

Chaparral updrafts

from the
California Federation
of Chaparral Poets, Inc.

serving California poets for over 60 years

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Delta's Poetry Program Takes Off *by Dalia Sofer*

When it comes to getting poetry into unexpected places, the sky's the limit for Billy Collins. Last fall the former United States poet laureate and author of eight books of poetry, including *The Apple That Astonished Paris* (University of Arkansas Press, 1988), *Picnic, Lightning* (University of Pittsburgh Press, 1998), and *Nine Horses* (Random House, 2002), partnered with Delta Air Lines to create an audio program of poetry to be

offered periodically to passengers on its entire fleet of airplanes. "It's one thing to sit in your study with a book of love poems and your cocker spaniel beside you. It's another to be ambushed by poems," he says.

To get his idea off the ground, Collins mentioned his plans for the program during the many interviews he gave as poet laureate. "Eventually I got a call from

Danette Christine, a producer at SoundTrack Marketing, the company that provides audio content to Delta. And she told me they'd like to pursue the idea." According to Christine, after the 9/11 attacks Delta wanted to offer passengers a relaxing program. SoundTrack Marketing came up with "The Art of Relaxation," which featured yoga masters, massage therapists, psychologists, and occasionally poets whose work, Christine says, was more inspirational than literary. "But the program was a bit boring, so we did away with it," she says. "Then I heard Billy Collins on NPR talking about his idea for an in-flight poetry program, and I tracked him down."

Collins has so far recorded one program of poetry and is now recording a second, scheduled to take off this month. Each 45-minute program features work

continued on page two: 'Delta'

Former CFCP Treasurer Barney Barnum passes on

Winford Price (Barney) Barnum, 86, passed away in Claremont January 3, 2004 after an illness of nearly 10 years. A member of CFCP for many years, he served as treasurer from 1974 to 1981.

Born in Woodland, Michigan, he attended Michigan State University until the outbreak of World War II. He enlisted in the armed forces where he served as a combat soldier in the European Theater from 1942 to 1945 with the U.S. Army, during which he was awarded the Silver Star and the Purple Heart.

After the war he returned to Michigan State University and graduated with a bachelors degree in Education. He married Pegasus Buchanan in 1949 and they moved to California, where he received a masters degree at Claremont Graduate School.

In 1951 he bought and operated a golf practice range on Foothill Boulevard in Claremont where he designed, manufactured and sold 20,000 "Barney Barnum Putters." In 1958, along with three associates, he mapped out and built The Claremont Golf Course on college land facing Indian Hill Boulevard, where he was owner and manager for the next thirty years until his retirement in 1989. Barney was an avid sportsman and spent much of his time hunting and deep-sea fishing.

Barney began his stint as treasurer at a time of fiscal crisis for CFCP, and was instrumental in revitalizing the organization through soliciting donations

continued on page eight: 'Barney'

Board Meeting set for January 24

It's nearly time for the next CFCP, Inc. Board Meeting, which has been set for January 24 at the Marriott Ontario Airport Hotel, 2200 E. Holt Boulevard, Ontario, 91761. The telephone number is 1 909-975-5000.

The Marriott has been selected as the Convention hotel for 2004, and this meeting will be our final opportunity to meet as a Board to confirm the plans of the Convention Committee and set all the pieces in place. In choosing the Marriott, CFCP has secured an excellent hotel with spacious meeting areas, and the Committee has worked hard to finalize their ideas and plans. Program Chair Pegasus Buchanan is anxious to present a set of sessions that will meet your exacting expectations. Come and give your input! In addition, there are a number of other pending issues for the Board to consider.

All state officers, committee chairs, and chapter presidents are urged to attend, since they are considered voting members and their input is needed in plan-

continued on page eight: 'Board'

Delta Airlines introduces in-flight poetry program

continued from page one
by contemporary poets, read by Collins, interspersed with jazz music. The theme for the first program was love; the second program is devoted to poems about animals.

