

# NEWSLETTER

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*Haiku Without Borders • Haiku Pacific Rim 2002*

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CALIFORNIA STATE UNIVERSITY of Long Beach, in conjunction with the Southern California Haiku Study Group (SCHSG), is pleased to announce that the first Haiku Pacific Rim Conference, *Haiku Without Borders*, October 30 to November 3, 2002, was a big success. We voted to call it a *celebration* instead of a conference.

From the first afternoon, when the Pacific Ocean sunset welcomed our visitors to the Golden Sails Hotel, a feeling of camaraderie surfaced and the rapport inspired us throughout the celebration. Jerry Ball gave a warm welcome talk Wednesday evening and afterwards participants from different parts of the world stood up, told a little bit about themselves, and read one of their haiku.

*October 31*

THURSDAY MORNING, the first keynote speaker was Ikuyo Yoshimura, who gave an eye-opening presentation of the tanka and haiku of Ainu poet Hokuto Iboshi, 1902-1929. The Ainu (human in Japanese) are indigenous people of Japan. All present then wrote a haiku on the board and then read it aloud.

After lunch, the speaker was Steven Carter, Chair of the Department of Asian Studies at the University of California, Irvine. His paper, "From Deference to Delicacy," explained the intricacies of linked verse (*haikai*). The first rule with writing in the social place (*za*) is proper behavior, including humility and balance with respect for the previous verse (*maeku*). Bishop Shinkei in his *Sasamegoto* wrote that when a following verse (*tsukeku*) does not connect with the *maeku*, it is as if you have two dead people, however well made up, standing next to each other.

Later in the afternoon, groups visited the Japanese Garden at CSULB, for time to observe, walk, and write.

William Higginson and Penny Harter arrived that evening. At the hotel's Seafarer Room, Higginson led a group in a 12-verse renku. He told us a portrait of Bashō was usually displayed while writing renku. We separated into tables, elected a moderator, and handed in verses for each round.

*November 1*

WE ALL MET in the hotel lobby Friday morning for a trip to the Huntington Library and Botanical Gardens in Pasadena. Following arrival, there was a private tour and tea, then a ginko. There was also time for individual walks and reflections.

At 7 PM, we had a group reading at Barnes and Noble Bookstore on Pacific Coast Highway. Featured readers were Jerry Ball, William Higginson, and Penny Harter. Open readers were Pamela Miller Ness, Patricia Machmiller, Jerry Kilbride, Jerome Cushman, Ochi Yasuko, Sosuke Kanda, Kiyoko Tokutomi, Wendy Wright, Margaret Hehman-Smith, Eileen Benavente-Blas, and Michael Dylan Welch, the moderator of the proceedings.

*November 2*

SATURDAY MORNING, Sosuke Kanda, along with his charming wife, Yoshiko, gave a presentation with slides entitled "The Popularity/Resurgence of Haiku in Japan." There are many culture clubs in Tokyo. The most popular writing is haiku and four out of ten people compose haiku. Kanda explained that person-to-person haiku exchange adds

to globalization, friendship, and international understanding. Many businesses use haiku in their advertising, or compose haiku books. One of the biggest publishers of haiku in Japan is Japan Airlines (JAL).

The next speaker was Jim Kacian, editor of *Frogpond* and owner of Red Moon Press. In 2000, he gave a series of talks and workshops in far-flung places. Recently returned, he talked about his three-month journey in "Around the World as Briefly as Possible."

During this day, a Haiku Faire had been set up in an adjoining conference room. Our visitors from Japan hung many colorful posters on the walls and each participant had a table.

After lunch, Michael Dylan Welch presented "The Problems and Challenges of International Haiku." A panel discussion with William Higginson, Steven Carter, and Carmen Sterba followed. Concerns with globalization include that haiku will become commercial and lose its local color.

The final presentation was given by Jerry Kilbride at the farewell banquet. He explained how the American Haiku Archives operates and how haiku are preserved in acid-free paper and boxes.

*November 3*

OUR LAST MEETING, a farewell. Jerry Ball gave the closing remarks, informing us that the next HPR will be in 2004. We all wrote goodbye haiku on a wall-board, which were read by each author. We stood and made a circle.

Sosuke Kanda taught us a Japanese farewell, a series of claps in tempo. A grand time was had by all.

*Margaret Hehman-Smith*

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# News from the Society

## 2003 HSA Contests

PLEASE NOTE that the guidelines and deadlines for all of the HSA contests have been revised for 2003. In 2002 there were many entries with complications.

We know that these changes will help ensure that all of our contests run smoothly for years to come. We kindly ask that if you forward the announcements, please make sure to forward the entire announcement.

In addition, we are searching for a logo for the HSA through a special contest.

Details on all of the contests can be found in the Contests section. Thank you, we look forward to your entries!

*HSA Executive Committee*

THE HAIKU SOCIETY OF AMERICA, INC

*established 1968 by*

*Harold G. Henderson and Leroy Kanterman*

President	Jerry Ball
1 <sup>st</sup> Vice President	Pamela Miller Ness
2 <sup>nd</sup> Vice President	Stanford Forrester
Secretary	Howard Lee Kilby
Treasurer	John Stevenson

Questions about membership, dues, and all related matters should be addressed to

Howard Lee Kilby  
HSA Secretary  
PO Box 1260  
Hot Springs, AR 71902-1260  
hkilby@hotmail.com

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

Jim Kacian  
Editor, *Frogpond*  
PO Box 2461  
Winchester, VA 22604-1661  
redmoon@shentel.net

News and notices of events for publication in *The HSA Newsletter* can be submitted to

Mark Brooks  
Editor, *The HSA Newsletter*  
8105 Kiana Drive  
Austin, TX 78729-7444  
news@hsa-haiku.org

## 2002 Members' Anthology

*Entries postmarked by January 6, 2003*

ALL HSA MEMBERS are invited to submit five of their best haiku for the 2002 *Members' Anthology*. The editors wish to showcase the very best haiku and senryû being written by HSA members and we encourage submissions of haiku written during 2002. The editors will make the final selection of a single haiku for each author.

Poems may be unpublished, or previously published but not yet anthologized. For a poem previously published, please include the name of the publication, volume, issue, and year.

Please send five haiku on one page and a duplicate copy. Name, address, and email should appear on both copies.

Include a check payable to *Jerry Ball* in the amount of \$12 (entry fee, pre-publication price) and an SASE for notification. The fee purchases one post-paid copy of the anthology. Additional copies are available at the same rate prior to publication.

Please direct all inquiries to *Naia* at [naia01@yahoo.com](mailto:naia01@yahoo.com). We anticipate issuing the 2002 *Members' Anthology* in early spring 2003.

2002 *Members' Anthology*  
c/o *Naia*  
PO Box 5373  
Oceanside, CA 92052-5373

*Naia*

## The State of *The HSA Newsletter*

AS MOST OF YOU KNOW, I took over Amidterm as the newsletter editor. Unfortunately, as Charles Trumbull, the former editor of *The HSA Newsletter* once wrote

At times the press of personal business simply overwhelms.

I relocated to Austin, TX, this year. That and other personal issues have caused delays in newsletter production beyond those expected when I took over.

After discussion with the HSA Executive Committee, a decision was made to publish the final two issues of 2002 in one package. This decision saves the organization some money while helping the newsletter return to schedule.

My humble apologies for this situation. Please rest assured that, from now on, the newsletter will be published on schedule.

The deadline for the Winter issue is January 15, 2003.

QUESTIONS CONTINUE to be asked about the *publication status* of haiku in *The HSA Newsletter*. The policy through this issue is the one Charles Trumbull charted as newsletter editor. Namely, *haiku appearing in the newsletter are not published in the traditional sense*.

Starting with volume XVIII (Winter 2003), that policy will reverse. At that point, *haiku appearing in the newsletter will be published in the traditional sense*.

Regional coordinators will select haiku for their sections. We assume that haiku that won contests were also evaluated. And it will be the responsibility of the individual contributors to ensure that permissions were properly obtained to quote haiku.

Thus, starting with the Winter 2003 issue, publishing credits should be claimed by authors, and when submitting haiku, appearance in *The HSA Newsletter* should be considered publication.

*Mark Brooks*

# News from the Society

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## Notes from the *Frogpond*

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**B**EGINNING IMMEDIATELY, we ask that you send submissions for *Frogpond* to Associate Editor John Stevenson

John Stevenson  
Associate Editor, *Frogpond*  
PO Box 122  
Nassau, NY 12123

ithacan@earthlink.net

Please follow the usual guidelines – no more than five of your best previously unpublished poems, no more than three submissions of other forms at any one time – but add to this an additional one: due to the overwhelming amount of material we look at each day, we ask that you limit your submissions to no more than four per issue (that is, one submission of five poems and/or three linked forms per month).

This will help us to stay ahead of the curve a bit better, and will also permit you the opportunity to be your own best first editor. These guidelines apply to both snailmail and email submissions.

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## Correction

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**I**N THE OBITUARY for Mr Frederick Raborg that appeared on the HSA website and in *The HSA Newsletter*, we incorrectly stated that Mr Raborg, "... published science fiction stories under the nom de plume Dick Baldwin."

We have since learned that Mr Raborg did not publish stories under this name, and that "Dick Baldwin" is the name of another person who happens to be a science fiction writer.

We have corrected the error in Mr Raborg's obituary on the HSA website. We regret any confusion the error may have caused.

*Dave Russo*  
Electronic Media Officer

Please continue to send submissions for the *Frogpond Supplement* to Editor Jim Kacian

Jim Kacian  
Editor, *Frogpond*  
PO Box 2461  
Winchester, VA 22604-1661

redmoon@shentel.net

**A**RCHIVED ISSUES of *Frogpond* are available for purchase. This is your chance to fill in holes in your collection, explore the history of the HSA, and to fill unsightly empty spaces on your shelves.

The price is \$7 per issue, bulk discounts possible. If interested in a listed issue, please contact Editor Jim Kacian.

I – XII	• SOLD OUT
XIII	• 1, 2, 3, 4
XIV	• 2, 3, 4
XV	• 1, 2
XVI	• 2
XVII	• 1, 2, 3, 4
XVIII	• 1, 2, 3
XIX	• 1, 2, 3
XX	• 1, 2, 3, SUPPLEMENT
XXI	• 1, 2, 3
XXII	• 1, 2, 3, SUPPLEMENT
XXIII	• 2, 3
XXIV	• 2, 3

*Jim Kacian & John Stevenson*  
*Frogpond*

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## HSA Treasurer's Report

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*3<sup>rd</sup> Quarter (September 14, 2002)*

Initial balance	\$11,643.23
Income	3,931.00
Expenses	1,984.19
<b>Final Balance</b>	<b>\$13,590.04</b>

*John Stevenson*  
Treasurer

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## HSA Membership Renewal

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**Q**UESTION: What can you do to help the HSA secretary in processing over 700 memberships in 2003?

*ANSWER: Please send in your renewal check as soon as you read this.*

Include your name, address, city, state, zip code +4, telephone number and email address. Make checks payable to *Haiku Society of America* and make money orders payable to *Haiku Society of America c/o John Stevenson, Treasurer*.

Membership dues for 2003 are: \$28 United States, \$30 Canada, \$40 Europe, \$45 elsewhere. Dues must be paid in US currency.

