

# Chaparral updrafts

from the  
California Federation  
of Chaparral Poets, Inc.

---

serving California poets for over 60 years

Volume 65, No. 1 • February, 2004

## President

James Shuman, PSJ

## First Vice President

Jeremy Shuman, PSJ

## Second Vice President

Katharine Wilson, RF

## Third Vice President

Pegasus Buchanan, Tw

## Fourth Vice President

Eric Donald, Or

## Treasurer

Ursula Gibson, Tw

## Recording Secretary

Lee Collins, Tw

## Corresponding Secretary

Dorothy Marshall, Tw

## Members-at-Large Chair

Frances Yordan, FG

## Monthly Contest Chair

Pegasus Buchanan, Tw

## Convention Chair, 2004

Marjorie Voigt, Tw

## Convention Program Chair

Pegasus Buchanan, Tw

## Annual Contest Chair

Lisabeth Shuman, M@L

## Youth Contest Chair

Norma King Green, VW

## Children's Poetry Fair

Betty Jean Reynolds, PSJ

## Publications Chair

James Shuman, PSJ

## Roster and ByLaws Chair

Jeremy Shuman, PSJ

## Archivist and Librarian

Katharine Wilson, RF

## Millennium Poetry

C. Joy Haas, RF

## Web Site

www.ChaparralPoets.org

CALIFORNIA  
FEDERATION  
of  
CHAPARRAL  
poets  
inc.

## Plans are taking off for Convention '04

Developed around the theme of *Flight*, an exciting and enjoyable program of events awaits us at the Convention in the Ontario Airport Marriott April 30 – May 2. Registration forms for the convention and for hotel lodging are included in this issue.

Those who have attended past conventions can attest to the enthusiasm that envelops participants as they have opportunities to meet and share with other poets from through-

out the state. Newcomers are encouraged to bring their notebooks, binders, journals — wherever they keep their treasured compositions — so that they will be prepared to read from their own work [or jot down a quick note] as they attend workshops, sessions, and read-arounds throughout the weekend.

The Registration Table will open at 3 pm on Friday, April 30. An afternoon audience-participation program will be held under the theme, *Favorite Poems Written by Other Poets*. For this activity, members are asked to bring books or other printed copies of poems by other authors that they would like to share.

The official opening is scheduled for 7 pm, with anecdotes of the past to challenge the historians among us, followed naturally by the ever-popular read-arounds. Convention Chair Marjorie Voigt has her eye on a lovely spot on the third floor above the lobby, where there is plenty of room, a variety of types of seating, pleasant lighting, and an open atmosphere.

## Ontario Airport Marriott offers guests wide range of amenities

*The hotel is located at 2200 E Holt Boulevard, Ontario, CA 91761; phone: 1 909-975-5000; fax: 1 909-975-5050.*

The spacious lobby and soaring three-story atrium provide a sense of openness, inviting guests to explore and view the environment from many vantage points, including the glass-walled stairway leading to the second- and third-floor balconies, which provide numerous opportunities to sit and compose or converse in small groups. Meeting rooms are spacious and well-appointed. Most events except for the Youth Poetry Festival will be held on the ground floor; elevators are conveniently located.

Each of the 299 guestrooms is equipped with “The Room That Works” desk, remote control TV, two-line phones with speaker phone, voice mail and multiple data ports for high-speed internet access.

*continued on page eight: ‘Hotel’*

Saturday will begin with Meet the Authors in the book room, with sessions across the hall in one of the large ballroom salons, while upstairs a day-long Youth Poetry Festival will be underway.

The Poets’ Luncheon will be held in the 3-story Atrium of the Lobby, concluded with a program of piano music by Dr. Henry Sheng. Further sessions will be presented in the afternoon and evening, followed, of course, by a read-around.

*continued on page eight: ‘Convention’*

## University of Chicago Library implementing Save America's Treasures grant

The University of Chicago Library received a grant from the Save America’s Treasures program to restore and preserve the Library’s *Poetry Magazine* Collection. In August 2001 First Lady Hillary Rodham Clinton announced the Library’s receipt of the \$125,805 award, which is part of an initiative to preserve nationally significant intellectual and cultural artifacts and historical structures and sites. Save America’s Treasures is a public-private partnership between the White House Millennium Council and the National Trust for Historic Preservation. The award will be matched by contributions from foundations and individuals to meet the total project cost of \$259,565.

