



# a fine line

March 2008

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*Te Hunga Tito Ruri o Aotearoa*

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MARCH MEETING

**Tim Jones, Wellington**

**Monday 18<sup>th</sup> March 7.00pm**

at Paramount Theatre Lounge,  
25 Courtenay Place, Wellington

APRIL MEETING

**Jennifer Compton (Randell Cottage)**

**Monday 21<sup>st</sup> April, 7.00pm**

The Greta Fernie Room, Leuven-Belgian Beer Café, 135 Featherston St, Wellington

Both meetings will start with an open mic.

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## *Feature Article*

### **More sex please, we're British.**

*Joanna Preston*

*After three years living in England, Joanna Preston offers a sideways view of an interesting trend in British poetry. (Ed's warning: some of the following may be offensive to some people, and parental guidance will be needed for younger readers.)*

The stereotype of British poetry is something staid, placid, domestic, boring. About as sexy as Granny's cardigan. And some of it is. But just as even Larkin had his frisky moments, there's a lot of arousal going on in recent British poetry.

Much of it is coming (excuse the pun) from women writers. These daughters-of-the-feminist-revolution are writing some gloriously sexy work – Carol Ann Duffy is just the most well known. One name who doesn't seem to be mentioned much here (but deserves attention) is Vicki Feaver.

According to legend, she was tutoring at a residential poetry course and overheard two students talking about her, saying, "she's such a *nice* woman". Oh dear. She has referred to the writing of her second book, *The Handless Maiden*, as "taking the handcuffs off". Poems about sexual arousal and violence ('Judith'), the dangerous true nature of flowers (well, they are reproductive organs after all) and women's desire ('Marigolds'), and the discovery of sex ('Esther'). Her most recent book – *The Book of Blood* – contains the innocuously titled 'Hemmingway's Hat', with a frank description of sex that will either appal or delight (or possibly both):

last night, me riding you,  
our shared penis

a glistening pillar  
sliding between us

The question of when something this frank becomes gratuitous is one that everyone will decide for themselves. But within the context of the poem (about the way that a new relationship renegotiates gender stereotypes) it works, and works well. And it makes for a very ... interesting public reading.

Another poet who has made a name in this way is Neil Rollinson. His first book, *Spilling Mercury* was funny, erotic and unashamedly masculine. It begins with 'Like the Blowing of Birds' Eggs', a poem that I would love to quote in full, but can't. Suffice to say it begins:

I crack the shell  
on the bedstead and open it  
over your stomach. It runs  
to your navel and settles there  
like the stone of a sharon fruit.

You ask me to gather it up  
and pour it over your breast  
without breaking the membrane.

and ends with an orgasm. Possibly multiple. And a change of sheets required. The language used is blunt, but manages to be beautiful and thrilling even as it shocks you. A series of poems follows the exploits of Lilith – created as Adam’s first wife, but expelled from the Garden of Eden for being the first feminist. (I may have forgotten a few of the details.) Let’s just say that she both does and doesn’t take it lying down.

Another poem describes the enactment of a ‘Ménage à Trois’:

Insatiable these mornings, full  
of a drunk excitement, your eyes  
have the glazed look of a woman  
who hasn't slept all night; you wake me  
with mouth open kisses, the smell  
of a different room in your clothes.

and ends

and we fuck like we never do  
without this heat inside you, without  
this ghost of a man drifting between us  
like a lover sharing our bed.

He manages to make the poems work. Largely because there’s no pretension there; he’s not bragging, or trying to score points. The poems read (as do Vicki Feaver’s) as an honest attempt to convey the wonder of the experience.

Another poet who should be better known here is Don Paterson. His second book, the provocatively titled *God’s Gift to Women* features the poem ‘Imperial’, which turns taking a girl’s virginity into a metaphor for power-politics in the global as well as the sexual front (and in perfect sonnet form too!), ending:

and no trade was ever so fair, or so tender;  
so where was the flaw in the plan,  
the night we lay down on the flag of surrender  
and woke on the flag of Japan?

In his 2003 collection, *Landing Light*, there is the remarkable ‘Letter to the Twins’, where a father speaks to his newborn sons “to commend just one reserve/ of study – one I promise that will teach/ you nothing of *use*, and so not merely serve”, and goes on to describe the act itself:

at once you understand  
how the roses of her breast will draw in tight  
at your touch, how that parched scrubland  
between her thighs breaks open into wet

suddenly, as though you’d found the stream  
running through it like a seam of milk;  
know, by its tiny pulse and its low gleam  
just where the pearl sits knuckled in its silk,

and:

and how that lovely mouth that has no kiss  
will take the deepest you can plant in it;

and how to make that shape that boys, alas,  
will know already as the sign for *gun*  
yet slide it in with a woman's gentleness  
till you meet that other muzzle coming down

You have to admire someone who can pack so much erotic charge into perfectly rhymed quatrain stanzas.

And this is just the start of the sexy, raunchy, unblushingly carnal work that British poetry keeps to itself. Pascale Petit and her explorations of sexual abuse through dense mythology; Catherine Smith's frank poems of middle English adultery; Dorothy Malloy's rueful-ironic poems about virginity, loss and why a better French vocabulary might have helped ... who needs little blue pills?

Oh yes, sex is alive and well in British poetry. Next time you feel like slipping into something a little more ... risqué, try a slim volume from Blighty.

#### **Books cited:**

Vicki Feaver, *The Handless Maiden*, (Cape, 1994), *The Book of Blood*, (Cape, 2006)  
Dorothy Malloy, *Hare Soup* (Faber, 2004)  
Don Paterson, *God's Gift to Women*, (Faber, 1997), *Landing Light*, (Faber, 2003)  
Pascale Petit, *The Zoo Father* (Seren, 2001), *The Huntress* (Seren, 2005)  
Neil Rollinson, *A Spillage of Mercury*, (Cape, 1996), *Spanish Fly*, (Cape, 1996)  
Catherine Smith, *Lip* (Smith/Doorstop, 2007).

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

Laurice Gilbert

There's always a silver lining. As a result of having to find an alternative to the printed issue of January's *a fine line*, I have made two changes: firstly, I found the photocopied issue much easier to read than the usual printed copy, so I've increased the font size for this issue, and it's now much more in line with the re-design we commissioned over a year ago, and which I still hope to introduce when the IRD has found our exemption certificate (long story).