It is easy to renew memberships before they lapse. However it takes about twenty-five minutes for each one after it lapses, because missed issues of *Frogpond* and *The HSA Newsletter* must be mailed individually.

We have a new secretary and treasurer beginning January 1<sup>st</sup>, and it would be greatly appreciated if we could process the membership renewals before any items are missed.

Please contact Howard Lee Kilby at (501) 767-6096 or hkilby@hotmail.com with any questions you might have.

Please send renewals (before 1/1/2003) to

Howard Lee Kilby  
HSA Secretary  
PO Box 1260  
Hot Springs, AR 71902-1260

Please send renewals (after 1/1/2003) to

Karen Klein  
HSA Secretary  
686 Massachusetts Avenue  
Studio 404  
Boston, MA 02139-3346

*Howard Lee Kilby & Karen Klein*  
Secretary & Secretary-Elect

# News from the Society

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## Second Quarterly Meeting • 15 June 2002 • New York, New York *Meeting Report*

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The second quarterly meeting of 2002 took place on June 15, from 1:00 to 4:45 PM at the 96<sup>th</sup> Street Branch of the New York Public Library. The meeting was preceded by a ginko from 10:00 to 11:30 AM at the Central Park Conservatory Garden, organized and led by Doris Heitmeyer, assisted by Miriam Borne, after which participants shared lunch at a local restaurant.

Attendees included: Jerry Ball, Miriam Borne, Pamela Babusci, Miriam Chaikin, Yu Chang, William Cullen Jr., L.A. Davidson, Efren Estevez, Stanford Forrester, Patrick & Claire Gallagher, Brenda J. Gannam, Elliot Grieg, Marilyn Hazelton, Doris Heitmeyer, Kam Holifield, Bruce Kennedy, Lenard D. & Lynn Moore, Naia, Pamela Miller Ness, Carl Patrick, John Stevenson, Jaxon & Arlene Teck, Allen M. Terdiman, Cor van den Heuvel, Zeke Vayman, Rita Williams, and others.

Among the work presented and entered in our scrapbook were the following

a locomotive whistle  
fills the tea room  
evening chill

*Bruce Kennedy*

flaunting  
a new repertoire  
– mockingbird

*Jaxon Teck*

Jerry Ball, HSA President, launched the meeting with brief remarks and a review of HSA business.

Literally jazzing up the program, was Lenard D. Moore's presentation "Writing Haiku and Longer Poems: The

Influence of Jazz." Lenard described for us the various elements that are typically associated with jazz as a musical genre: rhythm, imagery, feeling, pacing, spacing, tone, timing, storytelling, etc., suggesting that those same elements are often incorporated into both haiku and longer poems with a haiku flavor.

Citing his own work and that of established names such as Richard Wright, Lenard delineated jazz as subject, method, and setting, posing the question: Does the jazz engender the haiku, or vice versa? Finally, to the strains of John Coltrane, audience members wrote their own haiku influenced by jazz.

river boat  
the sax's last notes  
drift from the moon

*Cor van den Heuvel*

Jerry Ball provided us with a rare treat, "The Lyric, The Dramatic, and the Narrative in Haiku." Drawing on his personal experiences as a teacher of poetry, and demonstrating with examples from music and literature, Jerry taught us a new way of looking at haiku. We analyzed work provided spontaneously by audience members to identify elements of lyricism (you can feel the music), dramatic appeal (you obtain a new or startling insight), and narrative (the story's the thing).

Rounding out the program was an extraordinary and challenging workshop, "Yatsuka Ishihara's Teachings: The Use of Hyperbole in Haiku," led by Patrick Gallagher, who has been studying Mr. Ishihara's theories since 1997. Quoting Mr. Ishihara's startling "I believe it is critical that haiku tell about the truth as if it were false," Patrick exhorted us to rework some of our "ho-hum" haiku,

by depicting the impossible as real using hyperbole. To demonstrate the point, this lovely piece

redwood shade  
the banana slug  
eats my worries

*D. Claire Gallagher*

Adding a memorable highlight to the meeting was the presentation of the newly created Sora Award to L.A. (Agnes) Davidson for her extraordinary and longstanding service to haiku. Congratulations and best wishes to Agnes from all of us in HSA!

Following the meeting, members and guests joined for a family style dinner and conversation at Sala Thai Restaurant.

*Brenda J. Gannam*  
*NE Metro Regional Coordinator*

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The HSA Secretary  
Says Farewell

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We will have a new HSA secretary in 2003. It is my hope and ambition to make the transition as smooth as possible. Therefore, may I respectfully request that every member make an effort to send in dues for 2003 before the end of the year.

Dues that are sent in after February cause additional duties for the secretary and cost additional postage for the HSA.

Serving the Haiku Society of America is a pleasure, I wish I had more leisure time.

*Howard Lee Kilby*  
*Secretary*

# News from the Society

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## Second Quarterly Meeting • 15 June 2002 • New York, New York *Executive Committee Meeting Minutes*

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THE MEETING WAS CONVENED at 9:30 AM on 15 June 2002, by President Jerry Ball. Committee members present: Stanford M. Forrester, Pamela Miller Ness, John Stevenson.

### *First Item*

TREASURER'S REPORT: John presented the Treasurer's report, which was approved as read.

### *Second Item*

MEMBERS' ANTHOLOGY: Jerry announced that he would edit the 2002 HSA Members' Anthology. Submissions are due by December 1<sup>st</sup>. Send to: Haiku Society of America Members' Anthology, c/o Jerry Ball, PO Box 3607, Seal Beach, CA 90740. [*editor's note* – this information has since been revised, please see page 2 of this newsletter]

### *Third Item*

AMENDMENTS TO THE BYLAWS: The Executive Committee proposed amendments to the bylaws for the purpose of reflecting the status and duties of the Electronic Media Officer and Associate Editor(s) of *Frogpond*. [*editor's note* – it has been determined that the bylaws already cover this material as it applies to Associate Editor]

HSA members will have the opportunity to vote on amendments on the 2003 ballot which will read as follows

Amendment 3. Article III, Section 1 is amended as follows: The officers shall consist of a president, a first and second vice president, a secretary, a treasurer, a periodical editor, a newsletter editor and an electronic media officer.

Amendment 4. Article v, Section 8 is created as follows: The electronic media officer shall design, edit and produce a Society website.

### *Fourth Item*

SLATE OF OFFICERS: The slate of officers for the 2003 executive committee will be as follows

President	Stanford M. Forrester
1 <sup>st</sup> Vice President	Pamela Miller Ness
2 <sup>nd</sup> Vice President	Jeff Winke
Treasurer	Tom Borkowski
Secretary	Karen Klein
Newsletter Editor	Mark Brooks
<i>Frogpond</i> Editor	Jim Kacian
<i>Frogpond</i> Associate Editor	John Stevenson
Electronic Media Officer	Dave Russo

### *Fifth Item*

MERIT BOOK AWARDS: In order to better share duties among the President, the 1<sup>st</sup> vice president, and the 2<sup>nd</sup> vice president, the EC decided that the 1<sup>st</sup> VP should administer the Merit Book Awards beginning in 2003. This duty will include selecting the two judges, receiving and handling the entries, making certificates for the winners, and informing both the winners and the EC of the judges' decisions.

### *Sixth Item*

DEFINITION OF A CHAPTER: In response to a recent inquiry from a haiku group in Texas that has expressed inter-

est in becoming a *chapter* of the HSA, we began a discussion of *regions* and *chapters*.

We decided that Jerry will contact the coordinator of the Texas group to welcome them, encourage their participation in the HSA, and put them in touch with the regional coordinator.

### *Seventh Item*

LOGO CONTEST: We continued the discussion, tabled at the March EC meeting, of the Society's need for a logo, an issue that has been under consideration for a long time. We decided to run a contest open to all HSA members. Designs will be due January 1<sup>st</sup>, 2003; the EC will determine the semi-finalists; and the membership as a whole will vote for the winning logo. A prize of \$100 will be offered to the designer of the winning logo. Full details will appear in the next newsletter. [*editor's note* – this information has since been revised, please see the contests section of this newsletter]

### *Eighth Item*

AWARDS: We discussed candidates for the Sora Award for 2002, and Stanford suggested instituting another category of award to recognize long-term, honored members of the Society.

The meeting was adjourned at 11:40 AM.

Respectfully submitted,

*Pamela Miller Ness*  
*First Vice President*

# News from the Society

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National Meeting • 13-15 September 2002 • New Orleans, Louisiana  
*Meeting Report*

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THE DAY BEFORE THE MEETING, Thursday, September 12, Randy Brooks visited Xavier University's campus for a pre-conference talk and two workshops with creative writing classes.

On Friday the 13<sup>th</sup> – which turned out to be a lucky day by all accounts – early arrivals enjoyed a New Orleans-style feast in the courtyard of the Crescent City Brewhouse in the French Quarter.

The conference proper was co-hosted by Xavier University and the New Orleans Haiku Society, a small but growing group recently co-founded by Johnette Downing and myself. We started early Saturday morning on Xavier's campus, with warm welcoming remarks from Hitoshi Kawahara, Senior Consul of the Japanese Consulate. After this, Randy Brooks gave the keynote address, "Living the Tradition: Haiku in Higher Education." Mark Brooks followed with a lecture on "Approaching Kigo." And, after lunch at nearby Picadilly's Cafeteria, Jim Kacian treated us to "Looking and Seeing: How Haiga Works" – a presentation that included many interesting images.

Next, Peggy Lyles read from her soon-to-be-published book, *To Hear the Rain: Selected Haiku of Peggy Lyles*. This is a clothbound Goodrich Haiku Masters Edition, available soon from Brooks Books. Emiko Miyashita read from *The New Pond: An English-language Haiku Anthology*, a Japanese publication in which she has skillfully translated contemporary English-language haiku into Japanese. Among many other fine poets, this book features work by Randy Brooks, Jim Kacian, and Howard Kilby, all of whom joined Emiko on stage to read their selections.

In our tribute to our departed friend Bob Spiess, we sat in a circle and passed a bowl containing slips of paper upon which some of Bob's "Speculations"

were printed. We took turns reading his provocative words, his ideas filling the air and our hearts. The executive meeting of HSA officers followed.

Saturday evening, an open public reading was held at the New Orleans Zen Temple. Most of the conference participants showed up, and many shared their haiku.

The next morning, September 15, those who remained in the city took part in a ginko through the French Quarter, beginning at Cafe du Monde and ending with a reading in a back room of the Gumbo Shop. Here are some of the poems that arose from our wandering (*banquette* in Jim Kacian's poem is a local word for *sidewalk*)

Rue Dauphine  
a masked child  
rides piggy-back

*Peggy Lyles*

outdoor cafe  
more ceiling fans  
than people

*David Lanoue*

in a wheelchair  
the haiku walk  
that wasn't

*Vaughn Banting*

Under blue skies  
Fortune teller  
With an umbrella

*Johnette Downing*

Sunday morning –  
a bra on the banquette  
of Bourbon Street

*Jim Kacian*

Sunday afternoon we were treated to a free guided tour of the new exhibit at the New Orleans Museum of Art, "Enduring Vision: 17<sup>th</sup>-20<sup>th</sup> Century Japanese Painting from the Gitter-Vellen Collection."

