

Georgia Poetry Society

APRIL IS NATIONAL POETRY MONTH!

President's Message!

Member News!

Meet GPS Board Member
Sharon!

And MORE!



IN THIS ISSUE

President's Message 2

Poetry News 3

Quarterly Meeting..... 4- 5

Meet Sharon Schroeder ... 6

Magnolia Blossoms 7-10

Poetry contest information .. 11

2023 OFFICERS

President: Lucinda Clark

President@georgiapoetrysociety.org

Vice President: George Hess
VP@georgiapoetrysociety.org

Secretary: *vacant*

Secy@georgiapoetrysociety.org

Treasurer: Donna Rose Mulcahy

gpstreas@gmail.com

2023 BOARD

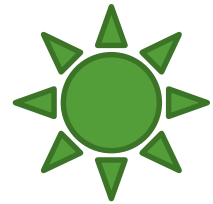
Rose Mincey

Sheema Kalbasi

Sharon Schroeder

Elizabeth Van Deusen

PRESIDENT'S MESSAGE



Hello, Everyone!

It is officially Spring! I hope this message finds you and yours safe and sound as we gear up for National Poetry Month.

We, your board of directors, have been busy putting order to our organization as we move through a post-pandemic literary landscape. We believe we have a leaner, more effective organization waiting to serve you, our members and the Georgia Poetry community.

We now have a new system for members to communicate not only with the board but each other. If you have received an invite from Member Planet, check it out. If you have any questions or concerns, reach out to us.

We have completed the guidelines for the 2023 contests for members. Thanks to Trish Percival and Steven Shields for stepping up to get us started. Email: Contests@georgiapoetrysociety.org

We have a great collaboration for getting our members on Georgia based radio! Thanks to Dr. Katherine Kincer for giving us airtime, starting April 11th. Check out “[Melodically Challenged](#)” for more information.

We have open mics and meetings scheduled in Atlanta, Augusta and Savannah for Poetry Month and Mother’s Day. Check us out on Instagram and your Zoom invites to learn more.

Last, we want to thank all of you for your support- past, present and future. It is for you that we do what we do. Reach out and let us know what **you are doing**. **Share your love of poetry by reading your work and working with others who want to do what you do.**

Stay safe. Be well (read)!

Lucinda Clark- President

POETRY NEWS

Congratulations to GPS member doris davenport on the publication of her new book, *testimony: proclamations, poems, potions*. In celebration of this occasion, her work was featured during the Charis Books recent “porch sit”.

Charis Books and More presents

TO START
NATIONAL POETRY MONTH

another porch sit with
Dr. Ra Malika Imhotep, host



celebrating the new book by
doris diosa davenport,
testimony: poems, proclamations, potions



author doris davenport
in conversation with



JP Howard



Cynthia Manick

A CHARIS VIRTUAL EVENT
SATURDAY, APRIL 1ST AT 7:30 PM EDT



Mark your calendars! Spring Quarterly Meeting!

When: April 15th

Where: Columbia County Library in Evans, Georgia

And via Zoom:

<https://us06web.zoom.us/meeting/register/tZ0kdeuprzStHNKYGWSoFsivygTwLQPwGS4y#/registration>

What to expect:

- Open mic for members and guests**
- Appearance by Sa Jules- poet, spoken word performer and teacher**
- Poetry contest information**
- Georgia Poetry Society events**
- Opportunities for participation**

Join us and share your craft in person or via Zoom!

Invite a friend, relative or neighbor!

Remember to submit your news by June 11, 2023, for inclusion in the

Summer newsletter.

Email: newsletter@georgiapoetrysociety.org

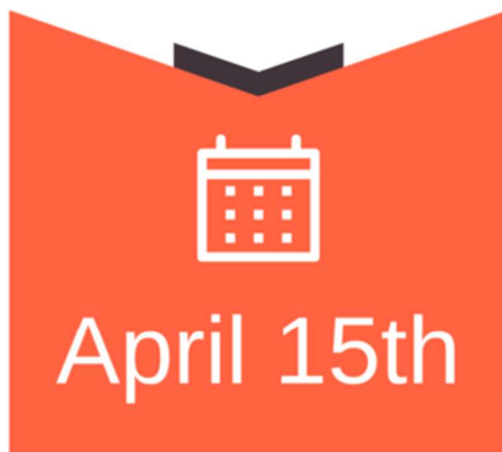
GEORGIA POETRY
SOCIETY

Quarterly Meeting

Columbia County Library
Evans, GA 30809

April 15th @ 12 P.M.

