts including Metallica and Janet Jackson.

David's collaboration with photographer Fiona Pardington, *How To Occupy Our Selves*, was published by HeadworX last year. He is now working with the Czech composer Marta Jirackova, who is setting the text of *The Carrion Flower* to music, and also with the Leipzig-based photographer Dean Nixon on an exhibition entitled *Unfinished Business*. Both projects have been fostered by the receipt of a Creative New Zealand project grant.

Do look up the NZ Book Council website and read David Howard's imaginative responses to children's questions:



**Q:** What is the best thing about being an author?

**A:** Writing drives off boredom as surely as a high Wind removes polluted air from the city.

And how about this?

**Q:** Who is your favourite author?

**A:** Robert Grosseteste, who was born in the village of Stow Langtoft in Suffolk, England, around 1170 and died on 9<sup>th</sup> October 1253. I like the idea that someone who woke up to the beauty of the world over seven hundred years ago can still wake me up to it; it is as if I can smell cherry blossom or hear the rain more clearly after reading Grosseteste

Further questions for you: Did you know Howard was a founding editor of *Takahe*? That he co-founded the Canterbury Poets' Collective? Can you name his other three collections of poetry?

The answer to this last question: *In The First Place* (Hazard Press, 1991); *Holding Company* (Nag's Head Press, 1995) and *Shebang: Collected Poems 1980-2000* (Steele Roberts, 2001).

For further information, see:

<http://www.bookcouncil.org.nz/>

<http://www.whypoint.org>

<http://www.rattapallax.com/fusebox>

(Contributed by Nola Borrell)

### The Prize in Modern Letters

The Prize in Modern Letters has entered its final phase. US director of the IIML, Eric Olsen, convened the panel of three judges that will decide the winner, who will receive the \$60,000 award during Writers and Readers Week. The judges for the 2004 Prize in Modern Letters are Sandra Cisneros, Douglas Unger, and Geoffrey Wolff.

The award ceremony on Saturday 13<sup>th</sup> March is free and open to the public. Please come along. It begins at 5.15 p.m. at the Westpac St James Theatre, Courtenay Place. The shortlisted authors - William Brandt, Kate Camp, Glenn Colquhoun and Geoff Cush - will earlier be reading their work at the Heineken Festival Club, 12.10 - 1 p.m., on Thursday 11<sup>th</sup> March. Catherine Chidgey, inaugural winner of the Prize in Modern Letters, will chair the reading.

The full programme is now available from independent bookshops (in Wellington, from Unity Books). Or go to:

[http://www.nzfestival.telecom.co.nz/home/page.aspx?page\\_id=15](http://www.nzfestival.telecom.co.nz/home/page.aspx?page_id=15)

### St Patrick's Day Poetry

8pm Tuesday 16<sup>th</sup> March in the Dubliner Bar (upstairs at Molly Malone's, Courtenay Place). An Irish poetry evening that offers a true feast of verbal creativity. Open to all poets, readers, writers and reciters. Admission is free or by poem. With open mike & spot prizes. Contact Martin Doyle (ph 04 972 9965).



## Wellington Windrift

Wellington Windrift meets again on Thursday March 18<sup>th</sup> at 2 p.m. at the home of Jeanette Stace, 58 Cecil Road Wadestown. All welcome.

### What a difference a day makes...

...when it's a day at the Karori Wildlife Sanctuary. *Tales from the Trails* is a Creative Writing Day to be held there on Saturday 20<sup>th</sup> March 2004 from 10 a.m. – 4 p.m. This is a chance for you to get ideas and get inspired in the special environment of the Sanctuary. Whether you are a published writer, or just a beginner, no matter what your age, you're invited to take part. Start the day with a poem celebrating nature all around you. There will be workshops from publishers and writers, guided tours, readings and storytelling sessions throughout the day.

Register before the 13th March by e-mailing Nic, who is Education Officer at Karori Wildlife Sanctuary (ph 03 920 9202, e-mail [nic@sanctuary.org.nz](mailto:nic@sanctuary.org.nz)) or for further information contact Maxine Hartley (ph 03 476 9778, e-mail [max.Hartley@xtra.co.nz](mailto:max.Hartley@xtra.co.nz)) or Keith Lyons (ph 03 475 3506, e-mail [keith@keithlyons.org](mailto:keith@keithlyons.org)).

## ☯ Publications ☯

### Interviews

Some information on forthcoming interviews Patricia Prime has been doing with poets and editors in literary magazines. *Takahe 51* will contain an interview with poet, critic and editor of *Poetry New Zealand*, Alistair Paterson. The July issue of *Stylus*, the Australian online magazine, will contain an interview with New Zealand poet and editor of *Poetry Aotearoa*, Tony Beyer. Go to: <http://www.styluspoetryjournal.com>.

And in the *Tanka Society of America Newsletter* there is an interview with American tanka poet, essayist and critic, Sanford Goldstein, who lives in Japan. A 1-year subscription costs \$US17 (4 issues). Further details at: <http://www.hometown.aol.com/tsa.poetry>

## ☯ Websites ☯

### Surfing for Weird & Wonderful Words

Finding a weird and wonderful word is just as pleasant as finding a beautiful shell along the beach (and words never stretch your pockets out of shape.) Collecting them can be quite rewarding and is easy, too. First of all – what makes a word weird? It would be convenient to say that it's as ineffable as whatever it is that makes art ' Art ', but that's not quite true. Words are weird because they have odd sounds, or an abundance of syllables, or a completely gratuitous k, j, q, z, or x.

Words are often weird because they mean something weird. They let you see, for as long as you care to dwell on them, some of the truly bizarre things that people have had, done, used, invented, feared, or thought.

What makes a word wonderful is ineffable. It has to hit you like a good joke, or a satisfying dénouement, or

the scent of something tantalising in the air. It makes you want to go off on tangents, or rants, or wild goose chases. It adds something, not just to your vocabulary (since you may never even speak or write any of these wonderful words), but to your being. Like anything wonderful (to abuse etymology), it fills you with wonder.

There are plenty of words that are weird without being the least bit wonderful – *nectocalyx* is orthographically weird, but meaning as it does 'the swimming-bell which forms the natatory organ in many hydrozoans' it is sadly lacking on the wonder scale. There are wonderful words, such as *brio* and *luminescent*, which long familiarity has deprived of any weirdness. Finding a truly weird and wonderful word is like meeting a gorgeous person who is also a good cook and will help you move.