Featured poets, in addition to Collins, include Stephen Dunn, Sherod Santos, Miller

Williams, Jane Hirshfield, J.D. McClatchy, David Lehman, and Robert Wrigley. Collins says he tries to select poems that are “fairly short and fairly clear, delivering pleasure in one hearing.” The jazz pieces, which he characterizes as “not too alarming and relatively peaceful,” are performed by such jazz greats as Dave Brubeck, Miles Davis, and Chet Baker.

“We try to find music that captures the spirit of a poem, so that you hear a poem and linger on it while the music plays,” says Christine. “And Billy’s reading style has a bebop feel to it, which creates a very mellow feeling.” Christine says that feedback from passengers has so far been very positive. “People have sent e-mails saying that they like seeing a cultural program on the plane, that the music and the poetry complement each other, and that Billy Collins is very easy to listen to.”

But some passengers have admitted to being quite confused, Collins jokes. “One woman was flying from Istanbul to New York. She wanted to watch a movie—I think it was *The Matrix Reloaded*—but had accidentally tuned into the poetry channel. So the movie began while she was listening to a poem by Stephen Dunn. She thought, ‘Oh, how ingenious, an action movie that begins with a poem.’ Then she realized she had made

a mistake. Thankfully, she stayed tuned to the poetry channel.”

Of course, the program’s success may be due to the fact that air travelers are a captive audience, but Christine says an airplane is the perfect place to surround people with poetry. “When you’re on a plane, you don’t have responsibilities. You don’t have to answer e-mails and your cell phone doesn’t ring. You can sit back and put your mind in a different gear.”

Collins says he considers the poetry channel, which he launched during his last month as poet laureate, to be among his three most important contributions during his tenure. The other two are Poetry 180, a program encouraging high school students to read one poem every day of the school year, and his poem “The Names,” which he wrote after 9/11 and read during a special joint session of Congress on September 6, 2002.

When asked about his successor, poet laureate Louise Glück, author of 10 volumes of poetry, including the Pulitzer Prize-winning *The Wild Iris* (Ecco, 1992), he says, “I’m all for her. She may have a different temperament than I do, and she may not be as acrobatic as I was in her role as poet laureate. But that’s the great thing about the job: You can tailor it to your own personality.”

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Chaparral updrafts

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Please send news and information items to the editor one month in advance of intended publication date.

For questions involving membership, either new or renewal, please contact the treasurer.

Be sure to visit our new web site:

<http://www.ChaparralPoets.org>

California’s great poets stuffed into one primer

by David Kipen, Chronicle Book Critic
©2004 San Francisco Chronicle

When California poets die, they would appear to come back as other California poets. Charismatic Carmel bard George Sterling swallowed cyanide at the Bohemian Club in 1926 — the same year that Lew Welch, another gifted poet later eclipsed by his peers, was born. Yone Noguchi, the Japanese poet whose long sojourn in San Francisco helped usher the haiku form into English, died in 1947, the same year Amy Uyematsu was born in Pasadena. 1951: Exit San Francisco’s puckish Gelett Burgess, and enter another poet/impresario, Suzanne Lummis. It’s as if God, undecided between heaven and hell, just leaves a dying California poet’s wager on the karmic wheel and lets it ride.

These and other incarnations of California verse are on bountiful display in “Califor-

nia Poetry: From the Gold Rush to the Present,” an instantly indispensable new anthology from the California Legacy catalog. That’s the publishing imprint jointly ringmastered by Berkeley’s Heyday Books and Santa Clara University, now up to 16 titles in just three years. Usually the editors go in for reissues of such unjustly out-of-print California classics as Josiah Royce’s “California: A Study of the American Character” last year, or a collection of Carey McWilliams’ writings the year before.

Now, with “California Poetry,” they’ve gone from rediscovering the state’s unsung literary history to rewriting it. It’s the difference between finding a lost Albert Bierstadt landscape in somebody’s attic and, on the other hand, curating an exhibition that changes how we look at the whole Luminist tradition that Bierstadt embodied. Either achievement would be essential, but the sec-

ond is harder, and lots easier to screw up.

