



# a fine line

THE MAGAZINE OF THE NEW ZEALAND POETRY SOCIETY *Te Hunga Tito Ruri o Aotearoa*

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## MARCH MEETING

**David Eggleton**

preceded by a members-only mic.

Thursday 15<sup>th</sup> March, 8pm

at Toi Poneke, 161 Abel Smith St.

-please note change of venue - (free parking at the back)

## APRIL MEETING

**Tony Chad**

preceded by a members-only mic.

Thursday 19<sup>th</sup> April, 8 pm

at Turnbull House, Bowen St

## Feature Article

### Technology & Verse

*John O'Connor*

When struggling with the latest technology we can console ourselves with the thought that the typewriter – once the \*!@##\$%^ technology itself – almost certainly influenced the development of (modern) free verse. To see how, try working up your drafts by hand.

Over the years other technologies have also played their parts – from Mayakovsky and Pound, to Olson and Zukofsky, to Middleton and Paterson. (From musical notations to double margins.)

Which brings us – quickly (by word limit) – to the computer. We've all read something like:

**I ♥ NY**

A kind of WMD on language prats. But has it been used in poetry? Though I've hunted around in the most stupid possible way, interviewed the usual suspects etc, I've come up with zilch, to date. Some have tried the red herring of text-messaging – to get me off their backs. But I'm not talking about *that* particular use of computer-like technology – “No NO! The technique I'm sniffing out,” I explain politely, “is the use of *single computer graphics* (symbols) *that can be read as words!*” – as above.

Strongest lead so far is some loose ♡ (which, as we know, ↓  s) in J A Cuddon's *Literary Terms and Literary Theory*: “semiotic poetry (which uses symbols)”, under the heading Concrete Poetry. No examples (plans) given, no poets (terrorists) mentioned.

Does it matter? No, except as a point of curiosity; for it's obvious that the first poets beyond the oral traditions must have been using hieroglyphs – the same technique – simply as their way of writing. Apart from that it will presumably have been used much more recently. (Tel' me. I sen' da bois around.)

Meantime I'll refer to 'graphic-words'; 'hieroglyphs' is *sooooo gay* – and just a little old hat. They're typically single, or near to single, computer graphics that stand for alphabet-words. Eg, the first one above stands for 'love'

(rather than 'heart', which it literally is). When writing in (or about) poetry one necessarily relies on reader intelligence, creativity and open-mindedness – at least as much as when writing for the average T-shirt.

The question isn't then, 'Has the technique been used before?', but 'Why use it at all? Let's see – in practice. I'll use haiku for space, but it can be used in any senses-based part of any poem.

Example 1:

a fishing boat rises / falls

Using mainly graphic-words it becomes:



The graphics give the immediacy of single objects/activities or actions (nouns or verbs) well drawn. Whereas the first version (made of the more flexible/adaptive alphabet-words) takes us to images selected/created from relatively general concepts – a fishing boat of some type, and an idea of its movement (forward, or undulating whilst at anchor) – the second more concisely/swiftly and precisely/concretely gives us the activity, the particular type of boat (in outline) and a clearer idea of its movements. (It's really an interpretation – a more specific reading – of the alphabet-word haiku.)

From these *enhanced particulars* we get greater attraction between the graphic-words and the (spontaneously created) elements and actions surrounding and continuing from them: the wind-blown, cawing gulls; the spindrift; the bow-wave; the salt sting etc. I.e., the increased inevitability (clarity and force) of the graphic-words acts as a more solid/complete platform for reader involvement *beyond* the literal poem (than do alphabet-words which generally expend more reader-input on the particularisation of images) the graphic-word reader-input connecting out *more* – and more spontaneously – to the world. That's how we try for (and arguably what we ultimately mean by) 'universality'; a reader-assisted process that of course (rather than paradoxically) differs *somewhat* from reader to reader. Additionally, there's an aspect of 'serious play' involved here that can be a useful distancing device in various types of verse.

Before finishing, let us be clear that *complex* graphics (excepting conventional symbols as complex graphics) are not graphic-word poems – or parts of them. This: , e.g., is not a poem made up of graphic-words simply because we don't know where to start reading (or speaking) it. Do we start with tree, river, clear sky or dark ground – and how to continue? In contrast, a poem has a *set* order (very occasionally orders) of words – be they alphabet- or graphic-words.

Like alphabet-words, graphic-words can have multiple meanings and suggestions but – and this answers the question above – they *sometimes* have clear advantages over alphabet-words in the particularity and (consequent) immediacy they give to the sensory imagery so important to poetry.

Some final examples, the first of which uses internal rhyme (*if* the graphic-word is read as "moon"):

the   
a red balloon above  
the *'gypsy fair'*

'hi' / high  
the young hooker   
at everyone

joining the ducks –  
autumn 

John O'Connor is a Christchurch poet.

## ***From the National Coordinator***

Laurice Gilbert

Congratulations! Our latest Special General Meeting achieved a quorum, and our Constitution has duly been changed. The minutes of the meeting, along with the new Constitution, are on the Members' page of the website, for which you will need to register. I will be putting a Privacy Policy in place on the website shortly, but if you are concerned about registering: we ask for your choice of user name, your email address and your postal address, the latter so that I can check for a match on our membership list. A password is automatically generated and emailed to you and you change it to suit yourself. No details are shared with any other party.

There. Doesn't that encourage you to register immediately? Gillian Cameron has done a huge amount of work to create an information database for members only, and it will be loaded on very soon. I'm impressed with how much she's found.

I'm also excited about an e-marketing workshop I attended, hosted by Creative New Zealand. (That's how I know I have to do something about a Privacy Policy.) I have all sorts of ideas for things I'd like to do to add value to your membership. As you can see, I've started with a single column version of the magazine for email subscribers. (I'm not entirely happy with how it looks yet, but I'll work on it. Bear with me as I refine it.)

In the meantime, in this issue of *a fine line* you can find this year's competition entry forms, your annual membership renewal form, more book reviews from our talented review team, a fuller report from James Norcliffe on his US adventure, and of course John O'Connor's study of graphic poetry. Plus there's news of the interesting poetic goings-on around the country and more of your poems. Speaking of James, he treated us to a great reading in Wellington in February, opening the year perfectly. Thanks to Robin Fry and Gillian Cameron for starting off the members' mic again after a long hiatus.

## ***Letters to the Editor***

*A Further Tribute*

I have just read (*a fine line*, November 2006) of Jeanette Stace's death at nearly 90. My firm and fond memory of her goes back almost 50 years, to when I arrived in New Zealand as an 18 year-old £10 Pom and stayed at the Stace home in Wadestown: my first job was in Nigel Stace's office at Technical Publications. She already had a strong interest in New Zealand poetry and, just a few days after my arrival, took me along to the poetry event in the old Wellington Public Library auditorium to mark the death of A.R.D. Fairburn. Many of the luminaries of New Zealand poetry - Baxter, Campbell, Glover, Johnson et al - read from Fairburn's works and I remember particularly the theatre of Denis Glover's performance of 'The Rakehelly Man'.

