

Discussion of the Executive Committee at the Boston Quarterly Meeting

1. The first discussion concerned a fitting tribute to Bob Spiess. It was determined that we would write a tribute in Frogpond for the Bob who has devoted so much of his life to the cause of haiku.

2. We then dealt with the impending changes in leadership on the executive committee:

Frogpond Editor: Jim Kacian agreed to remain as Editor with some assistance. John Stevenson agreed to become Associate Editor.

Newsletter Editor: with the resignation of Charlie Trumbull we needed to find a replacement. Stanford Forrester and Jerry Ball were assigned the job of locating a competent replacement. (Since the meeting we have a commitment from Mark Brooks who has both initiative and skills necessary for the job.)

Treasurer: With John Stevenson leaving the treasurer's position, this induced a vacancy. He was replaced by Tom Borkowski as Acting Treasurer.

3. The executive committee voted a commendation for the work done by Charlie Trumbull, Newsletter Editor; Dave Russo, Electronic Communications Officer; Jim Kacian, Frogpond Editor

4. The EC then discussed the future of the HSA and whether we should think of maintaining the present sort of organization or whether we might consider expanding. This issue was brought to the membership for discussion. The issues include what sorts of services we

provide for members and at what economic cost. No conclusion was reached but this discussion will be continued.

5. The EC voted to be supportive to the coming Haiku North America and to Haiku Pacific Rim.

— Jerry Ball,
HSA President

2nd HSA Quarterly Meeting New York, N.Y. June 15, 2002

The Haiku Society of America will hold its Second Quarterly Meeting on Saturday, June 15, 2002 at the 96th Street Branch of the New York Public Library, located at 112 East 96th Street (south side), between Lexington and Park Avenues. The library can be reached by the #6 (green line) of the subway, by the M96 and M106 crosstown buses, and by the M101, M102, and M103 buses along Lexington and Third Avenues.

PROGRAM HIGHLIGHTS

10:00—Ginko at Central Park's Conservatory Garden, led by Doris Heitmeyer. Meet at the Vanderbilt Gate, 104th Street and 5th Avenue. #6 (green line) subway, or Madison Avenue buses to 103rd Street, walk west to 5th Avenue.

11:30—Lunch at local restaurants

1:00—Introductions, sharing of haiku, announcements

1:15—Welcoming remarks, business meeting—Jerry Ball, President

1:30—Writing Haiku and Longer Poems Influenced by Jazz—Lenard D. Moore

2:30—Break for refreshments and book display

3:00—The Lyric, the Dramatic, and the Narrative in Haiku—Jerry Ball

4:00—Yatsuka Ishihara's Teachings: A Workshop in the Use of Hyperbole in Haiku—Patrick Gallagher

6:00—Dinner (restaurant to be announced—RSVP required)

The Executive Committee will meet from 9:00 A.M.–12:00 noon in the lower-level conference room of the 96th Street Library.

— Brenda J. Gannam
NE Metro Regional Coordinator

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- new haiku books and Web sites
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It's Been Fun ...

but it's time to move on. After six years of editing and publishing the HSA Newsletter, this will be my last issue as editor. Gleefully I can announce that Mark Brooks has agreed to slip into the harness and take over. I can't imagine a better choice; Mark has distinguished himself as a poet and haiku scholar, has launched haijinx, a major Web journal, and has been instrumental in organizing Internet haiku discussion groups of many kinds. I urge you all to extend to Mark the support and friendship that you have given me over these six years. Thanks!

— Charles Trumbull

Changing Address?

Please notify the HSA Secretary of your change of address so that you will not miss an issue of Frogpond or the HSA Newsletter.

These items are mailed at nonprofit rate and are not forwarded by the U.S. Postal Service. They are simply thrown away. The price per issue of each is costly. Please take this into consideration. We not only lose the price of the published work, but the price of the mailing the item, as well as the replacement costs when a copy is requested later and first class postage in mailing the item.

When e-mailing the HSA secretary, please use "HSA" in the subject line. This avoids the e-mail being deleted as an unknown message. Since our membership includes more than 800 members, subject lines are important insights into the message.

— Howard Lee Kilby,



HSA Third Quarterly Meeting, New Orleans, September 13–15, 2002

THE NEW ORLEANS Haiku Society and Xavier University invite you to come down to the "City That Care Forgot" for haiku, discussion, revelation, exploration, great food, and fabulous music.

Featuring: Randy Brooks ("Living the Tradition: Haiku in Higher Education"), Mark Brooks ("Humor and Haiku"), and Jim Kacian; a book launching by Peggy Lyles; a special tribute, in memoriam, to Bob Spiess; a haiku walk through the French Quarter ... and other surprises.

Hotel: The Quality Inn Midtown, 3900 Tulane Avenue, is offering a conference rate of \$59.00. Just say the initials, "HSA," when you book: Monday–Friday, 8:00 A.M.–5:00 P.M., 800-228-5151; weekends and after-hours, dial direct: 504-486-5541. The hotel is five minutes' walking distance from the conference site, Xavier University, and offers a courtesy shuttle to and from the French Quarter and downtown New Orleans.

Come "pass a good time" New Orleans style! For more information, contact David Lanoue at <dlanoue@xula.edu> or the New Orleans Haiku Society at <neworleanshaiku@yahoo.com>.



HSA Treasurer's Report

First Quarter, as of March 23, 2002

From previous Treasurer	\$5,773.13
Income	16,418.30
Expenses	7,783.64
New Balance	\$14,407.79

— John Stevenson

Haiku in the HSA Newsletter

Questions have been asked about the "publication" of haiku in the HSA Newsletter. It is our policy that haiku appearing in the Newsletter are not "published" in the traditional sense. Verses are not judged on their merit for inclusion. They are printed here as winners in contests or as samples of work in progress being discussed in haiku meetings and workshops. Thus, publishing credits should not be claimed by authors. Similarly, when submitting haiku to contests or journals, prior appearance in the HSA Newsletter should not be considered "prior publication."

THE HAIKU SOCIETY OF AMERICA, INC.
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c/o Japan Society, Inc.
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HAIKU CONFERENCES

HAIKU PACIFIC RIM

A Gathering of Haiku Writers
from All Countries on the Pacific Rim

Haiku Without Borders

The conference will be held at
California State University Long Beach
Long Beach, California
October 30, 2002–November 2, 2002

Co-chairs of the Conference

Jerry Ball, President of Haiku Society of America
Naia, Member of Southern California Haiku Study Group
Sosuke Kanda, HSA Regional Coordinator for Japan
Michael Dylan Welch, Editor of Tundra

Featured Speakers:

Professor Stephen Carter
Chair, Department of Asian Studies, U.C. Irvine

Penny Harter
Author and Teacher

William J. Higginson
Author and long time supporter of the cause of haiku

Sosuke Kanda
Author from Saitama City, and Kyoto, Japan

Kris Kondo
Teacher and Renku Master from Japan

Cor van den Heuvel
Author from New York

Professor Ikuyo Yoshimura
Professor from Kyoto, Japan

Representative Groups
from Canada, Japan
Washington, Oregon, & California
will attend

Subsequent conferences will be held
in Japan (2004) and New Zealand (2006)

Haiku North America—2003

Request for Proposals

THE HNA organizing committee is now seeking proposals for workshops or presentations of approximately one half-hour to one hour. A variety of formats is sought, including but not limited to lectures, interactive workshops, panel discussions, debates, and readings.

If you have an idea for a workshop or presentation, please send a proposal to the organizing committee so that it is received no later than June 1, 2002. Your proposal should describe the event, list presenter(s), indicate anticipated running time, list any resources which will have to be provided by HNA (e.g. audio/visual equipment, lectern(s), chalk boards), describe any location requirements (e.g. tables for participants to use for drawing, open space for dance, quiet area), state any preferences for day of the week or time of day, and should include any other information which may be helpful in getting a sense of the proposed event.

We hope to be able to respond to all prospective presenters by the end of the summer.

Send proposals to John Stevenson, P.O. Box 122, Nassau, NY 12123. or by e-mail to John <ithacan@earthlink.net>.

Friends of HNA

HNA is primarily self-supporting, and we would be grateful for donations of any size. All "Friends" will be listed in the conference program and, above all, will know that they have contributed to the success of the conference. Please make checks or money orders payable to "HNA 2003 c/o Pamela Miller Ness" and send to 33 Riverside Drive, Apt. 4-G, New York, NY 10023. Thank you!

Robert Spiess, October 16, 1921–March 13, 2002

THE FIRST COMPLETE LIFE in English-language haiku ended on March 13, 2003. Robert (Bob) Spiess's interest in haiku dated back to the 1930s. He wrote and published his own English-language haiku for more than 50 years, starting in 1949, exhibiting evolution and growth as a poet throughout that period. As an editor he occupied a pre-eminent position, with very few peers. As a theorist and educator, he was second only to the likes of Blyth, Henderson, Higginson, and Harter.

The English-language haiku community is fortunate in having many people who effectively fill the role of mentor. Most of us can list one or more people who have provided crucial encouragement and helpful advice, with affection and understanding resulting from their having been there and done that. Bob Spiess's name would be prominent on many such lists. For some, his would be the name. In the final weeks of his life, Bob was the recipient of what he described as "overwhelming" expressions of the affection felt for him by many, both within and outside of the haiku community. One does not receive such a gift without having first given it.

— John Stevenson

ROBERT SPIESS, who adeptly nurtured and shaped English-language haiku for over a half century, passed away quietly on March 13, 2002. Bob's passion for haiku was sparked in the late 1930's by the discovery of Harold Henderson's *The Bamboo Broom*. Drawn to the economy of words and style found in haiku, he was further influenced in those early years by Asataro Miyamori's *An Anthology of Haiku Ancient and Modern*.

American Poetry Magazine first published Bob's haiku in 1949. By 1965 Bob had become the poetry editor of *American Haiku*, the first magazine devoted solely to English-language haiku. Following the demise of *American Haiku* in 1968, Bob assumed the role of associate editor of *Modern Haiku* in 1971. Bob became the editor-publisher

of *Modern Haiku* in 1979, a position he held until early 2002.