Fortunately, the task of editing “California Poetry” has fallen to the triumvirate of UC Davis’ redoubtable Jack Hicks, who also helped edit UC Press’ first volume of its “Literature of California” anthology; Santa Barbara poet and writer Chrissy Yost; and new National Endowment for the Arts Chairman Dana Gioia, California’s best gift to Washington, D.C. since Earl Warren left Sacramento for the Supreme Court. Thanks to their inspired logrolling — the introduction boasts of including “no poem that at least one of us did not genuinely admire” — the resulting treasury goes a long way toward giving even casual readers of California poetry what the critic Van Wyck Brooks used to call “a usable past.”

As those readers dip into the anthology, a lot of the fun will come from watching one
continued on page four, ‘Poets’

Monthly Contest Winners

Timing

It was fourish when we folded
our indifferent hands
and turned into glass people.
There were years caught in the doorway
and lying on the shelf,
but we couldn't hear in those days
because of the overwhelming silence.
The exact time we stopped caring
was probably hidden
in an hourglass suspended in October.

It was sixish when the summer evening
opened the door and found us
waiting inside.
We walked down to the beach
making white footprints with our glass feet.
The sundial was circled with shadows
and we watched sea gulls
looking straight through each other
never touching feathers.

Waves drowned our thoughts easily
with arms reaching all the way to the shore.
We stopped long enough
to throw empty shells and lost hours
into the water.
The moon looked over its shoulder
as we left for another year of silence.
It was eightish.

—Katherine Moran, Little Rock, AR
First Place, September

If I Had Only Three Toes

If I had only three toes
instead of the five I have,
I'd run like a rhea,
fleet as an emu,
spurting the distance like ostriches do.

But I have five toes on each foot
and plod my way from place to place,
Digging in, balancing on, poking toward,
not running, fleeting, spurting anywhere.

Oh, the three-toed life is the life to lead!
So, Future Creators, please take heed!

—Ursula T. Gibson, Tujunga, CA
Third Place, September

Word-Cakes

There was a time
I thought expressing love
meant baking bundts,
sprinkling sesame
or sparkle sugar dots
on stollen,
creating men of
gingerbread.

Betty Crocker
was my neighbor; she led
the way. Smile, smile, smile.

I simply never see her
anymore
nor bake,
but express my feelings

as I make
word-cakes, lard them
with metaphors and
similes,
and send them on.

Nibble, if you will.

—Pearl S. Selinsky, Sacramento, CA
Second Place, September

Embarking

I remember leaving home at seventeen,
desperate to go,
wanting to stay.
I'd never been away from home,
was both eager and terrified
to explore an unfamiliar world.

The Trailways bus lumbered
into view, Mama patted my cheek, said
"You be a good girl,"
Dad's work rough hands pressed a twenty
dollar bill into my palm.

We waved final good-byes as I boarded
with my cardboard graduation gift
suitcase. Unspoken truth hung in
the air between us,
One less mouth to feed.

—Billie Marsh, Tulsa, OK
First Place, October

September Solitude

School starts, streets are crowded
I find solace at the shore
Peaceful beach near deserted

Young mothers push strollers
Man in wheelchair smiles hello
Walkers with purpose pass me

Sun kisses sea with diamonds
Seagulls hunker on the sand
Pigeons peck at a few morsels

Billowing clouds on mountains
Spread down toward the water
Warm days waning, winter soon.

—Adoree Corder, Aptos, CA
Third Place, October

Collage

Not in that wall-hanging
stapled, tattered at the edges
yellowed by breath revolved
from night
sliced through, tape-covered,
not there will I be found.
Those are only pieces I collected
hung upon brittleness
sloshed with paint,
chipping at this hour,

glued with greasy flour,
layers deep, deep, deep in overlay
where you look beneath
seeking me
but I am beyond the frame
beyond the canvas
beyond
there.