Some of the poets were to become friends and mentors, especially Lou Johnson and Alistair Campbell, and I will always be grateful for Jeanette's warm encouragement of my early attempts at poetry and the introduction she afforded a gauche teenager to the cultural life of the time. Although we largely lost touch, it was a great joy for me that Jeanette could attend the function at Premier House, less than a year before her death, when I was honoured with a Prime Minister's Award in company with Alistair. For me, it lent a sense of family to the occasion, a reminder of the enduring links within New Zealand's small literary community.

**Philip Temple** (Dunedin)

## ***A Warm Welcome to:***

**Rosetta Allan**, Red Beach

**Cushla Brennan**, Wainuiomata

**Linda Braden**, Waimauku

**Kay Corris**, Wellington

**Kerrin Davidson**, Christchurch

**Dilys Gill**, Auckland

**Terry Lynch**, Invercargill

**Alex McClymont**, Wellington

**Ludmila Sakowski**, Dunedin

Ed's Note: further, temporary, memberships have been offered to a number of selected poets around the country. We look forward to welcoming them to the Society in the May issue.

## ***Congratulations***

As promised in the last issue, here are the results of the Takaha 2006 Poetry Competition (judged by David Howard), with members' names emphasised. Winner: **Michael Harlow**, 2<sup>nd</sup> Place: **Tim Upperton**; 1<sup>st</sup> Runner-up: Kirsten Warner, 2<sup>nd</sup> Runner-up: Trevor Hayes. Finalists in alphabetical order: Raewyn Alexander, Chris Bell, **Nola Borrell**, **Jan Hutchison**, Lili Leclerc, Donald Loveday, H.E. Lowe, Robert McLean, Maria McMillan, **Kerry Popplewell**, **Jenny Powell-Chalmers**, Joanna Preston, **Mona E. Randall**, Debbi Sundy, Alex Taylor, **Jo Thorpe**, Karen Zelas. It's great to see the NZPS membership so well-represented – keep it up everyone.

## ***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](http://www.poetrysociety.org.nz). Please email updates, additions & changes to: [info@poetrysociety.org.nz](mailto:info@poetrysociety.org.nz)

### **POETRY WANTED**

Poesy, a quality-focused wholesale company producing gourmet food products, requires poems. They place small cards containing poems inside the packets of food they produce, have the potential to publish a large number of poems this way and are welcoming submissions. The poems need to be 10 lines or less, and you can submit as many as you like, whenever you like, as long as the poems are well-written. They pay \$1 per line. Contact: Alex Tylee, Pipi Cafe and Poesy Wholesale Food Products, 16 Joll Rd, Havelock North, Hawke's Bay [www.pipicafe.co.nz](http://www.pipicafe.co.nz)

### **MORE POETRY WANTED**

The Wellington City Council's arts programme, in partnership with Saatchi & Saatchi, is planning to distribute a chap book of poems to every newborn in the Capital Coast & Hutt Valley health districts. The NZPS is calling for poems to submit to this exciting and worthwhile project. Poets do not need to be from the Wellington region, but the poems would ideally have a Wellington flavour. They should be short rather than long, to fit more in, and need to be accessible to a broad public readership without losing a poetic sensibility. Here's your chance to contribute to an early introduction to poetry for our newest prospective members. Send your submissions to [info@poetrysociety.org.nz](mailto:info@poetrysociety.org.nz) with "WCC submission" in the subject field.

## ***Publications***

*Sounds of Sonnets* Mark Pirie and Michael O'Leary. (Headworx, 66 pages, Price \$19.99) The collaborative volume has a long history in poetry, e.g. Wordsworth and Coleridge's Lyrical Ballads. **Pirie** and O'Leary have chosen the sonnet, a widely used form in New Zealand verse. Each poet has 25 sonnets to depict their style and content. In doing so the two poets combine to produce a substantial volume with a Foreword on sonnets by Wellington critic/poet **F W N Wright** and a cover after the Simon and Garfunkel album *Sounds of Silence*. This is part of O'Leary and Pirie's continuing series of comic album cover remakes. Book details and downloadable cover at <http://headworx.eyesis.co.nz> (Source: Headworx)

*Little Rock* Rosetta Allan (Boheme, 64 pages, \$28) This is the first collection by poet **Rosetta Allan**, a writer who worked in the advertising industry for 20 years. Her childhood desire to be a poet took her back to university to complete a BA in English. She has had several poems published in international anthologies, and her book has been accepted by Te Papa, where it can be found in the Art Reference section, as well as the library. It is also available from: the Women's Bookstore (Ponsonby), Republic (Ponsonby), Mia Store (Napier), Bettie and Forbes Booksellers (Napier) and (soon) Port Chalmers Design Store (Dunedin). You can order a copy direct from the publisher, [Boheme Ltd.](http://BohemeLtd.com)

*tennis with raw eggs* (Christchurch School for Young Writers, 110 pp.) is the sixth anthology in the Re-Draft series, produced by the **Christchurch School for Young Writers**. It has a great collection of young people's work, both poetry and prose, and includes such perennial Poetry Competition and Anthology names as Emily Adlam, Alisha Vara, and **Charlotte Trevella**. With selections made by the NZPS President, **James Norcliffe**, and co-editor Alan Bunn, you just know these are going to be among the best works from young people currently writing and honing their skills. Obtainable from: [young.writers@xtra.co.nz](mailto:young.writers@xtra.co.nz)

*Trout 14* (e-zine: [www.trout.auckland.ac.nz/journal/14](http://www.trout.auckland.ac.nz/journal/14)) features a substantial interview with J C Sturm, whose book *The Glass House* was published by Steele Roberts late last year, and includes new poems by a range of New Zealand and Pacific writers including Tusiata Avia, Alistair Te Ariki Campbell, **Michael Harlow**, Bill Manhire, Chris Price, Elizabeth Smither, **Jessica Le Bas** and many more. (Source: *Tauranga Writers Newsletter*)

*the Black River* C K Stead (AUP, RRP \$25). C K Stead is one of the very few New Zealand writers to have won NZ book awards for both poetry and fiction. This is his fourteenth collection of poems, written after a stroke which left him briefly dyslexic and innumerate but otherwise unaffected. "This is a poet looking steadily, very calmly, at life..." (Sources: *AUP* and the book's cover)

*News of the Swimmer Reaches Shore* Gregory O'Brien (VUP, RRP \$30). This is not a collection of the charming Greg O'Brien's poems, but a delightfully eclectic essay/memoir, with artwork, of his six months' stay in Menton, France, in 2002.

