



January 05, 2014

 Haiku Society of America



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**Please be aware that
this will be the last *Bulletin*
for those of you who
have not renewed
HSA membership for 2014.**

A reminder to everyone to click the link above and like us on Facebook. Share news, poems and discussion! See photos from some recent gatherings of the poetic kind.

.haiku

If you have not had a chance to check out the ".haiku" column at the HSA webpage, please do so! Gene Myers shares tools and tips available to haiku poets. [Click here](#) for the archives.

From the President

Happy New Year, HSA!

**Become a
Member of HSA**

I hope that 2014 is beginning well for you. Looking back at my first year of serving as your president, I can honestly say it was one of the best years of my life. A big reason for ranking 2013 so high on my list is that I was able to participate in ten conferences, where I met, socialized, and 'talked haiku' with poets around the country and abroad. The climax for me, conference #10, was the well-attended, productive, and fun HSA meeting that we held last month in my own home town of New Orleans (now that I've lived over half my life here, I've recently begun to call it 'home;' sorry, Omaha!). Expect a full report, with pictures, in the spring edition of *Ripples*, but for now I'd just like to thank all who came from far and wide to participate.

Another highlight of 2013 was our move to electronic elections, which not only saved money and trees but also significantly increased voter participation. Again, expect a full report from our outgoing secretary, Angela Terry, in *Ripples*, but for now I'd like to share just a few numbers. Last year's paper ballot election, at a cost of well over \$500 for mailing candidate bios and ballots, yielded in a 17% participation rate. This year's electronic voting more than doubled that number: 38% of members who were e-mailed their ballots voted. Interestingly, we mailed hard copy bios and ballots to members who don't have e-mail addresses and to members whose e-mail addresses were no longer good at the time of the election (at a cost of something over \$150), and of that group of 114, only 18 ballots were turned in: a rate of 16% that closely mirrors last year's paper ballot results. I'm starting to think that we should phase out paper ballots this year, not only because it would save a bit of cash for the association but, more importantly, because it should result in broader participation. Members without Internet access could be asked to open e-mail accounts at their public libraries, if voting is important to them (and I certainly hope that it is!). In any case, this is something that I want to discuss with the Executive Committee this year, so if you have a strong opinion either way, let me know.

Speaking of elections, I want to thank all candidates who ran for positions. Their willingness to serve the HSA makes them all winners in my eyes. I welcome our newly elected first vice president, Mike Montreuil; our new secretary, Mollie Danforth; and our new regional coordinators for the South, Oregon, and the Plains & Mountains: Carlos Colon, an'ya, and Chad Lee Robinson. I

Membership in the Haiku Society of America includes a year's subscription to the society's journal, *Frogpond* (three issues yearly). In addition, members receive the newsletter, *Ripples* (three issues yearly), the annual information sheet, and an annual address/email list of HSA members.

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View our web sampler of *Frogpond* at the [HSA Website](#).

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would also like to express my deep gratitude to our departing officers Cara Holman (Oregon RC), Johnye Strickland (South RC), Patricia Nolan (Plains & Mountains RC), Tanya McDonald (Washington state RC), and Michael Dylan Welch (First VP). I also bow deeply to Angela Terry, who is leaving the post of secretary but will continue to serve HSA as our Washington state RC.

Looking forward to this year, our first quarterly meeting is scheduled for March 21-23 in Atlanta. The agenda is taking shape nicely, with presentations scheduled (so far) by Jim Kacian, who will talk about *Haiku in English: The First Hundred Years*; Lee Gurga, who will lead a haiku-writing workshop; Stanford M. Forrester and Ben Moeller-Gaa, who will discuss the ins and outs of making chapbooks; and Tom Painting's middle school students, who'll present their amazingly good work. We will also be inviting other presenters in an attempt to strike a better gender balance on the program (yes, ladies, we noticed!). If you would like to attend and have an idea for a presentation, let me know or send it to my fellow members on the Planning Committee, Tom Painting and Terri French. The conference will take place in the Artmore hotel at a special rate of \$135 per night (add \$15 if you plan to bring a car and will need parking). When you register, be sure to mention HSA. Here's the hotel's website: <http://www.artmorehotel.com>

The other three quarterly meetings will be planned soon. I have some cities in mind--and I've been talking with regional coordinators, but I'm still open for your suggestions. Where would you like to see an HSA quarterly meeting this year? Let me know.

