

The Second 1999 HSA Quarterly Meeting was held June 11-13, 1999 at Wilder Forest, a wooded retreat center near Minneapolis, Minnesota. Midwest Regional Coordinator Randy Brooks teamed up with Jeanne Emrich to organize the Midwest Haiku Writers Retreat with an emphasis on doing (as well as discussing) haiku-related activities. The retreat featured:

- haiku readings,
- collaborative linked haiku writing,
- editing haiku,
- painting haiga,
- ginkô haiku walks,
- judging haiku, and
- a closing discussion about approaches to haiku journals.

As we discovered at the opening introductions, the retreat attracted a variety of participants from across the United States, including HSA members from Connecticut, Massachusetts, Pennsylvania, California, Nebraska, Illinois, Michigan, Iowa, and, of course, Minnesota. Several participants came in partners, often based on previous collaborations between artists and haiku poets, perhaps attracted to our advertised workshop on haiga painting. The participants ranged in experience from scholars and long-time haiku writers to beginners, which made for excellent exchanges throughout the weekend.

Paul O. Williams, President of HSA, was the featured speaker on Friday evening. He shared an investigation of human knowledge about the moon, and how haiku writers have captured the lunar significance to our lives. His talk included more than a hundred excellent lunar haiku, including several by Robert Mainone,

one of the retreat participants:

every dog in its spell
this winter night's
full moon

One of the joys of haiku is the exactness of observation captured by haiku poets. Paul blended the scientific with the literary knowledge of the moon to show that we are always seeking to understand those things we live with. Following the moon presentation, all participants shared haiku in extended rounds of haiku reading. A few participants stayed up late Friday night learning how to write rengay, following the guidance of Paul Williams and Randy Brooks.

After breakfast Saturday morning, we gathered on the deck of the lodge

participants began working on ways to fix this haiku:

arm in arm,
my mother takes me
from grave to grave

cool evening ...
mother draws me
from grave to grave

I promised to share a final version with them the next morning and came up with this rendering after a joke about my mother "pulling my leg" from grave to grave:

cool evening ...
mother takes me by the
arm
from grave to grave

Another example from the editing workshop is the following revision by Ann Brown, one of the newcomers to haiku at the retreat:

Storm rolling in
Sky darkens and quakes
Light surrounds me.

The night sky darkens
storm rolling in
light surrounds me

After the haiku editing workshop, Jeanne Emrich presented a history of haiga, complete with slide exhibits. Basic principles of expressive creation and complementary connections between the poetry and painting were emphasized (in contrast to Western concepts of illustration and description). Jeanne also showed us the wide range of approaches taken by various writers and painters, both from Japanese history and in contemporary works by living artists.

THE ART OF DOING HAIKU: SECOND 1999 HSA QUARTERLY MEETING

for a haiku editing workshop. Prior to the retreat, participants sent haiku to Lee Gurga to be edited in this workshop, so he had time to prepare a variety of editing experiences for us. He began by picking on his good friend and long time haiku-editing buddy, Randy Brooks, who contributed this haiku for editing suggestions:

cool evening ...
my mother takes my arm
from grave to grave

Deliberately mis-reading this haiku attempt Lee asked me, "Randy, why is your mother carrying your arm from grave to grave?" And all of the

After the extensive presentation, we moved to the Wilder Forest studios to try our hands at haiga painting. Jeanne provided quality brushes, examples, books, paints and a chop (and red cinnabar) we could share for our works. Several of the resulting haiga can be viewed on the Web. Here are three locations (the first is by A.C. Missias, the second by Jeanne Emrich and the third by Randy Brooks):

<<http://mail.med.upenn.edu/~missias/haiga.html>>
<<http://hometown.aol.com/haiga2/PrivateShowing.html>>
<<http://www.family-net.net/~brooksbooks/warmcreekhaiga.html>>

THE HAIKU SOCIETY OF AMERICA, INC.
established 1968 by
Harold G. Henderson and Leroy Kanterman
c/o Japan Society, Inc.
333 East 47th Street
New York, NY 10017-2399

President	Paul O. Williams
First Vice President	Jerry Ball
Second Vice President	Alice Benedict
Secretary	Howard Lee Kilby
Treasurer	Raffael de Gruttola

Questions about membership, dues, and all related matters as well as annual election of officers should be addressed to
Howard Lee Kilby
Secretary, HSA
P.O. Box 1260
Hot Springs, AR 71902-1260
<hkilby@hotmail.com>

All questions about subscriptions, submissions, editorial correspondence, exchange copies, and other matters concerning *Frogpond* should be addressed to

Jim Kacian
Editor, *Frogpond*
P.O. Box 2461
Winchester, VA 22604-1661
<redmoon@shentel.net>

News and notices of events for publication in *The HSA Newsletter* can be submitted to
Charles Trumbull
Editor, *HSA Newsletter*
1102 Dempster Street
Evanston, IL 60202-1211
<trumbull@interaccess.com>

The studio remained open until Saturday evening for those who wanted to continue working on haiga. Most of the haiga were posted on the lodge walls so that they could be enjoyed until the end of the retreat. On Sunday morning, we voted on favorites, and Jeanne led a critical discussion appreciating various works. Jeanne's haiga of snow on the stair steps and Hayat Abuza's delicate feathers haiga were the favorites.

We were also treated to a slide show of photography and haiku Saturday evening by calendar collaborators, Gretchen Batz and Nancy Wiley, from Elsah, Ill.

On Saturday afternoon, Horst Ludwig, Associate Professor of German at Gustavus Adolphus College, gave a comprehensive one-hour presentation on the history of haiku by German poets. Horst's presentation was thoroughly researched and appropriately critical of the writers, editors, magazines, and anthologies of German haiku from the turn of the century to contemporary times. The main literary obstacle to writing haiku in a language other than Japanese appears to be that the poets are, of course, always attempting to continue their own Western concepts of poetic work (and these concepts are often at odds with the Eastern aesthetics and approaches espoused by the Japanese haiku tradition).

Horst showed how the German poets have wrestled with Romanticism and the ego-less poetics championed by the haiku tradition.

In the late afternoon, the retreat folks participated in a ginkô, hiking trails leading through the 1,200 acres of woods and around the glacial lakes. Several participants saw a turtle laying eggs on an esker between the lakes and shared these moments during a retreat reading roundtable. Here are some of the first draft haiku resulting from the ginkô. The first is by Lee Gurga and the second by Charlie Trumbull:

summer meadow
the painted turtle
lays another egg

summer afternoon —
a cottonwood fluff
floats straight down

Randy Brooks led the group through a method of judging haiku by discussing matched pairs of haiku. This method of haiku criticism dates back to haiku competitions judged by Bashô. Although we called this method "matching walnut shells" as a Midwestern term, it is more typically associated with "matching seashells," a game played by Japanese girls.

On Sunday morning, Randy led the group through a discussion of the haiku from the ginkô, arranged in matched pairs by Lee Gurga. The favorite haiku from the ginkô competition was another turtle haiku by Hayat Abuza:

on the turtle's back
a spatter of grass clippings
and a gnat at rest

Charlie's "cottonwood fluff" haiku received second place. Both winners of the ginkô competition received a book of their choice from Brooks Books.

On Sunday morning, after selecting the awards for the ginkô and haiga, we had another delightful round of haiku reading on the deck of the lodge. Then perhaps the best event of the entire retreat occurred. We had about an hour before we needed to pack up, so everyone simply went into an open-ended discussion about writing haiku, keeping haiku journals, why do some people write haiku as sentences, and so forth. It was a great conclusion to the retreat!

— Randy Brooks,
Midwest Region Coordinator

packet. Jim Kacian made a motion to approve a request from Pamela Miller Ness for funds for the printing of a teachers' packet, estimated at \$600. Charles Trumbull seconded. The motion passed.

The group discussed the HSA election to be held in the autumn of 1999. Paul announced that John Stevenson has agreed to serve as HSA President in 2000 and that all other officers have agreed to stand for reelection. The positions of Regional Coordinators for Alaska and Hawaii are vacant. [See latest election information on page 5.]

Paul announced that Andrea C. Missias will serve as editor of the 1999 Members' Anthology.

In a discussion of the problem of delivery of *Frogpond* and the *HSA Newsletter* to members living abroad, Jim Kacian, reported that surface mail is inferior to first-class mail.

Surface mail arrives late and often in unsatisfactory condition. He made a motion to add a surcharge to dues for

MINUTES OF THE HSA EXECUTIVE COMMITTEE MEETING

The HSA Executive Committee met at Northwestern University, Evanston, Ill., in conjunction with Haiku North America, on Sunday, July 11, 1999. HSA president Paul O. Williams presided. Officers present were Jerry Ball, First Vice-President; Howard Lee Kilby, Secretary; Raffael de Gruttola, Treasurer; Jim Kacian, *Frogpond* Editor; and Charles Trumbull, *HSA Newsletter* Editor. Guests present were Kristen Deming, immediate past President, Sara Brant, HSA Webmaster, and Harriett Geudtner, assistant to the Secretary.

Sara presented an update on the HSA Website, which can be accessed at <octet.com/~hsa>.

The HSA Education Committee requested funding for a teachers'

overseas members to offset the additional postage charges of mailing *Frogpond* first class (the *Newsletter* already goes to overseas members via airmail). This was seconded and passed. Jim agreed to determine the amounts of the surcharges. [See the new dues structure, page 24.]

Jerry Ball reported on preparations for the Fourth Quarterly Meeting at California State University in Long Beach, Calif., in December.

Raffael de Gruttola made a motion to raise the speakers' honorarium at HSA Quarterly Meetings to \$200. The motion was seconded by Jim Kacian and passed unanimously.

The inclusion of HSA members' E-mail addresses in the annual Members' Directory was discussed. No decision was reached. At present, members may request a print copy of the Directory by sending an SASE. Plans are under way to provide the information via E-mail to members.

The meeting adjourned.

— Howard Lee Kilby, Secretary

HSA TREASURER'S REPORT

As of June 30, 1999

Balance (as of March 31)	\$16,384.74
Income	4,173.50
Expenses	6,386.48
New Balance	\$14,171.76

— Raffael de Gruttola

FROM THE NEWSLETTER EDITOR

Please note that the deadline for receipt of copy for the next *HSA Newsletter* is October 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>.

DECEMBER HSA MEETING

The Fourth Quarterly Meeting of the HSA will be held December 3-5 in the Library of California State University, Long Beach. The program is shaping up as follows:

Friday

7:00 Social get together — Garry Gay will lead section on ren-gay at the Holiday Inn.

Saturday

- 9:00 HSA Executive Committee meeting.
- 10:00 General Meeting. Welcome by Paul Williams. Introductions, etc.
- 12:00 Lunch at local restaurants in walking distance.
- 1:00 Talk by Laura Maffei, Editor of *American Tanka*.
- 2:30 Talk by Dr. Greta Nagel, CSULB School of Education, "Haiku for Kids" followed by discussion.
- 4:00 Ginkô on campus of CSULB or Workshop with Jim Kacian.
- 6:00 Dinner at local restaurants (We might find one to accommodate all of us.)
- 8:00 Reading with featured readers and Open Reading.