Secondly, the late Bernie Gadd once suggested that 22 pages was too long for the email magazine, and I suspect this may have put off many of those who were forced to receive the email version, from reading the issue all the way through. I've adjusted that too. From this issue on, there will be a table of contents at the beginning of the e-magazine, to enable you to scroll quickly to what you want to read.

In the meantime, this has been a very quiet time of the year, and information has been hard to come by. There's been the well-publicised death of Hone Tuwhare, and you'll find web addresses in *Surfing the Web* where you can see some of his tributes, thanks to the IIML, who kept us informed.

It's not a busy time for announcements of competition winners and other poetry news, so there's an extra essay to read, in place of the *Talk Poem*, which neatly complements the feature article.

You'll find the NZPS International Poetry Competition entry forms later in the magazine, along with a **membership renewal form**. I hope you will all both enter and renew. I have one small favour to ask: by all means include your membership sub. with your competition entry fee. However, I'd really appreciate your use of the renewal form. Last year, in the frantic last week of the competition I missed a few renewals on competition entry forms, for which I humbly apologise to those members. The renewal form can go straight to Heather, our Treasurer, without my having to remember to photocopy it.

My own poetry group has now started up again for the year, so I've got some incentive to stay inside and write, though I think some of my competition entries from last year can survive another outing.

### ***About our Contributors***

**Johanna Aitchison's** volume of poetry, *a long girl ago*, was recently published by VUP. Iain Sharp liked it very much and said so in the Sunday Star-Times. Johanna lives in Wellington and is learning to fly.

**Nola Borrell** is a Lower Hutt poet, practitioner of haiku, and past member of the NZPS committee. She has collated the Haiku NewZ since it was introduced three years ago.

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

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

**Sandra Simpson** lives in Tauranga, and is editor of the HaikuNewZ web pages. One of her haiku has been engraved on a rock on the Katikati Haiku Pathway.

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

#### *Anthology Feedback*

The anthology arrived safely thanks, and I have to say, as with *tiny gaps*, what a splendid publication. Also, once again as last year, the quality of the junior sections is very impressive - such profound and highly imaginative writing. It is fascinating to see mature poetry emerging from topics applicable to the youthful experience. Reading the adult sections I was curious to try and find similarities and contrasts to UK writing. The NZ + Aus/USA haiku/senryu, or that chosen for the anthology, favours the minimalist expression, the absolute economy of words, whilst in our publications both the more wordy style and 5-7-5 form are still found. I can't quite put my finger on how the free-style poems differ - perhaps in the observations of life and experiences drawn on there are subtle differences..? In any case I find it very interesting and stimulating to read your anthology.

**Claire Knight** (Folkestone, UK)

### ***Congratulations***

- **Laurice Gilbert**, Wellington, won joint fourth prize in the St Petroc's 1st International Poetry Competition (UK).

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

**Anne Beard** Auckland

**Margaret Clark** Wellington

**Janice Giles** Tauranga

**Jenna van der Hoorn** Riversdale, Southland

**Bill Lennox** Wellington

**Z I McElwee** Wellington

**Janet Newman** Levin

**Isha Wagner** Dunedin

### ***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)

#### HELP WANTED

The New Zealand Poetry Society committee still needs some assistance with fundraising. Applying for grants is a specialist business, and without it our membership fees would be significantly higher. We need people with the enthusiasm, time and energy to help find funding sources and fill out applications. Even better would be the engagement of a sponsor or generous benefactor who believes in our vision of the NZPS as the pre-eminent non-academic resource for poetry in New Zealand, and who is willing to support the cost of labour.

We have had goods donated for auction on Trade Me, and welcome any more such donations. Cash donations over \$5 are now tax-deductible as well. Please contact the National Coordinator at [info@poetrysociety.org.nz](mailto:info@poetrysociety.org.nz) if you are willing to help, or have significant items to donate for auction.

## MORE HELP WANTED

After three years in the job, Nola Borrell would like to retire from providing the HaikuNewZ for a *fine line*. Is there another keen person out there who would be happy to collate the information, and give Nola a break? It's all done by email, and you'll get to know a few more of the country's outstanding haiku practitioners, if you don't know them all already. Thank you, Nola, for your contribution.

## PAUL CUMING WRITES:

"My good friend is writing a book all about Godwits in New Zealand, and he was wondering if there were any poems published that you know of? Please contact me at: Paul Cuming, Collection Librarian (Adult Non-Fiction), Tauranga City Libraries, Private Bag 12-022, Tauranga 3143. Tel: 07 577 7164; email: [PaulC@tauranga.govt.nz](mailto:PaulC@tauranga.govt.nz)"

## PROSPECTIVE POETRY GROUP?

Are there any NZPS members in the Howick/Pakuranga area interested in holding regular meetings? Please email the National Coordinator: [info@poetrysociety.org.nz](mailto:info@poetrysociety.org.nz) if you are interested in being put in touch with each other.

## *Surfing the Web*

On Hone Tuwhare (thanks to the IIML):

<http://www.honetuwhare.co.nz/>

[http://www.listener.co.nz/issue/3534/features/10412/o\\_yes\\_indeedy.html](http://www.listener.co.nz/issue/3534/features/10412/o_yes_indeedy.html) by Denis Welch

<http://nzpoetlaureate.natlib.govt.nz/> from Poet Laureate, Michele Leggott

<http://www.stuff.co.nz/dominionpost/4371439a24437.html> by Peter Kitchin

<http://www.stuff.co.nz/sundaystartimes/4364596a20455.html> by Iain Sharp

[http://tvnzondemand.co.nz/content/review\\_hone\\_tuwhare/ondemand\\_video\\_skin](http://tvnzondemand.co.nz/content/review_hone_tuwhare/ondemand_video_skin) TVNZ's feature, including footage of a Tuwhare reading

- please note that news archives have a limited life, and some of these may not be available by the time of publication.

## *Publications*

New arrivals on the NZPS bookshelf since the last issue:

*A Good Handful - Great New Zealand Poems About Sex (AUP)*. Continuing the current fad for themed anthologies, **Stu Bagby** (Ed.), the 2001 winner of the NZPS Poetry Competition, has put together an eclectic mix of poems (and poets) on the oldest of all subjects. Includes contributions from NZPS members: **Cliff Fell, Michael Harlow, Fiona Kidman, Emma Neale, Vincent O'Sullivan, Elizabeth Smither**, and Stu himself.

