

THE
 HAIKU
 SOCIETY
 OF AMERICA

NEWSLETTER

VOLUME XII, NUMBER 2 — SPRING 1997

Executive Committee Meeting. (Held at the Japanese Tea Garden in Golden Gate Park, San Francisco.) Officers present were Lee Gurga, President, Michael Dylan Welch, First Vice President, and Alice Benedict, Second Vice President.

A motion to give Kiyoko Tokutomi 1997 honorary HSA membership was passed by a majority (of officers present or absent).

Alice Benedict agreed to send letters and certificates to winners of the Merit Book Awards.

In a discussion of officers for 1998, Alice Benedict and Michael Dylan Welch said they would consider continuing next year. Lee Gurga prefers not to stand again, unless a replacement cannot be found. He will ask the other officers about their intentions.

Regarding the HSA Website, a motion to appoint a Website Committee was proposed and carried. The chair of this committee would act as Webmaster, and his or her responsibilities would be defined as follows:

- Update Information Sheet and Newsletter information on a periodic basis.
- Report to HSA Executive Committee on feedback.
- Develop proposals for additions to the HSA home page.
- Develop proposals for interactions with other Web pages.

A motion was proposed and carried to establish a committee to solicit design proposals for an HSA logo to be submitted to the Executive Committee for consideration. Michael Welch was appointed by President Lee Gurga to chair this committee.

General Meeting. (Based on a report by Jocelyn Conway.) This was held at Fort Mason in San Francisco, and was attended by: Lee Gurga, Michael Dylan Welch, Jocelyn Conway, Rich Krivcher, Eugenie and Emile Waldteufel, David Rice, Claire and Pat Gallagher, Helen K. Davie, Ebba Story, Dan Brady, Jerry Kilbride, Paul O. Williams, John Moelter, Tony Green, Jerry Ball, Laurie Stoelting, Fay Aoyagi, Kiyoko Tokutomi, and Paul Watsky. Introductions and a round reading were followed by President Lee Gurga's report of the Executive Committee meeting. He also briefly outlined the joint HIA/HSA conference to be held in Tokyo in April.

SECRETARY'S REPORT

George Olczak gave a presentation on the possibilities that exist for the HSA with regard to an internet Website.

The Haiku Society of America currently has a bare-bones Website, and there was some lively discussion as to the extent that it should be developed. Some of the reasons that the HSA might be interested in expanding its web presence are: to serve the HSA membership, create a reputable source of quality information about haiku, to provide teaching and learning materials for schools, and to serve as a link with haiku enthusiasts worldwide.

Claire Gallagher next gave a reading of her work, a well chosen selection of deeply moving poems mixed with others of a lighter tone.

the postman's bootprint
 on a magnolia petal—
 news of her death

a fraying straw hat
 dangles from her garden chair
 the scent of thyme

After a break for refreshments, the meeting reconvened to hear a presentation by Paul O. Williams of his article "Recycled Haiku," which describes an experimental project with writing "echo poems" stimulated by reading others' work. He offered by way of example (from *Timepieces* for November 23) John Stevenson's

after our visit
 the cottage-lady talking
 to wildflowers

This reminded Paul of an experience he had in Maine, when he stopped to visit someone who had mowed around the wildflowers in her front yard:

her lawn filled with tufts
 where she has mowed around
 wildflowers

He emphasized that the aim is not to imitate the original poem, but to let it call up a memory from the reader's own life, the main purpose being to generate a creative flow.

Jerry Ball shared a number of his haiku and longer poems, including some that had been translated into Italian, giving them a wonderfully melodic quality. Here are two that he read:

ten thousand lira
 a face at the fleamarket
 with a look of triumph

wild strawberries
at a place where two paths meet
near a waterfall

Fay Aoyagi followed with a very interesting discussion of the work of Tohta Kaneko, President of the Modern Haiku Association in Japan. She read a selection of his work, and then focused on several of the poems, offering an explanation and her interpretation of each. Many of Kaneko's haiku do not follow the traditional 5-7-5 format. For example, the following poem has 20 *onji* in a 6-4-4-4-2 pattern when seen in the original Japanese.

ship returning north
low clouds and
moving clouds

Fay offered two interpretations of this poem. The clouds that are low and moving away could be Tohta

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bidding farewell to Truk Island and the many soldiers who died in the South Pacific, or alternatively his fellow combatants sending goodbyes from the other world.

After her presentation, Jerry Kilbride gave a brief update on the American Haiku Archive in Sacramento. The archive is growing by leaps and bounds, with new material arriving daily. It has been suggested that a (rotating) haiku adviser to assist Gary Kurutz at the library might be beneficial. Dr. Kevin Starr also asked Jerry to remind us that people should continue to send everything that might remotely have a place at the haiku archive.

The meeting concluded with a workshop on the shape of printed haiku, led by Ebba Story. She distrib-

uted a handout on the use of line breaks and indentations, and four variations of a single poem were then discussed in smaller groups.

faint stars at dusk ...
the whistle of duck wings
above the pine

Each group, and individuals within each group, preferred different versions for different reasons. The point of the exercise, Ebba explained, was to get people to consider the shape of the poem as enhancing its value and meaning. "Simplicity and clarity should not be sacrificed for artifice. Strive to express the spirit of the moment, of your experience. Let the form support your vision."

After the meeting a number of participants enjoyed dinner at a local restaurant, followed by an open reading at Borders Books in Union Square.
— Dee Evetts

HSA MEMBERSHIP LIST UPDATE

Additions and changes to the HSA membership list 1996-97, since the previous HSA Newsletter:

NEW MEMBERS:

Barton, Jeb, 17671 Snow Creek Rd, Bend, OR 97701
Blasko, Dawn G., 12565 Station Rd, North East, PA 16428
Bley, Harriet, The Dewitt Building, 215 N. Cayuga St, Ithaca, NY 14850
Block, Larry, 484 W. 43 St., Apt. 37D, New York, NY 10036
Brinck, Tom, 536 S. Forest Ave., Apt. 1907, Ann Arbor, MI 48103
Canic, Michael, 3652 Brisbane Dr., Marietta, GA 30062
Cohen, Renée, 666 Normandy N., Delray Beach, FL 33484
Cooper, Don B., 109 Windy Point, Hot Springs, AR 71913
Dixon, Melissa, 213 - 2075 Milton St., Victoria, BC, V8R 1NS, Canada
Elpern, Barry, 2856 Kings River Lane, Ontario, CA 91761
Fukuoka Univ. of Ed., Lib. 729 Akama, Munakata, Fuku 811-41, Japan
Gartin, Pat, 209 Ledgerock Rd., Hot Springs, AR 71913
Garvin-Jameison, Cherie, 4804 N.E. 97th Ave., Apt. 1, Portland, OR 97220
Halac, Madeleine, 30 Beekman Place, New York, NY 10022
Held, George, 285 West 4th St., New York, NY 10014-2222
Herr-Chamblis, Malinda, 718 Central Ave., Hot Springs, AR 71901-5333
Jenack, Jean Paul, 67 Lion Lane, Westbury, NY 11590
Johnson, Earl S., P.O. Box 1245, San Leandro, CA 94577
Kenny, Bud, 498 Cedarglade Rd., Hot Springs, AR 71913
Klaver, Jeanne, 332 Panoramic Highway, Mill Valley, CA 94941
Klontz, Bill, 236 Newell Rd., Holden, MA 01520
Klontz, Joann, 236 Newell Rd., Holden, MA 01520
Krivner, Richard R., 1303 Montgomery St., San Francisco, CA 94133-3511
Lent, Jack, 1070 Middlebury Rd., Kent, OH 44240
Lerz, Bill, 376 Chappell Hill Rd., Hot Springs, AR 71913-6641
Lubow, Randy R., P.O. Box 2438, Hot Springs, AR 71914
Nunn, Walter, 5 Foxhunt Trail, Little Rock, AR 72207

HSA TREASURER'S REPORT

First Quarter (January 1 – March 31, 1997)

Balance Forward	\$19,397.98
Income	\$3,790.80
Expenses	\$6,081.25
New Balance	\$17,107.53

— Raffael de Gruttola

SPECIAL DONATION

Amy Losak has made a donation of \$250 to HSA funds, in memory of her mother Sydell Rosenberg (a charter member and former Secretary of the Society) who died last year. The HSA is very grateful for this thoughtful gift.