The *Poetry* archive contains 120,000 pages of original manuscripts, authors’ letters, and editorial files of *Poetry* from the first fifty years of the magazine’s existence. The Save America’s Treasures grant is being used to repair and rehouse the fragile originals and to microfilm the entire archives. Written between 1912 and 1961 on acidic paper, the documents were threatened by paper deterioration and damage caused by frequent use. The preservation process allows for safe future use of the collection. Once filmed, the documents will be available for use worldwide. Funding from the award also will support digi-

*continued on page two: ‘Save’*

# Chaparral updrafts

Editor & Publisher .....James Shuman

2521 Meadow Rue Drive  
Modesto, CA 95355-3910  
209-523-6954 FAX 209-521-8778

Treasurer ..... Ursula T. Gibson

P O Box 806, Tujunga, CA 91043  
818-353-7174

Corresponding Secretary

..... Dorothy Marshall  
430 Eleventh St, Pomona, CA 91766  
888-308-7488

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>

## Can Poetry be killed with kindness?

*Editor's Note:* It was just a little over a year ago that the literary world learned of the huge gift from Ruth Lilly to *Poetry* Magazine and its parent, the Modern Poetry Association. What has happened in the interim to affect the cause of poetry? We provide selections from two opinion pieces published in December.

### Poetic Injustice?

By Corine Vloet December 2, 2002

It was probably the single most astonishing piece of news in the world of poetry this year: Ruth Lilly, heir to the Eli Lilly pharmaceutical concern, has donated \$ 100 million to the small but hugely influential *Poetry* magazine, in a gesture that calls forth comparisons with fairy tales. *Poetry*, which has published just about every significant poet in the English language for the past 90 years, did not consider Ms Lilly's verse good enough for publication in the 1970s. Indeed, Ms Lilly, who did not take the rejection personally, turned out to be a better fairy godmother than a poet. And poetry, Cinderella of the arts, finally got to go to the ball.

**Why, then, are poets and critics com-**

**plaining?**

Reactions to the extraordinary news have been strangely mixed, ranging from elation and admiration to envy and downright condemnation. Even the most positive of voices seemed tempered by the kind of unease that can be summoned up in Robert Graves' aphorism: "There is no money in poetry; but then there is no poetry in money, either." The discomfort American poet Alice Fulton aired in the *New York Times* is typical: "I was almost scared when I heard about it. I had come to believe that marginalization let poetry do what it wants to do, that the money would take something good and make it bad."

More than just a few journalists and poets could not help but find the gift somewhat disproportionate. *Poetry*, with a staff of four, a circulation of 11,000 and an office resembling a walk-in cupboard, is not exactly equipped to deal with this kind of money, many agreed. "It's like leaving a hundred million dollars to your cat," the *New Yorker* quoted an unnamed writer. Gifts of this size are "usually a response to some urgent social problem such as cancer or AIDS", where the size of the donation matches "the size of the cause", the *Wall Street Journal* wrote last Tuesday, in an opinion piece titled "Can \$100 Million Help Make Poetry Matter?"

"Just what good is all that money going to do?" the piece asked. With a reference to Dana Gioia's famous *Atlantic Monthly* essay of 1991, "Can Poetry Matter?", the WSJ concludes that the problem of poetry is one of outlook, not of resources. As Gioia writes, the general readership of poetry has drastically declined over the last decades: "No longer part of the mainstream of artistic and intellectual life, it has become the specialized occupation of a relatively small and isolated group." It should therefore be *Poetry* editor Joe Parisi's mission, states the WSJ, to reconnect poetry with the everyday lives of ordinary citizens.

The same day, *Slate* published a scathing article arguing that "the gift is the essence of bad philanthropy — an overblown act of generosity that undermines its own possible efficacy." The gift, "though well-intentioned, is foolish", asserts *Slate*, "perhaps literally

*continued on page five: "Injustice"*

## Save America's Treasures award to University of Chicago Library

*continued from page one*

tization of the first decade of the published journal, which will be freely available on the World Wide Web.