After this tour, the HSA meeting officially ended and our out-of-town visitors all headed home except for Emiko Miyashita, who treated local New Orleanians to a special haiku reading on Monday night, sponsored by the Japan Society, the Japanese Consulate, and our own local haiku group. It was a well-attended climax to a five-day feast of haiku in the "City Care Forgot."

*David Lanoue*

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## First Quarterly Meeting 1 March • Wilmington, DE

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THE HOST of the first HSA Quarterly Meeting next year, the Delaware River Haiku Group, will post the full program, program notes, publishers taking part in the book sale, and other details on the HSA website: <<http://www.hsa-haiku.org/hsa-quarter-mtg.htm>>.

Members who consider attending the meeting may obtain a brochure guide to the greater Wilmington area by sending a self-addressed, stamped #10 envelope to Dick Williams, Secretary, DRHG, 202 Brecks Lane, Wilmington, DE 19807. The guide has detailed maps for those driving to the meeting.

Members who do not have access to the internet may request for a printed summary of the HSA website postings to be included with the brochure guide.

For more information, please contact Dick Williams by telephone: 302-654-0986; by fax: 302-654-6262; or by email: <[rdwms@udel.edu](mailto:rdwms@udel.edu)>.

*Dick Williams*

# News from the Society

National Meeting • 13-15 September 2002 • New Orleans, Louisiana  
*Executive Committee Meeting Minutes*

THE MEETING WAS CONVENED at 3:30 PM on 14 September 2002, by Stanford M. Forrester, 2<sup>nd</sup> Vice President. Committee members present: Jim Kacian, Mark Brooks, and Howard Lee Kilby.

## *First Item*

AMENDMENTS TO THE BYLAWS: A motion was made by Jim Kacian and seconded by Mark Brooks to delete the office of Associate Editor of *Frogpond* from the proposed amendments to the bylaws. The motion passed.

The 2003 ballot will offer two amendments to the HSA bylaws creating the office of an electronic media officer on the executive committee and defining those duties

Amendment 3. Article III, Section 1 is amended as follows: The officers shall consist of a president, a first and second vice president, a secretary, a treasurer, a periodical editor, a newsletter editor and an electronic media officer.

Amendment 4. Article V, Section 8 is created as follows: The electronic media officer shall design, edit and produce the Society website.

## *Second Item*

SLATE OF OFFICERS: The slate of officers for the 2003 executive committee will be as follows

President                  Stanford M. Forrester

1<sup>st</sup> Vice President          Pamela Miller Ness  
2<sup>nd</sup> Vice President          Jeff Winke  
Treasurer                  Tom Borkowski  
Secretary                  Karen Klein  
Newsletter Editor          Mark Brooks  
*Frogpond* Editor          Jim Kacian  
Electronic Media Officer    Dave Russo

## *Third Item*

ANNUAL MAILING: The annual mailing will consist of a ballot, a list of nominee statements to the membership, a 2003 Membership Application Form, the 2002-2003 Membership List and Email Directory, and a letter to the general membership from Mark Brooks, Newsletter Editor.

## *Fourth Item*

MEMBERSHIP RENEWAL: The secretary requested that everyone make a special effort to send their dues for 2003 in during November and December of 2002 so that the incoming secretary in January 2003 will have a lightened workload, as it takes about one and a half minutes to process a renewal membership before it lapses ... but about twenty-five minutes to process a lapsed membership. With over 700 memberships, the secretary appreciates this consideration of the entire membership.

## *Fifth Item*

QUARTERLY MEETINGS: The National meetings for 2003 were dis-

cussed and it was decided that it would be in the best interests of the first quarterly meeting to have the dates firmly established. This was accomplished in time for the autumn newsletter.

1 March • Wilmington, DE  
26 June • New York, NY  
20 September • Evanston, IL  
6 December • San Francisco, CA

## *Sixth Item*

ANTHOLOGY: The 2002 HSA Members Anthology was discussed. A deadline of January 6<sup>th</sup> was established for submissions. HSA members in good standing, i.e., dues paid in full for 2002, would be eligible for inclusion in the anthology. Jerry Ball, HSA President, and Naia will edit the anthology. The price will be \$12. A check or money order payable to *Jerry Ball* must accompany submissions. Five haiku for members with an allowance of ten entries for newer members. [*editor's note* – for complete details, please see page 2 of this newsletter]

## *Seventh Item*

MERIT AWARD DEADLINE: The EC voted to change the submission deadline for the Merit Award to March 31<sup>st</sup> each year.

The meeting was adjourned at 4:40 PM.

Respectfully submitted,

*Howard Lee Kilby*  
Secretary

# Regional News: NE • NE Metro

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Northeast

(CT, MA, ME, NH, RH, VT)

Lawrence Rungren, Coordinator

(978) 470-1025

1 Tanglewood Way North

Andover, MA 01810-1616

lrungren@attbi.com

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*Boston Haiku Society*

THE BOSTON HAIKU SOCIETY read at the Kaji Aso Studio for the Tanabata Festival of Lights on July 7<sup>th</sup>. The poets who read were Raffael de Gruttola, Judson Evans, Jeannie Martin, and Zeke Vayman.

The Boston Haiku Society resumed its monthly meetings on August 17<sup>th</sup>.

*Raffael de Gruttola*

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Northeast Metro

(DE, NJ, NY, PA)

Brenda J. Gannam, Coordinator

(718) 522-6946

291 State ST

Brooklyn, NY 11201-5820

gannamconsulting@earthlink.net

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*Northeast Metro*

THE NORTHEAST METRO REGION hosted the Haiku Society of America's second quarterly meeting. Details are on page 4 of this newsletter.

THE GROUP also held its third quarterly meeting of 2002 on September 21, from 1:30 to 5:00 PM at the same 96<sup>th</sup> Street Branch of the New York Public Library.

Members and guests in attendance were: Miriam Borne, Jerome Cushman, LA Davidson, Zirka Derlycia, Stanford M. Forrester, Brenda

J. Gannam, Allan David Goldschmidt, Ariel Goodman, Elliott Greig, Kam Holifield, Pud Houston, Jane Kilthau, Joan Krishnaswami, L.C. Moncion, Pamela Miller Ness, Fredric Schneider, Bruce Segerman, Daniel Soergel, John Stevenson, Richmond D. Williams, and Cor van den Heuvel.

Frederic Schneider launched the meeting with a workshop entitled "Poetic License and Haiku – Use It or Lose It". Fred discussed the tension between *immediacy* (sticking to the facts) and the poet's decision to strengthen the haiku by *altering reality*, citing examples of Shiki's use of poetic license (including references from Donald Keene).

The floor was then opened to general discussion of haiku presented by members, focusing on whether the author exercised poetic license and, if so, whether it is acceptable to do so. The consensus was that most haiku poets do alter the facts of their haiku experience in order to create and/or improve the haiku in question – and most found it completely acceptable to do so.

"9/11 Remembered" was the theme of the second part of the program, during which each member read two or three haiku or senryū recalling experiences of September 11, 2001, and its aftermath. Among the work presented and entered in our scrapbook were the following

last year's journal –  
the blank page  
of September tenth

*John Stevenson*

the president saying  
God Bless America!  
as if it's an order

*Brenda J. Gannam*

Following a brief break for refreshments and display of publications, we were treated to an extraordinarily beautiful program, "The Art

of Shakuhachi" led by master Daniel "Nyohaku" Soergel and his students Allan David Goldschmidt, Jane Kilthau, and Bruce Segerman. Among the themes expressed by the haunting strains of the shakuhachi: the sound of wind in the bamboo forest, the difficult life of a fisherman, the transience of life, and spirits passing between worlds.

Following the meeting, members and guests gathered at Tokubei 88 for a Japanese meal.

*Brenda J. Gannam*  
*NE Metro Regional Coordinator*

*Delaware River Haiku Group*

THE DELAWARE RIVER HAIKU GROUP met October 5<sup>th</sup>. Nancy and Bill Dennis hosted the DRHG at their home in rural Malvern, PA. One of several fine touches of hospitality was serving two types of sushi to augment the members' picnic lunches. Present at this DRHG meeting were HSA members Bill Dennis, Jim Paulson, Joan Trotta, Joette Giorgis, and Dick Williams. In addition, two guests, Frances Buttenheim and Joan Shuttleworth, attended from Williams' class on "Writing Haiku."

The morning ginko was cancelled by the management of Swiss Pines, a distinguished Japanese garden, because of wet grounds.

At lunch Secretary Dick Williams handed out an expanded version of the program and events for the First Quarterly Meeting of the Haiku Society of America which DRHG would host in Wilmington, DE, on March 1, 2003. He hoped to use the HSA web-page section for quarterly meetings to give members more details than are possible to include in *The HSA Newsletter*.

Williams has brief program notes on the presentations by Stanford M. Forrester, John Stevenson, and Jim Kacian that could be added to the web

*(continued next page)*

# NE Metro • Southeast

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Northeast Metro *continued*

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*Delaware River Haiku Group  
continued*

page. Another idea is to include intra-Wilmington travel information for those members coming from New York City and Washington, DC by Amtrak. For HSA members without internet access, they will be able to write to Williams for a hard copy of all information put online at the Society's website.

Two haiku from each of the five DRHG members and two guests were analyzed. Authorship of the poems was not given initially, but was often revealed during the group's attempts to clarify and improve each haiku.

between waking sleeping  
a voice calls my name –  
is it real?

*Joan Shuttleworth*

Most of the comments on this haiku dealt with portraying the mental state between sleep and wakefulness. Would punctuation or an "and" in the first line help or hurt?

warm respite  
at reedy water's edge –  
glistening reptilian shells

*Joan Trotta*

There was unanimous agreement on this haiku that "reptilian" was too vague a word. Trotta substituted "turtle shells" instead.

red leaves  
too pretty to step on –  
the way home

*Bill Dennis*

The group shared the poet's dilemma of having to walk on the leaves to get home.

After the workshop there was a free-wheeling exploration of the relationship of haiku and music. Joette Giorgis, a teacher of guitar and composer of religious music, played a modern Japanese song and several etudes. She suggested them as possible ways to accompany the reading of haiku. Some talk was given to setting haiku or haibun to music but the lack of repetitious lines, verses and rhythms seemed daunting. Jim Paulson told of the way that Charles Easter had arranged his haiku in special sequences to make his improvised guitar accompaniment more meaningful.

Secretary Williams adjourned the gathering and urged all to come to the March 1, 2003, HSA meeting at the Delaware History Museum in Wilmington.

*R.D. Williams*

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Southeast

(AL, DC, FL, GA, KY, MD, NC,  
SC, TN, VA, WV, USVI, PR)

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*Towpath*

**T**OWPATH MEETINGS are a movable feast. Meetings can happen anywhere in a 100-mile radius of the city on the Potomac. The feast, however, is always a good one.

Bob Jewett hosted the June meeting at his Alexandria townhouse, with Roberta Beary, Ellen Compton, Lee Giesecke, and Tei Matsushita Scott in attendance. Over lunch the group heard Poet Laureate Billy Collins' poem "Japan," which speaks of the pleasures

of reading, rereading, and repeating a single favorite haiku for an entire day. The haiku, by Buson, is the one about a moth asleep on a bell.

