

THE  
HAIKU  
SOCIETY  
OF AMERICA

# NEWSLETTER

VOLUME XIV, NUMBER 2 — SPRING 1999

**T**HE FIRST 1999 HSA Quarterly Meeting was held on March 20, 1999 (vernal equinox) at the University of Richmond's Frederick Rehearsal Hall, Modlin Center for the Arts, hosted by the Richmond (Va.) Haiku Workshop.

The prelude to the meeting took place the previous evening, when Currents (the new music ensemble in residence at the university) gave a concert of haiku music. Included were various settings of two haiku that were also to be seen on Japanese scrolls in the exhibition "The Art of Twentieth-Century Zen," on view at the Marsh Art Gallery, University of Richmond:

wherever he goes  
he carries his home —  
the snail

Deiryu

alone, silently  
the bamboo shoot  
becomes a bamboo

Santōka

On the morning of the 20th, Angier Brock (a member of the Richmond Haiku Workshop) led a haiku walk through various areas of the university, including an amphitheater, a lake, and a hillside, all showing the beginnings of spring renewal.

The official program began at 1:00 P.M. with a brief statement by HSA President Paul O. Williams and then a round of haiku by all present, totaling about 35 people including HSA members from California, Illinois, and Washington, D.C. These haiku included some that had been written that morning on the walk, and they set a marvelous mood for the meeting. Next, since Claire Gallagher had brought special slips of decorated Japanese paper, all present were

invited to write down a haiku and then hang it on a budding branch to make a "haiku tree."

This was followed by an excellent talk, "Tell About the Truth as if It Were False" by Patrick Gallagher, continuing and enriching a topic that had been discussed at the Tokyo meeting of the HSA and the HIA last year. After some enthusiastic discussion, D. L. Lliteras gave a lively reading of "The Renga Party," a section from one of his novels entitled *In the Heart of Things*. He then participated, along with Charles Trumbull and Lee

We then brought down examples of our work, put them on the wall gently with masking tape, and enjoyed a mini-exhibition of our own. Judging from the results, haiga has a very promising future in North America.

Richmond Haiku Workshop member Phil Rubin led a group discussion of the works and the painting experience. He also explained how the RHW works, sometimes severely dismembering poems brought in for discussion! He commented that members had to leave their egos at the door, but that we all gained a

great deal from the serious and careful examination of our poems. We then discussed several haiku brought in that day, and ended the meeting with each person taking

a poem from the haiku tree and reading it aloud. Among the poems on the tree, several had come from the haiku walk, or from other sights and events of the day:

spring dawn —  
mallards swim through  
the stillness

Fred Donovan

marsh walk  
a white butterfly  
shows me the way

Charles Trumbull

a withered leaf  
falling now  
with cherry blossoms full

Lee Giesecke

vernal equinox —  
this first creeping mist  
changes everything

Claire Gallagher

spring woods  
before the wildflowers appear

Giesecke, in a panel and discussion on "What's So Zen about Haiku?" It was the consensus that Zen in a specific and Buddhist sense did not inform all haiku, but that "universal Zen" (the focused attention experience) was an integral part of the continuing haiku tradition.

The meeting then moved across the hall to the Marsh Art Gallery, where co-curator Stephen Addiss led an informal tour of the Zen exhibition. This included several examples of haiku and haiga, among which the monk-poet Santōka's poem was a favorite:

No money  
no things  
no teeth  
just me

After a short break, while some visitors examined the Zen garden created to accompany the exhibition, we gathered in a nearby painting studio to try our hands at haiku-painting (haiga), with Japanese brushes, ink, and paper provided.

## FIRST 1999 HSA QUARTERLY MEETING

our honeymoon  
Patrick Gallagher

Zen garden —  
afternoon shadows rake the stones  
one last time  
Kristen Deming

After the meeting, a dozen people were able to join together for an informal dinner at a local Vietnamese restaurant, where subjects were discussed ranging from the exciting plans for Haiku North America (coming this summer), to Civil War battles, many fought near Richmond. We also invited everyone — and we

invite all now reading this notice — to send poems to *South by Southeast*, which the Richmond Haiku Workshop is now editing. Josh Hockensmith is in charge of editorial matters, and Angela Detlev oversees the subscription lists and other technical matters.

South by Southeast  
PO Box 5628  
Richmond VA 23220

As well as the usual submissions, we are now inviting haiku on the

FROGPOND SUPPLEMENT 1999

The *Frogpond Supplement 1999* is accepting articles, essays, and reviews on and about haiku and related works. The purpose of the supplement is to gather and make available the many excellent talks and workshops offered at HSA national and regional meetings, and also the meetings of the many unaffiliated haiku groups around the country. It also serves as an outlet for publication for longer and more theoretical articles which might not find a suitable outlet because of limited space in the small magazine marketplace. Also, we welcome discussions of methods used in conducting workshops.

If you are the author or facilitator of an article, essay, review or workshop and would like to have your work considered for inclusion in the *1999 Supplement*, please mail two copies of your work to

Jim Kacian  
Editor, Frogpond  
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Winchester VA 22604-1661

Electronic versions of your work are preferred when available. Please have all materials to be considered for the *1999 Supplement* to the editor by July 31, 1999.

spring themes of “pollen” and “for-sythia.” All poems on these subjects received in time will be forwarded anonymously to the entire subscription list for voting; the winners will then be printed in a forthcoming issue.

We are hoping that the combination of haiku, music, and art that this national meeting featured will continue to be developed in the future, and we thank all who attended.

— Stephen Addiss

NOTE OF THANKS

I AM DEEPLY INDEBTED to Dee Evetts for the infinite patience he has shown in teaching me the duties of the HSA Secretary. We are making progress.

— Howard Lee Kilby

HSA TREASURER'S REPORT

As of March 31, 1999

Balance (as of Dec. 31)	\$17,114.38
Income	6,359.00
Expenses	7,088.64
<b>New Balance</b>	<b>\$16,384.74</b>

— Raffael de Gruttola

FROM THE NEWSLETTER EDITOR

PLEASE NOTE that the deadline for receipt of copy for the next *HSA Newsletter* is July 31, 1999; publication/ mailing date is about two weeks after that. Suggestions and feedback are always welcome: please E-mail me at <trumbull@interaccess.com>.