*SOL* Andrew Johnston (VUP, RRP \$25) "At the heart of *SOL* are two major poems. *Les Baillessats* is a ...sun-filled poem to [Johnston's] new-born son. *The Sunflower*, an elegy for his father, is a ... double sestina, and a grave extended meditation on death, family and religious faith and was recently published in *The Listener*." (Source: *VUP*)

## Workshops

### WANGANUI WORKSHOPS FOR SERIOUS SCRIBBLERZ 20-22 April

Friday 20th 9.00am – noon: Poetry - Lines that sing - exploring the craft of the poet. A session for aspiring and working poets, facilitated by Hazel Menehira.

Details at: <http://www.poetrysociety.org.nz/registration>

WILDBRANCH WRITING WORKSHOP, VERMONT, USA. Nature Writing and Beyond. The Twentieth Annual Workshop--June 3-9, 2007 With the popularity of writing about the landscape in NZ, here is an opportunity to look poetically at another landscape. Applications are due **March 15**. Applicants will be notified by April 10, 2007. Details at: <http://www.sterlingcollege.edu/AD.wildbranch.html>

## Residencies

WRITER'S RESIDENCY in Rotorua, June to October 2007. Applications close: April 20<sup>th</sup>. Information is supposed to be on the website [www.creativerotorua.org.nz](http://www.creativerotorua.org.nz), but I couldn't find it. Try emailing [bamm@paradise.net.nz](mailto:bamm@paradise.net.nz), or write to: The Secretary, Rotorua Writers, PO Box 1972, Rotorua 3040.

## Competitions

### THE ARTS AND LETTERS PRIZES

includes Fiction (Short Story), Poetry, and Drama (One-Act Play), and a new prize for Creative Nonfiction (Essay). All submissions will be considered for publication. For fiction and creative nonfiction: Submit one story or essay, typed, double-spaced, no more than 25 pages long. For poetry: Submit up to 8 pages of poetry, typed, single-spaced, with one poem (or part of a poem) per page. For one-act plays: Submit one work, typed in standard format. Prize: \$1000 and publication. Entry Fee: \$15.00 includes a two-issue subscription to Arts & Letters. Deadline: **March 15<sup>th</sup>**. For further information, go to <http://al.gcsu.edu/>.

### SECOND ANNUAL SPENSERIAN STANZA PRIZE

This is a competition for those who enjoy composing poetry in strict forms: sestina and villanelle. The competition is open to students (both undergraduate and graduate) enrolled at the colleges and universities of the world. Entries should follow the nine-line, rhyming form of the Spenserian stanza, should be written in English, and should be between one and fifteen stanzas in length. They may take any subject. Entries should be submitted not later than **25 March**. Details at: <http://www.english.cam.ac.uk/spenser/stanza/>

### MSLEXIA 2007 WOMEN'S POETRY COMPETITION

Any length, any style, on any subject. Judges: U A Fanthorpe and R V Bailey. Prizes: 1st £1000; 2nd £500; 3rd £250; 22 other finalists will win £25 each and all winning poems will be published in *Mslexia*. Entry fee: £5 for up to five

poems. Closing date: 27 April. Details at: [www.mslexia.co.uk](http://www.mslexia.co.uk)

#### WINNING WRITERS WEBSITE

Take all the hassle out of finding competitions on the web. Go to: <http://www.winningwriters.com/index.php> You can sign up for their regular email, advising you of what's new in the competition world.

#### POETRY LIBRARY

Ditto the UK Poetry Society, which has a larger number of people working for it than you do, and so more thorough resources: [www.poetrysociety.org.uk](http://www.poetrysociety.org.uk)

## *Regional Reports*

### PICTON (February 2007)

Picton Poets had a rare treat when Scottish poet Tom Bryan gave a presentation at The Cottage on Sunday 11th February. Tom is the current writing fellow at the Brownsbank College Museum near Biggar, in Scotland, and visits local schools and groups to encourage the writing of poetry.

He read from two of his published collections, *Rattlesnake Road* and *Redwing Summer*, and also invited several locals to read from their works.

His visit to New Zealand was made possible by a grant from the Scottish Arts Council and sponsored by The Cottage. An extremely enjoyable afternoon was had by all - especially those of Scottish descent - Morag, Jenny & Alice.

*Contributed by Ruby Roberts*

Afterword: Congratulations to Picton Poets' Elisabeth Elliffe, who won the Dunedin City Council's 2007 Robbie Burns Competition in the McGonagall category, with *Dunedin Railway Station*.

Did you hear about the poet who got her word processor confused with her food processor -- she ended up mincing her words.

### WINDRIFT, WELLINGTON, 15/2/07

At Nola Borrell's home, and after business discussion and motions, we dipped into the bowl of contributions themed on: free topic, summer, and 'what summer?'

#### Free topic haiku:

detour  
out of one traffic jam  
into another  
Nola Borrell

cold morning  
the cappuchino machine  
coughs  
Ernie Berry

easter Sunday  
neighbours on their knees  
weeding  
Ernie Berry

Karen Butterworth contributed a tanka:

gone overnight  
a row of new carrots  
they looked so fresh  
like my sister  
just before she died

Kerry Popplewell remembered a Kirk's sale:

sale fever  
Eftpos expires

and a walk along the Ngaio Gorge:

how easily the dog  
gets rid  
of what it does not need

in the park  
sharing the haven  
with children

Irene Ruth

willow over pond  
filtered sun  
iridesces two dragonflies  
Bevan Greenslade, for Valentine's Day

Granny  
peers puzzled at passing  
personalised plates  
Neil Whitehead, recovering well from a moderate heart attack

Summer haiku:

Annette De Jonge contributed several arising from a 24 hour stint looking out of a high-rise hospital window:

summer evening shower  
sprinkles the window  
marcasite

spring moon  
turns kowhai blossom  
to silver

Veronica Kelly-Reynolds:

What summer? haiku:

New Year  
a burst pipe  
on the plumber's holiday

Karen Peterson Butterworth:

Punku: A new category of haiku has been suggested for the inveterate punsters, to which was relegated one of Bevan Greenslade's efforts:

marae graduation  
tent roof fills and spills  
summa cum loudly

Next meeting : Thursday, April 19, 1 pm. New venue to be finalised. Contact: Nola Borrell, 04.586.7287,

[nolaborrell@xtra.co.nz](mailto:nolaborrell@xtra.co.nz)

*Contributed by Bevan Greenslade*

## LOWER HUTT

2007 Poets Pub Blasts off

The 2007 season of Poets Pub held at the Angus Inn on Monday 5<sup>th</sup> February blasted off with an extended open mic session. It was an opportunity for regulars to share new material, and for newcomers to read in public for the first time. One newcomer shared her profound thoughts on the order of the universe, and another read from his collection of 46 Sonnets. Mr Beatty relayed that his collection of sonnets has come over the years as he's jotted down his thoughts. Also in this time he has written two novels. We were delighted to have Mr Beatty share his life experience and sonnets with us.