HSA MEMBERSHIP LIST UPDATE (CONTINUED)

Oates, David, 120 Honey Tree Drive, Athens, GA 30605
Orth, Donald, 186 Central St., Apt. #2, Somerville, MA 02145
Osterhaus, Mark, 2722 Oakridge Ave., Madison, WI 42704
Rhodes, Jean V., 450 Edgewood Ave., Mill Valley, CA 94941
Robitaille, Dianne, 33 Ibbetson St., Somerville, MA 02143
Roy, Biman B., 4117 Drexel Dr., Vestal, NY 13850
Schick, Linda M., 188 Washington Park, Brooklyn, NY 11205
Simmons, June, 122 Brown Dr., Hot Springs, AR 71913
Thomas, Carolyn M., 17825 Bear Valley Lane, Escondido, CA 92027
Tucker, R. Paul, 125 Conway Terr., Hot Springs, AR 71901
Tucker, Susanne B., 125 Conway Terr., Hot Springs, AR 71901
Vakar, Anna, R.R.2, S52 C32, Oliver, BC, V0H 1T0, Canada
Watrous, Margaret, 200 Leeder Hill Dr., Apt. 226, Hamden, CT 06517-2726
Waugh, Alan, 650 Prospect Ave., Hot Springs, AR 71901
Young, Laura L., Rt. 2, Box 28, Monticello, FL 32344

ADDRESS CHANGES

Albert, Michelle, 2800 Kalmia Ave., Apt. B-315, Boulder, CO 80301-1571
Berry, Ernest J., P.O. Box 272, Picton, Marlborough, New Zealand
Bhullar, Harsangeet, 61 Jalan Puteh Jerneh, Holland Village, Singapore
Hadler, John W., 26 Strong Ave., Babylon, NY 11702
Mena, Paul David, 200 Powder House Blvd., Somerville, MA 02144-1531
Parks, Zane, 2380 Sierra Blvd. #97, Sacramento, CA 95825-4729
Tico, Tom, 721 18th Ave., San Francisco, CA 94121
Witkin, Jeff, 915 Grandin Ave., Rockville, MD 20851

E-MAIL CORRECTIONS, CHANGES, AND ADDITIONS

Berry, Ernest J. BLUBERRY@XTRA.CO.NZ
Brady, Peter PMIRISH@MICROPLUS.CA
Compton-Tejera, Ellen EACOMPTO@EROLS.COM
Witkin, Jeff JWITKIN@IRP.NIDA.NIH.GOV

HSA NEWS

SECOND 1997 HSA

NATIONAL MEETING, CHICAGO, ILL., JUNE 13-15

Following is the projected program for the quarterly meeting of the Haiku Society of America to be held in Chicago, Ill., on the weekend of June 13-15:

FRIDAY EVENING, JUNE 13, at 8:00 P.M. there will be a party to welcome all participants at the home of Sara Brant (address below). Please plan on dinner and bring anything haiku related to share. Also, RSVP at (312) 347-7248 if you plan to attend.

SATURDAY, JUNE 14TH, a group will meet in the lobby of the Evanston Public Library at 11:00 A.M. for a short walk to Lake Michigan to enjoy the view and put us all in the haiku spirit.

At 12:30 A.M. the regular business meeting of the Haiku Society of America will begin in the large meeting room of the Evanston Public Library with a light lunch and round reading.

The keynote speaker for the afternoon program, which will focus on how the traditions of haiku affect modern haiku writers and readers, will be Phyllis Lyons, Professor of Japanese Literature at Northwestern University. She will speak on "Tradition and Modernity in Haiku." HSA members are invited to propose presentations expanding or developing this theme; please E-mail Sara Brant at the address below.

Following the afternoon session, the group will adjourn to a local Evanston restaurant for dinner and proceed to an open-mike reading at a bookstore in the area.

SUNDAY MORNING, JUNE 15, at 10:00 there will be a working brunch at an Evanston breakfast café to discuss the HSA Website. Newly-appointed HSA Webmaster Sara Brant will report informally on other sites on the Web devoted to haiku and present some ideas for the construction and content of the HSA site. Anyone interested in voicing an opinion about the site is strongly encouraged to attend or to send suggestions to Sara prior to the meeting.

At 1:00 P.M. the regular monthly-meeting of Chi-ku, the Chicago-area haiku group, will convene in the small meeting room of the Evanston Public Library. Flushed with success in the latest HSA renku contest (Chi-ku won second place), the program will include a rowdy renku-session in honor of the HSA guests in Chicago for the weekend, so we hope everyone attending the conference on Saturday will plan to stay over for Chi-ku.

A block of rooms has been reserved at the Evanston Omni Orrington Hotel, which is directly across the street from the Evanston Public

Library, under Sara's name. Call (847) 866-8700 to check availability. Alternative accommodations can be arranged.

For information, please contact:

Sara Brant
813 W Buena, #2E
Chicago, IL 60613
(773) 935-5258
SBRANT@EB.COM

CALL FOR PAPERS!

HAIKU TRADITIONS AND THE MODERN HAIKU MOVEMENT

We would like to present several papers focusing on the interplay between haiku traditions and the modern haiku movement at the quarterly meeting in Chicago.

The papers should be fairly short and informal, preferably describing some personal experiences as a poet or reader of haiku. If you would like to participate, please contact Sara Brant via E-mail or regular mail at the address above.

— Sara Brant

HIA/HSA TOKYO CONFERENCE

The HSA delegation visited the Museum of Haiku Literature on Friday, April 18. There they met Tetsunosuke Matsuzaki, President of the Haiku Poets Association, Takaha Shugyo, Chairman of the board of directors of the Haiku Poets Association, Prof. Sato Kazuo, Director of the International Division of the museum, and HIA Vice President Hoshino Tsunehiko. The delegates then toured the museum's state-of-the-art facilities.

The conference took place on the 19th and 20th. HIA speakers included HIA President Arima Akito, Modern Haiku Association President

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Keneko Tohta and Mr. Takaha. HSA speakers were Randy Brooks, George Swede, Kiyoko Tokutomi, William J. Higginson, and HSA President Lee Gurga, a last-minute replacement for Francine Porad, who was unable to attend because of illness. Pat Donegan also spoke on the haiku of recently deceased Allen Ginsberg.

On Saturday afternoon there was a *ginko* (haiku walk) at Fukugawa, where Bashô lived. An exquisite banquet was hosted by the HIA on Saturday evening.

Sunday afternoon featured a *kukai* (haiku party) and a reading of haiku by the HSA delegates. Sunday evening found the HSA and HIA delegates at an elegant reception at the American Ambassador's residence hosted by Kristen Deming.

On the 21st the delegation toured the shrine at Nikko, through the courtesy and generosity of haiku master Ishihara Yatsuka and members of his *Aki* ("Autumn") haiku group. On the evening of the 21st, Mr. Ishihara treated the delegation to a traditional Japanese banquet, followed by a question-and-answer session during which Mr. Ishihara explained elements of his theory of *naikan zohkei* or "introspective shaping."

On the 22nd the tour continued with a visit to the famous pottery area of Mashiko, where the delegates toured a famous kiln and a fine ceramics museum.

On the 23rd and 24th, about a dozen of the delegates continued on to Matsuyama, where Lee Gurga gave a talk on "American Haiku Today" at the Ehime Prefecture International Center. While in Matsuyama, the delegates were shown the sights by haiku master Yoshino Yoshiko and members of her *Hoshi* or "Star" haiku group. The delegates visited the Shiki Museum, the houses of Shiki and Santôka, Matsuyama castle, and several shrines and temples.

The hospitality shown to the HSA delegates by the HIA, the members of the *Aki* group, the members of the *Hoshi* group, Kristen Deming, and

the staff of the Museum of Haiku Literature was beyond anything ever experienced previously by anyone in the delegation.

The HSA would particularly like to thank Dr. Arima Akito for his kind invitation to come to Tokyo and for the HIA's unsurpassed level of hospitality; Mr. Ishihara Yatsuka, Ms. Yoshino Yoshiko and Ms. Kristen Deming for their kindness and generosity; Ms. Kaya Itsuko and Mr. Okada Ritsuo for their hard work in helping make this conference a reality. We would also like to thank Fay Aoyagi from the HSA side for providing translation and interpretation services above and beyond the call of duty.

— Lee Gurga

NOMINATIONS FOR HSA OFFICERS

William J. Higginson has been appointed chair of the nominating committee for 1998 HSA officers.