Under the auspices of Robert Spiess, *Modern Haiku* became the foremost English-language haiku magazine. *Modern Haiku* received multiple awards from the National Endowment for the Arts, and was recognized as the best haiku magazine in North America by the Museum of Haiku Literature in Tokyo. As the editor-publisher of *Modern Haiku* for over 20 years, Bob was known as teacher, mentor, and friend to many aspiring haiku poets. Over time, Bob earned the respect of thousands by thoughtfully responding to every submission and note he received with hand-written or typed words of wisdom and encouragement.

Drawing inspiration from the writing of Henry David Thoreau, love of the natural world became a cornerstone of Bob's haiku and short poetry. He immersed himself in the solitude of nature, by canoeing and kayaking thousands of miles of midwestern streams and rivers. Numerous trips to the Caribbean and South Pacific filled notebooks for his poetic endeavors.

Although Bob's work is based predominately in haiku, he was also well known for his humorous senryu, and for his short, often rhythmic poetry. Over the years, his work has appeared regularly in every reputable English-language haiku magazine. In addition, Bob's haiku, short poetry and essays can be found in virtually every haiku anthology or scholarly haiku work published since the 1950s.

Bob's career is marked by the publication of the following books: *The Heron's Legs* (1966); *The Turtle's Ears* (1971); *Five Caribbean Haibun* (1972); *A Haiku Poet's Thoreau* (1974); *The Shape of Water* (1982); *The Bold Silverfish and Tall River Junction* (1986); *New and Selected Speculations on Haiku* (1988); *The Cottage of Wild Plum* (1991); *A Year's Speculations on Haiku* (1995); *Noddy* (1997); *Noddy and the Halfwit* (1999) and *Sticks and Pebbles* (2001).

On September 10, 2000 in Matsuyama, Japan, Robert Spiess was awarded the

Masaoka Shiki International Haiku Prize to honor his outstanding contributions to the development of haiku. This honor, and his trip to Japan, proved to be the pinnacle of Bob's half-century involvement with haiku.

Bob's kindness, patience, knowledge, insight, wisdom, humor and most of all his friendship, will be deeply missed by those he touched.

— Mark Alan Osterhaus

Pine shade
a child bends
and touches the moss

Morning's foot of snow
and nowhere a flake
that fell astray

Canoeing the bend
a man throwing stones at coots
quickly turns away

Becoming dusk,—
the catfish on the stringer
swims up and down

Field of thawing snow
a boy in muddy knee-highs
flies a crimson kite

wind-swept pine —
the simpleton laughs
at the summer moon

gently odd
a noddy
in tumbly digs
trying words
mumble mumble

the morning bus
thirty faces
minus or plus
a few places

but then when i
no longer ride
will any say
where is that guy
i sat beside
the other day

Boston Area News

TANABATA/STAR FESTIVAL, a summer symposium with exhibitions, musical performances, and poetry readings (haiku, tanka, renku) at the Kaji Aso Studio. The legend of Tanabata is that a young girl from heaven was weaving one day and was looked down on an earthly mortal working in the field. She fell in love with him and took him up to heaven where they became Prince and Princess. The Gods of heaven were so angry and would only allow them to rendezvous once a year. Prince Kengyu rides an eggplant cow and Princess Orihime rides a cucumber horse. They cross the Silver River. If you use the most advanced telescope, you can see their meeting. It is when Altair and Vega cross the Milky Way. The event will take place on May 7th at the Studio.

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BRETT PERUZZI, Paul David Mena, and Raffael de Gruttola, the MWRA renku group, will read in Newburyport, Mass., at the Jabberwocky Bookshop on May 4 at 7:00 P.M.

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HAIKU POET Brett Peruzzi will read at the The Center for the Arts in Natick, Mass., on April 17, 8:00 P.M. as part of their weekly Wednesday evening poetry reading program.

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THERE IS a standing invitation the third Saturday of each month at the Kaji Aso Studio in Boston for haiku poets to come, present their poetry and meet with the Boston Haiku Society poets.

— Raffael de Gruttola

Northeast Metro Region

OUR FIRST MEETING of 2002 took place on March 16 from 1:30 to 5:00 P.M. at the 96th Street Branch of the New York Public Library. The meeting began with introductions of old members, new members, and guests, as follows: Zoe Artemis, Miriam Borne, L.A. Davidson, Zirka Derlycia, Stanford Forrester, Brenda J. Gannam, Doris Heitmeyer, Kam Holifield, Pud Houstoun, Bruce Kennedy, L.C. Moncion, Pamela Miller Ness, Tom Painting, Carl Patrick, James Paulson, Frederic T. Schneider, Elliott Seitzman, John Stevenson, Jaxon & Arlene Teck, Cor van den Heuvel, R.D. Williams, et al. In addition, we were honored with the presence of surprise guest, Emiko Miyashita, who was visiting New York with her husband.

Members and guests shared haiku, which were then entered in our regional scrapbook, a continuing tradition conceived by our previous coordinator, Stanford Forrester. Among the haiku presented:

the super
sweeps a golden cloud
off the stoop

Carl Patrick

Quaker meeting
the drone of an airplane
grows then fades

R.D. Williams

spring thunder
our initials engraved
inside the ring

Emiko Miyashita

Alan Pizarelli, headed off the program with his presentation entitled "Belief & Method for Haiku Poetry." Calling on his vast personal reminiscences, Al took us on a nostalgic and informative journey through the development of haiku in the U.S. over the past 30 years, describing in colorful and sometimes humorous detail the contributions of such

figures as Nick Virgilio, Harold G. Henderson, William J. Higginson, Anita Virgil, Cor van den Heuvel, and George Lucas (among others) and noting the influences of poets and writers, Allen Ginsberg, Marianne Moore, John dos Passos, Edward Arlington Robinson, Bob Dylan, and others.

Miriam Borne, a talented dancer and member of Spring Street Haiku Group, charmed our audience with her original choreography "City Women: A Haiku Dance," accompanied by Brenda Gannam reading Miriam's haiku. Her performance, set to an eclectic blend of Chinese music, combined elements of ballet, modern dance, and flamenco—and echoed in visual form the themes in her haiku.

After the break for refreshments, socializing, and perusing the book display, Emiko Miyashita led us in a kukai dedicated to the memory of the late Bob Spiess, longtime editor of Modern Haiku. Leading into the kukai, John Stevenson presented a brief remembrance of Bob. Among the haiku dedicated to Bob were the following:

night of his death
through the window
white magnolias

Pamela Miller Ness

twilight
the hydrangeas
deeper blue

Alan Pizarelli

Following the meeting, members and guests dined at a neighborhood Japanese restaurant.

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For information on the next Northeast Metro Regional and National Meeting scheduled for June 15, 2002 (see the article on page 1).

— Brenda J. Gannam
NE Metro Regional Coordinator

Delaware River
Haiku Group

The Kelly Writers House on the University of Pennsylvania campus in West Philadelphia provided the setting for the Delaware River Haiku Group's March 30 meeting. After a picnic lunch, the members and guests brought their haiku-in-progress to a workshop. Of the two dozen unidentified haiku discussed and dissected, the following drew sharp discussion:

speeding car
just before dawn—
newspaper sound

An "a" was quickly suggested for the first line—someone pointed out that a light sleeper might have heard the car and then the newspaper arriving on the driveway—several agreed that this might be more senryu than haiku. (Richmond Williams, author unmasked after the discussion)

just beyond
playground noise
a hawk circles

While appreciating the combination of sound and sight, the group was unclear about the haiku's intention. If it were to threaten children, above not beyond might be better in line 1. Just where the hawk circled is tied to noise and thus not precise. (Joette Giorgis)

furious snowfall—
a church bell tolls
above silent streets

Most of the discussion was on the definition of "furious" which evoked the most questions; the streets might not be so silent in a howling storm. (Bruce Kennedy, a visitor from the Spring Street group in NYC)

the kite's pull
in another life

I wore braided pigtails

There was less discussion on the kite's pull stimulating an imaginary parallel or a past life in China or Japan than on the nature and nomenclature of "pigtail(s)" in the Orient. (Barry George)

Haiku readings by Andrea Missias and Barry George, provided the highlight of the afternoon meeting. These Philadelphia poets have been singled out—with 35 others—by Jim Kacian and Dee Evetts, editors of the first two volumes of their series, *A New Resonance: Emerging Voices in English-Language Haiku*. Andrea preceded her reading of 13 published and two unpublished haiku from volume I with a description of the editorial process. She was asked to submit 100 haiku of her own choosing. She noted that she was pleased with the haiku selected by the editors and interested in their mentioning, as one thread in her poetry, "It is not free of darkness ... for there is a strong suggestion of *momento mori* in this work." Barry George, before reading his 14 published and one unpublished haiku from volume II, agreed with Andrea about the editors representative selection of his verses. Also he felt that they were accurate when they called attention to his "sensitivity to environmental factors, and especially the significance of sounds."

The meeting adjourned to a nearby Japanese restaurant (run by Koreans) for an early and well prepared supper. Attending the meeting were HSA members Marcelle Pick and the five others mentioned above, plus four guests. Two of the latter, Mary Finegold and Joan Shuttleworth, are students in a haiku class at the Academy of Lifelong Learning of the University of Delaware, taught by Richmond Williams, the reporter of this Delaware River Haiku Group event.

— Richmond D. Williams

Towpath

FEBRUARY'S MEETING took place on the 9th at Ellen Compton's with 14 poets attending: Roberta Beary, Cathy Drinkwater Better, Fred Donovan, Lee Giesecke, Maureen Gorman, Bob Jewett, Jim Kacian, Tei Matsushita Scott, Julia Vickers, Anita Sadler Weiss, Laquita Wood, and newcomers Wilson Dizard and Kurt Jacobs.

Lee contributed this poem to the after-lunch readings:

Holidays over
the leaning flesh
of the amaryllis

Members confirmed that poets who cannot attend a meeting may submit work to be critiqued in an absentee workshop that will follow the regular workshop, and that such work need not be anonymous. Absentee haiku should be sent to the person who is hosting the meeting. Comments will be a part of the minutes, and will appear in the next issue of the newsletter. Kristen Deming and Patricia Rogers submitted work in absentia for this meeting.