After-lunch readings included

in all day  
listening to old LPs  
rainy season blues

*Roberta Beary*

There were two workshops, with Bob acting as scribe. In discussing

a young boy chases  
fireflies beside the canal  
sunset on water

*Bob Jewett*

the group considered whether "young" added to the poem, and suggested changes that would result in "beside the canal / a boy chases fireflies / sunset on water" instead.

In August, Fred Donovan and Julia Vickers joined Jim Kacian and Maureen Gorman in Winchester, Virginia, for Jim's annual haik-out on the Shenandoah. Following the morning's paddling, Lee Giesecke and Tei Matsushita Scott joined the kayakers for lunch and the regular meeting. Jim contributed this one-liner to the opening round

surprised again tonight first firefly

*Jim Kacian*

Two lively workshops were followed by a last-call round of readings, including

scorching day  
fades in the woods  
cicada song

*Tei Matsushita Scott*

*(continued next page)*

# Southeast • South

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## Southeast *continued*

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### *Towpath continued*

The October meeting took place at the Annandale home of Lee and Marina Giesecke, with Lee, Ellen Compton, Bob Jewett, Tei Matsushita Scott, and Laquita Wood in attendance. In the introductory round the group enjoyed

beads of rain  
clinging to the spider web  
autumn wind

*Lee Giesecke*

During the discussion period, Lee and Ellen reported that, together with Roberta Beary, they had led a haiku-writing session for the Japan America Society's Otsukimi, or moon viewing. The event was held on the Moon Terrace of Hillwood Mansion, once the Northwest Washington home of the late Marjorie Merriweather Post. Now a museum, the estate includes a beautiful Japanese garden as well as an impressive collection of Russian Imperial art and 18<sup>th</sup>- and 19<sup>th</sup>-century French decorative arts. In addition to haiku, the evening included performances by the Washington Toho Koto Society and the Washington Nihon Buyo Japanese Dance Group.

Once again there were two workshops, followed by a last-call round of readings as the meeting closed. The next meeting will be on December 14 at Nelson Fitton's in Alexandria.

For information on Towpath, send an email to <eacompto@erols.com>

*Ellen Compton*

## *Pinecone*

**P**INECONE, The North Georgia Haiku Society, met at The Atlanta Botanical Gardens on May 18, 2002, for a ginko and kukai. Orchids, grasses, conifers, May apples, water lilies, goldfish, a waterfall, quail, poison dart frogs, and other sensory images found expression in the day's haiku.

Those present included Yoshie Kurosaki, Cheryl Crowley, Dennis and Debbie Holmes, and Peggy and Bill Lyles. For her first meeting with the group Cheryl Crowley, who teaches Japanese literature at Emory University, offered a traditional haiku greeting

pinecone  
on the sunny path  
pointing the way forward

*Cheryl Crowley*

Here are more haiku from the ginko and kukai

orchids  
expose all . . .  
I blush

*Dennis Holmes*

cool mist  
talk of Madagascar  
by the vanilla vine

*Peggy Lyles*

For more information about the Pinecone group, please contact Lori at <jwcarey@mindspring.com>.

*Lori Laliberte-Carey*

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## South (AR, LA, MS)

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(501) 623-7762  
125 Conway Terrace  
Hot Springs, AR 71901-2792  
sue@antiquesar.com

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## *South*

**T**HE SOUTH REGION CONFERENCE of the HSA was held on November 1 & 2, in the board room of the Hot Springs airport. Those present included Jeff Whittingham, Christine Spindel, Bill Lerz, Imam Sulaiman R.S. Aqeel I, and Howard Lee Kilby.

Opening ceremonies included a welcome to attendees from Stanford M. Forrester, Susan Delphine Delaney, Karen Klein, Mark Brooks, and Yvonne Cabalona via email readings of their salutations and works. Dr Paul Tucker, South Region Coordinator sent a message that he was absent because of a medical conference out of town. His presence was missed by all.

Bill Lerz, a student of Shokan Tadashi Kondo, read an online renku. He served as host for Kondo's visit during an earlier conference where renku was first introduced.

On Saturday morning, attendees began the day by viewing a video of the Summer Sumo Tournament in Japan. A few wrestling bouts were viewed.

Later in the morning, a senryû-kukai was held and Jeff Whittingham of Conway, AR, presented "Writing Linked Verse On-line with Middle School Children." This was followed by a tour of the airport led by Kilby that included a visit to the flight control tower.

Next, the participants held an open forum to discuss the purposes of haiku, moderated by Chris Spindel of Memphis, Tennessee.

*(continued next page)*

# South • Plains & Mountains

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South *continued*

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South  
*continued*

The day concluded with another round of writing and sharing haiku followed by a short planning session for next year's conference. The Arkansas Haiku Society provided lunch at a local restaurant.

A memorial service was held in Hot Springs, AR, for Donald Krabbe, of Fox, Arkansas, on his birthday November 3, at the cherry tree on the campus of Garland County Community College. Krabbe was a member of the Arkansas Haiku Society and the HSA. He was fluent in Spanish and shared his love of Spanish literature and poetry at the South Region Conference in 2001.

reincarnation  
windshield ice  
in my tea cup

*Howard Lee Kilby*

*Howard Lee Kilby  
for Dr Paul Tucker*

*Shreveport, Louisiana*

THE ELECTRONIC POETRY NETWORK at Shreve Memorial Library celebrated its 5<sup>th</sup> anniversary in November. As part of the celebration, the EPN received permission to feature poems by each of the last five Poets Laureate of the United States. For November 26, the official anniversary, the EPN received permission to feature Bob Dylan. As of October 20, there have been 256 different poets showcased on the EPN. Twenty-six states plus Washington, DC, and Guam have been represented as well as eleven countries outside the United States.

The Shreveport Regional Arts Council is posting haiku and short poems on temporary billboards for an

eighteen-month period starting in Fall 2002. The "Highway Haiku and Street Gallery Program" will cover a 100-mile radius of the parishes surrounding Shreveport. Haiku by Nan Dozier and Marian M. Poe were selected from among the 328 works of art (visual art and poetry) that were submitted.

In October, Carlos Colón was awarded the 2002 Shreveport Regional Arts Council Fellowship in Literary Arts. Earlier in the year, Colón was also named second runner-up in the 16th Annual *Louisiana Literature* Prize for Poetry.

*Carlos Colón*

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Plains & Mountains  
(CO, ID, KS, MT, ND, NE, NV, SD, WY)

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*High Country Haiku*

HIGH COUNTRY HAIKU of Colorado Springs met on August 8<sup>th</sup>. Robert McAtee presided and distributed a revised list of member names and addresses.

Hal Gimpelson and Robert discussed the poetic concept of "intentional fallacy" and ambiguity in haiku, with possibilities of the unconscious as a source. Members then shared some recent haiku, including these

Blond on her Harley  
trailer of pets following  
spring semester

*Robert McAtee*

suddenly moving  
with only two weeks to spare  
August terror

*Woody Taylor*

Diving bird  
grabs dried crumb of last night's  
yellow vomit

*Hal Gimpelson (NYC)*

looking in vain  
for last summer's sun flower –  
this long drought

*Elizabeth Nichols*

The next meeting was held September 28, 2002. Jean Dormont officiated. She asked for designs to be submitted for High Country Haiku letterhead and membership cards.

Haiku were written at the July concert of the Fujiyoshida Choir at Colorado College. The group performed Japanese folk and family songs with sensitive movement and a sophisticated choral sound. The concert ended with an arrangement of "America the Beautiful" with audience participation. HCN chapbooks were presented to the director of the choir as well as their pianist.

Petite pianist  
removed *geta* to reach  
baby grand pedals

*Jean Dormont*

thirsty singers  
leave their manager on stage  
trying to save face

*Elizabeth Nichols*

The next meeting was October 25<sup>th</sup> at Pike's Perk. Jean Dormont presided and Imogene Pillard, Elizabeth Nichols,

*(continued next page)*

# Plains & Mountains • SW • California

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Plains & Mountains *continued*

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*High Country Haiku  
continued*

Rachel Sauer (a new member), Lynn Fawcett, and Woody Taylor attended.

Fawcett and Taylor offered a program of "Place Names in Classical Japanese Haiku." Selections were taken from the earliest periods of haiku and the sources included *Japanese Death Poems* and *Women Poets of Japan*. Taylor read the text in Japanese and members took turns reading the translation. Fawcett provided a map showing the locations.

Members shared personal haiku

white fluff on the peak  
red sumac flags aflutter  
cerulean blue above

*Imogene Pillard*

full harvest moon  
a lone wolf cries  
into red snow

*Lynn Fawcett*

*Elizabeth Nichols*

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Southwest  
(AZ, NM, OK, TX, UT)

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*Marian Olson Wins Award*

MARIAN OLSON, living in Santa Fe, NM, received the second place award in the tanka and haiku contest sponsored by the California Civil Liberties Public Education Program:

Her entry was

Manzanar  
cold as the fire  
of dead stars

*New from Elizabeth S. Lamb*

ELIZABETH S. LAMB, also from Santa Fe, published *Dreamcatcher of Light* with art work by Barbara Ann Gurwitz. Visit the Santa Fe Poetry Broadside at <<http://sfpoetry.org>>.

*Naomi Y. Brown*

*Fort Worth Haiku Society*

CLIFF ROBERTS of Fort Worth, TX, has organized the Fort Worth Haiku Society, complete with a publication, *Mimosa*, and elected officers.

The group meets the third Saturday of every month from 1 to 4 PM at the Four Star Coffee Bar (3324 West 7<sup>th</sup> Street, Fort Worth, TX 76107). The meetings include a kigo contest, guest haijin, and more.

The October meeting was held at the Fort Worth Botanical Garden's Japanese Garden Fall Festival on October 19 & 20, 2002. The day was cloudy and comfortable. Beautiful Oriental paper lanterns lined the interior of the Meditation Garden. The FWHS was at the front entrance between the Society of Watercolor Artists and the Fort Worth Japanese Society.

Members in attendance were Cliff Roberts, Brenda Roberts, Coke Brown Jr, Susan Delaney, Helen Jones, and Susan Wiley.

At the table, *Mimosa* #5, FWHS brochures, and free sample haiku on 3x5 cards were available. Also, Susan Wiley brought cards she made with a haiku from the master Shiki on them.

The October Program consisted mainly of haiku reading by Susan Delaney, Helen Jones, and Brenda & Cliff Roberts. Afterwards, we had a ginko.

On Sunday, Bill Rick from Dallas and Elbert Pruitt from Houston, who were in contact with the group via the internet, joined us.

It was a thoroughly great time and we already have put in a request to be in the Fall Festival next year, which we found out will be their 30<sup>th</sup> Anniversary.

The Fort Worth Haiku Society can be contacted via mail at

Fort Worth Haiku Society  
PO Box 11812  
Fort Worth, TX 76110-0812

and Cliff can be reached by phone at (817) 624-9295.

*Cliff Roberts*

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California

Paul O. Williams, Coordinator  
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*Haiku Poets of Northern California*

Two Autumns Reading

THE ANNUAL TWO AUTUMNS reading was held on Sunday, August 18, at 1:30 PM in room C-235 at Fort Mason in San Francisco. At this meeting, traditionally four poets read from their work, and a small book of their poems is published and available at the reading.

The meeting was opened by president Garry Gay welcoming the crowd of about 60 people to the gathering. He turned the podium over to Fay Aoyagi, who introduced each of the readers to the audience.