Sunday

Trip to Huntington Library.

Arrangements have been made at the Holiday Inn, Long Beach, for \$69 per night for a double. There will be a \$25 registration fee to cover the meeting room at Holiday Inn and Social Room.

Note: We are also within 30 minutes of Disneyland, and there are many other attractions easily available. For help and information contact

Jerry Ball
1710 Interlachen #40C
Seal Beach CA 90740-4249
<jersan@cnmnetwork.com>

HSA MEMBERSHIP LIST UPDATE

NEW MEMBERS

Ackermann, Sylvia M., P.O. Box 648, Gualala, CA 95445
Arl, Ellen, Dept. of English, USC Sumter, Sumter, SC 29150
Axelrad, Harriet, 17160 Avenida de Santa Ynez, Pacific Palisades, CA 90272-2133
Berton, Virginia, 2500 N Van Dorn St., No. 712, Alexandria, VA 22302-1626
Brown, Ann, 5366 Eagle St, White Bear Lake, MN 55110
Campbell, Terran, 1727 14th Ave, Apt 12, Seattle, WA 98122
Chang, Yu, 805 Lakewood Ave, Schenectady, NY 12309
Clough, Cheryl, 122 N Fifth St, Carrollton, IL 62016-1008
Crook, John, 4 Butler Close, Bloxham, Banbury, Oxon OX15 4PL
Dormont, M. Jean, 720 Crown Point Dr, Colorado Springs, CO 80906
Durgin, Lee R., 155 Boulter Rd, Wethersfield, CT 06109
Egan, Marsha, 6050 Bannister Dr, Cicero, NY 13039-8309
Fuhringer, Sandra, 55 Anson Av, Hamilton, ON L8T 2X5 Canada
Galasso, William Scott, 16113 115th Ave SW, Vashon, WA 98070-4139
Galmitz, Jack, Apt 3C, 76-26 47 Ave, Elmhurst, NY 11373
George, Margaret H., 133 Progress Drive, Doylestown, PA 18901-2562
Grimnes, Kay, 128 West End St, Alma, MI, 48801-1119
Gunter, Pardee, Box 35, Leesburg, IN 46538
Hall, Carolyn, 26 Buena Vista Terrace, San Francisco, CA 94117
Hope, Harriet, Santa Sabina Center, 25 Magnolia Ave, San Rafael, CA 94901
Hsieh, Andrew, 3 Boulder Hill Ln, Ridgefield, CT 06877
Kelley, Kristin J., 124 Prince St, Boston, MA 02113
Knott, William, Emerson College, WLP Dept., 100 Beacon St, Boston, MA 02116
Lang, Helen, 1121 Dryden Rd, Ithaca, NY 14850
Lavenz, Larry, Universal Peace Press, 411 Vinton St, Waterloo, IA 50703
Licari, Rosanna, 25 Taunton St, Annerley, QLD 4103 Australia
Lilly, Rebecca, 5375 Lynnwood Rd, Port Republic, VA 24471
Longenecker, Greg, 4902 Carmel Rd, La Canada, CA 91011-2711
Lowney, John V., 566 Lowell Ave, Palo Alto, CA 94301
McKissic, Craig, 509 S 22nd St, Philadelphia, PA 19146
Miller, Paul, 1739 Pine St., Suite 40, San Francisco, CA 94109
Moore, Claris, 11596 Mulberry Dr, Grass Valley, CA 95945-5324
Nelson-Nold, Cindy, 3665 S Moore St, Lakewood, CO 80235-1145
Pendergrast, Stacy M., 20 Catherine Ln, Morristown, NJ 07960
Peterson, Brenda, N998 County K Rd, Fort Atkinson, WI 53538
Poe, Gil, 3747 Alta Vista Ln, Dallas, TX 75229
Robeck, Linda, 954 Marcheta St, Altadena, CA 91001-2557
Romero, José R., M.D., Creighton Univ, 2500 Calif. Plaza, Criss II, Room 409, Omaha, NE 68178-0400
Rowland, Philip, Urban Plaza K #301, Kinuta 3-26-16, Setagaya-ku, Tokyo, 157-0073, Japan
Seelbach, Ann, 4070 Patricia Dr, Columbus, OH 43220-4919
Senchuk, John C, 727 Dodge, Evanston, IL 60202
Socha, Don, 619 E Michigan St, Mt Pleasant, MI 48858
Spano, Mathew V., 8 Beardslee Rd, Somerville, NJ 08876
Spikes, Mike, P.O. Box 345, State University, AR 72467
Stein, David, 11 Ramah St, Springfield, MA 01104-2735
Strong, Lee, 114 Downsview Drive, Rochester, NY 14606
Styron, Edwin S., 765 24th Ave., N, St. Petersburg, FL 33704-3311
Takiguchi, Susumu, Leys Farm, Rousham, Bicester, Oxon OX6 3RA England

Trout, Mitzi Hughes, 640 Lake Charles Way, Roswell, GA 30075
Tyler, N. Jean, 9 South St, Fort Atkinson, WI 53538
Ungar, Stuart, 5 The Strand, Apt. 3, New Castle, DE 19720
Uyeda, Susumu & Kiyoko, 8928 Braeburn Dr, Annandale, VA 22003
von Sturmer, Richard, 7 Arnold Park, Rochester, NY 14607
Wallace, Jason Scott, PO Box 251618, W Los Angeles, CA 90025-9246
Wallen, Carol, 882 Nottingham Ln, Apt 521, Greenwood, IN 46142
Williams, Alison, 9 Wood Rd., Ashurst, Southampton, Hamps SO40 7BD England
Zahava, Irene, 307 W State St, Ithaca, NY 14850

ADDRESS CHANGES AND CORRECTIONS

Cullen, William, 910 Albemarle Rd, Brooklyn, NY 11218
Dagenhardt, Carol, 114 Westgate Cir #C, Winston-Salem, NC 27106
Jensen, Jennifer, 7816 Apple Valley Ct, Fair Oaks, CA 95628
Kilbride, Jerry, Capitol Towers, Apt. 2-0, 1500 Seventh St, Sacramento, CA 95814
Lippy, Burnell, P.O. Box 28, Mt. Tremper, NY 12457
Newell, Ann, Apt 333, 1620 Indian School Rd, N.E., Albuquerque, NM 87102
Ogoshi, Fumio, 2734 Verano Pl, Irvine, CA 92612
Rowland, Philip, Urban Plaza K #301, Kinuta 3-26-16, Setagaya-ku, Tokyo, 157-0073, Japan
Serles, Lee, 909 Marina Vlg Pkwy PMB 366, Alameda, CA 94501
Sheard, Norma V., PO Box 207, Sunset, ME, 04683-0207
Suarez, Christopher, PO Box 340652, Brooklyn, NY 11234
Tarquinio, Rick, 24 Roosevelt Ave, Northfield, NJ 08225

NOMINATIONS FOR HSA OFFICERS IN THE YEAR 2000

PRESIDENT PAUL O. WILLIAMS has announced that, with the exception of himself, all current HSA Officers and Regional Coordinators have agreed to stand for reelection in 2000. Paul has also announced that John Stevenson has agreed to run for HSA President. In addition, a candidate for Hawaii Regional Coordinator has come forward — Susan M. Lavalee. Chairing this year's Nominating Committee is Francine Porad. Members who would like to nominate other persons or who have questions should contact Francine at 6944 SE 33rd, Mercer Island WA 98040-3324 or by E-mail at <poradf@aol.com>.

Accordingly the slate of HSA nominees for office in 2000 will be:

John Stevenson, President
Jerry Ball, First Vice President
Alice Benedict, Second Vice President
Howard Lee Kilby, Secretary
Raffael de Gruttola, Treasurer
Jim Kacian, *Frogpond* Editor
Charles Trumbull, *Newsletter* Editor

Lawrence Rungren, Northeast RC
Pamela Miller Ness, NE Metro RC
Stephen Addiss, Southeast RC
Missy Brown, South RC
Randy Brooks, Midwest RC
Elizabeth Nichols, Plains & Mtns RC
Tom Lynch, Southwest RC
D. Claire Gallagher, California RC
Connie Hutchison, Northwest RC
Susan M. Lavalee, Hawaii RC
[vacant] Alaska RC

The official ballot will be sent to all members in early autumn; results will be made known at the Fourth Quarterly Meeting.

E-MAIL CHANGES AND CORRECTIONS

ah so <waywornpoet@webtv.net>
Gibson, Robert <rgibson@genie.com>
Gilli, Ferris <gilli@magicnet.net>
Jensen, Jennifer <acs@peavine.com>
Mena, Paul David <haiku@lowplaces.net>
Newell, Ann <tularosapoet@worldnet.att.net>
Sheard, Norma V. <normasheard@hypermedia.com>
Woerdehoff, Valorie B. <vwoerdeh@loras.edu>

1999 HSA MEMBERS' ANTHOLOGY

THE EDITOR of this year's HSA Members' Anthology has been named by President Paul O. Williams — A. C. Missias of redfox press in Philadelphia, Pa.

HSA members interested in having work in the 1999 Members' Anthology should submit five poems (from which one will be chosen) along with \$8 to cover the cost of the book (postage paid). The deadline for receipt of your haiku is November 15, 1999. Please include your name and current mailing address with your haiku.

Submissions and checks (payable to "redfox press") should be sent to the following address (be sure the Zip code is clearly legible):

redfox press
P.O. Box 186
Philadelphia, PA 19105

The Anthologies should be ready in early 2000. Additional copies will be available to members and nonmembers for purchase at that time.

Any related questions or correspondence should be sent to the above address, or to the editor at <missias@earthlink.net>.

IN MEMORIAM

GEORGE KNOX, 1918-1999

AVID HAIKU POET George Knox passed away on June 16, 1999, in Riverside, Calif. He was born May 9, 1918, in Everett, Wash., and grew up in Portland, Ore. After receiving his B.A. from Reed College in Oregon, Knox served in the Amphibious Forces, U.S. Pacific Fleet. He later married Elizabeth Hydinger, earned his M.A. degree in English from the University of Oregon, and received his Ph.D. from the University of Washington. In 1954 George joined the University of California, Riverside. He taught in the Department of English until his retirement in 1984. His specialties were 19th century and modern British and American literatures. He also taught American literature at the universities of Vienna, Erlangen-Nürnberg, and Trier during sabbatical leaves.

An enthusiastic writer of mostly traditional-style haiku, Knox excelled at creating poems with whimsical humor. In 1994 he published a collection of his haiku entitled *Tendrils of the Eye*, in which he said that he never really experienced haiku and other Japanese forms until after his retirement, despite being familiar with them beforehand. "Since then," he wrote, "haiku has become closely compatible with my devotion to bonsai, and in fact a daily preoccupation."