In keeping with the sonnet, Kyla-Jayne Rajah shared a short teaching in respect of traditional sonnet form. She discussed the merging of two sonnet forms, Petrarchan and Shakespearean, in Michael O'Leary's poem, *Sonnet for a child*.

Wellington icon, Mike Webber, shared his new poem entitled: *A new anthem ("to tune of God Defend New Zealand")* revealing a few home truths about our kiwi culture, including: "our meat pies are now quarter real meat / unlike blokes our girls have male streaks," and "students leave us with stolen loans / go to America with free mobile phones."

Writing surely from a more factual perspective; Mary McCabe, in her poem *Coronation Street*, stated: "Coro street is a drug / that keeps us addicted." And Stephen Douglas, the convenor, shared musings from his poem *lively stones*, saying: "one greater than oneself / delights in lively stones".

In fact this 2007 Poets Pub blast off seemed to reveal a collection of both eclectic and lively stones, as well as a spattering of poetic choice for ears of all kind. So next time come along, as Poets Pub desires to continue harvesting its warm and inviting atmosphere. It's a place to grow and encourage poets from all levels, ages and walks of life. It's a free entry community- sponsored poetry reading happening on the first Monday of each month from 7.15pm, at the Angus Inn, Murphy's Bar (use entrance Waterloo Road), Lower Hutt. For more information contact Stephen Douglas Ph: 04 5699904, email [DouglasSR@xtra.co.nz](mailto:DouglasSR@xtra.co.nz), or Hutt Valley Community Arts: Ph: 04 5683488, email [office@hvca.org.nz](mailto:office@hvca.org.nz) "We like new faces and new poems," Stephen says, "so come along to Poets Pub; share your poetry and meet other writers."

Contributed by Kyla-Jayne Rajah

Members are invited to submit reports on local events as they occur. Post to: NZPS, PO Box 5283, Wellington 6145, or e-mail to: [info@poetrysociety.org.nz](mailto:info@poetrysociety.org.nz)

## Reviews

### CORRECTIONS

In Heidi North's review of *The Unbelievable Lightness of Eggs (a fine line)*, January 2007), the contributing poets were described as "six Christchurch authors". Bernard Gadd and Tony Beyer are Auckland poets. The Editor apologises to Bernard and Tony for not picking up the error. The Editor also acknowledges that Patricia Prime's review of Beverley George's *empty garden (a fine line)*, January 2007) appeared (in a slightly different version) in the on-line journal *Stylus*, issue 24, in January 2007. [www.styluspoetryjournal.com](http://www.styluspoetryjournal.com)

***Lyric Road***, Helen Jacobs (Steele Roberts, 2006.)

Jan FitzGerald

Firstly, I love the cover – wavy blues and surreal seabird! – though I am somewhat disappointed that *Lyric Road* is not the title of the poem from which it comes, rather than *Sing me a chocolate box lid...*

After a fourth reading of the book, I have settled on *Early* as the poem that works best in its simplicity and on the ear (though the last line, perhaps, would be better broken up after 'open,' into two lines and the semi-colons seem unnecessary when the pause is established by spacing):

### Early

Talking to you early  
as the lid of the sun  
the lid of the eye rises;

talking to you early  
as the sun limbers,  
licks the long wharf;

and the sky stretches wide  
cat-flexes  
before the cloud crouches;

the sharp cool south wind  
springs the sun  
springs the mind

open talking to you early.

The poems are predominantly visual and I feel it's not until the poet uses her other senses that the poems start to boogie:

The sound of the train  
in the night  
is a map of locations,  
a line trading life points. (Night Train)

A slow unseasonable rain that smells  
of books and fires and fantasy. (Books and Fires)

Some words do nothing for the poetry - peripatetic, ensconced, iterates, translucence, quintessence - and an overuse of adjectives and adverbs weakens some poems that start out well, as in *Evening hills*:

The hills  
that were crouched green dark  
and feline late this afternoon  
now in the damp spring evening  
earth heavy and still  
are slumbrously velvet,  
coined with amber and silver  
silken-sheened in water  
diadem-crowned

Reading aloud each poem soon reveals the un-musical, and consequently the first stanza of *Song to grown children* felt more like an exercise for the lips:

Now that there is nothing to be gathered  
I will thread through, spool silk  
wind out and among, spin drift  
not binding, barning.

The music and imagery of *Christmas Eve*, on the other hand, is captivating:

Sarah and Annika and Karin and Kristin  
danced the long dance under the skies.  
Sarah gave out the Christmas presents,  
Sarah with candles in her eyes.

There is a tendency to stay with the comfortable 'I'. How much more mysterious these lines would be if changed to the third person, 'she'...

I lean through the softness to rub  
my face in the folds of the evening  
(Evening hills)

Many good poems in the book suffer from the poet's inclination to tell all, or to lead the reader in a certain direction, when it would have been more intriguing to have stopped earlier. The poem *Coast*, for example, could lose the last two lines:

Tomorrow  
it could be a place  
without man or dog,  
or baches, the pingao  
floating somewhere else;  
it could be  
desolation, or pristine.

However, these are things for the author to pick up on, for working the next manuscript. For the reader, *Lyric Road* still stands as a book of pleasant poems on flowers, children, cats and hills, in most instances well crafted and brought together.

To anyone published by Steele Roberts and receiving a grant from Creative New Zealand in these hard times, I say, Well done!

My personal favourite from this book? *Hard edge* - without the "impeded step" or "implacable":

### **Hard edge**

Erosion stops  
where the sea  
meets rock.

Where sand  
is soft, and  
wind sheltered

the twilight  
coming in water colours  
is made to look easy,

there is talk  
of a gentle fade,  
the comfort of shelter.

But walk  
with impeded step  
to the cliff face

implacable  
above the surge,  
dark as the sun dies.

This is where  
you strip;  
this is the hard edge.

*Jan FitzGerald is a NZ poet and artist*

Distribution details: Cost \$20 inc.p&p. Send cheque to: **E. Jakobsson**, 2/165 Clarence Street, Riccarton, Christchurch 8011, or email: [elainej@freenet.nz](mailto:elainej@freenet.nz)

*Sounds of sonnets*, Mark Pirie and Michael O'Leary, (HeadworX, ISBN 973-0-473-11628-6, RRP: \$19.99.)  
*Heidi North*

A book full of one form really draws attention to the other elements of the work, the language and the themes, but I felt the sonnet form became a bit relentless here. At times I wanted the poems to break free of the restriction; at times I felt like the form was keeping me out rather than inviting me in.