First to read was Kay Anderson, a former HPNC president and a longtime member. Her work, which reflected

*(continued next page)*

# California

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California *continued*

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*Haiku Poets of Northern California  
continued*

in part a personal struggle with health problems, was extremely moving.

boulevard blossoms in bloom  
Spirit  
... stay in this body

She also read many pure haiku showing her keen awareness of the resources of her surroundings.

She was followed by Paul M., whose work was quite San Francisco oriented, pithy, and full of quiet wit. But he too gave the audience many pure haiku.

birdsong  
opening the sliding door  
in her red pajamas

After Paul's reading the group took a twenty-minute break for socializing. This was followed by Earl Johnson's reading. He is a retired minister and peace activist, and his haiku reflected in part his interests.

pacifists praying  
forgive us our trespasses  
before trespassing

Recently, Mr Johnson took a freighter trip around the world and on it organized his haiku, which he began to write in 1983.

The final reader was Michael McClintock, who read a number of haibun. Mr McClintock was a charter member of the HSA and has long been involved in the haiku community. His work included the following

all the spring day,  
the deer cross the high meadow  
and into the clouds

The book produced to support this reading, entitled *Still Singing*, was edited by Rich Krivcher, who addressed the gathering about his experience in doing this work. Mr Krivcher took the title of his book from a haiku of Issa's

insects on a bough  
floating downstream  
still singing

This event is the thirteenth annual Two Autumns reading and represented not only HPNC members in the audience but many visitors and friends as well.

THE GROUP also met on October 27, 2002, at Fort Mason, San Francisco, Gate House.

The meeting was called to order by president Garry Gay at 1:20 PM. The meeting began with a round of readings accompanied by introductions. This was followed by several announcements from Garry Gay. He also introduced the need for officers. Few seemed willing to serve. Patrick Gallagher agreed, however, to be membership secretary, and Paul Miller to be treasurer (until next September).

Kay Anderson discussed the fact that she had a video tape made of the Two Autumns reading last August and that it is very good.

Patrick Gallagher presented a paper and workshop on literary references and allusions in haiku. The people present all spent some time writing poems containing allusions and literary references.

This was followed by a short social break. After the break, visitor Carmen Sterba, who lives in Japan, gave a charming reading of haibun and haiku. This was followed by an extensive discussion of haiga by Jim Kacian, who brought a large number of overhead slides to illustrate his exploration of many kinds of haiga, both Japanese and western.

The meeting ended at 4:45 PM.

*Paul O. Williams*

*Central Valley Haiku Club*

ON OCTOBER 19, the CVHC, in conjunction with the City of Folsom's celebration of National Arts and Humanities Month, performed a haiku reading at the Gekkeikan Sake Factory in Folsom, California. The presenters were: Jerry Kilbride, W.F. Owen, Don Delcollo, and Yvonne Cabalona.

Considering the other activities on the venue for that day, an audience of eighteen was considered successful to the foursome reading haiku and haibun. We were treated to the sight of a beautiful Japanese garden and koi pond through floor-to-ceiling glass walls of the conference room.

Once the reading had concluded and the audience left, the readers took a tour of the grounds, the warmth of the day lending itself to a leisurely stroll. Don Delcollo was quite helpful in pointing out the various types of plants bordering the pond. We took notice of the tadpoles in various stages of development, of how the frogs themselves "chirped" when they leaped into the water, and we even witnessed the flyby of a blue heron whose shadow over the pond scattered the koi.

As we toured, we observed the main building along the pond looked as though it floated just above water level. We were told the structure was intentionally constructed to look that way. Leaving the grounds took us by a Zen garden with deep rake marks broken up by deer tracks that meandered around the garden's rocks. One bystander commented on making a sand angel. All in all, it was a great day for us, both in and outside of the building.

On Sunday, November 3, members of the CVHC met at the downtown Sacramento Library for their bi-monthly meeting. Although sparsely attended, W.F. Owen, Shiela Mahan, and Yvonne Cabalona welcomed Paul O. Williams from Belmont, California, into their

*(continued next page)*

# California • Northwest

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## California *continued*

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### *Central Valley Haiku Club continued*

midst and membership. Business of the day included the possibility of an HSA conference for Winter 2003, the upcoming Christmas Potluck, and our chapbook, *blink*.

In discussing the conference, it was felt that more members needed to be on hand for the discussion and so the matter was tabled for the next meeting. The remaining time was used to share our haiku and haibun. With the four of us, it turned into a workshop of sorts with each helping the other to construct poems for resonance and impact.

in the pictures  
of the sea  
smelling the sea

*Paul O. Williams*

cleaning cobwebs  
the hair  
in grandpa's ear

*W.F. Owen*

The meeting adjourned at 4:30; the date of the next CVHC meeting has not been set but members will be notified as to when and where we will meet.

**I**N JUNE, the CVHC welcomed New Zealand's Cyril Childs and his friend, Christine Thompson. As Ms Thompson was traveling to California for a nutrition seminar, Cyril thought it would be a good time for him to tag along for a visit to the American Haiku Archives. A potluck was planned and well attended at Jerry Kilbride's house. Michael Dylan Welch (HPNC) and his wife Hiromi, were in attendance as well as Johannes and Eileen Moderbacher, long-time friends of Jerry. An impromptu haiku reading followed and everyone had a good time.

Regular meetings were held on May 5, and July 14. Attendance was small at both meetings but enthusiasm was high. July's meeting was attended by: W.F. Owen, Jerry Kilbride, Ty Hadman, Don Delcollo, Shiela Mahan, Yvonne Cabalona, and curious newcomer: John Powell. John told us that he was new to haiku, having discovered it a mere six months ago.

At this meeting, it was revealed that Bill Owen was one of two second-place winners of the CCLPEP (Art and Literature Competition for the California Civil Liberties Public Education Program) in the Tanka/Haiku category

New Year's dream  
unknown flowers  
surround the camp

Don Delcollo also entered the contest in the Short Essay category, and he, too, placed second. Kudos to both members for such fine showings.

In May, Ty gave a haiku presentation at one of the Sacramento high schools for an arts festival. He admits that gaining the students' attention was a difficult task, but he was able to do so, one student at a time.

The only order of business was the chapbook. Afterwards, we shared several rounds of haiku.

If new Central Valley members of the HSA wish to contact members of the CVHC, please contact Yvonne Cabalona at <rivedi@worldnet.att.net>.

*Yvonne Cabalona*

### *Southern California Haiku Study Group*

**T**HE MONTHLY MEETING of the Southern California Haiku Study Group (SCHSG) was held October 19, 2002, from 2 to 4 PM.

We excitedly discussed the upcoming plans for the Haiku Pacific Rim conference that was to be held in Long Beach the end of October. SCHSG,

in conjunction with Cal State University Long Beach, were to be the hosts. From there, we segued to poetry writing.

The group made a list of kigo. 3x5 cards were passed out for each to write several haiku. After a break, a chosen speaker read each haiku twice, and then once more for a show of hands for votes. One of the top vote-getters was

the snow  
teaching a poet  
its geometry

*Mel Bernstein*

*Margaret Hehman-Smith*

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## Northwest (OR, WA)

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### *Haiku Northwest*

**W**E CONTINUE to have enjoyable monthly meetings. Fifteen poets attended on November 7. Autumn has come even to the evergreen Northwest.

gold leaves  
swirl around the maple ...  
Thanksgiving alone

*Francine Porad*

shadow of a bee  
crawls across the tablecloth –  
October sunlight

*Doris Thurston*

*(continued next page)*

# Northwest • Conferences • Haiku News

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## Northwest *continued*

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*Haiku Northwest  
continued*

chill morning –  
red leaves pulverized  
at the stop sign

*Michael Dylan Welch*

lingering frost  
the pile of mouldy leaves  
in a faded lawn chair

*Christopher Herold*

An autumn feeling seeps into  
some haiku touching on the world.

on one wall candlelight procession  
a decorative vine on the eve of war –  
in the razor wire

*Dean Summers*

wax congeals on asphalt

*Ruth Yarrow*

We focus more on those sharing  
the warm indoors with us

cancer patient –  
his hesitation before  
promising to join us

*Peggy Olafson*

Practicing  
a new tai-chi form  
the bored cat

*Winifred Jaeger*

for the other resident  
cat toy  
hung from antique chair

*Alice Nelson*

*Ruth Yarrow*

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## Haiku Canada Conference May 16-18, 2003

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*Call for Submissions*

**T**HE HAIKU CANADA CONFERENCE will take place May 16-18, 2003, in Ottawa, Ontario, Canada. The theme of the conference is Haiku and the Arts.

The conference is issuing an open call for presentations. Submissions should include a brief description (workshop, lecture, demonstration, exhibition, etc.). Please list both the time and equipment required.

Submissions may be sent to Terry Ann Carter at <[tcarter@cyberus.ca](mailto:tcarter@cyberus.ca)>.

*Terry Ann Carter*

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## Second WHA Conference October 3-5, 2003

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**T**HE SECOND WHA CONFERENCE will take place October 3-5, 2003, in Tenri, Nara, Japan. Over 100 participants are expected from around the world.

The events start at 3 PM on Friday the 3<sup>rd</sup> with a multi-national haiku reading. A welcome party and dinner will be held that night. On Saturday there will be a symposium and discussions titled "Bridges: Haiku around the World." Sunday's events include an excursion along Yamanobe-no-michi led by Kuniharu Shimizu. The program ends with a farewell haiku reading.

A registration fee is required. The cost is US\$200 for all three days, including meals and lodging; US\$100 for two days, including meals and lodging; and US\$50 for one day, including meals.

For more information, including an application, please visit <[http://www.worldhaiku.net/news\\_files/whac2/wha\\_info.html](http://www.worldhaiku.net/news_files/whac2/wha_info.html)>.

*Ban'ya Natsuishi*

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## Shiki Monthly Kukai Moves to [haikuworld.org](http://haikuworld.org)

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**I**N OCTOBER, [haikuworld.org](http://haikuworld.org) became the administrator of the Shiki Monthly Kukai. With roots back to 1996, this peer-reviewed contest has been helping poets find an outlet for their creative expression while challenging them to improve their craft.

We would love to see HSA members participate. Please visit our website at <<http://www.haikuworld.org/kukai/>>.

*Gary Warner*

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## Website Changes

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Haiku International Association  
<http://haiku-hia.com/>

German Haiku Society  
<http://haiku-dhg.kulturserver-nds.de/>

World Haiku Association  
<http://www.worldhaiku.net>

HASEE is no more, try Aozora  
<http://web.wanadoo.be/tempolibres/aozora.html>

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WHF2002

September 7-27, 2002

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**F**OLLOWING WHF2000, the World Haiku Club conducted in September a 21-day dynamic event in Japan with success. WHF2002 in Yuwa Town, Akita attracted an estimated over one thousand people from 20-22 September with twenty foreign participants.

This was preceded by a seven-day Oku-no-Hosomichi Bashō Journey when the participants, starting from Fukagawa, Tokyo, visited many famous sites, following in Bashō's footsteps, as far as Kisagata.

