



Magazine
June 2006

New Zealand Poetry Society

Te Hunga Tito Ruri o Aotearoa

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☞ This Month's Meeting ☞
AGM and Special General Meeting
June 22 2006, 7pm
at the Museum of Wellington City & Sea,
Queens Wharf
Guest poet at 8pm, Lynn Davidson
reading from her new collection, *Tender*

☞ Where is our poetry heading? ☞

Poetry in New Zealand over the past 70 years has followed the sometimes pell-mell changes of Europe and America. Traditions that founders of kiwi Modernism followed are emulated now only by a determinedly anachronistic few, or by the rare writers capable of transmuting them to tunes for contemporary ears, as John Allison's simple singing words do, giving what could have been merely Georgian or Romantic a fresh vigour:

*the piano sinks beneath
its after-image in the surf*

*inside our ears. The waves
break from left to right*

in exponential curves.

But this century has also seen a faltering among us of impetus to the new, almost a loss of nerve and conviction about the pace and results of change. Indeed in North America, long hospitable to bold sometimes impetuous experimenters, there is a decided air of post-experimentation with dedicated groups doing again and again what was done 20 or 30 years ago.

Instead, many poets are finding ways to accommodate some of the advances and freedoms of last century within work which is more accessible to more people. And part of that effort is, as every generation

hopes afresh to do, finding language and possibly forms for poetry closer to that of our ever-changing everyday speech.

Innovation has shifted from the page to the computer or into hyperspace. Kiwis too are producing combinations of words, moving images, sounds, perspective, and so on. Not that hypertext skill implies poetic skill any more than being a Lowry-like printer was the making of a poetic Glover. Yet perhaps great poetry will in time appear on CD ROMs and on-line.

For more than two generations kiwis have been briskly keeping pace with the best of modernism, and some of our contemporary or near contemporary poets can still remind us of how well we do it, as with these posthumous re-workings (rather than translation of) an Italian Modernist Quasimodo by Kendrick Smithyman:

*It seemed to me voices made themselves heard,
lips were searching for water,
hands lifted to the skies.*

What skies!

*Whiter than the dead who always wake me
gently; they are barefooted; they do not
go far off.*

Some readers still appreciate post-modernly unexpectedness, as in this fascinating grab bag of diversity from Alan Brunton:

*Little book made of grasses
and what's washed up on
the beach of lips by autumn tides
twigs Fibonacci shell
and buttons with half-memories (Ten days that
shook the world, 2002)*

What is new among us is, I think, the evident determination by judges of big awards for contemporary New Zealand literature to discover prize-worthy qualities in simple, straightforward, read-it-at-one-go poetry. These lines are from the book done during tenure by the 1999 Te Mata Estate Laureate:

*A billion pine-needles are pricking
the hell out of an inoffensive
zephyr, full of moans and ow-ouches –
as it nudges the pine-tree tops
at a place I named Whaka-ruruhau (Piggy-
back moon.)*

This could be no one but Hone Tuwhare, reminiscent of the poems of his prime which readers can safely sit back and enjoy, confident that there will be nothing too ambivalent nor elusive.

Yet for all my willingness to see the best on every page, I have to admit to a repeated sensation of dismay at works failing to demand any sort of close attention, or by much bruited poetry that turns out to be by (I'd better whisper this) not so terribly interesting poetic minds. Another superannuated curmudgeon, grumbling "I knew giants in my youth"?

Maybe, except that some of the unease comes from a trend towards increasing commercialisation of poetry with its implicit assumption that poetry ought to be an income-making activity instead of primarily a sharing. This approach in turn requires the creation of as many consumers as possible through a media focus on 'famous names'. And that can place a very different set of demands on a poet from the customary expectation of crafting the best that she or he can.

Nevertheless, there are constantly new poems that ignore the sales' pitch categories of 'market-driven' writing. The surreal, for example, declines to die out in the interests of cost efficiency:

*you are fine linen on the bodies of the grandees
white raiment on the bodies of the gods
you're incense at the nostril of Always
oils from the lip of As if (Cairo vessel,
Michele Leggott, 2004)*

Satire or frank criticism poke their heads up occasionally. Poets boldly look at the worst, with Mike Johnson finding ancient images that could be of today in his reworking of poems by Chinese writer Li He (780-816):

*right and left ghouls, the starveling dead
shrieked hunger for their funeral rites (Song of
an ancient arrowhead, 2004.)*

Poets dream of the best and write hopefully of the unconfined power of the arts:

*sculpting a language of touch where
furrows of stone sing lines of folding light
(Reimke Ensing, Len Castle – potter)*

And however steadfastly it is ignored or ignorantly aped by literary grandees, genuine haiku cheekily flourishes:

*Valentine's day
the bitch
sniffs my tyres (Ernest Berry, 2004)*

But what is the future of kiwi poetry? Will it be all grand slams for cash, and each week's Top Ten Verse Titles – buy one and read a chapbook free? No, it can never be only that. Independent-minded, iconoclastic, inventive or downright cantankerous writers show few signs of quavering towards extinction. We can be sure that should we move to an era of block-buster poetry collections, we will also in counter-action inspire many smaller presses and producers to give life to what they see as poetry apt for the age. My own shelves are full of such produced over the past century. I've put up new shelves confident of new works worth re-reading, and that our continued enjoyment of worthwhile home-grown poetry is assured.

A poet's ritually optimistic conclusion? I doubt it.

Bernard Gadd is an Auckland writer and regular contributor to the NZPS Magazine

☞ From the Committee ☞

It's that time of year again. As per the constitution we need a quorum of 16 members so please do your best to come along. We desperately need new blood. If we don't get new committee members we may have to look at going into recess. However, we hope it won't come to that.

Committee Crisis

Poetry Lovers! It's time to get serious: there are only four people left on your committee. The outcome of apathy's not too mysterious – having so much work to do's making us ... tired.

We need you to come out and make up a quorum at June's AGM where we need to deliberate if Po. Soc. is viable as poetry's forum, or whether it's time to front up and capitulate.

We have several projects to drive to completion, and money committed to seeing them finished, but our energy and time are approaching depletion, and less works gets done, the more we're diminished.

We've lost four good people since last year's election, and two more longstanding ones want to retire. Some new blood is needed to make the connection between what's been realized, and to what we aspire.

So please come along and share your point of view, or send us an email, or write us a letter. We're deeply concerned that a recess is due and we need your assistance to make it all better.

Laurice Gilbert © May 2006

The audited accounts and the minutes of the last AGM are on the members' section of the website www.poetrysociety.org.nz. If you cannot access the website please contact our secretary Glen and he will send you a printed version.

If you are coming to the AGM it would be helpful if you could RSVP to Glen (info@poetrysociety.org.nz) by 17 June so we can have some indication whether we will have a quorum.

Special General Meeting (SGM) and Notice of Motion

The Committee would like to give notice of a Special General Meeting (also on 22 June 2006) to make a change to our constitution. (To change the constitution a Special General Meeting needs to be called and can be held at the same time as the Annual General Meeting.)

The Society was set up in 1981 primarily to provide poets with an opportunity to read their poems in public. Under the constitution the 'Objects' or aims of the Society are expressed as 'to encourage and promote the public presentation of poetry with special emphasis on New Zealand poetry'. Over the years the work of the Society has expanded considerably. The Committee feels that it is now time to update these aims and proposes the constitution be changed to a broader aim of promoting, developing and supporting New Zealand poets and poetry.'

