



Chaparral updrafts

from the
California Federation
of Chaparral Poets, Inc.

serving California poets for over 65 years

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CALIFORNIA
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Pegasus Buchanan, long-time CFCP leader, dies

Penning her first poem at age 7 about a beloved dog that had just died, Pegasus Buchanan never stopped writing. Always, commented her daughter, Cherie Burdick Thorgerson, she would see her mother composing. "She was always at the typewriter," said Ms. Thorgerson, who noted that her mother's mother— Gladys Bradshaw Perry — was also a writer.

Pegasus Buchanan Barnum of Claremont passed away on January 20, 2006, at the Inland Valley Care Center in Pomona. She was 87. Although she had experienced some health issues in recent years, "I've not been sick in my whole adult life," she claimed recently. "I just tell myself, 'Girl, you're just not going to get sick' over and over again. And I don't." Even as her health declined, she was able to attend the December meeting of the Tumbleweed Chapter, but soon after became quite ill, the cause of her death being insidious pancreatic cancer, a disease that, when it can be diagnosed, is already too far advanced to be treated.

Born December 29, 1918, in Lansing, Michigan, Pegasus moved to California with her husband in 1950, and quickly established herself as a respected poet and writer, winning awards for her work time and time again. Almost at once, she became active in CFCP. She served as President of the California Federation of Chaparral Poets from 1974 to 1977; 1979 to 1981; and 1991 to 1993 and thereafter for

Improved participant package set for Conference attendees

For several years, convention participants have received a tote bag stocked with souvenirs and items to use during the convention, but there will not be any "goodie bags" this year. With the change in hosting conventions and needs for the Convention itself, the Board approved providing a three-ring binder to each registered participant, which will contain the Program, handouts and bios on the speakers, plenty of writing paper, hotel and nearby restaurant information, and similar items, with pockets front and back for slipping in a few extra things such as the winning poems booklets. Thus, each participant will receive all the materials needed for the "Writers' Conference"-themed weekend, except the writing tool. Be warned: bring your own favorite pens or pencils, or "borrow" one from your hotel room! And if you don't feel right without a tote bag, bring one with you large enough to hold a three-ring binder.

continued on page three: 'Chapter assistance'

many years served as the Monthly Contest Chair.

Pegasus was the author of the dedication poems for both Chaffey College and Antelope Valley College; she received the Pomona Valley Award for the promotion of children's literature; the Pomona Valley Library Award; and the College Arts Award; and in

continued on page two: 'Pegasus'

Be sure you have a place reserved at the Convention

OK, it's time!

Time to make your plans to attend the CFCP Convention in Fresno April 21–23. You'll have an entire weekend of presentations, readings, and workshops by professional poets in a variety of genres, including the State Poet Laureate, Al Young!

This year's program includes an option for University Credit, built around the "Writers' Conference" format, which may appeal to college students and educators.

Included in this issue are both the Convention and Hotel Registration Forms on a separate sheet. Please note that the hotel deadline is early — March 21! — and we'd really hate for anyone to be left out. So, while you've got it in front of you, take a few minutes to fill out the two Registration Forms and drop them in the mail; note that each goes to a separate address. Note, too, that there is a special registration rate for junior members to encourage more of them to attend.

Also included in this issue is a Transportation Survey. Your Executive Board is concerned that some of our members are unable to attend because of various kinds of impediments, and really desires to hear from as many members as possible on this issue. Several issues are raised: overall expense, difficulty of transportation, obligation of local chapters to be represented at the State Convention, etc. How do you feel about these things? Here's a chance to let us know!

With the theme of *Winds of the Chaparral*, the Convention will open at 3 pm Friday, April 21 with a round-table discussion on the writing process, in which attendees can join as they arrive throughout the afternoon.

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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>

Academy of American Poets elects three new chancellors

The Academy of American Poets recently announced the election of Rita Dove, Gerald Stern, and Kay Ryan to its board of chancellors. They will join current chancellors Frank Bidart, Robert Hass, Susan Howe, Galway Kinnell, Philip Levine, Nathaniel Mackey, Robert Pinsky, Susan Stewart, Gary Snyder, James Tate, Ellen Bryant Voigt, and C.K. Williams.