Lee suggested that it is time to think about publishing the second anthology of Towpath haiku. Cathy, Lee, and Ellen will serve on a committee to develop a plan, including dates, criteria, and procedures, and will report at a later meeting.

There were no changes to Cathy's poem in the regular workshop:

year's last sunset
we eat leftovers
from the fridge

The group liked the cozy feeling of the persons celebrating by simply doing what they wanted at home. The poem also suggests clearing out old business to wind up the year. The absentee workshop included Patricia's

thirteen

SOUTHEAST

watching herself in the mirror
talking to me

It was felt that the last two lines perfectly suggest the actions of a 13-year-old who is busy discovering herself in the adult world. The two gerunds emphasize that watching and talking are simultaneous. There being no time for a second round, the meeting adjourned at somewhere around 5 o'clock.

LEE AND MARINA GIESECKE hosted Towpath on April 13 in their beautiful Annandale home. Joining the Gieseckes were Roberta Beary, Cathy Drinkwater Better, Ellen Compton, Donna Foulke, Tim Gaspar, Bob Jewett, Patricia Rogers, Tei Matsushita Scott, Anita Sadler Weiss, and first-timer Carrie Beauchamp. Wilson Dizard and Marc Thompson participated in absentia. The after-lunch introductory readings, included Donna's evocative:

where river meets ocean
final passage to the
salmon's last rite

During the Towpath business session, Ellen and Tei reported that (with absent member Laquita Wood) they had set up and staffed Towpath's haiku table at the 2002 Japan Bowl competition for high school students studying Japanese. Teachers and students stopped by—some to talk, some to write haiku. Three students wrote in Japanese, everyone else in English. Tei translated the Japanese poems and shared them with the group. Student Sean Keaveney wrote this haiku in English:

Twin shadows falling
on the cloth beneath my hand
slightly tremulous

The regular and absentee workshops followed the business discussions. Here is Patricia Rogers' haiku for the regular workshop:

summer sun
a silver minnow swimming

in her hand

Several members were observed looking into their cupped hands as the haiku was read aloud. Evidence of the poem's success? There was brief discussion of whether "swims" might work better than "swimming," or whether "sunlight" might better express the effect of light on the cupped fish. In the end consensus had it that the poem is fine without change.

The absentee workshop included Wilson Dizard's

Deep in the coal mine
chilly, choking dust blowing
mocks the distant sky.

along with a description of his visit to a West Virginia mine to gather material for a newspaper article. Members questioned the need for the word chilly and the use of a final period. It was agreed that "mocks" weakens a poem that otherwise suggests a longing for the air and the sky. The group proposed this version: deep in the coal mine / choking dust blowing / ... the distant sky

The April meeting ended with a second round of haiku readings. The June meeting will be at Bob Jewett's in Alexandria, date to be determined. For details, send Bob an e-mail at <theraj@erols.com>.

—Ellen Compton

Richmond, Va.

THE RICHMOND Haiku Workshop has had several recent meetings, and as before, the main work was on specific poems brought by members. A poem by Angela Detlev:

purple —
wisteria erupts
in the forest

was thought to have a marvelous verb, but a somewhat weak last line. After some discussion she changed it to:

snaky road

wisteria
erupts

Phil Rubin transformed his poem:

pine
and sea scents—
the gravel turns sandier
to the more specific:

scrub pines
and sea scent—
stones turn to sand

—Steve Addiss

North Carolina

THE NORTH CAROLINA Haiku Society (NCHS) celebrated its annual Haiku Holiday on Saturday, April 27, 2002, at the Stone House at Bolin Brook, 600 Bolin Brook Farm Road, Chapel Hill. A full schedule of haiku workshops, walks and talks was planned, beginning with registration at 9:00 A.M. and running until a 2:30 P.M. adjournment.

Workshop leaders were: Lenard Moore, executive chairman of the NCHS, professor of English and world literature at Shaw University; Maxine Carey Harker, teacher at Pitt Community College and Craven Community College; Kate MacQueen, a founding member of Pinecone, the North Georgia Haiku Society; and Dave Russo, Webmaster for the HSA, NCHS, and Haiku North America 2003.

Haiku written during the morning ginko (walk) were submitted for workshop discussion as were previously written, unpublished haiku. Participants brought bag lunches.

—Lenard D. Moore

o o o o o

THE NORTH CAROLINA Haiku Society (NCHS) welcomes Kate MacQueen as a new member. Kate is a well-known haiku poet, and

she was active in Pinecone before she moved to North Carolina.

Please visit our Web site, which was recently updated with details from our Haiku Holiday: <<http://nc-haiku.org>>.

—Dave Russo

Georgia

PINECONE, The North Georgia Haiku Society met at Lori Laliberte-Carey's house in Tucker on Saturday, January 26, 2002. Dennis Holmes, Peggy Lyles, and Mitzi Hughes Trout shared a selection of haiku for feedback. Dennis brought a friend to listen in.

Lori shared

a rooster crows
the split rail fence
zigzags

Peggy suggested that one verb be removed, and the group discussed possible arrangements. Dennis offered that "crows" be removed, since that's what typically comes to mind when a rooster is mentioned. Lori and the group agreed that the trimmed version works.

Pinecone tried to meet at the Atlanta Botanical Gardens on Saturday, March 23. Several members could not make it, however, and a special event at the gardens made it difficult for others to locate the meeting. Subsequently, Yoshie Kurosaki and Lori Laliberte-Carey enjoyed a conversation about English language haiku. Yoshie explained that she participates in a Japanese kukai on the web. All of the assigned kigo are Japanese. She then writes haiku from memories of previous years in Japan. This is the first time Yoshie has written English haiku, using the things around her. An example:

Sweat on my forehead
jogging trail runs through
the old battlefield

Lori still feels privileged to have read such finely written "first" haiku.

SOUTHEAST / MIDWEST

Afterwards, Yoshie and Lori enjoyed a tour of the gardens.

The next meeting will be a ginko for the rest of Pinecone on May 18 at the Atlanta Botanical Gardens. Members should meet at 2:00 P.M. in front of the ticket booth. In case of rain, the group will meet at the Borders Books café at 3637 Peachtree Road, NE, Atlanta. Call Borders at 404-237-0707 for directions. Contact Peggy Lyles if you are uncertain about the weather or the location.

Other meeting dates for the year are July 27, location and topic TBA; September 21 or 22, JapanFest at Stone Mountain; October 19 or November 23 moon viewing party in Roswell.

—Lori Laliberte-Carey

New Group in New Orleans

DAVID LANOUE and Johnette Downing have recently formed the New Orleans Haiku Society. In less than one month we have four members, a Web site, an e-mail address, a site for monthly meetings, and are planning the national HSA quarterly meeting in New Orleans on September 13-15, 2002 (see page 2). Our first meeting was held on March 18 from 6:30-7:45 P.M. at the Milton Latter Library in New Orleans.

Plans for monthly meetings include:

- haiku sharing
- discussions
- haiku walks
- guest speakers
- planning the national quarterly meeting
- and much more!

Exciting things are happening and we invite you to join us. Please contact us at neworleanshaiku@yahoo.com or check out our Web page at <www.geocities.com/neworleanshaiku/nchsa.html>.

—Johnette Downing

Shreveport, La.

NAN DOZIER signed copies of her new haiku book, *Airplane Snacks*, at Phoenix Virtue Temple's Chinese New Year Celebration on February 9.

Carlos Colón and Theresa Mormino read poetry on March 9 and 23 as part of the Shreveport Regional Arts Council's "Arts in the Edge" series that ran each Saturday night during March in the West Edge of downtown Shreveport. Colón and Mormino were part of a group called Poets Under Glass, who read their work from a storefront window via amplifier to the audience.

—Carlos Colón

Chicago

VALENTINE'S DAY and erotic haiku were the themes of Chi-ku's meeting on February 17 at the apartment of Rosemary Eller in Evanston. Present were Joe Kirschner, Eliot and Eileen Landau, Beth and Michael Nickels-Wisdom, and Margret and Charlie Trumbull. The group followed its normal schedule of round readings and workshops punctuated occasionally by fine food and drink. Charlie distributed a large selection of erotic haiku from his Haiku Database (including Rod Willmot's 1983 *Erotic Haiku Anthology*), and each participant was invited to select several and read them aloud. A sampling of the members' haiku that were read and/or workshopped:

lying in the field
of spring mushrooms, she asked him
"Have you one for me?"
Eliot A. Landau

the swell of her breast
against the watered silk —
summer moon

Charles Trumbull

do you party?
 asks a blonde woman
 with bad teeth
 Michael Nickels-Wisdom

red thong
 undergarment secret
 power dressing
 Rosemary Eller

one seated
 at a table for two—
 shadows lengthen
 Joseph Kirschner

CHI-KU will meet next on May 5 at the home of the Landaus in Woodbridge, Ill. Lidia Rozmus will be the featured artist, and she will show the group the basics of haiga and how they can extend their own haiku into the realm of art. Projected activities for the remainder of the year include an outing to Chicago's Botanic Garden plus an evening concert at the outdoor summer theater at Ravinia for July or August, a leaf-changing experience at Beth and Michael Nickels-Wisdom's in Lake County in the fall, and the celebrated holiday party at Lidia's in December. For more information, please contact the Chi-ku coordinator, Eileen Landau at <land1942@aol.com>.

— Charles Trumbull

The Haiku Project

John S. O'Connor teaches sophomore English at the University of Chicago Laboratory School. A multilingual, multicultural, multimedia event, "The Haiku Project," was recently undertaken by John and his colleagues. It involved 70 students, 10 teachers, and 5 disciplines in 2 schools (grade school and high school). We attended the evening performance on April 17 and were amazed at the excellence of the childrens' work and their industry. Here is John's description, adapted from an e-mail invitation he circulated:

MY 10TH GRADERS wrote haiku collaboratively with a 4th grade class. (The collaboration turned out to be a victory in itself since my class has sort of adopted the other class as their "little brothers and sisters.") An art class that had been dabbling in sumi-e paintings has interpreted the poems through paintings, attempting to reveal the moment through brushstrokes. We were lucky enough to have Lidia Rozmus come during Arts Fest to talk and demonstrate some techniques. A Creative Movement dance class has choreographed dances for the poems, and an electronic music class has set the poems to music. The dancers/readers will choose to perform before, with, or after the music.

