



# Chaparral updrafts

from the  
California Federation  
of Chaparral Poets, Inc.

serving California poets for over 65 years

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## Donald Hall named next US poet laureate

New Hampshire poet Donald Hall, who has chronicled life's sorrows and celebrations in verse across seven decades, will be the next poet laureate of the United States.

Educated at Harvard, Stanford and Oxford universities, Hall is one of America's most distinguished and respected literary figures. At 77, Hall is an award-winning writer who has published 18 books of poetry, a memoir, short stories, essay collections and some children's books. A master at conveying the beauty of the New England landscape and the simplicity of a life attuned to nature, he writes about ordinary things with great ferocity.

His most recent book of poetry, this spring's *White Apples and the Taste of Stone: Selected Poems 1946-2006* (Houghton Mifflin), prompted The Washington Post to praise Hall as a rural poet in the Robert Frost tradition and note "the delightful variety of his work and the sheer charm of his voice."

In announcing his appointment, Librarian of Congress James H. Billington said, "Donald Hall is one of America's most distinctive and respected literary figures. For more than 50 years, he has written beautiful poetry on a wide variety of subjects that are often distinctly American and conveyed with passion."

Hall's selection to the one-year post is a "long-overdue recognition for one of America's greatest and most-admired men of letters," National Endowment for the Arts Chairman Dana Gioia said in response to the announcement.

Hall's first book of poetry, *Exiles and Marriages* (1955), was the Academy of American Poets' Lamont Poetry Selection for 1956. Other notable collections include *The Painted Bed* (2002) and *Without: Poems* (1998), which was published on the third anniversary of his wife and fellow poet Jane Kenyon's death.

## Poet James Arthur wins Amy Lowell Scholarship

*Poets & Writers, Inc.* recently announced that Poet James Arthur had received the \$47,000 Amy Lowell Poetry Travelling Scholarship. Named after the late Amy Lowell, the Massachusetts-born poet whose books include the Pulitzer Prize-winning *What's O'Clock* (Houghton Mifflin, 1925), the annual scholarship is given to a U.S. poet to spend one year outside North America in a country the recipient feels will most advance his or her work.

Past winners include Elizabeth Bishop, Galway Kinnell, Stanley Kunitz, and Mary Jo Salter.

Other honors include two Guggenheim fellowships, the Poetry Society of America's Robert Frost Silver medal, a Lifetime Achievement award from the New Hampshire Writers and Publisher Project, and the Ruth Lilly Prize for poetry.

In a review of Hall's recent *Selected Poems*, Billy Collins wrote in the *Washington Post*: "Hall has long been placed in the Frostian tradition of the plainspoken rural poet. His reliance on simple, concrete diction and the no-nonsense sequence of the declarative sentence gives his poems steadiness and imbues them with a tone of sincere authority. It is a kind of simplicity that succeeds in engaging the

*continued on page two: 'Hall'*

## Who cares about poetry?

In a report released in mid-April entitled *Poetry in America*, the National Opinion Research Center (NORC) at the University of Chicago presented the results of an unprecedented study evaluating American attitudes toward poetry. Commissioned by the Poetry Foundation, publisher of *Poetry* magazine and one of the largest literary organizations in the world, the research finds that the vast majority (90 percent) of American readers highly value poetry and believe it enriches the lives of those who read it.

"This study shows that America is more than ready to resume its love affair with poetry," says John Barr, president of the Poetry Foundation. "It contradicts the assumption that poetry must be a marginalized art form; on the contrary, readers believe that poetry adds pleasure, depth, and understanding to the lives of those who read it."

For the first time, researchers gathered detailed data on who reads poetry, why they turn to it, where they encounter it, and what types of poetry they hear and read. The research indicates that Americans feel

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Editor & Publisher .....James Shuman

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

Treasurer .....Roberta Bearden

P O Box 1750, Empire, CA 95319  
209-522-9600

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.

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Be sure to visit our new web site:

<http://www.ChaparralPoets.org>

## New Englander Donald Hall new poet laureate

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reader in the first few lines.”

To hear him read is to be immediately drawn into his world. His gift is his accessibility. He imbues the familiar with the power to move us. He writes about the joys and sorrows of life and the beauty of ordinary things. Like Robert Frost, he conveys a strong sense of place that is distinctly American.

Born in Connecticut in 1928, Hall for the last 30 years has lived on an old family farm in the tiny west-central New Hampshire town of Wilmot, in the house where his mother and grandmother were born. Life among the region’s farms and mountains has been a theme of his poetry.

Besides poetry, Hall has written books on baseball, the sculptor Henry Moore, and



photo: Hugh Chatfield

the poet Marianne Moore. He is also the author of children’s books, including *Ox-Cart Man* (1979), which won the Caldecott Medal; short stories, including *Willow Temple: New and Selected Stories* (Houghton Mifflin, 2003); and plays. He has also published several autobiographical works, such as *The Best Day The Worst Day: Life with Jane Kenyon* (2005) and *Life Work* (1993), which won the New England Book award for nonfiction.

