

THE
HAIKU
SOCIETY
OF AMERICA

NEWSLETTER

VOLUME XII, NUMBER 3 — SUMMER 1997

Executive Committee Meeting. This was held at Evanston Public Library on Saturday, June 14, 1997. Officers present were Lee Gurga, President, and Charles Trumbull, Newsletter Editor.

The search for a *frogpond* Editor for 1998 was discussed. A report was received from Randy Brooks to the effect that the 1996 *HSA Members' Anthology* was ready to go to the printer.

— Dee Evetts

General Meeting. Held in the large meeting room of the Evanston Public Library in Evanston, Ill., the presentations were attended by: Mark Bird, Sara Brant, MaryJo Cally, Lee Gurga, Harvey Hess, Doris Kampfe, Phyllis Lyons, John O'Connor, Lidia Rozmus, Robert Spiess, Charles Trumbull, and a few walk-ins. Brief introductions and a round reading were followed by Pres. Lee Gurga's report of the Executive Committee meeting.

Phyllis Lyons, Professor of Japanese Literature at Northwestern University and keynote speaker for the meeting, led off the program with her talk entitled "The Seven-Five Meter." She began by defining tradition and modernity using photographs and a comic-book version of the first known book in the Japanese language, *Record of Ancient Matters*. Building on the premise that the Japanese language fits naturally into blocks of five and seven syllables, Phyllis recounted the history of the emergence of poetry in Japan and recapped several of the most important milestones in the tradition. As poets moved from folksongs to *waka* (the first Japanese poems) and on to *tanka* and *haiku*, the original five-

and seven-syllable "units" of Japanese poetry were retained — primarily because the original rhythm of the language remained unchanged. Phyllis also discussed how Japanese and European poets have interacted, and why each has felt liberated by the other's traditions. Her talk generated a lively discussion, and her informed questions about other presentations got the group talking several times throughout the day.

Lee Gurga gave an account of the life and contributions to Japanese poetry of Masaoka Shiki, the originator of modern haiku. He focused primarily on Shiki's theories of haiku composition, which have had a significant impact on haiku in the

SECRETARY'S REPORT

20th century. Lee explained the three elements of Shiki's overall poetic theory, *shasei* (or close and correct observation), selective realism (the focus or frame), and truthfulness, which form the basis of the tools Shiki suggests haiku poets consider when they are composing. Lee also introduced the new *Midwest Winter Anthology* edited and produced by Phil Fass.

After a short break, the group heard conference papers submitted by Peggy Heinrich (read by Mary Jo Cally), Pat Gallagher (read by John O'Connor), and Mark Bird (read by Sara Brant). Charles Trumbull followed up Mark Bird's paper about haiku traditions with his piece "American Haiku and the Other Tradition," a suggestion that literature in English and Western culture have much to offer haiku poets as

sources of inspiration and referents for allusions.

Bob Spiess provided the group with a survey of *American Haiku*, the first magazine devoted to English-language haiku. Founded in 1963 by James Bull and Donald Eulert of the University of Wisconsin, Platteville, *American Haiku* was later edited by Bob, who provided a lively "insiders view" of the magazine and passed around several interesting issues.

Following the afternoon session, the conference concluded with a group dinner at a nearby Spanish *tapas* restaurant, followed by an open reading at Borders Books in Evanston, at which attendees were especially honored to hear the author reading selections from Bob Spiess's new book, *Noddy*.

— Sara Brant

CORRECTION

On the front page of the spring issue of the *HSA Newsletter*, we incorrectly attributed this fine haiku

after our visit
the cottage-lady talking
to wildflowers

to John Stevenson. It is actually the work of Sheila Hyland of Toronto, Ont. — as both Sheila and John hastened to point out to us! The haiku originally appeared in *Timepieces*.

We apologize to Sheila and John and to anyone else who was confused by our error.