Where can you find your own weird and wonderful words? Well, you should look in the dictionary, because (as Willie Sutton said, when asked why he robbed banks) "That's where the money is." But not just any dictionary – you should look in the Oxford English Dictionary. Opening up nearly any page (or browsing through the online version) will bring you at least one weird or wonderful candidate for your collection.

Leafing through old, odd, or unusual magazines is another good bet, as is dawdling about the Internet. And often, just being receptive to the possibility of finding a word brings one right to you.

What to do with them when you find them? You can't polish them up and set them in rows in a glass case, but you can write them on sticky notes and put them up where they can remind and amuse you. Share them with others (it won't diminish your collection one bit). And keep looking for more!

Erin McKean

## ☯ Reviews ☯

### Ponderings

Toi Ora aims 'to develop ... arts facilities for Aucklanders who use mental health services'. The organisation has now combined its various departments to produce a delightful little book called *Ponderings*. From the colourful cover to the printing format, Toi Ora tutors and class members have managed the whole project.

The actual writing consists mainly of poetry, and many poems are paired with illustrations – paintings, portraits or drawings – skilfully chosen to complement but not overwhelm the writing. Under the expert tuition of Judith White, the creative writing class has been responsible for the literary input while the illustrations are the product of the art classes. Short biographies of the poets, outlining their quite extensive education together with their struggles with mental illness, form a fitting conclusion.

As we might expect, the opening poems do, indeed, take us through somewhat tortured landscapes, but quite a number of the later work has an optimistic flavour – they have struggled but are coping, e.g. *Your Mind is an*



*Empire, Emergence* or *The River*. It was a privilege to have shared, through their work, a little of the lives and emotions of these talented people. And, to me, there is no doubt that providing artistic outlets, as *Toi Ora* is doing, has proved a valuable tool for improving self-esteem. (Review by Bernard Holibar)

### Bravado

The editors of this new literary magazine from the Bay of Plenty are eliciting submissions that 'surprise us with writing that is edgy and original, showy and brave – full of bravado.'

In Commentary, the column from Jenny Argante, the first issue fairly fizzles with the pride and excitement of the literary and artistic life to be found in Tauranga and its environs. This magazine is saved from parochialism though, because it is one that writers from other centres will feel at home in, too. Several are to be found in the fiction and poetry sections (edited by Sue Emms and Owen Bullock respectively).

Among the fiction writers Stephen Press, Andrea Ellis, Carol Atkinson and Mahinaarangi Leong have all had success in short story competitions. Wellington writer Tim Jones re-visits his immigrant theme in *Not Wanted on Voyage*, written from a child's point of view, and Lyn McConchie has a strong story set in a Spanish bull-fighting arena. Hers seemed to be the one name omitted from the bios at the end.

It is good to see work by Auckland poets Tony Beyer and Bernard Gadd. Nelson poet Jessica Le Bas and Catherine Mair, James Norcliffe, Catherine Bullock and Stephen Oliver are other familiar names. I especially enjoyed Sandra Simpson's poems *Beirut Pentium 111* and *Marc Learns to Fly* and Leonard Lambert's two poems *Grey Day Inland* and *Elegy for John*.

There is a useful feature by Jenny Argante combining writing news and book reviews.

The format is a black and white A3 magazine of some fifty pages, well supported, it seems, by advertising though not by the National Bank in spite of the prancing black horse on the cover.

Another literary outlet of this quality is welcome. Bravo, *Bravado*, for a bravura debut!

(Review by Robin Fry)

### Valley Micropress

Ron Riddell, centrefold poet in the September issue of *Valley Micropress*, says, "I want poems to pour out the door/ to go out, out in the street/ to meet with people everywhere/ to get acquainted, with public/ buildings and civic squares..." (*Prayer for Free-Range Poems*). Such motivation fits with Tony Chad's editorial *raison d'être* poetry: *of the people, by the people, for the people*. Literary hierarchies are out. Better-known poets appear alongside newcomers. Poetry has as flexible a definition as you will find anywhere.

Riddell's poems carry energy and involvement with life. Take *The Stolen Land* with its political comment for the Aboriginal people; or *Lines for a Kidnapped Poet*, about Orlando Betancur of Colombia. He uses repetition and lyricism in fine performance poetry style. (See NZPS

Newsletter, November 2003, for a review of Riddell's most recent book.)

Centrefold poet in the October issue is **Andre Surridge**, born in Hull and now resident in Upper Hutt. He is an established playwright and has published two small collections of poetry. His poems are gentle, meditative observations on living, especially relationships. This is from *Wings for You* (1993).

### Meditation

Let your mind loose  
as though  
from open hands together  
a dove  
white and quick-eyed  
flew skyward  
and was gone from view

(The speed in this image was underlined for me recently when a friend and I released a welcome swallow caught in a tangle of sheep's wool on the Wairarapa coast.)

The remainder of the 18 pages includes a variety of voices from England, Ireland, USA and Australia, as well as New Zealand. Most of it is free verse, but haiku feature, even a villanelle (Catherine Mair). And this, by **Marie Cameron** from Auckland:

### Fiery Puddles

When the gloom is low enough  
to crick the neck  
  
the sun pokes a finger  
through the cloud  
  
strokes fiery puddles  
in the mud  
  
tilts the chin

*Valley Micropress* monthly is now in its 7th year. That represents considerable time and commitment by editor Tony Chad. If you're looking for a regular outlet and encouragement, send in your poems; and subscribe! Subscription: \$25.00 for 10 issues. Individual copies: \$3.00. Editor: Tony Chad, Valley Micropress, 165A Katherine Mansfield Drive, Whiteman's Valley, Upper Hutt, or e-mail [tony.chad@clear.net.nz](mailto:tony.chad@clear.net.nz).

(Review by Nola Borrell)



## Out & About

### NELSON

February 11<sup>th</sup> was another successful turnout for Yaza Poets. If the night's competent performances are any indication, Yaza nights will continue to go from strength to strength.

Gaelynne Pound's new poems, especially those on the dilemmas and contradictions of relationships, brought humour and wry looks of recognition from the audience. Carol Ercolano's renditions, often in more traditional forms, always have their following, not least for her precise diction and feats of memory. Colin Gunn's quiet presence might almost go unnoticed, yet the group would be so much poorer without the afterglow of understatement, quiet irony and empathy for the human condition that his poetry slips under the net. Jessica Le Bas looked refreshed after her holiday and read like a pro. She is rapidly becoming more visible on the New Zealand poetry scene with poems in the *Listener*, *Poetry New Zealand*, etc. Marina's jokes as usual gave excellent continuity and we can never discount the huge effort she expends pulling the night together.