Dove won the Pulitzer Prize in 1987 for *Thomas and Beulah* (W.W. Norton, 1986) and served as the U.S. poet laureate from 1993 to 1995. Her most recent book is *American Smooth* (W.W. Norton, 2004). Stern won the National Book Award in 1998 for *This Time: New and Selected Poems* (W.W. Norton, 1998) and is a recipient of the Wallace Stevens Award. His most recent book is *Everything Is Burning* (W.W. Norton, 2005). Ryan is a recipient of the Ruth Lilly Poetry Prize and a Guggenheim Fellowship. Her most recent book is *The Niagra River* (Grove Press, 2005).

The Academy's board of chancellors was established in 1946. Former chancellors have included W. H. Auden, Elizabeth Bishop, Robert Lowell, Marianne Moore, and James Merrill, among others.

Pegasus Buchanan, longtime CFCP leader, is dead

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1961 she received the Golden Pegasus Award from CFCP. In May, 1964, she received the Pomona Friends of the Library annual literary award for her narrative poem, "Kingsley Alley."

In recognition of her work, the Pomona Valley Writers Club established an annual *Pegasus Award*, which honors children for their poetry. And in further recognition of her art, the Syracuse University library established a *Pegasus Buchanan Manuscript Collection*, which includes both her poetry and her correspondence.

She was a member of the Hollywood Pen Women; Alumna of Michigan State University and the former poetry editor of *L.A. Magazine*; her verse appeared in *The Saturday Evening Post*, *Good Housekeeping*, *The Ladies' Home Journal*, *McCall's*, *The Saturday Review*, and *The New York Times*; much of her poetry was set to music, and her poem, "Gypsy Wheels," was featured in the musical comedy, *The Power of Suggestion*. She was also listed in *Who's Who in the West*, *Who's Who of American Women*, *Who's Who Internationally*, *The International Biography*, *Who's Who Among American Authors*, and *The Biography of Poets*. Pegasus had been a frequent guest on the "Pamela Mason Show."

Pegasus was the author of four books, *Wilderness Trail*, *Chestnut Street*, *Kingsley Alley*, and *River Path*. All four books have been translated into Braille and many of her poems have been reprinted in textbooks and anthologies. Her works, including clippings, manuscripts and letters, are now being collected for the archives of Syracuse University. At our Annual Convention, some of her library poetry and textbook collection will be available to be purchased, with the funds becoming a donation to support our organization.

"My poetry is for people who hate poetry," she is quoted as having said on more than one occasion. She freely added brief personalized notes when signing her books or corresponding with other poets. One read "with fondness and empathy." Another was "to the kind of reader I write for," and another said "your lovely poem won third place in the contest." Each note gave the recipient a lifted spirit. Even in transmitting the fees

paid for entries in the Monthly Contest, she wrote brief notes to the Treasurer, pointing out her pleasure in reading the poems.

Throughout her life, animals held a special place in her heart. "She had a wonderful love of animals," her daughter said.

This love for creatures prompted her to be quite active with animal rights organizations, and she supported the Doris Day Foundation, which opposes using animals for testing and research, and also the Humane Society and other groups.

Pegasus was described by her daughter as a woman who liked to have fun. She loved parties and was at her best in a crowd. "Her friends rarely see her without the customary wide smile that breaks into loud, uninhibited laughter at the slightest provocation. She

My street bows down to winter, laughs with spring,
Cavorts with summertime, and dreams with fall.
Dauntless and vain it stretches—sure and wondering,
Caring too much, and caring not at all.

This is my street. My roots wind to its length,
My heart stands level with its tallest tree;
Thus have I ventured far to know its strength,
Thus am I prisoned by humility.

—from "Chestnut Street"

loves fun and enjoys being with people," her daughter said.

She is survived by her daughter, Cherie Burdick Thorgerson; granddaughter, Chelsea Figueroa; and great-grandchildren, Rylie and Vincent Figueroa. Her husband, Barney Barnum; and two sons, Sam and Daniel, preceded her in death.

Private services were held. Todd Memorial Chapel, Pomona, was in charge of arrangements. The March 11, 2006, meeting of Tumbleweed Chapter in West Covina will be a memorial, too, with a reading of Pegasus's poetry by the members and an opportunity to say farewell to a well-loved poet. Contact Marge Voigt at <margevoigt@aol.com> for directions.