— The Editors

HSA MEMBERSHIP LIST UPDATE

Additions and changes to the HSA membership list 1996-97, since the previous HSA Newsletter:

NEW MEMBERS:

- Alma, Nasira, 8851A SE 11th, Apt. #2, Portland, OR 97202
 Ascher, James M., 2424 Evergreen Park Dr., Olympia WA 98502
 Beaven, Louise, 1423A Yonge St. #8, Toronto, Ontario M4T 1Y7, Canada
 Brady, Denise A., 5050 Pratt St., Omaha, NE 68104
 Burks, Maggie, 100 Baxter, Hot Springs, AR 71913
 Butler, Mel, 2315 Southern Oak Dr., Irving, TX 75063
 Dobbs, Marcia, 720 Quapaw Ave., Hot Springs, AR 71901
 Evans, Michael L., 523 June Way, El Cajon, CA 92021
 Frawley, Ed, 94 Kraft Ave. #166, Bronxville, NY 10708
 Gay, Andrew, Fernhill Farm, R.R.1, Box 5959, Cobb Rd., Belfast, ME 04915
 Genovese, Thomas P., 3028 Parkway Blvd, Kissimmee, FL 34747
 Gilli, Ferris, 9912 Chesham Dr., Orlando, FL 32817
 Gould, Alan, 201 Brighton 1st Rd., Apt. 5P, Brooklyn, NY 11235
 Gould, Melanie, 2015 73rd Ave., Oakland, CA 94621
 Gourlay, Caroline, Hill House Farm, Knighton, Powys LD7 1NA, England
 Houck, Eric L., P.O. Box 384, Walton, NY 13856
 Kalter, Bill, 765 Mountain Ave., Suite 304, Springfield, NJ 07081
 Kanda Sosuke, 190-22, 1-chome Kushibiki-chou, Ohmiya City, Saitama-ken, Japan
 Kennedy, Bruce, 62 Sterling Pl., Brooklyn, NY 11217
 Kerner, Dorita, 21 Broadway Terrace, Apt. 1C, New York, NY 10040-2689
 Knauer, Becky, 10 Jay St., Old Tappan, NJ 07675
 Kondo, Riki, 230 West 79th St., New York, NY 10024
 Kress, Lucinda, 1820 Hobson, Hot Springs, AR 71913
 LaCure, Jon, 11518 N. Foxford Dr., Knoxville, TN 37922
 Lichtenberg, Carol, P.O. Box 2145, Pullman, WA 99163
 Lowe, Victor, 3300 Bluett Rd., Ann Arbor, MI 48105
 Maruther, Peg'e Brunner, 133 Circle Dr., Hot Springs, AR 71901-2773
 McLeod, Donald, 4733 Lemona Ave., Sherman Oaks, CA 91403
 McPherson, Craig, 219 E. Woodson Rd., Almyra, AR 72003
 Miyashita Emiko, 1-4-40-105 Miyazaki, Miyamae-ku, Kawasaki 216, Japan
 Morin, Paul J., 4435 N.E. Klickitat St., Portland, OR 97213
 Rayher, Edward, SWAMP PRESS, 323 Pelham Rd., Amherst, MA 01002
 Rinzen, Marlina, 1520H Spruce St., Berkeley, CA 94709
 Rohrig, Carolyne, 37966 Parkmont Dr., Fremont, CA 94536
 Roper, Mr., #223751 Michigan, 1342 W. Main St., Ionia, MI 48846
 Savolaine, Carol M., 6734 Victoria Ct., Sylvania, OH 43560-3293
 Sherman-Jones, John, E3704 26th Rd., Limestone, MI 49816
 Silverberg, Dan, P.O. Box 55, Coloma, CA, 95613
 Spurgeon, Dan, 555 Guava Lane, Apt. D, Davis, CA 95616
 Sterne, Roberta A., 624 Garden City Dr., Monroeville, PA 15146
 Stoller, Neca, R.R.4, Box 60-D1, Buena Vista, GA 31803
 Strand, Clark, 175 Plochmann Lane, Woodstock, NY 12498
 Tressler, Mary J., 15 Beach Rd., 2-L, Great Neck, NY 11023
 Tucker, Susan, 118 N. College St., Dumas, AR 71639
 Wells, Elizabeth A., 5218 Portland Ct., North Las Vegas, NV 89031-0500
 Wiedemann, Frederick F., 4939 Crooked Lane, Dallas, TX 75229
 Wintz, Anita, 439 N. Doheny Dr., Beverly Hills, CA 90210
 Wolf, Barbara, 6401 N.E. Jones St., Suquamish, WA 98392