**THE HAIKU SOCIETY OF AMERICA, INC.**  
established 1968 by  
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News and notices of events for publication in *The HSA Newsletter* can be submitted to  
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SECOND 1999 HSA QUARTERLY MEETING &

SCHEDULE

**Friday, June 11**

6:00-7:00 P.M.  
Arrival and Registration  
7:30 Greetings and Introductions  
8:00 Keynote Address — Paul O. Williams, President HSA  
9:00 Roundtable Haiku Reading  
11:00 Midnight Oil Rengay Writing

**Saturday, June 12**

8:00 Breakfast  
9:00 Haiku Editing Workshop — Lee Gurga  
9:45 Haiga Painting Slides — Jeanne Emrich  
10:30 Haiga Painting Workshop (materials provided)  
12:00 Lunch  
1:00 Roundtable Haiku Reading  
2:00 “Haiku in Germany” — Horst Ludwig  
3:00 Ginko Haiku Writing Walk  
5:00 Matching Walnut Shells Contest — Randy Brooks  
6:00 Supper

**Saturday Evening, June 12**

7:00 Night Haiku Hike led by Wilder Forest naturalist  
9:00 Ginko Haiku Editing  
11:00 Midnight Oil Rengay Writing

**Sunday, June 13**

8:00 Breakfast  
9:00 HSA Executive Committee Meeting  
9:00 Haiga Critique Session  
10:00 Retreat Ginko Reading & Awards  
11:30 Report from HSA Executive Committee  
12:00 Lunch  
1:00 Checkout

For more information contact Randy Brooks, Midwest Coordinator for the Haiku Society of America at (217) 877-2966 (home) or (217) 424-6264 (work) or by E-mail at <brooksbooks@q-com.com>

HSA MEMBERSHIP LIST UPDATE

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## HSA MEMBERSHIP LIST UPDATE

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~~BOSTON AREA HAPPENINGS~~

APRIL WAS National Poetry Month in the U.S., and many events took place. On March 24 the Boston Haiku Society read at the Morse Institute Library in Natick to open the Spring Poetry Series. Poets who read were Karen Klein, Tadashi Kondô, and Paul Mena. A former member of the Society, Brett Peruzzi, also read as did guest visitor Bruce Ross who was in the area from Vermont for the month.

Together with Judson Evans and Rich Youmans, Bruce also read at the Harvard Bookstore in Cambridge on March 1 from *Journey to the Interior*, *American Versions of Haibun*, which he edited.

Raffael de Gruttola read at the Center for the Arts in Natick on March 17 as part of their Wednesday night poetry series. He also did a

Haiku Workshop with Tadashi at Pine Manor College on April 15 and another reading on April 16 at the Eliot House in Newton as part of their poetry series.

Both Raffael and Tadashi have been composing 12-tone renku and hope to complete five or six in the next month or so. Two have already been completed. On Patriot's Day, April 19, the day of the running of the 103rd Boston Marathon, Tadashi and Raffael met with Debra Kang Dean, the wife of the Director of the Thoreau Institute in Concord, Mass. The three completed a 20-link renku at the Colonial Inn, a National Historic Site, which was founded in 1750. At the side of the inn is the one-room makeshift jail site where Henry David Thoreau was detained. The name of the renku is: "on the red breast," or so the first line reads.

Raffael continues to work on his portfolio of haiga with Wilfred

Croteau. Tadashi is writing the introduction to this portfolio and has already sent an article on this Western-style haiga to Japan along with some photos of the work. De Gruttola and Croteau have completed 52 haiga of this original set. An additional 32 haiga have been completed as two separate sets.

Raffael will lead a presentation on visual poetry and haiga at the 2nd Boston Alternative Poetry Conference, July 23-25, at the Boston Institute. He will be helping to coordinate the "performance poetics" piece of the conference with Prof. Michael Basinski from the University of Buffalo. Poets from all over the United States and Canada will attend this three-day conference, which was a great success last year. Raffael and Tadashi will also be doing a workshop at the Conference on International Renku.

— Raffael de Gruttola

## NORTHEAST METRO REGION

~~MARCH NORTHEAST METRO MEETING~~

THE SPRING 1999 meeting of the Northeast Metropolitan Region was held from 2:00 to 5:00 P.M., Saturday, March 13, 1999, in the East Asian Lounge, 403 Kent Hall, Columbia University, New York City (116th Street stop of the IRT 1/9 subway line).

The meeting began with the traditional sharing of introductions and a haiku by each member present: Chuck Easter, Brenda J. Gannam, Alan Gould, Doris Heitmeyer, Kam Holifield, Robert Jordan, Leroy Kanterman, Dorothy McLaughlin, Elsie Moncion, Pamela Miller Ness, Tony Pupello, John Stevenson, Arlene and Jaxon Teck, and Cor van den Heuvel.

Tony Pupello opened the program with some thoughtful remarks on reading and writing haiku: a good haiku should resonate every time it is read, and the reader must enter into the creation process by completing the experience. He made a plea for haiku poets to take time to develop our craft and for journals to print *haiku*, not "small poems." Tony began his reading by sharing and commenting on favorite haiku by other poets before reading from his recently published collection, *The Sax Man's Case*, as well as more recent poems:

nearly built  
 a half moon hangs over  
 the Holocaust Museum

up again  
 down again  
 the 12-step program  
 after oral surgery

red tulips  
 in bloom

Good Friday  
 a weeping cherry  
 blossoms

John Stevenson continued the program with an informative introduction to renga, a follow-up to our renga program last September. He shared the history and read several examples of the form, then members broke into groups of two or three to "practice" the form. The room was filled with quiet but intense concentration for the next hour as each group developed a theme, wrote, and revised.

One of the most successful drafts was "Twilight" by Dorothy McLaughlin, Leroy Kanterman, and Alan Gould:

Early twilight

## NORTHEAST METRO REGION

the daffodils  
fading DM

slowly, slowly  
out of sight LK

saved  
for the night  
one flower AG

everything silent  
even the wind DM

unseen  
and yet  
the fragrance LK

soft knock  
at the door AG

Our next meeting will take place on Saturday, June 5, 2:00-5:00 P.M. in the East Asian Lounge. Doris Heitmeyer will speak on birdwatching and

haiku, Peggy Heinrich and Barbara Gray will share their process of collaborating on an artist's book of haiga and haiku, and Mykel Board will present a workshop entitled "Haiku for Beginners."

— Pamela Miller Ness,  
Regional Coordinator

### ~~MID-ATLANTIC REGIONAL~~ HAIKU WORKSHOP

THE THIRD Mid-Atlantic Regional Haiku Workshop met on March 27, 1999, at the Kelly Writers House on the University of Pennsylvania campus in West Philadelphia, Pa. Andrea C. Missias did double duty: she guided the morning ginkô through the UPenn nature preserve and campus and she led the lively afternoon workshop. In

between these two events Linda H. Chance, Associate Professor of Japanese at UPenn, spoke on "Writing Haiku as a Buddhist Discipline." She used Bashô's life and writings to illustrate her remarks. An early supper at a Japanese restaurant for 14 of the participants brought the day's activities to a close.