The Committee has prepared a draft Mission Statement (to use the current jargon) to guide our decision-making – see page four. We would very much welcome members' feedback and suggestions on this. You can do this either by emailing info@poetrysociety.org.nz or writing to PO Box 5283, Wellington or talking to a Committee member (James Norcliffe, Helen Heath, Laurice Gilbert or Gillian Cameron).

Notice of Motion:

That Section 2 of the current constitution be replaced as follows:

Objects

2. The object of the Society is to promote, develop and support New Zealand poets and poetry.

Proxy Voting for Members Unable to Attend SGM

If you are unable to attend the SGM but would like to vote on this motion you are entitled under Section 5.5 of the constitution to make a Proxy Vote. You may do this either by:

- (1) Sending your signed proxy to the President, PO Box 5283, Wellington to arrive no later than 17 June 2006; OR
- (2) Appointing another member to exercise your proxy at the SGM. If you are going to do this, you will need to give the other member your signed written proxy and he/she needs to present it to the President before or at the commencement of the SGM.

☞ From the Editor ☞

I'm pleased to announce that we have taken on an assistant editor for the magazine. Annabel Henderson Morrell is a Wellington poet who is putting heaps of time and energy into sourcing events, news, competitions and other fascinating info for your reading pleasure.

Wellington designer, Sarah Maxey, is currently working on a beautiful new design for our magazine. Watch out for the August issue where we will be launching the new look mag. We will also have a front page essay by our patron, Dame Fiona Kidman, who is currently residing in the South of France as the Menton Fellow.

Here's a great quote about rhythm by American poet, Robert Hass:

'Because rhythm has direct access to the unconscious, because it can hypnotise us, enter our bodies and make us move, it is a power. And power is political. That is why rhythm is always revolutionary ground.'

☞ Draft NZPS Mission Statement ☞

Mission

Our aim is to promote, develop and support New Zealand poets and poetry

Strategic Objectives

To increase public support of New Zealand poets and poetry.

To facilitate networks and partnerships between poets and groups though out New Zealand.

To increase international awareness of New Zealand poetry.

To provide opportunities and resources for poets to

develop.

To provide work opportunities for poets.

Existing Activities Include

Bi-monthly magazine and website resources

Events listing

Wellington poetry events

Poets tours

Poetry advisory service

Workshops

International poetry competition

Annual poetry anthology

Short-term initiatives Include

On-line poets register

On-line poetry kete resources

Membership drive

Medium to Long Term Goal

To achieve national recognition for and ensure the long term sustainability of the Society by building a wider base of support and funding.

☞ July NZPS Meeting ☞

July 20 2006 at 7.30 pm at the Museum of Wellington

City and Sea, Queens Wharf. *Writing the Land*

A panel of poets chaired by Harry Ricketts

with Brian Turner, Anne French and Vivienne Plumb.

☞ Upcoming Events ☞

Montana Poetry Day 2006

Poetry lovers all over New Zealand are already planning a great range of events and activities to mark this year's Montana Poetry Day which will take place on Friday 21 July.

Montana Poetry Day was established in 1998 to broaden and strengthen the appeal of poetry and heighten the profile of the Montana New Zealand Book Awards poetry finalists.

Over the years it has become a wonderful opportunity for communities throughout New Zealand to come together to celebrate poetry through activities which are fun, inclusive and have appeal for both the poetry enthusiast and the newcomer.

The Finalists in the poetry category of the Montana New Zealand Book Awards will be announced on 2 June and as was the case last year, the winner of the poetry category will be announced on Montana Poetry Day. This adds considerable interest and excitement to the day.

Thanks to extra support from Creative New Zealand, thousands of Montana Poetry Day samplers, featuring a poem from each of this year's Poetry category finalists, will be given away free. No one need go without a poem on Montana Poetry Day!

Last year events were held as far north as Paihia and as far south as Gore. In Wellington commuters and city dwellers enjoyed poetry on the pavement while in Palmerston North two poetry princesses passed out poems. In Nelson the Greens were particularly energetic with eight poetry readings on the day. Politicians and celebrities also did their bit for Montana Poetry Day with a number taking time out from their busy schedules to recite poems in public or to share poems on the Montana Poetry Day website. If you would like to be involved this year contact Mary Gavigan maryg@paradise.net.nz for event guidelines, a registration form and an application for funding. For more information check out the website www.montananzbookawards.co.nz

NZPS Poetry Workshop

A poetry workshop will be held at the Museum of City and Sea on July 22nd-23rd, with a follow-up reading at the Museum on 29th July. The theme is 'Celebrating Wellington and Wellingtonians'. Details of cost, and registration, can be obtained from info@poetrysociety.org.nz

AUCKLAND

If you have a gig coming up somewhere in Auckland and would like to be featured on aucklandpoetry.com go to the site and contact Nicholas Alexander to get your poster put up.

Open Mic! Hosted by Nick Hohepa, with an abundance of local artists. Every Tuesday, 9pm, The Diablo (<http://www.diablobar.co.nz>) 43 Ponsonby Rd, Auckland. Open for: Acoustic singer/songwriters, poets, spoken word. Awesome friendly environment to meet new people and other music enthusiasts. Two mics, small acoustic drum kit and a PA is provided. Percussion instruments welcome. Please provide own guitars. For further details please contact: Nick Hohepa, phone: 021 189 1900 email: openmicnighters@hotmail.com

Speakeasy: Auckland's newest open mic venue. Are you a performance poet? Do you have an alternative comedy idea? Are you an actor with a new monologue to road test? Have you got some original songs you want to perform? Do you want to see some of the freshest most original talent Auckland city has to offer? Then Speakeasy is the gig for you. MC'd by Penny Ashton and held once a month in the cosy front bar of Auckland's Classic Comedy and Bar, Speakeasy is an eclectic mix of spoken word, comedy, fringe theatre, music and whatever you want it to be. It's

a forum for the frustrated, frenetic or just plain daft ideas that you want to try in front of a supportive audience. Classic Comedy and Bar, 321 Queen St, 7:30pm. To perform email or call the Classic on (09) 373 4321, Entry: gold coin only.

Poetry Live Auckland
Book yourself in to read at Poetry Live, Grand Central (upstairs bar) 126 Ponsonby Road Auckland. Tuesdays 8 p.m. Guest poets & open mike.
Contact: Co-ordinator Judith McNeil, phone: 09 360 2510 email: four-by-two@xtra.co.nz

Poetry at the Brix Cafe & Bar
Poetry Readings, Wednesday nights, 8pm at the Brix Cafe & Bar. 280 K Road, Auckland.
If you are interested in reading, please contact John Hamilton, phone: 021 451 745.

The Glad Poets of Henderson
Meet at the Waitakere Community Resource Centre, Ratanui Street, Henderson on the last Sunday of each month at 2 p.m. All welcome. Contact Barry, phone: 09 832 4605.

BALCLUTHA

Meetings every first Wednesday of the month from 7 p.m. at The Lumber Jack Café, Owaka (15 minutes down Southern Scenic Route). Information: Gwyneth Williamson, phone: 03 418 983.