The AP Spanish, French, and German classes have translated the poems into their respective languages. (Many children decided to have their parents translate their poems a second time into their "family" languages: Arabic, Chinese, Hebrew, Italian, Japanese, Korean, Polish, and Swedish).

The poems will ultimately be recomposed to and the dances choreographed to the AP translations since the sounds, rhythms, etc. will have changed.

A student photographer is shooting the paintings for display in the small gym where we'll be performing. Another student is creating a Web site for the material. The University of Chicago Press will make 50-100 copies for us on a special small run.

Here are two of the students' collaborative haiku that received the "full treatment" and were performed on April 17 before an audience of about 50 people:

first snow
 heavy white willow branches
 drooping down
 Ivan Winslow & Joe Babcock

Daybreak
 Sitting on dewy grass

waiting for the sun to rise.
 Claire LaBarbera & Erin Rapoport

—Charles Trumbull

Colorado

MEMBERS of High Country Haiku continued to collaborate through the winter on their members' chapbook. Elizabeth Nichols and Susan Fried were in charge of the editing, Hal Gimpelson printed the cover from one of his photographs of Japan and set the text on his computer, Woody Taylor read proof, and Robert McAtee handled arrangements with the printer. The completed chapbook was presented to the members and discussed at High Country Haiku's April meeting. Copies are available for \$5.00 postpaid from Robert McAtee, 660 S Miller St, Lakewood, CO 80266.

— Elizabeth Nichols,
 Plains & Mountain Regional
 Coordinator

Southwest Region

JIM APPLGATE taught a workshop on writing haiku, at the Roswell, N.M., Adult Center on April 6, 2002 through the local poetry group "High Prairie Poets" in Roswell. He will also teach a class on haiku at the New Mexico Military Institute at Roswell later this month (April 2002).

o o o o o

MARK BROOKS received a Highly Commended in the latest BHS James W. Hackett International Haiku Award (2001). The haiku entered was:

night drizzle
 one of the porch lizards
 finds a niche

— Naomi Y. Brown,
 Southwest Region Coordinator

Haiku Poets of Northern California

THE MARCH MEETING of the Society featured a discussion of Jane Reichhold's article "Haiku Techniques" which was published in the autumn 2000 issue of Frogpond and is available on the Web at <http://www.ahapoetry.com/haiairtjr.htm>. Notes were taken during the discussion; below are a few of the comments recorded. As written they omit nuances of expression, and most of the friendly banter that ensued in response to the claims reported here.

We must combine experience and technique; and sometimes we fail to find the right words.... In writing poetry we must use craftsmanship; rules can be violated if the effect compensates.... I hope to achieve the effect of Kiyoko Tokutomi's haiku which are characterized by a trust in the scene as observed. I believe in the haiku moment, and that technique gets in the way of intuition.... I read Jane's article to prepare for this meeting. Then I used some of the techniques in writing haiku; I found they made writing much easier. Particularly helpful were comparing and contrasting."

A wildflower walk led by Anne Homan was the main event of the Society's April meeting. The walk covered some of the ground whose history Anne has written in her book *The Morning Side of Mt. Diablo*, so the poets were treated not only to the beauty of the spring flowers but to the cultural history of the territory. While we were meeting, Roger Abe was preparing for a short course in haiku for teens he taught at the San Jose Library.

The Society is preparing for its annual retreat at Asilomar State Beach and Conference Center to be held September 9-12 this year.

— Patrick Gallagher

THE HPNC April 21 meeting at Fort Mason in San Francisco was opened by President Garry Gay at 1:35 P.M. Present were the following people: Paula Bahalar, Harumi M. Blyth, Bob Booker, Dan Brady, Russell Campitelli, Barbara Campitelli, Eleanor Carolan, Terry Cerrato, Malcolm Clark, Don Delcollo, Janeth Ewald, Claire Gallagher, Garry Gay, David Grayson, Ty Hadman, Bernice Hunold, Ray Hunold, Jerry Kilbride, Edie Kausch, Rich Krivcher, Paul Miller, Jeanne Powell, Laurie Stoelting, Tim Urlaub, Eugenie Waldteufel, Michael Welch, and Paul Williams. The meeting began with introductions and a round of haiku reading. This was followed by the featured reader, Bob Booker, who read a number of haiku.

One was
 on windy street corner
 "spare change?"
 the echo of a dream

Claire Gallagher announced that Mariposa in being printed at the moment and the next deadline would be September 30. For submissions, fall and winter poems would be appropriate.

A meeting for May 4 at the Mercy Center in Burlingame was also announced. Garry Gay passed around a number of new books for perusal by those at the meeting. He then introduced Harumi M. Blyth, the first daughter of the famous Reginald H. Blyth, who was the pioneer in introducing haiku to the English-speaking world. Harumi gave us a long informal talk about her father.

Blyth was born and raised in England. He was a vegetarian by age 16. During World War I he was a conscientious objector and as a result was imprisoned and put to several years of hard labor. After the war, at age 21, he entered London University, graduat-

ing at 25. After that he went to Korea, then governed by Japan, and taught English. At age 29 he read Suzuki on Zen and became a great admirer. His first wife was a Jewish woman, with whom he adopted a Korean boy. But his wife left him, returning to England and taking the boy with her. Blyth returned to England the next year to get a divorce, and then returned to Japan, where he married Harumi's mother, who was 17 years younger than he. His second wife was Japanese, but spirited, not the usual passive Japanese wife.

When Blyth was 40, he began Zen practice himself. Once, while at zazen, he told his daughter, "This is a man who is in pain." She took this to mean that he had been through a lot, and that Christianity was not sufficient to solace him. Before World War II he taught English at a college in Kanazawa and applied for Japanese citizenship, but because of the massive bureaucracy he never became a Japanese citizen. After Pearl Harbor he immediately reported to the police and was interned for the duration of the war. His wife had a long walk to visit him every week. Harumi was born only a couple of months after Pearl Harbor. Harumi has a bracelet made by a prisoner from a piece of a B-29 that crashed near the internment camp. While at the camp, Blyth began his writing on haiku, and his wife had to bring him all his research sources and writing materials, walking several hours and carrying Harumi along.

After the war, Blyth went to Tokyo and got several teaching jobs at colleges, teaching English literature. When Harumi was eleven, he asked her what was wrong with King Lear and Hamlet. She was only a girl, but she answered that she supposed that they were sad old men. He said that wasn't a bad answer, but he thought it was that they had no sense of humor. Blyth met General MacArthur on a number of occasions and advised him about the disposition of the emperor, who stood in danger of being tried for

war crimes. Blyth proposed that he be made, on the model of the British monarchy, a sort of official meeter, greeter, and opener of institutions. This was done. Blyth also taught the crown prince (the present emperor) for 18 years. Asked when the prince turned 21 what he wanted for the prince's future, Blyth replied that he wanted him to be a human being. His wife "about died" at that.

Blyth taught at a number of colleges, including one that trained foreign ministers. He wrote continually on the chalk board, sometimes so much his arms were too tired to lift when he got home from work. In his early 60's he retired to Oiso. When he was about 64, he began to have physical problems, though he had always been robust. His behavior began to change. After his death, an autopsy showed that he had a brain tumor. He was a great lover of music, especially Bach, and both his daughters were required to take instrumental lessons. He himself played the violin, cello, viola, piano, English horn, organ, oboe, and recorder. Well played Bach would make him cry. "Bach tells the truth," he would say. When in Korea, he repaired a piano with much difficulty so he could teach music. He loved animals, and at one time had seven dogs, three cats, two horses, and a monkey.

About his vegetarianism, once Harumi asked him why he ate vegetables, because like animals they were also alive. His reply was, "You want to take away the last thing I can eat?"

At his death he left some 6,000 books. Harumi always got a stack of books as a present. Blyth knew all the books he gave as presents. He studied Spanish so he could read Don Quixote in the original, and German so he could read Goethe. He also knew Russian, French, Chinese, and Japanese. Of these, Russian gave him the most trouble because of the Cyrillic alphabet. Blyth even gave the crown prince books. He said little about his relationship with the crown prince, though, because he

felt it was not safe for his family if he were to do so.

Blyth didn't drink alcohol, smoke, or drink coffee or tea. This made it hard to go out to eat, Harumi said. He was about 43 years old when Harumi was born. The family always spoke Japanese at home. His favorite haiku poets were Bashô and Issa. He said it is "not as important to be right as to be thinking for yourself."

Blyth wrote only two haiku himself. One might be translated as follows.

I will leave my heart
with sadanka [the camellia]
starting my voyage

He wrote this when going to the hospital for the last time. Blyth always loved senryû for its humor. He didn't like cruel things. Harumi was named from a Buson poem about the sea going up and down all day long. Blyth's letters were almost always in English, but those to Harumi were always in Japanese. She summed him up saying he was "not easy to live with but was a wonderful, wonderful father." Harumi doesn't write poetry, "but I'm a very serious critic." She has two sons, one living near Los Angeles, the other in New York City. She herself was a pediatric nurse in Los Angeles for many years, but is now retired in northern California.

Rich Krivcher read a one-page essay by Mark Twain about the river, adding to it a haiku, thus making it a haibun.

After three more rounds of readings, the meeting closed at 4:45.