If you have any suggestions for nominations, please direct them to Bill.

NORTHEAST REGION

BOSTON-AREA NEWS

On May 4, 1997 members of the Boston Haiku Society will be reading at the Kaji Aso Studio in celebration of Earth Day.

Raffael de Gruttola has been working with a painter friend, Wilfred Croteau, on a series of haiga. To date 52 images with poems have been completed.

— Raffael de Gruttola

NORTHEAST METRO REGION

The first 1997 meeting of the Northeast Metropolitan Region was held, as usual, in the East Asian Lounge, 403 Kent Hall, Columbia University, New York City (116th Street stop of the 1/9 on Broadway — phone (212) 854-5027 for exact directions) from 2:00 to 5:00 P.M. on Saturday, March 15, on a somewhat rainy day.

The meeting began with the traditional round reading as introduction, with the following members in attendance: Mykel Board, Miriam Borne, Dee Evetts, Bernard Lionel Einbond, L.A. Davidson, Chuck Easter, Bernard Lionel Einbond, Brenda Gannam, Doris Heitmeyer, Kam Holifield, John Hudak, Margaret Nichols, Gertrude Morris, Pamela Miller Ness, Carl Patrick, Roslyn Rabin, Theresa Sheehan, Karen Sohne, John Stevenson, Geri Taper, Arlene Teck, Jaxon Teck, and Cor van den Heuvel.

The featured reader, HSA charter member L.A. Davidson, began by reading selections of haiku (written by other people) that she collected in a small notebook over the years. One of the haiku was written by an anonymous Japanese student:

A star is watching
my mother peeling potatoes
in the kitchen

L.A. continued her reading with haiku selections and anecdotes from 1968 to the present. "My haiku is my personal journal, ninety-nine percent based on the experience of a moment in my life, though often incubated for years until written down."

using the time
washing his teeth on deck
to view the moon

L.A. Davidson

Her work spans the globe as well as time ... she grew up on a ranch in the West, traveled through Africa with her husband, and most recently spent time in Jamaica.

over tombstones
weathered by sea wind
organ music

L.A. Davidson

Sister Benedicta, O.S.H., from the Convent of St. Helena, Vails Gate, N.Y., began the workshop portion of the meeting with a story by Douglas Burton-Christie called "Learning to See: Epiphany in the Ordinary." The story began with the question "What did you notice today?" The author plays this game with his three-year-old daughter with only two rules: you can't say "nothing" (unless you don't feel like playing), and you have to try to describe what you noticed, to say "what it is like."

With this in mind, the workshop participants took some time to walk around, spend a few moments alone, and write down something they noticed that day ... then they reconvened. Among the haiku that resulted, one of the favorites was:

almost touching
the second pantry shelf
an onion's green shoot

Dee Evetts

Sr. Benedicta read one of her haiku that captured the season perfectly:

The appliance store
cherry blossom festival
on rows of TVs.

Sister Benedicta

The next meeting will be held on Saturday, June 21, from 2:00-5:00 P.M. at the above listed meeting place. The featured reader will be John Stevenson, reading from his book *Something Unerasable* and portions of a work in progress.

too quick to reply
cutting my tongue
on the envelope

John Stevenson

A haiku workshop will be given by Clark Strand, whose recent book *Seeds from a Birch Tree*, has just been released by Hyperion Press.

old crabapple tree —
too early, but anyway
I give it a shake

Clark Strand

Strand says in his new book, "When we write haiku, we are allowing nature back into our lives and at once embarking on our own spiritual journey. For haiku is the one form of poetry that makes nature a spiritual path."

— John Hudak

HAIKU ON 42ND STREET

In 1994 a selection of haiku and senryû by 26 New York area poets (past and present) was displayed for six months on the marquees of empty cinema theaters on 42nd Street at Times Square.

The project caught the attention of the media, and was featured on NY1 TV, the McNeil Lehrer Newshour, and in *The New Yorker*.

These poems are now available just as they appeared on the street, in the form of a 26" x 22" color poster. For more information, write to

Dee Evetts
102 Forsyth Street
New York, NY 10002

... AND HAIKU ON THE REST OF THE STREETS

Carol Purington and Larry Kimmel write:

In the April 9 edition of *The Christian Science Monitor*, The Home Forum page features a notice of a haiku bumper sticker contest. We thought we should alert at least some of the haiku poets we are in touch with, in case they do not have easy access to the *Monitor*. Our reasoning is that

there should be good, “real” haiku for the staff at the *Monitor* to choose from. This is, perhaps, an opportunity to further the cause. Here are the particulars as taken from the *Monitor*.

SEND US A HAIKU, GET A BUMPER STICKER

If they have poetry posters on public buses, why not a haiku on bumper stickers? Try your hand on a bumper sticker haiku, and send it in (no more than five, please). We will publish a selection of the poems in a June *Monitor*. After reviewing all the poems, we’ll turn one or more of our favorites into a real bumper sticker.

Send in your haiku and a self-addressed, stamped, business-size envelope by May 21, and we’ll send you a sticker.

Poems will be judged on their appropriateness (it’s a bumper sticker, remember), originality, and use of imagery. Mail your haiku to:

The Christian Science Monitor
Bumper-Sticker Haiku
One Norway Street
Boston, MA 02115

P.S. Haiku already published are OK, as long as they are marked as such. However, previously *unpublished* haiku will be given preference.

MIDWEST REGION

CHI-KU

Chi-ku, the Chicago area haiku group, had several very fulfilling monthly meetings throughout the spring. The group was pleased to welcome a few new members.

In February, Charlie Trumbull led a session entitled “Haiku Side by Side.” He handed out a number of “paired” English-language haiku arranged into groups according to

similarity of theme or approach by the poet. Authors and sources were not originally identified but were revealed as the program progressed. A discussion ensued of the elements that make some haiku more successful than others. The differing opinions of the members on how to rate a haiku turned out to be the spice of the program.

The haiku master Yosa Buson was the focus of Chi-ku’s March meeting. Piecing together biographical information, reproductions of his paintings, and carefully selected versions of Buson’s poetry, Joe Kirschner presented a very informative program that spurred many debates about the nature of Buson’s work and traditional haiku in general. Presentations on other Japanese masters are planned in the future.

Getting back to the roots of why we meet in the first place, Chi-ku spent its April meeting workshopping poems contributed by members of the group. Each member put two poems up for critique, and in doing so, we helped each other hone our critical skills and grow as editors of our own and other’s work. A “back-to-basics” program such as this is recommended for any group of haiku poets.

The Midwest Region coordinator would greatly value input from other HSA members in the region. Please send any information for inclusion in the *Newsletter* to SBRANT@EB.COM.

— Sara Brant

SOUTHEAST REGION

TOWPATH met on March 8 at the home of Jeff Witkin. The following poets attended: Carol Dagenhardt, Cathy Better, Jean Lupton, David Savage, Fred Donovan, Jim Kacian, Roberta Beary, Alexius Burgess, Lee Gieseke, Anita Weiss, Gwen Garfinkle, and Jeff Witkin. The group included members from as far as Baltimore,

Md., Stafford, Va., and Berryville, Va.

A pot-luck lunch and conversation led to a discussion of haiku definitions as drafted by Anita Virgil and Prof. Harold Henderson and adopted by the HSA. The efforts of several HSA officers to change the definition of haiku and related forms as currently rendered in *Encyclopædia Britannica* was also discussed. A haiku workshop was also conducted.

A round reading was followed by a discussion of the haiku of Nick Virgilio. The beautiful article by John Hudak in *South by Southeast* provided a historical base, along with articles in *A Haiku Path*. It was agreed that Virgilio played an important role in the early haiku movement and that his work provides a lasting contribution to English-language haiku. It was also generally agreed that his poems were spiritually and emotionally evocative, though sometimes his haiku are overstated or go to far. Others, it was felt, could potentially be pared down for stronger effect.

The next meeting of towpath will be on Saturday, May 3, 1997 at 1:00 at the home of Anita Weiss, 5731 Pimlico Road, Baltimore, MD — (410) 578-8551. The topic for discussion for the May meeting of towpath will be the haiku of Raymond Roseliep:

birthcry !
the stars
are all in place

Raymond Roseliep

For more information/communication: Jeff Witkin, 915 Grandin Avenue, Rockville, MD 20850 — (301) 315-2154 — home; (410) 550-1586 — work; JWITKIN@IRP.NIDA.NIH.GOV.