CHRISTCHURCH

Bookenz with Ruth Todd and Morrin Rout on Plains FM 96.9, Christchurch. Every Thursday at midday for interviews & news of what's happening in the world of books.

The Bard of Christchurch, Steve Thomas has broadcast poetry on National Radio for the last 4 years, Friday at 4.20pm *In Touch With NZ*. If you want to hear his weekly poem, tune in!

The Airing Cupboard Women Poets meet at 10 a.m. every fortnight at The Quiet Room, YMCA, Hereford Street, Christchurch. Ring Judith Walsh, phone: 03 359 7433, or Barbara Strang, phone: 03 376 4486.

The Live Poets' Society meets the second Wednesday of each month at 7 p.m. at the Linwood Community Arts Centre (corner of Worcester Street and Stanmore Road, Christchurch). Contact Alan McLean, phone: 03 389 0908.

The Small White Teapot, a haiku group, meets upstairs at the Mainstreet Café, Colombo Street, Christchurch, at 7.30 p.m. monthly, 3rd Tuesday. Contact Barbara Strang, phone: 03 376 4486.

COROMANDEL

The Coromandel Live Poetry Group gathers on the last Friday evening of each month at 6.00pm for dinner and poetry.

Any enquiries can be made to: John Irvine phone: 07 8666789, email: cooldragon@xtra.co.nz

CROMWELL

Cromwell Writers meet on the last Tuesday of the month in the homes of members on a shared basis. Contact Tom Llandreth, phone: 03 4451352.

DUNEDIN

HOME: (Harbour Open Mic Evening) Monthly, every second Tuesday at 7.30pm.

Poetry and Prose at Port Chalmers Hotel (The Tunnel), Beach Street, Port Chalmers.

HOME is an opportunity to share, or listen to, original poetry, prose and acoustic music in a welcoming and casual atmosphere. Contact debbie.cartwright@paradise.net.nz for details.

Dunedin community radio (Hills FM) has a half-hour of local poetry every second Tuesday from 6 to 6.30. Tune in and check it out.

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

Upfront: Spotighting Women Poets meets on the last Tuesday of each month at Cobb & Co. (first floor lounge) from 7 p.m. Open mike reading promptly at 7.30 p.m. followed by featured poets. Contact Sue Wootton, email: david.sue@xtra.co.nz.

GOLDEN BAY

The Golden Bay Live Poets Society has a monthly Performance Night at the famous Mussel Inn Bush Café at Onekaka. (For dates go to Mussel Inn.) Visiting poets are most welcome. For news of meetings contact convenor Joe Bell, phone: 03 524 8146, fax: 03 524 8047.

HAMILTON

Poets Alive meet about every 6 weeks on a Friday from 7 to 9pm. We meet at the Continuing Education satellite campus of the University of Waikato on Ruakura Road, Hamilton. Contact Celia, phone: 07 856 3686, email: poetsalive@xtra.co.nz

HAWKE'S BAY

The Hawke's Bay Live Poets' Society meets at 8 p.m. on the second Monday of each month (except January) at the Cat and Fiddle Ale House in Hastings. Contact Keith Thorsen, phone: 06 870 9447.

LOWER HUTT

Poets' Pub A free entry community-sponsored poetry reading happening. First Monday of the month from 7pm. at Angus Inn, Murphy's Bar, Waterloo Road. Bar is open & food to order. Free coffee and tea. Guest reader plus open floor mike session. So if you are a poet, music buff, techo or even a fellow scientist come along and be enthralled and entertained.

For more information contact convenor Stephen Douglas, phone: 04 569 9904, email: DouglasSR@xtra.co.nz

NELSON

The Nelson Poets meet on the second Wednesday of each month at 7 p.m in Kaffeine, New Street, Nelson. New poets welcome. Contact: Martina, phone: 03 548 2989, or Gaelyne, phone: 03 546 8434.

OPOTIKI

Opotiki Writers meet at 10 a.m. on the last Wednesday of the month at the Opotiki Hotel, for chat, support and motivation, all loosely based on our writing experiences. Contact Ann Funnell, phone: 07 315 6664.

PICTON

Picton Poets (founded by Ernest Berry in 1996) meet at The Cottage, 75a Waikawa Road, Picton, at 10.30 a.m. on the second Wednesday of each month. Contact: Anne Barrett, phone: 03 574 2757, email: wheezyanna@msn.com, or Sandy Arcus, phone: 03 573 5442.

BLLENHEIM

Poetry Corner: an informal group for lovers of poetry, meets the third Wednesday of each month at The Vines Restaurant, Redwood Tavern, Cleghorn St, Blenheim between 5.30 and 8.30pm. Readers, writers, listeners, performers are all welcome. Come and go as you please during the allotted time. This group occasionally meets at other venues which are advertised locally.

Contacts: Anne Barrett, phone: 03 574 2757, email: wheezyanna@msn.com, or Fay McCallum, phone: 03 5783109.

PORIRUA

Poetry Café evenings are on the second Monday of every month at 7:30pm, at the Cruz Café & Bar, 1 Selby Place, Porirua. Their guest poet on June 12th is David Eggleton. For further details, please contact Neil Furby, phone: 04 239 9145, or check out their detailed website: <http://www.poetrycafe.co.nz>

ROTORUA

The Rotorua Mad Poets meet every Wednesday night at the Rotorua Public Library at 6:00 pm. All poets and general public welcome to attend. Light refreshments

available afterwards. Contact: Colleen, phone: 07 347 9847, or Kay, phone: 07 349 0219.

TAURANGA

Tauranga Writers (<http://www.taurangawriters.org.nz/>) is possibly New Zealand's longest-running writers' group (estd. 1965). They meet every first Thursday of the month, 7.15 for 7.30 p.m. start at Tauranga Environment Centre, 12 Elizabeth Street, Tauranga. Visitors and newcomers welcome. Bring copies of work in progress for helpful feedback. For more details, contact Jenny Argante, phone: 07 576 3040, fax: 07 570 2446.

Bravado @ Browsers - Poetry Live!
Second Sunday monthly at Browsers Bookshop, 26 Wharf Street, Tauranga. Featured poet followed by open mike. First come, first up. For programme details & further information, please contact Jenny Argante, phone: 07 576 3040, fax: 07 570 2446.

Poets Parlour meets 3rd Sunday monthly 12.30 p.m. in the Robert Harris Cafe, State Insurance Arcade, off Grey Street, Tauranga. Bring extra copies of work in progress for feedback. Contact: Jenny Argante, phone: 07 576 3040, fax: 07 570 2446.

TIMARU

Poetry in Motion
If you are interested in the Timaru performance poetry group contact Karalyn Joyce, phone: 03 614 7050.

WANAKA

Poetry Live at the Wanaka Arts Centre, first Thursday of the month 7.30 p.m. Contact Pip Sheehan, phone: 03 443 4602.

WELLINGTON

Vic Writers Group
A writers' group has started up this year at Victoria University's Kelburn Campus. It is comprised of undergraduate and postgraduate students but is open to students from other institutions and non-students also. We meet weekly on campus, Monday afternoons from 4-6 pm, discuss one another's prose/poetry and aim to give constructive and supportive feedback in an informal setting.