Hall has edited more than two dozen textbooks and anthologies, including *The Oxford Book of Children’s Verse in America* (1990), *The Oxford Book of American Literary Anecdotes* (1981), *New Poets of England and America* (with Robert Pack and Louis Simpson, 1957), and *Contemporary American Poetry* (1962; revised 1972). He served as poetry editor of *The Paris Review* from 1953 to 1962, and as a member of editorial board for poetry at Wesleyan University Press from 1958 to 1964.

Hall also served as Poet Laureate of New Hampshire from 1984 to 1989. In December 1993 he and Jane Kenyon were the subject of an Emmy Award-winning Bill Moyers documentary, “A Life Together.”

Hall learned via fax that he would be the next poet laureate of the United States. He had no idea he was even being considered for the position, but there it was in writing (he had apparently missed the earlier phone call from the Library of Congress). “I’d rather read it in print than hear it anyway,” he said. “You hold it in your hand.”

Hall feels that poetry is a lot more important now than it’s ever been in this country. He says there are more poets publishing, and “so many more magazines, so many more publishers... one of the negatives of it is nobody can read all this stuff... When I published my first book, there was one prize for a book of poems: the Yale Younger Poet’s Series. Now there are so many different prizes.”

Succeeding Ted Kooser as poet laureate, Hall will assume his duties by speaking at the Library of Congress National Book Festival poetry pavilion on Sept. 30 on the National Mall in Washington and open the library’s annual literary series in October with a reading of his work.

## 96th annual PSA Awards announced

The Frost Medal	Maxine Kumin
The Shelley Memorial Award Judged by Sonia Sanchez and Joshua Clover	George Stanley
<i>The Writer Magazine</i> /Emily Dickinson Award Judged by Gerald Stern	Nicole Cooley
Cecil Hemley Memorial Award Judged by Cal Bedient	Rusty Morrison
Lyric Poetry Award Judged by Toi Derricotte	Alice Jones
Lucille Medwick Memorial Award Judged by Grace Schulman Finalists: Amy Dryansky, J.C. Todd	Lynne Knight
Alice Fay Di Castagnola Award Judged by Forrest Gander Finalists: John Isles, Wayne Miller, Emily Rosko	G.C. Waldrep
Louise Louis/Emily F. Bourne Student Poetry Award Judged by Prageeta Sharma	Katherine Browning
George Bogin Memorial Award Judged by Marie Howe Finalists: Susan Briante and Jill McDonough	Kevin Prufer
Robert H. Winner Memorial Award Judged by Jean Valentine	Daneen Wardrop
Norma Farber First Book Award Judged by Medbh McGuckian	Cammy Thomas
William Carlos Williams Award Judged by Marjorie Welsh Finalists: Ethan Paquin, Aaron Shurin	Brenda Hillman

# Monthly Contest Winners

on the topic of *Tell Me a Story*

## *A Touch of Victory* (North Africa - 1942)

War uncoiled  
Like a snake  
Searing the sands  
Of El Alamein

Where we, the wounded,  
Were placed side by side.  
We who had just fought  
Each other through

A crucible of fear for that  
Illusory thing called victory.  
We lay there speechless  
Gorged on pain until

The medics came,  
Shot us up with morphine ...  
We welcomed the blessed  
Twilight of our senses.

As we slid into silence,  
Your hand reached out  
And touched  
Mine.

I responded  
With an impromptu squeeze.  
Locked in this paradox,  
We drifted away...

Hours later I awoke  
To find you, my enemy and  
Friend, had slipped the chains  
Of battle for ever.

I come to your gravesite,  
Reach out my hand across time  
To touch a single  
Red rose.

—Elizabeth A. Bernstein, Paradise, CA  
*First Place, May*

## *Neapoleon Devaughn*

His obituary was in the *Bee* this morning.  
For thirty years he traveled the West Side,  
his old red truck loaded with fresh produce,  
meat, bakery goods and sundry items.  
The music from a boom-box and the  
wheezing of the burdened truck  
announced his approach.

They gave him many names; Fruit Man,  
Meat Man, The Man or simply Devaughn.  
Everyone knew the size of his heart;  
he never turned anyone away.  
Maybe he'd be paid next week— maybe not—  
he didn't keep account.

His obituary was in the *Bee* this morning;  
the big heart had just stopped ticking.

