



Chaparral updrafts

from the
California Federation
of Chaparral Poets, Inc.

serving California poets for over 65 years

Volume 67, No. 2 • March, 2006

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Hotel deadline is almost here!

Don't be left out! The hotel deadline is early — March 21! — and rooms are filling up quickly!

Plan now to attend the CFCP Convention in Fresno April 21–23. You'll have an entire weekend of presentations, readings, and workshops by professional poets working in a variety of genres, including three sessions with 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. They need to complete a Registration Form, including the section which asks for University Credit.

The Executive Board has made a strong effort to develop a convention in the central part of the state with a program to appeal to everyone. We urge you to support this effort with your attendance—we think you'll go home richly rewarded for the experience!

Included again in this issue are both the Convention and Hotel Registration Forms on a separate sheet. 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, Single Day registrations are available for \$15, either Saturday or Sunday, for those who are unable to attend the entire weekend. Some people might wish to attend on Sunday afternoon and evening in order to hear two of the Poet Laureate's presentations,

Frederick Busch, author of poetic fiction, dies at 64

by Douglas Martin, *The New York Times*

Frederick Busch, whose outpouring of precise, poetic novels and stories delved into the seemingly unspectacular but ultimately profound experiences of people and families grappling with existential crises, died recently in Manhattan of a heart attack suffered in a hotel room where he and his wife, Judith, were staying during a visit to New York.

The author of 27 books, Busch was known as a writer's writer who impressed critics more than the mass audience with his nuanced tales of ordinary-seeming people told in a manner some likened to John Cheever's or Chekhov's.

Part of what distinguished his writing was his

continued on page six: 'Frederick Busch'

even if they couldn't attend the other events.

The Exhibits and Displays area will be open all weekend, and include not only author's works and the Children's Poetry Fair, but also items and examples from Pegasus Buchanan.

For those who would prefer to see the schedule in outline form, it is now available online, by going to <<http://www.ChaparralPoets.org/ConvSchedule.html>>.

With the theme of *Winds of the Chaparral*, the
continued on page two: 'Weekend'

Chicago Poetry Center names Buscani as Executive Director

The Poetry Center of Chicago announced recently that it has appointed Lisa Buscani to its Executive Director position. She has assumed the duties of departing Executive Director Kenneth Clarke.

Buscani's responsibilities include curating and organizing the Poetry Center's venerable reading series, as well as presiding over the Hands on Stanzas program, which currently brings poetry workshops to more than 6,600 public school students throughout Chicago. She will also facilitate the annual Summer Residency Program, which, in partnership with The School of the Art Institute, offers two emerging poets month-long writing residencies in Chicago and a spot in The Poetry Center's Reading Series.

"I'm thrilled to be a part of the Poetry Center's team," Buscani says. "I'm looking forward to maintaining and building the programs that have contributed so much to our community."

Buscani brings an extensive background in non-profit communication, public relations and arts promotion to the Poetry Center. She produced and curated the Big Goddess Pow Wow spoken word series at the Metro, as well as the Lip series at the Neo-Futurarium.

As a poet, Buscani got her start in Chicago's performance poetry scene and ultimately became a National Poetry Slam Champion as well as a Pushcart Prize nominee for poetry. A three-time Chicago Artist Assistance Program grant recipient, she has published

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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>

Weekend convention set as a 'Writers' Conference'

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Convention will open at 3 pm Friday, April 21 with a Writing Workshop, in which attendees can submit copies of their poems to be workshopped. Chris Nelson and Deborah Edler Brown will lead the session.

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

Keynote Speaker Dr. Corrinne Clegg Hales, a Fresno-area poet, will speak at 6:30 on *Facts and Truths: Poetry, memory and Imagination*. A professor of English at CSU Fresno, she is the Coordinator of their MFA program in Creative 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 101: Then and Now* 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 Writer's Struggle: Crafting One's 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 3:00 pm *Poet Laureate Reading*, a public

continued on page three

Improved package planned for Conference participants

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.

The Board also decided to modify the fundraiser this year by dispensing with the Auction and instead asking for donations of gifts to be won at a drawing. Frances Yordan offered to donate a bronze sculpture made by her late husband, valued at \$400. The Board then 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 each Gift Basket 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 someone from the Hospitality Committee at the Registration Desk.

The Letter to the World chapter will sell tickets for the drawing throughout the weekend.