That night I was angry about yet another incidence of elder abuse in our community. With this still fresh in my mind I gave warning that my own contribution would be a good rant: and so it was. I try not to do this too often, but it is another example of the uses to which poetry can be put, and the audience seemed to find it appropriate. The rant was created by combining some of my earlier efforts with a couple of Kate O'Neill poems. Kate is well known among Yaza Poets, as she was instrumental in the late 90s in establishing poetry once more as a popular local activity.

Eva Brown's articulation of difficult events was as strong as we have come to expect from her. Archie, a new face among us, also read well from his poems about the landscape around his beloved retirement spot on Best Island. **Mark Raffills'** poems read in that particular grave yet funny way of his are always popular at Yaza:

#### Irish Girl

you fell asleep  
on the end of your violin  
Irish girl  
you were a long way  
from your home  
on the stage  
on the eve of  
your birthday  
you ought to have seen  
your smile when they  
paraded in a cake and  
candles just for you  
weariness was charmed  
from your shoulders  
by applause and well wishes  
it scurried all the way to the rafters



youth won out over miles  
on the road and sleep  
snatched from moments  
that had none to spare  
a toast, a wiping of the hand  
over lips and then  
you played again

lilting traverse of bow  
on string, lullaby ancient  
and melancholy  
taking flight  
across heart and eye  
across the waking dawn  
as you navigated your way  
across the whole of the moon

*(Report from Rosemary Purse)*

### PICTON

#### Picton Poets

Spending the summer at Te Weu Weu Bay, Tory Channel and Queen Charlotte Sounds, I made contact with Ernie Berry of Picton Poets, whom I had learned of through the NZPS Newsletter. I was keen to attend, and travelled there by boat, foot and taxi.

I soon discovered that poetry is alive and kicking in Picton, and all members of the Picton Poets warm and friendly to casual visitors.

Jenny Carol was the featured reader with an interesting presentation on W.B. Yeats. She had obviously researched her subject thoroughly and played us some recordings of his poems. This was followed by a round of poetry readings – mostly from the members' own works. Ernie chose work from an earlier member's writings about life in Tory Channel.

All in all an enjoyable occasion and well worth the effort to attend.

*(Report from Frances Meech.)*

### TAURANGA

#### Poets Parlour

The second meeting of this regular drop-in session was an exchange of knowledge between poets old and new (in experience, that is) and the discussion was never less than informative, especially on poetic forms. Next month there'll be a hand-out on haiku. Some of those present shared work for response by all, and information on competitions, publications and - most importantly - the benefits of joining the Poetry Society. And Poet's Parlour offers its members the chance to read during sessions of the Tauranga Folk Club at Fahy's Motor Inn in Greerton on the first Wednesday of every month.

The next meeting is on Sunday March 21<sup>st</sup> at 12.30 p.m. in the Robert Harris Café. Enjoy your coffee while you discuss important aspects of your work – such as its title and how to have fun while writing. Don't forget to bring a few extra (legible) copies to share.

*(Report by Sandra Simpson)*

## WELLINGTON

### Michael Harlow at the NZPS

A small but appreciative audience defied thunder, lightning and strong gales to hear guest poet Michael Harlow read at Turnbull House in February. Michael is a Jungian psychotherapist, and said that both his poetry and his occupation express his interest in the unconscious mind. His lines are rich in allusions that range from Greek mythology to nursery rhymes. They were so packed with meaning that I felt a need for more time to savour them. Hence the reading whetted my appetite to see his poems on the page, which is, after all, what poetry readings are all about.

There were resonant lines like, 'every word was once a poem/ isn't it?' or a high wire walker who 'strides the silky air', 'sometimes your touch love/ love's homecoming is', and 'I shall stop looking/ for more truth than there is.'

Michael commenced his reading with the eponymous poem from his latest collection, *Cassandra's Daughter*. His poems traversed a range of forms including 'microzoic non-sonnets', and prose poems. Most poems conveyed their - often serious - theme via a strong vein of whimsy, like one about 'A clerk who....lived in an old shoe', and *Cremation Blues*, whose most memorable lines included '...That smoke-curl signature of your body on air../' 'On leaving, I swear I can hear/ on the bronze bell of the air../' '...we were hoping/ for a clue or more: how death itself/ makes life so livable, you said,/ and lovable, tossing your hat/ into the air ...'

Afterwards, question time produced animated discussion about Michael's interest in 'the narcissistic mind', mytho-poetic links, and his belief that reading and writing were 'another reality', all as real in their way as concrete and tangible experiences. To one questioner he said, "Too much knowing can blind you – sometimes not-knowing can be useful."

A shortened open reading included a poem each from Dilys Rees, Laurice Gilbert, Karen Butterworth, and Mike 'Tights' Webber. Michael Dunningham, a newcomer to the Society, read a rhymed satire, and poet/publisher Mark Pirie read from his collection of the late Simon Williamson's poems.

### Reading at Tupelo

On the 10<sup>th</sup> February a reading at Tupelo of four local poets was held. The poets were Tara Satyanand, Amelia Nurse and Harry Ricketts and myself. As well as these guest poets, the organiser of the readings, Nick Pound, held an open mike for local poets, including Helen Rickerby (who read a fine poem about Sylvia Plath) and Mike Eager.

Though I can't speak for my own performance except to say that I appeared at the end in a High Court judge's wig and gown, the other three guest poets I thought read very well and all contributed their own individual styles to the night. Tara who has read previously at Auckland Live has a lyrical gift and writes textured poems, using alliteration and rhyme. Amelia Nurse, a Canadian-New

Zealander, has a genuine gift for comic poetry and her kitten limericks complete with pass-around photo were a crowd pleaser. Harry Ricketts read many of his well known poems like *Separation*, *Footnote to Larkin* and *Evasion Theory* and showed again why he is one of our leading writers at present.

This was an enjoyable night. Information on future events can be obtained from Nick Pound at Tupelo, 6 Edward Street, ph 384 1152.