We have begun setting 'themes' each week which members have the option of exploring and then presenting to the group the following week. New members are welcome. Contact Melody for more information, email: noladna@yahoo.com

Poetry Studio (Wellington)
Have a Go! Open Mike! All Welcome! Free Admisson!
Every Sunday afternoon from 3pm to 5 pm at Bluenote (phone 04 801-5007) corner of Cuba & Vivian Streets,

Wellington. For more information, contact Steve Booth: phone 04 477-0156. Email poetrystudio@paradise.net.nz to get a weekly email update.

Cafe Poetry to Go at The Rock Café, 4 Glover Street, off Ngauranga Gorge (up from LV Martin). If poetry is new to you, this is the place find friends, learn to read aloud and exchange tips and books. Last Thursday of the month, supper provided, gold coin donation appreciated. Contact Stephen and Rosa Douglas, phone: 04 569 9904, or phone: 04 5699904.

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

Open Readings, Newtown.
Bar Edward, 167 Riddiford Street, Newtown. Every Sunday at 7 p.m. All ages welcome with an emphasis on young writers. For more information, contact Amelia, mobile: 021 0401 932.

Berhampore poetry evenings are held on the last Friday of the month. Guest poets on one month then a workshop run by those guest poets the following month. Contact Martin Doyle for more information, phone: 04 972 9965.

Writers International (NZ) meet 6:30 to 8:30 p.m. last Tuesday of month, 1st Floor, Wellington Chamber Building (Town Hall). Email: writers_international@yahoo.co.nz

Poetry Raumati
Meets the last Tuesday of the month, 7.30pm. Venue: Mahara Gallery, 20 Mahara Place, Waikanae. Open Mike. For further details, please contact Bill or Veronique Morris: phone 04 902 2384 email wazzo@paradise.net.nz

Wellington Storytellers Cafe
A regular event for all storytellers and story-lovers to share a feast for the heart and soul on the first Tuesday of every month. Located at the Art Gallery of the Wellington Community Arts Centre, 61-69 Abel Smith Street, Wellington. For \$5 you get "coffee, tea and munchies to boot!" Contact (021) 687 627 for more information or email storytellers.cafe@buzz.net.nz

WEST COAST: HOKITIKA

Hokitika Wild Poets' Society.
For news of the winter meetings, contact Don Neale, phone: 03 755 7092, or e-mail: startledworm@paradise.net.nz

WHAKATANE

East Bay Live Poets meet at 7.30 p.m. on the third Monday of each month in the Craic. Contact: Mary Pullar for details, phone: 07 307 1126.

WHANGAREI

Poetry, Prose, Tea & Talk. Last Sunday of the month, 2.00 p.m. at 18a Vale Road, Whangarei. Contact: Rosalie, phone: 04 388 913.

Please e-mail updates, amendments & additions to info@poetrysociety.org.nz

Whitireia Polytechnic Online Poetry Course

Written by poet, James Brown. Enroll now for this sixteen week course tutored by poet, fiction writer (and NZPS editor...) Lynn Davidson
Also online: Short Fiction, Script Writing, Writing for Children and Non Fiction. Contact Pip Byrne
Tel: 04 4710389

☞ A Warm Welcome to ... ☛

Brenda Burke - Wellington
Johanna Aitchison - Wellington
Anna Kelly - Dunedin
Brent Erceg - Whangarei
Francine Hoover - Wellington
Liana de Jong - Auckland
Denise Feldmann - Levin
Barbara Lax - Christchurch
Ngaere Campbell - Coromandel
Steve Norton - Auckland

Quotation of the Month

Literature has something to do with language. There's probably a natural grammar at the tip of your tongue. You may not believe it, but if you say what's on your mind in the language that comes from your parents and your street and your friends you'll probably say something beautiful.

- Grace Paley, American writer

Congratulations

Yellow Moon Seed Pearls No 19

Again, New Zealand was represented in all five sections. In Haibun Barbara Strang was very highly commended, and Patricia Prime highly commended. In the Haiku Section, which had over 500 entries, both Janine Sowerby and Nola Borrell had commended and finalist haiku; and Andre SurrIDGE had two finalist haiku. The Tanka Section included Jeanette Stace and Andre SurrIDGE, both in the finalists division. Nola Borrell gained a commended for her Haiku Sequence. (In the final Section, Nature Poetry, Samantha Edgar was very highly commended and Faye Robertson highly commended.) All winning entries will be published in *Yellow Moon 19*. See web site for results. www.yellowmoon.info

Jack Stamm Award

Australian haijin took first, second, third and commended places, and 4 New Zealanders were in the following 'finalists' section: Ernest Berry (numerous), Shirley May, Andre SurrIDGE and Nola Borrell. Winning haiku will be published in *Paper Wasp*, Vol 12, No 3, 2006. Haiku will also be included in the anthology, due out in July or August. See website for results. <http://members.optusnet.com.au/paperwasp/competitions.html>

Francine Porad Haiku Award

And how's this! Ernest Berry won FIRST place in this contest organised by the Washington Poets Association. He is invited to the June Reading in Tacoma, Washington.. His winning haiku:

mountain pass
headlights on the edge
of a thunderhead

10th Kusamakura Haiku Competition

Congratulations to Leah Padowich Jacobson (listed as resident in NZ) who shared 2nd place in the foreign language section and also to Catherine Bullock and Elizabeth Cotton who gained 'grand prizes'. (Are you out there, Leah?)

Firefly flickers by
here there on off gone
leaves me staring into dark

Leah Padowich Jacobson

Spider-in-waiting
slyly plays her webbed harp
captures the audience

Elizabeth Cotton

hazy islands
drifting out to sea
on the ebbing day ...

Catherine Bullock

The Small White Teapot

In April we were lucky to have a visit from Stephen Gill, who writes as Tito. He is English but resides in Kyoto, Japan, where ironically he has been lately teaching Japanese people how to write haiku in English. He said it was extremely difficult to gain publication for haiku in Japanese. It was interesting to discuss styles of writing haiku with him. We found he favoured a haiku that was full, often in four lines, rather than the abbreviated American type we have grown to think is the norm these days. He gained the International Grand Prize in this year's Ashiya Festa with:

Hydrangeas
Flowering on the tumulus
A terrifying deep blue

He visited only the South Island, but was interested in what was happening up north. Here are two of his haiku from New Zealand which he read to us:

Twilight -
This beach of grey stones
Holed
By spots of rain. (Hokitika, 6.4.06)

In the middle of autumn nowhere
Donkeys greet me ...
Like a long-lost friend. (Wainakarua, 17.4.06)
He left very early next morning for Australia. He is a founding member of member of the Hailstone Haiku Circle, an online haiku blog site. For a haibun he wrote on his experience at Ayers Rock see the site at www.hailhaiku.blogspot.com.

Windrift

A lively Windrift April meeting punctuated with laughs discussed whether a haiku with a surprise ending is a

riddle, and if yes, does it matter? (Most thought not).
Among *Bevan Greenslade's* several witty contributions to the haiku bowl was:

postie leans
into the wind
pushing the envelope

while *Jeanette Stace* contributed the poignant:

emptying the mousetrap –
the tiny
drop of blood

After some vivid autumn haiku:

autumn evening –
the sun finds
a new hiding place (*Lynn Frances*)

the meeting considered what kind of haiku might inspire an ikebana creation, in response to a request from the Wellington chapter of Ikebana International for haiku to stimulate members for their October exhibition. .