—Cleo Griffith, Salida, CA
Second Place, October

Poets: Anthology of California authors reviewed

continued from page two

theme or image pass down the generations from hand to hand, like an heirloom. Take this one: the city suddenly stripped away to reveal the natural landscape beneath.

It's a quintessential California image: half apocalypse, half nostalgia. We first make its explicit acquaintance in a stanza from "Retrospect (In Los Angeles)" by Ina Coolbrith. She was the Oakland librarian who nurtured the careers of Bret Harte, Mark Twain and Jack London, and who became the state's first poet laureate — the first such position in America, according to one of "California Poetry's" detailed, compulsively readable biographical sketches. The passage runs:

*One moment all the world is peace!
The years like clouds are rolled away,
And I am on those sunny leas,
A child, amid the flowers at play.*

Coolbrith's poem appears in the first of "California Poetry's" four parts, the one devoted to "Early Poets." This section also contains a couple of poems apiece from Harte, Bierce, Burgess, Sterling and Edwin Markham — who made a quarter of a million dollars just from reprints of "The Man With the Hoe," his egalitarian but squeamish San Francisco Examiner ode to the common workingman.

The next section belongs to "California Modernists" such as Robinson Jeffers, Yvor Winters, Kenneth Rexroth and Josephine Miles, the last of whom should be remembered nowadays not just as a talented poet but as the godmother of computer-assisted literary criticism. Also among the anthology's modernists is George Oppen, whom I didn't know from Adam, but whose "The Building of the Skyscraper" expertly takes Coolbrith's happy figure of the natural world restored and gives it an unsettling spin:

*O, the tree, growing from the sidewalk —
It has a little life, sprouting
Little green buds
Into the culture of the streets.
We look back
Three hundred years and see bare land.
And suffer vertigo.*

By the time the editors reach the catch-all section designated for "Mid-Century Rebels and Traditionalists," Oppen's vertigo has evolved into the ecstatic alienation of the Beats. William Everson, James Broughton, Lawrence Ferlinghetti, Philip Lamantia, Gary

Snyder and Michael McClure are all represented in this division. So are such unclassifiables as Charles Bukowski, Richard Brautigan, an admirably large helping of Thom Gunn, and the Emily Dickinson of Tulare County, Wilma Elizabeth McDaniel.

And then there's Fresno's two-time National Book Award winner, Philip Levine, whose "Waking in March" takes the image of

California Poetry From the Gold Rush to the Present

*Edited by Dana Gioia,
Chrissy Yost and Jack Hicks*
HEYDAY BOOKS/SANTA CLARA
UNIVERSITY; 376 PAGES; \$19.95

a city unmade and elevates it into an antiwar poem that ranks alongside Wilfred Owen's "Dulce et Decorum Est":

*Last night, again, I dreamed
my children were back at home,
small boys huddled in their separate beds,
and I went from one to the other
listening to their breathing — regular,
almost soundless — until a white light
hardened against the bedroom wall,
the light of Los Angeles burning south
of here, going at last as we
knew it would. ...*

Finally comes the section called "Contemporary Poets." That's the one that keeps anthologists up nights, because it inevitably makes enemies among those un-, under- or mis-, at least in their eyes, represented. Not surprisingly, it's the longest section in "California Poetry," for all the good that'll do. I'll leave it for the poets themselves to rifle through copies at their local bookstores for the good or bad news. It bears mentioning, though, that in Eloise Klein Healy's poem "Artemis in Echo Park," the image of the land the city conceals — even after Coolbrith, Oppen and Levine — feels as fresh as ever. It begins:

*I turn out the driveway, point down the
street,
bend where the road bends and tip down
the hill.
This is a trail, even under asphalt.
Every street downtown cuts through
adobe ...*

Generally unimpeachable as this anthology is, fur should fly over two decisions — one

indefensible but minor, the other defensible, even laudable, but major. The first of these is the editors' choice to omit dates of composition from all the poems. Granted, this information isn't always easy to come by. Granted, too, that the poets all appear in chronological order by their birthdates, so that not even an ignoramus is at risk of supposing that Charles Bukowski precedes Joaquin Miller in anything but stature.