(Report from Mark Pirie)

### Wellington Windrift

At our November 2003 meeting the local haijin were joined by Barbara Strang from Christchurch and Ernest Berry from Picton (also here for the NZPS book launch). The 'open section' was biased towards animals, from moths to horses. The heterogenous remainder included metal nikau palms and walking frames, toll calls and reunions. Take two:

blue moon moth –  
from Australia  
to this Wellington lamp post

#### Veronica Haughey

after hours call  
the daylight  
turns to darkness

#### Jeanette Stace

We were slightly more disciplined in the day's themes: summer, Christmas and olfactory haiku. We made use of our visitors' expertise: as few words as possible to evoke mood; no headline/ telegraphic haiku, and as many layers of interpretation as possible. Ernie said haiku is the art of leaving out; the hardest thing in haiku is discipline. He advocated a group of haijin regularly distributing and then critiquing one another's haiku by e-mail. He (and Jeanette Stace) belong to such a group. Discipline again!

The day's writing versatility was shown by Karen Peterson Butterworth who announced the launch of her first poetry book *Song of the Family* (Steele Roberts) on December 5<sup>th</sup> at Otaki. And Jeanette Stace was judge for a competition being run by the Northland News, Wellington.

Contacts: Jeanette Stace (ph 03 473 6227 or by e-mail to [njstace@actrix.gen.nz](mailto:njstace@actrix.gen.nz). Nola Borrell (ph 03 586 7287 or [nolaborrell@xtra.co.nz](mailto:nolaborrell@xtra.co.nz).

(Report by Nola Borrell)

## WHAKATANE

East Bay Live Poets held a very successful evening as part of the Summer Arts Festival. Fifteen poets from Tauranga, Opotiki and Whakatane participated with an opportunity to present their original works to the public.

Gary Morris of Thornton was guest poet and he gave a fantastic performance of the AB Paterson favourite *The Man from Snowy River*.

⇒

Jenny Argante from Tauranga honoured us with her presence. Jenny is editor of the *NZ Poetry Society Newsletter*, *Freelance* magazine and co-editor of the Bay of Plenty literary arts magazine *Bravado*. She writes poetry under the name of **Jennifer Brice** and has been published in the UK, America, Australia and New Zealand. Her poems were well received by the audience.

### **Meditation**

The rasping of the cat's tongue,  
the ticking of the clock,  
the murmur of the wind's song  
within the silent rock.

The flowing of the heart's blood,  
the slowing of the mind,  
the mantra of its rhythm,  
the path it seeks to find

Now soul is lost but self is found  
as mind and body both are bound.  
The mountain top, the icy stream,  
the soaring bird within the dream.

Sue Emms of Tauranga gave a short history of her writing and read a couple of excerpts from her book *Parrot Parfait*, short-listed for the Richard Webster Popular Fiction Award and published by Hazard Press. A witty account, which gave those present a tempting morsel to encourage them to read on.

Writers Ink of Opoitiki are a newly formed group with a desire to encourage those who wish to write short stories and poetry. Those who came enjoyed the opportunity of participating in a public event and had the chance to meet with other poets.

Nine poets from Whakatane participated with poems that ranged from passion to skydiving and also a history of Napoleon Bonaparte. Fortunately Charlie Douglas was bullied by his family to participate, as his poems are entertainingly succinct with an unusual twist at the end. Charlie has been a member of East Bay Live Poets for 5 years and is 81 years young.

Due to the success of the evening it will become a calendar event as part of the Summer Arts Festival.

## **Other News**

### **New residency for Pacific writers**

A new, \$40,000 residency for New Zealand writers of Pacific Islands heritage, based at the Centre for Pacific Island Studies at the University of Hawaii, is the result of a partnership between Fulbright New Zealand, the Arts Board of Creative New Zealand and the University of Hawaii.

The organisations are calling for applications from Pacific writers across all genres, including playwrights, fiction and non-fiction writers, poets and screen writers, for the three-month 2004 Fulbright-Creative New Zealand Pacific Writers' Residency at the University of Hawaii.

The recipient of the 2004 residency will undertake the programme from late August to late November. He or she will be expected to work on an approved project during this time and contribute to other opportunities provided by the residency. There will also be an opportunity for professional development, including invitations to give lectures and interviews, make contact with suitable agents and publishers, and enhance the development of New Zealand Pacific literature.

Applications close at 5 p.m. on Friday 2<sup>nd</sup> April 2004. For more details and an application form, please contact Anton Carter, who is Arts Adviser, Pacific Islands Arts, at Creative New Zealand (ph 04 498 0729. e-mail [antonc@creativenz.govt.nz](mailto:antonc@creativenz.govt.nz)), or Peggy Tramosch, who is Programme Manager of the Senior Scholar Programme, Fulbright New Zealand (ph 04 494 1507, or e-mail [peggy@fulbright.org.nz](mailto:peggy@fulbright.org.nz)).

You can also visit the Fulbright New Zealand website ([www.fulbright.org.nz](http://www.fulbright.org.nz)) for more information and an application form.

### **Calling women poets around the globe**

If you are a woman or know women poets writing poetry about contemporary political issues, be a part of a new and unprecedented anthology. There is little documentation of this current voice, yet a great deal of political poetry is being written from women around the world.

This is a project sponsored in part by the University of Colorado's Undergraduate Research Opportunities Program. We are hoping to publish this anthology in the spring of next year, pending additional funding.

We are looking for submissions of poetry with a political emphasis from previously unpublished authors. Small press publication is fine: we just do not want famous authors. Submissions from women outside of the United States are highly encouraged. Please include a short biography unless you wish to remain anonymous.

There are no hard deadlines or length requirements, but submitting as soon as possible, via e-mail, would be greatly appreciated so that we can move on to further phases of the project. If e-mail submissions are not possible, let me know.

Help spread the word! If you know of anyone who might be interested, please send them an e-mail. You can contribute to the collection or send your questions to Jessica Newman at [radicalpoetry@riseup.net](mailto:radicalpoetry@riseup.net).

Website: <http://www.womenspoliticalpoetry.org> now under construction.

### **Tongue in Your Ear**

Four-by-Two Publishing seeks submissions from poets for Volume 8 of *Tongue in Your Ear*. Art is also welcome in black and white and of printable quality. Find out more at <http://groups.msn.com/PoetryLive>. *Tongue in Your Ear* is essentially for poets who read live. Send submissions in the body of the e-mail to: [four-by-two@xtra.co.nz](mailto:four-by-two@xtra.co.nz).



## Results of Zen Garden Haiku Contest

Shadow Poetry has released the results to the 1st Annual Zen Garden Haiku Contest. Congratulations to our top three winners! If you want to see the results online, go to:

<http://www.shadowpoetry.com/contests/winners/winners4.html>

### 1<sup>st</sup> Place

moonlight  
into the house  
white peony

**Margaret Chula**

### 2<sup>nd</sup> Place

memorial pond  
a legless soldier  
reflects

**Ernest J. Berry**

### 3<sup>rd</sup> Place

moonlit nursery  
the baby's hands clutch  
at the stars

**John Bird**

The top 20 placing poets will receive a winners list and an award of merit in the mail as well. Congratulations to all of you.