Last year our mentoring program matched members with more experienced poets so that the latter could provide some one-on-one instruction and guidance, for the most part done via e-mail. If you would like to have a mentor this year, or if you would like to serve as a mentor, send me a note.

Finally, I'd like to say a word about renewing those memberships. Angela Terry reported last week that nearly half of our members have renewed for 2014, which is about a hundred more people than those who had renewed as of this time last year. Now that the holidays have passed, if you haven't done so I hope that you'll find the time to visit our membership web page and sign on for another year of sharing and exploring haiku with the HSA:

<http://www.hsa-haiku.org/join.htm>

Take care,

David G. Lanoue
HSA President
david1gerard@hotmail.com

Robert Spiess Memorial Haiku Award Competition for 2014

Modern Haiku is pleased to announce the Robert Spiess Memorial Haiku Award Competition for 2014. The purpose of this competition is to honor the life and work of Bob Spiess, editor of *Modern Haiku* from 1978 to his death on March 13, 2002.

Theme: Haiku are to be written in the spirit of the following "***Speculation***" (Robert Spiess, *A Year's Speculations on Haiku*, Modern Haiku Press, 1995):

After the awareness of a haiku moment, the poet must select and arrange the words of the haiku in such a manner that when the haiku is read or heard, the words arouse or evoke in the reader/hearer those immediate feelings that the poet had. The art of haiku is that of the haiku poet's feel for words, the selection of the absolutely appropriate words and the exact positioning of them.

Deadline: In hand no later than March 13, 2014.

Rules: The competition is open to everyone but the staff of *Modern Haiku*, the competition coordinator, and the judges. Entries must be in English. Each entry must be the original, unpublished work of the author, and should not be under consideration in a contest or for publication elsewhere. For purposes of this competition, appearance of a haiku in print, in an Internet journal, a Web site, or a blog is considered publication, but posting haiku on a private e-mail

list is not. Of course, entries should not be submitted elsewhere for publication, or shared in an Internet journal, Web site, blog, or haiku list during the term of the competition.

Submission guidelines: Poets may submit a maximum of five haiku written in the spirit of the above Speculation. Entries should be typed or printed legibly. Submit three copies of each haiku on plain white 3" x 5" cards (or 3" x 5" slips of paper). The haiku (one haiku per card) should appear on the face of each card. The poet's name, mailing address, telephone number, and e-mail address (if any) should appear on one of the three cards, in the upper left-hand corner above the haiku; the other two copies should contain only the haiku. Please keep a copy of your submission; entries will not be returned. Please follow the instructions carefully: entries that are incomplete or that do not comply with the instructions will be discarded.

Entry fee: \$1 per haiku, cash or check (U.S. funds); make checks payable to *Modern Haiku*.

Send submissions to: Billie Wilson, 1170 Fritz Cove Road, Juneau, AK 99801-8501 USA.

Adjudication: Two judges will be selected by *Modern Haiku*; their names will be announced at the time of the awards. Judging will be double-blind, and the judges will not know the identity of the entrants. Judges' decisions are final.

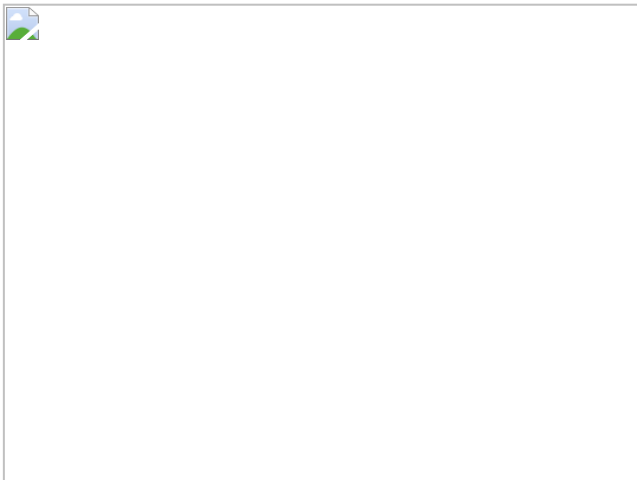
Selection criteria: The judges will look for entries that hew to Western norms for haiku as published in *Modern Haiku* and other leading English-language haiku journals and that best capture the spirit of the theme ***Speculation*** above. There are no rules as to syllable or line count.