NOMINATIONS FOR HSA OFFICERS

William J. Higginson has been appointed chair of the nominating committee for the election of officer for the Haiku Society of America for 1998.

If you have any suggestions for nominations, please direct them to Bill at:

William J. Higginson
 P.O. Box 2740
 Santa Fe, NM 87504

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

President Lee Gurga
 First Vice President Michael Dylan Welch
 Second Vice President Alice Benedict
 Secretary Dee Evetts
 Treasurer Raffael de Gruttola

Questions about membership, dues, and all related matters as well as annual election of officers should be addressed to
 Dee Evetts
 Secretary, HSA
 P.O. Box 1179
 New York, NY 10013

Haiku and other manuscript submissions, editorial correspondence, exchange copies, and new haiku books for review in *frogpond* should be sent to
 Kenneth C. Leibman
 Editor, *frogpond*
 P.O. Box 767
 Archer, FL 32618-0767
 KENNETH@AFN.ORG

News and notices of events for publication in *The HSA Newsletter*, can be submitted, preferably via E-mail or on a diskette, to
 Charles Trumbull
 Editor, *HSA Newsletter*
 1102 Dempster Street
 Evanston, IL 60202-1211
 TRUMBULLC@AOL.COM

HSA LOGO

The Haiku Society of America seeks a logo to represent the society graphically. The logo should clearly identify the HSA. It could be a graphic image paired with the society's name in simple yet distinctive combinations or just a graphic image alone. It should be distinctly American and suitable for printing in a single ink color on HSA publications, letterhead, envelopes, and T-shirts, as well as for other media elsewhere.

If you have logo ideas, wish to submit logo designs, please send photocopies of the design (no need to send original art yet) to logo committee chair Michael Dylan Welch at 248 Beach Park Boulevard, Foster City, CA 94404; E-mail, WELCHM@AOL.COM; by November 1, 1997. Also contact Michael if you are interested in serving on the logo committee (relevant experience preferred), or wish to have any other input.

HSA TREASURER'S REPORT

Second Quarter
 (April 1 - June 30, 1997)

Balance Forward	\$17,532.69
Income	\$2,272.75
Expenses	\$2,907.62
New Balance	\$16,897.82

- Raffael de Gruttola

HSA MEMBERSHIP LIST UPDATE (CONTINUED)

ADDRESS CHANGES

- Ball, Jerry, Interlachen #40C, Seal Beach, CA 90740
 Brown, Hasa, P.O. Box 143, Ione, OR 97843
 Dixon, Melissa, 213 2075 Milton St., Victoria, BC V8R 1N8, Canada
 Gray, Bob, 675 East Street Rd., Apt. 218, Warminster, PA 18974-3526
 Kata, Lenny, 2829 Connecticut Ave. NW #403, Washington, DC 20008
 Morse, Judy A., HC 70, Box 19M, Pecos, NM 87552

Geraldine C. Little
 D. 1997

Geraldine Clinton Little was born in Portstewart, Ireland, and was brought to America at the age of three by her parents - her father was a clergyman, her mother, a professional pianist and organist. Geraldine held a master's degree in English literature and was working on her doctorate. She also sang and had performed with the Philadelphia Orchestra.

Though most of us got to know Gerrie though haiku, (she was once President of HSA) she published far more of her books in other poetry forms. Always interested in social reform, her plays, poems, and haiku sequences usually dealt with injustices to women, lepers (*Spinalong Poems: A Chapbook of Haiku*), the fate of Japanese-Americans during World War II, or AIDS and rape victims. In the mourning period after the death of her husband, Geraldine turned to tanka, and in 1992, AHA Books published her book, *more light, larger vision*. At her death, on March 6, 1997, she had prepared another book of tanka for publication.