A haiku workshop was conducted with the assistance and beautiful penmanship of Gwen, a first-timer to towpath. The workshop haiku are appended to the end of this article. Gwen also brought up the possibility of towpath adding their name to *Finding Friends and Fun in Washington, A Consumer’s Guide to Common Interests*.

Alexius’s workshop poem generated some discussion of his need for

HAIKU AND MUSIC: A RETREAT

Why would anyone want to set haiku to music anyway? Why prolong haiku moments, or try to coax out extra “meaning” with music? Questions like this accompanied us on the 600-mile drive Joe Kirschner and I took to Huntsville, Ala., in late March for the retreat called “Haiku and Music.” Not all my doubts were resolved, I confess, but we have a much better appreciation of the relationship of haiku and music and the range of technical possibilities for setting poetry to music.

The retreat took place on the campus of the University of Alabama at Huntsville. It was the inspiration of Jim Kacian, the HSA’s Southeast Region coordinator, and local arrangements were handled by Peter Meister of the UAH Foreign Language Department. Other participants were Colin Blundell of England; Fred Donovan of Stafford, Va.; Gretchen Nichols, Buffalo, N.Y.; Georgette Perry, Huntsville; Kathy and Eric Shaw, Huntsville; and Robert Zukowski, Panama City, Fla.

On Friday evening we had the student cafeteria almost to ourselves for the first introductory meeting. Three of Bashō’s most famous haiku were recited in Japanese by Taeko Horwitz and in English by Peter Meister. Then followed a quick course in compositional techniques by Eric and Kathy Shaw, after which the group decamped to the Music School, where each of us confronted an electronic keyboard. The Friday evening work session, at which we composed and consulted with the Shaws and Jim Kacian continued on Saturday morning.

While the musicians — the Shaws on keyboards and voice, Gretchen on violin, and a vocal group, Vox Angelica — prepared for performance of our works, the haiku poets enjoyed a session trading licks with “longpoets” on the question of length in poetry.

Later in the afternoon a student group performed the premiere of ✓

of *Shenandoah*, Jim Kacian’s composition evoking the river on which he lives. The strange fraction was a result of a printing problem with the score such that the musicians could perform only the first three sections. Afterwards, Jim spoke on “Haiku in the Western Musical Tradition,” discussing and playing taped examples from 11 composers’ work dating from 1960 (John Cage) to 1995 (Edwin London).

A few basic principles of setting haiku to music were emerging: first, the haiku must be *heard* (several of the settings had annoyingly clamorous accompaniment), and second, the haiku should be *featured* (often we learned more about the composer or about musical ideas than about the haiku). Someone suggested that the music should “nest” the haiku, and this formulation seemed to catch on for the duration of the retreat.

On Saturday evening came the eagerly awaited concert, “The Frogpond Jumps at Dusk.” Vox Angelica led off with performances of the compositions the group had wrought. It was fascinating to hear the differences in approach among the various poets, most of whom had never composed before. Fred Donovan’s haiku spoke of wind in the pine trees and called upon Vox Angelica to sing swooshing sounds as a background to the read poem. Peter Meister’s setting was lyric, even melodic, sounding a little like a Celtic folk song. Gretchen’s haiku were notable for their musicality and especially their abrupt endings, which heightened the “haikuness” of the verses.

Joe’s approach was to separate the music and the words. He selected his

a yellow leaf falls,
hesitates —
a butterfly

He had the first two lines of his haiku read, followed by a high glissando on the violin plus sounds from wood-

blocks on two tones. The last line was read and the violin played a short coda suggesting a butterfly.

I chose the following haiku

in his garden
my neighbor has hung mirrors —
this August heat

Seeking an eerie effect, I had the synthesizer play a persistent deep tone with a repeating figure like the “alarm” theme from the movie, *Psycho*, in the upper octaves. A voice reciting to pitch (Singstimme) read the haiku with occasional embellishments from the female voices.

Our compositions were performed twice, at the beginning and the end of the concert. Also featured was a set piece by Vox Angelica, the three poems of Bashō in the Harry Benn translations set by Herman Dinerstein; two violin pieces performed by Gretchen; and a haiku reading by Fred Donovan, Joe, and me.

On Sunday morning we gathered once again to hear Colin Blundell, who writes both poetry and music, often together. Colin also played recorded examples of haiku-like music, such as John Adams’s *Birdsong Canon*, Vagn Holmbeck’s *Sixth Symphony*, Ralph Vaughn Williams’s settings of William Blake, Charles Ives’s song “Ann Street,” Benjamin Britten’s music to “The Convict and the Boy with a Violin.”

Colin concluded by performing an atmospheric piece of his that showcased haiku such as,

dark church and full moon,
rising up behind its tower —
movement of horses

which he set to the mysterious chords of Debussy’s “La cathédrale engloutie.”

Fanfares for Jim and Peter and the rest for a most enjoyable and stimulating weekend!

— Charles Trumbull

the type of tree he had chosen: "That's the beauty of pine trees, you can enjoy them all year long" – Gwen. Cathy's workshop haiku used the gerund, which also drew some discussion: "I find it interesting that when you add an 'ing' to John Wayne's name it becomes Wayning" – Lee.

Jeff's haiku engender the universal comment: "so what?" Lee's haiku led to a discussion of snakes: "We don't like snakes because they have no legs" – Cathy.

The Haiku Society of America is going to hold a national meeting in Washington, D.C., again. Towpath hosted the first HSA national meeting in D.C. and will do so again, in mid-December. It will include poetry readings at local book stores or the Corcoran or Phillips gallery.

– Jeff Witkin

his strong shoulders
in fading light
last farewell

Carol Dagenhardt

robin song
a red thread woven
into the nest

Jim Kacian

not hearing it
till the cat stirs
birdsong

Roberta Beary

from the dark center
red tulip petals opening
to the breaking point

Anita Weiss

March fog lifts
the pine trees
come to me

Alexius Burgess

on a cool Spring day
poets discuss haiku forms
afternoon light fades

David Savage

viewing crocus —

spent narcissus

in the window

Jeff Witkin

heading into sunset
the sister I don't talk to
one year older today

Cathy Better

his dog
on the very same day

Jean Lupton

one headstone

SOUTH REGION

ANNOUNCING THE FIRST HSA SOUTH REGION MEETING AND THE ARKANSAS ARTS FESTIVAL

Greetings from Hot Springs National Park, Arkansas, boyhood home of Pres. Bill Clinton, where cherry blossoms are in bloom and eagles fly over clear blue lakes!

The Arkansas Haiku Society will hold the first HSA South Region conference in conjunction with the Arkansas Arts Festival, November 6-9, 1997. Gary Snyder will be the featured poet for the AAF and will present a workshop and reading. A poetry slam will be held with a \$1,000 prize.

The HSA conference will include these events: Carlos Colón of Louisiana, Pat Laster of Arkansas, and Sara Brant of Illinois are scheduled to make presentations. Gary Snyder may join us on our *ginko*. Carlos will present a program on Concrete Poetry.

Registration checks (\$50) may be made payable to the Arkansas Haiku Society and sent to P.O. Box 1260, Hot Springs, AR 71902-1260. Reservations are being taken now at the official AAF hotel, the Arlington Resort Hotel and Spa – \$55 single, \$65 double – (800) 643-1502, fax (501) 623-2243; and the Downtowner

Hotel and Spa, \$47 single or double – (800) 251-1962, fax (501) 624-4635, E-mail: DOWNTOWNHS@AOL.COM. Hot baths and massages are optional at both hotels. The reservation code name for both hotels is "Haiku Society of America."

AGENDA:

Thursday, November 6: Reception at Herr-Chambliss Art Gallery; welcome by Arkansas Poet Laureate and Mayor of Hot Springs.

Friday, November 7: Registration; presentations by Carlos Colón, Pat Laster; *ginko* and lunch; presentations by Sara Brant and friends; Gallery Walk; Poetry Slam.

Saturday, November 8: Workshop, sharing *ginko* poems; closing remarks by Howard Lee Kilby; music; lunch and sightseeing on your own; Snyder workshop. Free time, dinner on your own; Gary Snyder reading.