Michael O'Leary's language is colloquial, and at times really works in its plainness. In *Sonnet to My Father*:

From you I get my lack of security  
You handed me down the keys to danger.

His work is at times witty, the form helping to bring his poetry alive. In *The Imaginin' of Megan*:

Did Jesus play His guitar, gently weeping  
For the world He had come to save?  
Did His Moroccan musical instrument  
Tunefully lament the captive slave?

These sonnets were at their strongest when the images were unforced, pulled back. I also like the use of line break in this poem, *Kia Aroha*:

You exist for me as the Lord does for you  
And your husband and children

But at times I felt the conversational language was a little flat, and relied on images that were not particularly fresh. Phrases like "eyes light up like shining stars" didn't feel like enough of a surprise, and because of this, I didn't feel engaged with some of the works.

**Mark Pirie's** sonnet recalling childhood living in San Francisco while his father was the NZ consulate there was one of the strongest of his collection, with its bare use of imagery and undercurrents of tension:

I took my lunch-breaks in a concrete play-  
ground, fenced in, and rode the slides,  
unaware of the dire happenings outside  
(Golden Years)

Pirie uses the sonnet form well to contain a memory, or for personal elegies of people. His are not image-based poems, and the selective use of imagery works well: "...the way her eyes escaped our / playground, shining blank with darkness." (Refugee)

He uses satire well also, and I quite enjoyed the strangeness of *Sonnet then, for love*, subverting the usual ideas of love sonnets, but still containing love:

she lies in bed  
showing off her wounds

Overall however, I would have liked something stronger than form to tie this book together, a stronger sense of theme or narrative perhaps. The poems didn't grab me with the emotional resonance I had hoped for. No doubt sonnet appreciators will enjoy the technical skill in this collection, but I expected more from these two small press publishers, and feel that this book does not show off their talents as well as it could have.

*Heidi North is a Wellington actor and writer.*

**Early Egypt and the Late Egyptians** Nelson Wattie; **Döppelgänger**, Vivienne Plumb & Adam Wiedemann;  
11 & 9 in the ESAW mini series, 2006, PO Box 42, Paekakariki.  
*Bernard Gadd*

Which NZPS member can resist a 24 page \$5 pocket size book of short poems with photo of and notes on the author and a good clean format for the reader?

Nelson Wattie is a former NZPS President and co-editor of the *Oxford Companion to New Zealand Literature*. If you have a taste for first person poems (who is sometimes the 'spirit' of the dead) set in history – notably of Ancient Egypt – written with a deftly light touch, you will enjoy his "Early Egypt ..." And of course like all good historical poems, they have a lot to say about our own world. Most deal with ordinary people: the artisan, dancer, anxious parent, and provide that down-to-earth reality too often missing in expensive volumes glittering with Pharaohs. Wattie isn't afraid of alliteration, assonance, rhyme, strong even rhythmic cadence. Although he does tend to fall into cliché or a 'poetic' vocabulary at times, this is more than made up for by vivid, unaffected,

unmetaphoric imagery. It's hard to find a quote to present such a varied collection, but this suggests something of background to the poems:

The man who holds the hawk shall be our king.  
The evening falls.  
Only lengthening shadows bring to life  
The arid dales and hills.

It's his second collection in 67 years. Let's hope he's onto his next thoroughly enjoyable collection by now.

Plumb (another former NZPS President) and Wiedemann met at the 2004 University of Iowa International Writing Programme, and the book has a feel of being the product of that kind of environment. It seems a bright idea rather than something emerging from the poetry itself. Plumb's four poems and Wiedemann's five are each in Polish and English. The poets share an interest in taming the poetic experiments of the last century, like surrealism and post-modernism, into more accessible poetry. And both have an interest in stories, including life stories, and their constant elements of unpredictability and uncertainty.

Plumb's first poem is in more familiar poetry format, the others are paragraphs, and nothing compels reading any of the four as poetry rather than as prose. Perhaps they are intended as examples of the famous American's assertion that the best poetry is prose. These are in sprightly and readable but not colloquial prose ("Mrs Lemon liked to use the word *exacerbate*. It sounded important"); all give a nod towards the surreal; and all adopt a dispassionate tone. Plumb's first poem is in many ways a series of assertions or statements leading up to

...Lying has played a key role  
in our evolution, a sophisticated cognitive ability ...

Her final poem has a similar construction. I think these works are too short and there are too few of them to give us any reliable indication of directions in which Vivienne Plumb's poetry may be heading.

Wiedemann's poetry often takes concentration to read, with its interest in verbal games, details that might or might not be surrealist, and in disjunctions in experience ... and in the sentence. Occasionally a word seems out of place, making me wonder whether those were intentional translations of the original or odd word choices. Plumb's poems are presumably recent, his are over a decade old.

This is a little book for readers who want something a bit different and who would like to encounter a sample of modern poetry from the Continent ... and who'd like to know what comes out of these international writing get-togethers.

*Bernard Gadd is an Auckland poet, playwright and fiction writer. He is also this year's judge for the Open Junior section of our International Poetry Competition.*

## ***How it is***

### **Three Months in Poetry City – Iowa City, late August through November 2007**

*James Norcliffe*

With thanks to Creative NZ and The International Writing Program at The University of Iowa

It took only a few moments to recognise the tall shambling figure at the bar. He paid for his drink and took it to a booth where he joined two friends. We didn't recognise the friends.

The Foxhound in Market Street was a small tavern allegedly popular with writers, although it did not seem to be popular with anybody on this particular night. I had been persuaded along by the Albanian poet and translator, Gentian Cocoli, who had conceived a passion for pool. The Foxhound had a single pool table and on such a night it was possible to play a number of games without queuing up or giving way. Gentian, who in a previous life claimed to have been both the Albanian billiards champion and a member of the Albanian football squad, also had a passion for English and American poetry. He was feeling especially happy because he had been bold enough to speak to Robert Hass after a lecture and obtained from the great man a promise to supply an introduction to his Albanian translation of Eliot's *Four Quartets*.

Neither Gentian nor I was bold enough to make ourselves known to this figure though, now chatting to his friends in the booth.

He was T. Coraghessan Boyle, the writer who had graduated from the Iowa Writing Programme in 1972

and gone on to become one of America's best known and most accomplished novelists. Like so many alumni, T.C. Boyle returned regularly to Iowa City to give public readings and to talk to the current enrolment of MFA candidates. He was spending a few days in town having given one standing room only presentation and a few other calls. It would have quite crass to intrude on his privacy and neither of us felt gauche enough to do so.