Counting five of Prof. Chance's students who came to hear her speak, a total of 31 people attended the workshop. Ten of the 30 HSA members who live in eastern Pennsylvania, southern New Jersey, and Delaware were present. The are William Dennis, Joette Giorgis, Dorothy McLaughlin, Andrea Missias, Richard Myers, James Paulson, Karin Schaller, Rich Stein, Marc Thompson, and Richmond Williams.

— Richmond D. Williams

## SOUTHEAST REGION

### TOWPATH

FOR THEIR March 6, 1999, meeting, towpath returned to Nelson Fitton's in Northern Virginia. Attending were the usual suspects: Nelson, Alexius Burgess, Ellen Compton, Kristen Deming, Fred Donovan, Lee Giesecke, and Laquita Wood. And of course Chelsea, Nelson's beautiful golden retriever.

Over lunch the group welcomed new members Marc Thompson, Joe Wicoski, and Norma McDill. Marc joins us from the Pacific Northwest by way of Pennsylvania, and swears the round trip from Pennsylvania is easy when haiku are the goal. Joe combines a passion for haiku with an interest in science fiction. Norma has written the first of what we hope will be many good haiku.

Poets gathered before a roaring fire and began the meeting with a round of readings including Fred Donovan's

winter thaw  
the ice bubbles  
closer to freedom

Workshop discussion was lively, with the group unanimously approving this one by Alexius Burgess:

rain blackened asphalt —  
on the foreheads of passing strangers  
dark crosses

Anita Sadler Weiss will host the next meeting in Baltimore on May 15. Weather permitting, Anita plans a picnic and ginkô in nearby Clyburn Park.

— Ellen Compton

### PINECONE:

#### THE NORTH GEORGIA HAIKU SOCIETY

PINECONE members met at the Atlanta Botanical Gardens on March 27. Mitzi Hughes Trout, Peggy Willis Lyles, and Lori Laliberte-Carey brought haiku with a transition from winter to spring. In the woodland garden, with spring shoots and flowers, haiku were shared and discussed.

From Mitzi:

snow, then sun  
her red wool socks  
with sandals

iced tea glass  
sweats  
a ring of pollen

From Lori:

## SOUTHEAST

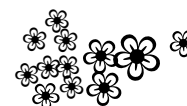
rippling kite  
high in the wind  
one leaf

February moon  
in full bloom  
the white camellia

The next meeting will be Saturday, May 22, at Lori and Jim's house at 2:00 PM. Jim suggested sharing haiku with nestlings or fledglings. The garden is already bursting, so a ginkô will also be on the agenda.

For further information contact Lori at <jwcarey@mindspring.com> or (770) 934-8566.

— Lori Laliberte-Carey



## SOUTH REGION

THE ROUNDTABLE POETS of Hot Springs held their 28th annual Garland County Student Poetry Contest. Verna Lee Hinegardner, Poet Laureate of Arkansas, sponsored a haiku contest for high school students. Howard Lee Kilby sponsored a haiku contest for 7th and 8th grade students. More than 300 haiku were entered in the two contests.

Eloise Barksdale is well and living in Fort Smith. She still writes haiku and enjoys reading haiku. She was the only HSA member in Arkansas in 1993.

The Hot Springs National Park Sister City Foundation held a fund raiser and annual reception at the new civic center on April 20. Bill Lerz and Howard Lee Kilby attended, representing the HSA. Membership applications for the HSA were available, and people were encouraged to write haiku. A TV monitor played a

tape of sumo competitions nearby. What do you get when you mix sumo and haiku?

Harriett Geudtner, a new member of the HSA, has been assisting Howard with the secretarial duties. They are planning on attending the Haiku North America conference in Evanston, Ill., this summer.

Haiku poet John Dunphy and his lovely wife Susan attended a wedding in Hot Springs. They also adventured to Murfreesboro, Ark., and looked for diamonds in the Natural State's diamond mine. They met with a member of the Arkansas Haiku Society and shared a couple of hours on a rainy night of thunder and lightning, telling stories and laughing. John and Susan own Second Reading Book Shop in Alton, Ill.

— Missy Brown

## NORTHWEST REGION

SINCE OUR WORKSHOP with Kris Kondo in January, members of the Northwest Region of the Haiku Society of America have enjoyed writing *shi-san* at several meetings. In a burst of synergy, we have met monthly! The next meeting will be held at Francine Porad's will be May 13 at 7:00 P.M.; call (206) 232-3239 for information.

Congratulations to Mary Fran Meer and Ruth Yarrow, who received Honorable Mentions in the National League of American Pen Women's International Poetry Contest (sponsored by Palomar Branch) — see page 15 of the *Newsletter* — and to Francine and Bernard Porad as they celebrate 50 years of married life!

Several NW Region members are teaching in April and May. Maggie Chula and Ce Rosenow will teach haibun to high school students from

all over Oregon at the Oregon Writers Festival May 1 at Portland State University. Maggie will also teach haiku and read Japanese folktales at a private school to groups Pre-K to 5th grade on May 3 and 4. Activities will center around *Kodomo no hi* (Children's Day). On May 6, John Hall and Maggie Chula will give a presentation at the Portland Art Museum called "Spring Blossomings: haiku, koto and slides from Kyoto." They will be joined by Liz Falconer from Seattle on koto.

Kathleen Decker, Robert Major, Francine Porad, and Dean Summers are conducting workshops at the Seattle Children's Museum during a three-month exhibit featuring the arts of Japan. Dean has made large-print posters of haiku for demonstration and prepared a charming illustrated guidelines page for young

writers. Comments from Dean: "The setting is a room decorated to suggest a Japanese garden. You enter the room through a *torii* and across a footbridge. Children and parents come and go. Grade-school kids catch the playfulness of haiku, and preschoolers sit and draw or explore the garden. The preschoolers especially like meeting our mascot, Fremont Frog, of the green cloth and cotton stuffing variety, who offers reenactments of Bashô's famous 'old pond' haiku. Often, the adults who remember learning haiku in school, are surprised that there is so much more to haiku. We make a game of writing a few lines with the grade-school kids and then set them free to write their own originals. We are planning to share samples of their work in the next *Newsletter*."

— Connie Hutchison



## CALIFORNIA REGION

### HAIKU POETS OF NORTHERN CALIFORNIA

THE HAIKU POETS of Northern California met on April 26 at Fort Mason on the Bay at San Francisco. Festive banners, ikebana arrangements, party food, publication sales, and reminiscences by and about old friends created the ambience for celebrating HPNC's tenth anniversary.

Co-founder Garry Gay read the names of the charter members as well as what he had written in the first issue of *Woodnotes* about the purpose of HPNC. He also read letters to the meeting from former locals Jerry Kilbride and vince tripi; vince included a poem:

Torrid ...  
yesterday up the dry creek  
today down  
tempe, az. 1999

Former HPNC presidents Garry Gay, Paul Williams, John Leonard, Kay Anderson, and Pat Gallagher shared their memories and appreciations of HPNC activities. Christopher Herold, who now lives in Washington state, was unable to participate. Following this, Michael Welch gave statistics about the long-time HPNC journal, *Woodnotes*.