*Dream Boat* (HeadworX) is the latest offering (after 13 previous collections) from this year's NZPS International Poetry Competition Open Section judge Tony Beyer.

*Poems Adrift* (Te Kotari Press), Meg Campbell's last collection, launched the day after she died, sold out at the launch and has now been reprinted. Available from Alistair Campbell, 4B Rawhiti Rd, Pukerua Bay 5026 for \$20 + \$1.50 p&p, or email: [poemsadrift@xtra.co.nz](mailto:poemsadrift@xtra.co.nz)

*JAAM 25*. The first journal to publish a poem by the NZPS National Coordinator has produced its silver issue, including selections from **Kerry Popplewell, Alison Wong, Helen Rickerby, Sue Reidy, Stu Bagby, Jan Hutchison, James Norcliffe, Jessica Le Bas, Sue Fitchett, Art Nahill**, and the late **Bernard Gadd**. Edited by Siobhan Harvey, this humble little magazine started by a group of university students has come a very long way. These days it's a fully-realised journal with excellent production values, and a great showcase for contemporary writing. *JAAM 26* will be edited by **Tim Jones**.

*Write On, Summer 2007-2008*, the magazine for young people who want to go further with their writing. Published by the Christchurch **School for Young Writers**, this issue offers a Summer Fiction Competition

to inspire young writers, as well as a Te Reo page and their usual abundance of great writing from all ages. Available from PO Box 21-120, Christchurch 8143, or email: [young.writers@xtra.co.nz](mailto:young.writers@xtra.co.nz)  
*Speaking in Tongues* (HeadworX) by L E Scott features more of Scott's exquisitely formed tiny poems, as well as longer works.

## ***Workshops & Residencies***

CREATIVE NEW ZEALAND WRITING OPPORTUNITIES

**The closing date for both opportunities is 5pm Friday 21 March 2008.**

Established New Zealand writers across all genres are invited to apply to Creative New Zealand for two writing opportunities in 2008.

The \$100,000 Creative New Zealand **Michael King Writers' Fellowship** is the largest writing fellowship in New Zealand and supports writers wishing to work on a major project over two or more years. It is open to established writers who have published a significant body of work.

A three-month residency, participating in the **International Writing Program** at the University of Iowa, is also available to a New Zealand writer. As well as time to work on his/her own projects, the recipient will be expected to take part in literary activities, excursions and field trips. Applicants need to be interested in interacting with writers from diverse cultures.

A partnership between Creative New Zealand and the University of Iowa, the residency runs between August and November 2008. Creative New Zealand supports the residency with a \$10,000 grant, and covers the cost of airfares and accommodation in Iowa House on the university campus, plus a daily allowance of \$US30 to the writer. Application forms and guidelines are available from Creative New Zealand's website: [www.creativenz.govt.nz](http://www.creativenz.govt.nz) For more information contact Felicity Birch, Programme Administrator, Creative New Zealand T: 04 478 0735 E: [felicityb@creativenz.govt.nz](mailto:felicityb@creativenz.govt.nz).

## ***Competitions & Submissions***

NB For those without on-line access, submission guidelines can be obtained by sending a SSAE to the National Coordinator, stating which competition or journal details are required.

ARTS & LETTERS/RUMI PRIZE (USA)

**Closing date: 17 March**

Georgia College & State University offers prizes of \$1,000 for poetry, short fiction, creative nonfiction, and one-act plays. \$15 fee covers 1-8 single-spaced pages of poetry or one prose piece or dramatic work, max. 25 double-spaced pages. Submission guidelines on the website: <http://al.gcsu.edu/prizes.htm> Postal entries only: Georgia College and State University, Campus Box 89, Milledgeville, Georgia 31061, USA.

SIX PACK 08

**Submission deadline: 26 March 2008.**

NZ Book Month is calling for entries for the 2008 Six Pack competition open to all New Zealand writers. The six winners each receive a cheque for \$5000 and take part in an intensive national promotional campaign during NZ Book Month in September.

For the last two years the Six Pack, six pieces of writing for six dollars, sold over 12,000 copies and topped the bestseller list. Thirty thousand copies are printed and with assistance from Lion Foundation half the print run is distributed free of charge to schools, libraries, and non-profit organizations.

The competition is open to poetry, short stories, excerpts from novels, and non-fiction such as essays, travel and biography.

To download entry forms and criteria visit [www.nzbookmonth.co.nz](http://www.nzbookmonth.co.nz)

JAAM - CALL FOR SUBMISSIONS

**Deadline: 31 March**

NZPS member **Tim Jones** is editing Issue 26 of *JAAM* Magazine, which features fiction, poetry, essays

and black and white artworks. Payment is NZ\$20 per contributor (rather than contribution) for accepted work, plus a free copy of the magazine. For *JAAM 26*, writing in other genres, such as speculative fiction and poetry (science fiction, fantasy and horror) will be considered on an equal footing to literary fiction and poetry. Submissions can be emailed to [jaammagazine@yahoo.co.nz](mailto:jaammagazine@yahoo.co.nz) or posted to: PO Box 25239, Panama Street, Wellington 6146, New Zealand. Please enclose a stamped self-addressed envelope for reply.

#### ROUNDYHOUSE ANNUAL POETRY COMPETITION (UK)

**Closing Date: 31 March**

For poems of up to 40 lines. Main judge: Doris Corti. First prize £150. Entrants may submit up to 16 poems. Entry Fee: £2 for one poem, three poems for £5. Send entries to: Roundyhouse, 3 Crown Street, Port Talbot SA13 1BG, UK

#### WERGLE FLOMP HUMOUR POETRY CONTEST- No Fee (USA)

**Online Submission Deadline: 1 April**

Winning Writers invites you to enter the seventh annual Wergle Flomp Humor Poetry Contest, called "infamous" by *Writer's Digest*. Fifteen cash prizes totaling \$3,336.40 will be awarded, including a top prize of \$1,359. Judge: Jendi Reiter. [Submit online at www.winningwriters.com/wergle](http://www.winningwriters.com/wergle)