*Susumu Takiguchi*

# Haiku News

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## The World Haiku Club's Global Haiku Tournament 2002

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THE NAME ALONE is apt to give every Bashō-wannabe pause. I mean, what could carry greater weight around the office water cooler than being master of the haiku world? Global=BIG and when was the last time anything big by societal standards happened in haiku? Seems, folks, we're about to get our due.

What ensued was, as Tapping Woodpeckers Captain Gary Warner put it, "both the most frustrating and most rewarding poetic experience of my life".

The tournament can best be summarized as four teams of seven poets competing in two head-to-head rounds, with the winners of the first round advancing to meet each other in a final. Spanning three months (April through June 2002) the tournament consisted of three events held a month apart. Each team presented two kigo poems per poet (based on judges' supplied kigo), one free form poem, and one renku per team (including a judge's supplied hokku). With the additions of spectators and newspaper coverage, the event stood to have a truly unique flavor for English-language haiku.

Susumu Takiguchi, a judge and the World Haiku Club chairman, sums up the tournament

The first GHT was an attempt at providing world's haiku poets with a new formula to enjoy, learn and share haiku/renku in a light-hearted and fun way. On balance, it was a success which was earned by the people concerned, captains, team members, judges, spectators and officials, and would not have been possible without an incredible amount of hard work and dedication by people such as the Captain of the winning team and Tournament Director, as there were teething problems to overcome, which are items to be discussed in its review.

The events proper were a real-time presentation of the poems complete with comment and criticism based on their effectiveness. This aspect alone gave the tournament an enormous amount of potential to be something truly special: fourteen poets, witnessed by judges and spectators, discussing their poetry in real time. Unfortunately, the tournament day festivities had no weight in the judges' voting so any preparation time spent on commenting on the poems prior to the event itself took away from the actual task of honing one's entries.

There was also the unanticipated prospect of 300+ pieces of email per round. Surely the contest originators did not have any inclination that the event would use up that much bandwidth, but each eager spectator who signed up to watch (and some not so eager who were added to the tournament list by their simple involvement in another WHC list) awoke to overflowing inboxes. Even worse, at a rate of 100 email per hour, the contestants themselves could not keep up with the flow, and for all intents and purposes, what ensued was white noise. There was simply not enough time to read each posting with the attention it deserved and comment before the end of the time period. Subsequent post tournament readings reveal a wealth of pertinent commentary. The simple addition of a few points being levied in favor for the best showing would cast an entirely different spin on something that needlessly kept poets already overtaxed in front of their computers.

The Pointed Radishes, the winning team, went through several personnel changes as poets lost interest in what was perceived as poorly defined rules, an excessive time commitment, and the group process as a whole. One judge went missing during the finals and the subsequent decision to base the final round on the votes of six judges likely altered the outcome of the event. Despite the stated rule that the renku would be judged by

link and shift only, it was obvious by the judges commentaries that serious weight was given to the inclusion of, and placement of, traditional subject matter.

It would be unfortunate if the kindest thing that could be said about the first annual GHT was that no one got hurt. Thankfully, the work of the poets rose above any of the structural flaws. Director Paul Conneally comments

As I look again now at the haiku and renku produced I see a fine body of work, even better than I remembered at the time when in the thick of it. This in itself is the reason that I feel the tournament despite hiccoughs was successful – setting aside the organisational problems of running such a tournament the results cannot be denied.

The works themselves and the fact that many of the participants have since launched themselves with new fervour into exploring renku together makes me feel that the whole event was, although flawed in places, like all truly beautiful things are, a worthwhile thing to be involved with.

Despite all the pressure, sleepless nights, and aggravation, some marvelous poems were written. All told, 140 haiku and six renku were written, not to mention the countless pieces that ended up on the cutting room floor. Not a bad tally, and justification enough to see the event retooled for the future.

*Gary Steinberg  
Captain, Pointed Radishes*

*(continued next page)*

# Haiku News • Results

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## Global Haiku Tournament *continued*

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### THE TOP HAIKU (JUDGES' PICK)

#### *First Place*

summer's end  
a drawbridge across  
the changing tide

*paul m  
Seven Samurai*

#### *Second Place*

morning tidepools  
a hermit crab tries on  
the bottle cap

*Deborah P. Kolodji  
Tapping Woodpeckers*

#### *Third Place (tie)*

a few scattered planks  
remain of the old bridge  
thistles in bloom

*Gary Steinberg  
Pointed Radishes*

vacation ends  
the tadpole tank  
filled with frogs

*Gary Steinberg  
Pointed Radishes*

### THE TOP HAIKU (POPULAR PICK)

after therapy –  
I clear a channel  
for the snowmelt

*Linda Rebeck  
Seven Samurai*

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## Leroy Kanterman Appointed Honorary Curator of the American Haiku Archives

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THE AMERICAN HAIKU ARCHIVES advisory board is pleased to announce the appointment of Leroy Kanterman as the 2002-2003 honorary curator of the American Haiku Archives at the California State Library in Sacramento. This honor is in recognition of Kanterman's many decades of haiku writing and his cofounding with Harold G. Henderson, in 1968, of the Haiku Society of America. Kanterman's term as honorary curator of the Archives runs for a year starting from July 12, 2002, the sixth anniversary of the founding of the Archives.

The American Haiku Archives, which includes the Haiku Society of America archives, is the largest public collection of haiku materials outside Japan. Each year since the Archives was established on July 12, 1996, the AHA advisory board, chaired by Garry Gay, appoints a new honorary curator. Past curators have been Elizabeth Searle Lamb, Jerry Kilbride, Cor van den Heuvel, Robert Spiess, and Lorraine Ellis Harr.

The Archives continues with its mission, which is as follows: "Based on the belief that haiku and related poetry can enrich lives, the American Haiku Archives is dedicated to the collection, preservation, and promotion of this poetry as a vital component of literature in the English language. Established as an inclusive educational and scholarly resource at the California State Library in Sacramento, the Archives seeks to make its material accessible to the general public, especially students, poets, writers, and scholars. The Archives' material, primarily in English, includes books, magazines, pamphlets, recordings, art work, photographs, letters, papers, and ephemera. It also encompasses other historical and contemporary material from individuals, groups, publishers, and societies around the world, from whom the

Archives actively invites future and regular contributions. The American Haiku Archives exists with the hope and confidence that present and future generations will continue to enjoy and benefit from the reading, writing, and studying of haiku and all related poetry."

The AHA advisory board is delighted to pay tribute to Leroy Kanterman as the current honorary curator of the American Haiku Archives. To search the collections online, please visit <<http://www.lib.state.ca.us/html/welcome.html>>. For information on donating material, please visit <<http://www.adianta.com/archives/>>.

*Michael Dylan Welch*

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## Dhugal Lindsay Wins

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DHUGAL LINDSAY, a well-known haiku poet living in Japan, received the 2002 Nakaniida Grand Haiku Award for the best debut collection of haiku written in Japanese. His collection, *Mutsugoro (The Mudskipper)*, marks the first time a non-Japanese has ever won a haiku award competing with Japanese haiku poets composing in Japanese.

Lindsay has since been featured in newspaper and magazine articles around the world. A radio interview is available online at <<http://www.abc.net.au/perth/stories/s668190.htm>>.

Tohta Kaneko, honorary chair of the Modern Haiku Society of Japan, writes that Lindsay "was the first Westerner I have come across to make haiku of substance in the Japanese language."

# Results

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## Harold G. Henderson Memorial Award 2002

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THIS ANNUAL AWARD for unpublished haiku was originally made possible by Mrs Harold G. Henderson in memory of Harold G. Henderson, who helped found The Haiku Society of America.

This year's competition received close to 1,000 entries. The judges were Larry Kimmel and Carol Purington.

### *First Place*

loon calls  
my daughter drawing circles  
near the fire

*Marjorie Buettner*

### *Second Place*

summer evening –  
from across the meadow  
a call to supper

*Billie Wilson*

### *Third Place*

shivering on the roof  
I rub my palms together  
meteor shower

*Michael Fessler*

### *Honorable Mentions*

*John Thompson  
Ross Figgins  
Doug Hunt  
Harey Hess*

*Larry Kimmel &  
Carol Purington  
Judges*

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## Gerald Brady Memorial Award 2002

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THIS ANNUAL AWARD for unpublished senryû was made possible by a starter fund donated by Virginia Brady Young in memory of her brother, Gerald Brady.

This year's competition received slightly more than 500 entries. The judges were Pamela A. Babusci and Tom Painting.

### *First Place*

divorced  
she cleans the ring  
around the tub

*W.F. Owen*

### *Second Place*

after lovemaking  
returning  
to ourselves

*Heather Basile*

### *Third Place*

nest of black hair  
secured with ball-point pens  
office geisha

*Art Stein*

### *Honorable Mentions*

*Marilyn Taylor  
W.F. Owen*

*Pamela A. Babusci &  
Tom Painting  
Judges*

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## Merit Book Awards 2002

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THE PURPOSE of the Merit Book Awards is to recognize the best haiku and related books published in a given year.

This year's competition received twenty-four entries. The judges were Stanford M. Forrester and Bruce Kennedy.

### *First Place*

*monk & i* by vincent tripi. Preface by Cid Corman. Illustrations by David Kopitzke. Hummingbird Press (PO Box 96, Richland, WI 53581). 64 pages. \$12 postpaid.

### *Second Place*

*what's not there: selected haiku of Jeffrey Winke* by Jeffrey Winke. Deep North Press (2021 Harrison Street, Evanston, IL 60201). 88 pages. \$12.

### *Best Translation (tie)*

*Einstein's Century: Akito Arima's Haiku* by Akito Arima, translated by Emiko Miyashita & Lee Gurga. Brooks Books (3720 Woodridge Drive, Decatur, IL 62526). 128 pages. \$18.50 postpaid.

*Tsuru* by Yoshiko Yoshino, translated by Lee Gurga & Emiko Miyashita. Deep North Press (2021 Harrison Street, Evanston, IL 60201). 116 pages. Hardcover. \$20 postpaid in North America.

### *Best Criticism*

*The Nick of Time: Essays on Haiku Aesthetics* by Paul O. Williams. Edited by Lee Gurga & Michael Dylan Welch. Press Here (PO Box 4014, Foster City, CA 94404). 112 pages. \$14 postpaid.

*(continued next page)*

# Results

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## Merit Book Awards 2002 *continued*

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### *Best Anthology*

*A New Resonance 2: Emerging Voices in English-Language Haiku* edited by Jim Kacian & Dee Evetts. Red Moon Press (PO Box 2461, Winchester, VA 22504-1661). 176 pages. \$17.95 postpaid.

### *Honorable Mentions Anthologies*

*a glimpse of red: The Red Moon Anthology of English-Language Haiku* edited by Jim Kacian & the Red Moon Press Editorial Staff. Red Moon Press (PO Box 2461, Winchester, VA 22504-1661). 168 pages. \$17.95 postpaid.

*Voices and Echoes* edited by Carlos Colón. Carlos Colón (185 Lynn Avenue, Shreveport, LA 71105). \$8 USA and Canada, \$9 elsewhere, postpaid.

*Stanford M. Forrester &  
Bruce Kennedy  
Judges*

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## Bashō Festival 2002 English Haiku Section

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THE BASHŌ MEMORIAL MUSEUM holds an annual festival which includes a haiku contest with a section for haiku composed in English.