Register for Zoom
<https://tinyurl.com/2p92rj36>



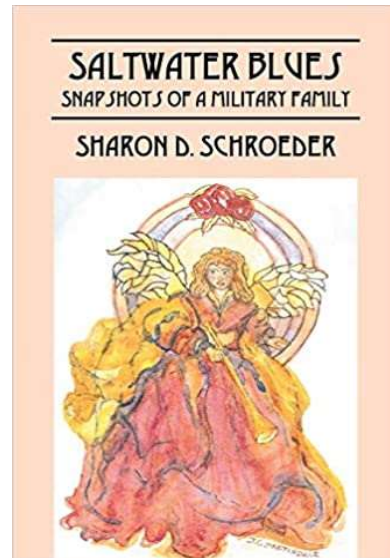
www.GeorgiaPoetrySociety.org





Meet new GPS Board Member

Sharon Schroeder!



Sharon Schroeder said she began writing as a child and had a neighborhood storytelling club “creating and telling stories on the front porch while other kids were running around playing cops and robbers.”

She is a graduate of the University of Arkansas, where she majored in Speech Communication and Drama. She later earned a teaching certificate and another degree in English from the University of Central Arkansas. In addition to her poems and other creative writing, Schroeder put her literary skills to practical use editing the Greater Augusta- Fort Gordon AUSA Newsletter from 1999-2005. She was a co-founder of the Columbia County Literary Arts Guild. She retired from Augusta Technical College.

A self-described “Army Brat”, her father was an NCO for 23 years; she has been an Army spouse for 48 years.

Her son is a graduate of Georgia State University and married. He is working as a freelance film editor in Atlanta. He and his wife have a daughter.

Sharon's daughter is a Communication Broadcast graduate from ASU and is currently working at a hospital in Southern Georgia.

The book, [Saltwater Blues](#), may be purchased at Barnes & [Noble.com](#), and [Amazon.com](#).

MAGNOLIA BLOSSOMS: GEORGIA NEWSPAPERS INTRODUCE HAIKU TO THE PEACH STATE, 1961—1968

by Russell Streur

On the day after Christmas in 1961, Susan Myrick, the advice-for-the-lovelorn columnist for the *Macon Telegraph* writing under the unlikely name of Fannie Squeers, turned her overly cultivated gaze upon “the current fad for Haiku poetry.” The steel-eyed Southern matron derisively ranked it on the same level as “Twist music and beatnik poetry.”ⁱ Well, so much for holiday cheer.

Myrick had company in her disdain for the beret and bongo coffeehouse crowd. “There’s a beatnik doll on the market,” one joke went. “It has no working parts.”ⁱⁱ

Sydney Harris of the *Macon News* offered a more balanced take. “Of course, many of the Beatniks are fakers and deadbeats,” Harris declared. “On the other hand, if out of it there emerges a handful of men and women with something new and striking to say, with a fresh vision of society, with a challenging approach to the problems of personal existence—then it will be worth all the beards and sandals and the other nonsensical insignia of the tribe.”ⁱⁱⁱ

While the Beats did embrace haiku, the link between the often-disparaged poets and the poetry did not prevent the emerging 17-syllable literary structure from making its separate way onto American bookshelves. Haiku soon found its own advocates in the Peach State.

In March of 1962, the film reviewer for WETV in Atlanta compared the opening sequence of *Louisiana Story* to three haiku in a half-hour primetime broadcast.^{iv}

With election season over and the Georgia forests turning color that year, *Atlanta Constitution* editor Eugene Patterson’s thoughts turned east to the autumn. In a November column, he introduced haiku and senryu to the paper’s readers, explaining the former as reflecting the “mystic wonder of nature” and the latter as the counterpart that “cruelly exposes reality.” Patterson offered a half-dozen examples in the column, including these two:

Only the sound
Of white camellias falling
A moon-lit night.