For information contact Howard Lee Kilby at (501) 767-6096; E-mail: WAL1@WEBTV.NET

CALIFORNIA REGION

JANUARY HPNC MEETING

Approximately 30 people gathered together at Fort Mason on January 26, 1997, for the first Haiku Poets of Northern California meeting of the year. The new slate of officers assumed its duties, with Pat Gallagher taking over as president of the organization. Featured reader, Eugenie Waldteufel, shared a wonderful selection of her work ranging from poignant to humorous, from haiku to haibun. Laurie Stoelting showed slides of her visit with H.F. (Tom) Noyes in Greece, and artist and poet Helen K. Davie gave an insightful presentation/workshop entitled "The Art of Seeing."

YUKI TEIKEI HAIKU SOCIETY

Yuki Teikei Haiku Society continues to meet monthly for purposes of writing and sharing haiku. The March meeting was held at the home of Kyoko Tokutomi in beautiful Ben Lomond.

The Society's annual retreat at Asilomar will be held in October this year, details of the program to be announced as they become available.

OTHER NEWS

There was a memorial reading for Pat Shelley on March 29th at Villa Montalvo in Saratoga, Calif. A large number of friends and family gathered together to celebrate the release of Pat's book, *Turning My Chair*, and to share their thoughts and experiences with and about Pat. We were all reminded of the beauty and power that was Pat – poet, artist and individual.

Approximately a dozen poets from California traveled to Japan for the Second International HIA/HSA Joint Conference. Various groups and individuals arrived before the conference and traveled the countryside on their own, eventually meeting up in Tokyo for the conference and related events. It was a fantastic experience which has already begun to generate a number of wonderful haiku at our local meetings.

– Jocelyn Conroy

NORTHWEST REGION

NORTHWEST REGION MEETING OF THE HAIKU SOCIETY OF AMERICA

On Saturday April 12, 1997, the Northwest Region of Haiku Society of America met at the

Nature Center at Tryon Creek State Park in Portland, Ore. Out-of-town poets included Connie Hutchison from Kirkland, Wash., Mary Fran Meer from Bellevue, Wash., and Doris Thurston from Port Townsend, Wash. New member Paul Morin and Cherie Garvin-Jameison joined HSA members and friends from the greater Portland area for the afternoon gathering.

The program started off with a round reading of haiku.

The regional coordinator, Cherie Hunter Day, gave a brief summary of results of a questionnaire that was sent out to 91 haiku enthusiasts in the region.

Next Cherie presented a talk on "Translation and the Haiku Form." The three main points of the talk were: our introduction to the haiku form influences our work; interpretation is necessary because of the differences in languages; and innovation is part of the process whereby we "own" the form. Many examples illustrated these points and the presentation met with lively discussion.

Speaking during announcements, Ce Rosenow gave an update on continuing education credits offered through Portland State University for attending Haiku North America, July 24-27, 1997.

Margaret Chula just concluded a two-part interview with Janine Beichman, author of *Masaoka Shiki* (Kodansha). Ms. Beichman will be the keynote speaker at Haiku North America. The first part of the interview will be published in the upcoming summer issue of *Modern Haiku*.

We were all saddened to learn that Francine Porad would be unable to attend the upcoming HIA-HSA conference in Tokyo, Japan, due to health problems. Connie Hutchison provided an itinerary of the delegates and biographies of the Japanese delegation.

Mary Fran Meer encouraged submissions for this year's *NW Members' Anthology*. The editorial committee for the anthology consists of Dean Summers, Marc Thompson, and

Mary Fran Meer. All current HSA members living in Washington or Oregon are eligible. Submit five original, unpublished, haiku/senryu typed exactly in the format you wish them to appear. Include a check for \$7.00 to receive one copy of the anthology.

The editorial committee will choose up to two haiku from each poet. Deadline for entries: post-marked by May 12, 1997. Remember to keep copies of your work. If you wish to be notified of the haiku that are chosen, please send a SASE with your entry to: Mary Fran Meer, 1128-108th Ave. SE, Bellevue, WA 98004-6839.

Attendees were treated to refreshments followed by a walk in Tryon Creek State Park – a lovely old-growth forest. This is a banner year for trillium, and the walk offered an excellent opportunity for photographing one of the heralds of spring. Reconvening at the Nature Center, the meeting concluded with three rounds of haiku sharing. A dinner at a local restaurant topped off the festivities.

OTHER ANNOUNCEMENTS

Margaret Chula will give a poetry reading in Kyoto, Japan, with Edith Shiffert on May 1.

Ms. Shiffert, translator of *Haiku Master Buson* (Tuttle), will read from *The Light Comes Slowly*, her new book of haiku with 12 *sumi-e* illustrations by Kohka Saito.

You may order a copy (\$16.95 post-paid) from the publisher, Katsura Press, P.O. Box 275, Lake Oswego, OR 97034

Ce Rosenow spoke at the semi-annual meeting of the Oregon Literary Coalition, where she discussed Irving Street Press and its publications, *Northwest Literary Forum* and *Portlandia Review of Books*.

Ce explained the Forum's focus of combining English-language haikai with traditional forms of Western literature.

~~HAIKU NORTH AMERICA 1997~~
DEVELOPMENTS

There are also two exciting new developments in the Haiku North America 1997 conference. First, the conference will offer two graduate or undergraduate university credits to those attending. Anyone interested should mark the appropriate box on the registration form in order to receive more information or contact Ce Rosenow c/o Haiku North America, P.O. Box 91128, Portland, OR 97291.

Second, The Portland Art Museum will be an official sponsor of the conference and has offered the beautiful Asian Art Wing of the museum as the location for the opening evening's activities.

— Cherie Hunter Day

HAWAII REGION

The 19th Annual Hawaii Education Association Public School Haiku Writing Contest is in full swing. The deadline is April 25, 1997. I have visited four classrooms so far where I have conducted haiku workshops.

We are happy to announce that Sung Sook Jo, a senior at Moanalua High School, has been awarded the Tenth Annual Kay Titus Mormino Scholarship in the amount of \$500.

The winners of the annual HEA Haiku Contest are reported in "The Winners" section of this newsletter, below.

— Darold D. Braida

BILL CLINTON:
A 5-7-5 KIND OF GUY

U.S. Pres. Bill Clinton regaled Japanese Prime Minister Ryutari Hashimoto with a haiku during that latter's visit to Washington in late April. The president was quoted in the media as saying:

"These ties of friendship reflect the shared values that underpin our vital alliance. If you will permit me to quote a haiku poem:

Old friends standing tall
spring sunlight on their shoulders
makes them move as one."

It is not clear who the author of this haiku may be.

— Charles Trumbull

NEWS FROM CANADA

Betty Drevniok, one of the founders and most beloved members of Haiku Canada, recently passed away.

She was born December 17, 1919, in St. Louis, Mo. She died March 6, 1997, in Ottawa, Ontario. She attended Washington University School of Fine Arts and St. Louis University School of Nursing. She came to Ontario in 1948 to do public health nursing and stayed.

She was secretary of the Haiku Society of Canada from 1977 to 1979, then president from 1979 to 1982. Her publications, some under her *nom de plume*, Makato, include *Impressions of Rural Ontario*, 1976; *Inland, Three Rivers from an Ocean*, 1977; *Focus on a Shadow*, 1977; *Aware, A Haiku Primer*, 1980; *Thoughts of Spring*, 1993; and *the concordie on time*, (with Ruby Spriggs and Dorothy Howard), 1996.

Note: Thanks to the efforts of Dee Evetts, we have reestablished contact with the British Haiku Society and the Haiku Society of Canada and arranged for an exchange of publications. Accordingly, HSA members can look forward to haiku news from beyond the borders of the U.S. in this and future issues of *HSA Newsletter*.

purple violets
in a glass jar
with a tadpole

dawn stillness . . .
honeysuckle leaves unfolding
into wet spring snow

Betty Drevniok

Betty will be missed and remembered with great fondness by her friends and anyone who ever attended the annual Haiku Canada meetings which she hosted for many years at her place in Combermere, Ontario.

— Marco Fraticelli & Dorothy Howard

betty drevniok
1919-1997

NEWS FROM THE
U.K.

In its issue of December 1996 *The Brief*, the newsletter of the British Haiku Society, reported the results of the BHS's recent election for the management committee to serve during 1997. Election results were counted by Norman Barraclough, teller, and reported at the BHS Annual General Meeting on November 30, 1996, as follows:

President: David Cobb
General Secretary: Susan Rowley
Journal Editor: Jackie Hardy
Membership Secretary: Caroline Gourlay
Treasurer: Martin Lucas
Newsletter Editor: Annie Bachini
As yet without specific roles: Susumu Takiguchi and Richard Leigh.