George and Elizabeth were loyal participants in the Yuki Teikei Haiku Society's annual haiku retreat at Asilomar, where his presence will be particularly missed.

calling to his wife
come listen to the tree frog
the sudden silence

fall camphor berries
gathering dust on my desk
I'd planned to taste them

across a far field
lantern light's faint arc
entering the barn

first fall rain
in the creek two red maple leaves
clinging to a rock

— Michael Dylan Welch &
Paul O. Williams

MRS. HAROLD G. HENDERSON, 1905-1998

MARY BENJAMIN HENDERSON passed away on November 30, 1998 at the age of 93. We know her as, you might say, the Godmother of the Haiku Society of America. After her husband's death in 1974, she subsidized the annual Harold G. Henderson Memorial Haiku Awards with a donation of \$100 each year in memory of her husband. This support made quite a difference to an organization whose beginnings were modest, to say the least.

Professor Henderson had been involved in cultural affairs during the occupation of Japan. (At this time he became acquainted with R.H. Blyth.) In 1946 after the war he and Mary Benjamin were married. Later he was to write his *Introduction to Haiku*, and in 1968, met with Leroy Kanterman, editor of *Haiku West*, to found the Haiku Society of America.

Although Mrs. Henderson was not personally involved with haiku, she and her husband shared their interests. Her field of expertise was historic manuscripts and documents. Daughter of Walter R. Benjamin, a noted collector of autographs, she took over the business in 1940 when he retired. She became an authority in her own right, publishing *A Key to Collecting*, "the standard guide to autographs." She continued to work until 1995.

This haiku by Professor Henderson from *Haiku West* 7:2, 1968, describes their relationship:

the scent of lilacs —
and two white heads together
among the heart-shaped leaves.

— Doris Heitmeyer,
Former Secretary of HSA

NORTHEAST REGION

BOSTON AREA

AS PART of the 2nd Boston Alternative Poetry Conference July 23-25, 1999, on Sunday at 1:00 P.M. Tadashi Kondô and Raffael de Gruttola read from Shinkei's "Cuckoo" renku in Japanese and English; Arizona Zipper and Bob Richardson read a jazz-ku; Raffael read and gave a slide presentation of his haiga with painter Wilfred Croteau, and Andrew Schelling read from his haibun, *The Road to Ocosingo* (1995).

The conference took place at The Art Institute of Boston, at Lesley College.

— Raffael de Gruttola

WESTERN MASSACHUSETTS

THE WESTERN Massachusetts Haiku Poets Group met on June 12, 1999, at the Jones Library in Amherst, Mass. Donald Withee discussed his haiku

horizon ablaze
dozing waif in broken crate
another dawn

At the May meeting we had critiqued each others' haiku using anonymous slips of paper. For the June meeting, Donald painstakingly discussed the critiques he had received for this haiku. He gave dictionary and thesaurus definitions of the words *dozing*, *waif*, and *ablaze*.

NORTHEAST

NORTHEAST METRO REGION

From critiques he tried using other words like *child*, *sleeping*, and *early morning glare* (for *horizon ablaze*). He also considered whether *horizon ablaze* was redundant with *another dawn*.

After much thought and study, which he prepared as a seven-page handout for the group, Donald concluded his word choice and construction were correct for this haiku.

— Alice Ward

NE METRO

The summer 1999 meeting of the Northeast Metropolitan Region was held from 2:00 to 5:00 P.M. on Saturday, June 5, 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 and guest: L.A. Davidson, Linda Einbond, Stanford Forrester, Alan Gould, Barbara Gray, Peggy Heinrich, Doris Heitmeyer, Kam Holifield, Pud Houston, Robert Jordan, Leroy Kanterman, Dorothy McLaughlin, Elsie Moncion, Gertrude Morris, Pamela Miller Ness, Carl Patrick, Quelyn Purdie, Elliott Seitzman, John Stevenson, and Cor van den Heuvel. Two haiku of note:

father's day
she tells me
I'm not the father

John Stevenson

traffic jam
the bus driver peels
a green apple

Doris Heitmeyer

Doris Heitmeyer opened the program with an informative and entertaining talk on "Birdwatching and Haiku." An avid birdwatcher in Central Park, Doris remarked that

"to a haiku poet who isn't a bird-watcher, the bird is part of the picture; to the birdwatcher, the bird is the picture." She began by sharing bird haiku by contemporary American poets and then read and discussed poems by "the big four": Bashô, Issa, Buson, and Shiki." She concluded with a reading from her recently published haibun, *The Way of the Hawk*.

Peggy Heinrich and Barbara Gray continued the program with a discussion of their collaboration and process of creating an elegant "haiga/haiku" artist's book. Early in their collaboration, both poet and artist decided that the images should not "illustrate" the poems, but rather enhance them. Barbara completed the illustrations first, then "matched" them to images in Peggy's haiku. The finished prints are warm sepia-toned aquatints and etchings arranged in a folder with an embossed leather cover and printed in a limited edition of 12 copies.

After a break for refreshments and



suspended a bird feeder
when will they come — elation
at their sighting

Robert Jordan

went through the following revisions:

bird feeder
after weeks of waiting
a nuthatch

Cor van den Heuvel

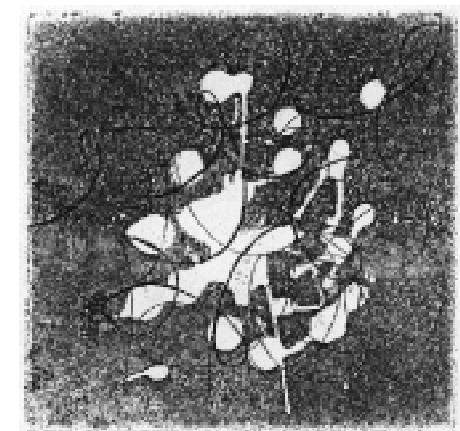
bird feeder
waiting for the birds

LeRoy Kanterman

after
hanging the feeder
waiting

Cor van den Heuvel

Our next meeting, the Third 1999 HSA Quarterly Meeting, will take place on Saturday, September 18, from 1:00 to 5:30 P.M. in the East Asian Lounge at Columbia University. [See the full program for the



meeting on page 2]. Jaxon and Arlene Teck are planning a haiku retreat, "Haiku at the Jersey Shore," for the weekend of September 24-26. For additional information, contact the Tecks at 4H Wynding Way, Rockaway, NJ 07866-1305 (973) 625-3250. E-mail: <rleene@idt.net>

— Pamela Miller Ness

SOUTHEAST REGION

TOWPATH

The May 15 meeting was to have happened at Clyburn Park in Baltimore, but the specter of Preakness race traffic brought terror to the usually brave hearts of towpath poets. We met instead at Ellen Compton's Chevy Chase apartment, with Alexius Burgess, Kristen Deming, Fred Donovan, Lee Giesecke, Deborah Manning, and Marc Thomson in attendance.

The meeting opened with lunch (featuring Marc's moon pies) and a round of readings including (also by Marc):

rush hour
a gathering of vultures
circles the highway

Alexius led a brief discussion of Henderson's "haiku is not a dribble of prose," ending in the conclusion that viewing a good haiku as a dribble of prose is impossible.

An exceptionally rich workshop included two haiku each instead of the usual one. The group liked Lee's lovely

by the blue bottle
the wild geranium's
fallen lavender

as is, but suggested that the first line might be changed to read "blue bottle" followed by a dash (Lee was taken with the suggestion).

The meeting moved to nearby Rock Creek Park for a late-afternoon ginkô among blackberry blossoms, chestnut oaks, and a fragrant tree that no one could identify. (Later research produced the name "fringetree.")

— *Ellen Compton*

Record heat notwithstanding, the 1999 Haik-out began on July 31 with a morning kayak trip on the Shenandoah River. Jim Kacian hosted; Fred Donovan, Patricia Mathisen, A.C. Missias, and Jeff Witkin also paddled. Kayakers were

joined later by Roberta Beary, Maureen Collins, Ellen Compton, and Lee Giesecke — at Maureen's new Winchester house — for potluck lunch and the regular meeting. Opening readings included poems from the river, for example:

going nowhere ~
the trail through the algae
the kayak makes
— Jeff Witkin

Several upcoming events were announced: towpath members are invited to participate in a day of poetry on August 15 at an artists' colony in Westbrookville, N.Y. (visit the colony's web site at <www.SpiritCrow.Com>). Jeff will host a special gathering on August 21, when Bruce Ross and Tadashi Kondô will be in town. A towpath reading is scheduled for October 3 at the Lyceum in Old Town Alexandria.

We formalized plans to publish an annual members' anthology of haiku and senryu, with Ellen Compton, Jim Kacian, and Jeff Witkin as editors. The first volume is due out in early 2000.

During the workshop, members especially liked this one as presented:

custody hearing
seeing his arms cross
i uncross mine
— Roberta Beary

The meeting adjourned and, after a Mexican feast at the Camino Real, we went our separate ways.

Anita Sadler Weiss will host the next meeting in Baltimore on October 9.

— *Ellen Compton*

THE RICHMOND HAIKU WORKSHOP

The Richmond Haiku Workshop continues to meet every two weeks during the year (a little less frequently in summer), to work over poems brought in by members. A recent example of a poem changed during our lunch meetings was brought in by Angela Detlev as:

twilight gold dust
settles on a spring-green birch
instant autumn

The group thought that the poem was lovely but perhaps lacked rhythm and possibly explained a little too much, so after some discussion and suggestions, Angela changed the poem to:

instant autumn —
twilight settles
on a spring-green birch

Another poem, this time by Angier Brock, wound up being changed from three lines:

the wind's puff
petitioning
the dandelion

to a less "poetic" and more experiential single line:

the second puff of wind on the dandelion

In a third case, my own haiku:

facing the altar
twenty red candles
hiss

was changed, primarily to create more direct rhythm and impact, to:

facing the altar
and hissing —
twenty red candles

Our group also co-edits the *South by*

Southeast haiku magazine. We have just finished producing and mailing the summer issue under the chief editorship of Josh Hockensmith. The experiment of having inviting people to send in haiku on the themes of "pollen" and "forsythia" seems to have been a great success; all poems submitted are being sent out on a separate page with the summer issue for votes from subscribers, and the most admired will be printed the next issue.

The new address for subscriptions and submissions to *South by Southeast* is

SxSE
RC Box 93
28 Westhampton Way
Richmond VA 23173

— *Stephen Addiss*

PINECONE: THE NORTH GEORGIA HAIKU SOCIETY

ON MAY 22, 1999 Pinecone members met at the home of Lori Laliberte-Carey and Jim Carey. Peggy Lyles and Kate MacQueen were present, along with haiku newcomers Dale Stratford and Norm Markel. Though plans for a ginkô in the Carey garden were thwarted by a thunderstorm, there were wide-ranging discussions of sound, orthography, pronunciation, and regionalisms in haiku.