(Ranko)

“Now then!
Right up to
The wine shop!”

(Unknown)^v

The editor had been introduced to haiku two years earlier when he heard the author Harold Martin and fellow *Constitution* writer Ralph McGill read aloud from a thin collection of translated Japanese verse. “Martin,” said Patterson, “is a man in front of whom you do not want to shove in line. Because he is large enough to defend himself, he reads poetry. To see these hulking brawlers sit and read such lines as follows might even turn the stony blankness of today’s teenager into self-examination.” Patterson concluded his recollection of the haiku reading by sharing two:

Dew evaporates
 And all our world
 Is dew . . . so dear
 So fresh, so fleeting
 (Issa)

Fever-felled half-way,
 My dreams arose
 To march again . . .
 Into a hollow land
 (Bashō)^{vi}

The thin collection to which Patterson refers in his account of the reading is the Peter Pauper Press volume *Japanese Haiku* by Peter Beilenson. Two other notable works can be found in the same pages:

While I turned my head
 That traveler
 I'd just passed . . .
 Melted into mist
 (Shiki)

Afternoon shower . . .
 Walking and talking
 In the street:
 Umbrella and raincoat!
 (Buson)

And so the works of the masters were first heard in Atlanta.

Patterson became a leading white voice in the South for racial equality during the turbulent 1960s. In the dark autumn of 1963, at the invitation of Walter Cronkite, Patterson read his entire column “A Flower for the Graves” on *The CBS Evening News* in eulogy for the victims of the bombing of the 16th Street Baptist Church. He won a Pulitzer Prize for his reporting on civil rights in 1967.^{vii}

A second, thicker volume of haiku also circulated at the time, *A Net of Fireflies*, by Harold Stewart. Beilenson presented his work in a four-line format to align with illustrations along the margins of the book’s pages. Stewart chose a titled and two-lined rhymed style:

AT THE WELL

Around the bucket, morning glories cling:
 I beg for water at another spring.
 (Chiyo-ni)

ANOTHER DAY, ANOTHER WAY

Between the barley’s bending ears of grain,

The path has narrowed since the heavy rain.
(Joso)

Translation always distorts an original. In a front-page *Constitution* column in December of 1962, Ralph McGill selected an extended rendition of a haiku when he encapsulated the fragile state of the world by invoking Buson’s classic image of a butterfly on an enormous, one-ton temple bell:

The butterfly sleeps well
Perched on the temple bell. . .
Until it rings!
(Buson)

“The air today is filled with disturbed butterflies,” McGill continued in words that are just as true now as they were more than 60 years ago. “So many bells have rung in so many places in today’s world.”^{viii}

The practice of haiku was considered newsworthy enough in the early spring of 1963 for the *Macon News* to nod in approval when Georgia Poetry Society member Stella Muse Whitehead received “an international mark in the Haiku Format” by a Japanese magazine.^{ix}

The *Telegraph* itself followed suit two years later by logging in a Comings and Goings column that Furman University’s literary magazine, “The Echo,” had published a haiku by a local resident enrolled as a senior at the school.^x

Haiku would soon enter the lexicon and the substance of American culture.

Rudi Gernreich’s spring Haiku collection of 1967 brought the name and a minimal use of fabric into American fashion “anywhere the model’s courage—and the censors—will allow.”^{xi} Georgia’s fashion editors took notice.^{xii}

Atlanta Symphony Orchestra violinist Richard Robinson’s composition “Haiku” was performed at the Symposium for Contemporary Music in February of 1968. The *Atlanta Constitution* called it “a lovely, Webernesque setting of three short Japanese poems.” In addition to a brass ensemble, the piece featured percussion, violin, clarinet, piano and a soprano soloist.^{xiii}

The Atlanta Public Library opened its summer First Monday Films series that year with a showing of *The Day is Two Feet Long*, an eight-minute color film “recreating the poetic experience of haiku.”^{xiv}

By the end of the decade, the poems of Bashō, Buson, Chiyo-ni and all their kin were easily found on Georgia bookshelves, leaving plenty of room in the fancy parlors for the debating societies to dispute or promote the works of Richard Brautigan and Rod McKuen. The masters were already at the wine shop.