Some theme ideas were suggested, and some chapters volunteered to sponsor those baskets. Other chapters are free to select any of the themes, or determine a different one for their group. Here is a brief list:

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 Pine Cone Ridge
Kitchen Gadgets	
Crafts/Scrapbooking	
Chocolate Lovers	
Games, Games, Games	

Monthly Contest Winners

on the topic of *In a Foreign Land*

Part of the old

Before we lay naked together,
we walked through the city at dusk
like statues from Stabiano
that had somehow escaped the ashes
and the thunder of Vesuvius.
The buildings grayed up from the streets,
and the lighted windows
speared into concrete at obtuse angles.

You were an ancient language
of finely chiseled words that parted the air
like deep vowels
lost for centuries in the dark.
Through those vacant streets
I listened as a lover hearing only passion
sounding out the mysteries of the past.
You were the whole drama
painting politics and gardens and porticoes
with phrases that were raw jewels.

Later, you led me up to the roof
where we balanced between city and sky,
and you seemed a little less than a Roman god.
I was still clothed in your flowing lines
as smooth as threads of foreign silk.
Then you disrobed me,
and we lay in polished moonlight
like the ancient patricians.
From the bay of Naples the late summer breeze
blew gently over the city.

—Catherine Moran, Little Rock, AR
First Place, January

In the Shade of the Moai

You cast your shadow over me,
blocking noon day sub-tropical rays.
A dark figure still unfinished,
you face away from the quarry of volcanic tuff,
surrounded by unstable red earth
tentatively anchored by lupine, grass, and wild rose.
Your broad face towers over my head
as I look up into wide nostrils past lips
that once pursed like thin lines.
Now all is encrusted with white lichens,
bathed in salt air borne on soft breezes
flowing over Isla de Pasqua.
Your arms, constrained by soft soil,
end in finely sculpted fingers,
unable to hold your figure.
Pendulous ears extend down
beside your flat cheeks,
lack adornment, hear nothing.
Empty eye sockets await sclera of coral,
pupils of obsidian or red scoria.
Basalt tools lie dormant,
no one is there to complete the job.
Once you were destined to face your village,
a reminder of ancestors, well regarded.
The force of *mana* would move you to your *ahu*.
Instead, unfinished, you wait with me,
offering shade and awe,
while time changes us both.

—Lynn M. Hansen, Modesto, CA
Second Place, January

The Benzer Sari Emporium

In a museum of infinite colors,
Like a magician, pulling rabbits out of a hat,
Each scarf, each sari, each silver-threaded veil,
Beaded, tie-dyed, aqua-marine, sea green,
Hot pink, soft pink, powder pink cholis,
Gem-tone hued fabrics, shining with
Iridescent threads
Sparkling with hand-sewn jeweled borders
Leaves me speechless, awed.....

I swoon from this sensual rush
Of inexhaustible coloration.
Irrepressible are my desires
To touch, wear, twirl, float through India
Like her multi-chromatic sub-continental beauties.

—Sharon Teig, Modesto CA
Third Place, January

Busy 'Writers' Conference' weekend planned for Convention participants

continued from page two

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, Road-

runner-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.

The Hiroshima Poetry Hoax controversy, part two

from

Linguafranca: The Review of Academic Life

November 1996 issue, pp. 82-84

by Emily Nussbaum

NOTE: In the February issue, we introduced the literary controversy surrounding the poetry of Araki Yasusada, a Hiroshima survivor, supposedly discovered by Kent Johnson, a 41-year-old professor of English and Spanish at tiny Highland Community College in Illinois. Through a series of events over several years, it now appears that Yasusada is a fictional character, and Johnson's "hoax" has created considerable furor.

The work does fluctuate in quality. The absurdly footnoted scraps published this past summer in *American Poetry Review* seem deliberately parodic, a joke on the reader who swallows their poetic poison. And *Grand Street's* bizarre prose draft "From The Diary of Rita Hayworth," in which Yasusada himself adopts a persona, has more self referential levels to it than an Escher print. (No wonder it's included in their Fetishes issue.) As for authenticity, it's clearly not Yasusada's strength. "This is just Japanized crap," exclaims John Solt, a professor of Japanese culture at Amherst College. "It plays into the American idea of what is interesting about Japanese culture— Zen, haiku, anything seen as exotic— and gets it all wrong, adding Western humor and irony." As an example, Solt cites the line, "obediently bowing the white flowers." "Bowing is not seen as subservient in Japan," he points out. "It's a form of greeting."