The *Poetry* Magazine project is described in "Letter by Letter," an article by Richard Merrens in the *University of Chicago Magazine*.

### History of the Collection

*Poetry: A Magazine of Verse* was founded in Chicago by Harriet Monroe in 1912. Taking Whitman's line, "To have great poets there must be great audiences too" as the motto for her magazine, Monroe sought to create an audience for modern poetry and introduce readers to new writers and ideas. By insisting on paying all contributors and establishing an annual prize, *Poetry* magazine raised the visibility and status of poetry. The journal promoted the careers of a galaxy of poets who came to define twentieth century modernism, from T. S. Eliot, Ezra Pound, and Marianne Moore to Wallace Stevens, William Carlos Williams, Robert Frost, and Langston Hughes, among many others. *Poetry* transformed the way that poetry and poets are recognized and read worldwide, and it continues to flourish as a major cultural influence.

In 1931, Harriet Monroe presented her poetry library, her personal papers, and the edi-

torial files of *Poetry* magazine as a gift to the University of Chicago. Following her death in 1936, the Monroe library and *Poetry* archives were received as a bequest and installed in a specially designated room in Wieboldt Hall, the modern languages building on the campus of the University of Chicago. The Modern Poetry Library room provided book shelves for the poetry collection, display cases for the letters and manuscripts of notable poets in the *Poetry* archives, and equipment for listening to recordings of poets reading their works.

The formal opening of the Harriet Monroe Library of Modern Poetry was marked by a festive dinner of the University of Chicago Friends of the Library on May 24, 1938. Guest speakers paying tribute to Harriet Monroe's achievements included Carl Sandburg, Archibald MacLeish, Ford Maddox Ford, George Dillon, and Sterling North. Messages lauding Monroe's remarkable influence were received from many of the poets she had encouraged and promoted, including Ezra Pound, Walter De La Mare, William Rose Benet, Witter Bynner, John Gould Fletcher, Edgar Lee Masters, Lew Sarett, Jean Starr Untermeyer, and John Hall Wheelock, among others.

In addition to the gift of her library and *continued on page six: "Library Award"*

## Monthly Contest Winners

### *Stone's Eye View, Crater Lake*

Jarred loose by a deer's hoof  
a small black stone  
tumbles from the caldera's rim  
plunges seven thousand feet  
plummets into deep blue water  
and comes to rest on a submerged  
ledge of Wizard island.

Ripples spread, then slow  
till once again all is still  
on the surface where sunlight  
glimmers like stars scattered  
across a midnight sky.

Like that small smooth stone  
my journey has taken me  
to this still place,  
I inhale sweet, thin air  
hold my breath, watch a hawk  
soaring, exhale slowly.

The hawk dives toward  
unwary chipmunks scurrying  
from rock to ledge  
at the crater's rim.

Others arrive at my vantage  
point, I step aside, return  
to my car, begin the downward  
spiral with a warm stone  
tucked in my jacket pocket.

—Arlene L. Mandell, Santa Rosa, CA  
*First Place, November*

### *"Open" - All-Day Diner - "Open"*

The Wrens, the Sparrows  
gather at their compact parking places,  
nibble at the menu items,  
giggle among themselves,  
hop from familiar place to familiar face,  
mornings, lunchtimes, afternoons.

Mockingbirds tool in,  
switch from melody to melody,  
plagiarize new compatible refrains  
with which to embellish  
their illusionist repertoires.

Heavy-bodied Magpies  
rumble into truck parking,  
bleat their raucous metallic greetings,  
beaks bright as headlights.

But then

with screamed exhausts  
and screeched-brake arrivals,  
Jays cycle in by twos, tough and swaggering,  
and the diner  
empties.

A large white Egret passes by  
on the way to a more up-scale restaurant.

—Cleo Griffith, Salida, CA  
*Second Place, November*

### *Spring Into Summer*

One brave March day attempted to be warm  
But couldn't budge the winter's steely grip.  
More icy blasts assaulted gritty streets  
While ancient news, unread and derelict,  
Foundered — ships on reefs — upon the curbs.