As suggested by Jim at the previous meeting, Peggy and Lori shared haiku with the theme of "nestlings" including this one from Lori:

brother and sister
snacking crackers on the stoop
nestlings peep

Everyone agreed that "snacking crackers" had a pleasing onomatopoeic quality. There was an animated discussion about "that thing outside the front door." The yankees at the meeting asserted that stoops were found on urban row houses, which

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did not at all describe Lori's suburban house. Did she mean the children were on the porch? In fact, they had been snacking on the step outside the door in the breezeway. It was their coziness on the step that Lori tried to capture with her use of stoop, without realizing the urban origin of the term. With this distinction in mind, she revised the 'ku to read:

brother and sister
on the step snacking crackers
nestlings peep

MEMBERS MET at the home of Kate MacQueen on July 24. Those present included Lori Laliberte-Carey, Peggy Lyles, Dale Stratford, Norm Markel, Mitzi Hughes Trout, Nancy Stewart Smith, and Keith McMahon and his daughter Karen. The meeting began with a discussion of the upcoming Japan-Fest 99 at nearby Stone Mountain Park (September 25 & 26). The festival, sponsored by the Japanese Consulate in Atlanta, does not currently include any haiku activities. Several members will attend the festival to scope out possibilities for next year.

In the meantime, Peggy and Lori have been working on plans for a Pinecone reading at a local Borders Books, 3637 Peachtree Road, NE, Atlanta, to be held on September 25 at 2:00 P.M. in place of the group's next meeting. This will be Pinecone's first public reading. Contact Lori at <jwcarey@mindspring.com> or (770) 934-8566.

A series of discussions ensued as everyone shared compositions. The kigo "fireflies" was a dominant theme. Nancy commented on the challenge of saying something new with this old topic, and succeeded with

looking for the
firefly I saw last night ...
darkened bedroom

Peggy provided this lovely contrast

between human and natural displays:

after fireworks
lightening bugs
and frogs

One of Keith's firefly haiku generated much discussion on the use of punctuation. The original version

flash pounce
my cat and ...
flash pounce
firefly

was revised by Keith to read

my cat and
flash pounce
... a firefly

After hearing all the comments and suggestions from the group, Keith said this about the revision process: "I like the ellipse being moved for the following reasons: the thought 'my cat and' is broken (suddenly?) by the action. The ellipse before 'a firefly' implies (visually hence partly a concrete 'ku') the firefly escaping the cat. I pushed the third line out a little further to emphasize this (thus an emphasis of the structure as part of the 'ku')." At the meeting, Peggy commented that the 'ku described "the suchness of the cat and the suchness of the firefly."

Based on interest expressed during the meeting, Kate set up a listserv for Pinecone at ONElist, a free internet list service (www.onelist.com). The list is exclusively for members of Pinecone and will provide a place for them to communicate with each other about meetings and events, and to share writings, thoughts, and questions about haiku and related forms. New or prospective members should contact Kate (kmacqueen@mindspring.com) or Lori (jwcarey@mindspring.com) for details on joining the list.

— *Kate MacQueen*

SOUTH REGION

THE ARKANSAS HAIKU SOCIETY

THE ARKANSAS HAIKU SOCIETY held a reorganizational meeting. R. Paul Tucker was re-elected president, Bud Kenny, vice-president, and Howard Lee Kilby, secretary/treasurer. A statewide gathering is planned for September 4, 1999, in Hot Springs. A potluck, ginkô, and haiku slam contest will be held at the Poet's Loft, 514-B Central Avenue, Hot Springs, AR 71901. Paul will present the winner of the haiku slam a splendid prize.

The monthly Poetry Slam Contest will follow later in the evening. All poets are welcome to attend both events. There will be a \$1 charge to compete in the haiku slam. And a \$5 charge to compete in the monthly slam contest which has as prizes: 1st, \$100; 2nd, a bottle of cheap champagne, and 3rd, a loaf of white bread and a can of SPAM. For information contact <hkilby@hotmail.com> or call (501) 767-6096.

THE BIG NEWS is the Arkansas Celebration of the Arts, November 4-6, at the Hilton Hotel in Hot Springs, and the South Region Conference of the HSA held in conjunction with the Celebration. Carlos Colón

Yevgeny Yevtushenko, the greatest living Russian poet, will be the featured guest. He will conduct a workshop on Saturday at noon, November 6, followed by a book signing and later a reading, all at the Hilton.

The HSA Conference, also held at the Hilton Hotel, will feature Tadashi Shokan Kondô presenting a workshop on "Writing Renku Poetry"; Paul O. Williams presenting a talk on "The Moon and Haiku"; a ginkô led by Celia Stuart-Powles and workshop afterwards; Missy Brown on "Haiku Poetry of The Beat Generation: Kerouac, Ginsberg, Ferlinghetti, and Snyder"; and Howard Lee Kilby, who will lead a workshop, "Writing a Death Poem."

PLAINS & MOUNTAINS REGION

ELIZABETH NICHOLS received an award this spring from the Pikes Peak Arts Council for creating the character of Grandmother Flute Player/Story Teller in the community and for initiating the Hi County Haiku Society in Colorado Springs. It begins its third year and has settled on Pikes Perk Coffee Shop, 14 S. Tejon St., Colorado Springs, for its

meetings on the second Sunday of each month, 2:00-4:00 P.M. Hal Gimpelson is the newly designated leader with Lucy Worthen assisting.

On April 11 Dan Michalski presented a paper on sources for writing haiku. Eleven members were present. Hal circulated photos he had taken of several floral arrangements at the Colorado Springs Chapter of Ikebana International, to which the

The Haiku Conference will blend into the Arts Celebration to maximize the opportunity to enjoy the Arkansas Grand Slam, Yevtushenko's workshop and reading, a reading by poet Brenda Moosey, and other events.

The Arkansas Grand Slam has a \$2,000 prize for the winner. For information about entering contact Bud Kenny <bud@antiquesar.com> or telephone (501) 623-4414.

Registration for the HSA South Region Conference is \$25 and includes lunch. Checks should be made payable to "The Arkansas Haiku Society" and mailed to Howard.

Since the Celebration is becoming a popular event, reservations are encouraged early. Hilton rates are \$57 plus tax, single or double. Code name is "Haiku Society of America." (800) 844-7275 x259. Deadline for blocked reservations at this rate is October 4.

The Downtowner Hotel is owned by an HSA member. Rates are available at \$47.95 plus tax, single or double. Two dollars for each additional adult. Kids stay free for equal number of adults. E-mail address is <downtownhs@aol.com>. Telephone: (501) 624-5521. Cutoff for held rooms: October 4. Code name: "Haiku Society of America."

— Howard Lee Kilby

ELECTRONIC POETRY PROJECT

AMONG the featured poets on Shreve Memorial Library's Electronic Poetry Network for July were HSA members Nasira Alma (in memoriam), Alex Benedict, Alice Benedict, Randy M. Brooks, Tom Clausen, Helen K. Davie, Garry Gay, and Carol Purington.

Also, The Trapped Truth Society was selected to create two poetry window displays in June and September for the Shreveport Regional Arts Council's Downtown Neon Saturday Nights arts festival. The September display will have a quilting theme and will include a quilted renga.

In addition, Carlos Colón is attempting to incorporate haiku/ senryu from the Electronic Poetry Network into the city buses that are being artfully redecorated as part of the Shreveport Regional Arts Council's "artWORKS" project.

— Carlos Colón

PLAINS & MOUNTAINS REGION

MISSY BROWN, our South Regional Coordinator, graduated from the Arkansas School for Mathematics and Sciences this spring. Congratulations!

— Howard Lee Kilby

haiku group was invited on March 17. As it was a weekday, only Hal, Jean Dormont, and Elizabeth Nichols were able to attend. They discussed similarities in the creativity involved in both art forms. Ikebana members created arrangements based on their choice of classical haiku from Bashô, Buson, and Issa. One member wrote an original haiku for her arrangement. Members then shared how the haiku influenced the overall design and choice of materials, revealing a great depth of thought and skill. New chapbooks featuring haiku by Hi Country members were shared at that meeting.

Hal also belongs to a group in Boulder, Col., and reports the following: The Boulder Haiku Group has maintained a momentum since its inception last summer following a workshop at the Naropa Institute presented by Clark Strand. At monthly meetings, participants enjoy a contemplative time in varied and unusual locations, such as the Denver Art Museum, Airport, Botanic Gardens, or hiking trails, butterfly pavilion, and ponds in and around Boulder. Afterwards, they meet together in haiku-kai fashion to share their writings. This is a very active, youthful, and cordial group that has grown in number and has experimented with linked verse via E-mail. A midwinter meeting on a frozen hiking trail produced:

rubbing my thumb on
the pods to catch their smell
seeds jump up my nose

Patrick James Lynn

cold weather runners
bundled in Thinsulate
naked in their tights

Hal Gimpelson

Patrick often surprises the group with a perspective that is unusual and unexpected, thereby increasing everyone's awareness of surroundings. A spring visit to some ponds was rewarded with bird sightings and signs of reawakening vegetation:

blue heron obscured
until I stop to ponder
the pond's reflection

Jonathan Machen

on a dry old tree
bright red cones bursting forth
from tiny green buds

Sara Bensen

Jonathan Machen's abilities were recognized by being selected as a recent winner in the weekly literary arts section of the *Colorado Daily*. Written on a trip to Japan:

from the shinkasen
I see the spread of Tokyo
and my neighbor's lunch

Also, from the same trip:

eight fifteen A.M.
is when the clocks stopped working
in Hiroshima

ON JULY 10 the Boulder and Colorado Springs groups got together at the home of Hal Gimpelson for a potluck lunch and hike in the Garden of the Gods. Several went on into the mountains around Florissant. The following haiku are by the Boulder members:

a flower growing
right into the clutch of an
old gnarled tree trunk

Sara Bensen

gentle push of air
through the Aspen trees, saddened
again by your death

Patrick Lynn

perfect columbine
would it be wrong to smash its
wildness in a book?

Susan Peterson

— Elizabeth Nichols

NORTHWEST REGION

FRANCINE PORAD again hosted what has become a monthly meeting at her home for Puget Sound haiku writers. On July 15 we were joined by Christopher Herold and Carol O'Dell, and new friends, Len Bordeaux, Daniel Fusch and Laurie Porad, with a welcome visit from Scott Galasso before his pending move to California.

Doris Thurston's chapbook of poems and illustrations, *Blue Heron*, published by Books-A-Bound, features hand-marbled paper over boards and is hand-stitched. A copy of this limited edition may be ordered from the publisher at 4498 Little Fairfield St., Eureka, CA, 95503. Doris was also a finalist in the *Christian Science Monitor* Bumper Sticker Haiku Contest.

Bob Major was awarded Honorable Mention in the HNA haiku contest for his entry

Fluorescent lights.
Some smooth bald heads
gleam more than others

(which, I understand, referred to Jeff Witkin's pate).

Alice Nelson is recovering from heart surgery; your cards and good wishes will be welcome. We await the first edition of *Chiyo's Corner* from editor Kathleen Decker.

FROM OREGON, Maggie Chula announces the publication of *Shadow Lines*, a book of linked haibun by Maggie Chula and Rich Youmans, published by Katsura Press, illustrated by Kyoto artist Michael Hofmann, with introduction by Christopher Herold. You may order a copy from Katsura Press, PO Box 275, Lake Oswego, OR, 97034 (\$14 postpaid).

As part of the Tower of Babel: Faculty Translation reading at University of Oregon, Ce Rosenow

NORTHWEST REGION

gave a reading of the haiku of José Juan Tablada in the Knight Library Browsing Room in May. She gave background on Tablada and then read the poems in the original Spanish followed by her translations.