SINCE WORD of Yasusada's nonexistence got out, reactions have varied. Lee Chapman, who published selections of the work in a special Hiroshima issue of *First Intensity*, in 1995, says she was "livid" and regards what was done as "just plain ugly and selfish." Says Chapman, "It struck me as particularly conceited and cynical [for someone] to be pushing made-up material relating to the horror of Hiroshima, when real survivors and their families are still around to remember what happened to them." Chapman says she found the work "fairly remarkable," but strongly resents the way it was interwoven with "heart-rending 'annotations'" about Yasusada's tragic personal history.

Bradford Morrow, the editor of *Conjunctions*, which published the work in a 1994 issue on translation, was intrigued at first by the deception but finally found the whole masquerade "coy, self-satisfied, glib." He, like Chapman, regards the Hiroshima subject matter as "almost too grim," and argues that "If it was written by a Hiroshima survivor, as a literary response to that experience, then it's an amazing historical document and certainly a remarkable technical achievement. If it's just someone being emphatic in another culture fifty years later, it's legitimate but not

as interesting."

Others in the poetry community find these concerns about political offense overblown. Deborah Treisman, who published work in *Grand Street*, Laughed when she found out Yasusada's bio was bogus, though she also feels the deceptions was "on some level irresponsible." More pointedly, Marjorie Perloff says, "There isn't any sacred subject you can't make a hoax about! Why would this be more O.K. if it were about the victim of a car accident?" For Perloff, the relevant issue is editorial hypocrisy: "If they thought it was such good writing, they should still think it was good writing."

For her part, Wesleyan Press poetry editor Suzanna Tamminin thinks it's not that simple. She says she "absolutely loved" the work when she received it, but when Johnson began to hint that Yasusada didn't exist, she rejected the "notebooks" manuscript, concerned about the ethical issues involved. A correspondence then commenced in which Kent Johnson offered to "frame" the writing, stating that he had in fact written it. (Johnson now says that an ailing "Moto" requested that he take credit, both to prod Wesleyan's acceptance and to help the shadow poet "disappear more deeply into the crowd of figures... that populate the fictional world he made.") After outside readers— one apprised of the hoax, the other not— found the work "appalling" and "oddly uneven," respectively, Wesleyan delivered a final rejection. "There was, as well, a personal feeling of being humiliated," says Tamminin. "But then again, that's not necessarily a bad thing. It does speak to the power of the writing."

SUCCESSFUL or no, Yasusada's creators are simply the latest in a long line of poetic ventriloquists. Recall, for example, the "Ern Malley" incident. In 1943, two Australian pranksters cobbled together the "lost" work of this supposed homegrown genius, duping editors Down Under with modernist pastiches

many critics still consider remarkable. On our own shores, poet Kenneth Rexroth performed a feat of faux-translation in the Fifties when he "discovered" the erotic poems of "Marichiko," his Japanese female persona.

Some suggest that it's high time for the wizard to emerge from behind the curtain. After all, shouldn't the author(s) get credit for what is, for many readers, a powerful act of literary channeling? For Johnson *et al.*, this misses the point entirely: The writing should be judged not simply as the work of "Motokiyu" (or Johnson, or Alvarez) but as that of "virtual author" Araki Yasusada, the ghostwriter in the machine.

For perspective, one could look to a similar situation, some twenty years back. A young poet named David Dwyer, wrote, after much research and imaginative effort, a series of poems in the persona of an older woman, named Ariana Elisvos. In an attempt to see whether he was "getting it right, whether it was convincing," Dwyer submitted the poems to the feminist journal *Aphra* which was seeking submissions from older women. The journal ended up publishing two poems. When the editors of *Aphra* found out about the deception, they were furious. Later, when Dwyer published the work under his own name, *Aphra* charged him \$100 per piece to buy back the rights to his poems. Dwyer won the coveted Juniper Prize for the collection.

Appropriately enough, Dwyer now says he's "of two minds" about the deception. "On the one hand, I was genuinely trying to create this persona, to really create a living voice," he says. "On the other hand, I did take advantage of people's kindness. Then again, I was very young. And there's a kind of arrogance that grips artists, where you're willing to take advantage of others. It was quite a few years before I got rid of that character."