"Susan Rowley, as chairperson of the previous committee, paid tribute

to the outgoing president, James Kirkup, for his services to BHS over a six-year period. James was not at the meeting. David Cobb, Pannee Cobb and Colin Blundell were all given votes of thanks for their work over several years.

"In the afternoon Annie [Bachini] ran a workshop using reminiscence techniques to lift dormant haiku from the past into the present. Participants were encouraged to use empathetic listening skills with a partner and then write from either their own or their partner's experience. The theme was 'endings and beginnings'. Fred Schofield followed this workshop with examples of poems to initiate discussion of when is a haiku a senryu and vice versa."

The March 1997 issue of *The Brief* contained the following notice:

"The committee is sorry to report that James Kirkup felt unable to accept the quach which the membership offered him in acknowledgement of his work as president. We are also sorry to inform you that James no longer wishes to be a member of the British Haiku Society.

"It is proposed by the committee that the quach be retained by The Society to be passed on from one president to another as a symbol of continuity and goodwill."

Among other news and announcements about the activities of BHS members were the following:

"Last autumn, Kohjin Sakamoto and Stephen Gill began teaching a twice-monthly 'Haiku in English' class in Osaka, Japan. Their initiative generated considerable interest from the media, and a TV company filmed the trial lesson."

"James Kirkup attended the New Year Tanka Ceremonies and readings at the Imperial Palace, Tokyo. He is the first contemporary foreign poet to be invited to this event."

A four-day walk in the Yorkshire Dales was announced for May 28-31, 1997. The event was being organized by Fred Schofield, and the plan was for a fairly easy walk of about 10 miles a day with two nights in youth hostels and one in a hotel.

CONTESTS

Note that contest announcements are arranged in order of deadlines.

THE ANNUAL
HAROLD G. HENDERSON
AWARDS
FOR BEST UNPUBLISHED HAIKU

Deadline: Postmark date July 31, 1997.

Sponsor: The Haiku Society of America.

Regulations: Limit of 10 unpublished haiku, not submitted for publication or to any other contest. The contest is open to the public. HSA officers who are members of the Executive Committee will not be eligible to enter.

Entry procedure: Submit each haiku on three separate 3 x 5 cards, two with the haiku only (for anonymous judging), the third with the haiku and the author's name and address in the upper left-hand corner. Please designate as "haiku."

Entry fee: \$1.00 per haiku. Please make checks payable to "The Haiku Society of America."

Submit entries to: Alice Benedict, 2579 15th Avenue, San Francisco, CA 94127.

Adjudication: The names of the judge(s) will be announced after the contest.

Awards: First prize, \$150; second prize, \$100; third prize, \$50. Winning haiku will be published in frogpond.

Notification: Please send an SASE if you would like a list of the winning entries.

Rights: All rights revert to authors on publication.

Correspondence: Sorry, entries cannot be returned.

Notes: These awards are made possible by Mrs. Harold G. Henderson in memory of Harold G. Henderson, who helped found the Haiku Society. Mrs. Henderson donates \$100 annually toward these awards.

THE ANNUAL
GERALD BRADY MEMORIAL
AWARDS
FOR BEST UNPUBLISHED SENRYU

Deadline: Postmark date July 31, 1997.

Sponsor: The Haiku Society of America.

Regulations: Limit of 10 unpublished senryu, not submitted for publication or to any other contest. The contest is open to the public. HSA officers who are members of the Executive Committee will not be eligible to enter.

Entry procedure: Submit each senryu on three separate 3 x 5 cards, two with the haiku only (for anonymous judging), the third with the haiku and the author's name and address in the upper left-hand corner. Please designate as "senryu."

Entry fee: \$1.00 per senryu. Please make checks payable to "The Haiku Society of America."

Submit entries to: Alice Benedict, 2579 15th Avenue, San Francisco, CA 94127.

Adjudication: The names of the judge(s) will be announced after the contest.

Awards: First prize, \$100; second prize, \$75; third prize, \$50. Winning senryu will be published in frogpond.

Notification: Please send an SASE if you would like a list of the winning entries.

Rights: All rights revert to authors on publication.

Correspondence: Sorry, entries cannot be returned.

Notes: The Gerald Brady Memorial awards are made possible by a starter fund of \$25.00 donated by Virginia Brady Young, in memory of her brother, Gerald Brady.

BIANNUAL HAIKU
COMPETITION

"THE HAIKU AWARD"

Deadline: August 15, 1997.
Sponsor: *still*, a quarterly journal of short verse.
Regulations: Free-form and conventional (5-7-5) previously unpublished haiku sought. All haiku must be original work and author's real name must be supplied.
Entry procedure: Participants must complete an entry form available from *still* by mail at the address below or by copying the form from the journal's World Wide Web site at [HTTP://WWW.INTO.DEMON.CO.UK](http://www.into.demon.co.uk).
Entry fee: £2 per haiku or £10 for a set of six. The first six entries are free to subscribers. Cheques, P.O., International Postal Money Orders payable to *still*. U.S. currency (no cheques, please) acceptable at current exchange rate.
Submit entries to: *still*, 49 Englands Lane, London NW3 4YD, England.
Adjudication: Haiku will be judged by the editor of *still*.
Awards: £300 to be distributed among prizes to be determined. Publication of the winning haiku and runners-up in *still*. Prize money for overseas winners will be less bank charges.
Notification: Send a SAE with two International Reply Coupons internationally for entry form, details, and competition results or see the *still* home page at: [HTTP://WWW.INTO.DEMON.CO.UK](http://www.into.demon.co.uk).
Rights: Copyright reverts to the author upon publication.

THE HAIKU SOCIETY OF
AMERICA RENKU
COMPETITION

Deadline: Postmark October 1, 1997.
Sponsor: The Haiku Society of America.
Definitions: For the purpose of this contests, a renku may consist of 36, 20, or 12 stanzas (*kasen*, *nijūin*, or

CONTESTS

junicho forms) written by two or more persons, each of whom contributes a substantial number of individually-authored stanzas.

Regulations: Any particular author may appear in no more than three different renku entered. No entries will be accepted that include work by any of the judges. Entries must not have been previously published, nor contain any stanzas previously published, submitted for publication, nor entered in any other contest. Contest is open to the public. Entries must be in English.

Entry procedure: One copy, with full authorship information, stanza by stanza, must give the full name and address of all authors and indicate which is the coordinator (to whom any correspondence will be addressed). This copy must be signed by *all authors*. Three additional copies, without authors' names but marked with numbers or letters to show the sequence of authorship, must accompany the identified manuscript. Failure to follow this format will make it impossible to judge an entry.

Entry fee: \$15.00 must accompany manuscript. Please write checks/money orders to "The Haiku Society of America."

Submit entries to: Alice Benedict, 2579 15th Avenue, San Francisco, CA 94127.

Adjudication: [Not stated.]

Awards: Grand Prize: *up to* \$150.00 and publication in *frogpond*. Amount of Grand Prize and additional prizes may vary, depending on the quality and number of entries. If no renku is deemed by the judges to merit the award of Grand Prize, renku awarded lesser prizes may or may not be published in *frogpond*.

Notification: Please send an SASE for a list of winning entries.

Rights: All rights revert to authors on publication.

Correspondence: Sorry, entries cannot be returned.

Notes: Prospective contestants may

wish to review the "Report of the Renku Contest Committee" published in *frogpond* XIII:2 (May, 1990) for background on the contest and renku in general. For information on the two shorter forms please refer to the article "Shorter Renku" published in *frogpond* XVII: (winter, 1994). Copies of both articles may be obtained by sending an SASE to Alice Benedict, 2579 15th Avenue, San Francisco, CA, 94127.

THE 1997 HPNC RENGAY
CONTEST

Deadline: The in-hand deadline for entries is October 1, 1997.

Sponsor: Haiku Poets of Northern California.

Regulations: There is no limit on the number of submissions. This contest is open to all except HPNC officers and judges.

Entry procedure: Each entry must be original, unpublished and not under any consideration elsewhere. Submit each rengay on two separate sheets. On one print only the rengay and a unique capital letter to identify each poet's link. On the other sheet, with the rengay, include the authors' names, addresses, and phone numbers. Please supply a title for each rengay submitted.

Entry fee: \$5.00 per rengay, with check or money orders payable to HPNC. Unlimited number of entries accepted.