#### MUDFISH POETRY PRIZE (USA)

**Closing date: 29 April**

Contest offers \$1,000 for unpublished poems, any length. All entries considered for publication in *Mudfish*, a prestigious journal. \$15 fee for 1-3 poems, \$3 each additional poem. 2008 judge is Deborah Landau. Submission guidelines on website, at: <http://www.mudfishmag.com/>  
Postal entries only, to: Box Turtle Press, Inc.  
184 Franklin Street, New York, New York 10013,  
United States

#### PULSAR POETRY COMPETITION 2008 (UK)

**Closing date: 30 April**

Poems of not more than 40 lines, on any subject.  
Prizes: 1st - £125, 2nd - £75, 3rd - £50 Entry fee: £2.50 first poem, subsequent poems £1.50 each. Minimum entry fee £2.50. Cheques/postal orders (in sterling) should be made payable to 'Ligden Poetry Society.' No entry form required. Send legible poems with an attached note clearly defining the competitor name, address, and e-mail address, and stating, 'Pulsar Poetry Competition Entry.' Send to: Poetry Competition Administrator, Pulsar Poetry Magazine, 34 Lineacre, Grange Park, Swindon, Wiltshire, SN5 6DA, UK..

#### BRAVADO - CALL FOR SUBMISSIONS

**Deadline: 14 May**

Bravado is inviting submissions of poetry for the July issue, which will also carry details and an entry form for the 5th Bravado International Poetry Competition, for which the 2008 judge this year is Tim Upperton. The poetry editor is Bryan Walpert. Go to [www.bravado.co.nz](http://www.bravado.co.nz) to submit up to 6 poems online, or send to Poetry Editor, Bravado, PO Box 13 533, Tauranga 3140. Please include a brief contributor's note - 50 words max. - with your submission.

## Reviews

*Becoming Someone Who Isn't*, Jill Chan (Earl of Seacliff Art Workshop, 2007). 64pp RRP \$18.00.

Nancy Loader

This is Jill Chan's second collection of poetry, her first being *The Smell of Oranges*, in 2003. She was born in Manila and moved to NZ in 1994. She has a degree in Chemistry and spends her time between Auckland and Manila. After an acute episode of mental illness she started writing and publishing poetry as part of her recovery process. She has been published in a number of literary journals, and is editor of the e-zine *Poetry Sz* which aims to demystify mental illness by publishing work from those who have experienced mental illness. This new collection of 45 poems is divided into sections, entitled *Origin of Wakefulness*, *A Station in the Snow*, *Becoming Someone Who Isn't* and *Journal*.

The collection covers the relationships, emotions and thoughts of the poet expressed in a reflective way. They are personal and in that sense the feeling evoked is one of being confided in. Anger, passion and joy are not expressed explicitly. Many of the poems in the collection are marked by an underlying thread of melancholy, resignation or acceptance. They are written in free verse with a finely edited use of words and imagery: "Dust is wakeful/like light/ pressing on the eyes" ('Century'); "The sun now/directionless, unique" ('Painting Without A Sunset').

*Origin of Wakefulness* contains 12 poems which cover the beginnings of a relationship, the hesitations and unwillingness to commit clearly expressed: "Still, we trapped/defences/like mice,/each kept address/moving" ('All There Was'); "You hate the dark./I don't like the light./We stay, alone with our diversions." ('Dark/Light')

*A Station In The Snow* is a collection of 15 poems which continue with the unfolding and uncertainties of love, as well as poems involving other subjects: the confusion of dementia in 'Losing His Name', and the gentle irony of the poem 'After Having A Book Signed By One of the Poets'.

*Becoming Someone Who Isn't* contains 12 poems broadly about longing and separation. "I want to claim/ the brightest star./ I am weak./My eyes are mirrors/no one stops in front of." ('Stars') In 'Birth' Chan covers the story of her birth and her progress onwards:

I am slowly moving away  
from my birth  
toward another birth.  
That of a wind carefully shhhhhing the leaves  
off the ground.

*Journal* has a different format, although she writes in the same style. It consists of short prose in which the poet asks questions of herself and others and reflects on her answers: "I shall find the answers hooking hands, playing with the familiarity of lying together. Which? To each?" ('Antecedent') Ultimately, in 'All Things Are As They Are' the final piece, she appears to come to a place of acceptance and self-knowledge:

I am still behind the eyes of everyone I don't know. They harvest the best light. I locate it, sure as a follower is sure of being misled/mislaid.

Chan uses words and images in a complex way and her internal 'voice' comes straight off the page. Her poems have a mystical quality. Like thoughts, many of the poems are left open-ended and can appear obscure. However, this allows the reader to spend time enjoying both the lyricism and the gift of individual interpretation: "I hollow out my fist,/impossible as stone/never turning,/given to drowning/blind." ('Continental') These poems reveal more the more they are studied and in this way they stay fresh.

Chan will be the editor of a new literary e-zine called *Numinous : Spiritual Poetry*, a bi-annual magazine which she plans to launch in June 2008.

*All Blacks' Kitchen Gardens*, Tim Jones (Headworx, 2007), 80 pp, rrp \$24.

Joanna Preston

**Tim Jones**, as well as being a poet and web designer, is a writer of 'speculative fiction' – the plainclothes name for scifi/fantasy. And 'speculative' is a word that admirably suits the poems in *All Black's Kitchen Garden*. If tone has a physical embodiment, this book is the bloke over there in the corner, one eyebrow raised, considering, imagining, and taking it all in for future reference. Everything from 'What to Call Your Book', through to the why's, wherefores and what-to-do-next's of colonising Mars ('Red Stone').

The pick of the book for me is the penultimate poem, 'First Light', which begins:

First light on the new sea. Cows  
crop hillsides turned islands.  
Small boats sound the fathoms  
over the family farm.

It sets up a beautiful pattern of echoing sounds – *first* with *turned*, *cows* with *sound*, *first light* with *hillsides* and *islands* and *small boats*. The image is surprising, and immediate. We're in a post-catastrophic setting, but the images (cows, hills, deep water) and sounds (short, low vowels, and lots of l's and f's) are soothing. The poem moves gently. The rescue teams and news crews are "coming". Survivors "point and click". There are no dead bodies, just "three china ducks/ riding the morning tide". The only things that are drowned are "graveyards, / urupa" and the Te Apiti wind turbines;

blades still turning  
[to] mine the new and liquid wind.