But poets, when they don't kill themselves, can live a long time. With only birthdates to go by, who's to say which of these poems may have influenced another? Did the oldest living writer in "California Poetry," Violet Kazue de Cristoforo, pen all five of the pellucid haiku included here while she was interned at Tule Lake? Or were one or two of them written during the six decades since? It might have been nice to know. Charles Warren Stoddard's "Long have I watched and have waited and have wandered hither and thither" shouldn't be the only dated line in the book.

And now for the editor's more controversial decision. Look in vain here for Allen Ginsberg, Mary Austin, Adrienne Rich or Carolyn Kizer — or any of a dozen others apologetically mentioned in the introduction by name. They don't make the cut because they flunk the anthology's painful, yet ultimately rewarding, definition of a California poet: The book "includes only the work of poets who are either native-born and raised here or writers who have spent at least half their lives in the state."

At first glance, this policy may seem needlessly persnickety, but soon enough it emerges as one of the book's key strengths. In his anthologies as well as his verse, Dana Gioia remains a formalist. Just as his poetry usually scans — sometimes even rhymes — so too do his many anthologies lay down, and then follow, self-imposed rules.

Without the "residency requirement," "California Poetry" could easily have degenerated into an arbitrary, prohibitively enormous farrago of all the poets who have ever passed through, taught for a semester in, or even just daydreamed about, California. Instead, it's built to last. If every anthology is a kind of teacher, then "California Poetry" is the kind that students remember with grudging gratitude: strict but fair, and with us for life.

URL: sfgate.com/article.cgi?file=/chronicle/archive/2003/12/09/DDG3Q3HHGR1.DTL



• Submit entries to Contest Chairperson:
 Lisabeth Shuman, 2004 Contest Chairperson
 California Federation of Chaparral Poets, Inc.
 2521 Meadow Rue Drive, Modesto, CA, 95355-3910

California Federation of Chaparral Poets, Inc.

Serving Poets for Over 60 Years

2004

Annual Poetry Contest

2004

Postmarked Deadline: January 25, 2004

☞ ☞ ☞ ☞ OPEN TO ALL POETS ☞ ☞ ☞ ☞

PRIZES: 1st prize: \$60.00 2nd prize: \$40.00 3rd prize: \$25.00

Categories	Titles are not counted as part of line limits	Line Limit
1. THEME: <i>Flight</i> , one first prize only		28 lines
2. Forms from Other Cultures (name form, specify culture), any subject		what form requires
3. Sonnet: specify form		what form requires
4. Short Poem		13 lines
5. Any Subject, any style		28 lines
6. Light Verse		24 lines
7. Nature: any subject, any style		24 lines
8. Science and Technology: any subject, any style		28 lines
9. Lois Jeannette Dalton Memorial Award: any aspect of <i>Humanity</i>		24 lines
10. Anona McConaghy Memorial Award: any aspect of <i>Friendship</i>		24 lines
11. Roscoe Fortson Memorial Award: <i>Looking Backward</i> (childhood memories in adult voice)		28 lines

RULES

POSTMARKED DEADLINE: Midnight, January 25, 2004. Members whose dues are not paid by this date will not be eligible for the competition without paying the nonmember entry fees.

ENTRY FEE: A three dollar (\$3.00) fee is required of nonmembers for each poem entered.

JUDGES: Entries will be judged by non-member professionals from the Western US.

SUBMISSIONS: All entries must be typewritten on standard white paper, one poem per page. Send 2 (two) copies of each entry. NO CARBONS. On BOTH copies in upper right hand corner, type: number and category name. On 1 (one) copy only, in upper left corner, type: your name, address, and member affiliation (use of mailing labels is acceptable, but designate chapter, member-at-large, etc.). This copy is needed for the printer, program readers and special awards judges. Submit ALL poems in ONE envelope. Use SASE for winners list which will be mailed AFTER the convention. Winners will be notified at least one month before the CFCP Convention, where prizewinning and honorable mention poems will be read and awards presented, Sunday, May 2, 2004 at the Marriott Ontario Airport Hotel, 2200 E. Holt Boulevard, Ontario, 91761. Exact time and location TBA.