Members present expressed a thought about their HPNC experience and read four poems each. Poets Pat Gallagher, Marianna Monaco, Claire Gallagher, Eugenie Waldteufel, Emil Waldteufel, Paul Williams, Richard Krivcher, Michael Welch, Garry Gay, David Rice, Helen Davie, Carolyn Rohrig, Laurie Stoelting, John Thompson, Kay Anderson, Lynne Leach, Carolyn Talmadge, and Terry Cerrato participated.

It was announced that the next meeting of HPNC will be July 25 at Fort Mason. The Two Autumns reading is scheduled for August 22.

After a social break, Paul Williams presented a workshop on writing

haiku commentary. "Commentaries are different from critiques. Haiku, being so brief, often cry out for added material, for a beefing up, an extension, of the idea. Commentaries attempt to open up the resources of the poem in several ways." Paul likened haiku to a diving board from which the reader dives. His handout provided suggestions in two categories: one's own poem or someone's else's poem.

Participants wrote a brief commentary on the following haiku by James W. Hackett: the fleeing sandpipers / turn about suddenly / and chase back the sea.

After they were read and enjoyed, Paul asked the poets to pair up, exchange their poems, and write a brief commentary. Many of the commentaries were read aloud and provided models both for writing commentary and for appreciating what may be in someone's poem before one begins to critique it. In his opinion group critiques of a poem often result in an insensitive fixing of what may not be broken. He says that 85-90% of the comments are usually of no use to the author.

Before adjourning, members read another round of poems.

### YUKI TEIKEI HAIKU SOCIETY

THE YUKI TEIKEI HAIKU SOCIETY is continuing its tradition of monthly meetings and bimonthly publication of its work-study journal, *Geppo*. For the last number of meetings the Society has practiced a modified *seki-dai* haiku-writing and comment exercise in a form introduced to us by Clark Strand. As practiced at the meetings, a list of season words is elicited from the poets before they head out to a nearby park or orchard to write. On return each poet submits three poems for reading by the leader, recently President Roger Abe. The poems are read through once for appreciation, then again for voting; each poet gets

five votes for their favorites. In order, the highest vote-getter first, the poems are discussed, with each poet who voted for the poem having the opportunity to say what attracted her or him to the poem.

*Geppo* has a new feature, comments on selected poems by Dojins Jerry Ball and Patricia Machmiller.

Yuki Teikei presented a springtime haiku exhibit at Haru Matsuri NorCal Taiko Expo at the Buddhist Center in Morgan Hill, Calif., on March 28. The day-long celebration of taiko music and Japanese cultural arts was visited by almost 10,000 people. The exhibit was mounted on a wall near the bonsai exhibit between displays of calligraphy and ikebana. Eight panels of yellow and white tagboard were prepared in advance. Each sheet held Photoshop-modified close-up photographs by June Hymas of a white camellia, plum blossoms or a daffodil. Springtime haiku by Claire Gallagher, Patricia Machmiller, Roger Abe, June Hymas, Ebba Story, and Alice Benedict were printed in large letters on white or yellow papers, also mounted on the boards. A gift folder, *Spring Haiku* by Patricia Machmiller, was a popular handout. The front cover had a portion of the photo of plum blossoms used in the exhibit. Other handouts included a bibliography of haiku books available at Santa Clara County libraries. The exhibit is now on display at a local library. It will travel to other libraries and another festival during this spring and early summer.

Newly elected Yuki Teikei officers are Roger Abe – President, Patrick Gallagher – Vice-President, June Hale – Secretary, Kiyoko Tokutomi – Treasurer, and Patricia Machmiller, June Hymas, and Alex Benedict – Board Members at Large.

The Society has announced a members' anthology, the Kiyoshi Tokutomi Memorial Contest, and its annual retreat at Asilomar on the Monterey Peninsula, September 9-12. Membership, including a subscription to *Geppo*, is available for

## CALIFORNIA REGION

\$15/year at Yuki Teikei Haiku Society, P.O. Box 90456, San Jose, CA 95109-3456.

### SOUTHERN CALIFORNIA HAIKU STUDY GROUP

HSA MEMBERS Jerry Ball and Fumio Ogoshi have founded a new haiku group based in Long Beach, the Southern California Haiku Study Group.

The group currently consists of about eight core members, including David Priebe of *Haiku Headlines*, and a few others who attend meetings periodically. Officers are President Fumio Ogoshi and Vice President/Secretary Greg Kunz. Jerry Ball is

advisor and coordinator of activities. The group welcomes HSA members living in Southern California to join them. Fumio's E-mail address is <fumifrog@aol.com>.

Fumio states that the main focus of the group is to critique each other's work, and to educate each other on what they have learned about the craft of writing haiku. They do not emphasize readings or showcasing of individual work. SCHSG is already working on a program and auxiliary activities for the Fourth Quarterly HSA meeting which will be held in Southern California the first weekend in December.

— Claire Gallagher

## SOUTHWEST REGION

TWO SIGNIFICANT EVENTS marked haiku in the Southwest. The Border Book Festival (March 7-14) in Las Cruces, a nationally recognized event that this year included writers such as Barry Lopez, Leslie Silko, and Terry Tempest Williams, also included a significant haiku component. In the weeks prior to the festival, Tom Lynch conducted haiku workshops at a local senior center and at Las Cruces High School. During the week of the festival Bill Higginson and Penny Harter were featured. Bill conducted a workshop at the senior center and Penny did a reading at the high school. Along with other writers such as Barry Lopez and Susan Tweit, both read their work, haiku and otherwise, during a traveling outdoor workshop that visited the Jornada Experimental Range.

This workshop combined scientific discussion on the impact of cattle grazing on the desert and efforts to restore natural conditions with literary readings. For most participants it

was the highlight of the Book Festival.

Also in Las Cruces, the city has put poetry placards on municipal buses. One of the placards includes a tanka by chicana playwright and novelist Denise Chávez.

The second significant haiku activity occurred in Española. What follows is Dennis Dutton's report on that event.



THE FIRST ANNUAL New Mexico Haiku Festival was held April 11, during National Poetry Month, in Española, N.M.

Eleven haijin from New Mexico, California, and Chicago read haiku, senryû, and a smattering of haibun and renku on a stage backdropped by a striking sculptural installation by Julie Wagner of ravens perched on bare tree branches.

Seventy-five people attended, and afterward several spoke of how deeply they were moved by the poetry.