An on-line Guest Book is available for those who wish to express their condolences at <<http://www.legacy.com/sgvtribune/Guestbook.asp?Page=Entry&PersonID=16489904>>

Some information from:
Inland Valley Daily Bulletin, January 28, 2006
Claremont Courier, February 8, 2006

Monthly Contest Winners

on the topic of *Family*

Ghosts on Her Journey

The children we made,
not perfect, but good enough
in an imperfect world

the third child divined
with almond eyes and dark hair
arrived from the east on sliver wing

ghosts trailing her shoeless steps
accompanied her on that first
journey

even Dionysus does not shake
their presence
does not lull her

only stirs up the recesses of vacant
feelings she cannot leave behind
and so she fails to drown the ghosts

with glasses of Pale Ale or Merlot
washing down greens and blues
prescribed by doctors

who have five minutes to scrawl
Latin instructions on white paper
believing this will calm her, make

life worth living.

—Irene Lipshin, Placerville, CA
First Place, November

Like buried arrowheads exposed
in ditch banks channeling Sierra snows
through ancient hunting grounds,

my father's flinty edges showed
themselves when waters of necessity
drained civilization's dross and fill;

or when the chilling cries of hungry wolves
would shred the cloak of warmth he'd wrapped
around his family's Depression homestead.

Mothers are semicolons
who turn their hearts in two directions.
They have the strength to balance an idea
in each hand;
they stretch the length of two thoughts
pulling words together
that can't reach far enough by themselves.

Children bounce around like commas
who follow each word,
then ask what comes next.
They pause for barely a breath,
then swing
with one hand over to the next series
with frowns and mischief scattered
throughout a long sentence.

My Father

Those cutting edges that I feared when I
was small, admired when I was young,
and grew to love when I became a father too,

have carved the niche
in which he stands, above
the entrance to my private pantheon.

—Gordon Durham, Modesto, CA
Second Place, November

Punctuation

Fathers stand as formidable as periods
at the end of a cardboard house of words.
They seldom comment
on the order,
simply ending every thought with a nod.
Theirs is the final say
followed by the silence of space.

And poets are exclamation points!
They shout their words to the top line,
then catch the falling pieces in a basket.
They never curtain their emotions with
lines,
but push them on the stage
in the spotlight without a script!

—Catherine Moran, Little Rock, AR
Third Place, November

Chapter assistance requested for gift baskets

continued from page one

The fundraiser for this year has been set as a series of gifts to be won at a drawing. Frances Yordan offered to donate a bronze sculpture made by her late husband, valued at \$400, which was gratefully accepted by the Board. After considerable discussion, the Board decided to ask each chapter to donate a gift basket with a retail value of \$50 to \$75 [it was emphasized that the chapter should try to get donations, rather than purchase the items], and each basket should include some item of chocolate.

It was also suggested that the Gift Baskets should be prepared thematically, with each chapter selecting a theme. Chapters should include their club name and bring their baskets on Friday evening of the Convention and give them to a member of the Hospitality Committee at the Registration Desk.

A brief brainstorming session produced the following themes and chapters volunteering to sponsor those baskets. Other chapters are free

to select any of the themes, or determine a different one for their group. Please contact Fran Yordan for further information regarding preparation of the Gift Baskets.

Wine & Cheese	Valley Writers
Youth Writer's Kit	Letter to the World
Bath/Spa	Poets of the Fig Garden
Reader's Basket/Pocket Poetry	Tumbleweed
Dried Fruits, Nuts & Snacks	Poets of the San Joaquin
Coffee Assortment	Robert Frost
Tea Assortment	Poets of the Pine Cone Ridge
Kitchen Gadgets	-
Crafts/Scrapbooking	-
Chocolate Lovers	-
Games, Games, Games	-

Turning Japanese: The Hiroshima Poetry Hoax

from
Lingua Franca: The Review of Academic Life
November 1996 issue, pp. 82-84

by Emily Nussbaum

OVER THE PAST FIVE YEARS, major poetry journals like *Grand Street* and *Conjunctions* have showcased a remarkable discovery—the work of Hiroshima survivor Araki Yasusada. Vivid, surreal poems and assorted literary artifacts (letters, drains of haiku) appeared alongside a heart-wrenching biography: Yasusada, readers learned, had lost most of his family in the bomb blast. Hitherto unknown, this unexpectedly witty, experimental poet offered a striking new link between Japanese sensibilities and Western avant-garde poetics, with a style influenced by both *renga* and Roland Barthes. The writing impressed editors and readers alike with its brittle imagery (“When I hold my tongue inside a written sentence/it blisters”), so different from the sentimental voices of many other Hiroshima poets. Sadly, Yasusada had died of cancer in 1972, but his unruly notebooks, which were in the process of being translated, attracted enough interest to be considered for publication by Wesleyan University Press.