EXCLUSIONS: Entries not complying with the rules will be disqualified. Submit only original poems which have never been published, printed or produced in any form, nor awarded a prize in any contest nor submitted to an editor or other contest while being considered for the CFCP awards. Only one poem may be submitted in each category. Do not submit the same poem to more than one category. Winners and honorable mentions are not to appear in publication or be entered in another contest whose awards are announced prior to May 2, 2004.

PUBLICATION: All poems remain the property of the author. However, the California Federation of Chaparral Poets, Inc. reserves the right to publish poems which receive recognition in their publications. Keep a copy of your submissions. No manuscripts will be returned.

SPECIAL AWARDS: Special awards are chosen by judges other than the category judges. The **Golden Pegasus Trophy** will be chosen from Member prize winners. The **Roadrunnerup Trophy** will be chosen from poems which received honorable mention. The **Beth Martin Haas Memorial Award** for a Member distinguished by excellence of service to poets and poetry will be selected by the family of Beth Martin Haas. The **Lois Jeannette Dalton Memorial Award** will be selected by Joyce Dalton Wheeler. The **Anona McConaghy and Roscoe Fortson Memorial Awards** will be chosen by judges other than the category judges.

California Federation of Chaparral Poets, Inc.

Annual Poetry Contest for Junior and Senior High School

Postmarked Deadline: February 24, 2004

Students: No Entry Fee

PLEASE USE FIRST CLASS POSTAGE

Entries postmarked after February 24
will not be judged!!!

RE-CHECK YOUR ENTRIES FOR ACCURACY!



Send Entries to:

Norma King Green
1819 Sycamore Drive
Fairfield, CA 94533-3769
Phone: 707-422-8072

NO PAPER CLIPS OR STAPLES, PLEASE

PRIZES: 1st prize: \$30.00

2nd prize: \$20.00

3rd prize: \$10.00

Categories

Titles are not counted as part of line limits

Maximum Line Limit

OPEN TO ALL STUDENTS IN GRADES 7, 8 AND 9

- | | |
|---|----------|
| 1. Junior Serious Poem (any subject, any style or form) | 20 lines |
| 2. Junior Humorous Verse (any subject, any style or form) | 20 lines |

OPEN TO ALL STUDENTS IN GRADES 10, 11 AND 12

- | | |
|---|----------|
| 3. Senior Serious Poem (any subject, any style or form) | 20 lines |
| 4. Senior Humorous Verse (any subject, any style or form) | 20 lines |

OPEN TO ALL STUDENTS IN GRADES 7 THROUGH 12

- | | |
|--|----------|
| 5. Special Theme: <i>Flight</i> | 20 lines |
| 6. Aileen Jaffa Memorial Award: <i>Youth's View of Humanity</i> (one \$50 award) | 20 lines |

- Teachers of winning students will receive Certificates of Recognition.
- Honorable Mention winners may receive Book awards.
- Winning poems will be published in a copyrighted booklet which will be offered for sale. However, poems remain the property of the author, to whom all rights revert.

R U L E S

1. You must be a California resident.
2. Poems must be UNPUBLISHED and NOT HAVE WON A PRIZE in another contest.
3. Enter ONLY ONE POEM IN EACH CATEGORY for which you are eligible.
4. Submit TWO COPIES of each poem.
5. IDENTIFY THE FIRST COPY of each poem in the following manner:
 - a. On the bottom, write and sign a statement that you are the sole author of that poem.
 - b. In the upper LEFT-HAND corner:

Number and Category Name
Grade in School
Author's Name
Author's Address, City and ZIP Code
 - c. In the upper RIGHT-HAND corner:

Teacher's First and Last Name
School Name
School Address, City and ZIP Code
School Phone Number and Area Code
6. The SECOND COPY of each poem must have NO identification at all (Judge's copy).