March gray became, by weather's alchemy,  
By turns a cautious silver April rain  
And sunlit gold, and we began to hope—  
But new leaf-buds stayed sealed up tight  
Afraid of stillbirth in the hostile cold.

The leaves exploded — full-blown — into view  
In May, each tree gowned in vivid green.  
All those with open eyes exclaimed aloud,  
Surprised that summer had arrived so soon.

Dear Boston, I'd forgive most anything  
If you would only stop omitting spring.

—Deborah Cooper, El Verano, CA  
*Third Place, November*

# There once was a gift from Lilly . . . *By Robert Frank, Wall Street Journal*

*"If there's no money in poetry, neither is there poetry in money."*  
— Robert Graves

CHICAGO – The first sign of trouble for Poetry magazine came with the Wall Street money managers.

Last year, when the fabled 90-year-old journal announced that it was getting a gift of \$100 million — the largest single donation ever to a literary institution — editors were flooded with calls and letters from new fans of verse.

Wealth managers from Goldman Sachs and Merrill Lynch offered investment advice. Real estate agents came by pushing office towers and luxury homes. A group called "America Scores," which promotes literacy through soccer, proposed a joint venture. Poets around the country penned pleas for loans.

"We had a lot of new friends," says Stephen Young, *Poetry's* program director.

And new enemies. While initially hailed as a blessing, the \$100 million gift from drug-company heiress Ruth E. Lilly is sowing discord in the normally harmonious realm of verse. *Poetry* is embroiled in a lawsuit with a bank over alleged mismanagement of money. The journal's editor of 20 years, Joseph Parisi, quit over the summer amid a battle with a newly assertive board. Rival poetry groups complain the magazine is gaining too much influence and will stifle the more-creative elements of the craft.

Even *Poetry's* staunchest supporters wonder how the monthly journal will survive its sudden windfall. Until recently, the magazine had a staff of four working out of a borrowed room behind the stacks of Chicago's Newberry Library, with a budget of less than \$700,000 a year.

"It seems like an eccentric amount of money," says Billy Collins, the former U.S. poet laureate and a longtime contributor to the magazine. "It's like leaving a fortune to your goldfish."

Deborah Cummins, a poet and *Poetry's* chairwoman, says there's nothing wrong with *Poetry* that a good business plan can't fix.

She and the board have hired crews of consultants to advise on taxes and governance issues. A venture capitalist and a banker on the board are helping to draft an investment plan and conducting an executive search for a new president. *Poetry's* parent group, the Modern Poetry Association, has re-branded itself as the Poetry Foundation and moved into a gleaming 2,600-square-foot spread in Chicago's Gold Coast Galleria office complex.

"I view this more like a business start-up,"

poetry publication, introducing to the world Wallace Stevens, William Carlos Williams and Sylvia Plath. In 1915, Monroe published an unconventional poem called "The Love Song of J. Alfred Prufrock," launching the career of a young bank clerk named T.S. Eliot.

Like its poets, *Poetry* was often short of cash. Several years back, it was forced to hold an emergency fund-raiser to pay its phone bill and was often months late paying the printer.

Editors often had to take second jobs. At one low point during the 1950s, the magazine had \$100 in its coffers.

Parisi, a chain-smoking English professor, helped change that. Since he became editor in 1983, *Poetry* has nearly doubled subscriptions and built up a rainy-day fund of \$700,000 by attracting wealthy donors and grants. Poets were paid \$2 a line, though the amount was raised to \$6 after the magazine's windfall.

Parisi first encountered Lilly via a poem. In the 1970s, he received a submission from a Mrs. Guernsey Van Riper Jr. of Indianapolis. He turned down the poem but, in keeping with policy, sent back a personalized rejection letter.

Van Riper Jr., as it turned out, was Ruth Lilly. She gave the magazine money to pay for an annual poetry prize and later donated \$30,000 a year for two fellowships for poets. Parisi has never met the 88-year-old heiress, but her attorneys always asked him to personally oversee the programs.

On a Friday afternoon in November 2001, Parisi got a call from Lilly's attorney, saying she had redrawn her estate plan. *Poetry* was in line to get a large portion. The estimated amount: \$100 million.