All three physical states of matter – solid (inferred from "mine"), liquid and gas – combined into one. A subtle and ingenious way of showing the chaos of this new world.

Less successful are poems such as 'Fitness', 'In His Tower', 'Oprah Relents' and 'The Master at Work', which never rise above the anecdotal. In 'Oprah Relents', the poem scuffs along without being interesting or musical, and ends with a line that reads like a tacked-on bit of one-upmanship:

Oprah relents  
allowing us food and water.

Her guards look on  
as we wash off the grime.

The symphony of severed heads  
demands a new movement.

In fifteen minutes  
we go live.

It beg that awful question – why was this poem necessary? What is there that makes it worth reading, let alone publishing? I don't require every poem to change my life, but there should be something there for the reader. Jottings, exercises, or things that could have been scribbled by a bored teenager just don't cut it.

Another frustration is poems that start well and/or end well, but slump in the middle. The opening poem, 'Elfland', is a case in point: evocative first ("Outside, the world is growing darker/ counters clicking downwards to perdition") and last stanzas ("out of the enchanted wood/ back to the world's long darkness"), let down by a flaccid middle ("I'm story-writing helper for today:/ It's not too hard").

And a number of poems (particularly in the final section) read as flash-fiction in disguise.

Interesting and well written, but when they gain nothing from lines breaks and have little musical cohesion, why call them poems? An example, from 'Red Stone' (line breaks removed):

II Ares Vallis, 1997-

Robots make a landscape complete. They give a sense of scale. Without Pathfinder this would be no more than a rocky plain waiting for a meteor, or eternity.

Nonetheless, there's a lot to admire in this uneven collection. A brace of dramatic monologues. The use of poem-as-extended-metaphor in 'Picking Myself Up' and 'Succession'; the deft, understated irony of 'Getting By' and 'What to call your book' ("or Txt Me a Title/ or Naming Rights Sponsor Required"). Against the soapbox clumsiness of 'The Wise Ape' or 'No Oil' (with its wasted beginning, "Bad news from the north/ and the queues growing longer") he gives us poems like 'Going Back' and 'At Lake Sylvan' ("no enemies/ but sun, wind, fire, flood/ and time/ or time equipped with an axe").

When Tim Jones produces a book of poems consistently at the level of the best here, we will have a seriously good poet.

## *Haiku NewZ*

Nola Borrell

### CONGRATULATIONS

- To **André Surridge** and **Patricia Prime** for tanka published in *Modern English Tanka*, Winter 2007 - Vol. 2, No. 2. The late **Bernard Gadd** also had tanka included.
- To **Veronica Haughey** and **André Surridge** for 'selected haiku' in the Basho Contest (Japan).
- To **Ernest J Berry** for first place in the Haiku Poets of Northern California.
- Ernie also gained first Honourable Mention in the senryu section.
- To **Elaine Riddell** and **André Surridge** who were all 'honourably mentioned' in the Seinan Jo Gakuin University International Haiku Contest.
- To **Ernest Berry** for Highly Commended in the 5th White Lotus Haiku Competition. **Elaine Riddell's** haiku gained an 'acknowledgment'.

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

**Music haiku or senryu:** Submit to Dutch haiku poet Marlene Buitelaar (Patmosdreef 114, 3562 JP Utrecht, The Netherlands) for an essay she is writing and potentially for an anthology. Email: m.n.buitelaar@uu.nl

**March 13:** Robert Speiss Memorial Award. Cost: \$US1/haiku. Limit of 5 haiku on the theme of 'speculation'. Winning entries in *Modern Haiku* and on website. Cash and book prizes. Send to Billie Wilson, 1170 Fritz Cove Road, Juneau, AK 99801-8501 USA.

**March 15:** Francine Porad Haiku Award. Cost: \$US5 entry fee, plus \$1/haiku. Publication in the Washington Poets' Association Journal, *Cascade*. Cash prizes. Send to: Porad Haiku Contest, c/o Angela Terry, 18036 49th PL NE, Lake Forest Park, WA, 98155 USA

**March 17:** UkiaHaiku Festival Cost: Traditional haiku (5-7-5): Free. Contemporary: \$US5/haiku or \$US10/2-3 haiku. Awards presented at April 27 festival. Send to Limit of 3 haiku UkiaHaiku Festival, PO Box 865, Ukiah, California, USA

**March 24:** Robert Frost Festival Haiku Contest. Cost: \$US10/3 haiku. Limit of 3 haiku. 3-line haiku only. Cash prizes. Send to Robert Frost Haiku Contest, Heritage House Museum, 410 Caroline Street, Key West, FL 33040, USA

**March 31:** Haiku Magazine Contest. Cost: Free. Limit of 6 haiku. Publication in *Haiku*. Book prizes. Send to Mr. Dan FloricĂf, 71, Bd. Republicii, Bolintin Vale, Giurgiu, Romania. Email: vasilemoldovan@yahoo.com

**April 15:** Tanka Society of America Contest. Cost: \$US1/tanka. Publication in *Ribbons*. Cash prizes. Send

to Carole MacRury, 1636 Edwards Drive, Point Roberts, WA 98281, USA

**April 15:** Kaji Aso Studio Contest. Haiku, senryu, haiga, 'concise' haibun. Cost: \$US2/ 2 International Reply Coupons per poem. Publication in *Dasoku*. Cash prizes. Send to Haiku Contest, Kaji Aso Studio, 40 St Stephen St., Boston, MA 02115, USA

**April 30:** Snapshot Press Haiku Calendar Contest. Cost: \$US5/haiku, \$US10/3/haiku, \$US20 up to 10 haiku. Haiku should include a seasonal word or activity. Twelve haiku will be selected as monthly winners. 40 others will be runners-up. Results: June 30. Send to: THCC, Snapshot Press, PO Box 132, Waterloo, Liverpool, L22 8WZ, UK.

## IN MEMORY OF VERONICA HAUGHEY

*Nola Borrell*

Veronica died on January 21 this year. Last June she suffered a serious fall which smashed her right arm and landed her in hospital for many weeks. After that, her days became largely confined to her flat on The Terrace.

Every Windrift meeting since its beginnings over 10 years ago Veronica arrived punctually by taxi. In her latter years she was severely visually impaired and her haiku were written in large bold type. Those haiku were always based on real life experience, many going back to childhood and country days in Taumarunui, Taihape and Marton. She wrote with integrity. "But that's how it was," she would say, if one of us showed faint disbelief.