The haiku poets present were Don Eulert, Elizabeth Searle Lamb, Dennis H. Dutton, Charles Trumbull, Noor Singh Khalsa, Thomas Fitzsimmons, Marian Olson, Amalio Madueño, Daniel Sogen, William J. Higginson, and Penny Harter.

The printed program for the event included original notes on haiku by Bill Higginson and one haiku from each of the poets, among them the following by haijin who have been part of the American haiku scene for at least three decades:

picking bird-pecked figs  
I leave two perfect ones  
for you to find  
Don Eulert

in the old adobe  
a small carved santo  
turned to the wall  
Elizabeth Searle Lamb

elegant  
under the silvery aspen  
— rattlesnake  
Thomas Fitzsimmons

light-hearted  
at the very thought:  
apricot blossoms  
William J. Higginson

Jane Reichhold flew in from California intending only to be in the audience, but was drawn to read a few tanka from her press's new *White Letter Poems* by Fumi Saito (AHA Books, 1998).

The haiku festival was sponsored by the Northern New Mexico Community Theatre, and organized by Dennis, who also introduced the poets. There's talk of the Second Annual New Mexico Haiku Festival next year being expanded to include a Southwest Region HSA Meeting and more events, such as workshops, a ginkô, and a renku party.

Other HSA members in the Southwest are urged to contact Tom Lynch about haiku events in their area. Does incorporating a regional meeting into the Española gathering sound workable? Contact me at <tomlynch@nmsu.edu>

— Tom Lynch

RED MOON PRESS ...

... ANNOUNCES THE RELEASE of several new volumes of interest to the haiku community:

*snow on the water: The Red Moon Haiku Anthology 1998.* This award-winning annual anthology of the best in English-language haiku and related forms includes 175 works by 125 authors from around the world. ISBN 0-9657818-8-7. 160 pages plus endpapers, 5H" x 8 1/2", perfect softbound. \$14.95.



*The Scare Crow*, an anthology of haiku traditional and modern centered on the scarecrow as motif, edited by Leroy Kanterman (the fruit of 30 years' labor!), is now out. The book features 20 new translations from the Japanese by PEN/Faulkner Award winning translator Hiro Sato; an introductory essay by John Stevenson; and 15 illustrations by noted photographer Ann Parker from her now out-of-print study *Ephemeral Harvest Figures* (with Avon Neal, Clarkson Potter Inc., New York 1969). ISBN 1-893959-00-7. 72 pages plus endpapers, 5H" x 8G", perfect softbound. \$12.00.



*Rabbit of the Nether World*, a memoir by award-winning poet Reiko Koyanagi of her experiences as a child during the privations of World War II in Japan. Surreal and affecting, it captures with pathos and immediacy the resources of a child facing an enormity which is incomprehensible to her; it is also the story of the consequences of a life lived in the constant search for love. The author won the Tokyo Poets' Club Poetry First Prize in 1996 for the Japanese version of this. Translated by PEN/Faulkner Translation Award winner Hiro Sato. Includes 10 illustrations commis-

sioned for this work by Monica Tamano. ISBN 1-893959-01-5. 72 pages plus endpapers, 8" x 8", perfect softbound. \$12.00.



*Some of the Silence*, the first full-length collection by award-winning poet John Stevenson. Haikai writing of distinction, this collection includes haiku, senryû, kyôka, and haibun. ISBN 0-9657818-7-9. 80 pages, 5H" x 8H", perfect softbound. \$12.00.



*Favorite Haiku: Volume 2*, the sequel to H.F. Noyes' extremely popular first volume of collected essays. Insightful commentary on 54 new poems and poets from the inventor of the genre. ISBN 0-9657818-3-6. 64 pages, 6H" x 5", saddle-stapled softbound. \$10.00.

CHIYO'S CORNER

LAUGHING CYPRESS, INC. announces production of a new illustrated poetry journal called *Chiyo's Corner*. Annual subscriptions will be \$5, plus \$1 for shipping and handling (\$2.50 for subscribers outside the continental U.S.), or \$18 (plus \$5 shipping/ handling or \$10 outside continental U.S.).

Each quarterly issue will have a theme. The first issue's theme is "summer and music." Poems should make reference to both.

Three categories of work will be accepted. Haiku, medium-length poems (tanka or multi-author linked verse of 12 stanzas or fewer – e.g., rengay, renku), and free verse 30 lines or shorter. Bilingual poems are encouraged; only Japanese and English alphabets are available, however.

Color illustrations (there will be four per issue) may be submitted as

negatives, slides, or prints. Haiga is welcome, including poems with black and white illustration, for which there is limited space in addition to the color plates. SASE (with postage) is mandatory if artwork is to be returned.

All submissions should include SASE for response and comments. Author's name and address should be on top of submission page.

Submission deadline is June 15, 1999, for the first issue, which will appear in August.

Please address correspondence to: Kathleen P. Decker (English and European languages), Editor or Mitsuko Okada (Japanese), Editor, *Chiyo's Corner*, c/o Laughing CyPress, 15127 N.E. 24th Street, Redmond, WA 98052-5547.

CALL FOR HAIKU  
1999 BASHÔ FESTIVAL

YOUR HAIKU is invited for the 1999 Bashô Festival, Iga-Ueno, Japan. Submit three haiku per entry, one entry per person, no later than Monday, August 2, 1999. There is no fee. One of your three haiku may be selected for publication in the *Bashô Festival Anthology*, which will be available at cost (about \$15). Selection and translation of English-language haiku will be by Raffael de Gruttola and Tadashi Kondô.

No entries will be returned. Upon publication of the anthology later this year, all who enter will be notified which, if any, of their haiku is included, together with ordering information for the published anthology.

Send entries to

Tadashi Kondô  
100 Sydney St, #401  
Dorchester, MA 02125-1335  
fax: (617) 265-1231  
E-mail: <kondo@fas.harvard.edu>

NEW HAIBUN ANTHOLOGY  
FROM PRESS HERE

PRESS HERE is pleased to announce the publication of *Wedge of Light*, a collection of haibun edited by Michael Dylan Welch, Cor van den Heuvel, and Tom Lynch. Haibun contributors include Stephen Addiss, Sydney Bougy, Tom Clausen, David Cobb, Marje A. Dyck, Larry Kimmel, Antoinette Libro, Tom Lynch, Brynne McAdoo, Sally Secor, John Stevenson, Anita Virgil, and Rich Youmans. Cover art is by Jeanne Emrich.

Essays on haibun round out the book and include an introduction and survey of haibun definitions by Michael Dylan Welch, a history of haibun in English by Cor van den Heuvel, and an essay on writing haibun by Rich Youmans.