Such encounters are not uncommon on the streets or in the eating / drinking places of Iowa City. Although the city itself is probably about the size of Nelson, at least half of its residents are connected in some way with the University of Iowa, and the jewel of the University of Iowa is its famous writing school. Such is the lustre of this institute that it attracts many of the brightest and best potential writers to its MFA programme and many of America's finest teachers and writers as long or short-term tutors.

In the national rankings of MFA programmes, the Iowa programme still tops the list with a score of 4.5 out of 5. Only eight universities, of 83, score above 4. The prestige accorded to the Iowa programme (or more properly *program*) derives partly because it was the first of its type and has now been producing graduates for over 80 years, pioneering an approach to developing writers that has been widely copied and echoed, not only in the US but throughout the world. (The celebrated programme at Victoria University here in NZ owes something to the Iowa model and has established links with it.) Perhaps more significant has been the ongoing quality of Iowa's teachers and graduates, and often the graduates eventually return as teachers - for example the current director Lan Samantha Chang. The list of those who have passed through the Iowa Writing Program reads like a roll call of the best and brightest American writers of recent times.

It must be asked how MFA programs are in fact contributing to US literature, now that it has become *de rigueur* for major and not so major US universities to offer such courses. I took a class at Creighton University in Omaha, Nebraska which is not on the list because although the course is lively and well-staffed it remains an undergraduate program. The 83 MFA programmes alone must be graduating close to 2000 creative writers of poetry, fiction and non-fiction each year. The best of these individuals may get a book published, or a chap-book or publication in one of the very many literary journals, very few of which pay contributors. The suspicion remains that many of these writers are hoping their MFA will get them, sooner or later, a teaching job in a creative writing school in a university. Perhaps it is all a self-perpetuating cycle.

Whatever, as someone remarked to me, just about every second person in Iowa City is a writer, and so it seemed. Of course, the luminaries such as T.C. Boyle, Denis Johnson, Zadie Smith, Alexander McCall Smith, James Tate and Frank McCourt passed through, but in their wake and with pens and notebooks at the ready were the audiences who packed their readings.

I am very fond of James Tate's work and have owned *The Lost Pilot* for over 20 years. I had already bought his two most recent collections from Prairie Lights so I was delighted to find he was reading in the city one rainy wind-swept night in November. I made sure I was 15 minutes early in order to get a good seat. I should have made that half an hour. By the time I arrived there was standing room only, and there were already probably 500 people in the audience. Every seat was taken and people packed every aisle.

I suspect every member of that audience wrote poetry.

#### *Quotation of the Month*

Always be a poet, even in prose.

Charles Baudelaire

### ***Haiku NewZ***

#### CONGRATULATIONS

- to **Ernest J Berry** and **Nola Borrell** for being Commended in the Snapshot Press Haiku Collection Competition 2006. Roberta Beary, USA, won first prize and her collection, *The Unworn Necklace*, will be published in August 2007.

*all day long  
i feel its weight  
the unworn necklace*

- to **Ernest J Berry** for 1st and 2nd places in the Zen Garden Haiku Contest 2006.

mother's parasol  
I unfold the dust  
of other summers

- to Owen Bullock, **André Surridge** and **Pat Prime** for tanka published in *eucalypt 1*, the new journal edited by Beverley George. André has 2 tanka. The issue has 103 poems by 63 poets from 9 countries.

I dip a paintbrush  
but no colour will capture  
your presence  
no ink-line span your absence  
a line thinning through blue  
Pat Prime

- to **Tim Bravenboer** for a haiku with its translation into Russian in the next issue of *Haikumena almanach*.

peace rally  
lined  
with batons

- to **Ernest J Berry** for 3rd place in both the 'humorous' and 'season' word categories of the 2006 Hawaii International Haiku Contest.

school reunion  
I immediately recognise  
no-one

roadside dump  
buttercups  
in a hub-cap

- to **Ernest J Berry** for an Honourable Mention in the Kaji International Haiku Contest 2006.

neighbour's cat  
the cicada in its teeth  
keeps singing

## COMPETITIONS AND SUBMISSIONS

For a full list of competitions and submissions please go to the NZPS website at: [www.poetrysociety.org.nz/haiku](http://www.poetrysociety.org.nz/haiku) or send a SEA to National Coordinator, NZPS, PO Box 5283, Wellington 6145.

March 15. [treefrog.house@comcast.net](mailto:treefrog.house@comcast.net) World Haiku Review. Email to Editor Susumu Takiguchi. (Also chair of the World Haiku Club.) Put TREETOPS SUBMISSION in the subject line. No attachments. <http://www.worldhaikureview.org/>.

March 31. Eucalypt. Up to 6 tanka. Include name, full address, and date of submission on same page as tanka. Email to: [editor@eucalypt.info](mailto:editor@eucalypt.info) with the subject line, 'Submission for Eucalypt Issue (relevant number)'. No attachments. Or post to Beverley George, Editor, Eucalypt: a tanka journal, PO Box 37, Pearl Beach NZW 2256, Australia. SAE (IRC or US\$1).

FreeXpresSion. This Australian magazine now has a Haiku Section. Members of HaikuOz are invited to make submissions. Send to Quendryth Young, Editor, FreeXpresSion, PO Box 4, West Hoxton NSW, Australia 2171. Include your postal address. Or email to [quendrythyoung@bigpond.com](mailto:quendrythyoung@bigpond.com)

## OTHER NEWS

New Tanka Website: Tanka Online, premiered February 1, 2007, teaches poets new to the form how to write tanka. It's a collaborative effort by Jeanne Emrich, Michael McClintock, Tom Clausen, Margaret Chula (all USA), Amelia Fielden (Australia) and Mariko Kitakubo (Japan). The website features essays and articles on writing and appreciating tanka, a tanka gallery and recommended reading.

<http://www.tankaonline.com/>,

Third Pacific Rim Haiku Conference, Matsuyama, April 7 - 11, 2007. This conference is at the site of Shiki's birthplace on the 140th anniversary of his birth. Beverley George, President Haiku Society of Australia, will be presenting a paper. <http://hpr-conference.com/>

Contributed by Nola Borrell

## *Tanka Moments*

Tanka are usually 5 line lyrics with no more than 31 syllables and a strong final line. They can make effective use of one or two longer lines (e.g. 7 syllables) alongside shorter lines (e.g. 5 syllables). Tanka are not expanded haiku, though they also avoid metre and rhyme, but can be about emotions, use metaphors, and be on any topic from the mundane to fantasy. *Tanka Moments* encourages all members to have a go at this ancient form of poetry.

'down-sizing' he says  
shifting the roller-door  
from one wall  
to the other  
fixing it permanently  
Catherine Mair, Katikati

The black hair through which

I used to run my hand;  
Now strand by strand  
It rises before my mind  
When I lie down alone.