- Jane Reichhold

we are all, aren't we,
 like snowflakes, melting towards death
 but see, the snow-dressed
 maple, sparrow-tipped, harbors
 before it is felled, singing

- Geraldine C. Little

GEORGE W. RALPH
 1934-1997

Many of the circumstances surrounding his death were positive. Two weeks prior, he enjoyed a dinner given by the college, honoring him and three other retiring faculty... The following evening, my sister and I, together with George's Theatre Department colleagues, threw a retirement party for him (which we'd been planning for months), attended by 100 or so of his closest friends and relations from across the country... Many, many speeches were given, celebrating George's life and work. Dad spoke at the end.

The following day, George dressed up for the last time in his academic regalia and handed my sister and me our degrees at the commencement. It was an exceptionally happy weekend for him...

The week preceding his death, he felt particularly good. On his last morning, he felt unusually well, and decided to go to church, which he hadn't done in many weeks. The "Early Service," which he generally attended, ... enjoys a relatively small, close-knit congregation. Some expressed surprise upon his arrival, because of the long absence. His response had been, "I have time today..." He went home, did a couple of things, wrote a single haiku (customarily, he would write his Sunday haiku after dinner with my sister and her family, yet for some reason, that day, he decided to do it before they arrived), laid down on the sofa for a nap, and never awoke.

- Steve Ralph, Holland, Mich.,
 28 May 1997
 (from the AHA! Books Website)

midday blizzard:
 not seeing beyond the pines
 not seeing the pines

- George Ralph

NORTHEAST METRO REGION

The second 1997 meeting (spring/summer) of the Northeast Metropolitan Region was held in the East Asian Lounge, 403 Kent Hall, Columbia University, New York City (116th Street stop of the 1/9 subway line on Broadway – phone (212) 854-5027 for exact directions) from 2:00 to 5:00 P.M., Saturday, June 21, on a very hot and humid day.

With the room lit only by sun filtered through the rice paper window screens, the meeting began with the traditional introductory round reading with the following members and guests in attendance: Miriam Borne, L.A. Davidson, Chuck Easter, Bernard Lionel Einbond, Doris Heitmeyer, John Hudak, Leroy Kanterman, Bruce Kennedy, Pamela Miller Ness, Gertrude Morris, Margaret Nichols, Carl Patrick, Roslyn Rabin, V. Robinson Smith, Karen Sohne, Albert Solomon, Nancy Stetson, John Stevenson, Clark Strand, Geri Taper, Cor van den Heuvel, and Yuriko Yamaki.

Regional Coordinator John Hudak began the meeting with an announcement of his leaving his post as coordinator at the end of the year to devote more time to his new son, and a request for anyone who might be interested in taking over this position to contact him. There was a mention of a reporter from *U.S. News & World Report* having contacted a number of members of the local HSA to research an article about haiku in America [see page 14].

The featured reader, John Stevenson, began by reading selections from his chapbook, *Something Unerasable*. John, being the previous Metro-Region Coordinator, began by saying that a lot of the haiku in his chapbook were written on the long train rides – three hours each way – that he took from his home in Nassau (near Albany), N.Y., to the HSA meetings in New York City.

the river always
out there in the dark
late train home

John Stevenson

After some selections from his chapbook, John went on to read a couple of haibun, followed by a number of haiku from a work in progress.

stairway
descending into her
perfume

John Stevenson

Clark Strand began the workshop portion of the meeting with a short talk on the idea of *shasei* or “sketch from life” perspective of writing haiku favored by Shiki. He explained where the idea came from, and that it was basically a “net for gathering impressions from nature.” He then instructed everyone to write a *shasei*-inspired haiku on an index card, and the group held an informal *kukai*, where the haiku were read, voted on and discussed. Two haiku that received the most votes were:

waves are still flowing
through the washed up lobster trap
the morning sunlight

Cor van den Heuvel

summer evening
little boy in pajamas
rides his tricycle

Charles Easter

The reading was followed by a short Q & A session. Clark holds a monthly *kukai* workshop on the first Monday of each month at the Sufi Bookstore in Manhattan – phone (212) 334-5212 for information. A copy of *Seeds from a Birch Tree*, his new book about haiku and spirituality, published by Hyperion Press, was made available for all to peruse. It is available at all good bookstores.