But even as Yasusada’s résumé grew, a rumor began spreading in the poetry community: There *was* no Yasusada, editors whispered to each other—at least not in the usual, one-author-one-body sense. The same manuscripts submitted to poetry journals (and mailed from a variety of locations, including California, Tokyo, Illinois, and London) had shown up on the desks of prominent academics like MarJorie Perloff, but with a notable difference: “Yasusada” was presented as an invented persona, the creation of one or more people intent on keeping its origins a secret. Messages slowly surfaced on the Internet warning editors about an ongoing deception.

ONCE WORD of the hoax leaked out, many editors who had published the writing—sometimes with poignant footnotes on the death of Yasusada’s daughter from radiation poisoning—were furious. “This is essentially a criminal act,” says Arthur Vogelsang, editor of *American Poetry Review*, which published an entire “special supplement” of Yasusada’s work, complete with a fake “portrait” of the author, this past June. When Wesleyan’s editors learned they’d been snookered, they dropped the “notebooks” manuscript cold.

For every embarrassed editor, of course,

there’s a chuckling critic. Literary historians trumpet Yasusada’s acceptance as proof of the American poetry community’s shallow understanding of the Japanese avant-garde. Postmodernists see it as a fitting rebuke to those stragglers who keep trying to roll back the rock from the tomb of the author. And critics of the popular “poetry of witness” school—a movement which champions work created in the crucible of war and oppression—are thrilled by the way the Yasusada writings seem to expose poetry editors as suckers for any writing by a Victimized Other. Writing in the *Voice Literary Supplement*, poetry critic Eliot Weinberger suggested that the Yasusada affair delivered a coup de grace to the idea of “poetry where you had to have been there.”

SO WILL THE REAL Araki Yasusada please stand up? Well, no, apparently not. The most obvious suspect is Kent Johnson, a 41-year-old professor of English

and Spanish at tiny Highland Community College in Illinois. Johnson has been the primary clearinghouse for the plethora of submissions, follow-up letters, and theoretical exegeses surrounding the Yasusada writings. (The fictional Yasusada purportedly worked for the Japanese postal service. Johnson must relate.) Interestingly, Johnson has published several poems of his own that were written in the voice of a Hiroshima survivor. They appeared in the journal *Ironweed* in 1986, under the title “From the Daybrook of Oshimora Okiyaki”; many of the same verses show up in the Yasusada manuscripts in altered form. The professor also featured Yasusada (among more corporeal poets like Wallace Stevens and Robert Creeley) in his 1992 dissertation at Bowling Green, “Strategies of Saying.” His advisor, Howard McCord, lauds Johnson as both an astute critic and “a very intellectual poet, extraordinarily rich, and a great creator of character.”

BUT IF JOHNSON is hiding in a poetry witness protection program, he’s not coming out any time soon. In fact, if he has his way, the question of Yasusada’s real identity will remain forever in flux, a “hyperauthorship” which wriggles and splits like mercury. So far, Johnson has parried the questions of editors and publishers with Zelig-like skill. While some editors are angry at him, all have engaged in a complicated courtship that has left them experi-

encing a mixture of resentment, fascination, and a discomfiting intimacy. Several editors told *Lingua Franca* that Johnson had confided to them (under duress or as a slip) who the real author of the work was. Alas, each of Johnson’s answers was different.

Not to mention *complicated*. Here is Johnson’s latest explanation for the origins of the work: The actual author, he informed *Lingua Franca*, is “Tosa Motokiyu,” whose name appears as a translator in several Yasusada manuscripts. (Johnson insisted on communicating only in written form, co-authoring his faxed response, he said, with Javier Alvarez, a Mexican folk singer and possible collaborator.) Never heard of Motokiyu? According to Johnson, it’s another pseudonym. As he tells it, “Motokiyu,” who purportedly died of cancer last year,

was the roommate of Johnson and Alvarez in Milwaukee in the Eighties. Motokiyu, says Johnson, created the Yasusada

We may never know for certain who Araki Yasusada really was—he most likely never existed at all

writings in an attempt to “imagine another life in the most sincere way he knew how... only by remaining hidden could he accomplish that.” Johnson reports that “Moto” wrote 95 percent of the Yasusada writings—and wished to remain forever unidentified. (Johnson acknowledges, when pressed about his own *Ironweed* poems, that ten pages of the Yasusada corpus are his. He says that “Moto” admired them and asked for them to be included in the Yasusada manuscript.) That’s as deep as Johnson will go; he won’t even say if “Moto” was Japanese, let alone a survivor of Hiroshima.