— Paul O. Williams,
California Regional Coordinator

Southern California

ON SATURDAY, April 21, 2 to 4 P.M., the Southern California Haiku Study Group had their meeting at Borders Book Store in Cerritos. (Borders now sells our group's 2002 anthology, Jacaranda.) Ten members were present. Jerry Ball briefly talked

about the Pacific Rim Conference to be held in October in Long Beach. Members then made a list of kigo and took a twenty minute break to write three or four haiku on 3" x 5" cards. After a reading, votes were counted with a show of hands. Following are a few examples:

warmer days
the ache of his loss
softening
Deborah Kilodgy

except at nightfall
the bitter wind of winter
just a memory
Tom Bilick

foggy day—
listening to music
in a minor key
Peggy Smith

waiting
at the end of a leaf
water bead
Victor

— Peggy Hehman-Smith

Haiku Northwest

ALONG RAINY and snowy winter in the Northwest hasn't dampened our spirits for writing haiku.

rain drips slowly
on the glass roof
clematis blossoms
Doris H. Thurston

icicles shining
along the eaves. . . dotted line
appears in drift below
Robert Major

Some of us have made trips beyond the Northwest.

chaparral
the air full of sage
bird talk
Dean Summers

between the noon sun
and tourist sombreros
a vulture circles
Ruth Yarrow

We are concerned about our loved ones
and the world.

side by side
reading letters
a breeze lifts her hair
Marilyn Sandall

from different countries but looking the same
anguished women
Francine Porad

Spring is bursting forth.
disputed call
manager & up, nose-to-nose
chomp on their gum
Mary Fran Meer

THE HAIKU NORTHWEST bookmakers will soon begin handbinding the second printing of their Merit Book Award-winning anthology, to find the words. About 50 copies will be available for purchase after June 1. The price is \$11 per copy, which includes mailing in the U.S. Please make checks payable to NWAnthology/ Hutchison, and send to: Connie Hutchison, 13909 94th Ave NE, Kirkland, WA 98034.

— Ruth Yarrow,
Northwest Regional Coordinator

Alaska

THE HSA IN ALASKA met online Sunday, April 14, for a brief chat on yoga, spring, and several things haiku. Members present were Billie Wilson, Cindy Zackowitz, and Mark Arvid White. Points of focus included the Nicholas Virgilio contests brought to the attention of local Alaska schools; an Alaska HSA members haiku chapbook project; and recent conversations with nonmembers who have expressed interest in haiku. Following this, as usual, was a lively round of haiku and discussion thereof. Cindy gave us:

tree pose

THE WINNERS

3rd Biennial Virgil Hutton
Haiku Memorial Award
Chapbook Contest
for 2001-02

THE FOUR winning poets' collections will be published in March of 2002 by Saki Press, Normal, Ill., with distribution scheduled for April 2002. The four winning chapbook collections are:

Convicts Shoot The Breeze, by Johnny Baranski (ISBN: 1-893823-11-3), who is a haiku poet and working bookkeeper living in Portland, Ore.

Prevailing wind!
neither prison bars nor spider web
yield to it

How Fast The Ground Moves, by D. Claire Gallagher (ISBN: 1-893823-12-1), a haiku poet living in Sunnyvale, Calif.,

who is the editor-in-chief of Mariposa, the journal of the Haiku Poets of Northern California, as well as being named a new editor for the Red Moon Anthology.

budding maples—
how fast the ground moves
under his tricycle

Back Roads With A White Cane, by Elizabeth Hazen (ISBN: 1-893823-13-X), a writer, artist, and poet from Winooski, Vt., who works to make haiku available to persons who cannot read print and to introduce sighted readers to the context of those who are blind.

fall rain
the patter
of pine needles

Coasting Through Puddles, by Robert Major (ISBN: 1-893823-14-8), who is a retired editor from the University of Washington's Office of Publications and

a former HSA Northwest Regional Coordinator.

Playing hide-and-seek
on a long summer's evening ...
called home one by one

The contest is sponsored by the Hutton Family and Saki Press, Normal, Ill., as a tribute to the memory of the late haiku poet Virgil Hutton. For more details and information please visit the Saki Press Website at its new location: <<http://www.geocities.com/saki-press>>.

The four winning chapbook collections of haiku may be purchased directly from Saki Press, 1021 W. Gregory St., Normal, IL 61761 U.S.A., for \$4.50 U.S. funds each (please order by title and author) plus postage for each chapbook ordered: 57¢ U.S.A.; 85¢ U.S. funds to Canada and Mexico; and \$2.55 for overseas in U.S. funds only. U.S. dollars or a check/money order in U.S. funds only payable to

CONTESTS & COMPETITIONS

The following announcements are arranged in order of deadlines.

THE ANNUAL MERIT BOOK AWARDS
FOR EXCELLENCE IN
PUBLISHED HAIKU,
TRANSLATION,
AND CRITICISM
(BOOKS PUBLISHED IN 2001)

Deadline: Postmark date May 31, 2002.

Eligibility: The contest is open to the public. Books must have been published in 2001. An author may submit more than one title. Books published by HSA officers are eligible for this award.

Submissions: Send two copies of each book, noting them to be Merit Book Award entries. Judges may consider books that have not been entered. So that no book of merit shall be overlooked, authors should contact the President before the deadline to ascertain that it has been received.

Administrative fee: \$10 per submission (any number of titles). Please write checks/ money orders in US funds, to "The Haiku Society of America, John Stevenson, Treasurer."

Submit entries to: Jerry Ball, Haiku Society of America, PO Box 3607, Seal Beach, CA 90740-1397.

Adjudication: The names of the judge(s) will be announced after the awards are decided.

Awards: First Prize, \$100; Second Prize, \$75, Third Prize, \$50. The list of awards will be published in Frogpond and on the HSA Web site.

Rights: Books submitted will remain the property of the HSA, and will be added to the permanent HSA library collection.

THE HAIKU CALENDAR COMPETITION

2002

Deadline: Postmarked by June 30, 2002. N.B. Overseas (non-U.K.) entries mailed in the month up to and including this date must be sent by air-mail.

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, June, winter), 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 in English on a single 3" x 5" (75mm x 125mm) 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. 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 fees: \$5 per haiku, \$10 for three haiku, \$20 for up to ten haiku. Checks over \$15 are accepted (made payable to "Snapshot Press"), otherwise please send cash due to prohibitive bank-handling charges.

Submit entries and fees to: THCC, Snapshot Press, PO Box 132, Crosby, Liverpool, L23 8XS, UK.

Adjudication: John Barlow.

Awards: US\$600 prize money. 12 haiku will be selected as monthly winners and will be published prominently in The Haiku Calendar 2003. The prize money will be divided equally between the 12 winners. 40 additional haiku will be selected as runners-up and these will also be published in the calendar. Entrants may win more than one prize.

Rights: All rights revert to the authors after publication.

Notification: Results will be announced on August 31, 2002. Snapshot Press will publish 52 haiku by the winners and runners-up in The Haiku Calendar 2003 in October 2002. Copies can be ordered in advance at \$13 ppd. Please enclose payment and state number of copies ordered on the sheet of paper. Copies of The Haiku Calendar 2002 are now available at \$13 ppd.

Correspondence: Sorry, entries cannot be returned. If you would like to receive notification of the results and the adjudicator's report please

enclose an SAE + 1 IRC/ US\$1 to cover postage, or include your e-mail address.

15TH ANNIVERSARY PENUMBRA
POETRY & HAIKU CONTEST

Deadline: June 30, 2002.

Sponsor: Tallahassee Writers' Association.

Entry procedure: Guidelines by mail or at sponsor Web site <<http://twaonline.org>>.

Awards: Top cash prizes doubled! Poetry, \$200, \$60, \$40; 3-line haiku, \$100, \$40, \$20 plus publication in anthology of winners and finalists.

Adjudication: Jury.

Entry fees: \$5/poem; \$3/haiku, US check or money order.

Submit entries and fees to: TWA Penumbra, PO BOX 15995, Tallahassee, FL, 32317-5995. No entries accepted on-line or without required fees.

Notification: Prize notification by August 30, 2002. Winners' list sent only if SASE included with entries. 2001 issue available for \$7.50 (includes S&H)

THE ANNUAL

HAROLD G. HENDERSON AWARDS
FOR BEST UNPUBLISHED HAIKU

Deadline: Postmark date July 31, 2002.

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

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

Submissions: Submit each haiku on three separate 3" x 5" cards, two with the haiku only (for anonymous judging), the third with the haiku and the author's name and

address in the upper left-hand corner. Please designate as "haiku."

Entry fee: \$1 per haiku, U.S. funds only. Please make checks/money orders to "The Haiku Society of America, John Stevenson, Treasurer."

Submit entries and fees to: Stanford M. Forrester, 2 Fernwood St, Wethersfield CT 06109.

Awards: First Prize, \$150; Second Prize, \$100, and Third Prize \$50. Winning haiku are published in Frogpond.

Rights: All rights revert to the authors after publication.

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

Note: These awards were originally made possible by Mrs. Harold G. Henderson in memory of Harold G. Henderson, who helped found The Haiku Society of America.

THE ANNUAL
GERALD BRADY MEMORIAL AWARDS
FOR BEST UNPUBLISHED
SENRYU

Deadline: Postmark date July 31, 2002.

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

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

Submissions: Submit each senryu on three separate 3" x 5" cards, two with the senryu only (for anonymous judging), the third with the senryu and the author's name and address in the upper left-

CONTESTS & COMPETITIONS

hand corner. Please designate as "senryu."

Entry fee: \$1 per senryu, U.S. funds only. Please make checks/money orders to "The Haiku Society of America, John Stevenson, Treasurer."

Submit entries and fees to: Stanford M. Forrester, 2 Fernwood St, Wethersfield CT 06109.

Awards: First Prize, \$100; Second Prize, \$75, and Third Prize \$50. Winning senryu are published in Frogpond.

Rights: All rights revert to the authors after publication.

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

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

JOHN CROOK AWARD

Deadline: Postmarked/submitted no later than September 20, 2002.

Sponsorship: hajinx is very pleased to announce the John Crook award for haiku with humor. As many long-time readers of hajinx know, John was a great friend and an early supporter. He was in hospice care during the production of our first issue and he and his wife Celia worked with us to create John's spotlight. At the time, we discussed a plan for a memorial award to partly benefit the hospice. They loved the idea and now we are honored to go forward.

Eligibility: Everyone except hajinx staff and the panel of judges.