Awards: First Prize: \$100 plus a previously-loved copy of *The Turtle's Ears* (1971, out of print, inscribed to M.L. Harrison Mackie). Second Prize: \$50 plus a copy of Bob's *The Shape of Water* (1982); Third Prize: \$25 plus a copy of Bob's *Some Sticks and Pebbles* (2001). Up to five poets will be awarded Honorable Mentions and each will receive a copy of Bob's *A Year's Speculations on Haiku* (1995).

Notification: Winners will be notified by e-mail or phone before the general announcement. Winning entries will be published in the summer 2014 issue of *Modern Haiku* and posted on the *Modern Haiku* web site, <http://www.modernhaiku.org/>, on or before July 1, 2014. If you would like a list of the winners, please enclose a stamped, self-addressed envelope (SASE) with your entries. Overseas entrants should provide one U.S. dollar in cash with a self-addressed envelope. These will be mailed when the summer issue of *Modern Haiku* is released.

Winter Meeting of HAS metro northeast December 21, 2013

HAS metro northeast held its Winter meeting December 21, 2013 at the Westbeth Community Center. Hiro Sato led the first presentation, *War Haiku and Hasegawa Sosei*.



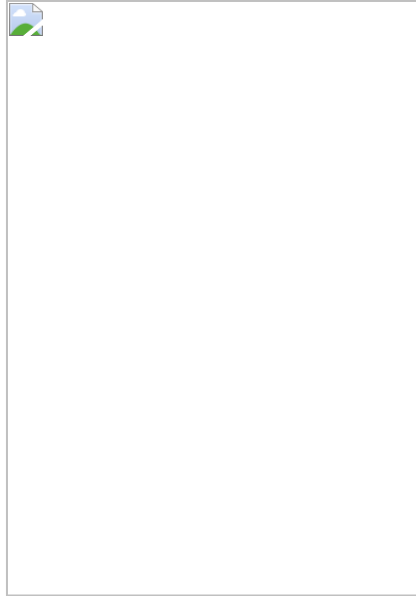
Hiroaki Sato and Sam Takeda

He gave us a historical background for the evolution of war as a topic for haiku. War haiku allowed some Japanese poets to move away from the more fully endorsed haiku nature topics. The poems don't flinch from depicting the atrocities of war, and give vivid snapshots of the waste to

human life. One especially vivid poem written by Sosei when he was told he would leave the field hospital and return to Japan reads:

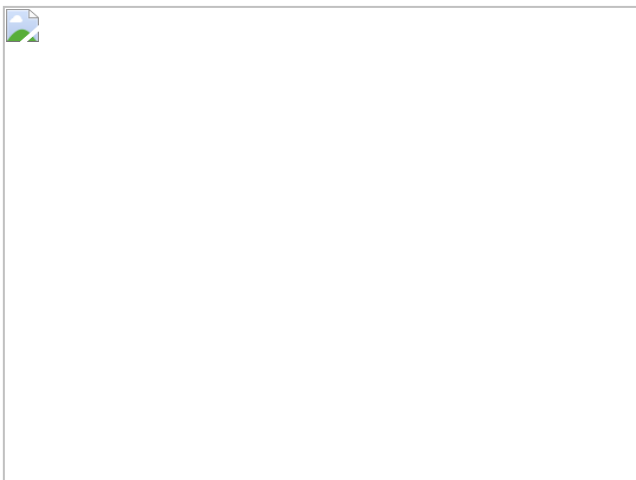
Asu wa tatsu kokoro ochiba o te ni hirou

Tomorrow I leave; my heart picks up a fallen leaf with my hand.



Marilyn Hazelton

Marilyn Hazelton led the second presentation Linking and Shifting and Thinking About Time in Haiku. We paired up and each team found points of interest in the room. First, a team briefly described their location. This led to another team finding associations with their location, allowing for a linking of ideas, and a physical shifting of our positions in the room. Sometimes ideas were linked in similarity, sometimes because of contrast.



Cor van den Heuvel and Hiroaki Sato

Then in pairs we examined various haiku compiled by Michael Dylan Welch. We discussed if the moments of time were long, short or non-existent. This exercise led to some very lively conversation about the concept of time. There was a general consensus that any given haiku could have a short moment and a long moment, along with the 'aha' moment of the perceiving poet.

Ignatius Fay
HSA Bulletin Editor
Haiku Society of America

Comments or concerns about your membership? Please contact the HSA officers - [click here](#)