Her work appeared in *Kokako*, NZPS anthologies, *Presence* and *Yellow Moon*. She delighted in limericks, though there were few outlets. Her funeral service included her haiku, and even a definition of haiku!

Before Windrift and haiku writing, there was another whole rich life. Veronica wrote poems and articles for radio and magazines. She loved sports and was Women's Fencing Champion in Wellington in 1938. She had skills as a ballroom dancer and gained her heavy truck license during the war. She held secretarial and management positions. Veronica was an avid reader and held a special interest in NZ history and culture. She loved tramping, exploring the bush and studying plants - especially with her husband Matt (who predeceased her in 1997). She learned to speak German, French and Maori and was Acting Secretary to the Maori Women's Welfare League in the 1960s.

Veronica was also known as Veronica Kelly Reynolds - Matt's name. Like her friend, Jeanette Stace, Veronica never talked about her age, and it wasn't included in the notice of her death in the *Dominion Post*. Windrift and the wider haiku community will miss this delightful poet with her courage, perceptiveness and ready sense of humour.

night sky

that part with no stars -  
the mountain

waking from a dream  
of water -

moonlight floods my room

*Veronica Haughey*

## NOTICES

### *Green Tea*

Hilary Stace, daughter of Jeanette Stace, says that the print run has almost sold out and that Unity Books have requested more copies. Recently, Hilary and her daughter Serena visited the Katikati Pathway where there is a haiku of Jeanette's engraved on a boulder.

### **Tanka Films**

**Richard von Sturmer's** 26 Tanka Films were screened at the World Haiku Festival in Bangalore, India, in

February. Norman Darlington presented the films on Richard's behalf.

### Haiku Aotearoa 2008

It's still not too late to enrol for Haiku Aotearoa 2008. Bishop Julius Hostel requires the numbers by March 15th, so get your enrolment forms in asap. The final date for fee payments has been extended. All cheques must be in hand by March 28th.

No late enrolments can be accepted for Bishop Julius Hostel, but fees for the conference only may be paid up to, and including, April 18th. Enrolment forms are available on the website:

<http://www.haiku2008.com> or by e-mailing Barbara Strang: [bhstrang@yahoo.com](mailto:bhstrang@yahoo.com) or Judith Walsh: [njw@clear.net.nz](mailto:njw@clear.net.nz)

Cheques to be made out to : Small White Teapot Group, and mailed to J Walsh, 44 Bentley St, Russley, Christchurch 8042.

### REVIEW

*Parts of the Moon: selected haiku & senryu 1988-2007*, John O'Connor, Post Pressed, 2007 40 pages (\$16, incl post). ISBN 978-1-921214-22-6.

Sandra Simpson

**John O'Connor** is one of this country's best haiku poets and, of the two or three others who share this distinction with him, is the only one who strives for a deliberately urban, not to say gritty, flavour to his poems. Down-and-outs, hookers, the homeless, barmen, night-time cabbies – the people most of us either don't see because we're tucked up safely in our beds or choose not to see – all have a place in O'Connor's poetry.

Joe Bennett's unswerving advice to writers is: Tell the truth. And truth is what shines out of these poems, even if it is, at times, an uncomfortable truth.

### street-kids the chill

Urban reality isn't necessarily what we expect of haiku, but O'Connor's observations add an extra dimension to a common experience, which is something we do expect of haiku. In this sense, his is another country.

Yet, being the intelligent writer he is, there are also plenty of haiku among the 120 offered to satisfy traditionalists.

half light  
& down the canyon  
a pebble falls

In 2001 this haiku by O'Connor was selected as the best in a *Frogpond* international edition. To my mind it is one of the best haiku I have ever read and is as gorgeous now as the first time I saw it:

dusk -  
up to my ears  
in birdsong

In 2006 he completed the rare double of winning both the open poetry and haiku sections of the NZPS competition (and also took third in the haiku contest). The winning haiku is a common-enough image, whether in gardens or wilder territory, yet he has pulled off the trick of making us see it anew.

wax eye  
on a twig  
without breaking it

The “construction” of the poem on the page is very deliberate, and in *parts of the moon* O’Connor addresses “technology and verse” which goes beyond intriguing line arrangements to include symbols as text. He presents a handful of “graphic” haiku that owe as much to their shape or the symbols as their words, and follows it up with an essay on technology and verse which helps explain where (and why) he’s going with this (an essay which appeared, more or less, in *a fine line* in March 2007).

Cover art is by Eion Stevens – a Dunedin Public Art Gallery exhibition over the summer featured paintings by Stevens with responses from poets, including O’Connor – and the book has been produced by an Australian small publisher.

Despite having doubts about the inclusion of a couple of poems, my only real quibble is the size of the type – 10 point is just too small for haiku. The poems drown on the page, while impact is also lost with four poems per page, although that perhaps has more to do with financial reality than poor design.

*parts of the moon* is a timely collection from a master craftsman. The introduction says O’Connor intends to return to haiku after a self-imposed hiatus. Let us hope he is true to his word – we will all be better for it.

Madras Bookshop in Christchurch will despatch *parts of the moon* around the country. Send orders to 165 Madras St, Christchurch, phone 03-365-8585 or go to [www.madrascafebooks.co.nz](http://www.madrascafebooks.co.nz)

### ***KiwiHaiku***

bridges and roads  
coming or going--  
the vanishing point  
Sandie Legge

flax flower –  
the korimako floats  
its song  
John O’Connor

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

### ***Tanka Moments***

a Japanese girl  
in a kimono  
on the forgotten card  
now I’m left  
with your excess baggage  
Helen Yong  
(selected by Bernard Gadd, prior to his death)

hospital porter  
shunting beds  
says as a child  
he loved  
playing trains  
Shirley May

pretty woman  
walking by in a short dress  
raises an eyebrow  
these days that's all  
he can muster

André Surridge

Members are invited to submit unpublished tanka, even if you've never tried one before. Please send your submissions to: [c.mair@clear.net.nz](mailto:c.mair@clear.net.nz) or PO Box 62, Katikati, Bay of Plenty 3166.

### ***Mini Competition***

There were insufficient entries in this competition to make it truly competitive, so I'm extending it to the May issue. The task is to write a pantoum on the subject of 'Friendship', and the prize is a copy of Harvey McQueen's *the earth's deep breathing – garden poems by New Zealand poets*, courtesy of Random House.