Submit entries to: HPNC Vice-president: Eugenie Waldteufel, 325 Melrose Avenue, Mill Valley, CA 94941.

Adjudication: This year the judges for all the HPNC contests will remain anonymous until after the contests and will be announced with the winning poems.

Awards: First prize will be \$100, with up to three honorable mentions. In-hand deadline in October 1, 1997. Anyone may enter the rengay contest except the judges.

Correspondence: No entries will be returned. A self addressed stamped

business sized envelope is required for all inquires and to received a list of the contest winners.

Rights: All rights revert to authors after the contest results are announced.

THE NICHOLAS A. VIRGILIO
MEMORIAL HAIKU
COMPETITION FOR HIGH
SCHOOL STUDENTS

Notice:

The Virgilio Competition has been suspended for one year in order to shift the entry date to the middle of the school year. The contest rules and entry deadline for 1998 will appear in *frogpond* and the *HSA Newsletter* from mid-1997.

THE 1997 SAN FRANCISCO
INTERNATIONAL HAIKU,
SENRYŪ, AND TANKA
CONTEST

Deadline: The in-hand deadline for entries is October 1, 1997.

Sponsor: Haiku Poets of Northern California.

Regulations: There is no limit on the number of submissions. This contest is open to all except HPNC officers and judges.

Entry procedure: Each entry must be original, unpublished and not under consideration elsewhere. Type or print each entry on two 3" X 5" cards. In the upper left corner of each card identify the poem as HAIKU, SENRYU, or TANKA. On the back side of one card only print your name, address, and telephone number.

Entry fee: \$1.00 per poem. Make checks or money orders payable in U.S. dollars to HPNC.

Submit entries to: HPNC Vice-president: Eugenie Waldteufel, 325

CONTESTS

Melrose Avenue, Mill Valley, CA 94941.

Adjudication: This year the judges for all the HPNC contests will remain anonymous until after the contests and will be announced with the winning poems.

Awards: A first prize of \$100 will be awarded in all three categories. Second and third prizes of \$50 and \$25 will be awarded in the HAIKU category.

Correspondence: No entries will be returned. A self addressed stamped business sized envelope is required for all inquires and to received a list of the contest winners.

Rights: All rights revert to authors after the contest results are announced.

THE JAMES W HACKETT
HAIKU AWARD 1997

Deadline: In hand by November 30, 1997.

Sponsor: The British Haiku Society.

Definitions: "Entries should have the essential characteristics of haiku, with regard to both spirit and form, which are now commonly accepted in the English-speaking world. The winning poem will recreate a haiku experience (a 'haiku moment') in a verse which approximates to traditional haiku form (though it is recognised that the best form for some haiku is not a strict count of 5-7-5 syllables)." See also Notes, below.

Regulations: Entries must be original, in English, unpublished, and not currently under consideration for publication or entered in any other competition (BHS members please note that this includes previous publication in *Blithe Spirit*). all BHS Committee members are debarred from entering.

Entry procedure: Up to five haiku per entrant, each on three separate

cards or pieces of paper, with name and address on the back of one only, accompanied by the entry fee.

Entry fee: £2.50 or U.S.\$4.00, only in pounds sterling by cheque drawn on a U.K. bank, British Postal Order, International Money Order, or cash (pounds or dollars). Cheques made out to "The British Haiku Society" *not* to Hackett Award, please.

Submit entries to: Hackett Award, 27 Park Street, Westcliff-on-Sea, Essex, SS0 7PA, England.

Adjudication: The donor of the award, James W Hackett, will himself choose the winner(s) from an anonymous shortlist presented to him by a British Haiku Society sub-committee.

Awards: One prize of £70; *up to* two further prizes of £70 each; publication of the winning (and, probably, commended) haiku in *Blithe Spirit*. BHS and James W Hackett reserve the right not to make an award if there is no haiku entry of sufficient merit.

Notification: For notification of the winner(s), enclose an addressed envelope with appropriate U.K. postage or one IRC.

Rights: Except for the published haiku, copyright is retained by the author.

Correspondence: Entries cannot be returned. The British Haiku Society and Mr Hackett cannot enter into correspondence about Hackett Award decisions.

Notes: "In previous years it has been our sad experience to receive a large number of entries which, in our opinion, bear no resemblance to true haiku. This is understandable, when so much misleading information about the genre is being circulated. If you wish to check that we are thinking on the same lines, you may like to send, to the address ... above, a self-addressed envelope with appropriate U.K. stamp or one IRC and in return we will send you Guidelines prepared by James W Hackett, and endorsed by the Society."

HEA 19TH ANNUAL
INTERNATIONAL HAIKU
CONTEST

Thirty-nine prizewinners – First, Second, and Third Places, plus 10 ranked Honorable Mentions in each of three categories – have been announced in this popular contest.

The SEASON WORD category drew 221 haiku from 72 poets from 17 states and 8 foreign countries; it was judged by L.A. Davidson. Winners (in order) were (1) Kohjin Sakamoto (Kyoto, Japan), (2) Garry Gay, (3) Kohjin Sakamoto, (1H) Barbara Ressler (Dubuque, Iowa), (2H) Lee Gurga (Lincoln, IL), (3H) Ernest J. Berry (Marlborough, New Zealand), (4H) Bruce Ross (Rochester, NY), (5H) Ernest J. Berry, (6H) Michael Fessler (Kanagawa-ken, Japan), (7H) Clelia Ifrim (Bucharest, Romania), (8H) Jack L. Ford, (9H) Tom Clausen (Ithaca, N.Y.), and (10H) Marijan Cekol (Samobor, Croatia).

Sixty poets from 19 states and 4 foreign countries sent 157 to the HUMOROUS category, which was judged by Robert Spiess. Winners were: (1) Jack Lent (Kent, Ohio), (2) Tom Clausen, (3) Glenn Gustafson (Dedham, Mass.), (1H) Tom Clausen, (2H) Valorie B. Woerdehoff (Dubuque, Iowa), (3H) Connie Meester (Dubuque, Iowa), (4H) D. Ortiz (Pullman, Wash.), (5H) Francine Porad (Mercer Island, Wash.), (6H) Royal T. Fruehling (Honolulu, Hawaii), (7H) Dorothy McLaughlin (Somerset, N.J.), (8H) Lee Gurga, (9H & 10H) Tom Clausen.

Tony Quagliano judged the HAWAII WORD section, which drew 84 haiku from 36 poets in 7 states and 3 foreign countries. "Hawai'i words" included geographical references (Lahaina, Maui, Lana'i, Moloka'i, Ni'ihau Island, King's Highway, Kona wind), local flora (anthurium, ti-tree, taro, wild guava), and other things you might see in the 50th state (slack-key guitar, beach boys). Winners were: (1) Susan Delaney Mech (Plano, Texas), (2) ai li (London, England), (3) Sydney Boughy

THE WINNERS

(Memphis, Tenn.), (1H) Susan Delaney Mech, (2H) Bill Pauly (Dubuque, Iowa), (3H) Sue Stapleton Tkach (Rochester, N.Y.), (4H) Rita Z. Mazur (Richland, Wash.), (5H) Ernest J. Berry, (6H & 7H) Jack L. Ford, (8H) Kohjin Satamoto, (9H) ai li, (10H) Marlina Rinzen (Berkeley, Calif.).

THE JAMES W HACKETT
HAIKU AWARD 1996

A note from the British Haiku Society reports: "The 1996 James W Hackett Award attracted the highest numbers of entrants to date, with 188 poets submitting 866 poems. As always the largest number (123 poets, 560 poems) were from Britain, followed by North America (32 and 145, including 6 and 18 from Canada). We were also pleased to see a return to former numbers from Eire and Australia/New Zealand. Many European countries were represented, several for the first time, and there were also first-time entries from Malta and Israel. However, it was disappointing to see only one Japanese entrant, albeit one of his haiku was Highly Commended."

Three prizes of £70 were awarded, in the following order:

my ailing father,
listening to the crickets:
last day of August
F M Black, USA

fluttering madly —
butterfly in the slipstream
of a passing freight
Lee Gurga, USA

in the lush garden
a wasp and I
negotiate over a drink
Elizabeth Warren, Canada

Haiku by seven others were nominated as Highly Commended (unranked): Haf Davies (England), John Shimmin (Wales), Katherine

Gallagher (England), Brian Cater (England), Garry Gay (USA), Pat Earnshaw (England), and Kohjin Sakamoto (Japan).