Copies of *Wedge of Light* can be ordered for \$7.50 each (add \$1.00 for shipping in North America; \$2.50 elsewhere), payable to "Michael D. Welch" in U.S. funds by check or money order. Send orders to Michael Dylan Welch, P.O. Box 4014, Foster City, CA 94404. (Contributors will receive their copies automatically.)

LARRY KIMMEL'S  
ALONE TONIGHT

WINFRED PRESS announces the publication of *alone tonight*, a collection of more than 150 haiku, senryû, and tanka by award-winning poet Larry Kimmel. 68pp., 5H" x 4G", flatspine, \$12.00 ppd. Order from:

Winfred Press  
364 Wilson Hill Rd.  
Colrain, MA 01340

Checks can be made payable to either Winfred Press or to the author at the same address.

SNAPSHOTS' HSA OFFER

AS A SMALL UK-based publisher specialising in haiku and related poetry Snapshot Press recognizes that many poets are often discouraged from subscribing to overseas journals due to the high cost of postage and prohibitive bank handling charges when exchanging currencies. To celebrate the May publication of our new international tanka journal *Tangled Hair* we are making overseas 1999 subscriptions to both *Tangled Hair* and *Snapshots*, our internationally acclaimed haiku magazine, available at the U.K. rates. All quarterly issues will still be sent by airmail, and none of the usual bank handling charges for payment

THE KAYFA ROSHI AWARD

"EACH YEAR I discover increasingly important and essential reasons that compel me to teach haiku," says Barbara Ressler, recipient of the third KAYFA ROSHI Award for her enlightened teaching of haiku. Since 1989, many of Barbara's students have received professional affirmation through journal publication and memorial scholarships in excess of \$8,000. The award, given for exceptional success in awakening and enabling young people through understanding and creation of haiku, has honored Barbara with a ROSHI certificate and a \$200 honorarium.

This past March, Robert Spiess, editor of *Modern Haiku*, announced that Barbara's students had won all five of *Modern Haiku's* memorial haiku scholarships for high school seniors. Further, he wrote, "Barbara Ressler is to be most highly commended for her haiku teaching abilities. They are superb."

Transforming the prevalent "may-day" distress call of modern youth into a May Day award for compassionate, knowledgeable, and inspired

by U.S. check will apply. Incidentally, subscriber's submissions may also now be sent by E-mail, so the costs are absolutely minimal.

The offer subscription prices are: *Snapshots*: \$28 (usually \$34 + \$4 bank handling charges, save \$10); *Tangled Hair*: \$24 (usually \$30 + \$4 bank handling charges, save \$10); Both: \$50 (save a further \$2).

If you are interested in taking advantage of this special offer, please send payment either in U.S. banknotes (preferable) or by check to: HSAO, Snapshot Press, PO Box 35, Sefton Park, Liverpool, L17 3EG, Great Britain. Please make checks payable to "Snapshot Press."

Please visit the Snapshots Website <[www.mccoys.co.uk/snapshots](http://www.mccoys.co.uk/snapshots)>

haiku teaching, the KAYFA ROSHI Award is presented annually on the first day of each May. A call for nominations is now in order for the year 2000.

Send names of enlightened haiku teachers of youth to Kay F. Anderson, 569 Marlin Court, Redwood City, CA 94065-1213. Include (1) quotations from students revealing significant *attitudinal* changes, such as that from one of Barbara Ressler's students who wrote, "[reading and writing haiku] I touched places in my soul I didn't know existed." and (2) comments about related *behavioral* change, such as "Everything I know and think as a creative person has been influenced by Barbara Ressler. I know I can create something beautiful and destroy something ugly (negative emotions)."

Teachers of junior high and high school students, either in or outside regular school classes, will receive first consideration, but teachers of adults may qualify if leaden spirits are overturned. Teaching methods, student ages, and specific explanation of merit are required with each entry.

There is no entry fee. Please join in



## CONTESTS & COMPETITIONS

The following contest announcements are arranged in order of deadlines.

### ~~12TH ANNUAL PENUMBRA~~ POETRY COMPETITION

**Deadline:** Postmark date June 30, 1999.

**Sponsor:** The Tallahassee (Fla.) Writers' Association.

**Entry procedure:** Type haiku (unpublished, not under consideration elsewhere) on duplicate 3" x 5" cards, one with haiku only, one with author's name, full address, telephone number, and E-mail address on the back of the card. Also send source of contest information and a brief biography, including prior publications and awards.

**Entry fee:** \$3 per haiku. Current T.W.A. members, \$2). Make checks or money orders payable to "T.W.A. Penumbra."

**Submit entries to:** T.W.A. Penumbra, POB 15995, Tallahassee, FL 32317-5995.

**Adjudication:** Names of judges will be published in a chapbook.

**Awards:** First Prize, \$50; Second Prize, \$20; Third Prize, \$10. Winners and honorable mentions will appear in and receive a copy of the chapbook, *Penumbra 1999*.

**Notification:** Winners will be notified by mail by August 31, 1999. Please send an SASE if you would like a list of the winning entries.

**Rights:** [not stated].

**Notes:** Also a *Poetry* section. For a sample copy of last year's chapbook (recommended) send \$5 ppd to the above address. For more information see Website <<http://www.twaonline.org>> or phone (850) 668-2529.

### ~~HAROLD G. HENDERSON~~ AWARD FOR BEST UNPUBLISHED HAIKU

**Deadline:** Postmark date July 31, 1999.

**Eligibility:** The contest is open to the public. HSA officers who are members of the Executive Committee are not eligible, but Regional Coordinators may enter.

**Regulations:** 10 unpublished haiku, not submitted for publication or to any other contest.

**Submissions:** 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/money orders to "The Haiku Society of America."

**Submit entries to:** Alice Benedict, 176 Lakeshore Court, Richmond, CA 94804-4598.

**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*.

**Rights:** All rights revert to the authors after publication.

**Correspondence:** sorry, entries cannot be returned. Please send an SASE for a list of the winning entries.

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

### ~~GERALD BRADY MEMORIAL~~ AWARD FOR BEST UNPUBLISHED SENRYŪ

**Deadline:** Postmark date July 31, 1999.

**Eligibility:** The contest is open to the public. HSA officers who are members of the Executive Committee are not eligible, but Regional Coordinators may enter.

**Regulations:** 10 unpublished senryū, not submitted for publication or to any other contest.

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

**Entry fee:** \$1.00 per senryū. Please make checks/money orders to "The Haiku Society of America."

**Submit entries to:** Alice Benedict, 176 Lakeshore Court, Richmond, CA 94804-4598.

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

**Awards:** First Prize, \$100; Second Prize, \$75; Third Prize, \$50. Winning haiku will be published in *Frogpond*.

**Rights:** All rights revert to the authors after publication.

**Correspondence:** Sorry, entries cannot be returned. Please send an SASE for a list of the winning entries.

**Note:** The Gerald Brady Memorial awards are made possible by a starter fund of \$25 donated by Virginia Brady Young in memory of her brother, Gerald Brady.