Please post your entry to: Mini Competition, PO Box 5283, Wellington 6145, or email it to [editor@poetrysociety.org.nz](mailto:editor@poetrysociety.org.nz) to arrive by 7 April. (Those who have already entered poems will remain in the running.)

For how to write a pantoum, see: [www.absolutewrite.com/specialty\\_writing/pantoum.htm](http://www.absolutewrite.com/specialty_writing/pantoum.htm)

### ***How it is***

#### **Poetry: My Drug Of Choice**

*Johanna Aitchison*

Is it better to have sex or write about it? Is it better to snowboard or find the best way to describe the snow? The experience of the whiteness inhabiting your spine. Do you have to go out and get experiences, in the same way that a shark has to keep on moving, or die as an artist?

Take a moment of Zen awareness and presence. In the backyard of friends, sitting on a terracotta picnic table, buckled, with extra hot sun, skin witnessing the hotness, burnt grass, cheap wines from the Four Square, country style paté. Cindi's hair is pouring down her shoulders Island Princess-style. Kiri, the junior chef, is waiting for a job, pink slabs of sunburn crawling down right and left arms. Lynnare's tee-shirt says Arohanui.

Why is this not enough? To walk to the local school planning the English unit on retelling fairytales; allowing myself the luxury of a turn around glance at Mt Ruapehu: blue-white, the best mountain one could throw one's eye against. Why is that not enough? Is enough ever enough?

Explaining it to an imaginary interviewer in the bath tub, I say it like this: poetry is the crack cocaine of the literary world. The hit that you get from it exceeds anything that you can get close to crafting novels, writing short stories, in writing blurbs on the backs of cereal packets. Poetry is the most dangerous of any art form. Those who choose it are people who have tried everything else, but keep on coming back because the thrills in advertising, house renovating, adventure racing, trips to Brazil, just can't compete.

Poems are bombs; poets are bomb-handlers, bomb-makers, people who light long fuses and laugh as it burns closer to blastoff. If you're not careful, they will go off in your face. If you're as careful as you can possibly be, but just a little too honest, they will go off in the faces of others. Poetry, at its best, is the best and worst of you. Or is it just that it is the truest version of you?

In Ruth Praver Jhabvala's collection of stories, *Out of India*, her character, Pritti, says to her visiting mum (about their relatives), "Are they still eating, fucking, making money?" Before her mum can click the censor, she says, "Yes! I mean, no."

Poetry is what we say before 'no' kicks in. Poetry is where we admit that we are sorry for the left hook (or not!), where we make the ugly things in our lives—lasting ten years, lasting a lifetime—

beautiful. By holding the ugly thing up to the daylight and seeing how it shines, making it into a ghazal or a sonnet, making it into a piece of blank verse, carving the line breaks, pondering on nouns for years, and the last lines, the last lines that keep you hungry.

The problem with poetry is that eventually the honesty seeps into your life. The first time I encountered this was when I was living with a man at the top of the steepest street in Dunedin. One night a student got into a wheelie bin and rolled from the top of the street to the bottom, where she crashed and died. I lied; it is the steepest street in the world.

Bill Manhire's *Love Poem* says, "There is no question of choice/But it takes a long time." So, there was no question of choice, but that day in his house on Baldwin Street, I also knew that there was no question that it was over.

I was so desperate that I started vacuuming the blue carpet. I finished the vacuuming and started walking the patches of sun. "It's over," the voice said. I went into the kitchen, "It's over." I went into the bedroom, "It's over." I started vacuuming the blue carpet. After a while I stopped.

## MEMBERS' POEMS

### **The planting – November '07**

Locals up early today to plant our dunes  
'wind-jackets recommended'.

I was inside – writing for once  
guilty if I do, guilty if I don't

write, or plant, I mean.

At noon  
the water so pure  
small breezes meeting above its white stars.

Almost empty now

people have respected the little plants of Spinifex  
walked with care around two mounds  
studded with sticks and shells

a solitary person now approaches the moving transparency  
skirting it quietly, trousers rolled up above white calves.

Wind-raked whiteness in the blue above  
which deepens each moment.

Turning home I put on shades  
too dark!

I must have spent my life being dazzled...

*Robin Fry*

Millary-Dillary  
Sir Edmund Hillary  
conquered Mt Everest  
heart of Nepal

Planted his clumsy boots  
axiomatically  
knocking the bastard off  
once and for all

*Laurice Gilbert*

Ed's note: this was as many poems as I could fit in the print copy this issue, due to the need to include the membership renewal form and the competition forms. Back to normal next issue.

**May DEADLINE is 7th April**

# The New Zealand Poetry Society Inc.

## Subscription Renewal 2008 –2009

(This financial year runs from 1 April 2008 to 31 March 2009.)

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: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_ Postal Code: \_\_\_\_\_

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

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

### SUBSCRIPTION

Please make cheques payable to The New Zealand Poetry Society Inc., or to pay electronically, contact the National Coordinator at [info@poetrysociety.org.nz](mailto:info@poetrysociety.org.nz)

Living in New Zealand: **\$25.00** or **\$6 a quarter** if paid by automatic payment or direct debit  
Two members in same household: **\$35.00** or **\$8.50 a quarter** if paid by automatic payment/direct debit  
Living overseas: **\$35.00**

**If you are joining between 1 October 2008 and 28 February 2009, 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 an E-mail 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.

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

YES/NO

## The New Zealand Poetry Society Inc 2008 International Poetry Competition Open and Open Junior Sections: Instructions Competition closes 30 May 2008

*We gratefully acknowledge the generous support of our sponsors, Community Post.*

### Entry information

- All entries are to be the original work of the entrant, and may not have been previously published, broadcast on radio or TV, or awarded any prize or payment.
- We do not classify poems appearing on author blogs or personal websites, or posted by the author to newsgroups or online workshops, as previously published. We *do* classify poems appearing in online or print magazines as previously published. If you are unsure about the publication standing of a particular poem, please query before submitting.
- The author's name must be recorded only on the entry form. Submissions bearing a name or any other form of identification on the poem page will be disqualified and entry fees will not be returned.
- Entries must be in English and typed or very clearly written on one side only of the page, one poem per page.
- Number of entries is unlimited. Poems may be up to 40 lines.
- Please enclose two copies of each poem, each on a separate sheet of paper.
- Entries will not be returned but will be destroyed, so please keep a copy.
- Poems must not be submitted elsewhere before 1 September 2008, 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.