"You must have the decimal wrong," Parisi said.

Parisi announced the gift at a gala dinner in Chicago last November, saying poetry fans would "never have to worry about *Poetry's*

*continued on page five:*

## Take a peek at AAP's National Poetry Almanac

For National Poetry Month 2004, the Academy of American Poets will launch the National Poetry Almanac, a yearlong promotion which will be available online at the Academy's website, [www.poets.org](http://www.poets.org), beginning April 1, 2004.

The Poetry Almanac will feature twelve different monthly themes highlighting activities, ideas, and history for individual exploration and classroom use. The Almanac will begin with "30 Ways to Celebrate National Poetry Month" in April.

- April:** 30 Ways to Celebrate National Poetry Month
- May:** Poetic Schools & Movements
- June:** Beach Reading: Great Poetry Anthologies
- July:** Summer Blockbusters: Poetry on the Radio, Television, & at the Movies
- August:** Road Trip to U.S. Poetic Landmarks
- September:** Poetic Forms & Techniques
- October:** Great Poetry Debates, Manifestos, & Criticism
- November:** I Hear America Singing: Poetry & Music
- December:** Poems for all Seasons
- January:** Cabin Fever: Indispensable Poetry Online Resources
- February:** Groundbreaking Books of Poetry
- March:** Cross-Pollination: Poetry & Art

Cummins says. "Given the injection of funds, we have a fiduciary responsibility that we take very seriously."

### Prominent, but poor

*Poetry* wasn't always so prosaic. Launched in 1912 by Harriet Monroe, the journal quickly became the nation's leading

## Controversy continues to swirl around gift from Ruth Lilly

*continued from page four*

future.” His own future was another matter. This summer, Parisi abruptly resigned. *Poetry* put out a brief statement saying he left to pursue his writing interests.

As part of the separation, Parisi was required to sign a non-disclosure clause banning him from commenting on the reasons for his departure. Asked about his resignation, Parisi says only, “I enjoyed 27 years at *Poetry*, which was a great challenge and adventure. I wish them well.”

### Differences of opinion

People familiar with the matter say Parisi clashed with certain board members, including Cummins, about how to spend the money. Parisi’s supporters say he and some board members wanted the money to go directly to poetry projects, including a training program for high-school teachers. Cummins favored using the money to pay for a library, collaborations with other groups and poetry readings in the offices of major companies.

Cummins denies any disagreement. “That’s news to me,” she says. “We haven’t determined any programming yet.” She says terms of the separation are confidential.

A bigger battle erupted about the money itself. Rather than receiving a check for \$100 million, *Poetry*’s editors discovered the money was tied up in a series of trusts. The money was to be doled out over 30 years, and a large portion wouldn’t arrive until Lilly’s death. This year, the group got \$14 million.

Moreover, the gift was in the form of Eli Lilly & Co. stock, which fell more than 40 percent in the nine months after the trusts were created. The drop shaved \$120 million from two trusts set up for *Poetry* and other beneficiaries.

The bank in charge of the trusts, National City Bank of Indiana, sold almost all the Lilly stock near its low, missing the subsequent rebound. The value of the trusts is now nearly back to the level before the Lilly stock fell.

Last November, National City filed an action in Indiana probate court seeking exoneration from any wrongdoing. *Poetry* filed a counterclaim, charging the bank with fail-

ing to diversify the trusts and to explain its actions. *Poetry* is being joined in the claim by the Lilly Foundation and the Washington-based Americans for the Arts, which had also received a gift. The groups are seeking over \$100 million in damages and are demanding information on the bank’s decision to sell the shares. The case is pending.

### Some glower about power

Some of the nation’s poets are also unhappy. While the award was initially celebrated as a victory for all poetry — rather than just *Poetry* — competing journals and associations now worry that the new foundation has too much power. Some say it could crowd out other programs and make it harder

to raise money. Others say *Poetry* will be able to dictate the nation’s poetry agenda. Younger poets, who call the magazine “OWG” for “Old White Guys,” charge it has long ignored the avant-garde and poetry by minorities.