### ~~SNAPSHOTS COLLECTION~~

## COMPETITION 1999

**Deadline:** Postmark date July 31, 1999.

**Regulations:** Collections should comprise between 30 and 60 haiku, senryū, and/or tanka. Poems must be in English. Poems may have been previously published in magazines, journals or anthologies, or have been broadcast, but must not have been previously published in a collection. Any number of manuscripts may be entered provided each is accompanied by the entry fee. Make cheques/postal orders/International Money Orders/sterling bank drafts payable to "Snapshot Press." U.S. bills and checks are acceptable. Entry in the competition is deemed to be acceptance of these rules.

**Entry procedure:** No entry form is required. Manuscripts should be typed or written legibly on one side of A4 (or 8H" x 11") and fastened securely. Poems may be printed several to a page. A pseudonym and title must be chosen and these must appear on every page of the manuscript. Your real name must not appear on the manuscript. We cannot return manuscripts; please keep copies! A sealed envelope must be included, marked with your pseudonym and collection title, and enclosing an A4 (or 8H" x 11") sheet with your real name and address, your pseudonym and collection title, a list of all the poems in the order they appear in your manuscript, and acknowledgements (if any) for any of the poems. Please identify poems by first lines and state where they have appeared. (Previously published poems must be acknowledged individually.)

**Entry fee:** £15 / U.S. \$25.

**Submit entries to:** Snapshot Press, PO Box 35, Sefton Park, Liverpool, L17 3EG, England

**Adjudication:** John Barlow, Editor, Snapshots/Tangled Hair.

**Awards:** First Prize, £100 (approx.

## CONTESTS & COMPETITIONS

U.S. \$160), publication of collection as a perfect-bound book, and 5 copies of collection; four Runners-up, publication of collection as a chapbook, and five copies; five Highly Commended, publication of several poems in *Snapshots Haiku Magazine* and one copy of this magazine.

All entrants will receive a copy of the winning collection. The winning author may be invited, though not obligated, to submit further poems for consideration for their book, though it is stressed that the original title will be used.

**Notification:** Results and winning poems will be published in *Snapshots*, October 1999. If you wish to receive notification of receipt please enclose an SAE (+ IRC internationally) marked "Receipt." If you wish to receive notification of the results please enclose an SAE (+ IRC internationally) marked "Results." Winning authors will be consulted on matters such as dedications, foreword, notes, text changes, and cover design of their book / chapbook. However, please note that a detailed list of acknowledgements must be included with the entry.

**Rights:** Copyright remains with the author.

**Correspondence:** The adjudicator's decision is final. No other correspondence can be entered into.

### ~~THE HAIKU AWARD~~ COMPETITION

**Deadline:** August 15, 1999.

**Sponsor:** *still*, a journal of short verse.

**Regulations:** Free-form and conventional [5-7-5] previously unpublished haiku sought. All haiku must be original work and must not be under consideration elsewhere nor entered for any competition from the time of dispatch until a response from *still*. The author's real name must be supplied.

All submitted work implies your permission for one or several of your poems to be posted on our Website on the Internet, should any be selected for publication in the journal.

**Entry procedure and address:** Use an official entry form. Send an SAE with two IRCs internationally for entry form and details, and to receive competition results to: *still*, 49 Englands Lane, London NW3 4YD, England, or see our home page at: <<http://www.into.demon.co.uk>> (with archive, audio, and printable competition entry form).

**Entry fee:** £2 per haiku or £10 for a set of 6. All amounts in pounds sterling. The first six entries are free to subscribers.

Cheques/P.O./International Money Orders should be made payable to "still." U.S. dollar bills are acceptable at current exchange rate. For U.S. cheques, please keep total amounts under £45 or send multiple cheques if total amounts exceed £45 to avoid incurring bank charges.

**Adjudication:** Each competition will be judged by the Editor of *still*, and the prize money will be divided at the Editor's discretion among the three winners.

**Awards:** The prize money has been increased from £500 to £1,000. Prize money for overseas winners will be less bank charges.

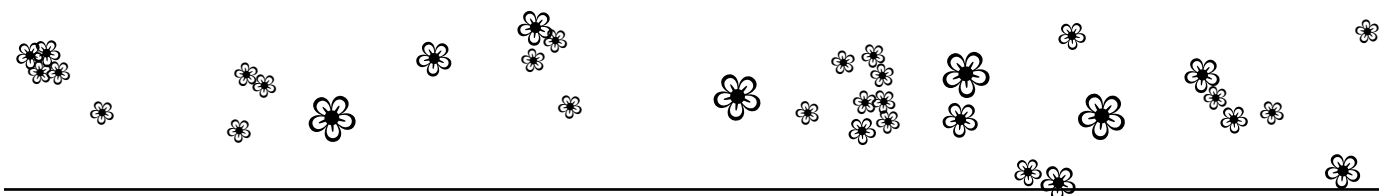
**Rights:** Copyright reverts to authors upon publication.

**Notification:** Publication of the winners and runners-up in *still*.

### ~~THE BERNARD LIONEL EINBOND~~ RENKU COMPETITION

**Deadline:** Postmark date October 1, 1999.

**Eligibility:** Contest is open to the public. All HSA officers, including members of the Executive Committee, may participate in renku submitted in the competi-





## CONTESTS & COMPETITIONS

tion. No entries will be accepted that include work by any of the judges.

**Regulations:** For the purpose of this contest, a renku may consist of 36, 20, or 12 stanzas (kasen, nijūin, or junicho forms) written by two or more persons, each of whom contributes a substantial number of individually-authored stanzas. Any particular author may appear in no more than three different renku entered. Entries must be in English. Entries must not have been previously published, nor contain any stanzas previously published, submitted for publication, nor entered in any other contest.

**Submissions:** 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 must accompany manuscript. Please make checks/money orders out to "The Haiku Society of America."

**Submit entries to:** Alice Benedict, 176 Lakeshore Court, Richmond, CA 94804-4598.

**Adjudication:** The names of the judge(s) will be announced with the winners.

**Awards:** Grand Prize: up to \$150 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*.

**Rights:** All rights revert to authors

on publication.

**Correspondence:** Sorry, entries cannot be returned. Please send an SASE for a list of winning entries.

**Note:** 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:4 (winter 1994). Copies of both articles may be obtained by sending an SASE to Alice Benedict at the address above.

### HAIKU PRESENCE AWARD

**Deadline:** October 31, 1999

**Sponsor:** *Haiku Presence*.

**Entry procedure:** Send two copies of each haiku, with name and address of entrant on one copy only.

**Criteria:** Haiku will be judged for their honesty, concision, directness, a response to a genuine movement from everyday life, and expression through the senses and the heart rather than the intellect.