The next meeting, which will be a national meeting, will be held on Saturday, September 6, from 2:00–5:00 P.M. at the above listed meeting place. Hiroaki Sato will give a lecture on his translation of Basho’s *Narrow Road*, recently published by Stone Bridge Press, Berkeley, Calif. HSA Secretary Dee Evetts will talk about the “epiphanies” of James Joyce and

their relation to haiku and senryū. Charles Easter will read selected haibun from his newest book, *Spirit Dance*, published by black bough books, Flemington, N.J. HSA President Lee Gurga will lead a haiku workshop; and there will be a memorial reading from the work of Geraldine Clinton Little, who died on March 6 of this year.

– John Hudak

NORTHEAST REGION

BOSTON-AREA NEWS

On May 4, 1997, members of the Boston Haiku Society read at the Kaji Aso Studio in celebration of Earth Day.

Raffael de Gruttola has been working with a painter friend, Wilfred Croteau, on a series of haiga. To date 52 images with poems have been completed.

– Raffael de Gruttola

SOUTHEAST REGION

Towpath met on May 3, 1997, at the home of Anita Sadler Weiss in Baltimore for their every-other-month meeting. Attending were: Cathy Better, Alexius Burgess, Carol Dagenhardt, Margaret Doyle, Lee Giesecke, Anita Weiss, and Jeff Witkin.

A pot-luck lunch was followed by a round of reading. The group then read and discussed the haiku of Raymond Roseliep. It was agreed that much of his work was highly experimental and often risky –

white orchid
on her coffin
the pickle lady

was cited as an example.

Roseliep’s work was felt to stretch the bounds of haiku form in the 1970s and 1980s. His work was also discussed as a bridge between Eastern and Western poetics; some thought his work may have influenced that of Elizabeth Searle Lamb.

A brief debate ensued about whether the church imagery helps or detracts from Father Roseliep’s haiku. Some of his poems were very compact. A host of his poems were considered by the group to be exceptional while others were noted to be non-haiku.

It was observed that a few notable poems of Roseliep’s had not been included in the anthologies, for example:

footbridge
only the moon crossing

(Modern Haiku)

swan
leading the other
clouds

(Modern Haiku)

The composition of

mountain mist
lifting the shadow
of my soul

(Modern Haiku, 1984)

was felt to be like a photographer setting up a shot so that he/she could then get into the picture:

the white iris
I forgive
myself

Roseliep’s “birthcry!” poem was felt to be in Western order.

Most of the members who attended this session were able to stay and contribute poems for commentary. Jeff passed around three previously published works, all HSA Merit Book Award winners by Adele Kenny, for deep admiration.

– Jeff Witkin

SOUTH REGION

HSA SOUTH REGION MEETING AND THE ARKANSAS ARTS FESTIVAL

The Arkansas Haiku Society will hold the first HSA South Region conference in conjunction with the Arkansas Arts Festival, November 6–9, 1997. Gary Snyder will be the featured poet for the AAF and will present a workshop and reading. A poetry slam will be held with a \$1,000 prize [see agenda].

Registration checks (\$50) may be made payable to the Arkansas Haiku Society and sent to P.O. Box 1260, Hot Springs, AR 71902-1260. Reservations are being taken now at the official AAF hotel, the Arlington Resort Hotel and Spa – \$55 single, \$65 double – (800) 643-1502, fax (501) 623-2243; and the Downtowner Hotel and Spa, \$47 single or double – (800) 251-1962, fax (501) 624-4635, E-mail: DOWNTOWNHS@AOL.COM. Hot baths and massages are optional at both hotels. The reservation code name for both hotels is “Haiku Society of America.” The cutoff date for hotel reservations is October 6. Heavy attendance is expected.