EDWARD ZUK, British Columbia Regional Coordinator for Haiku Canada tells us that a new web site, "Haiku, B.C." will open soon; check it out at <www.haiku-bc.org>. Kudos to all of you!

NEXT MEETINGS: Port Townsend group will meet in late September, date TBA. Haiku Northwest will meet at Francine Porad's on August 12 at 7:00 P.M.
— Connie Hutchison

FOR SIX WEEKS last spring, the Children's Museum in Seattle featured an Imagination Station that introduced young people to a wide variety of art forms from Japan including sumi-e, calligraphy, origami, garden design, and haiku. Northwest HSA members were invited to lead the sessions on haiku.

Francine Porad writes: "The workroom where these sessions take place is labeled Imagination. In addition to many small tables and chairs and art supplies like crayons, bright markers, scissors and paper, it houses a small Japanese garden which was designed and created as a project of a local high school class. The original architectural plan for the garden is posted on the wall. Also framed and hanging are famous haiku by Japanese masters and photographs of bonsai and other gardens. Little visitors were content to draw or paint or run wild; older children and adults were open to trying haiku. Laminated words in large print were drawn from a basket for inspiration (e.g., pinwheels, cherry blossoms).

Some of their first attempts (Porad's workshop) follow: the pinwheels spin/ tulips sway/ in the spring rain (Jessica, 12); cherry blossoms fall/ gently, swaying, to the ground/ how

peaceful they look (Erin, 15).

Erin is a Japanese exchange student. We discussed syllable count in English using a posted poem by Issa "red morning sky/ snail/ are you glad?" as an example. She responded, "5-7-5 has been drilled into me." She pulled "cherry blossoms" from the basket and as you can see, her poem ended up in a 5-7-5 syllable format. It's hard to bypass training for the words of a stranger."

Here are more samples of the children's work:

My little sister
She holds my blue easter egg
cracked

Rika, Age 6

in our garden
tulips
for my Birthday

Sam, Age 7

Frogs in water.
Frogs on top. Frogs on lily pads.
It never stops.

Kristin, Age 9

The spring breeze
in the pinwheel
and the dandelions

Jason, Age 11

deep in the forest
two rabbits sit in a field
beyond the campfire

Mae, Age 12

Many of the visitors to the Imagination Station were preschoolers, too young to have the language skills for haiku, but not too young to produce haiga, or haiku drawings. It was delightful to watch the preschoolers be so free and so expressive in line and color and texture. Alas, we have no samples of preschooler haiga to share. Mom and Dad kept the originals.

— Dean Summers

CALIFORNIA REGION

~~HAIKU POETS OF NORTHERN CALIFORNIA~~

Haiku Poets of Northern California held their summer meeting on July 25, 1999, at Fort Mason Center, San Francisco. It was a cool day with fog above the bay and the city; the light was so diffuse that pedestrians cast no shadows.

After a social period, David Rice called the meeting to order. Those present included Paula Bakalar, Laura Bell, Alex Benedict, Terry Cerrato, Helen K. Davie, Claire Gallagher, Patrick Gallagher, Garry Gay, Carolyn Hall, Rich Krivcher, Marianna Monaco, David Rice, Carolyne Rohrig, James Stein, Laurie Stoebling, Ebba Story, Emile Waldteufel, Eugenie Waldteufel, and Michael Dylan Welch.

Individual introductions and three rounds of poems followed. One poem which was read and evoked murmurs off appreciation was

clouds
edged in sunlight so bright
I turn away

Eugenie Waldteufel

Featured reader Michael Dylan Welch read his poems accompanied by recorded music and the projection of a beautiful set of his slides. He also gave attendees two brochures of his poetry—one of haiku and the other of tanka. Poems that he read included:

a table for one—
leaves rustle
in the inner courtyard

two crabs claw
to claw in the tidepool
the flashlight dims

autumn rain
begins to fall ...
an eviction notice
blows from somewhere
down the street

David Rice led an exercise that Paul Williams premiered at the spring meeting; the purpose was to encourage careful reading of haiku. Poets paired up; each member of a pair provided the other member with a poem to read, interpret, and appreciate. The interpretations were written out and shared with the poem's author. Many of them were read to the whole group.

Laurie Stoebling announced the winners of HPNC's 1999 San Francisco International Haiku, Senryu, and Tanka Contest. Fliers containing the winning poems and judges comments were distributed. [See the Winners on page 23.]

Ebba Story led a workshop on "Using Specific Words." She demonstrated how specific rather than general nouns and verbs imbue poems with the clarity, uniqueness, and power of imagery that establishes a mood or feeling. "Generalizations and abstractions tend to detract from or weaken the expression of a profound experience or insight. In naming what you see, you bring that 'thing's' essence and qualities into your poem without having to use additional adjectives or adverbs."

She cautioned against using lazy words that sometimes use space without being effective, e.g., "still," "often," "just," and "first." Ebba provided a sample poem loaded with generalities; small groups of poets rewrote the poem independently to achieve specificity, mood, and color. Members reconvened to share their suggested "improvements" (including a humorous version written most specifically in purple prose!) with the entire group.

HPNC's annual Two Autumns public reading is scheduled for Sunday, August 22 at Fort Mason in San Francisco.

CALIFORNIA REGION

~~SOUTHERN CALIFORNIA HAIKU STUDY GROUP~~

SCHSG met at Borders in Long Beach on July 17 (the third Saturday). The meeting's central topic was kigo (season word) and how to relate kigo to our present urban life. A small kukai was held. The following emerged as favorites:

delayed departure
making conversation
with anyone at all

Jerry Ball

cursing this summer heat ...
pulling another weed!

Greg Kunz

new jeans
on the hanger — her shape
still in them

Peggy Smith

cool walk on the pier
I bid good-bye
to the sunny day

Beverly Singer

by a garden tour and a virtuoso performance by classical guitarist John Mardinly from the South Bay Guitar Society. Featured readers Roger Abe, Alice Benedict, D. Claire Gallagher, and Paul O. Williams read a variety of haiku, haibun, and renku and an open reading followed. All participants went home with colorful potted flowers by courtesy of Goldsmith Seeds in Gilroy. Most of the Yuki Teikei people then enjoyed a party at Mary Hill's, thank you Mary!

"With the current trend to make haiku more recognizable to the mainstream, it is our responsibility to stand up and shout out! Someone may even like it. If you have any ideas to further haiku ties to our communities and raise the YTHS profile, please pass them along".

Members are asked to submit a poem with the summer challenge kigo "dog days" for the next journal edition.

[See page 23 for details of the Yuki Teikei September retreat].

— D. Claire Gallagher

~~HAIKU CITY READING ON SEPTEMBER 17~~

A"HAIKU CITY" reading is scheduled for 7:00 P.M., September 17, 1999, at Borders Books, 400 Post Street, Union Square, San Francisco. This Haiku City reading, hosted by Michael Dylan Welch, will feature San Francisco-area poets included in the third edition of Cor van den Heuvel's *The Haiku Anthology*, published this summer by W. W. Norton. Music by Kerry Kirkham. An open reading follows the featured readers. For more information, please contact Michael Welch at 248 Beach Park Boulevard, Foster City, CA 94404, phone 650/571-9428, or E-mail <welchm@aol.com>. Everyone welcome!

— Michael Dylan Welch

~~YUKI TEIKEI HAIKU SOCIETY~~

PRESIDENT ROGER ABE writes in *Geppo*, the YTHS journal: "Even outside of cyberspace, things have been hopping for YTHS. The public display of haiku used at the Morgan Hill Haru Matsuri was reworked into a smart acrylic and wood table-top set. Part of the old display is still up at the Educational Park Library in San Jose. The new display was put to work on May 2 at the San Jose Nikkei Matsuri to a crowd of about 10,000 and on May 15 at the Haiku in the Teahouse reading at Kelley Park, San Jose....

"The Teahouse reading was prefaced

Haiku North America — Chicago 1999

HAIKU NORTH AMERICA — Chicago 1999 took place at Northwestern University, Evanston, Ill., a beautiful location on Lake Michigan just north of Chicago, from Thursday evening, July 8, through Sunday noon, July 11, 1999. It was the largest haiku gathering ever in North America! Some 130 haiku poets and scholars from the U.S., Guam, Canada, Japan, and England took part. By all accounts, it was a roaring success!

The weather was near ideal; we even arranged a short thundershower on Friday morning so the haiku poets would have something to write about! The Northwestern campus is beautifully landscaped with a variety of flowers and shrubs. The fauna included fireflies, cicadas, rabbits, and opossums.

PROGRAM ACTIVITIES

Participants began arriving on Thursday afternoon. Most chose to stay in the Foster Walker dormitory at Northwestern and to eat breakfasts and lunches together in the dorm cafeteria, haiku-retreat style. The first conference event was a dessert reception on the lawn overlooking Lake Michigan on Thursday evening. Participants then repaired to the Holiday Inn in downtown Evanston for a rengay workshop led by the creator of the form, Garry Gay.

On Friday, July 9, following morning meditation led by Christopher Herold and introductory remarks, the first presentation on the conference theme, "Haiku: Looking East, Looking West" was given by George Swede, looking East, who deftly and wittily reviewed the history of haiku in North America. Lee Gurga followed with "The Midwest: Cradle of American Haiku," reminding the audience how much important work in haiku the Midwest has contributed from the earliest days.

After lunch on Friday Margaret Chula led a lively workshop on "Art & Haiku" that used the standing sumi-e exhibit and many beautiful slides to explore the relationship between the two art forms. The session grew quite animated as the audience contributed haiku for a series of drawings shown on the screen.

Dee Evetts led a panel discussion "Haiku or Senryū? — Exploring the Middle Ground." The group examined a number of samples Dee provided of verses that could go either way, for example, Yu Chang's

first frost
a homeless man appears
in the new development

A high point of the afternoon for many was the "Spirituality in Haiku" session with Lucien Stryk, noted translator and interpreter of Zen poetry, and Gary Warner, a Christian haiku poet and founder of the first on-line haiku journal, Dogwood Blossoms.

William J. Higginson, Penny Harter, and Tadashi Kondō rounded out the afternoon's activities with an inspiring "Renku Discussion and Introduction." They traced the historical development of the linked-verse forms in Japan, and summarized the rules and regulations of contemporary English-language renku.

The lawn of the Norris University Center terrace was too wet from the morning rain to support the barbecue, so the festivities were moved indoors. Following this, the participants moved again to the Holiday Inn for an open reading smartly choreographed by Anita Krumins. The reading proceeded according to a complicated formula devised by Anita to hear the girls, then the boys, in geographical zones from east to west. This was followed by the Higginson-Harter-Kondō trio

who led a renku-writing session.

On Saturday after breakfast together and morning meditation for some, Haruo Shirane presented the second featured conference talk, "Haiku: Looking West." This was the best-attended session of the conference. Many listeners were surprised with the view he presented of Bashō's "cultural landscape," in which Zen is less important than usually thought in the West, while the historical and cultural setting of the poetry is perhaps more important than generally realized.