WHATEVER the truth of Johnson’s confidences, the writing that he has helped to loose upon the world *is* affecting. In one Yasusada poem, the narrator gazes out at the crowd in Hiroshima’s municipal stadium and overlays the image of cheering baseball fans with that of an atomic blast: “seventy thousand voices are fused by a sphere and/A corolla of screams ringing absence is viscerally real.” There are troubling and often grotesque visions of Yasusada’s daughter: “Of course, he knows his daughter’s acne is causing her much shame./ Some people are found still standing, burned to a dark crust.” These corrosive references mingle, perversely, with slapstick jokes and erotic metaphors. “The image of the galaxy spreads out like a cloud.”

What is the point of hoaxes such as this?
to be continued next month

CALIFORNIA FEDERATION OF CHAPARRAL POETS, INC. CONVENTION ATTENDANCE SURVEY

PLEASE COMPLETE THIS FORM AND MAIL IT NO LATER THAN FEBRUARY 28, 2006, TO:

**URSULA T. GIBSON
6838 GREELEY ST.
TUJUNGA CA 91042-2809**

This survey is intended to help the Executive Board plan for your attendance at Annual Conventions, including April 21 through April 23, 2006, at Fresno, CA.

1. Do you plan to attend the Annual Convention? Yes _____ No _____
2. If "No", is there a particular reason you will not attend? Please check all that apply:

<input type="checkbox"/> Cost of travel to/from Fresno <input type="checkbox"/> Cost of Registration <input type="checkbox"/> Cost of Banquet	<input type="checkbox"/> Cost of hotel room <input type="checkbox"/> Cost of special events (like Poets' Luncheon) Other _____
---	--
3. If "Yes" to Item 1:
 - a. Are you coming by yourself? Yes _____ No _____
 - b. If "No", how many people will come with you? _____
4. How will you be traveling from your home to Fresno?

a. By automobile _____ <ol style="list-style-type: none"> i. Driving yourself _____ ii. Riding with a driver _____ iii. Driving with passengers _____ iv. Driving with passengers _____ 	b. By train _____ c. By bus _____ d. Where will you catch the train or bus? (Address and/or City) _____
---	--
5. Does your CFCP, Inc. Chapter sponsor Convention attendance, fees, or transportation for any of your members? Yes _____ No _____
 Explain briefly what is provided: _____
6. If you are NOT planning to attend the Annual Convention, would you reconsider if your Chapter provided a travel grant to make attendance feasible? Yes _____ No _____
7. Would you be willing to help another CFCP, Inc. member or Chapter member attend the Annual Convention by providing to a small donation in your Chapter reserved for that purpose? Yes _____ No _____
 If so, what amount donation would you consider reasonable? \$ _____
8. With the understanding that a raise in annual dues for CFCP, Inc. would be required to do this, if transportation is a problem for you, would you attend the Annual Convention if CFCP, Inc. chartered buses (from Oakland, Sacramento, and Los Angeles) to bring you to the hotel in Fresno by 3 p.m. on the first day of the Convention and take you back home on the morning after the end of the Convention?

	Yes _____	No _____
a. If such service cost you less than \$75.00 RT, would you go to the Convention?	Yes _____	No _____
b. If such service cost you less than \$50 RT, would you go to the Convention?	Yes _____	No _____
c. If such service cost you less than \$35 RT, would you go to the Convention?	Yes _____	No _____
9. From L.A. to Fresno is 220 miles; from Oakland to Fresno is 178 miles; from Sacramento to Fresno is 165 miles. Please calculate your gasoline expense roundtrip for the car you would use for the trip, if a car is involved, using an "educated guess" for gasoline prices: a. _____ Gallons x gas price used \$ _____ = Cost: \$ _____ b. Not applicable _____
10. If CFCP, Inc. provided a "travel grant" as help for your travel by bus or by car to the Annual Convention as part of your Annual Membership Benefits, would you participate? (Arranging this would increase all individual annual dues, so all members would contribute to such "travel grants" for those who might need it.) Yes _____ No _____
 - a. If "No", please explain: _____
 - b. Should applications for such "travel grants" to the Convention site be limited to any specific kind of person:
 - i. Disabled _____
 - ii. Youth Prize Winners _____
 - iii. Adult Prize Winners _____
 - iv. Chapter President or designated Chapter representative _____
 - v. Other (specify) _____
 - c. Would you donate to a "travel grant" category in Membership Dues to help others get to the Convention? Yes _____ No _____
 - d. What would you consider to be a reasonable donation amount? \$ _____
11. Please list any suggestions you have, other than ride-sharing or car-pooling, for members to get to and from the Annual Convention.