ⁱ *Macon Telegraph*, December 26, 1961, page 13
ⁱⁱ *Columbus Ledger*, January 18, 1960, page 5
ⁱⁱⁱ *Macon News*, February 15, 1960, page 4
^{iv} *Atlanta Constitution*, March 13, 1962, page 10
^v *Atlanta Constitution*, November 10, 1962

- vi *Atlanta Constitution*, November 26, 1962, page 4
 vii *Atlanta Journal Constitution*, January 14, 2013, pages 1, 5
 viii *Atlanta Constitution*, December 13, 1962, page 1. Many commentators decry the last line of Curtis Hidden Page's version of this poem, saying it ruins the moment of contrast between the fragile butterfly and the heavy bell.
 ix *Macon News*, March 13, 1963, page 9
 x *Macon Telegraph*, May 14, 1965, page 13
 xi *New York Daily News*, February 2, 1967, page 38
 xii *Columbus Ledger*, January 8, 1967, page 9
 xiii *Atlanta Constitution*, February 20, 1968, page 8
 xiv *Atlanta Constitution*, June 23, 1968, page 24

Russell Streur

Holder of two past awards for excellence from the Georgia Poetry Society, Streur is the author of *Fault Zones* (Blue Hour Press, 2017) and his work is included in the anthology of Georgia poetry *Stone, River, Sky* (Negative Capability Press, 2015). He is currently the editor of the on-line eco-poetic journal, Plum Tree Tavern, located at <https://theplumtreetauern.blogspot.com/>



The Georgia Poetry Society's 2023 Contests

The Ron Self Chapbook Award

A biannual contest honoring the late GPS Past President Ron Self, a master of the chapbook form, author of three award-winning chapbooks: *Rich Man's Son*, *The Art of War*, and *Requiem for the Unconvinced*. This contest is open to GPS members and non-members (Entry Fee: \$10.00 for Members, \$25.00 for non-members). One prize only will be awarded: **\$250.00 and 25 copies of the published chapbook.**

Reach of Song Member Excellence Award

Reach of Song is the annual anthology published by the GPS. The anthology generally includes all contest winning poems, including the youth contest winners, as well as general poems by GPS members selected for publication by the ROS Editor from among all general submissions. All general submissions by members will automatically be considered for these awards. **No entry fee is required, and no monetary prize will be included.**

The Georgia Poetry Society Award

Administered by the National Federation of State Poetry Societies (NFSPS), this contest is sponsored by the Georgia Poetry Society for National Federation of State Poetry Society Members only (GPS membership automatically qualifies you as an NFSPS member).
Entry fee: \$1.00

Prize: \$150.00 || 2nd Prize: \$75.00 || 3rd Prize: \$25.00

2023 GPS Award Theme: Life in the future, beyond Earth or on it

2023 GPS Award Form: Any rhyming form: slant rhymes acceptable, no nonce forms.

Submissions should identify the form intended per instructions in the guidelines. 40-line limit

For more details regarding contest submissions, see the Georgia Poetry Society website.



Spring musings from the newsletter editor

Poets often draw their inspiration from Nature. The natural world offers dichotomies of calm and chaos, beauty and horror, refinement and rawness. This season has been particularly tumultuous in the South, clearly demonstrating Nature's destructive forces. Yet, when I look outside, my own backyard shows signs of rebirth. Hydrangea, lily, peony, coreopsis, gardenia—all my garden friends are green and growing! The incongruous sub-freezing temperatures of March caused some buds to blacken and shrivel, but the sun's rays are healing, always healing.

So it is with our lives—we live through times of despair, times of hope. We experience rampant growth, silent suffering, abundant joy, stifling stillness. Whatever you are experiencing, wherever you are in your journey, I encourage you to write about it. Get it down on paper. Then share it with the world.

Keep Hope in your hearts, Poets.

-Laurie Jones, Newsletter Editor