Kristin Deming and William J. Higginson followed in the Japanese mode with a clarification of "Traditional Systems in Japan," including a very helpful handout, a "genealogical chart" of the evolution of haiku from the earliest masters to the present. Patricia Donegan then spoke about and read excerpts from her recent book, Chiyo-ni: Female Haiku Master.

After lunch A.C. Missias led a workshop on "Haiku Craft" in which she looked at poems submitted earlier by conference attendees in terms of Form, Content, and Technique.

Randy Brooks reminded us how far we have come with his talk "Contemporary Haiku and Haiku of the 1950s: The Strength of Diversity." He was followed at the end of the afternoon session with Nick Avis's thoughtful and provocative session on "Concrete Poetry and Haiku: The Collision of East and West," in which he pointed out the impact of placement of a haiku on a page, and other visual considerations.

The Saturday evening event was the Conference Banquet. Besides the food and wine, our haiku bon vivants heard the results of the HNA haiku contest (see below for details) and heard the conference keynote address, "Haiku Culturalism" by Native American journalist author, haiku poet, and storyteller Gerald

Robert Vizeror. Finally, with Lee Gurga as emcee, 22 haiku poets included in the new third edition of Cor van den Heuvel's *The Haiku Anthology* read poems from the book and from other works.

By Sunday morning the HNA participants needed a little break, so they were awarded an extra hour of sleep. After breakfast Jerry Ball explored the three classic genres in poetics, "The Dramatic, Narrative, and Lyric in Haiku" and offer some examples of each.

Jerry's well-received talk was followed by a panel discussion involving some of the leading lights in the haiku publishing business, Randy Brooks, Jim Kacian, Robert Spiess, and Michael Dylan Welch. The panel took questions from the audience, read by emcee Joe Kirschner.

Sara Brant offered a few closing remarks, the group gathered for a picture-taking session, including a digital-camera panoramic shot, and the conference was over.

SPECIAL ACTIVITIES

Daily Meditation Sessions were led by Christopher Herold.

Sumi-e show. A beautiful exhibit of sumi-e (brush and black ink) paintings was on display during the entire conference in the main meeting room. The work of Stephen Addiss, Kris Kondo, and Lidia Rozmus was featured.

Conference Anthology. Each person who registered early was invited to submit five haiku, from which one was chosen for the conference anthology, *Too Busy for Spring*, edited by Lee Gurga and Michael Dylan Welch. [For ordering information, see page 17.]

Haiku Contest. Conference participants were invited to submit haiku on Friday and Saturday to the HNA Haiku Contest. Verses were written on one side of a card, names of the poets on the other. The contest judges were Sandra Fuhringer of Hamilton, Ontario, and Robert

Gilliland of Austin, Texas, who selflessly donated their time on Saturday afternoon to sift through 245 entries (2 others were disqualified for lack of signature) and select one Grand Prize winner, two equal Runner-ups, and 10 equal Honorable Mentions.

Judging was blind. So blind, in fact that no one, not even the judges, knew the names of the winners until the haiku were read at the banquet on Saturday evening!

The prizes, donated by Encyclopædia Britannica, Inc., were fabulous, The Grand Prize winner received a set of Encyclopædia Britannica, latest edition plus a copy of the 1999 Britannica Book of the Year. The two Runners-up each received a copy of the two-disk Britannica CD (Multimedia Edition). Many thanks to Britannica: please check out Britannica.com, their new Internet portal site, at <http://www.britannica.com>.

Congratulations to all the contest winners:

Grand Prize — Michael Dylan Welch, Foster City, Calif.

lingering handshake
the pulse
in our fingers

Runners-up (in alphabetical order)

evening rain —
I braid my hair
into the dark
Penny Harter, Santa Fe, N.M.

dusk
during the frisbee's flight
two chirps
John Klein, Hometown, Ill.

Honorable mentions (in alphabetical order) went to Pardee Gunter, Leesburg, Ind. (twice); Howard Lee Kilby, Hot Springs, Ark. (twice); Paul MacNeil, Ocala, Fla.; Robert Major, Poulsbo, Wash.; Susan Delaney Mech, Plano, Texas; S. R. Spanier, Louisville, Ky.; John Stevenson, Nassau, N.Y.; and George Swede, Toronto, Ont.

Website. A live Website for conference happenings, haiku, photographs, and the like was set up by George Pajari and Carolanne Reynolds of Faximum.com. As of Newsletter press time it hadn't quite gotten off the ground, but we still have high hopes! Check the site out at <http://www.hna.haikucanada.org>

East-West Renku Web Party. Submission of hokku (opening verses) for a contest in connection with what is believed to be the first ever international renku Web party were gathered by organizer Christopher Herold of the Yuki Teikei Haiku Society at the HNA conference. For more information, see the party Web site at <http://www.yukiteikei.org/events/eastwest99.html>.

Book Fair. HNA featured a room dedicated to haiku book and journal sales. The Evanston Barnes & Noble store set up a table and sold the classic haiku books from mainstream publishers. In addition, 32 small presses and individuals sold their chapbooks, books, and journals. Altogether, more than \$5,500 in sales were recorded!

Special thanks to Jon Hensley, who volunteered his weekend to run the book fair for HNA!

Silent Auction. Many conference participants donated items for a silent auction to help defray some conference expenses. Donated items included chapbooks, books, sumi-e and watercolors, sake, several kimonos, and lots more. The auction netted just over \$1,000 for HNA.

Hearty thanks to the donors: Becky Alexander, Fay Aoyagi, Maggie Chula, Patricia Donegan, Jeanne Emrich, Garry Gay, Lee Gurga, Penny Harter, Bill Higginson, Kris Kondo, Elizabeth S. Lamb, Larry Lavenz, Rose Myria, Pamela Miller Ness, Elizabeth Nichols, Michael Nickels-Wisdom, Francine Porad, Laurie Stoelting, Susumu Takiguchi, Michael Dylan Welch, and Ruth Yarrow.

**GLOBAL HAIKU FESTIVAL
CALL FOR PROPOSALS**

Millikin University and the Midwest Region of the Haiku Society of America is hosting the Global Haiku Festival April 14-16, 2000 in Decatur, Illinois. This international event features workshops and presentations on haiku as a global literary genre, with various manifestations and approaches from different cultures.

The event will feature a reading by several poets included in the *Global Haiku Anthology: 25 Poets World Wide* (edited by George Swede and Randy Brooks, forthcoming from Iron Press in England and Mosaic Press in Canada). The festival will be the official North American launch date for this new anthology.

The Global Haiku Festival planning committee invites you to submit proposals for presentations, workshops, and related activities you would be willing to lead. We are especially interested in presentations related to international perspectives and cultural influences on haiku as a genre.

Proposals must include: (1) presenter's name, (2) a short biographical sketch of the presenter's credentials, (3) a short synopsis of the presentation or workshop, and (4) any special presentation needs. Presentations (and proposals) in languages other than English must be translated and presented in English. Deadline: October 1, 1999.

Please write or E-mail us to indicate your interest in attending the Global Haiku Festival. Complete details about registration, housing, transportation, and costs to you will be mailed in October 1999. Registration deadline is March 1, 2000.

Send proposals or participant information requests to: Dr. Randy Brooks, Millikin University, 1184 West Main, Decatur, IL 62522 USA (217) 424-6264; E-mail: rbrooks@mail.millikin.edu

**World Haiku Festival
2 0 0 0**

We have received news that the World Haiku Festival 2000 is being planned in Great Britain. According to the announcement, the overall theme is world haiku as it stands between the old and new millennia. Main events of the Festival will take place in London and Oxford during the first two weeks of October 2000.

Haiku composition workshops, haiku competitions (including world haiku and essay competitions), haiku walks in Royal parks, a seminar on the educational role of haiku and haiku for good causes, public lectures and debates on pressing issues of world haiku are among the proposed activities. Participants are to be invited from among haiku poets and non-haiku poets alike both at home and from all parts of the world. Audiences from the general public will also be welcome. In addition, various haiku-related activities are encouraged across the UK throughout the year 2000.

For information please contact Mr Susumi Takiguchi, Chairman, World Haiku Festival 2000, Leys Farm, Rousham, Bicester, Oxfordshire OX6 3RA, England; E-mail: aminetoxford@mcmail.com.

**1999 YUKI TEIKEI HAIKU
SOCIETY RETREAT**

The 1999 Yuki Teikei Haiku Society Retreat Asilomar Conference Center and Beach, Pacific Grove, CA September 9-12. Featured Speakers: Sosuke Kanda, from Kyoto, Japan, author of *An Owl Hoots*, a book of his haiku translated into English, and Violet Kazue de Cristoforo, an early California haiku writer and editor and translator of *May Sky, an Anthology of Japanese American Concentration Camp Haiku*,

plus a Noh performance by noted dancer Ellen Brooks.

The retreat, adjoining the Pacific Ocean, offers haiku writers the opportunity to walk, write, and reflect in a setting of fresh sea air, pine groves, and sand dunes. Workshops and open readings are offered for poets to share their work. Art materials are provided for creation and display of haiga. Saturday evening poets will gather and write renku with Kiyoko Tokutomi, one of the founders of the Yuki Teikei Society.

On Sunday Claire Gallagher will lead an excursion down the Pacific Coast to Big Sur. For registration please send \$300 (3 nights) \$145 (1 night) \$110 (1 day) \$15 (membership) to: Mary Hill, 413 Ferne, Palo Alto, CA 94306.

Check more details at www.yukiteikei.org or E-mail Patrick Gallagher at drrust@best.com fax: 508-464-1057 Materials Preservation at <http://www.best.com/~drrust>.

— Patrick Gallagher

1999 BASHÔ FESTIVAL

Call for English Haiku, 1999 Bashô Festival, Iga-Ueno, Japan. The Festival is held on October 12 in Bashô's hometown.

Submit three haiku per entry, one entry per person. Include name, address, phone number, and E-mail or fax number to Tadashi Kondô, 100 Sydney St. #401, Boston, MA 02125-1335 USA. There is no fee.

One of your three haiku may be selected for publication in the *Bashô Festival Anthology*, which will be sold at cost. Raffael de Gruttola and Tadashi Kondô will select and translate the winning haiku.

No entries will be returned: please keep copies. Upon publication later this year, all who enter will be notified which of their works is included, if any, with ordering information for the published anthology (about \$15).

**NEW FROM PRESS HERE /
FIRST ISSUE OF TUNDRA**

In 1992 New Hope International published *The Art of Haiku*. The book has proved popular and is now out of print. A new edition, *The Art of Haiku 2000*, is planned. The original edition dealt with such subjects as Unfreezing the Moment, Problems of Translations, Sabi in Haiku, Senryu as a Dirty Word, SF Poets Embrace Senryu, Haiku in English, On Reading Haiku. Some of these articles will be retained and others updated.

As well as covering different aspects of haiku, the scope of the new book will extend to include writings about tanka, renga and haibun.

Relevant articles (preferably no more than 2,000 words) with references cited where appropriate may now be submitted. A final decision as to which articles will be included won't be made until after the article deadline of August 30, 1999.

Submissions of original haiku, senryu, tanka, renga, and haibun will be considered up until September 15, 1999. Decisions as to the original work to be included will not be made before October 1999.