Through her attorney, Lilly expressed hope that her gift would be helpful. “It’s fair to say that (Lilly) is sorry about any of the fallout that has occurred,” says Tom Ewbank, Lilly’s personal attorney. “But she is still expecting good outcomes in the long run.”

Posted Tuesday, December 09, 2003

© 2003 Journal Gazette and wire service sources. All Rights Reserved.

<http://www.fortwayne.com>

## Was the Lilly gift an ‘injustice’ to Poetry?

*continued from page two*

so: Ruth Lilly has been mentally incompetent, by law, for some 20 years.” Joe Parisi “cannot possibly validate” such a donation to his publication, even if he uses the money well, and so far, continues Slate, he has not sounded terribly imaginative. “Lilly should have given \$10 million to 10 different magazines or started a nonprofit foundation with an elected board to hand out grants to writers,” the magazine concludes.

These various points of criticism are revealing in more ways than one. There is the barely disguised, odious suggestion that anyone who gives such astounding sums of money to poetry rather than, say, cancer research or hospital wings, cannot be in their right mind. It is accompanied by a nagging, persistent worry that poetry is perhaps not as worthy a recipient for a gift of this size as medicine or science; that poetry, in fact, is less socially relevant than these acknowledged good causes, if not a downright luxury for a small elite. Then, the positive influence of money itself on American poetry is called into question, immediately and contradictorily followed by recommendations on how it should have been distributed, and how Parisi should spend it.

It seems rather premature at this stage to dismiss Parisi’s plans for the gift out of hand, and if anything, the reactions reveal that there is still a very uneasy relationship between poetry and money. Apparently, the quaint idea

that artists should suffer for their art, and thus toil in poverty, has not entirely died out yet. But what of the accusation that Ruth Lilly’s gift is in fact detrimental to American poetry, by disproportionately, unfairly benefiting only one small magazine, instead of many publications and many writers? Should she have spread her wealth around?

Of course, there is nothing Ms Lilly “should” or “ought to” have done. She can do as she pleases, critics notwithstanding. Evidently, she wanted to benefit *Poetry*, not poetry as it can be found in hundreds of other good publications, academic departments or performance venues. Poetic injustice? Perhaps. Yet is it not precisely this unfairness, the contingency, the quirkiness of the gesture, the sheer eccentricity of it all, that makes it so very wonderful? Everything about the affair has a rare, fairy tale-like quality: Ms Lilly’s own rejected poetry, the handwritten notes she received, the fabulous size of her gift and the fact that, in spite of having been declared financially and mentally incompetent by a brother worried about the family fortune, she still managed to get away with bequeathing such an enormous sum. Sometimes, people do win the lottery after all; sometimes, fairy tales do come true. Just this once, there is poetry in the money.

Poetry International Web Posted 12/02/03  
<http://www.poetryinternational.org/cwolk/view/19126>

## Library award helps preservation of *Poetry* archives

*continued from page two*

archives, Harriet Monroe's will also provided \$5,000 to establish a fund for the advancement and encouragement of poetry through the award of a \$500 prize for distinction in poetry. Monroe stipulated that the committee of award for the prize should give preference to "poets of progressive rather than academic tendencies." The inaugural Harriet Monroe Poetry Award, given at the University of Chicago in June 1941, was presented to twenty-eight-year-old Muriel Rukeyser. Among those receiving the award in later years were Marianne Moore, Wallace Stevens, and Robert Lowell.

In 1953, the Harriet Monroe Modern Poetry Library was incorporated within the newly established Department of Special Collections of the University of Chicago Library. In 2002, this department became the Special Collections Research Center. The Modern Poetry book collection, enlarged continuously on an annual basis with the support of an endowed acquisition fund, is divided between a poetry collection in the general stacks of Regenstein Library and the Modern Poetry rare books and serials in the Special Collections Research Center. The editorial archives of *Poetry* magazine, the personal papers of Harriet Monroe, and the papers of other modern poets and editors and publishers of poetry are held as part of the manuscript collections in the Special Collections Research Center.