Thank you for your responses. The Executive Board will be exploring possibilities. **PLEASE RETURN THIS COMPLETED SURVEY BY FEBRUARY 28, 2006.**

You can help create the world's biggest poem

Editor's Note: Following is one of the zanier press releases we've come across lately. It was so well done that we decided to check out the web site, which is actually there, and which does contain the start of the poem advertised. Who knows?...

LAFAYETTE, CO, FEBRUARY 10, 2006: With the American Super Bowl now over and the Winter Olympics upon the world, most people are asking the same questions, namely: just what is that stain on the rug? And, just as importantly, what about poetry?

Polterzeitgeist Productions asks those questions too. The stain is probably from M&M's ground into the floor (at least, that's what we tell our housemates), but the poetry question is harder.

The answer may well be, "Choka On It™," the world's longest poem. And everyone in the world can (and should) contribute to it.

Those who did not fall asleep in poetry class can tell you that *choka* are a form of Japanese poetry, pre-dating haiku, and using a 5-7-5-7-5-7-5...7-7 syllabic structure (*onji*). In order to create the world's longest poem *Choka On It* borrows from another Japanese poetry style (*renga*) by allowing any author to contribute to the poem.

Choka On It begins with the soon-to-be-infamous three lines:

Oh great Internet
Home to world's information
I have learned so much

All world citizens can go to the poem's home <<http://bigpoem.blogspot.com>> and tack on a non-rhyming English couplet of seven and five syllables. Superlative additions to the poem will be granted a spot on the coveted Choka Wall of Fame. Couplets exuding lameness will find an unworthy place in Shame Alley. Everyone is encouraged to use the "I Choka'd" badge.

The near-geniuses behind the poem are two shadowy figures: b1-66er, the current English Haiku Slugfest Champion of the World; and birdhead, the first person to create a wireless Internet server in 1995. As you would expect from a corporation doing self-aggrandizing self promotion, greatness is expected.

Choka On It rides atop Google's supreme Blogger offering and derives its revenue stream entirely from viewers supporting the site's AdSense ads. When pressed for revenue

predictions, Polterzeitgeist accountants will tell you they expect income at a level to afford a Beau Jo's pizza (possibly with everything on it) for both b1-66er and birdhead before the end of 2006.

About Choka On It

Choka On It resides at bigpoem.blogspot.com and is overseen by Polterzeitgeist Productions. Through the help of mere English speaking mortals, *Choka On It* is intended and designed to become the world's biggest poem.

Safe Harbor Statements under The Private Securities Litigation Reform Act of 1995: This release contains certain forward-looking statements of Choka On It. Such statements are subject to certain risks and uncertainties, and actual circumstances, events or results may differ materially from those projected in such forward-looking statements. Factors that could cause or contribute to differences include, but are not limited to: whether or not those are really M&M stains on the carpet, people's willingness to add to the choka, whether Beau Jo's jacks up the prices on their pizza, and the birth of birdhead's first child.

Polterzeitgeist Productions cautions readers not to place undue reliance on any forward-looking statements. Seriously. It's very possible doesn't know what the hell it's talking about. Sometimes the press releases just say stuff to see how it sounds. Polterzeitgeist Productions does not undertake, and specifically disclaims any obligation, to update or revise any forward-looking statements to reflect new circumstances or anticipated or unanticipated events or circumstances as they occur. Especially if this whole choka thing is a flop.