Regulations: We are looking for

haiku that show the pre-requisite humor of the haikai spirit. For an idea of what is acceptable, please look at a recent issue of hajinx and John Crook's work from hajinx I:1. Unpublished haiku in English only, no simultaneous submissions. For this contest, "published" includes work posted to web sites, but not to workshop-style mailing lists. Ask beforehand if you have a question about eligibility. Haiku entered and later found ineligible will be disqualified and the entry fee will not be returned.

Submission procedures: Send two sheets of 8.5 in. x 11 in. paper. One copy with the haiku you wish to enter. A second copy with the first lines of each haiku and your contact information. Please include your name, address, email address, haiku organizations, and age. Please type or print your entries. Handwritten entries may be disqualified.

Entry fee: US\$10 for up to five haiku US\$2 for each additional haiku, up to a total of 15 haiku. International money orders only, please make payable to "Mark Brooks" and not hajinx.

Submit entries to: hajinx John Crook award 2002, PO Box 827, Temple TX 76503-0827 USA.

Adjudication: A panel of judges, some independent of hajinx, will be announced with the results.

Notification: Published in hajinx II:4 (winter 2002)

Awards: First Prize [US\$150 (minimum)] Other Prizes [up to \$200 optionally divided amongst other outstanding haiku] Honorable Mentions [as required]

Benefit: Half of the net proceeds for the contest will be donated in John and Celia's name to the hospice, Katharine House Hospice, East End, Adderbury, Banbury, Oxon, OX17 3NL <<http://www.katharine-house.co.uk>>.

Rights: We acquire first rights and reprint rights to all awarded haiku. "First rights" means that we will be the first to publish the poem anywhere. "Reprint rights" means that we will be allowed to reprint the haiku in any form at our discretion. This includes issues of hajinx and the hajinx weekly wire, future "best of" or "annual" books of hajinx poetry, and other hard copy and electronic publications. Katharine House Hospice is also granted reprint rights. All other rights revert to the author. This means you can reprint the poem however you see fit, a personal collection, another journal, whatever, without contacting us. This includes allowing others to reprint it. At the same time, we can reprint the poem however we see fit. This includes allowing others to reprint it. When reprinting the haiku, we request that you list the haiku as a John Crook award winner and note that the first publication occurred in hajinx.

Correspondence: We cannot return your submissions. If you would like a copy of the results via e-mail, please include your email address. We will not send results via postal mail.

Terms: By submitting a haiku to this contest, you are agreeing to these terms.

CONTESTS & COMPETITIONS

THE HSA
BERNARD LIONEL EINBOND RENKU
COMPETITION
(FOR RENKU OF 36, 20, OR 12 STAN-
ZAS)

Deadline: Postmark date October
1, 2002.

Eligibility: Contest is open to the
public. All HSA officers, includ-
ing members of the Executive
Committee, may participate in
renku submitted in the com-
petition. No entries will be
accepted that include work by
any of the judges.

Regulations: For the purpose of
this contest, a renku may con-
sist of 36, 20, or 12 stanzas
(kasen, nijûin, or junicho
forms) written by two or more
persons, each of whom con-
tributes a substantial number
of individually-authored stan-
zas. 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 con-
tain any stanzas previously
published, submitted for pub-
lication, nor entered in any
other contest.

Submissions: One copy, with full
authorship information, stan-
za 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 author-
ship, 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 write
checks/money orders to "The

Haiku Society of America,
John Stevenson, Treasurer."
Submit entries and fees to:
Stanford M. Forrester, 2
Fernwood Street, Wethers-
field, CT 06109.

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

Awards: Grand Prize: up to \$150
and publication in Frogpond
and on the HSA Web site. All
rights revert to authors on
publication. 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.

Correspondence: Sorry, entries
cannot be returned. Please
send an SASE for a list of win-
ning 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 infor-
mation on the two shorter
forms please refer to the arti-
cle "Shorter Renku" published
in Frogpond XVII:4 (winter
1994). Copies of both articles
may be obtained by sending
an SASE to Stanford M.
Forrester at the address above.

2002

SAN FRANCISCO INTERNATIONAL
COMPETITION:

HAIKU, SENRYU, TANKA, RENGAY
Deadline: In hand October 31,
2002.

Sponsor: Haiku Poets of
Northern California.

Regulations: All entries must be
original, unpublished, and

not under consideration else-
where. There is no limit on
the number of submissions.
This contest is open to all
except the HPNC president
and, for their respective cate-
gories, the contest coordina-
tors and the judges.

Submission guidelines—Haiku,
Senryu, Tanka: Type or print
each entry on two 3" x 5"
cards. In the upper left corner
of each card identify its cate-
gory as being Haiku, Senryu,
or Tanka. On the back side of
one card only, print your
name, address, and tele-
phone number. The entry fee
is \$1.00 per poem. Make
checks or money orders pay-
able in U.S. dollars to "Haiku
Poets of Northern California
(HPNC)."

Send submission in this catego-
ry with entry fee to: HPNC c/o
Janeth Ewald, 727 Hunt Ave.
#13, St. Helena CA 94574.

Submission Guidelines—Rengay:
Rengay is a collaborative
form of 6 links for two or
three poets. A rengay is titled,
with links centered on a com-
mon theme or shared experi-
ence. For two people, Poet A
and Poet B, follow this linked
format: 3 lines/Poet A, 2 lines/
Poet B, 3/A, 3/B, 2/A, 3/B. For
three poets (A, B, and C) the
format is: 3 lines/A, 2 lines/B,
3 lines/C, 2/A, 3/B, 2/C.
Submit each rengay on a sep-
arate sheet of paper, make
three copies of each rengay
with only one copy identified
by the poets' names or ini-
tials. The entry fee is \$5 per
rengay. Make checks or
money orders payable in U.S.
dollars to "Haiku Poets of
Northern California (HPNC)".
Send submissions of your ren-
gay with entry fee to HPNC
c/o Paul Miller, 1739 Pine

St.— Suite 40, San Francisco
CA 94109-4557.

All submissions: Enclose a busi-
ness-sized SASE (U.S. first-
class or IRC.) An SASE is
required for us to respond to
any query, for us to request
that you resubmit or for you
to receive notification of the
contest winners. No entries
will be returned, with the
exception that late submis-
sions, or those received with-
out payment, will be returned
using your SASE; without an
SASE these entries will be dis-
carded.

Awards: A first prize of \$100 will
be awarded in each of the
four categories. Second and
third prizes of \$50 and \$25
will be awarded for Haiku.

Adjudication: Judges will remain
anonymous until after the
competition.

Notification: Contest results will
be published in the HPNC
quarterly newsletter.

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

THE SNAPSHOT PRESS
HAIKU COLLECTION COMPETITION
2002

Deadline: Postmarked by
October 31, 2002. Entries
mailed in the month up to
and including this date must
be sent by airmail.

Sponsor: Snapshot Press.

Regulations: Collections should
comprise 50 to 100 haiku.
Haiku may be free-form or
5-7-5 and must be the origi-
nal work of the individual
entrant. Poems may have
been previously published in
magazines, journals or
anthologies, but must not
have appeared in an individ-
ual collection. This includes

any appearances on the
Internet. Any number of
manuscripts may be entered
provided each is accompa-
nied by the entry fee.

Entry procedure: No entry form
is required. Manuscripts
should be typed or written
legibly in English and fas-
tened securely. Poems should
be printed on one side of the
paper only, but may be print-
ed several to a page. A collec-
tion title must be chosen and
this must appear on every
page of the manuscript. Your
name must not appear on the
manuscript. A separate
sheet must be included,
marked with your name and
collection title, your postal
address, and your e-mail
address (if applicable). A sec-
ond separate sheet, again
marked with your name and
collection title, should
include a numbered list of all
of the poems in the order
they appear in the manu-
script, and acknowledg-
ments (if any) for any of the
poems. Please identify poems
by first lines and state where
they have previously
appeared. (Previously pub-
lished poems must be
acknowledged individually.)
An introduction/preface/for-
ward etc. may be included at
the discretion of the author,
though this is not by any
means necessary, and each
collection will be judged
solely on the combined mer-
its of the haiku.

Entry fee: \$30 per manuscript.
Please make checks payable
to "Snapshot Press" or send
banknotes.

Submit entries and fees to:
Snapshot Press, PO Box 132,
Crosby, Liverpool, L23 8XS,
UK.

CONTESTS & COMPETITIONS

Adjudication: John Barlow.
Awards: First Prize: \$300, and
publication of collection as a
perfect-bound book by Snap-
shot Press in 2003. Runners-
up: Snapshot Press reserves
the right to publish further
collections resulting from
entries to this contest. Any
runners-up concerned will be
contacted by December 31,
2002. The winning author(s)
may be invited, though not
obligated, to submit further
poems for consideration for
their book, though it is
stressed that the submitted
title will be used. The winning
author(s) will be consulted on
matters such as dedications,
forward notes and textual
changes. The book(s) will be
designed by a professional
graphic designer, in consulta-
tion with the author(s).

Notification: Results will be
announced by December 31,
2002. If you would like to
receive notification of the
results please enclose an SAE
marked "HCC Results" (+ 1 IRC
or a \$1 bill), or include your
e-mail address. If you would
like to receive notification of
receipt of your manuscript/
fees please enclose an SAE
marked "HCC Receipt" (+ 1
IRC or a \$1 bill).

Rights: Copyright will remain
with the individual authors.

Correspondence: The adjudica-
tor's decision is final. No other
correspondence will be
entered into. Unfortunately
we are unable to return man-
uscripts — please keep cop-
ies. Please note that the
Snapshot Press Collection
Competition is now an annu-
al event, alternating between
haiku and tanka.

HAIKU PRESENCE AWARD 2002
Deadline: October 31, 2002 (in
hand).

Guidelines: a response to a gen-
uine moment from everyday
life; expression through the
senses & the heart rather
than the intellect.

Regulations: Entries must be
original, unpublished and
not under consideration else-
where.

Send entries to: Haiku Presence,
12 Grovehall Avenue, Leeds
LS11 7EX, England, UK or
Martin Lucas <martin.lucas@
talk21.com>.

Entry procedure: Two copies of
each haiku with name and
address of entrant on one
copy only.