Some summer mornings, the faint music  
of a boom-box and the wheezing of a  
tired old truck are whispers on the wind.  
And someone rocking on his shady porch  
cocks his ear and says: *Hear— that old  
Devaughn, he on the road again.*

—Frances Yordan, Fresno, CA  
*Second Place, May*

## *Reality Television*

It's hurricane season. Katrina has devastated  
New Orleans and Rita is forming in the gulf.  
Turning on the TV to check the status of Rita  
I'm riveted by a breaking story.

A big plane circles over the ocean using up fuel  
and trying to unlock bent front wheels. On board  
146 people are struggling with the possibility  
this might be their last day on earth.

I've watched this struggle before in my living room.  
From the jungles of Vietnam to the shock and awe  
of Iraq to numerous hurricanes, floods tsunamis  
and earthquakes all destroyed lives.

Experts describe how the passengers will be  
positioned in crash mode. Head on hands on knees.  
Babies clutched so tightly they cry to escape  
from frightened Mothers' laps.

The big plane starts to land. I sit eyes glued  
to the crazy locked wheels as it slowly descends  
from the sky. The back wheels touch the runway,  
then the front wheels touch down.

Sparks fly, fire billows from under the plane,  
fire trucks and ambulances race along side.  
Suddenly the plane stops, people applaud and  
I breathe a sigh of relief.

Hurricane Rita is a Category 5 and heads  
for Galveston and the Texas shore.

—Roberta Bearden, Empire, CA  
*Third Place, May*

# Who cares about poetry? More than you might think

*First scientific study of poetry in America finds people who read poetry lead more satisfying social lives*

*continued from page one*

that poetry significantly contributes to their understanding and appreciation of life, and that people who read poetry lead more engaged and satisfying social lives than those who don't. In addition, fully two-thirds of respondents believe that society would benefit if people read more poetry.

The report, which is available free of charge at [www.PoetryFoundation.org](http://www.PoetryFoundation.org), is intended to assist educators, publishers, and arts organizations interested in building the audience for poetry.

The research summarized in *Poetry in America* is based on interviews conducted with more than 1,000 people nationwide beginning in the summer of 2005. The Foundation invited representatives from publishing, teaching, libraries, and literary outreach organizations to help design the study. The survey was conducted from a random sample of American adults who read newspapers, magazines, and books for pleasure, and who read primarily in English.

"*Poetry in America* will be studied for years," noted Norman Bradburn, senior fellow at NORC. "It is a landmark study that will provide organizations concerned with the arts and humanities, as well as the social sciences, with a wealth of data about the experience of poetry by Americans from all walks of life."

Key members of the poetry community have praised the report. "The Poetry Foundation has done the field a great service with this research," noted Fiona McCrae, director of Graywolf Press, a leading publisher of contemporary poetry. "Publishers, teachers, and librarians should all make good use of this knowledge to stimulate an even greater engagement with poetry in the future."

Tree Swenson, executive director of the Academy of American Poets, added, "It is so good to have a comprehensive study such as this to match against the explosive growth that we at the Academy of American Poets have tracked over the past ten years in two of our programs in particular: National Poetry Month and Poets.org."

While American readers are generally enthusiastic about poetry, the study suggests that there is significant work to be done in broadening the audience for it. Apart from

brief, incidental encounters with poetry in public places, a relatively small percentage of Americans actively seek it out or consistently return to it.

Although people love and value poetry, they primarily hear and read it at weddings, funerals, and other important occasions, and buy books of poetry when they need a meaningful gift. Those who do not read poetry cite as reasons early negative experiences, usually in school, or lack of interest or time.

The study finds that current poetry readers tend to have had a more comprehensive experience of poetry in the classroom and were significantly more likely to have studied poetry at every grade level than were non-poetry readers. Considerably more current poetry readers than non-readers engaged in reading, memorizing, reciting, and writing poetry during their school years. These findings endorse Poetry Out Loud, the Poetry Foundation's national recitation contest, and other programs that extend poetry instruction at all levels.

"For the first time, organizations with a commitment to poetry can make their plans and seek their funding on the basis of quantitative data, not just the anecdotal impressions which, until now, have been the only information available," said Stephen Young, program director of the Poetry Foundation.

## Excerpts from an interview with Donald Hall

by Brian Braiker for *Newsweek* June 16, 2006

**What's your take on Garrison Keillor's approach to poetry? He has has a daily radio spot and he's put together a couple of anthologies with a real populist bent.** He does more than any other single person to disseminate poetry in America. I pretty much like his tastes. It is down-home poetry for the most part, and within down-home poetry there's a lot of good stuff. He does me a whole lot. He also does my late wife, Jane Kenyon, which pleases me.

**What would she have done as poet laureate?** I don't know. I've been thinking of us being co-poet-laureate. I think she would have taken it and done it, although she was quite private and had a tendency toward depression.

**You had decided at the age of 14 that you wanted to be a poet. What did your parents say about that?** My father had a job working for his father in a business, and he loathed his job. He didn't make enough money as a teacher to get married, so he went to work for his father.