LEGIBILITY, CORRECT GRAMMAR AND SPELLING ARE IMPORTANT! Proofread carefully before submitting.

KEEP ORIGINALS OF YOUR WORK! Entries will not be returned. For a list of prize winners, send a SASE.

Winners will be notified by April 1, 2004. Non-conforming entries will not be judged. Language and themes MUST be in good taste. Decisions of the judges are final.

The Awards Ceremony will be held Saturday, May 1, 2004 at the Marriott Ontario Airport Hotel, 2200 E. Holt Boulevard, Ontario, 91761. Exact time and location TBA. The public is invited to attend.

A handy info-page

Here is the page you'll want to have handy when people ask how to join CFCP, or for your own double-checking of the monthly contest categories and rules. Both items are contained in a convenient reference source: one that can be photocopied and given to prospective new members or pinned on the bulletin board above your desk.

And be sure to send in your poems to the monthly contest... it's where many of us first see our names in print! The price is so minimal you can hardly afford to pass up the chance. Notice that many of the categories are open-ended enough to accept almost any type or style or subject. Look through that collection you've been holding back and see if you have something to enter.

Also, the membership year has just begun, meaning that new members can join for all of 2004! Please think in terms of making a copy and giving this handy form to an interested friend or acquaintance. It can be completed and returned (along with a check) to your chapter treasurer, who will then send it in to the state.

Make a few copies of this page to carry with you and hand them to your friends and acquaintances. Leave a few copies at your library or on the bulletin board at the local college or university. Let's all recruit a few new members. Get the word out!

CFCP, Inc. Monthly Contests

Except where otherwise indicated, poems are limited to 28 lines

RULES

- JANUARY** — Free Verse
- FEBRUARY** — Poet's Choice
- MARCH** — Any Subject, Any Style
- APRIL** — Light or Humorous Verse
- MAY** — Poet's Choice
- JUNE** — Children, Pets or Places
- JULY** — *no contest*
- AUGUST** — Poet's Choice
- SEPTEMBER** — Any Subject, Any Style
- OCTOBER** — Any Poem 24 Lines or Fewer
- NOVEMBER** — Nature (any style)
- DECEMBER** — *no contest*

Contests are open to all poets in the United States and Canada. Each poem submitted must be typewritten on standard size paper with the contest month in the upper right-hand corner. Send ONE COPY of each poem with author's name and address in the upper left-hand corner of the reverse side. Address labels are acceptable. Multiple entries are especially welcome.

Only UNPUBLISHED POEMS and poems not previously awarded a money prize are eligible. A fee of one dollar (\$1.00) must accompany entry for each poem submitted. Send cash or make checks to CFCP, Inc. DEADLINE is the last day of the contest month. Envelope must be postmarked no later than 12 midnight of that day. *Print contest month on outside of mailing envelope.*

NOTE: *In any month wherein insufficient entries are received, those poems which were submitted will be held over and judged with the entries for the following month.*

1st prize: \$25.00 2nd prize: \$15.00 3rd prize: \$10.00

Poems will be returned only if a stamped, self-addressed envelope is enclosed. Allow one month after closing date of contest before sending poems elsewhere. Winning poems will be printed in the Chaparral Newsletter.

**CALIFORNIA
FEDERATION
OF CHAPARRAL
POETS, INC.**

➔ Pegasus Buchanan
mail contest Monthly Contest Editor, CFCP, Inc.
entries to 1422 Ashland Avenue
Claremont, CA 91711



YES!

I definitely want to be a member of the
California Federation of Chaparral Poets, Inc. for the year 2004.

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

PHONE (____) _____ FAX (____) _____

E-MAIL _____

Your membership includes all issues of the newsletter; Updrafts, free entry in the Annual Contest, Monthly Contest information, and Membership Roster every 2 years during the membership period. All memberships renew between 8/1 and 12/31 yearly. Persons joining between February 1 and July 31 will use the pro-rated formula. Memberships received between August 1 and December 31 will be extended for the following full year.