**Entry Fee:** £3 (or \$5) for up to 3 haiku. Make cheques to "Haiku Presence." Send dollars in loose bills only.

**Submit entries to:** Haiku Presence, 12 Grovehall Avenue, Leeds, LS11 7EX, UK

**Adjudication:** Jackie Hardy.

**Awards:** First Prize £100, £25 each for up to four runners-up. Winning and commended poems will be published in *Presence* #11.

**Notification:** Non-subscribers may order of a copy of the results issue of *Presence* for £3 (cheques to "Haiku Presence") or \$6 in loose bills. Alternatively, for results, enclose an SAE (+IRC from outside U.K.) with your contest entry.

### THE BHS JAMES W HACKETT HAIKU AWARD 1998

**Deadline:** In hand November 30, 1999.

**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 3" x 5" — 75 mm x 125 mm) sheets, one only with name and address on the back) accompanied by the entry fee.

**Entry fee:** £2.50 or US\$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). Make cheques out to "The British Haiku Society" not to Hackett Award, please.

**Submit entries to:** Hackett Award, 14 Beech Ave., Galgate, Lancaster LA2 0NW, England

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

**Awards:** One prize of £70; up to two

## CONTESTS & COMPETITIONS

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 winner(s), enclose an addressed envelope with appropriate U.K. postage, one IRC, or \$1.00 in cash (so US\$5 will cover entry fee and notification).

**Rights:** Except for the published haiku, copyright is retained by the competitor(s).

**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."

### THE SECOND VIRGIL HUTTON HAIKU MEMORIAL AWARD CHAPBOOK CONTEST

**Deadline:** December 31, 1999. Contest opens September 15, 1999

**Sponsor:** the Hutton Family (a writer, a poet, and an editor)

**Regulations:** The contest will award the four best collections of traditional haiku. Limit 50 haiku per entry, with haiku appearing in the order the poet prefers; all entries must be titled. Poets may submit

more than one entry, but each must be accompanied by the entry fee.

**Entry procedure:** Send haiku collection and entry fee to the address below. No entries will be returned, so clean photocopies are preferred.

**Entry fee:** \$26 with an SASE for results notification.

**Submit entries to:** The Second Virgil Hutton Haiku Memorial Award Contest, 1021 W. Gregory St., Normal, IL 61761-4236

**Adjudication:** The Hutton Family: Lenore, William H., and Naurine Ligler Hutton.

**Awards:** Chapbook publication of the winning four entries, each with an ISBN number for listing in *Books In Print*, 25 copies of their chapbook, and E-mail press releases to the media of their choice. The possibility of a cash award for a grand prize winner is being considered.

**Notification:** Winners will be announced in February 2000, and publication will be in late February or early March of 2000 by Saki Press, Normal, Ill.

**Rights:** [not stated].

**Correspondence:** Questions can be E-mailed to <SakiPress@webtv.net> or directed to the above address with an SASE for reply.

**Notes:** The contest is organized in memory of Virgil Hutton, who died in November 1997.

### THE 10TH ITOEN

### THE MAR-NEWS HAIKU COMPETITION

Just at deadline we learned from Tom Williams that Ernest J. Berry swept the top two prizes in the first Mar-News Haiku Contest; Paul Miller (writing as "Paul M.") took Third Prize.

We'll try to get a full report into the next *HSA Newsletter*.

## THE WINNERS

### NLAPW 1999

### INTERNATIONAL POETRY CONTEST

Winners have been announced in the 1999 National League of American Pen Women (Palomar Branch) International Poetry Contest.

The top three places in the Haiku section were:

**First Place:** D. Claire Gallagher, Sunnyvale, Calif.

far enough  
from the surf — these stones  
with edges

**Second Place:** Emily Romano, Boonton, N.J.

skinny dipping —  
the pale backs of city boys  
in the moonlight

**Third Place:** D. Claire Gallagher

Advent altar —  
a candle wick straightens  
with the first flame

Honorable Mentions were awarded to Timothy Russell, Toronto, Ohio; Tom Painting, Rochester, N.Y.; Yvonne Hardenbrook, Columbus, Ohio; Ruth Yarrow, Seattle, Wash.; Grant Savage, Ottawa, Ont.; Leonardo Alishan, Salt Lake City, Utah; Mary Fran Meer, Bellevue, Wash.; and Tom Williams, Newtown Square, Pa.

The judge was Jerry Ball. Winners were also announced in two other categories, Free Verse and Rhymed Verse.

Deadline for ordering *Showcase* 1999, the published collection of winning poems, passed on May 1, 1999, but if you would like to have a copy you might try contacting Barbara McDermott, 8450 El Paso, La Mesa, CA 91942.



# Haiku North America

**H**AIKU NORTH AMERICA, the fifth conference in the biannual series, will take place on the campus of Northwestern University, Evanston, Ill., just north of Chicago, July 8–11, 1999. The theme of the conference is "Haiku: Looking East, Looking West."

The keynote speaker will be Gerald Robert Vizenor. Conference theme talks will be given by Haruo Shirane and George Swede.

Other participants in the program include: Nick Avis, Jerry Ball, Randy Brooks, Margaret Chula, Kristen Deming, Patricia Donegan, Dee Evetts, Garry Gay, Lee Gurga, Penny Harter, Christopher Herold, William J. Higginson, Yoshie Ishibashi, Jim Kacian, Kris Kondō, Tadashi Kondō, Anita Krumins, A.C. Missias, Lidia Rozmus, Robert Spiess, Clark Strand, Lucien Stryk, Gary Warner, and Michael Dylan Welch.

A major feature will be reading by poets included in the new third edition of Cor van den Heuvel's *The Haiku Anthology* expected out this spring.

A conference anthology will be edited and published by Lee Gurga and Michael Dylan Welch. There will also be many formal and informal readings; a haiga show; a

fully-staffed, secure room for journal and book sales; morning meditations; ginkōs; a haiku contest (with incredible prizes) – maybe even some free time to get off by yourself to the lakeshore and beach, Evanston's 30-odd bookstores, or the lures of the great Windy City. – and much more !

The conference fee has been kept as low as possible –\$120 for all four days (and including the evening banquets and social events) – and a room-and-board package in the university dormitories (three nights, three breakfasts, and two lunches) is available for participants for \$150. Most registrants so far are opting to take advantage of this fabulous deal.

For registration forms or more information contact

Joseph Kirschner  
2157 Ridge Ave., 2D  
Evanston, IL 60201  
<soniatjoe@aol.com>

and visit the HNA Website at <<http://homepage.interaccess.com/~trumbull/>>

THE HAIKU SOCIETY OF AMERICA NEWSLETTER  
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