"The research identifies what helps to make a person a lifelong poetry reader and will serve as a benchmark against which the Poetry Foundation will measure future initiatives."

The Poetry Foundation is acting on the study's findings about the ways Americans now read poetry—sporadically and for special occasions—and the ways they use the Internet. The Foundation recently launched PoetryFoundation.org, a comprehensive and easy-to-use archive of great classical and contemporary poetry. The site directs visitors to poems appropriate for holidays and other occasions on which people turn to poetry. The Web site also makes it easy to share poetry via email, a common practice among non-readers as well as readers.

People who would not ordinarily seek out poetry do engage with it and enjoy it when it is incorporated into activities in which they already participate, the study shows. The Poetry Foundation will continue to develop creative media partnerships in radio, television, print, and film in order to expose a wider audience to the benefits of poetry, increase awareness of contemporary poetry, and expand readers' relationships with contemporary poets.

The *Poetry in America* report was prepared by Lisa Schwartz and Norman Bradburn at NORC.

It is family lore that he came back from the dairy where he worked, shook his fist over my crib and said, "He's going to do what he wants to do." And he stuck by it even when it was poetry.

**You wrote a beautiful poem about his death—*White Apples and the Taste of Stone*. Father's Day is this weekend, does that mean anything to you?** They're Hallmark holidays. But my father means something to me. It's so long ago now that he died.

**Robert Bly has written a lot about fathers and sons and the rifts between them. Do you see any of your relationship in there?**

There's a lot of elegy and a lot of this sense that he felt that he had been a failure in his life. He turned to me to express his own ambition, because he buried his own ambition. When he died, it was just a few weeks after my first book of poems appeared, and he held it in his hand and said—his voice was already going—"My cup runneth over." This was an extraordinary thing.

## You will want to save this page!

Included in this issue are the winners of the monthly contests for May, 2006 — but there are still several other exciting new topics. And 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 neglected 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.*

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

### 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.*

of **CALIFORNIA  
FEDERATION  
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 .....\$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 Jordan, 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.

# Major collection of early CFCP documents discovered

In late June CFCP president James Shuman was contacted by a librarian from the Glendale Public Library, asking some general questions about the organization, and mentioning that the library had some CFCP material. She wrote:

I am a librarian with Glendale Public Library currently doing some work with the local history collection in our Special Collections Room. I am trying to find out if any library or organization keeps a comprehensive collection of books published by members of the California Federation of Chaparral Poets. I checked the California State Library catalog and the California Libraries Catalog, but only found a few volumes spread over the state.

It's my understanding that the organization was founded in Glendale or nearby. Do you have more information on the history of the organization than appears on your website? Were books published by members in the early days of the federation associated with the organization, or did the authors just happen to be members? I am going to contact our local chapter, also, to see if they may have some specific information about our collection.

We have a number of older poetry collec-

tions here, some of which were published in Glendale, but not all. The authors are not all identified as Chaparral Poets, but because of the arrangement of the collection, I think all or most must be. The books are published by many different publishers, and I think quite a few are self published.

We are not interested in keeping a comprehensive collection here, but we may keep the books we have, or at least the ones we can tie directly to Glendale. If we can find another library or organization that would be interested in these items, I would like to get in touch with them. Do you have any suggestions?

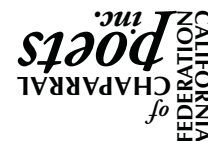
In further correspondence, the President invited Jim and Ursula Gibson to join him and his daughter Lisabeth for a meeting at the library where they spent several hours reviewing the collection, which, according to newsletters of the time, is said to consist of more than 3000 items.

It was a donation from CFCP in 1974 orchestrated by its then librarian, Marcus Lytle (who had served as the first president), and was received by Chief Librarian Jack Ramsey in a two-hour ceremony featuring Poet Lau-

reate Charles B. Garrigus as speaker, with proclamations from Governor Ronald Reagan, the mayor of Glendale, area congressmen and state assemblymen, and culminating with CFCP President Pegasus Buchanan formally presenting this collection to Mr. Ramsey; this was followed by a musical presentation featuring the Dorian Trio (cello, violin, and piano), the Pirigyis (grand opera singers), and Dr. Kaia Kaufman, pianist-composer. The event was attended by over 200 people.

In a brief examination of the material, much of it provides a glimpse of the state of CFCP activities, art and aesthetics in the 1960s and early 1970s. Some of it is "raw history," consisting of news clippings and correspondence. Some is printed material such as programs and newsletters. But much of it is composed of slim volumes of poetry, both self-published and professionally printed, some by members, and some by other poets.

Arrangements are underway to begin developing a current inventory of all the books, scrapbooks, pamphlets, and related material that can be identified, so that it can be publicized on the CFCP website as well as in other ways.



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