Examples the group discussed ranged from flower-centred haiku to broader visual subjects:

paper boat
a bow-wave
of reflections (*Ernie Berry*)

winter sun
on black tree stump
golden wings flutter (*Veronica Haughey*)

Next Meeting: Thursday 15th June, 1 pm, at Jeanette Stace's home, 58 Cecil Rd, Wadestown. All welcome.

For further information contact:

Jeanette Stace 04 473 6227. njstace@actrix.gen.nz

Nola Borrell 04 586 7287. nolaborrell@xtra.co.nz

Competitions

Electronic Haiku

Recently, an Ernest Berry haiku featured on the electronic message board at the Main Library in Shreveport, Louisiana.

widowhood
my neighbour's clothesline
going wild

See: www.shreve-lib.org/images/Poem.htm

Windrift Report from Karen Butterworth

Haiku News collated by Nola Borrell

(Note from the Editor) In a piece in the last magazine on *Exchanges*, a collaboration between six poets and six artists at the Tauranga Arts Festival, Dave Robertson's haiku were misprinted. Here is their proper form:

painting
the crowd scene
bodies brush against each other

behind glasses
safe to watch
the photo being taken

☞ Publications ☞

Are Angels OK?: The Parallel Universes of New Zealand Writers and Scientists (Victoria University Press)

The world of physics has become a strange, fantastic and sometimes disturbing place - potentially a rich domain for philosophers and artists. Common sense and intuition cannot guide us there.

For the past year, a team of New Zealand physicists have been collaborating with ten of our leading writers, giving them the opportunity to enter this world and understand the profound and beautiful rules and symmetries that define our universe. The authors include notable poets: Catherine Chidgey, Glenn Colquhoun, Dylan Horrocks, Witi Ihimaera, Lloyd Jones, Elizabeth Knox, Margaret Mahy, Vincent O'Sullivan, Chris Price, and Jo Randerson, and the book has been edited by project directors Bill Manhire and Paul Callaghan.

For those of you wanting a sneak preview of the book, tuning into the wireless by way of the internet can help out! In June 2005 some of the collaborators came together for a week long sci-art festival in Wellington. Radio New Zealand recorded Bill Manhire, Margaret Mahy, Elizabeth Knox, Glenn Colquhoun, and Jo Randerson talk about their thoughts on space, time, quarks, the nature of light, and other fundamental concepts of the universe. You can listen to these programmes at

<http://radionz.co.nz/nr/programmes/areangelsok>

Poetry Australia Foundation's New Poets Publishing Programme

NZPS member, Kate Waterhouse, has had her first book selected for publication by Five Islands Press under the Poetry Australia Foundation's New Poets Publishing Programme. This outstanding scheme is for first books only, and for the first time Five Islands is launching a series in NZ (there are six new poets being published). Congratulations Kate!

Snorkel (www.snorkel.org.au)

Edited by Cath Vidler, the third edition of this trans-Tasman literary journal has gone live. Poetic

contributions from this side of the ditch include new works by Bob Orr, Anna Jackson and Elizabeth Smither. (source- IIML)

Write: a 30 day guide to creative writing Sarah Quigley (Penguin)

Sarah Quigley shares tricks of the trade, providing thirty tips for kick-starting creative writing. This Berlin-based New Zealand writer's guide includes formulating ideas, inventing characters and dealing with time, pace, setting and structure. Sarah Quigley has published three novels, a collection of stories and a volume of poetry. (source- IIML)

Joanna Margaret Paul: Drawings Jill Trevelyan & Sarah Treadwell (Auckland University Press, published with the Mahara Gallery)

Companion to an exhibition touring 2006–2008, more than eighty of Paul's exquisite drawings, set within a nuanced account of the poet, artist and experimental filmmaker's life and work. Essays by art historians Jill Trevelyan, the exhibition curator, and Sarah Treadwell place the drawings in context and highlight the artist's distinctive skills. These images reveal a 'complex, intense, a woman of faith, a romantic, a feminist though she would eschew the term, a fighter'.

Poetry at knock-down rates

Bernard Gadd is offering Poetry Society members two collections of his poetry, *Our Bay of Ensigns* and *Pokeno Opposes the Kaiser* for \$5. and \$2.50 respectively. Send orders to Bernard Gadd, 43 Landscape Rd, Papatoetoe, Auckland, 1701, bernardgadd@xtra.co.nz.

☞ Submissions ☞

Landfall

Landfall contains literary fiction and essays, poetry, extracts from work in progress, commentary on New Zealand arts and culture and much more. Deadline for the November issue is 10 July. Send contributions to: The Editor, *Landfall*, Otago University Press, Box 56, Dunedin. landfall@otago.ac.nz

Call for Submissions for Anthology about Banks Peninsula

Poetry and prose (fiction and non-fiction), both published and unpublished, along with appropriate extracts from

archival letters and diaries and suggestions are currently being sought for an anthology celebrating the spirit of Banks Peninsula. Coral Atkinson and David Gregory will edit the book, which is to be published by Canterbury University Press in 2007.

Please contact Coral on atkinsoc@ihug.co.nz or David on david.j.gregory@xtra.co.nz for more detailed guidelines and a submission form. (source- NZSA)

Best New Zealand Poems 06

The 2006 edition of *Best New Zealand Poems* is being edited by Hawai'i-based poets Anne Kennedy and Robert Sullivan. If, like some publishers, you want to ensure that poetry published during 2006 is considered, copies of books and journals may be sent to *Best New Zealand Poems 06*, c/- International Institute of Modern Letters, PO Box 600, Wellington. (source- IIML)

New literary journal Etchings

Melbourne-based Ilura Press is inviting submissions of short stories, poetry, essays, art, and photography for the first issue of its literary journal *Etchings* (deadline 30 June). Full details can be found on the website <http://www.ilurapress.com> (source- IIML)

Fourth issue of Snorkel

Snorkel is an online literary magazine with a special interest in bringing together the creative writings of Australians and New Zealanders, while also welcoming submissions from the wider international community. Submissions to *Snorkel* are by email. Only previously unpublished work is considered. Send up to 5 poems and/or 2 prose pieces as attachments in either Microsoft Word or Rich Text Format, or as text included in the body of the email, to snorkel@snorkel.org.au. Submissions to *Snorkel* #4 close on 15 August 2006.

New work for the New Zealand International Arts Festival

The New Zealand International Arts Festival will once again run a Show & Tell to assist in the commissioning and producing of new work. They are currently seeking proposals for projects to be selected for the next Show & Tell, to be held during the first week of November 2006. Deadline for proposals is Friday 30th June. For more information, contact the Artistic Director, nzfestival@festival.co.nz or your local festival director.

Creative writing about raising children

www.parentingexpress.com is looking for material (creative non-fiction, memoir, birth stories, poems and stories/articles) about giving birth, living with children and anything about being a parent. Submission guidelines and full details are included on the website. (source- NZ Writer Ezine)

☞ Residencies ☞

The AMP Scholarship Programme

Those with “courage, passion, determination and commitment” are rewarded by the AMP Scholarship Programme each year - previous recipients range from glass artists and scientists to ballet dancers and actors. Seems about time a few poets apply! Up to a dozen AMP Scholarships of up to \$5,000 are awarded annually and up to two AMP Premium Scholarships of up to \$25,000 are awarded over two years. Applications are now open for the 2006 round.