### Modern Poetry Manuscript Collection

The editorial archives of *Poetry: A Magazine of Verse* acquired by bequest from Harriet Monroe included extensive files of correspondence and poetry manuscripts from the time of her founding of the journal in 1912 until her death in 1936. Subsequently, the University of Chicago Library acquired two additional series of editorial files documenting *Poetry* and its authors during the years 1936-1953 and 1954-1961. Together, these three series of files preserve the letters and writings of a significant and remarkably diverse group of modern poets of the first half of the twentieth century. Eliot, Pound, Williams, Moore, Yeats, Sandburg, Thomas, and Frost are represented, along with Vachel Lindsay, Conrad Aiken, Wallace Stevens, Yvor Winters, Sara Teasdale, James Joyce,

Edgar Lee Masters, Alfred Kreyenborg, Ford Maddox Ford, Louis Zukofsky, Hart Crane, Witter Bynner, and Robert Penn Warren, among many others.

The editorial files of *Poetry* are amplified by collections of papers and records that document the work of individual poets and the publication of their writings. These materials include the papers of Harriet Monroe, Harriet Brainard Moody, Ronald Lane Latimer, Amy Bonner, and Morton D. Zabel, and the editorial files of *Chicago Review*. More recent collections documenting the writing and publishing of modern poetry continue to be added.

University librarians have begun the laborious process of going through the collection piece by piece, putting it into order and preparing it for microfilming. Much of the entire collection is now on film, and some of the more vulnerable pieces have received special treatment from professional conservators. The project's aim is to permit greater access to the collection — and to wage war against acidification, creasing, folding, tearing, oily hands, dust, light, and disorder.

The magazine's tenacity is reflected in the abundance of editorial papers it has left behind, a large part of which ended up at the

University thanks to Harold Swift, a long-time University trustee and booster. Swift, one of *Poetry's* early supporters, gave the magazine \$5,000 when it was short of cash and close to shutting down. In return, Harriet Monroe bequeathed the University not only the magazine's editorial files but also her personal papers and a large number of modern-poetry books. The editorial files continued to grow until 1960, when *Poetry's* editors struck a better deal with the Lilly Library at Indiana University, where the papers have been deposited ever since.

*Poetry's* importance to modern poetry has made its papers one of Chicago's most frequently used collections. "You can't do work on some of these major and minor poets without consulting the collection," says Alice Schreyer, curator of Special Collections. "From a broader perspective, it's very important for an understanding of the development of an audience for modern poetry. You really get into the way that poets marketed their works and related to editors. You get a feeling for poetry as a literary activity and process. Not the creative impulse, but the mechanisms and activities by which these authors found an audience.... For people working in certain areas of literary history, this tells an essential part of the story."

## By-Laws revision proposed

At the Board Meeting in January the By-Laws Review Committee brought its first suggestions to the Board for consideration. The board voted to accept the recommendations, and they are presented here for your approval.

### Rationale:

Due to the increasingly 'global' nature of our membership, the current membership guidelines have become unnecessarily restrictive. We currently have numerous members who live outside of California, and many non-residents enter (and win) our monthly and annual contests. A simple change to the wording of Article III, Section 1(a) will eliminate the confusing and somewhat contradictory conditions for membership currently in place. The revised text is printed below for your examination. The strike-through portion would be eliminated, leaving the remainder of the passage as it is.

1(a) ~~Regular membership in CFCP is limited to California residents and members of recognized out-of-state Chapters.~~ Any person supporting the purposes of CFCP may become a member. Writing or publication of poetry is encouraged, but is not a requirement for membership. Out-of-state residents may belong to a recognized ~~out-of-state~~ Chapter or become Members-at-large. All members (except spouses living at the same address) are entitled to receive the Newsletter and all supplementary CFCP publications, and all members may enter CFCP Annual Contests free of charge, with the exception of the California-Poets-only category.

Changes to the by-laws require a vote by the membership, so this notice will run for the next two issues of Updrafts. Your vote may be mailed to Jeremy Shuman at: 2521 Meadow Rue Drive, Modesto, CA 95355.