All submissions should be sent to

the editor, *The Art of Haiku 2000*, New Hope International, 20 Werneth Avenue, Hyde SK14 5NL, UK, together with two stamped-addressed envelopes or four International Reply Coupons.

Submissions may also be sent via E-mail to either england@spunge.org or newhope@iname.com. E-mail submissions should be sent as plain text within the body of the E-mail, not as attachments. Your full name, snail-mail and E-mail addresses should be given and the subject line must read "Submission to Art of Haiku 2000."

For more details see the Website at <http://www.nhi.clara.net/hk2000.htm> or E-mail queries to Gerald England england@spunge.org.

Tundra #1 include John Brandi, Randy M. Brooks, Dick Davis, Tom Disch, Dee Evets, Garry Gay, Lee Gurga, Jane Hirshfield, H. L. Hix, Gary Hotham, Ted Kooser, Leza Lowitz, H. F. Noyes, Alan Pizzarelli, Steve Sanfield, Robert Spiess, and Cor van den Heuvel (among dozens of others).

A yearly subscription (three issues a year) is available for \$21.00 in the United States, \$24.00 in Canada, and \$27.00 elsewhere. Single copies of Tundra are also available for \$9.00 each postpaid. Please make checks or money orders payable in U.S. funds to Michael D. Welch, 248 Beach Park Boulevard, Foster City, CA 94404.

Tundra's goal is to be the journal of short poetry (not just haiku) in North America, and seeks to integrate haiku with mainstream poetry without diluting the distinctive aesthetics of English-language haiku and related Japanese genres. Submissions of unpublished short poems (13 or fewer lines strongly preferred, especially haiku, senryu, and tanka) are welcome at the above address. Please send 5-15 poems at a time, with your name and address on each sheet, and include a SASE for a reply. E-mail submissions are also welcome at welchm@aol.com (please also include your name and address on every E-mail submission). Contributors will receive one free copy of the issue containing their work.

— Michael Dylan Welch

**HAIKU POCKET POEMS:
CALL FOR MANUSCRIPTS**

SEND YOUR HAIKU AND SENRYŪ in "sets" of three per page. Type each set on a separate page with your name and address on each. Send 1-3 sets only, with a self-addressed, stamped envelope for our response.

This collection is being edited by Yvonne Hardenbrook and Larry Smith who favor a "one breath" form over a rigid 17-syllable, 5-7-5 scanning, but we are open to both, if they work. Sets may have a suggestive coherence or appear as a sequence. You create the "set."

Previously published work must belong to the author and have name

THE HERON'S NEST

ALEX BENEDICT and Christopher Herold have put together a new haiku Web journal called The Heron's Nest. They plan to maintain an uncomplicated format consisting of three pages. One page will be dedicated to haiku that adhere closely to the 5-7-5 syllabic structure, and include a seasonal reference. The second column will be for free-style haiku, and the third will feature the editor's favorites. The favorites will be derived from both the other columns, and include commentary. The Heron's Nest seeks to publish only high quality work. Other than requesting you to send the best of your work, the only other directive for submitters is to honor traditional haiku spirit and values, regardless of your structural preferences. For more complete information on editorial philosophy and policy, please visit The Heron's Nest at: <<http://www.theheronsnest.com/journal>> or direct E-mail to <christopher@theheronsnest.com>

— Christopher Herold

SNAPSHOT PRESS ...

ANNOUNCES THE PUBLICATION of *Tangled Hair*, an international journal of contemporary tanka. The first issue features new tanka by Janice Bostok, Sanford Goldstein, Caroline Gourlay, Laura Maffei, Pamela Miller Ness, Jane Reichhold, et al., and is perfect-bound with a full-color cover. Single issues are \$10 (including postage). Subscriptions of four quarterly issues are currently on offer to HSA members at \$28 (a saving of \$10). ISSN 1465-0363. 64 pages.

ALSO OUT NOW are four full-color haiku chapbooks by leading British haiku poets: David Cobb's *a bowl of sloes*, Caroline Gourlay's *through the café door*, Matt Morden's *a dark afternoon*, and Maurice Tasnier's *from the ninth star on the left*. Each is available at \$9 (including postage). All four chapbooks may be ordered at the discount price of \$27. Please send checks (payable to Snapshot Press) or banknotes to: Snapshot Press, PO Box 35, Sefton Park, Liverpool, L17 3EG, UK.

HSA OFFER: To celebrate the publication of the new international tanka journal *Tangled Hair* the UK-based publisher Snapshot Press is offering overseas subscriptions to both *Tangled Hair* and *Snapshots*, its internationally acclaimed haiku magazine, available at the UK rates. All quarterly issues will still be sent by airmail, and none of the usual bank-handling charges for payment by US check apply. This is a genuine one-off offer available to HSA members. The offer subscription prices are:

Snapshots: \$28 (usually \$34 + \$4 bank handling charges, save \$10)

Tangled Hair: \$28 (usually \$34 + \$4 bank handling charges, save \$10)

Both: \$50 (save a further \$6)

Subscriptions may run from the current issues (*Tangled Hair* 1; *Snapshots* Five) or as desired. Submissions to both journals are most welcome. If you are interested in subscribing please send payment either in US banknotes or by check to:

HSA Offer, Snapshot Press, PO Box 35, Sefton Park, Liverpool, L17 3EG, UK.

Please make checks payable to "Snapshot Press."

If you have any queries regarding these or any other Snapshot Press publications you can E-mail the Snapshots editor John Barlow on <jb@snapshotpress.freeserve.co.uk> or visit the Snapshots website <www.mccoy.co.uk/snapshots>. Further details of both journals also appear in the *HSA Newsletter*, autumn 1998 (page 10).

BOTTLE ROCKETS

Announcing the publication of *bottle rockets: a collection of short verse*. Submissions are now being accepted for the first issue due to appear in late autumn of 1999. *bottle rockets* will contain a section dedicated to haiku.

We plan to publish *bottle rockets* two times a year with a print run of 300, most to be distributed in the Connecticut area. Deadlines for submissions will be October 1 for the fall/winter issue and April 1 for the spring/summer issue.

Please send 5-10 haiku/poems, no more than 5 per page. Each page should be typed and have the name and address of the author in the top right corner. All submissions must be accompanied by a SASE to be considered for publication. Deadline for submissions to the first issue is October 1, 1999. No simultaneous or previously published material.

Contact Stanford M. Forrester, *bottle rockets*, PO Box 290691, Wethersfield, CT 06129-0691.

NEW FROM RED MOON PRESS

RED MOON PRESS announces the release of three new books over the next three months. Appearing in September is *A New Resonance: Emerging Voices in English-Language Haiku*. This volume includes representative samplings of 20 poets who are just beginning to receive international acclaim for their work. It includes work from poets from Great Britain, Singapore, and Canada as well as the United States. Each poet is represented with enough material to allow their individual voice, so elusive when considering only single poems from widely scattered sources, to emerge. \$14.95 plus shipping.

A SECOND VOLUME scheduled for late September release is the first of a planned annual volume of haibun and haiga, most published for the first time in this edition. The serial title for the work is *American Haibun & Haiga*, although each of the volumes will have its own title as well. The title for the 1999 volume has yet to be chosen. In this work, exemplary pieces which explore the range and traditions of haibun and haiga will be gathered together. Besides being a good read, this volume should also prove a useful guide to those who are encountering the forms for the first time. \$14.95 plus shipping.

N IN OCTOBER, a collection of haiku translated from the Japanese of the avant-garde haiku poet Natsuishi Ban'ya will appear. Entitled *A Future Waterfall: 100 Haiku*, this collection will help Westerners come to know what is going on at the edges of contemporary haiku praxis in Japan, and certainly add fuel to the current debate about the narrowness of the definition of haiku as applied in the West. Also an interesting study in translation. Altogether a most interesting and provocative book of poems. \$12.00 plus shipping.

AND, OF COURSE, work continues in preparing *The Red Moon Anthology* 1999, which we hope to have ready for shipping in February 2000, which is earlier than we've managed in the past. As always, we hope you will find something to interest you in these varied offerings, and thank you for your past and present support.

— Jim Kacian

**OUTSIDE ROBINS SING:
SELECTED HAIKU BY
PAUL O. WILLIAMS**

A COLLECTOR'S EDITION of selected haiku by one of the best contemporary haiku writers, Paul O. Williams:

the conductor
raises his baton —
outside robins sing

Hand-sewn in an accordion fold, which clusters the haiku into seven reading arenas, this edition captures that sense of wonder we can discover in our everyday lives when we pay attention to the significance of things underfoot. Graphic book design and photos by Millikin University student interns, Julie Lycan and Jeremy Coulter.

"We deal with wonders on a daily basis. It is a matter of astonishment, and haiku tends to point out that surprise of discovery we feel when we perceive these new dimensions. It notes the grace in the wave of a hand, the sadness of the drying grass,

the tiny tongue of the mouse drinking the river. And by doing so it enriches our everyday lives immeasurably." — Paul O. Williams

ISBN 0-913719-98-6; hand-sewn; 1999; 56 pages (4H" x 5H") \$12.00 & \$2.50 postage. Available from Brooks Books, 4634 Hale Drive, Decatur, IL 62526.

CHARLES TRUMBULL announces the establishment of Deep North Press in Evanston, Ill., devoted to publishing high-quality haiku in appropriately high-quality editions.

Three titles have appeared in spring-summer 1999:

Pale Moonlight, by Gerard John Conforti; Foreword by Jane Reichhold; 30 unnumbered pages, 5H" x 8H", paperbound, saddle-stitched; ISBN 1-929116-00-4; \$8.00 postpaid in the U.S., from Gerard John Conforti, 126 Cassidy Place, #M2, Staten Island, NY 10301. Haiku and haiku sequences originally published in *Cicada* and *Modern Haiku*.

spring burial:
the winds at our backs
blow out to sea

 **Edges**, 36 haiku by Joseph Kirschner with 9 *sumi-e* illustrations by Lidia Rozmus; 44 unnumbered pages, 4G" x 5H", printed in two colors, perfect-bound paperback; ISBN 1-929116-01-2; \$14.00 postpaid in the U.S., from Joseph Kirschner, 2157 Ridge Ave, 2D, Evanston, IL 60201. "The feeling of edges ... is what a poet tries to express in a haiku" (from the Author's Preface).

Twenty Views from Mole Hill: the Last Haibun-ga of the Twentieth Century, by Lidia Rozmus; printed in two colors on 28 6" x 6" cards in an origami-like slipcase; ISBN 1-929116-02-0; \$18.00 postpaid in the U.S. from Lidia Rozmus, 1 Echo Ct, #11, Vernon Hills, IL 60061. "Haibun-ga" is Lidia's invented word to describe her special kind of haibun illustrated with *sumi-e*.

CONTESTS & COMPETITIONS

The following contest announcements are arranged in order of deadlines.

JACK STAMM HAIKU AWARD

Deadline: September 1, 1999 – the first day of the Australian spring.

Sponsor: Paper Wasp.