<http://www.amp.co.nz/templates/Page.aspx?id=2640>

Meridian Energy Katherine Mansfield Fellowship (Menton, France)

Applications to the 2006 Meridian Energy Katherine Mansfield Fellowship, available to published New Zealand writers, close on 14 July. Sponsored by Meridian Energy, the fellowship supports a writer to work at the Villa Isola Bella in Menton, France for a period of six months or more. Dame Fiona Kidman is the current fellow.

Applicants should complete the official application form, along with a covering letter, a literary CV and a written proposal of the work to be undertaken in Menton. Guidelines and the application form are available from the Creative NZ website:

<http://creativenz.govt.nz/resources/forms-guidelines/katherine-mansfield-06.pdf>

☞ Congratulations ☞

Fleur Adcock wins Queen's Gold Medal for Poetry

UK-based New Zealand poet Fleur Adcock has won one of Britain's top poetry awards. Her collection *Poems 1960-2000* is the winner of this year's Queen's Gold Medal for Poetry. The Queen will present her with the medal at Buckingham Palace in June.

Fleur Adcock is the seventh woman and the second New Zealander to win the award, which is given for a book of verse written by a British or Commonwealth poet. The

late Allen Curnow is the only other New Zealander to win the award.

Fleur Adcock was born in Auckland in 1934 and spent much of her childhood in England. She studied at Victoria University and taught at the University of Otago, before moving to London in 1963. Previous recipients of The Queen's Gold Medal for Poetry include WH Auden, Siegfried Sassoon, John Betjeman, Philip Larkin and Ted Hughes.

(source- NZ Book Council)

☞ Reviews ☞

like love poems

Joanna Margaret Paul,
selected poems edited by Bernadette Hall
Publisher: Victoria University Press

This is a 'full-on' work - in full. Seventy-five poems, carefully selected by North Canterbury poet and Victoria University's current Writer In Residence, Bernadette Hall.

Bernadette was asked by Joanna to be her literary executor. (Who else but a fellow poet and close friend would you ask - and, really, who else is there?)

The cover, a well-chosen watercolour by Joanna herself, is emblematic of the understated and the overlooked that Joanna brings to life in her poetry. As with her paintings, (surprising when you realise one of her tutors was McCahon), there are no wild landscapes, merciless seas... Her poems explore the ordinariness of life, turning it over and over in the hand, until you realise there are more layers and colours than you ever imagined.

I suspect, too, given the feeling in some of her poems of a bursting out from restraint, that there is more passion in her poetry than in her art. She knows of what she writes (*'on the death of Charles Brasch'*):

*How he loved!
Behind doors
Took his heart
out of an ornate box
Fought in the silence
behind his mouth*

In the section, 'barrys bay', we find this 'still life' (untitled):

*Through the shaped spaces of the
beds frame: through the flower
carved in the wood & through the
window pane...*

and we begin to glimpse how central drawing is to Joanna's poetry (poem entitled 'O'):

*Something about
being
at the centre
of a
big floury rose
tilted back*

It's poetry in which I found myself looking at a painting as much as listening to the music. There are many lines that stand on their own (untitled, p.20):

*2 vessels chink in the sun a Chinese song:
& on the line a row of water diamonds*

Colour is used to express every emotion (*Rondo*):

*and I'm crying
bitter as hell
& the sun streams in
thru the window
over the loud yellow jonquils
catching the scarlet tablecloth*

The ones written after the death of her baby daughter, Imogen Rose, are among the most poignant. Any poem about personal loss is hard to bring off, but Joanna takes us by the hand and leads us right in: (untitled p.58)

*I am an open window
a black barn door
light pours ceaselessly
outside
the glass is broken
the pane
the barn is empty
I am a schoolhouse
stuffed with straw
a white post
I am an open
& banging door*

Many of her untitled poems are as strong as the titled, and I returned to such finely wrought poems again and again. Others, one must simply accept for what they are – groups of words on a page, naked truths with light and shadow.

Thank you, Bernadette. Without you, this book would never have happened, and we would be ignorant of the place Joanna Margaret Paul (1945-2003), daughter of publishers Blackwood and Janet Paul, artist, photographer, experimental filmmaker and poet has in NZ poetry.

It may be Joanna's farewell, but many of us are just saying hello.

Jan Fitzgerald is a poet and artist from Tauranga

***Footprints on a Gravel Road* by Barry Southam,
published by Square One Press, ISBN 0 90856288 8.
\$24.95.**

This is the fourth book by Christchurch writer Barry Southam; a collection of 19 stories and 19 poems exploring unsentimentally yet compassionately the limitations of the 'kiwi bloke,' the women who live with them, and the oddity and difficulty of human relationships.

The author's bio on the back tells us that Southam is a drifter, thus the situations and the jobs that crop up through out the book feel authentic as the authors own. This combined with the colloquial language, gives the reader the feel that Southam is sitting you down on a rainy afternoon having a chat about his past.

This works, for whether they are the author's experiences or not, all the characters feel truthful, and we feel empathy for them. They are knotty and bare, rich portraits of people living hard.

Through the male characters in this piece, Southam explores the difficulties and limits of the 'solid kiwi bloke.' Father's, lovers, friends all behave cruelly, limited by emotional blocks, alcohol and the pressures of being the 'man alone'. These are not sympathetic portraits, yet they are not callous either. Southam strives to show it to us as it is, using sparse language reminiscent of Owen Marshal and Frank Sargeson and with a touch of humor that invites the reader in. As in the poem 'Neighbours':

The boy's
frown recedes. He
continues digging
proud of his quick brain
that can invent
stories of dead pets
for old nosy parkers.

A persistent theme throughout this book is the toughness of women and cleverness of the ones who get away from these limited men. This quiet strength of the women adds to the humor of the pieces, as we see Southam empathizing with the women, while the men generally have no idea what has happened to them. In 'In the cards' Maureen describes her revenge on a violent husband. "Lot's of things a woman can do that they don't expect. Food for example...he liked mince sandwiches, so the first time I used flyblown meat. Gave him a right dose of diarrhea."

The poems in this collection serve as pithy and humorous tasters for themes and relationships present in the book. The poem 'Carnival' sums up Southam's philosophy of people:

In the people garden
growth and decay.
Colours compete.
some strangle
as they reach
for the sun's
short warmth.

While the poems are enjoyable, for me it was the stories that really captured my attention. Here the characters fully explored and realized; the un-emotive language sizzles and the ironic undercurrents emerge. Interesting historically is the story 'Exodus for some' describing J.K. Baxter's early Auckland days, prior to Jerusalem.

All these nuggets of experience and the quiet irony of relationships make us laugh, probably remind us of some old codger we know, and linger long after the book is finished. They are not laments for the 'good old days' rather a reminder that things have moved on. An enjoyable read, the kind to read on a cold Sunday. I recommend it fully.