Entry fee: £3 (or \$5) for up to 3
haiku. Additional entries at
£1 per haiku or \$5 per set of
three (cheques to "Haiku
Presence"; send dollars in
cash only.)

Adjudication: Principal Judge
Annie Bachini.

Awards: £100 1st prize £25 each
for up to 4 runners-up.

Notification: Publication of win-
ning and commended poems
in Presence #19 Non-
subscribers may order a copy
of the results issue of
Presence for £3.50 (cheques
to "Haiku Presence") or \$7 in
cash. Alternatively, for results,
enclose an SAE (+IRC from
outside the UK) with your
contest entry.

THE BETTY DREVNIK AWARD
2002

Deadline: Postmark November
30, 2002.

Sponsor: Haiku Canada estab-
lished this competition in
memory of Betty Drevnik,
past president of the society.
Eligibility: With the exception

of members of the executive
of Haiku Canada, the contest
is open to everyone, includ-
ing Regional Coordinators of
HC.

Regulations: Haiku must be
unpublished and not under
consideration elsewhere.

Entry procedure: Each haiku
must be typed or neatly
printed on each of three 3X5
cards; one card must include
the author's name, address
and telephone number in the
upper corner, while the other
two must contain no identifi-
ing marks.

Entry fee: A flat fee of Can\$4 (in
Canada) or \$US4.00 (for
entries outside Canada) for
up to 10 haiku is payable to
"Haiku Canada".

Send entries to: The Betty
Drevnik Award, c/o Ann
Goldring, 4162 Vandorf Road,
Stouffville, Ontario, Canada
L4A 7X5.

Awards: First Prize \$100; Second
Prize \$50; Third Prize \$25 for
haiku. The top 10 poems will
be published in a Haiku
Canada Sheet and distribut-
ed with the summer
Newsletter.

Notification: Winners will be
announced at the Annual
General Meeting in May
2003.

Correspondence: No entries will

CWJ & WHITE MOUNTAIN HAVE MOVED

Please note we have moved our Web site and email addresses: White Mountain Publications: now at <<http://www.wmpub.ca>> Canadian Writer's Journal is now at <<http://www.cwj.ca>>. E-mail at <wmpub@wmpub.ca> and <cwj@cwj.ca>

— Deborah Ranchuk



GOOD SAMARITAN NEEDED

Elderly Austrian poet seeks financial assistance in renewing membership in HSA. Send gift dues of \$40.00 to Howard Lee Kilby, HSA Secretary, PO Box 1260, Hot Springs, AR 71902-1260 and specify for Zoran Mimica, Vienna, Austria.



DEW-ON-LINE

Editor ai li writes of her new venture, the successor to still: dew-on-line will, as far as I know, be the first electronic journal to publish submitted poems and artwork, as and when they have been selected for posting by its editor. This novel and organic approach to an online journal would enable and allow all readers to have an intimate and involved relationship with each appearing edition of dew-on-line. All readers will be able to chart the ongoing growth of each edition by regular visits to still's Web site.

I believe that this organic approach also provides the editor with a healthy challenge when it applies to accepting work that will complement and further enhance the earlier posted acceptances. This method will inevitably engage the editor's collating instincts and hone her storytelling skill into continuing a tale waiting to unfold further.

Additional poems and artwork will be added to this first unique edition of *dew-on-line* without

disturbing the flow of any previous sequence of poems. The final poem for this first edition of *dew-on-line* will be posted when its editor believes the journal to be complete.

I sincerely hope that you will be inspired by the contents of first online edition of *dew-on-line* and by its layout and design, and wish you happy reading for many visits to come. With each visit, I am convinced that you will gain new insights into poems you may have overlooked on a previous reading, and also be able to enjoy your favourites all over again.

The URL for *dew-on-line* is <www.into.demon.co.uk/dew>.



HAIKU SPIRIT WEB SITE

Webmaster Gilles Fabre announces that a feature devoted to the haiku of Seishi Yamaguchi is available at the Haiku Spirit Web site, <<http://gofree.indigo.ie/~gfabre/index.htm>>.



SMALL MAGAZINES?

Frogpond is pleased to have been listed in the International Small Press Magazines Directory for 2002. You can find us, and many other journals and small press offerings, at <first-writer.com>.

— Jim Kacian



RED MOON

Red Moon Press is pleased to announce the release of *summer dreams: American Haibun & Haiga Volume 3*, featuring the work of 43 poets and 30 artists. *AHH* is the only serial publication devoted to these forms now emerging in the west. RMP also announces the release of Kai Falkman's *Understanding*

Haiku: A Pyramid of Meaning in a special monograph edition. Last but not least, Hiroaki Sato's new book of translations *Santōka: Grass and Tree Cairn* is now available, and features illustrations by Stephen Addiss. Please contact Red Moon Press <red-moon@shentel.net> or PO Box 2461, Winchester VA 22604 for more details or to order.



THE NEW HAIKU

Snapshot Press is proud to announce the publication of *The New Haiku*, edited by John Barlow and Martin Lucas. Featuring over 300 poems by 100 writers from 6 continents, this 224-page anthology celebrates the dissemination and ultimate consolidation of the English-language haiku, and the resultant elevation of the form from its previously considered position as an example of "exotic verse." Definitive essays by the editors trace the assimilation of the evolving English genre, absorbing its Japanese origins and the aesthetics and techniques through which this heritage is enriching English poetry.

Copies of *The New Haiku* may be ordered from the Snapshot Press web site <www.snapshotpress.co.uk> or direct from Snapshot Press, PO Box 132, Crosby, Liverpool, L23 8XS, UK. (\$20 postpaid. Cash or check payable to "Snapshot Press" please.)



HAIJINX

The new issue of *haijinx*, volume II, issue 1 (spring 2002), is now online at: <<http://www.haijinx.com>>.

Haijinx is an international, Web-based journal that focuses on the role of humor in haiku in an effort to keep haiku fresh. This issue contains more than 80 new and used haiku from over 50 haikin worldwide. In addition, we spotlight the work of three haikin:

Janice M. Bostok of Australia, Peggy Willis Lyles of the United States, and Ryu Yotsuya of Japan. They share their thoughts on humor and haiku as well. Also featured are articles by Patrick Gallagher and William J. Higginson. New in this issue is "juxtaposé," a department wherein Mark Brooks juxtaposes two haiku, one classic and one modern (this time from Bashō and Michael Dylan Welch), to create an exposé of their intertextual relationships. "Light seasonings," a dialog between Takashi Nonin and Carmen Sterba, returns with a discussion of cherry blossoms. *Haijinx* now publishes reviews. In this issue, read about *Flamingo Shapes* by John Barlow and *Thunderbolt* by Takatoshi Gotoh.

The *haijinx* team is Mark Brooks, Alan J Summers, Serge Tomé, Carmen Sterba, Kuniharu Shimizu, artist-in-residence, Takashi Nonin, staff contributor, Linda Robeck, production manager, and Billie Wilson, production staff.



HAIJINX WEEKLY WIRE

With *haijinx* II:1, we created the *haijinx* weekly wire (hww) as an alternate distribution of the journal. The contents of each quarterly issue will be available in weekly installments via email. In addition, this will allow us to distribute timely haiku news as well as *haijinx* announcements. The *haijinx* weekly wire is sent out every Friday.

Please be aware that this is not a discussion list. Subscribers to this list will receive only one issue per week from the hww editors. You can access past issues of hww through Yahoo!Groups. If you have an announcement or an item of haiku news you think might interest the readership, please contact: <hww-editor@haijinx.com> Submissions are due the Wednesday before each issue. We reserve editorial discretion on all submissions and this

includes the right to delay announcements until an appropriate issue or to make room in the current issue.

THE HAIKAI.INFO | HAIKAI.ORG (HIHO) PROJECT

<http://www.haikai.info/> The [haikai.info](http://www.haikai.info/) | [haikai.org](http://www.haikai.org/) (hiho) project aims to be a premiere clearing house for haikai (haiku, haiga, haibun, renku, senryu, etc) information on the web. The initial content is primarily from Mark Brooks's "Mark's haiku place" on epiphanous.org which is returning to a personal site. hiho now hosts specialized content from that site as well, such as the unofficial newcomer's guide to haiku mailing lists, select contemporary articles on haikai, and the haiku reading group.

In addition to this seed material, hiho contains redirect links for haiku organizations, journals, and other sites of interest. For example, <http://www.haikai.info/hsa/> takes you to the Haiku Society of America's web site and <http://www.haikai.info/bhs/> takes you to the British Haiku Society's web site. There are many benefits to this system. The most important is that you do not have to keep up with changing URLs (web addresses), we do it for you. While that's true of most "links" sites, hiho creates a direct web address for these sites that will not change even when they move.

A complete list of redirections can be found here. If you know of a web site that should be added to the hiho redirect service, please let us know.

The hiho project, brought to you by *haijinx* publications, opened on March 29, 2002. The site is expected to expand almost daily the first month of operation, so please check the "what's new" section often. After this start-up period, hiho will be updated at least weekly.

We appreciate your suggestions and corrections.

— Mark Brooks

GO-SHICHI-GO HAIKU IN ENGLISH

The World Haiku Club is proud to announce a new and important development in the world haiku scene: The first installment of a new column of Susumu Takiguchi, our Chairman, on haiku in English is printed today with *The Daily Yomiuri* and is also online in English at <<http://www.yomiuri.co.jp/newse/20020419wob3.htm>> <<http://www.yomiuri.co.jp/newse/20020419wob3.htm>> (Go-Shichi-Go Haiku in English)

The *Yomiuri Shimbun* is the world's largest daily newspaper, its circulation running into several million people. The *Daily Yomiuri*, read around the world, is its English language version. "Go-Shichi-Go Haiku in English" is the first series of its kind, especially in terms of its educational purposes. Published monthly, the column appears both in printed newspaper form and on the Internet. The column is aimed mainly, but not exclusively, at Japanese haikin (haiku poets) who wish to learn the basics of how to write haiku in English.