Regulations: The contest is open to haiku poets worldwide, has no set theme, welcomes both the modern and traditional forms but it is restricted to the English language and unpublished haiku (including the Internet). paper wasp invites haiku poets to enter its first annual haiku contest in the closing days of a capricious calendar 1999 to celebrate the past and in hopeful anticipation of the new. An anthology of the best haiku submitted will be published from the contest. One copy will be provided free to authors of entries selected for publication. There is no limit to the number of entries which may be submitted but each pair of haiku must cover the relevant fee.

Entry procedure: Each entry/pair of haiku must be clearly marked on the back of the sheet or card with the entrant's full name, address including country and post/zip code and your preferred or pen name for use if selected for publication.

Entry fee: \$A10 (from within Australia) or \$US10 (international entries) applies to each sheet of two haiku submitted for judging to cover contest costs and publication of the anthology. No cheques/checks or money orders can be accepted from countries other than Australia unless the amount equivalent to \$US10 is remitted in Australian dollars. International entrants may send 10 IRCs. Cash (\$US) is sent at the entrants' own risk.

Submit entries to: paper wasp, 7 Bellevue Terrace, St Lucia, Queensland 4067, Australia.

Adjudication: Judges are *paper wasp* editors Jacqui Murray, Janice M. Bostok, John Knight, and Ross Clark.

Awards: First Prize is \$A150 and three original pen and ink drawings by Australian indigenous artist Kimba Fataiki; Second Prize is \$A75 and one drawing; Third Prize is \$A25 and one drawing.

Notification: Prize winners will be notified by mail.

Correspondence: The judges' decision is final, no correspondence will be entered into and entries will not be returned.

Note: The *paper wasp* contest is dedicated to the memory of American haiku poet Jack Stamm, a long term resident of Japan, judge of the Japan Airlines World Children's Haiku Contest and a founding member of *paper wasp*. We hope the award will be an enduring celebration of Jack's very full life and great generosity of haiku spirit.

MILLENNIUM HAIKU CALENDAR COMPETITION

Deadline: In hand September 30, 1999.

Sponsor: Snapshot Press.

Regulations: Haiku should ideally include a season word or activity. This may be a direct reference to a specific day, month or season (e.g. New Year's Day, April, summer) or a phenomenon or activity associated with a particular season. For the purposes of this competition the corresponding months and seasons will be considered as March, April and May (spring); June, July and August (summer); September, October and November (autumn) and December, January and February (winter). Haiku may be free-form or 5-7-5 and must be the original work of the entrant.

Previously published work is acceptable, though haiku previously published by Snapshot Press

are not eligible. Any number of haiku may be entered.

Entry procedure: Each haiku entered should be typed or written legibly on a single 3" x 5" card. Your name should not appear on this card. Each haiku must be assigned to a month. This month should be written on the reverse of the 3" x 5" card. The first line of each haiku entered should be recorded on a separate sheet of paper along with the corresponding month and season. Your real name and your address should be recorded on this sheet only. If you would prefer to be published under a pen name, or for your name to appear in a distinctive fashion (e.g., all lower-case letters), please also write this prominently on the sheet.

Entry fee: \$3 per haiku, \$8 for three haiku, \$16 for up to ten haiku. Fees must be paid in U.S. banknotes due to prohibitive bank-handling charges on checks.

Submit entries to: MHCC, Snapshot Press, PO Box 35, Sefton Park, Liverpool, L17 3EG, UK.

Adjudication: John Barlow, Editor, Snapshots.

Awards: \$300 prize money. Twelve haiku will be selected as monthly winners and each winning author will receive a copy of the calendar. Of these twelve, four will be selected as seasonal winners, each receiving \$75. Entrants may win more than one prize. Up to three additional haiku for each month may also be selected for publication in the calendar.

Rights: All rights revert to the authors after publication.

Notification: Results will be announced on 31 October 1999. Haiku by the winning authors and the runners-up will be published in the Millennium Haiku Calendar by Snapshot Press in November 1999. Copies can be ordered in advance at \$10 (including P&P). Please state number of copies ordered on the sheet of paper.

Correspondence: Sorry, entries can-

not be returned. If you would like to receive notification of the results please enclose an SAE + 1 IRC/\$1 bill to cover postage.

THE BERNARD LIONEL EINBOND RENKU COMPETITION

Deadline: Postmark date October 1, 1999.

Sponsor: Haiku Society of America.

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

CONTESTS & COMPETITIONS

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 ONW, 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 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."

2ND INTERNATIONAL TANKA CONTEST

Deadline: December 15, 1999.

Sponsor: Hoshi to Mori Publishing company, co-sponsored by the *Japan Times* and *Plaza* magazine.

Regulations: The theme is "the moon."

Entry procedure: Please send your original, previously unpublished tanka written in traditional 5-7-5-7-7 syllable, five-line form. No other form will be accepted. Please write only one tanka per postcard in block letters on the front of the postcard, not the address side. Also write your name, address, birthdate and gender on the reverse side of the card.

Correspondence: Officials cannot reply to any questions. Announcements of the contest also appear on the homepage of the sponsor: <<http://www3.justnet.ne.jp/~jmickey/tanka.html>>.

Entry fee: None.

Submit entries to: 2nd International Tanka Contest, 5-15-11 Matsugaoka, Funabashi, Chiba, Japan.

Awards: Top prize is ¥500,000 and a ticket to Japan; two supplementary prizes of ¥100,000.

Notification: Results of the judging will be announced in May 2000.

Notes: The organizers of the 2nd International Tanka Contest are calling for contributions and hope to receive your tanka. The winning poems last year were chanted in traditional style reminiscent of the New Year's Poetry Party at the Imperial Court. An experience worth trying for!

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.

EVELYN SLATER MCLEOD & VIOLA RIVENBURGH MEMORIAL POETRY CONTEST 2000

Deadline: Postmarked on or before January 20, 2000.

CONTESTS & COMPETITIONS

Sponsor: Seattle Branch, National League of American Pen Women

Eligibility: All adult writers except Seattle Branch members/affiliates; international writers welcome.

Entry procedure: There are three poetry categories: Free Verse, Structured Verse, and Haiku. Entries must be original, unpublished, and not currently submitted elsewhere; must have received no prior awards. No limit to number of entries.

Send two copies of each poem; name should not appear on page. For Haiku, use 3" x 5" index card or paper; one poem per card. For Free Verse and Structured Verse, use 8H" x 11" white typing or photocopy paper, single spaced, one side only. Maximum length 50 lines.

Indicate category in upper right hand corner. For each contest category, send separate 3" x 5" card with your name, address, telephone number including area code, poem category, poem title(s) (except haiku), and first line(s) of poem(s) submitted in that category. Entries may be made in more than one category with appropriate fees.

Entry Fee: \$5.00 per category, up to three poems per category. Please make checks payable to Seattle Branch, NLAPW.

Submit entries to: NLAPW Contest 2000, c/o Connie Hutchison, 13909 94th Ave. N.E., Kirkland, WA, 98034.

Adjudication: Not stated.

Awards: First, Second, Third Place cash prizes in each category, amounts to be determined by num-

ber of entries; Certificates for Honorable Mention; One cash prize per person per category.

Notification: Winners will be notified by March 1, 2000. The Awards Luncheon in April will coincide with National Poetry Month

Rights: Participation implies permission to print winning poems in commemorative anthology, after which rights revert to author.

Correspondence: Judges' decisions are final. Retain a copy of each submission; entries will not be returned. For list of winners, include self-addressed, stamped envelope. For flier, send SASE to above address or direct questions to: <jahutchiso@aol.com>.

THE WINNERS

this burdensome heat
a fly slowly circles
my sticking plaster

— Ernest J. Berry

1999 SAN FRANCISCO INTERNATIONAL HAIKU, SENRYU AND TANKA COMPETITION

WINNERS of the 1999 International Poetry Competition sponsored by the New Zealand Poetry Society Inc. have been announced. The winners in the Haiku section are:

First Prize (NZ\$350) — Charles B. Rodning, Alabama

hay stubble
in patches of snow
taller by noon

Second Prize (NZ\$250) — Timothy Russell, Ohio

afterward
the pond composing
itself

Third Prize (NZ\$100) — David Cobb, Essex, U.K.

AIKU POETS of Northern California have announced the results of the 1999 San Francisco International Haiku, Senryu and Tanka Competition. They are:

Haiku: First — Christopher Herold; 2nd — Garry Gay; 3rd — June Moreau. Honorable Mentions were Ernest J. Berry, Christopher Herold, and Patricia Neubauer. Judge was Yvonne Hardenbrook. Chris's First-Place haiku:

almost dawn
cupped in the curve of the moon
the rest of the moon

Senryu: First — Peggy Willis Lyles. Honorable Mentions were Paula Bakalar, Jean Rhodes, and Jim Kacian. Judge was Carolyn Talmadge. Peggy's First-place senryu:

piano lesson ...
her braids outdo
the metronome

Tanka: First — Michael Dylan Welch. Honorable Mentions were Michael D. Welch, Joann Klontz, and Yvonne Hardenbrook. Judge was Fay Aoyagi. Michael's First-Place tanka appears on page 3.

Thank you to all poets who supported HPNC with their entry in this contest. Thanks also, poets, for letting me enjoy the gift of your poetry.

— Laurie Stoelting,
Contest Coordinator

THE HAIKU SOCIETY OF AMERICA NEWSLETTER
c/o Charles Trumbull
1102 Dempster Street
Evanston, IL 60202-1211

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sumi-e by Stephen Addiss

THE HAIKU SOCIETY OF AMERICA, INC.
c/o Japan Society, Inc., 333 East 47th Street, New York, NY 10017-2399, USA

MISCELLANY

~~KNOTS: AN ANTHOLOGY OF HAIKU FROM SOUTHEAST EUROPE~~

PRIJATELJ PRESS announces the production of *Knots: An Anthology of Haiku from Southeast Europe*, the first such anthology from this region, edited by Dimitar Anakiev and Jim Kacian. This volume includes 175 poems by 125 poets from 15 countries and 23 different tongues, translated into English by the editors. From the universal concerns of nature to the topical ones of war, this anthology strives to be a barometer of the mood of the poets of this troubled and ancient region. 8" x 5H", hardcover. \$14.95, distributed by Red Moon Press, PO Box 2461, Winchester VA 22604-1661.

~~NEW DUES STRUCTURE FOR 2000~~

AT THE EXECUTIVE COMMITTEE meeting on July 11, 1999, it was agreed to change the dues structure for HSA to reflect the actual costs of mailing *Frogpond* and the *HSA Newsletter* to members in various parts of the world.

Society mail will be sent to members in Canada, Europe, Asia, and Oceania by first class to avoid unreasonable delays. Accordingly, the following rates for membership dues will take effect on January 1, 2000:

USA \$28
Canada \$30
Europe \$40
Asia & Oceania \$45

~~SPECIAL DEAL!~~

Members anywhere in the world who renew their membership for 2000 before December 1, 1999, may do so at the *old rate* of \$25!

— Howard Lee Kilby

~~CORRECTION~~

Circumstances conspired against us and resulted in Claire Gallagher's wonderful haiku being misprinted in the lead article in the spring *HSA Newsletter*. The haiku should read:

vernal equinox —
this first creeping mint
changes everything