Heidi North is a Wellington actor and writer. She has just completed the IOWA Poetry workshop at IIML, Wellington

🌀 Websites 🌀

Griffin Poetry Prize shortlist announced

After an unprecedented 441 eligible books were submitted for this prestigious international poetry award, the list has been narrowed down to just seven finalists in the running for the lucrative C\$100,000 prize. For full details, including judges' comments and excerpts from the collections, have a look at the official website: <http://www.griffinpoetryprize.com>

Scriptorium Scribbles: The young writers' resource webzine

This youth-focused site is an offshoot of an American writers' e-zine and provides a wealth of literary info and ideas. With articles, exercises and a great online workshop section, there's plenty to inspire and motivate young poets. The website hasn't been updated in a while, but good advice never gets old and a bright young spark near you might find it just the thing to get them scribbling. <http://www.thescriptorium.net/youth.html>

The Poetry Archive

A collection of English language poets reading from their own work. A brilliant idea and absolutely free to download. You can browse by poet (Allen Curnow's readings are terrific), by themes and poetic forms to find what you're after. Or just listen to something new. <http://www.poetryarchive.org>

🌀 Out & About 🌀

Picton Poets

At our April meeting of The Picton Poets Julie gave a very interesting report of The New Zealand Readers' and Writers' session she attended when she was in Wellington for the New Zealand International Arts Festival in March. Janet Frame's book of poetry, "The Goose Bath", which was published posthumously, was launched at this session. Janet owned a dish, which had previously been used as a goose bath, to keep her poems in and it was from this dish that some of her poems had been chosen. Julie had a copy of the book with her and at the end of her talk she passed around some of the poems to be read aloud. A lively discussion followed, mainly about the years the Frame family had lived in Picton. They had lived in a house in Waikawa Rd., as is The Cottage in which we hold our meetings. Altogether it was an enjoyable and informative meeting.

Picton Poets will be participating in the Marlborough Arts Festival [May 5 to May 20] and will be reading poetry in The Mariners Mall on Montana Poetry Day.

A busy time lies ahead.

Report by Kay Wutzler

Lower Hutt - Angus Inn Poets Pub The Kaleidoscope

When Mike Eager, our May guest, read his new collection of poems I was reminded of a Kauri kaleidoscope given to me years ago by a friend. The receptacle was uniquely wooden on the outside but lain within was an array of visions that ranged from the awe-inspiring, to the terrifying, to the mesmerising; as was the selection that Mike Eager presented Poets' Pub with last Monday night. We heard about hitchhikers, Leo the footman, The return of the Maori Jesus, a little bit of silly love, nature, domesticity as 'the takeaway bar heats up the oil,' and the occasional poem about sex. A high contrast to our April guest, Eileen Franklin, whose poetry leaned toward the reality of the workplace and the seasonal nature of life as shown in a poem entitled 'Dot's retirement,' which '...came a year early / that's really a perk.' And with excitement intensifying, poets slunk

from the woodwork into the open mic space made complete with a poem by Teresa that stated, 'the ocean is a remarkable thing / the way it has been there for centuries and / will be there for centuries / ...the tide has its say / bringing way up the beach and / sometimes stops before.' This simple yet succinct poem caused me to realise that us poets are all the same. It doesn't matter if we've published 1 or 2 books, 10 or 11 poems, or if like Teresa we capture what arrives on the night. Because in the end all poets have something valid and important to say; the only difference lays within the way in which we choose to say it. Some of our poems choose to shape themselves, like the visions within a kaleidoscope and some take a million and one titivations, as Mike Eager concisely states: 'the string goes ping / and you re-tune your heart.'

We are keeping warm for winter and the next couple of months we've got poetry combined with canvas art for June and in July we're running a workshop evening with Wellington iconic Poet Mike the Tights (Mike Webber) and Art Teacher Annette de Jonge. "We like new faces and new poems," says Stephen Douglas the convenor, "so come along to Poets' Pub; share your poetry and meet other writers." Poets' Pub is a 'free entry' community sponsored poetry reading happening on the first Monday of each month (unless a public holiday falls then it's held on the 2nd Monday, ie: June 12th 2006) from 7.15pm at the Angus Inn, Murphy's Bar (use entrance Waterloo Road) Lower Hutt. For more information contact the convenor Stephen Douglas (Ph: 04 5699904, email DouglasSR@xtra.co.nz), or Hutt Valley Community Arts (Ph: 04 5683488, email office@hvca.org.nz)

Report by Kyla-Jayne Rajah

☞ Competitions ☞

Landfall Essay Competition

The purpose of the competition remains as it was at the outset: to encourage New Zealand writers to think aloud about New Zealand culture, and to revive and sustain the tradition of vivid, contentious and creative essay writing in this country. Perhaps its time for the prize to go to a piece highlighting the strength of poetry in New Zealand at present? The winner receives a prize of \$2500 and a year's subscription to Landfall. Entries will be accepted from 1 May 2006, until 5pm, 16 June 2006.

<http://www.otago.ac.nz/press/landfall/essaycompetition.html>

The Margaret Reid Prize for Traditional Verse

Most genres accepted, i.e. 'any that has been popular for at least 50 years'. Cash prizes total \$3,500. Entry fees are

US\$6 for every 25 lines (or part thereof). No restrictions on previous publication, prize-winners from other contests welcome. Deadline: 30 June 2006. For more information: <http://poetrycontests.exactpages.com> (source- NZSA)

The 4th Annual Tom Howard Poetry Contest

A 'premier literary competition for original creative writing in poetry or verse in any style and on any theme'. Cash prizes total \$3,500. Entry fees are US\$6 for every 25 lines (or part thereof). No restrictions on previous publication, prize-winners from other contests welcome. Deadline: 30 September 2006.

<http://tomhowardpoetry.bravepages.com> (source- NZSA)

3rd ZEBRA Poetry Film Award (international - Germany)

The ZEBRA Poetry Film Award offers a platform for a dynamic poetic genre within the short film, developing into an independent art form somewhere between literature, film and new media, giving filmmakers and poets from around the world the opportunity to exchange ideas and define positions. From 11 to 14 October 2006 an international jury will decide the winner of the 3rd ZEBRA Poetry Film Award, whose total prize money amounts to 10,000 euros. The deadline for receiving entries is 15 June 2006. The registration form and rules of entry are at: <http://www.zebra-award.org>

Bell Gully National Schools Poetry Award

Poetry is not always put forward as the best option by the school careers adviser, but to prove that poetry can take you places, this year's Bell Gully National Schools Poetry Award will give up to ten talented young writers a trip to Wellington. Judge James Brown will select the top ten poems, and all the short-listed entrants will have the opportunity to attend a master class with top New Zealand poets at the International Institute of Modern Letters in August (airfares and accommodation included for those who live outside the Wellington region). In addition, short-listed writers will receive book tokens from Booksellers NZ, and the author of the winning poem will receive a cash prize of \$500 plus subscriptions to literary journals *Sport* and *Landfall* and a year's membership of the New Zealand Book Council and the New Zealand Society of Authors. The winner's school library will receive a book grant of \$500. The deadline for entries is 16 June, so now's the time for students to get writing. Entry forms were mailed to secondary schools last week; copies are also available from the IIML (phone: 04 463 6854) and from our website at:

<http://www.vuw.ac.nz/modernletters/activities/schools-poetry.aspx>
(source- IIML)

BNZ Katherine Mansfield short story Competition 2006

Entries close on 30 June 2006 for the Bank of New Zealand Katherine Mansfield Writer's Awards. The Premier category winner is awarded \$10,000 and this was received last year by Hawke's Bay-based writer, Susan Wylie, who is also known for her poetry. The Novice category carries a prize of \$1,500 and is open to entrants who have not previously had creative writing published or broadcast for payment. The Young Writers category is open to all secondary school students between 13 and under 19 years of age. It carries a prize of \$1,500 for the winner and \$1,500 for the school. Entries must be submitted under a pen-name, the only name that may appear on the manuscript. Bank of New Zealand is proud to present a prestigious panel of judges for the Awards this year: Award-winning poet and writer, Kevin Ireland, will judge the Premier Award; teacher and well-known children's author, Tania Roxborough, will judge the Young Writers' category and novelist and short story writer, Linda Burgess will judge the Novice category. Entrants can submit their stories on-line through <http://www.bnz.co.nz> or via entry forms available from any Bank of New Zealand branch after 1 May.