NEW ZEALAND
POETRY SOCIETY
1997 INTERNATIONAL
POETRY COMPETITION

First, second, and third place winners in the Haiku Section, judged by Cyril Childs, were, respectively:

wedding day —
the pear tree
sheds petals
Barbara Strang, Christchurch NZ

the galaxy streams
sage and stargrass overflow
the dry creekbed
H F Noyes, Greece

storm-shaken wisteria
puddles reflect
the widow's eyes
K B Penberthy, Ashhurst NZ

Highly Commended were 10 haiku by 8 authors: Ernest J Berry, Janice Bostok, Kay McKenzie Cooke (2), Elizabeth Cotton, Elena Lindsay, Catherine Mair, Mark F Thomas, and Nick Williamson, all but Australian Janice Bostok from New Zealand. Twenty poems by 14 poets, again all but one from New Zealand, were Commended.

MAINICHI HAIKU CONTEST

The Mainichi Newspaper Co. Ltd. has announced the winners of its annual contest and published a volume with the haiku entries. Chief judge in the INTERNATIONAL SECTION was Kazuo Sato of Waseda University.

First Prize winner was Kristen Deming of Japan with the following verse:

migrating birds —
fields of pampas grass
show the way

Second Prizes were awarded to Alexey V. Andreyev (Russia), James Kirkup (Andorra), John S. O'Connor (U.S.), Gary Hotham (U.S.) and George Swede (Canada). Honorable Mentions went to Lee Gurga (U.S.), Jack Cain (Canada), K. Sakamoto (Japan), Jacqui Murray (Australia).

"POEMS WANTED"

ASAHI HAIKUIST NETWORK

David McMurray, editor of the weekly Asahi Haikuist Network column in Tokyo's Asahi Evening Newspaper, writes

THE HAIKUIST NETWORK would be pleased to publish poetry written in English submitted by members of the Haiku Society of America. Last year several poems from America were shared with readers across Japan, and in Japanese embassies and other organizations around the world. Our welcome is extended in 1997 as well.

All forms of haiku verse (one and three line, 5-7-5 and free syllabic structure) are accepted on a weekly basis and printed with the haikuist's name and city of residence. The haikuist is also invited to send a few notes about their haiku or to introduce themselves. Readers of the Asahi Haikuist Network enjoy commenting on published haiku. The comments will be sent to the authors. From time to time there is a contest sponsored by the Asahi Evening News, and authors published in 1997 will be notified of these opportunities. Haiku and communications may be sent to

David McMurray
Haikuist Network
Asahi Evening Newspaper
5-3-2 Tsukiji, Chuo-ku
Tokyo 104-11, Japan

51ST BASHO FESTIVAL OF
UENO CITY

You are invited to be a part of the 1997 Iga-Ueno Basho Festival; this year marks the 51st such celebration at Basho's birthplace, the City of Ueno in the old province of Iga (affectionately known as "Iga-Ueno," located in modern Mie prefecture). As part of the celebration the Master Basho Memorial Museum seeks entries for its annual Basho Festival Dedicatory Anthology (*Basho-sai ken-ei shu*). Through the efforts of Tadashi (Shokan) Kondō, Kris Kondō, and Masahisa (Shinku) Fukuda, since 1989 there has been an English-language division.

Up to 50 English-language haiku will be selected from those submitted and will be translated into Japanese and published in the festival anthology in both languages. There is no fee to enter. The in-hand deadline for receipt of entries is Friday, August 1, 1997. All who submit entries on the required entry form and according to the rules will be notified as indicated. Copies of the festival anthology will be distributed to poets whose work is included, at cost, which is expected to be about \$12. For rules and entry form, please send an #10 SASE to

Iga-Ueno Basho Festival
c/o From Here Press
P.O. Box 2740
Santa Fe, NM 87504

DASOKU

Dasoku: A Journal of Arts and Letters is produced by Jeanne Cugino of the Kaji Aso Studio and saves pages for haiku, tanka, haibun, etc. If you wish to contribute to the Journal, send entries to Jeanne at The Kaji Aso Studio, 40 St. Stephen Street, Boston, MA. 02115.

— Raffael de Gruttola

THE HAIKU
BOOKSHELF

RED MOON ANTHOLOGY

Red Moon Press announces that 1996 Red Moon Anthology, which purports to publish the year's best haiku and haiku-related writing in English, is nearing completion.

This project incorporates the work of 10 editors from around the world. From the 50 or so publications that include English-language haiku, nearly 800 nominations from more than 500 different poets have been considered for this compilation.

For more information, and to inquire about a prior-to-publication discount price, contact Red Moon Press at Route 2, Box 3977, Berryville, VA 22611.

— Jim Kacian

RED FUJI, SELECTED HAIKU
OF YATSUKA ISHIHARA

From Here Press announces the publication of Red Fuji; Selected Haiku of Yatsuka Ishihara, edited and translated by Tadashi Kondō and William J. Higginson and with an introductory essay by Kristen Deming.

Yatsuka Ishihara is one of Japan's leading haiku masters and critics. Each of the 52 poems in Red Fuji is presented in the original Japanese, romaji, and a carefully-wrought English translation. In chronological order, the poems span Ishihara's 60 years of creative work in a selection that reflects Japanese taste and the most typical of Ishihara's haiku.

Red Fuji is available in the U.S. for \$12.00 + \$2.50 shipping and handling (#16.00 + \$3.00 in Canada; ¥1500 + ¥300 in Japan) from

From Here Press
P.O. Box 2740
Santa Fe, NM 87504

THE HAIKU BOOKSHELF

ROBERT SPIESS IS "NODDY"

In his usual low-key way, Bob Spiess, longtime editor of *Modern Haiku*, has released *Noddy* his latest book, his ninth, with virtually no fanfare.

Sixty-four poems are arranged according to the tosses of the *I Ching*, and the volume as a whole creates a world that is uniquely Spiessian.

Noddy is available for \$9.00 postage paid (checks payable to "Modern Haiku") from

Modern Haiku Press,
P.O. Box 1752
Madison, WI 53701-1752

– CPT

A NOTE OF THANKS

The editors have received the following note from HSA member Geraldine C. Little, who has been having some health problems recently:

I'm overwhelmed by all the expressions of caring concern and real love from the haiku community. How supportive – and how much it helps! It shows that the essence of the haiku spirit does reach round the world now.

Loved Lee Gurga's "little" haiku. Wish I could attend some of the wonderful meetings, readings, and retreats, but I'll be there in thought.

With warm affection,

Gerrie

IMPORTANT MEMBERSHIP RENEWAL INFORMATION

Membership dues for 1997 have already been paid by a great many Haiku Society of America members; however, some also are still owing, as of May 1.

If your name on the address label below has a "96" code above it, then we have not received your check for renewal at the date of this mailing (May 1, 1997).

Please see the second page of the Information Sheet for the amount of dues and the address to which your remittance should be sent.

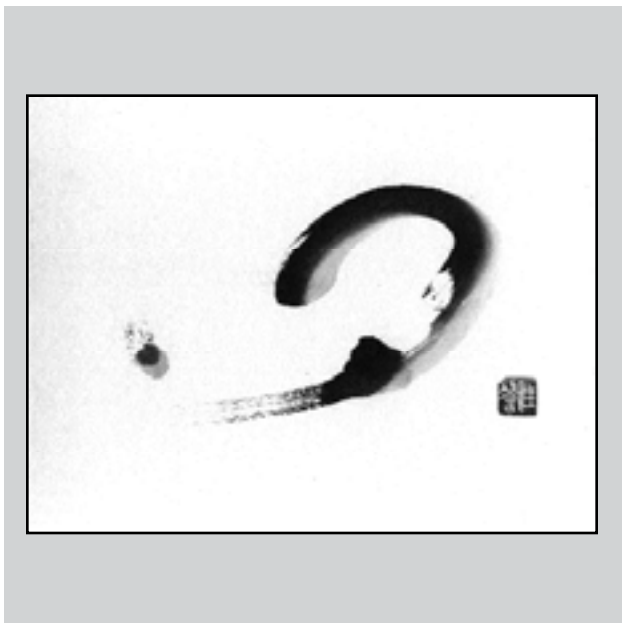
– Dee Evetts

THE HAIKU SOCIETY OF AMERICA NEWSLETTER

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sumi-e by Lidia Rozmus

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