Two haiku received the *Special Award* this year, one written by Terry Ann Carter of Canada the other written by Moussia Fantoli of Italy. In addition, the *Selected Haiku* section includes work from almost thirty poets.

The list of haiku, complete with translations into Japanese, is available online at <<http://www.ict.ne.jp/~basho-bp/07.english.html>>.

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## The Haiku Calendar Competition 2002

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SNAPSHOT PRESS has announced the results of its 2002 Haiku Calendar Competition.

January	<i>I rinse the rice</i> Peggy Willis Lyles (USA)
February	<i>second day of snow</i> Anne LB Davidson (USA)
March	<i>Mother's scarf</i> Peggy Willis Lyles (USA)
April	<i>April dusk</i> H.F. Noyes (Greece)
May	<i>broken easel</i> Kathy Lippard Cobb (USA)
June	<i>news</i> Alison Williams (England)
July	<i>midnight swim</i> Rob Scott (NL)
August	<i>family picnic</i> Carmen Sterba (Japan)
September	<i>indian summer</i> Carolyn Hall (USA)
October	<i>autumn clouds</i> Marian Olson (USA)
November	<i>bedtime story</i> James Paulson (USA)
December	<i>the long night</i> Carolyn Hall (USA)

Each of these haiku features prominently in *The Haiku Calendar 2003*. The Prize Money of £360 (US\$600) is divided equally between the twelve winners.

In addition, the runners-up will be included in *The Haiku Calendar 2003*. The following poets had one or more such haiku

odd gurre aksnes (Norway)  
Winona Baker (Canada)  
Ernest J. Berry (New Zealand) (x3)  
David Cobb (England)  
Kathy Lippard Cobb (USA) (x3)  
DeVar Dahl (Canada) (x3)  
Steve Dolphy (England)  
Robert Gilliland (USA) (x3)  
Carolyn Hall (USA) (x3)

Lois E. Harvey (Canada)  
Karen Hoy (England) (x2)  
Susan A. Holdridge (USA) (x2)  
kirsty karkow (USA)  
Susan Marie La Valée (USA)  
Peggy Willis Lyles (USA)  
Mary Fran Meer (USA)  
Pamela Miller Ness (USA) (x2)  
James Paulson (USA) (x2)  
Carmen Sterba (Japan)  
Alan J. Summers (England)  
Linda Jeannette Ward (USA)  
Michael Dylan Welch (USA)  
Peter Williams (England)  
Billie Wilson (USA) (x2)  
Bill Wyatt (England)

*The Haiku Calendar 2003* will be published by Snapshot Press in October 2002, priced £6.50 (UK); £7.50 (US\$13) (Overseas). Prices include postage and packaging.

*John Barlow*

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## The WHC R.H. Blyth Award 2002

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THE FIRST ANNUAL R.H. Blyth Award from the World Haiku Club received over 500 entries even though the timetable was short.

The overall winner was Kirsty Karkow of the United States. The two runners-up were K. Ramesh of India and Tim Hornyak of Japan.

Honorable mentions included John Bird of Australia; Carolyn Hall of the United States; Dimitar Argakijev of Macedonia; W.F. Owen of the United States; Sonia Cristina Coman of Romania; Meryl Duprey of Canada; and Pamela A. Babusci of the United States.

Complete details, including the comments of the judges, are available at <[http://www.worldhaikureview.org/2-2/rhblyth\\_winners.shtml](http://www.worldhaikureview.org/2-2/rhblyth_winners.shtml)>.

# Contests & Competitions

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The Kaji Aso Studio International  
Haiku and Senryu Contest

Deadline: January 31, 2003

Sponsor: Kaji Aso Studio.

**Regulations:** Haiku arranged in three lines with 5-7-5 or fewer syllables. Entries must be unpublished and have not been submitted to any other competition. Season words are optional.

**Entry procedure:** Send three identical copies on 8½×11 inch white paper with your name and address in the upper right hand corner of only one copy.

**Entry fee:** \$5 for three haiku and/or senryu. Payment to be made in checks payable to the *Kaji Aso Studio*.

**Address:** Kaji Aso Studio, 40 ST Stephen Street, Boston, MA 02215.

**Adjudication:** Judges affiliated with the Kaji Aso Institute for the Arts will be announced with the contest results.

**Awards:** \$250 for First Prize, \$150 for Second Prize, and \$50 for Third Prize. Awards may be increased. Winners and the 10 runners-up will be published in *Dasoku* magazine (subscription is \$10 per year for three issues through the Kaji Aso Studio).

The winner will receive a special certificate from the Consul of Japan in Boston. The second and third place winners and all authors of honorable mentions will receive special prizes from the Japanese Consulate in Boston.

**Notification:** Send an SASE or SAE+IRC for notification.

**Rights:** Rights revert to the authors after June 30, 2003.

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NLAPW  
International Poetry Contest

Deadline: March 1, 2003

Sponsor: National League of American Pen Women, Palomar

Branch. All proceeds generated from this contest go towards a college scholarship for a deserving student.

**Regulations:** Haiku must be original, unpublished, and have not previously won an award in Palomar Branch contests. Open to the public.

**Entry procedure:** Mail two copies, typed in English on one side of a sheet of 8½×11 inch paper. Put name, address, and phone number on one copy only. Category should be typed on each sheet. Entries not returned.

**Entry fee:** Two haiku for \$5. Please make check or money order (US funds) to *National League of American Pen Women*.

**Address:** NLAPW Poetry Contest, Helen Sherry, 11929 Caminito Corriente, San Diego, CA 92128.

**Adjudication:** Timothy Russell.

**Awards:** \$100, \$40, \$20, Honorable Mentions. The winning haiku will be published in a chapbook.

**Notification:** Winners will be notified by mail. Send an SASE or SAE+IRC for list of winners.

**Rights:** All rights revert to winners after publication in the chapbook.

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The Robert Spiess Memorial  
Haiku Award

Deadline: March 13, 2003  
in hand

**Sponsor:** *Modern Haiku*. As we near the first anniversary of the death of Bob Spiess on March 13, 2002, *Modern Haiku* is pleased to announce The Robert Spiess Memorial Award Haiku Competition.

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

Most haiku of excellence are serenely vibrant. Although they seldom are concerned with grand or marvelous events, or employ highly charged language, or possess startling

qualities, they nonetheless are intensely alive in their quiet and deep evocation of aspects of life and the world, aspects that can easily be overlooked. In and through these haiku we are able to live more fully and with a non-exclusiveness that lets us participate in and appreciate multitudinous event-experiences.

**Regulations:** The competition is open to everyone but the staff of *Modern Haiku*, the competition coordinator, and the judges. Each entry must be the original, unpublished work of the author, and should not be under consideration in a contest or for publication elsewhere. Appearance on an Internet website is considered publication, but a haiku that has been previously shared on an email haiku list is not considered to be "published" for purposes of this competition – but note that the judges will be instructed to disregard any entries that they have seen before. Of course, entries should not be shared on such a list during the term of the competition. Entries must be in English.

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

**Entry procedure:** Poets may submit a maximum of two haiku to the contest written in the spirit of the Speculation. Submit three copies of each haiku on 3×5 inch (75×125 MM) index cards (or similarly-sized slips of paper). Entries should be typed or printed legibly. The haiku should appear on the face of each card. The poet's name, mailing address, telephone number, and email address (if any) should appear on one of the three cards only, in the upper lefthand corner above the haiku; the other two copies should contain only the haiku. Please keep a copy of your submission; entries will not be returned. Email submissions are not allowed.

Please follow the instructions carefully: entries that are incomplete or

that do not comply with the instructions will be discarded.

**Entry fee:** None.

**Address:** Billie Wilson, Spiess Competition Coordinator, 1170 Fritz Cove Road, Juneau, AK 99801-8501.

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

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

**Notification:** Winners will be notified by email or phone before the general announcement. Winning entries will be published in the summer 2003 issue of *Modern Haiku* and will be posted on the *Modern Haiku* website, <<http://www.modernhaiku.org/>> on July 1, 2003.

If you would like a list of the winners, please enclose a stamped, addressed business-sized envelope (SASE) with your entries. Overseas entrants should provide an addressed envelope and one IRC.

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7<sup>th</sup> Annual  
Mainichi Haiku Contest

Deadline: March 20, 2003

Sponsor: Mainichi Shimbun.

**Regulations:** Entries must be original haiku and must not have been published or submitted anywhere else. Double submissions will not be accepted.

**Entry procedure:** Together with your haiku, please include with your entry

(continued next page)

# Contests & Competitions

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## Mainichi Haiku Contest *continued*

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your name, age, address, telephone number, and the name of any haiku organization to which you belong. Also please indicate International Section.

Online entries are preferred. The form is available at <<http://mainichi-shuppan.com/taisyoubou/en.html>>.

*Entry fee:* There is no fee for the International Section.

*Address:* Mainichi Haiku Contest, Publication Division, Mainichi Newspapers, 1-1-1 Hitotsubashi, Chiyoda-ku, Tokyo 100-8051, Japan. More information available online at <<http://www.mainichi.co.jp/life/family/syuppan/taisyoubou/indexe.html>>.

*Adjudication:* This year's judge for the International Section is Toru Haga.

*Awards:* Certificates and mementos.

*Notification:* Results for the winners of the International Section will be announced on the Mainichi Daily News website in June 2003. Other winners will be announced in the Mainichi Shimbun and Mainichi haiku publications, in June 2003.

*Rights:* The release and publishing copyrights of any of the entries that are published in subsequent haiku collections will remain with the Mainichi Newspapers.

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The Nicholas A. Virgilio Memorial  
Haiku Competition for High  
School Students

Deadline: March 25, 2003  
*in hand*

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*Sponsor:* Founded by the Sacred Heart Church in Camden, NJ, and sponsored by the Nick Virgilio Haiku Association in memory of Nicholas A. Virgilio, a charter member of the Haiku Society of America, who died in 1989.

*Regulations:* Any student in grades

7 through 12 enrolled in school as of September 2002 may enter.

Submit up to three haiku per student. All haiku must be previously unpublished, original work, and not entered in any other contest or submitted elsewhere for publication. Please follow the guidelines carefully.

*Entry procedure:* Each haiku must be typed in triplicate on 3x5 inch index cards. The haiku must appear on the front of each card; your name, address, age, grade level, and school (please include the school address) must appear on the back of one of the cards for each haiku. Do not use staples for any purpose.

*Entry fee:* None.

*Address:* Tony Virgilio, Nick Virgilio Haiku Association, 1092 Niagara Road, Camden, NJ 08104-2859.

*Adjudication:* Judges named by the HSA.

*Awards:* Six haiku will be selected and each awarded \$50. The winning haiku and list of winners will be published in *Frogpond* and on the HSA website. The high school of each student winner will receive a one-year subscription to *Frogpond*.

*Notification:* Please keep a copy of your haiku; entries cannot be returned. Please do not send SASE. The list of winners will be published in *Frogpond*, *The HSA Newsletter*, and the HSA website.

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The Annual Merit Book Awards  
for excellence in  
published haiku, translation, and  
criticism  
(books published in 2002)

Deadline: March 31, 2003  
*in hand*

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*Sponsor:* The Haiku Society of America. Please note that all HSA contests now have *in hand* deadlines. In this case, entries received after March 31, 2003, will not be accepted.