## 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. New 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<sup>00</sup>
- \_\_\_\_\_ New Member (February 1 to April 30) .....\$12<sup>00</sup>
- \_\_\_\_\_ New Member (May 1 to July 31) .....\$7<sup>50</sup>
- \_\_\_\_\_ Spouse (1/2 regular member) ..... \$7<sup>50</sup>, \$6<sup>00</sup>, or \$3<sup>75</sup>
- \_\_\_\_\_ Junior (under 21; show proof of age) ..... \$3<sup>00</sup>
- \_\_\_\_\_ Donation (specify amount) .....

\_\_\_\_\_ I am interested in joining a Chapter in my area (name of Chapter) \_\_\_\_\_

\_\_\_\_\_ 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 \_\_\_\_\_

**Members-at-Large:** 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.

**All Others:** Send this form along with a check or money order **made payable to CFCP, Inc.** to:  
CFCP Treasurer, P.O. Box 806, Tujunga, CA 91043-0806.

# Convention plans announced

*continued from page one*

The Annual Board Meeting will open the Sunday program, followed by a morning seminar. Winners in the Annual Contest will be presented beginning at 1 pm, and the Golden Pegasus Banquet will begin at 7 pm. Dr. Timothy Steele, poet and professor, will be the guest speaker. Truly committed participants will no doubt stay for one more session of read-arounds. In past years this informal session has sometimes been known to run into the wee hours.

Among those slated to present during the weekend are Dr. Jack Fulbeck, Ursula Gibson, Elaine Lazzeroni, Everett Ruess, Marie Searles, AnnaMae Johnson Terrell, and Keith Van Vliet.

Poets are encouraged to bring copies of their recent publications and place them for sale in the book room. Anyone needing a space reserved in the book room needs to contact Convention Chair Marjorie Voigt in advance to make the appropriate arrangements.

# Marriott Hotel offers many amenities

*continued from page one*

## Guest Room Amenities

- Express Check-in; Check-out
- Complimentary onsite parking
- Refrigerator available
- Complimentary in-room coffee
- Iron and ironing board
- Hairdryer
- Bathrobe
- Fireplaces in some rooms

## Facilities & Services

- On-site Restaurant
- Pacific Express Deli
- Room Service
- Coffee Shop
- Cocktail Lounge
- Laundry valet
- Child care available
- Concierge services

- Full-service health club
- Gift shop/newsstand
- Full business center
- PC available
- Printer available
- Secretarial services available
- Safe deposit box at front desk

# Two Chapters choose to disband

Word has recently been received that two chapters have decided to disorganize themselves, with the remaining members becoming members at large.

Doris Harper, the treasurer of the Pacifica Chapter, writes, "After Vicki Lavorini passed away, Winnie Washburn moved out of state, another member is moving to New Zealand, two others just decided to leave, so we decided to disband. We tried very hard to get new members to no avail. We held on for 14 years, but now we have come to the end."

Many of us have vivid memories of a wonderful convention at Pacifica just a few years ago, and it is with great sadness that we receive this news.

Martha Skinner Blackman, treasurer of the San Diego Torrey Pines Chapter, sends word that their chapter has also decided to disband. They held their last meeting with a final dinner in late December. The reasons given were that they weren't getting any new or younger members and were finding that getting to meetings was becoming more laborious than they wanted.

Two conventions were held in the San Diego area in the 1990s, fondly recalled by those who attended. Members of these two chapters are encouraged to remain members of CFCP, and participate in our monthly and annual contests. We will work to assist them in re-establishing chapters in their areas whenever they feel there is interest.

*Registration Forms  
Convention Information  
Can Poetry Survive such Kindness?  
Proposal for By-Laws Revision  
Grant to U of Chicago*

*serving California poets for over 60 years*

**Chaparral Updrafts**  
Volume 65, No. 1, February 2003

CA, 95355-3910.  
Inc., 2521 Meadow Rue Drive, Modesto,  
California Federation of Chaparral Poets,  
POSTMASTER: Send address changes to

at Modesto, CA.  
annual dues. Periodical postage rates paid  
Subscription price of \$3.60 is included in  
Rue Drive, Modesto, CA 95355-3910.  
of Chaparral Poets, Inc. at 2521 Meadow  
and August by the California Federation  
Published monthly except January, June  
Chaparral Updrafts (ISSN 1543-5903)