Prose And Poetry Prize 2006 sponsored by The New Writer magazine

One of the major annual international competitions for short stories, novellas, single poems, poetry collections, essays and articles; offers cash prizes as well as publication for the prize-winning writers in *The Collection*, special edition of *The New Writer* (TNW) magazine each July. Closing date 30 November 2006. Further information including guidelines and entry fees at <http://www.thenewwriter.com/prizes> or send SAE for printed Entry Form to: *The New Writer*, PO Box 60, Cranbrook, Kent, TN17 2RE, United Kingdom. Phone: 01580 212626, fax: 01580 212041, email: admin@thenewwriter.com or writers can enter at the secure credit card server at <http://www.thenewwriter.com/entryform> Last year's winners are listed at <http://www.thenewwriter.com/prizewinners>

Animal Tales of Upper Hutt Upper Hutt Poetry Competition, 2006

An open competition with free entry. Write a poem about any animal connected with Upper Hutt. It can be real, imaginary, wild, domestic, farm etc.

Entries close: Wednesday, June 14, 2006.
Cash prizes.
Winners announced on Montana Poetry Day at Upper Hutt City Library when author of 'Guide Cats for the Blind', Les Barker, will be reading.
For more information contact the I-Site Visitor Centre, (04) 527-2141.

☞ Talk Poem 12 ☛

Having a Coke with You Frank O'Hara

is even more fun than going to San Sebastian, Irún,
Hendaye, Biarritz, Bayonne
or being sick to my stomach on the Travesera de Gracia
in Barcelona
partly because in your orange shirt you look like a better
happier St. Sebastian
partly because of my love for you, partly because of your
love for yoghurt
partly because of the fluorescent orange tulips around the
birches
partly because of the secrecy our smiles take on before
people and statuary
it is hard to believe when I'm with you that there can be
anything as still
as solemn as unpleasantly definitive as statuary when
right in front of it
in the warm New York 4 o'clock light we are drifting
back and forth
between each other like a tree breathing through its
spectacles

and the portrait show seems to have no faces in it at all,
just paint
you suddenly wonder why in the world anyone ever did
them

I
look
at you and I would rather look at you than all the
portraits in the world
except possibly for the *Polish Rider* occasionally and
anyway it's in the Frick
which thank heavens you haven't gone to yet so we can
go together the first time
and the fact that you move so beautifully more or less
takes care of Futurism
just as at home I never think of the *Nude Descending a
Staircase* or
at a rehearsal a single drawing of Leonardo or
Michelangelo that used to wow me
and what good does all the research of the Impressionists
do them

when they never got the right person to stand near the tree when the sun sank
or for that matter Marino Marini when he didn't pick the rider as carefully
as the horse

it seems they were all cheated of some marvellous experience
which is not going to go wasted on me which is why I'm telling you about it

In 1960 when this poem was written, the Coca Cola Corporation had made a world-wide phenomenon of its soft drink and O'Hara, at that time Assistant Curator of Painting and Sculpture Exhibitions at the Museum of Modern Art in New York, had been in Paris on business for the Museum. These worlds at opposite ends of the populist–elitist spectrum are juxtaposed in this poem written to O'Hara's lover, the dancer Vincent Warren, who was soon to leave New York for Montreal.

The poem displays the secret world of communication between besotted lovers when everything is funny and only objects and places graced by the lover's presence have meaning in "the secrecy our smiles take on before people and statuary". Thus, despite O'Hara having been in San Sebastian, Biarritz, and Barcelona, he'd rather be having a coke with Warren in New York in spring, where the tulips surrounding the birch trees that grow out of tiny squares in New York sidewalks are made so vivid by the lover's presence they're not just orange they're fluorescent orange. Throughout the poem the seriousness of the emotion is counterpointed with the lightness of these surreal or irreverent images.

The poem is constructed of long lines, more or less 20 syllables, that hint at the enumerations of the Old Testament, Walt Whitman or Allen Ginsberg, particularly in lines 3–6. The poem maintains a drifting forward momentum until lines 11–12, which, set apart by white space, seemingly stop. It's as if O'Hara suddenly stops, as he realises:

and the portrait show seems to have no faces in it
at all, just paint
you suddenly wonder why in the world anyone
ever did them

The poem resumes its forward momentum until the concluding two lines, which have a closure and finality rather like the final couplet of a Shakespearean sonnet. In sonnet XVIII Shakespeare also addresses a lover in terms of an artwork, but there the permanence of the artwork is a protection from the inevitable decay of human beauty. In "Having a Coke with You", O'Hara, who usually took an "intensity of pleasure" from viewing art, parades his

preference for the vivid "there-ness" of his human lover to any art.

Throughout the poem there is contrast between inanimate art: paintings and statuary; and animate non-art: yoghurt, tulips, trees, the human body in movement and the dance rehearsal, even the New York 4 o'clock air seems alive. O'Hara seems certain he would rather forget the ubiquitous image of medieval art and see his lover as a different sort of Saint Sebastian. The immediacy of the human body in dance rehearsal pushes aside the drawings of Leonardo or Michelangelo, both known for their depictions of the male form. Yet there is some uncertainty – he makes an exception for occasionally viewing Rembrandt's *Polish Rider* and when he goes from "partly because of my love for you" immediately to "partly because of your love for yoghurt" there is a hint that the feelings of love may go more in one direction than the other.

At the end of the poem, after pointing out the inferiority of art that doesn't have Warren in it, O'Hara addresses his lover. Artists don't have Warren so they just don't get it, but he O'Hara does and is going to get it and make the most of it. The irony, however, is that despite O'Hara's protestations through the poem, the relationship survives in the permanence of the poetic artwork rather than surviving in reality, and time and time again recreates the bliss of immediate swooning love for its readers.

Anne Tucker is a Wellington poet

☞ KiwiHaiku ☞

riveroflightriveroflightsriveroflight

John O'Connor, Christchurch
Published in Kokako 4

Barbara Strang welcomes further KiwiHaiku, preferably with a New Zealand theme. Please submit to bhstrang@yahoo.com or to 6 Soleares Ave., Christchurch 8008, including a S.S.A.E

HAVE YOU PAID YOUR SUBS?

Urgent reminder to all those who may have forgotten...pay your subs NOW so you won't miss the next exciting issue of the NZPS Magazine.

August DEADLINE IS July 17