**Open Section Prizes:** 1<sup>st</sup> prize NZ\$500, 2<sup>nd</sup> prize NZ\$200, 3<sup>rd</sup> prize NZ\$100.

**Entry fee** is NZ\$5 per poem; NZ\$4 per poem for NZPS members.

**Open Junior Section Prizes** (Open only to entrants who are 17 years of age or younger on 30 May 2008.) Primary/Intermediate: 1<sup>st</sup> prize NZ\$100, 2<sup>nd</sup> prize NZ\$50;  
Secondary: 1<sup>st</sup> prize NZ\$200, 2<sup>nd</sup> prize NZ\$100, 3<sup>rd</sup> prize NZ\$50

**Entry fee** is NZ\$2 per poem. Please do not send coins; you can send 4 x 50c stamps per poem.

Overseas entries are welcomed in both sections.

**Fees** may be paid by cheque, in cash, or by IRC (worth NZ\$2 each, available from post offices). Overseas entrants may pay the NZ\$ equivalent in their own currency (see [www.xe.com](http://www.xe.com) for exchange rate). Please do not send coins of any currency. No change or overpayments of less than \$5 will be refunded.

**Results** will be published in our bimonthly magazine, posted on our website, emailed by request, or enclose a stamped, self-addressed envelope (SSAE) with your entry.

**Publication:** All poems entered must be made available for publication in an anthology to be published by the NZPS in November 2008. Entrants will be notified by 1 September 2008 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 magazine.

**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).

## 2008 International Poetry Competition

### Open *and* Open Junior Sections

**Competition closing date: 30 May 2008**

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>Title or First Line of Poem</b>                                     |  |
|  |  |
|  |  |
|  |  |
|  |  |
| <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<br>Not a member <input type="checkbox"/> \$5 per poem  |
| <b>Junior entry fees</b>   | Junior <input type="checkbox"/> \$2 per poem (Please do not send coins. 4 x 50c stamps are acceptable.)  |
| <b>Membership (optional)</b>   | <b>Please tick as appropriate for April 2008-March 2009:</b><br><input type="checkbox"/> \$25 for New Zealand members <input type="checkbox"/> I want my newsletter by email <i>OR</i><br><input type="checkbox"/> \$35 for overseas members <input type="checkbox"/> I want my newsletter by post |
| <b>Totals</b>  | Entry fees \$ _____<br>Membership \$ _____                      Number of poems submitted: _____<br>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 6145, 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  
2008 International Poetry Competition  
Haiku and Haiku Junior Sections (including Senryu)  
Instructions  
Competition closes 30 May 2008

### Entry information

- All entries are to be the original work of the entrant, and may not have been previously published, broadcast on radio or TV, or awarded any prize or payment.
- We do not classify poems appearing on author blogs or personal websites, or posted by the author to newsgroups or online workshops, as previously published. We *do* classify poems appearing in online or print magazines as previously published. If you are unsure about the publication standing of a particular poem, please query before submitting.
- The author's name must be recorded only on the entry form. Submissions bearing a name or any other form of identification on the haiku/senryu page will be disqualified and entry fees will not be returned.
- Entries must be in English and typed or very clearly written on one side only of the page, one haiku/senryu per page. The page need not be A4, but must be large enough for easy handling.
- Unlimited number of entries.
- Overseas entries welcomed in both sections.
- Please enclose two copies of each poem, each on a separate sheet of paper.
- Entries will not be returned but will be destroyed, so please keep a copy.
- Poems must not be submitted elsewhere until 1 September 2008, by which time entrants will be notified if their poems have won or been accepted for publication.
- Entry constitutes acceptance of all terms herein.

### Haiku Section

**Prizes:** The top five haiku/senryu will be awarded NZ\$100 each. In addition, the 1<sup>st</sup> prize winner will be awarded the Jeanette Stace Memorial Prize of \$150, thanks to the Jeanette Stace Poetry Trust.

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

**Haiku Junior Section** Open to entrants who are 17 years of age or younger on 30 May 2008.

**Prizes:** The top five haiku/senryu will be awarded NZ\$50 each. In addition, the first prize winner will be awarded the Jeanette Stace Memorial Prize of \$100, thanks to the Jeanette Stace Poetry Trust.

**Entry fee:** NZ.50c per haiku.

**Fees** may be paid by cheque, in cash, or by IRC (worth NZ\$2, available from post offices). Overseas entrants may pay the NZ\$ equivalent in their currency. See [www.xe.com](http://www.xe.com) for the exchange rate. Please do not send coins in any currency. For NZ entries 50c stamps are accepted. No change or overpayments of less than \$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". Innovation in haiku and senryu is encouraged! Visit our HaikuNZ pages at [www.poetrysociety.org.nz](http://www.poetrysociety.org.nz), or read previous NZPS anthologies for examples of past winning entries.

**Results** will be published in our bimonthly magazine, posted on our website, emailed by request, 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 to be published by the NZPS in November 2008. Entrants will be notified by 1 September 2008 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 will remain with the NZPS.

**Questions?** e-mail [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

## 2008 International Poetry Competition Haiku *and* Haiku Junior Sections (including Senryu)

**Competition closing date: 30 May 2008**

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>Attach an additional sheet of paper with haiku list if necessary</i> |  |
| <b>Adult entry fees</b>   | NZPS member <input type="checkbox"/> \$1 per haiku, every 5 <sup>th</sup> haiku is free<br>Not a member <input type="checkbox"/> \$1 per haiku   |
| <b>Junior entry fees</b>  | Junior <input type="checkbox"/> .50c per haiku   |
| <b>Membership (optional)</b>  | <b>Please tick as appropriate for April 2008-March 2009:</b><br><input type="checkbox"/> \$25 for New Zealand members <input type="checkbox"/> I want my newsletter by email <i>OR</i><br><input type="checkbox"/> \$35 for overseas members <input type="checkbox"/> I want my newsletter by post |
| <b>Totals</b>   | Entry fees   \$ _____<br>Membership   \$ _____   Number of haiku submitted: _____<br>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 6145, New Zealand

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