Shadow Poetry's 2<sup>nd</sup> Annual Zen Garden Haiku Contest is already well underway: closing date is December 31<sup>st</sup> 2004. You can participate and check out other competitions hosted by Shadow Poetry on:

<http://www.shadowpoetry.com/contests/zengardenhaikuccontest.html>.

We would like to thank everyone for making this first haiku contest a huge success. Co-ordinators: James & Marie Summers, Shadow Poetry Contest.

## Arts Channel for Sky Digital

The Arts Channel launched by Sky Digital this month is the first dedicated channel bringing the best of arts and cultural television worldwide to New Zealand screens. Content will range from the traditional to the very latest in artistic developments, from music, visual arts, dance, opera, theatre, documentaries, design and literature, to profiles on writers and composers.

The Arts Channel will be accessible by subscription on channel 59. A New Zealand company – Niche Media International (NMI) – is to manage day by day running of the Arts Channel. For further information, contact John Green - [john@theartschannel.co.nz](mailto:john@theartschannel.co.nz)



## ☞ Congratulations ☜

... to **Ernest J. Berry** for being Highly Commended (again and again and again) in the World Haiku Club's Second WebWorks Kukai Competition. The requirement was to respond to photographic images online: see them at <http://www.charnwood-arts.org.uk/webworks/haiku.php>. Here's just one example from Ernest:

first light –  
lifting one foot  
from its shadow

(for the image *Waiting*)

...to novelist **Tracey Hill**, who has just been announced as the winner of the 2004 Glenn Schaeffer Award, which sends one of Victoria's top creative writing students to the Iowa Writers' Workshop. She will take up the US\$20,000 award in September. Tracey's first degree was in Politics and Philosophy, and she was the winner of the 1995 BNZ Katherine Mansfield Novice Writer's Award.

During her enrolment in Victoria's MA in Creative Writing she worked on a novel, *Fool's Cap* about life on a fictional, almost perfectly round island. Previous recipients of the Glenn Schaeffer Award are novelist Paula Morris and poet Anna Livesey.

## ☞ A Warm Welcome ☜

...to **Susanne Morning** of Snells Beach, Warkworth;  
...to **Rhian Gallagher** of London;  
...to **Sybil MacKenzie** of Papakura

<p><b>If you would like to become a member, the annual subscription for overseas members is \$30. For those living in NZ, the sub is \$20. From October 1st please pay HALF the appropriate subscription rate. Send a cheque to The Treasurer, PO Box 5283 Lambton Quay Wellington.</b></p>
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## Writing in the Present Moment 4<sup>th</sup> March – 8<sup>th</sup> April Auckland University

Richard von Sturmer is offering a creative writing course with Auckland University's Continuing Education. Being attentive to the present moment, to the natural world around us and to our own nature, is essential for good, poetic writing. This course will explore haiku and tanka, forms of Japanese poetry widely practised in the West. Each week there will be exercises designed to sharpen our creative focus on what is happening here and now. We will also look at different ways to give life to our words, including the keeping of literary journals and travel diaries.

The course runs for 6 weeks from March 4<sup>th</sup> on Thursdays from 7 – 9 p.m. Cost: \$140. Book through Continuing Education (ph 09 373 7599 x 87831 or 87832). At the moment five people are enrolled, and we need one more person for the course to go ahead.

Spread the word!

## ☞ Competitions ☜

### The New Zealand Poetry Society 2004 International Poetry Competition

#### Open and Junior Section Instructions

Entries close 30<sup>th</sup> April 2004. Judges to be announced when confirmed

#### Open Section

Prizes: 1<sup>st</sup> Prize \$500, 2<sup>nd</sup> Prize \$200, 3<sup>rd</sup> Prize \$100.  
Unlimited number of entries. Entry fee is \$4 a poem (NZPS members) or \$5 for non-members.

#### Open Junior Section

Prizes: *Elizabeth Kakalec Memorial Prize* (1<sup>st</sup> Prize) \$200, 2<sup>nd</sup> Prize \$100, 3<sup>rd</sup> Prize \$50. Unlimited no. of entries. Entry fee \$2 a poem. Open only to entrants who are 17 years of age or younger on 30<sup>th</sup> April 2004.

#### Entry information

Names must not appear on poems, only on the entry form. Enclose two copies of each poem, each on a separate sheet of paper.

Poems should be typed or printed, each poem on a separate page.

Entries must not have been previously published or accepted for publication in either print or electronic form.

Entries will not be returned but will be destroyed.

Entry constitutes acceptance of all terms herein.

Poems must not be submitted elsewhere in New Zealand until 1<sup>st</sup> October 2004, by which time entrants will be notified if their poems have won or been accepted for publication.

**Fees** may be paid by cheque, in cash, or by IRC (available from post offices.) Overseas entrants may pay the NZ equivalent in their currency.

**Results** will be posted on our website [www.poetrysociety.org.nz](http://www.poetrysociety.org.nz) and in our member newsletter; by request via e-mail, or enclose a stamped, self-addressed envelope (SASE) with your entry.

**Publication:** All poems entered must be made available for publication in an anthology compiled by the New Zealand Poetry Society. Entrants will be notified by 1<sup>st</sup> October 2004 if their poems have won or been accepted for the anthology.

**Copyright** in individual poems will remain with the poet, but copyright in any book produced by the New Zealand Poetry Society will remain with the NZPS.

**Questions?** You will find fuller details online at our website: [www.poetrysociety.org.nz](http://www.poetrysociety.org.nz).

**Entry forms** available by e-mailing a request to: [competition@poetrysociety.org.nz](mailto:competition@poetrysociety.org.nz), or by sending an SSAE to our postal address.

## Haiku & Haiku Junior Sections (including Senryu)

*The NZPS gratefully acknowledges the financial support of the Asia 2000 Foundation*

#### Haiku Section Instructions

Entries close 30<sup>th</sup> April 2004.

Prizes: the top five haiku/senryu will be awarded \$100 each. Unlimited number of entries. Entry fee: \$1 per haiku (members & non-members). For members of NZPS, every 5th haiku is free.