Pleasanton Poetry Festival will host Billy Collins

The 5th Annual Pleasanton Poetry, Prose and Arts Festival will be held on Saturday, April 1, 2006. A packed-full day of workshops and activities concludes with a banquet and awards ceremony. After Continental Breakfast and registration at 8:30, choose one of five 2 1/2 hour sessions from 9:30 to 12, enjoy a buffet luncheon, and choose one of another five sessions from 1 to 3:30. This year's event will include an appearance by Billy Collins, 2001-2003 U.S. Poet Laureate, who will speak to registered participants *only* in the afternoon and present a public reading at 8 pm (with tickets priced at \$35 for that event). Price for the full day's events including the evening Collins presentation is \$75 until March 4; \$90 after.

Registrations and poetry contest submissions are now being accepted. First place adult poetry and prose awards are \$200 (\$1,260 in

Transitions

Tumbleweed Info

At the February meeting of the Tumbleweed Chapter, Elaine Lazzeroni was elected President and Marge Voigt Secretary-Treasurer.

■ The March 11th meeting will be a commemoration for Pegasus Buchanan, long-time Tumbleweed president. It will be held at Jack Fulbeck's Community Room. It will begin with a potluck luncheon and followed by the reading of poetry by and about Pegasus.

Request for copy of poem

Elisabeth (Elizabeth) S. Olson won first prize in the quatrain contest in 1946. Her daughter, Lisa L. Olson, has never read the piece entitled "Epitaph for David" from the 6th annual conference in Los Angeles. The mother recently died and the daughter found the announcement from 1946 and would like to see the poem.

■ Does anyone have anything from the 1946 Conference?

Need info on Pegasus Chapter

Lulu Brackett's great-great granddaughter Vaness McEwen recently learned Lulu was a member of the Pegasus Chapter before her death in the 1970s. Her poetry book *Inklings and Inclinations* is in the special collections section of the Glendale Public Library. After the recent passing of her grandson, more copies of the book turned up. Ms. McEwen would love to share her work and keep her memory alive, and would also be ever so grateful for any other information about her or her work that we may have.

■ Can anyone offer assistance regarding Lulu Brackett and the Pegasus Chapter?

total awards). Adult poetry workshop leaders are Armand Brint, Cheryl Dumesnil, Sholeh Wolpé, with Cindy Fisher-Luck providing a prose workshop. Youth poetry workshop with Susan Wooldridge and Madelynn Ellis (youth registration is discounted).

Significant savings are available if payment is postmarked by March 4, 2006 (last day to register March 25, 2006). Poetry and prose contest entries by all age groups must be submitted with early registration. Location: CarrAmerica Conference Center, 4400 Rosewood Drive, Pleasanton.

Registration information and contest entry instructions are available at <<http://www.pleasantonarts.org/>>, by contacting Michelle Russo at City of Pleasanton Civic Arts, (925) 931-5350, or Kirk Ridgeway at <PleasantonPoetry@comcast.net>.

Be sure that you check this page!

The monthly contests for 2006 contain a list of exciting new topics. And although January is past, it's not too soon to start on the ones that interest you!

With different categories ten months of the year, there are 30 chances to win recognition. But, of course, it *is* necessary to actually send your poems to the Contest Chair!

Be sure to discard any old versions of this page, so that the poems you submit are for the correct topics and that you have followed the current rules. The rules have changed a bit, to make things clearer and the process smoother to operate. Notice that line length does *not* include the title or blank spaces, and you are asked for *two* copies of each poem.

For your convenience we have included the membership form below. If you still need to renew your own membership, you may fill out this form and send it in with your check, but first, run off a few blank copies to have available for recruitment.

It's a great idea to place copies of this page on the bulletin board at local libraries and universities, and to carry a few copies with you to hand to friends and acquaintances. One-to-one discussion is our best ally as we continue the drive to increase membership. We need your help!

2006 CFCP, Inc. Monthly Contests

Except where otherwise indicated, poems are limited to 28 lines of text. All forms accepted for all categories.

- JANUARY** — In a Foreign Land
- FEBRUARY** — Chasing Rainbows
- MARCH** — Planes, Trains & Automobiles
- APRIL** — With a Song in My Heart
- MAY** — Tell Me a Story
- JUNE** — Metamorphosis
- JULY** — *no contest*
- AUGUST** — Wine and Food
- SEPTEMBER** — Anthropomorphism
- OCTOBER** — Invitation to a Waltz
- NOVEMBER** — Madcap Moments
(12 lines or fewer)
- DECEMBER** — *no contest*

RULES

Contests are open to all poets in the United States and Canada. Each submission must be typewritten on standard size paper with the contest month in the upper right-hand corner. Send TWO COPIES of each poem with author's name and address in the upper right corner on ONE copy. Put no identification on the second copy. Address labels are acceptable. Multiple entries are welcome.