*** Those who desire to continue membership with a chapter, please remit dues to your local chapter treasurer.**

How to Become a Member

check the appropriate item:

- _____ Membership Annual/Renewal \$15.00
- _____ New Member (February 1 to April 30) \$12.00
- _____ New Member (May 1 to July 31) \$7⁵⁰
- _____ Spouse (1/2 regular member) \$7⁵⁰, \$6, or \$3⁷⁵
- _____ Junior (under 21; show proof of age) \$3.00
- _____ Donation (specify amount)

_____ I am interested in joining a Chapter in my area (name Chapter if known)

_____ I wish to join as a Member-at-Large.

_____ We wish to form a Chapter of our own (5 or more Regular Members are required to form a new Chapter) to be called _____

New Members: Clip this form and mail along with a check or money order made payable to CFCP, Inc. to: Frances Yordan, Members-at-Large Chairman, 2575 W. San Jose Avenue, Fresno, CA 93711-2733.

Barney Barnum dies

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and new memberships.

He is survived by his wife, Pegasus Buchanan, who served CFCP as president for three separate terms, as well as numerous other positions, and who currently serves as both a vice president and the Monthly Contest Chair; a daughter, Cherie Burdick Thorgerson of Chino Hills; and a granddaughter, Chelsea Figueroa of Ontario.

Several members have sent donations to CFCP in his memory. Others interested should contact President James Shuman or Treasurer Ursula Gibson.

Still time to submit entries in the Annual Contests

Contest Chair Lisabeth Shuman says the number of entries received so far is less than in previous years.

So, don't hold back! Send in those sonnets, foreign forms, and theme poems! She needs a deluge of entries before the postmark deadline of January 25!

Also, please help in distributing Youth Contest flyers to schools in your area!

Board Meeting set for January 24 in Ontario

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ning events for the future. In addition, all CFCP members are welcome to attend, especially members of local area chapters. Plan to arrive at 11:00 am in room 320 for a luncheon/working meeting.

The menu has again been pre-selected to provide the options most frequently requested. Each option includes dessert and coffee, for \$13 per person. You will be able to make your selection at that time, and you can pay our hostess Marjorie Voigt at the lunch.

NOTE: Please RSVP to Convention Chair Marjorie Voigt to confirm your attendance no later than January 20! Her e-mail address is <Margevoigt@aol.com>, and her telephone number is (626) 799-3303.

The Marriott is very near the Ontario Airport, and provides shuttle service for those who might wish to fly in to the meeting. For those coming from the north and west, take the I-10 toward San Bernardino. Take the Vineyard Avenue exit (this is shortly before the exit to the Airport). Turn right onto Vineyard Avenue, and proceed for .45 mile to the

intersection. Turn left on E Holt Blvd. and go east for 0.24 miles to the hotel on the right.

Those coming from the south and east should take the I-10 to the Holt Boulevard exit, which immediately follows the airport exit. After passing under the freeway the ramp becomes East Holt Boulevard; continue on it about .07 mile to the hotel on the left.

Sacramento Poetry Contest

The Sacramento Poetry Center has announced its 25th Anniversary Poetry Contest, with a First Prize of \$100, Second Prize of \$50, and Third Prize of \$25.

Interested authors may submit up to 5 poems, any line length to

Sacramento Poetry Center
25th Anniversary Contest
1631 K Street
Sacramento, CA 95814

The deadline for submissions is February 1, 2004. Please enclose a SASE and \$3 per poem entry fee. Checks should be made payable to Sacramento Poetry Center.

Final judge will be Dennis Schmitz.

Board Meeting January 24
Jr-Sr and Adult Contest Forms
New Book on California Poetry
Concerts from Delta
• Inside: In-Flight Poetry

erving California poets for over 60 years

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Chaparral Updrafts

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