Fujiwara no Teika (1162 – 1241), translated by Hisashi Nakamura. Anglo-Japan Tanka Society (on-line)

Members are invited to submit unpublished tanka to [bernard.gadd@extra.co.nz](mailto:bernard.gadd@extra.co.nz) for *Tanka Moments*.

## *KiwiHaiku*

hanging out washing –  
one coloured peg  
in a line of weathered wood  
Helen Lowe, Christchurch

on a diet -  
she devours  
recipe books  
Barbara Strang, Christchurch

Please send your Kiwi Haiku submissions to: Richard von Sturmer, 18 Crocus Place, Remuera, Auckland. Email address: [rvsturmer@yahoo.com](mailto:rvsturmer@yahoo.com)

## *Inspiration Corner*

The 'chance' poem. TS Eliot is reported to have said: "There is nothing quite so stimulating as a strong dry Martini cocktail" (W. Packer, quoting P. Johnson, *Literary Review*, August 2006), but if that doesn't work, here's another idea. Select words from a dictionary in accordance with the numbers in your birth date. If you were born 5/7/62, for

example, you might take the first and last words on pages 5, 7, 6, 2, 57, 62, 576, etc, in any combination, including backwards; e.g. in my Collins dictionary, the first word on p.576 is 'experienced' and the last is 'natural'. Write a poem of a line length determined by the sum of the digits (e.g. 5+7+6+2 = a 20-line poem), making sure you use all the words from your list. You can also do this with a foreign language phrase book, choosing mainly English phrases by numerical chance, and including two or three from the other language as well. (*Source: In the Palm of Your Hand, Steve Kowitz, Tilbury House, Maine. 1995*)

## MEMBERS' POEMS PAGES

### Picton Poets (November 2006)

"Driftwood people, I'm not one of the Bone People, Keri" I said, "What on earth shall I wear on turning sixty?"  
"Nothing to fear but fear, Cinderella: the ultimate excuse-me."

*Devotion to daughters* - your picture is faded - lived on my wall all these years.  
The worm turned when he got sunburned - after she left, swimming in your dark river morning and evening, living  
on one's own, creatures don't need clothes.

Winter, North Brighton, half light in high wind, Seagull's shout of defiance, the kea dropped the key on the roof,  
carrying a yellow flower to mother's grave.

Night tide / the floating gill-nets / filled with starlight / tea green

Living a cliché - life goes on for Picton Poets

Exit

*Sandy Arcus*

### The End – or very nearly so

I have reached The End, the Very Last Page.

There are no more Links.

I am to turn off the computer and go and do something, read a book, for the sake of Pete. These are my instructions.

Who is Pete?

And why do all roads lead to Dan Hughes who owned an Oldsmobile Cutlass in 1982 but now drives a '96 Jeep Grand Cherokee Laredo with tow hooks, skid plates, fire extinguisher, CB and shackle bracket and 31" mud tires?

My heart's pounding, my hands shaking,

But steady on, wait a sec,

I can go back to the First Page

And start all over again

*Gillian Cameron*

## Age

you have climbed Ruahine  
age reveals its claws

I ask that Ruhi's  
fine weather is spread everywhere

if only you were strong  
like a bird escaped from a snare

spiritually you are Hine-ruhi  
causing the wonder of dawn

we have changed places  
the nestling awaits my return

*Catherine Mair*

## Across the road

The woman  
across the road  
lives alone, directly  
next to a man  
who also lives alone.

Between them are twelve,  
maybe fourteen inches (centimetres  
ineffectual, tip-toeing)  
of brick, half an inch (each side)  
of gib-board,  
a feathering of wall-paper,  
a smear of paint.

The house exactly mirrors  
itself, like the weather-vane couple,  
wooden predictors  
swinging each one in  
and out. She, off to work,  
he, drunkenly forgetting  
medication, taking an axe  
to her fence.

*Anne Harré*

**May DEADLINE is April 12**

But wait! There's more! I just haven't got room for it all this issue – sorry. Look forward to the next exciting episode of... (echoey voice) *a fine line*.

# The New Zealand Poetry Society Inc.

## Subscription Renewal 2007 –2008

(This financial year runs from 1 April 2007 to 31 March 2008.)

Please complete this form and return it with your subscription to:  
New Zealand Poetry Society, PO Box 5283, Lambton Quay, Wellington 6145.

NAME: \_\_\_\_\_  
(First names) (Surname)

POSTAL ADDRESS: \_\_\_\_\_

E-MAIL ADDRESS: \_\_\_\_\_

TELEPHONE NUMBER(S): \_\_\_\_\_

**SUBSCRIPTION** Please make cheques payable to The New Zealand Poetry Society Inc.

\$35.00 (joint membership in one household)

\$30.00 (living overseas)

\$25.00 (living in New Zealand)

If you are rejoining after 30 September, the subscription is half the above amount for the current financial year

**On renewal you will receive a current membership card. Do you require a separate receipt?**

YES/NO

**Would you prefer to receive your newsletter in electronic form?**

(If YES, please make sure you provide a clearly written email address above.)

YES/NO

Consistent with our aim of promoting poetry in New Zealand, we would like to offer members the opportunity to contact fellow members on matters relating to the purposes of the Society.

**Do you want your name and phone number to be included in a Membership List for publication on the members only page of our website?**

YES/NO

## 2007 International Poetry Competition

### Open *and* Open Junior Sections

**Competition closing date: 30 May 2007**

Name \_\_\_\_\_  
 Date of Birth \* \_\_\_\_\_ (\* for Junior entrants only - must be 17 or under at closing)  
 School \* \_\_\_\_\_  
 Address \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 Telephone \_\_\_\_\_  
 Email \_\_\_\_\_

*Include two copies of each poem (without your name or copyright) with payment and this form  
 Remember to read the submission instructions before posting your entry to us*

Title of Poem (or First Line of Poem if untitled)	
<i>Attach an additional sheet of paper with poem list if necessary</i>	
<b>Adult entry fees</b>	NZPS member <input type="checkbox"/> \$4 per poem Not a member <input type="checkbox"/> \$5 per poem
<b>Junior entry fees</b>	Junior <input type="checkbox"/> \$2 per poem
<b>Membership (optional)</b>	<b>Please tick as appropriate for April 2007-March 2008:</b> <input type="checkbox"/> \$25 for New Zealand members <input type="checkbox"/> I want my newsletter by email <i>OR</i> <input type="checkbox"/> \$30 for overseas members <input type="checkbox"/> I want my newsletter by post
<b>Totals</b>	Entry fees \$ _____ Membership \$ _____    Number of poems submitted: _____ Total \$ _____

Tick here if you do NOT want to be contacted about future NZPS competitions:

**SEND TO:** Competition Secretary / NZ Poetry Society Inc  
 PO Box 5283, Lambton Quay, Wellington, New Zealand

web: [www.poetrysociety.org.nz](http://www.poetrysociety.org.nz) | email: [competition@poetrysociety.org.nz](mailto:competition@poetrysociety.org.nz)

## The New Zealand Poetry Society Inc 2007 International Poetry Competition

### Open and Open Junior Sections Instructions

**Competition closes 30 May 2007.**

#### Open Section

Prizes: 1<sup>st</sup> prize NZ\$500 Bonus Prize: up to 14 days writing retreat with free accommodation in a Picton cottage for the purpose of uninterrupted preparation of manuscript/s or other literary pursuits. Dates by arrangement with the donors: Ernie Berry & Triska Blumenfeld.  
2<sup>nd</sup> prize NZ\$200,  
3<sup>rd</sup> prize NZ\$100.