*Regulations:* The contest is open to

the public. Books must have been published in 2002. An author may submit more than one title. Books published by HSA officers are eligible for this award.

*Entry procedure:* 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 1st Vice President before the deadline to ascertain that it has been received. If you wish to receive confirmation that your book(s) arrived, kindly enclose a SASE or postcard

*Entry fee:* \$10 per submission. Please write checks/money orders in US funds, to *The Haiku Society of America, Tom Borkowski, Treasurer.*

*Address:* Pamela Miller Ness, 33 Riverside Drive, APT 4-G, New York, New York 10023.

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

*Awards:* First Prize, \$100; Second Prize, \$75; Third Prize, \$50.

*Notification:* The list of awards will be published in *Frogpond*, *The HSA Newsletter*, and the HSA website.

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

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Haiku Society of America  
Logo Contest

Deadline: May 1, 2003  
*in hand*

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*Sponsor:* The Haiku Society of America. Please note that all HSA contests now have *in hand* deadlines. In this case, entries received after May 1, 2003, will not be accepted.

*Regulations:* The contest is open to HSA members, including officers. Logo designs must be executed in black ink on white paper and must fit within the space of a 4x4 inch square (the design itself need not be square).

The logo may, but need not, include the initials (HSA) or full name of The Haiku Society of America. Designers should keep in mind that the design should reproduce well on a variety of materials in addition to paper. All designs must be the original work of the designer(s).

*Entry procedure:* Please submit four excellent quality black and white photocopies of your original artwork with your name, address, telephone number, and email address on the reverse side only. There should be no identifying name, initials, seal, etc., on the front. The winner will be asked to submit the original artwork, so be sure to retain your original in good condition. No entries will be returned.

*Entry fee:* \$10 per submission. Please write checks/money orders in US funds, to *The Haiku Society of America, Tom Borkowski, Treasurer.*

*Address:* Pamela Miller Ness, 33 Riverside Drive, APT 4-G, New York, New York 10023. For acknowledgment of your entry, include a SAS postcard.

*Adjudication:* Members of the Executive Committee will review the submissions and select a group of finalists. The EC, however, retains the right not to select any finalists if we believe that none of the entries would serve adequately as a logo representing the Society. Finalists will be notified and their designs printed anonymously in *The HSA Newsletter* for a vote by the entire membership.

*Awards:* A first prize of \$100 will be awarded to the winner. Each finalist will receive \$25.

*Notification:* Contest results will be published in the subsequent newsletter and on the website.

*Rights:* The designer will transfer all rights to the design to the Society.

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This listing covers contests & competitions with deadlines on or before May 1, 2003. If you would like to list your event in the next issue, please contact the editor at [news@hsa-haiku.org](mailto:news@hsa-haiku.org) before January 15, 2003.

# Announcements

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## Press Here

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**P**RESS HERE announces the publication of *finding the way: haiku and field notes* by paul m. The book contains 56 poems plus field notes, and an introduction by the author.

Paul is an award-winning San Francisco poet who has been writing haiku since 1988, and his work has appeared in numerous journals and anthologies.

The book is 52 pages, 4.25x5.5 inches, and comes with a wrap cover and a bookmark. The price is \$6 postpaid in the United States, or \$7 elsewhere, and is available from Press Here, PO Box 4014, Foster City, CA 94404-0014. Please make checks or international money orders payable to *Michael D. Welch*.

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## Deep North Press

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**D**EEP NORTH PRESS announces *This Wine*, the first collection of haiku of William M. Ramsey.

Book design by Lidia Rozmus, typography and layout by Charles Trumbull, 96 unnumbered pages, 4x8 inches, perfectbound, printed on fine-woven paper with translucent flyleaves, two-color cover. ISBN 1-929116-08-X.

Available for \$15 postpaid in the United States from the author at 1217 Berkeley Ave, Florence, SC 29505-3008.

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## Brooks Books

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**B**ROOKS BOOKS announces *To Hear the Rain: Selected Haiku of Peggy Lyles* by Peggy Lyles, edited by Randy Brooks & Lidonna Beering, clothbound, ISBN 1-929820-03-8, 128 pages (5.5x9 inches) \$22 plus \$2.50 postage. This is a collection of 148 of Lyles' best haiku collected from over twenty-five years work.

mother-daughter  
small talk ...  
snap beans

**B**ROOKS BOOKS announces *Kiyoko's Sky: the Haiku of Kiyoko Tokutomi*, translated by Patricia J. Machmillar & Fay Aoyagi, perfectbound, ISBN 1-929820-04-6, 128 pages (5.5x8.5 inches) \$16 plus \$2.50 postage.

This dual language edition features Japanese haiku by Kiyoko Tokutomi, co-founder of the Yuki Teikei Haiku Society.

Both books are available from Brooks Books at 3720 Woodridge Drive, Decatur, IL 62526.

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## The World Haiku Club

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**T**HE WORLD HAIKU CLUB, via Ami-Net International Press, published the 304-page *Wild Flowers, New Leaves: A Collection of World Haiku* (ISBN 1-902135-03-2), in commemoration of World Haiku Festival 2000 & 2002.

For more details and to place an order, contact <WHC.takiguchi@susumu.freemove.co.uk>.

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## Poetry Can

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**T**HE BOOK, *Parade of Life: Poems Inspired by Japanese Prints*, selected by Paul Conneally & Alan Summers, ISBN: 09539234-2-8, is available to buy by post for £5 per copy plus £1.50 postage and packing in the UK.

Please enquire about the cost for orders outside the UK by email at <hester@poetrycan.demon.co.uk>.

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## Red Moon Press

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**R**ED MOON PRESS is pleased to release two individual collections. *into breath*, the first book from Victor Ortiz, contains twenty poems accompanied by five photographs by the author. *Mt. Gassan's Slope*, from long-time practitioner Ann Newell, is her fifth volume, and concerns her spiritual as well as actual haiku way. Its forty-one poems are translated (into romaji and kana) by Kenichi Sato, and accompanied by seven sumi-e by the author.

The final votes are in and work is proceeding on *pegging the wind: The Red Moon Anthology of English-Language Haiku*, which should be available in February 2003.

This is the seventh annual volume in this award-winning anthology series of the finest in English-Language haiku and related works. More than 200 works from more than 120 authors and sixty sources in two

dozen countries have been chosen by eleven editors worldwide.

*American Haibun & Haiga* is changing to *Contemporary Haibun* to accord with the facts about its now-worldwide practice. Volume 4 should be out in April 2003 and will contain 60+ works from fifty or more authors, plus haiga by the best practitioners of the art in English.

Finally, RMP is offering a deal – we're running out of space here, and rather than buy a new house, we thought it would be simpler to sell some books. So until we run out, we make the following offer: For every book purchased at full price, you can take another book of equal or lesser value for half price. We hope you'll take advantage of this to fill your shelves.

Contact Red Moon Press at PO Box 2461, Winchester, VA 22504-1661.

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## Kodansha

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**K**ODANSHA ANNOUNCES *Take a Deep Breath: The Haiku Way to Inner Peace* by husband and wife team Sylvia Forges-Ryan, an award-winning haiku poet, and Edward Ryan, a Yale psychologist.

This enlightening book combines haiku with meditation and was called "eloquent and poignant" by Harold Bloom and "a beautiful and important book" by Virginia Brady Young, Founding Member and Past President of the Haiku Society of America.

This title will be published in January 2003, in hardcover and will run 120 pages. ISBN 4-7700-2885-7. More details at <http://thejapanpage.com/>.

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## The Heron's Nest

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**C**HRISTOPHER HEROLD writes that *The Heron's Nest* moved into its fourth year of monthly publication in September as a paper and an internet journal.

In July, co-founder Alex Benedict stepped down as Web Master and Paul David Mena has taken his place. Also, to facilitate a rapid and continuous increase in submissions, Peggy Willis Lyles has accepted the invitation to join

Ferris Gilli and Paul MacNeil as an Associate Editor. Christopher Herold has now stepped into the role of Managing Editor.

The annual Valentine Awards voting is taking place. This is your opportunity to participate in the Reader's Choice voting for favorite poems in Volume IV. You are invited to vote for up to ten poems published in *The Heron's Nest* during 2002.

Each of the issues is easily accessible by navigating to <http://www.theheronsnest.com/haiku/>. When submitting your ten favorite poems, please do list them in order of preference. And remember, the in-hand deadline for ballots is midnight, January 15<sup>th</sup>.

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## haijinx

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**T**HE MAIN OFFICE of *haijinx*, along with its editor-in-chief, Mark Brooks, moved to Austin, Texas. The new address is *haijinx*, PO Box 200097, Austin, TX 78720-0097.

In 2003, *haijinx* migrates from an online quarterly to a print semiannual. The website will have highlights of print issues, but most material will be found only in the print edition.

Issues will contain roughly 192 pages of haiku, haiga, renku, and articles, perfectbound, 8.5x5.5 inches, with color cover and at least four pages of color artwork. Columnists include Mark Brooks, Paul Miller, and William J. Higginson.

The base price of a one-year (two-issue) subscription is \$29 and includes bulk mail within the US. Subscription details, as well as an online payment option, can be found at <http://www.haijinx.com/subscriptions.html>.

Submissions are due by April 1, 2003. We pay an honorarium for accepted haiku from subscribers and we offer contributors of artwork and articles a discount. Cash prizes will be awarded for editors' picks.

In addition, the *haijinx* staff has expanded. The team includes editor-in-chief Mark Brooks; editors Paul Miller, Carmen Sterba, Alan Summers, and Serge Tomé; associate editors Linda Robeck and Billie Wilson; and artist-in-residence Kuniharu Shimizu.

# Membership Update

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15 November 2002

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In the online version  
of *The HSA Newsletter*,  
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intentionally  
left blank.

*What:* Haiku North America 2003

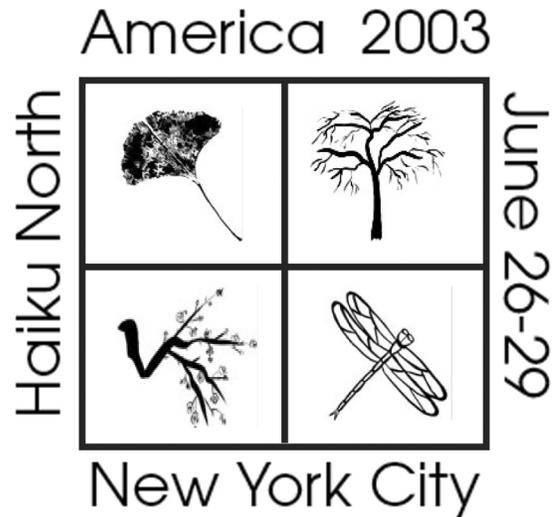
*Where:* New York City

*When:* June 26-29, 2003

*Why:* 3½ days of lectures, panels, workshops, haiku entertainment, an evening at the Japan Society, a morning at the New York Botanical Garden, book sales, exhibits, haiku camaraderie with poets from around the world!

*Who:* YOU! Mark your calendar NOW!

*Info:* <http://www.haiku-north-america-2003.org/>



*THE HAIKU SOCIETY OF AMERICA NEWSLETTER*  
c/o Mark Brooks  
8105 Kiana Drive  
Austin, TX 78729-7444



sumi-e by Pamela A. Babusci