#### Haiku Junior Section

Prizes: the top five haiku/senryu will be awarded \$50 each. Unlimited number of entries. Entry fee: Entry fee is \$1 *per pair* of haiku. If only one haiku is submitted, the fee is still \$1. Open only to entrants who are 17 years of age or younger on 30 April 2004.

#### Entry information

Names must not appear on poems, only on the entry form. Enclose two copies of each poem, each on a separate sheet of paper. Poems should be typed or printed, one poem per page. Entries must not have been previously published or accepted for publication in either print or electronic form. Entries will not be returned but will be destroyed. Entry constitutes acceptance of all terms herein. Poems must not be submitted elsewhere in NZ until 1 October 2004, by which time entrants will be notified if their poems have won or been accepted for publication.

**Fees** may be paid by cheque, in cash, or by IRC (available from post offices). Overseas entrants may pay the NZ\$ equivalent in their currency.

**Haiku help:** Haiku do not need to follow a strict 5/7/5 format (17 syllables are usually too awkward in English) but should capture the 'haiku moment'. Innovation in haiku and senryu is encouraged. Entrants may visit the following websites for guidance:

<http://www.execpc.com/~ohaus/haiklink.htm>

<http://www.worldhaikureview.org>

**Results** will be posted on the NZPS website at [www.poetrysociety.org.nz](http://www.poetrysociety.org.nz) and in the NZPS Newsletter; by request via e-mail; or enclose SASE with your entry.

**Publication:** All poems entered must be made available for publication in an anthology compiled by the NZPS. Entrants will be notified by 1<sup>st</sup> October 2004 if their poems have won or been accepted for publication. NZPS has the right of first publication of all poems accepted for the anthology.

**Copyright** in individual poems will remain with the poet, but copyright in any book produced by The New Zealand Poetry Society will remain with the NZPS.

**Questions?** e-mail [info@poetrysociety.org.nz](mailto:info@poetrysociety.org.nz) or visit [www.poetrysociety.org.nz](http://www.poetrysociety.org.nz)



## Ocean ... Spirit ... Earth Bravado Poetry Competition 2004



This will be judged by Catherine Mair & Owen Bullock, and offers the following rewards: 1<sup>st</sup> Prize \$500; 2<sup>nd</sup> Prize \$250 & 3<sup>rd</sup> Prize \$100. A further 10 Highly Commended runners-up each receive \$50 and all winning poems will be published in *Bravado*.

Ocean, Spirit, Earth is the new concept for the Bay of Plenty region, and we are inviting poets nationwide to take part in an Open Poetry Competition on this theme.

You can either write a poem on any chosen aspect, i.e. ocean *or* spirit *or* earth, or combine all three together within your poem. There are no restrictions as to form.

There will be a prizewinners' ceremony in Tauranga in May 2004, and winning poems will be on display at Tauranga District Libraries before publication in *Bravado*, the literary arts magazine from the Bay of Plenty.

Catherine Mair is a Katikati poet whose work has been extensively published in New Zealand and internationally, and Owen Bullock, a well-respected Waihi poet and songwriter, is poetry editor of *Bravado* and *Spin*. This is the first of what the Bravado Editorial Collective hope will become a biennial event. There is no junior section as such, but we are not excluding entries from young people.

The entry fee is \$5 each poem, or 3 for \$12. Maximum length of poems 40 lines; no restriction on form. Closing date: 31<sup>st</sup> March 2004.

All entries must be anonymous. Please refer to the official entry form & full competition rules, available from [info.bravado@xtra.co.nz](mailto:info.bravado@xtra.co.nz) or with SSAE from: Bravado PO Box 13-533 Grey Street Tauranga

### 3<sup>rd</sup> Have-a-Go Haiku Competition

**Subject:** Sea, Sun, Sky - entries can be about any or all.  
**Prize Money:** \$500.00 spread over 3 sections: 12 yrs and under; 13 - 18 yrs, and Adult.

**Closing date:** Friday March 12<sup>th</sup> 2004. Late entries will *not* be considered.

**Entries to:** - Haiku Contest, P.O.Box 223 Katikati, Bay of Plenty. Please write names and address on a separate, attached sheet: poems must be anonymous. On entries from children, please add the poet's age.

Have-A-Go-Haiku is held under the auspices of Katikati Open-Air Art and has been generously sponsored for the third year running by Keith and Margaret Downey of Highfields Residential Estate.

## Haiku Presence Award 2004

With a first prize of £100 (approx. \$300) and £25 each for up to 4 runners-up. Winning and commended poems will be published in *Presence* #25 or #26. The principal judge is Matt Morden.

Entry formats are as follows:

**Option 1:** Up to three haiku on a single A4 sheet, including name and address. *This entry option is free of charge at the first stage.* You must include an s.a.e. If from outside the UK, you must include 2 IRCs or \$1 to cover return postage.

**Option 2:** A single A4 sheet including your name and address and as many haiku as you like, at the rate of £1 per haiku, or \$5 per three haiku. Payment should be by UK £ cheque to *Haiku Presence* or in \$ bills. If neither payment method is suitable, please contact Martin Lucas to arrange an alternative, or use Option 1.

Entries by Option 2 will be guaranteed inclusion in the judge's shortlist. Entries by Option 1 will be sifted for quality by Martin Lucas and/or the *Presence* team. Those failing to reach the shortlist will be returned to the author. *Entrants whose haiku are accepted for the shortlist will be charged a total of £3 or \$5 for entry to the next stage (irrespective of the number of haiku accepted).* Payment for this stage must be made by 31 October 2004.

All poems will have author details deleted before final judging. *Entries must be original, unpublished and not under consideration elsewhere.* Closing dates: 31<sup>st</sup> August 2004, Option 1 & 31<sup>st</sup> October 2004, Option 2. Please send entries to: Martin Lucas, 90 D Fishergate Hill, Preston PR1 8JD UK.

## Yellow Moon Competition Seed Pearls

Seed Pearls is the International Yellow Moon Literary Competition, with four categories, as follows:

- A. Haibun:** a haiku journey. 1<sup>st</sup> Prize \$100, 2<sup>nd</sup> \$50
- B. Haiku:** (sheet of 3) 1<sup>st</sup> Prize \$100, 2<sup>nd</sup> \$50
- C. Tanka:** (sheet of 3) 1<sup>st</sup> Prize \$100, 2<sup>nd</sup> \$40
- D. Haiku Sequence:** 8 – 11 themed haiku by one or more poets. 1<sup>st</sup> Prize \$100, 2<sup>nd</sup> \$40. Collaborations do not identify the work of individual poets, but are presented in the same way as work from a single poet. (This is a new category from Yellow Moon.)
- E. Nature Poem:** (up to 28 lines.) Free verse or rhyming. 1<sup>st</sup> Prize \$100, 2<sup>nd</sup> \$40.