Mr. Takiguchi is the Founder and Chairman of the World Haiku Club (WHC), established in 1998, and the World Haiku Festival (WHF). He is the Managing Editor of *World Haiku Review*, the WHC's magazine. WHC Eigohaiku (Haiku in English), his internet lessons for teaching the Japanese, step-by-step, how to write haiku, especially English-language haiku, is a long-term project arranged by Mitsugu Abe, WHC Policy Advisor and Susumu Takiguchi in association with premier educational publishers in Japan.

— Debi Bender,
Development Advisor,
World Haiku Club



THE TEMPLE YARD

Announcing the temple yard.

This double-fold haiku card is a collection of haiku and senryu about Buddhism and the Zen experience. The price is \$1.00 (includes postage). Please make checks out to Stanford M. Forrester. Send your order to: bottle rockets, P.O. Box 290691, Wethersfield, CT 06129-0691.



TSURU

Tsuru ("Cranes"), the definitive collection in English of the haiku of Matsuyama haiku master Yoshiko Yoshino, is now available from Deep North Press. Hardbound, 136 pp., printed on high-quality paper with ink in three colors (black, cinnabar red, and celadon green) contains 109 haiku in new translations by Lee Gurga and Emiko Miyashita—as well as the original kanji, rōmaji, and explanatory notes. The volume was designed by Lidia Rozmus and features many quality extras, such as an embossed cover and spot varnish on the colored dust jacket. The author's *shikishi* of the following haiku adorns the back flap:

Cranes beat the air
like water streaming
through the heavens

Copies of *Tsuru* are available for \$20.00 plus \$3.00 s&h from Deep North Press, 2021 Harrison Street, Evanston, IL 60201. Make checks payable to "Charles Trumbull," please.



**TANKA SOCIETY OF AMERICA
MEMBERSHIPS INCLUDE THE
TSA NEWSLETTER QUARTERLY**
To receive every issue of the TSA Newsletter, which appears quarterly and now includes articles, essays, translations, selected tanka from recently published books and journals, critical reviews, news and notes, and the exciting new feature

of members' tanka, with commentary, "The Tanka Cafe"—all presented in 20 double-column, large-format pages—join the Tanka Society of America today. New memberships or renewals may be paid by check written out to "TSA c/o Larry Lavenz" and sent to:

Job Conger,
TSA Secretary
428 W. Vine Street
Springfield, IL 62704

Membership/subscriptions are:

For USA: 1 year, \$12; 2 years, \$22.

For Canada: 1 year \$14; 2 years \$26.

Elsewhere: 1 year \$17; 2 years, \$32.

If you wish first to "sample the platter before you dig in," you are welcome to order back issues. Send inquiries on what's available to: <mchlmcclintock@aol.com> or <writer@eosinc.com>.

— Michael McClintock,
Tanka Society of America, V.
P.



MASAOKA SHIKI INTERNATIONAL HAIKU AWARDS ANNOUNCED

THE 2002 PRIZES

The Ehime Culture Foundation announces the winners of the Masaoka Shiki International Haiku Awards for 2002.

Cor van den Heuvel, of New York City, and Dr. Satya Bhushan Verma, of New Delhi, India, were selected as cowinners of the Masaoka Shiki International Haiku Prize. Van den Heuvel was cited for his outstanding contributions to North American haiku as a poet and anthologist, as well as his work for the Haiku Society of America and Japan Air Lines.

Dr. Verma was selected for his scholarly books in Hindi on haiku and Japanese culture and for his encouragement of haiku-writing in Hindi through the Haiku newsletter which he published in the 1970s and '80s.

Prof. Shigeki Wada, of Matsuyama, Japan, wins the

EIJS Special Prize. He was the founding director of the Matsuyama Municipal Shiki Memorial Museum and chief editor of the authoritative 25-volume *Collected Works* of Masaoka Shiki. (EIJS stands for the European Institute for Japanese Studies, in Stockholm, Sweden, donors of the prize.)

The Shiki Awards will be presented at a gala haiku symposium in Matsuyama on December 1, where the winners will receive one-of-a-kind hand-crafted trophies worth several thousand dollars. Van den Heuvel and Verma will also share a cash prize of ¥1,000,000 (approximately \$7,500).

THE SELECTION COMMITTEE PROCESS

The winners of each biennial award in this program are selected in a three-stage process. First, some 100 nominators worldwide submit detailed nom-

inations. Next, these nominations are examined by a Working Committee consisting of scholars and haiku people in Japan, including at least one or two foreigners resident in Japan.

Third, the recommendations of the Selection Committee members themselves are combined with those of the Working Committee, and some 15 or more top candidates are discussed at the final Selection Committee meeting in the spring.

After some discussion, each committee member speaks for his or her pick among those presented. Often at this stage it becomes obvious that only a few candidates are among the top contenders. After more discussion, a vote is taken. This process goes on for each prize, with the final vote in each case usually being unanimous.

TOWARD THE

2004 SHIKI AWARDS

In the next round of nominations for the Shiki Awards, scheduled for 2003, the committee has asked the Foundation specifically to alert nominators to the need for thorough information on the nominees, and for as much diversity as possible with respect to geography, language, and gender. To that end, the Foundation may be looking for additional nominators—especially among non-English-speaking members of the international haiku community. The recipients will be decided in the spring of 2004.

Additional background on the Shiki Awards, including the membership of the Working and Selection Committees, may be found online at <www.ecf.or.jp/shiki>.

—William J. Higginson
Member, Selection Committee

THE HAIKU SOCIETY OF AMERICA NEWSLETTER
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sumi-e by Pamela A. Babusci

be returned. If you are NOT a member of Haiku Canada, include a SASE or IRC for a list of winners.

THE BHS
JAMES W HACKETT INTERNATIONAL
HAIKU AWARD 2001
Deadline: In-hand by November 30, 2001.

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 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).

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 this restriction includes prior publication in Blithe Spirit.)

Entry procedure: Up to five haiku per entrant (each poem on three separate 5" x 3" (125 x 75 mm) sheets, one only with name and address on the back). Please note that entries cannot be returned.

Entry fee: £2.50 or US\$4. (We regret that, due to high currency and clearance charges, payment can only be accepted in sterling by cheque drawn on a UK bank branch or by British Postal Orders or by International Money Order, or in sterling/US\$ cash. Cheques etc. to be made payable to "The British Haiku Society," not to Hackett Award, please).

Submit entries and fees to:

Hackett Award, 60 Elm Road, Kingston-upon-Thames, Surrey KT2 6HP, UK.

Adjudication: The donor of the award, James W Hackett will himself choose the winner(s) (and possibly, commended poems) from an anonymous short list presented to him by a BHS sub-Committee (all Committee members are debarred from entering).

Awards: One prize of £70; up to two further prizes of £70 each, publication of the winning (and, probably, commended) haiku in vol. 11 no. 1 or no. 2 of 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 a self-addressed envelope with appropriate UK stamp or one IRC or US\$1 cash (so a US\$5 bill will cover entry fee and notification).

Rights: With the latter exception of publication in Blithe Spirit, copyright is retained by the competitor(s).

Correspondence: BHS and James W Hackett regret that they cannot enter into correspondence about their Hackett Award decisions.

2001
HPNC RENGAY CONTEST
Deadline: in hand November 30, 2000.

Sponsor: Haiku Poets of Northern California.

Regulations: Rengay is a collaborative haiku-like poetic form composed of six links which are centered on a common theme or shared experience. Both two-person and three-person rengay are acceptable. The rengay must be unpublished.

Entry procedure: Please send three copies of each rengay;

two of the three copies should not have the poets' names or initials on them.

Entry fee: \$5 per rengay (make checks out to "HPNC").

Submit entries and inquires to: John Thompson, 4607 Burlington Place, Santa Rosa, CA 95405 (e-mail: <ilsanjo4@aol.com>).

Adjudication: The names of the judges will be announced with the winners.

Awards: Total \$100.

Notification: Results will be announced before the end of this year. Send an SASE for a copy of winning entries.

Rights: All rights revert to authors after publication.

FOURTH ANNUAL
SURUGA-BAIKA
LITERARY FESTIVAL

Deadline: December 15, 2001 for international entries.

Sponsor: Daichu-ji Temple in Numazu, Shizuoka prefecture, Japan.

Entry procedure: Three previously unpublished haiku from each writer. Additional haiku may be submitted but must be sent separately with required information and entry fee. All entries must include full name; address; phone number; date of birth; occupation, haiku group affiliations, if any; and nationality. Entries sent by mail must be typed on B4-size (half-sheet) of paper.

Entry fee: International entries are not required to submit an entry fee; inside Japan, ¥2,000.

Submit entries: By e-mail to <daichuji@numazu-net.or.jp>; by fax (+81 559-25) 8778 (international) or (0559-25) 8778 (within Japan); by mail to Daichuji Temple Baika Office, 457 Naka-Sawada, Numazu-shi, Shizuoka-ken, Japan 410-0006. Entries will

not be returned unless an SASE with adequate postage is also sent.

Adjudication: (English section) Shozo Kajima—poet, artist, and professor—and probably others.

Awards: Prize of Excellence—Baika Literary Prize; Senior Division (college age and up): two winners will receive the Baika Literary Award Certificate, commemorative goods and a copy of the published book containing all winning haiku. Junior Division: two prizes—same as above. In addition, Awards of Merit will be given to 10 people in each category. Each person will receive a certificate of merit as well as memorial goods.

Notification: Not stated.

Rights: Daichuji Temple reserves the right to publish winning entries in a book, after which rights revert to authors.

Notes: Since ancient times, the plum blossom has been admired by the Japanese people. The plum blossoms persevere the harsh cold of winter to bloom gracefully in early spring and this has been a great inspiration. To commemorate the wonderful plum garden at the Daichuji Temple, the Suruga-Baika literary festival was inaugurated in 1998. We are pleased to announce this call for entries for the fourth festival.

VIRGIL HUTTON HAIKU MEMORIAL
AWARD CHAPBOOK CONTEST

Deadline: The contest opens September 15, 2001, and submissions must be received by December 31, 2001.

Sponsor: The Hutton Family (Lenore Hutton, William H. Hutton, Naurine Ligler