Unlimited number of entries. Poems must be of reasonable length.

Overseas entries welcomed.

Entry fee is NZ\$4 per poem (NZPS members), NZ\$5 per poem (non-members).

#### Open Junior Section

Prizes: First prize NZ\$200, second prize NZ\$100, third prize NZ\$50.

Unlimited number of entries. Poems must be of reasonable length.

Entry fee is NZ\$2 per poem.

Open only to entrants who are 17 years of age or younger on 30 May 2007.

#### Entry information

- Entries must be original.
- Entries must not have been previously published or accepted for publication in either print or electronic form.
- Names must not appear anywhere on poems, only on the entry form.
- Enclose two copies of each poem, each on a separate sheet of paper.
- Poems must be typed or printed, one poem per page.
- Handwritten entries must be legible.
- Entries will not be returned but will be destroyed.
- Poems must not be submitted elsewhere before 1 October 2007, by which time entrants will be notified if their poems have won or been accepted for publication in our anthology.
- Entry constitutes acceptance of all terms herein.

**Fees** may be paid by cheque, in cash, New Zealand Postal Order, or by IRC (available from post offices). Overseas entrants may pay the NZ\$ equivalent in their currency. No overpayments under \$5 will be refunded.

**Results** will be posted on our website, in our member newsletter, by request via email, or enclose a stamped, self-addressed envelope (SSAE) 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 October 2007 if their poems have won or been accepted for publication. NZPS has the right of first publication of all poems accepted for the anthology.

**Promotion:** Winners consent to the use of their poems for promotional purposes by the NZPS including but not limited to our website, brochure, and newsletter.

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

**Questions?** email [competition@poetrysociety.org.nz](mailto:competition@poetrysociety.org.nz) or visit [www.poetrysociety.org.nz](http://www.poetrysociety.org.nz).



New Zealand Poetry Society  
Te Hunga Tito Ruri o Aotearoa

## 2007 International Poetry Competition Haiku *and* Haiku Junior Sections (including Senryu)

*We gratefully acknowledge the generous support of the Asia: NZ Foundation ([www.asianz.org.nz](http://www.asianz.org.nz))*

**Competition closing date: 30 May 2007**

Name \_\_\_\_\_

Date of Birth\* \_\_\_\_\_ (\* for Junior entrants only-must be 17 or under at closing)

School \* \_\_\_\_\_

Address \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Telephone \_\_\_\_\_

Email \_\_\_\_\_

***Include two copies of each poem (without your name or copyright) with payment and this form  
Remember to read the submission instructions before posting your entry to us***

<b>First Line of Haiku/Senryu</b> ( <i>haiku do not require titles</i> )	
<b><i>Attach an additional sheet of paper with haiku list if necessary</i></b>	
<b>Adult entry fees</b>	NZPS member <input type="checkbox"/> \$1 per haiku, every 5 <sup>th</sup> haiku is free Not a member <input type="checkbox"/> \$1 per haiku
<b>Junior entry fees</b>	Junior <input type="checkbox"/> \$1 <i>per pair</i> of haiku, or <i>each</i> haiku if only one entered
<b>Membership (optional)</b>	<b>Please tick as appropriate for April 2007-March 2008:</b> <input type="checkbox"/> \$25 for New Zealand members <input type="checkbox"/> I want my newsletter by email <i>OR</i> <input type="checkbox"/> \$30 for overseas members <input type="checkbox"/> I want my newsletter by post
<b>Totals</b>	Entry fees    \$ _____ Membership    \$ _____    Number of haiku submitted: _____ Total        \$ _____

Tick here if you do NOT want to be contacted about future NZPS competitions:

**SEND TO:** Competition Secretary / NZ Poetry Society Inc  
PO Box 5283, Lambton Quay, Wellington, New Zealand

web: [www.poetrysociety.org.nz](http://www.poetrysociety.org.nz) | email: [competition@poetrysociety.org.nz](mailto:competition@poetrysociety.org.nz)

## The New Zealand Poetry Society Inc 2007 International Poetry Competition

*Haiku and Haiku Junior Sections (including Senryu) Instructions*

*We gratefully acknowledge the generous support of the  
Asia: New Zealand Foundation for our Haiku Junior Competition*



**Competition closes 30 May 2007.**

### **Haiku Section**

Prizes: Top five haiku/senryu will be awarded NZ\$100 each.

Entry fee: NZ\$1 per haiku; for NZPS members every 5th haiku is free.

### **Haiku Junior Section**

Prizes: the top five haiku/senryu will be awarded NZ\$50 each.

Entry fee: NZ\$1 per pair of haiku. If one haiku is submitted, the fee is NZ\$1.

Open only to entrants who are 17 years of age or younger on 30 May 2007.

### **Entry information**

- Entries must be original
- Entries must not have been previously published or accepted for publication in either print or electronic form.
- Unlimited number of entries.
- Overseas entries welcomed.
- Names must not appear anywhere 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.
- Handwritten entries must be legible.
- Entries will not be returned but will be destroyed.
- Poems must not be submitted elsewhere until 1 October 2007, by which time entrants will be notified if their poems have won or been accepted for publication.
- Entry constitutes acceptance of all terms herein.

**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. No overpayments under \$5 will be refunded.

**Haiku help:** Haiku do not need to follow a strict 5/7/5 format, which is usually too awkward in English, but poems should capture the “haiku moment”. They do not have titles. Innovation in haiku and senryu is encouraged! Visit our Haiku section at [www.poetrysociety.org.nz](http://www.poetrysociety.org.nz), or read previous NZPS anthologies for examples of past winning entries.

**Results** will be posted on our website, in our member newsletter, by request via email, or enclose a stamped, self-addressed envelope (SSAE) with your entry for a personal copy.

**Publication:** All poems entered must be made available for publication in an anthology compiled by the NZPS. Entrants will be notified by 1 October 2007 if their poems have won or been accepted for publication. NZPS has the right of first publication of all poems accepted for the anthology.

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

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