Entry fee of \$3 for each submission (NB All \$ Australian.) Winning poems published in *Yellow Moon*. Please use the official entry form, which has guidelines for competitors. Either send SSAE (22x11cm) to Beverley George, *Yellow Moon*, PO Box 37, Pearl Beach NSW. E-mail [editor@yellowmoon.info](mailto:editor@yellowmoon.info). **Closing Date:** March 30<sup>th</sup> 2004. <http://www.yellowmoon.info>.



## Yellow Moon Nutshell Competition

The closing date is May 21<sup>st</sup> 2004. Prizes are as follows:

- A. Cinquain.** 1st & 2<sup>nd</sup> prizes \$70, \$30.  
**B. Idyll** (country life, to 22 lines.)  
1st & 2<sup>nd</sup> prizes \$70, \$30  
**C. Limerick** (page of 3) 1st & 2<sup>nd</sup> prizes \$70, \$30  
**D. Humorous Poem** (to 24 lines)  
1st & 2<sup>nd</sup> prizes \$70, \$30  
**E. Tetractys** (page of 2)  
1st & 2<sup>nd</sup> prizes \$60, \$30

\$3 per entry. Winning & Commended poems published in *Yellow Moon*. Entry form essential. Information as above.

## Yellow Moon Chaucerian Challenge

Two equal first prizes of \$100 plus publication (with highly commended poems) in *Yellow Moon* 15, Winter 2004 for a poem up to 20 lines in modern language but heroic verse (rhymed couplets) about a person in the workforce of the 20<sup>th</sup> or 21<sup>st</sup> century. (See article in *Yellow Moon* 14 on writing this form.) Entry form essential. Information as before.

## Glottis Poetry Competition

Dunedin literary magazine Glottis has announced its 'first ever' poetry competition, for which short prose pieces are also eligible. First prize is \$250, 2<sup>nd</sup> & 3<sup>rd</sup> \$100. "Send up to three poems or one short story (300 words max.) and an SSAE to: The FEG Poetry Competition, PO Box 5249 Dunedin. (Each page must be clearly marked with your name and address.) Closing date 1<sup>st</sup> April 2004. Winners will be published in Glottis."

Glottis has a website, which seems never to have quite got beyond its early construction plans. There are some items of interest there, however, including Nick Ascroft's unturbulent adventures among the poets of Wellington: <http://www.glottis.co.nz/interviews/wellingtonpoets.html>

## Landfall Essay Competition

The fourth *Landfall* Essay Competition is now underway. Entries will be accepted from 1<sup>st</sup> May to 30<sup>th</sup> June 2004 and the winning entry will be published in the November 2004 issue. Prize will be \$2500 and a year's subscription to *Landfall*.

Essays should be fully developed, independent works on subjects of general interest and no longer than 6000 words. Open to writers resident in New Zealand. For more information, write to: *Landfall* Essay Competition, University of Otago Press PO Box 56 Dunedin, or e-mail [university.press@otago.ac.nz](mailto:university.press@otago.ac.nz).

And why shouldn't the 2004 prize-winning essay be all about poetry? Go for it!

## Shadow Poetry online contests

Shadow Poetry offers six unique poetry contests per year with over \$US2000 in cash & prizes. Enter poems online: <http://www.shadowpoetry.com/contests/poetrycontests.html>

## Regular Gatherings

### AUCKLAND

**Poetry Live** meets 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 Street Henderson on the last Sunday of each month, 2.30-4.30 p.m. Contact: Maxine Green (ph 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 (ph 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: (ph 09 441 7034 or 021 299 86 43, or e-mail [oralink@hotmail.com](mailto:oralink@hotmail.com)). Michael is also running the occasional **Vocal Point** at The Depot 28 Clarence Street Devonport.

### BALCLUTHA

Meets every first Wednesday of the month from 7 p.m. at The LumberJack Café Owaka (15 minutes down Southern Scenic Route). Information: Gwyneth Williamson (ph 03 418 983).

### CHRISTCHURCH

**The Airing Cupboard Women Poets** meet at 10 a.m. every 2 weeks (starting from February 1<sup>st</sup>) at The Quiet Room in the YMCA on Hereford Street. Ring Judith Walsh (ph 03 359 7433 or Barbara Strang (ph 03 376 4486).

Another group is **The Live Poets' Society**, which meets the second Wednesday of each month at 7 p.m. at the Linwood Community Arts Centre (corner of Worcester Street/Stammore Road). Contact Alan McLean (ph 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 (ph 03 376 4486) for more information.

**Lost Friday Salon.** 7.30 p.m., last Friday of the month, upstairs Mainstreet Café, Colombo Street, Christchurch. 'Open text surgery and the laying on of words in the company of the muse.' Contact 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 Committee Room, Cromwell Public Library. Contact Tom Landreth (ph 03 445 1352) or e-mail [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 (ph 03 524 8146, fax 03 524 8047; or e-mail [gbybell@xtra.co.nz](mailto:gbybell@xtra.co.nz)).

## HAMILTON

**The Hamilton Poets Group** meets on the last Thursday of each month at the Satellite Campus on Ruakura Road Hamilton at 7.30 p.m. Contact Penny at: [pen101nz@yahoo.co.nz](mailto:pen101nz@yahoo.co.nz) (ph 07 854 0378).

## HAWKE'S BAY

**The Hawke's Bay Live Poets' Society** meets at 8 p.m. on the second Monday of each month (except January) at the Cat and Fiddle Ale House in Hastings. Contact Keith Thorsen (ph 06 870 9447) or email: [kthorsen@xtra.co.nz](mailto:kthorsen@xtra.co.nz)

## LOWER HUTT

**The Poets' Pub & Café** (Murphy's Bar, Angus Inn) meets on the first Monday in each month at 7 p.m. Guest reader and open mike session. Contact Steven Douglas (ph 569 9904).

## NELSON

**The Yaza Poets** meet on the second Wednesday of each month at 8.00 p.m. at Yaza Café Montgomery Square Nelson. New poets welcome. Contact: Martina (ph 03 548 2989) or Gaelynne (ph 03 546 8434).