Only UNPUBLISHED POEMS and poems not previously awarded a money prize are eligible. A fee of \$2.00 must accompany each poem submitted (3 for \$5.00). 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 Updrafts newsletter.

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

➔ Cleo Griffith
mail contest Monthly Contest Chair, CFCP, Inc.
entries to 4409 Diamond Court
Salida, CA 95368-9632
<cleor36@yahoo.com>



YES!

I definitely want to be a member of the California Federation of Chaparral Poets, Inc. for the year 2006.

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

PHONE (____) _____ FAX (____) _____

E-MAIL _____

I PREFER TO RECEIVE MY UPDRAFTS NEWSLETTER BY: _____ E-MAIL _____ US 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\$15⁰⁰
- _____ New Member (February 1 to April 30)\$12⁰⁰
- _____ New Member (May 1 to July 31)\$7⁵⁰
- _____ Spouse (1/2 regular member)..... \$7⁵⁰, \$6⁰⁰, or \$3²⁵
- _____ Junior (under 21; show proof of age)\$3⁰⁰
- _____ 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 1750, Empire, CA 95319.

Now is the time to reserve your place at the Convention

continued from page one

Dinner will be on our own. The three-ring binder each attendee receives upon arrival will contain a list of restaurants within walking distance.

Keynote Speaker Dr. Corrinne Clegg Hales, a Fresno-area poet and professor of creative writing and American literature at CSU Fresno, will speak at 6:30, challenging us to expand our poetic horizons even as we raise the standards for our writing.

At 7:30 we will be treated to a musical interpretation of *The Ballads of California* by Ken Graydon and Phee Sherline. And of course, the traditional Bardic Circle read-around will begin at approximately 9 pm for those who wish to read from their own poetry to others in the group.

Saturday will follow the tradition of exhibiting materials in the Children's Poetry Fair as well as having members' books and materials on exhibit. Morning sessions will include three high-powered workshops on Personal Poetics: *Wind in the Sails* by Deborah Edler Brown at 9 am, *Song Writing Workshop* by Ken Graydon at 10 am, and *Hand on the*

Rudder by Chris Nelson at 11 am. The noon Poets' Luncheon will be combined with the General Board Meeting.

The afternoon will begin at 1:30 pm with *What Does Writing a Poem Entail?* by Linda McCarty, a craft workshop/lecture geared to junior and senior high school winners, but appropriate for all, followed at 2:30 pm by *Poetics: What Works for Us*, a series of presentations by our new youth chapter, Letter to the World, on how they have organized themselves and what others might do to set up their own groups.

At 3:30 Lindsey Smith will speak on *How I came to be the Junior Poet Laureate*, after which the Youth Contest Awards will be presented. This will be followed at 5:30 pm by a *Young Poets Reception* for the winners, their parents, and all participants. It is expected that Al Young will attend this event.

Again, dinner will be on our own.

The evening will begin at 7 pm with *Cowboy Poetry* by Mick Vernon. The president of the Monterey Cowboy Poetry and Music Festival and author of a book of original cowboy poetry; Vernon is well known as a

performer at numerous venues.

This will be followed at 8 pm by a presentation from Al Young on *The Craft of Writing Poetry*. And again, the traditional Bardic Circle read-around will start at approximately 9:15 pm for those who wish to read from their own poetry to others in the group.

Sunday morning will hold the *Annual Poetry Awards* beginning at 9 am. Lunch will be on our own.

The afternoon session will begin at 2 pm with *How to Tell a Poem*, a workshop by Deborah Edler Brown, followed by a 3:45 pm public presentation by Al Young, beginning with a reading of some of his own work, followed by a Q&A session.

The evening will host the traditional Golden Pegasus Banquet, with Al Young speaking on *Poems I Like, Influences from the Poetry of Others*.

After his talk, the Golden Pegasus, Roadrunner-Up, and Haas awards will be presented, concluding the evening. There is often one final read-around organized by members and friends not quite ready to say goodbye to the poetic weekend experience.

World's biggest poem?
Pleasanton Poetry Festival
November contest winners
Convention schedule
Registration Forms inside
Pegasus Buchanan has died

• **Inside:**

-serving California poets for over 65 years

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