<http://www.english.upenn.edu/~afilreis/88/japanese-hoax.html>

Last modified: Friday, 06-Aug-2004

Apple Computer Inc. sends poetic message to hackers

San Jose, CA— Apple Computer Inc. has left a poetic message for the inevitable would-be hackers and other high-tech companies.

The maker of Macintosh computers anticipated that hackers would try to crack its new OS X operating system built to work on Intel Corp.'s chips and run pirated versions on non-Apple computers. So, Apple developers embedded a warning deep in the software — in poetry.

And as predicted, a hacker found the poem recently. Now a copy of it is circulating on Mac-user Web sites.

The embedded poem reads: "Your karma check for today: There once was a user that

whined/his existing OS was so blind/he'd do better to pirate/an OS that ran great/but found his hardware declined./Please don't steal Mac OS!/Really, that's way uncool./(C) Apple Computer, Inc."

Apple confirms it has included such a warning in its Intel-based computers since it started selling them in January. In a statement the company says, "We can confirm that this text is built into our products. Hopefully it, and many other legal warnings, will remind people that they should not steal Mac OS X."

Although it has caught the attention of computer users, we're afraid it lacks a certain élan to catch the attention of contest judges.

You will want to save this page!

The monthly contests for 2006 contain a list of exciting new topics. And although January and February are 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 know of anyone who still needs to renew their membership, give them this form, 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
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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.

Frederick Busch inspired to write by success of fourth-grade poem

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striving for a larger historical context. Before making Dickens a character in one of his novels, he walked the streets of London. Before putting Melville in another, he prowled Lower Manhattan. He did extensive historical research to depict Civil War and Vietnam veterans, but the emotions he conjured — most exquisitely in his short stories — transcended place and time.

In reviewing his 2000 story collection, *Don't Tell Anyone* (Norton, 2000), *Publishers Weekly* noted his inviting opening sentences. One read, "Did I tell you she was raped?"

Among his many prizes were the American Academy of Arts and Letters Fiction Award in 1986, and the PEN/Malamud Award in 1991.

In an interview with *identitytheory.com* in 2005, he said that his interest in writing began when he was 9, in the fourth grade at P.S. 152 in Brooklyn. His inspiration was Miss White, his teacher.

"She wanted me to die," Busch said. "She made it very clear that she hoped I would die before school began tomorrow."

Then one day he wrote a two-line poem, and Miss White adored it and put it up on the bulletin board.

"I realized that if I could keep writing, I could get people to not want me to die," he said.

Busch graduated from Muhlenberg College and earned a master's degree from Colgate. His first writing room was in the bathroom of a tiny apartment he and his wife rented in Greenwich Village. His desk was the toilet lid.

It was there he wrote his first novel, *I Wanted a Year Without Fall*, which chron-

icled the misadventures of two young men fleeing troubled pasts. He sent the manuscript to a friend in Wales who gave it to a publisher, Calder & Boyars, who published it in 1971.

From 1976 to 2003, he taught writing and literature at Colgate, the last six as Fairchild Professor of Literature. In 1978-79, he was the acting director of the University of Iowa's program in creative writing.

Busch is survived by his wife, the former Judith Burroughs, sons Benjamin of College Park, MD, and Nicholas of Syracuse, NY, and one granddaughter.

excerpted from an article published February 25, 2006

Buscani is new Executive Director of Poetry Center

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one book of poetry, *Jangle* (Tia Chucha Press) and has produced three critically and publicly acclaimed solo shows, *Carnivale Animale*, *At That Time* and *Solid Citizen*.

She has been featured in poetry anthologies such as *Alive from the NuYorican Poets Cafe* (Holt), *Word Up* (Keyporter Books/EMI), *The Complete Idiot's Guide to Slam Poetry* (Alpha Penguin), *American Poetry*:

The Next Generation (Carnegie-Mellon Press) and *Spoken Word Revolution* (Sourcebooks). She has appeared on HBO, CNN, PBS, Much Music and NPR.

"We're extremely excited to have Lisa on board," said David Fink, Poetry Center Board President. "Her communications and arts promotion background, as well as her exposure to the national and local poetry communities, will prove hugely beneficial to us."

Busch inspired by 4th-grade poem
Lisa Buscani at Poetry Center
January contest winners
Convention information
Registration Forms inside
Hotel deadline March 21!

• Inside:

servicing California poets for over 65 years

Chaparral Updrafts

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