## OPOTIKI

Opotiki Writers Inc meet at 10am on the last Wednesday of the month at the Opotiki Hotel, for a morning of chat, support and motivation, all loosely based on our writing experiences. Contact Ann Funnell 07 315 6664 or [timann@paradise.net.nz](mailto:timann@paradise.net.nz)

## 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: Anne Barrett (ph 03 574 2757, e-mail [wheezyanna@msn.com](mailto:wheezyanna@msn.com) ) or Jenny Carroll (ph 03 579 3031, email [jayemcee@paradise.net.nz](mailto:jayemcee@paradise.net.nz)).

## PORIRUA

**Poetry Café** meets in the function room upstairs at Selby's Sports Café 1 Selby 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. Contact: Colleen (ph 07 347 9847) or Kay (ph 07 349 0219).

## TAURANGA

**Poets Parlour** meets on the second Sunday of each month at 12.30 p.m. in the Robert Harris Café, State Insurance Arcade, off Grey Street. For more information please contact Jenny Argante (ph 07 576 3040, fax 07 570 2446 or e-mail: [henenterprises@xtra.co.nz](mailto:henenterprises@xtra.co.nz)).

## TIMARU

If you are interested in the Timaru **Poetry in Motion** performance poetry group contact Karalyn Joyce (ph 03 614 7050) or e-mail [karalynjoyce@xtra.co.nz](mailto:karalynjoyce@xtra.co.nz).

## WANAKA

**Poetry Live** at the Wanaka Arts Centre, first Thursday of the month 7.30 p.m. Contact Pip Sheehan (ph 03 443 4602).

## WELLINGTON

**The New Zealand Poetry Society** meets on the third Thursday of each month (except for December and January) at 8 p.m. at Turnbull House Bowen Street.

**Bluenote**, 191 – 195 Cuba Street, has performance poetry most Sunday evenings at 8 p.m. Contact: Blaise Orsman (mob 025 616 04 53) or Blue Note (ph 04 801 5007) after 4 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 find friends, learn to read aloud and exchange tips and books. Last Thursday of the month, supper provided, gold coin donation appreciated. Contact Stephen and Rosa Douglas (ph 04 569 9904, or e-mail [DouglasSR@xtra.co.nz](mailto:DouglasSR@xtra.co.nz) or phone 04 5699904).

## 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](mailto:antonin@wn.ang.org.nz).

## WEST COAST: HOKITIKA

Contact Don Neale (ph 03 755 7092) or email: [startledworm@paradise.net.nz](mailto: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 & Talk**. Last Sunday of the month, 2.00 p.m. at 18a Vale Road Whangarei. Contact: Rosalie (ph 04 388 913) or e-mail [chtoomer@xtra.co.nz](mailto:chtoomer@xtra.co.nz).



*If you belong to a group not listed here, or you need to change the information on show please send an e-mail to the Editor.*

## The Nine Muses

Calliope stormed and wept.  
Clio turned her back and slept.  
Eurato was busy swiving.  
Euterpe for rhyme was striving.  
Melpomene dripped and snuffled.  
Polyhymnia's prayers were muffled.  
As Terpsichore tapped and shuffled,  
Thalia tripped on a musical bar:  
Now Urania's seeing stars.

JA



## ☞ Talk Poem 2 ☛

### Warning to Children by Richard Graves

Children, if you dare to think  
Of the greatness, rareness, muchness,  
Fewness of this precious only  
Endless world in which you say  
You live, you think of things like this:  
Blocks of slate enclosing dappled  
Red and green, enclosing tawny  
Yellow nets, enclosing white  
And black acres of dominoes,  
Where a neat brown paper parcel  
Tempt you to untie the string.  
In the parcel a small island,  
On the island a large tree,  
On the tree a husky fruit.  
Strip the husk and pare the rind off:  
In the kernel you will see  
Blocks of slate enclosed by dappled  
Red and green, enclosed by tawny  
Yellow nets, enclosed by white  
And black acres of dominoes,  
Where the same brown paper parcel –  
Children, leave the string alone!  
For who dares undo the parcel  
Finds himself at once inside it,  
On the island, in the fruit,  
Blocks of slate about his head,  
Finds himself enclosed by dappled  
Green and red, enclosed by yellow  
Tawny nets, enclosed by black  
And white acres of dominoes,  
With the same brown paper parcel  
Still unopened on his knee.  
And if then should dare to think  
Of the fewness, muchness, rareness,  
Greatness of this endless only  
Precious world in which he says  
He lives – he then unties the string.

Graves usually wrote in the tradition of poetry that has something to tell, and this poem lies in that tradition. But in this case the experience of reading the poem suggests meaning. It's a poem of repetitions. The end basically replicates the beginning with those abstract adjectives: 'greatness, muchness, rareness, fewness, precious, only, endless' applied to that word of many meanings, 'world'.

The body of the poem consists of three repetitions of the images of a parcel and its contents, slate blocks, dappled colours, nets, dominoes, and of a couple of references to an island and a fruiting tree, and ends with the parcel string perhaps being untied again. No matter which way your mind goes (because it seems to be a poem about the mind at work) you end up with the same things, moving from slate to parcel and its inner fruit or from fruit to slate.

Twice Graves writes of 'the world in which you/he say you/he live/lives' immediately after the list of adjectives about the world. It's hard to miss a suggestion that our minds can't deal with the whole reality outside ourselves, and we end up inventing systems to explain. It's also hard to not to see the tree and its fruit as a hint at the tree in the Garden of Eden, the tree of knowledge or of the knowledge of good and evil and the consequences of eating the fruit.

Slate is used for shelter, but also for writing, but can be a metaphor for rock. Dappled red and green perhaps suggests nature and blood or flesh. The tawny yellow nets suggest to me soil, clay, being earth bound to inescapable decaying and dying. In games of dominoes chance leads to many patterns and results ... if you like simple symbols, perhaps the tablets represent society or culture.

Graves might simply be having fun with us by solemnly listing this particular selection of things. Given Grave's classical knowledge I can't help relating the string to the puzzle of the Gordian knot and Alexander the Great's impatient solution by cutting through it so that he could claim the prophecy of being ruler of Asia for himself. If we undo the string, open the parcel, we find ourselves repetitively turning over in our thinking the basics of our world... but without any deeper comprehension of it all and certainly without becoming 'rulers'. It's a poem about the limits of minds and intellectual systems.

**Bernard Gadd**

## ☞ KiwiHaiku ☛

long acre -  
a plume of dust  
runs down it

**John O'Connor**  
Christchurch

*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 Owen Bullock PO Box 13-533 Grey Street Tauranga*

**April Deadline**  
**March 22<sup>nd</sup> 2004**