Arrival Information: upon deplaning at Little Rock airport a shuttle bus to Hot Springs is available just south of the baggage carousel. Weather is expected to be mild.

For more information please contact Howard Lee Kilby at (501) 767-6096; E-mail: WAL1@WEBTV.NET.

OTHER ARKANSAS NEWS

We are pleased to announce that membership in the HSA South Region has grown rapidly. We have 14 members in Hot Springs including Peg’e Brunner Maruthur, a member of the City of Hot Springs Board of Directors, and Dr. Walter Nunn, Director of the Japan-America Society of Arkansas and Executive Director of the

continued on page 6

PRELIMINARY AGENDA

HSA SOUTH REGION CONFERENCE

Thursday, November 6

Registration 5:00–6:30 P.M., The Poet’s Loft, 514-B Central Avenue. Reception 7:00 P.M., The Tucker’s Apartment, 516-B Central Avenue. Welcoming remarks by R. Paul Tucker, President, Arkansas Haiku Society; Verna Lee Hinegardner, Arkansas Poet Laureate; Helen Selig, Mayor of Hot Springs; Lee Gurga, President, HSA

Friday, November 7

Registration 8:00–9:00 A.M., The Poet’s Loft
Morning presentations
9:00–9:45, Lee Gurga
9:45–10:30, Carlos Colón
10:30–11:00, Pat Laster
Ginko 11:00–12:00
Lunch, The Lotus, 12:00–1:30 P.M.
Afternoon presentations, 2:00–5:00,
Arlington Hotel, Jupiter Suite
Sara Brant, Joseph Kirschner,
Charles Trumbull, and others
Gallery walk and dinner on your own, 5:00–7:00 P.M.
Poetry slam, 8:00 P.M.

Saturday, November 8

Haiku workshop led by Joseph Kirschner, sharing haiku, 9:00–10:00 A.M., Arlington Hotel, Jupiter Suite
Andrew Sexton, Zen, 10:00–10:30
R. Paul Tucker, closing remarks and acknowledgements, 10:30–11:00 A.M.
Conference adjourns
Lunch and sightseeing

ARKANSAS ARTS FESTIVAL

Gary Snyder workshop, 1:30 P.M., Arlington Hotel, Crystal Ballroom, followed by book signing
Dinner on your own
Gary Snyder poetry reading, 7:00 P.M., Arlington Hotel, Crystal Ballroom

SOUTH REGION (CONTINUED)

Arkansas International Center, University of Arkansas at Little Rock, the first member in the state capital.

The Arkansas Haiku Society was formally organized on May 5, 1997, and officers were elected. They are: R. Paul Tucker, M.D., President; Bud Kenny, First Vice President; Malinda Herr-Chambliss, Second Vice President; June Simmons, Secretary; Susanne B. Tucker, Treasurer; Bill Lerz, Webmaster; Alan and Marilyn Waugh, Historians; Randy Lubow and Howard Lee Kilby, Media Consultants. All officers are HSA members. We meet regularly each month on the third Thursday at 7:00 P.M. at The Poet's Loft, 514-B Central Avenue, Hot Springs National Park, Ark. The meeting is informal, tea and wine are served, and visitors are welcome.

The Hon. Win Rockefeller, lieutenant governor of Arkansas, discussed haiku during a personal visit at the state capitol when I introduced my son and daughter-in-law who were visiting from Los Angeles. We have invited Mr. Rockefeller to welcome participants of the November conference to Arkansas but have not yet received a response.

The Zen Center of Hot Springs hosted a reception at THEARTFOUNDATION for Andrew and Joye Sexton of Memphis, Tenn., who visited the spa on vacation. Andrew is a medical student and beginning Zen student with a fresh clear mind. He may attend the South Region conference and give a talk on Zen.

Four entries from Hot Springs were among the 50 haiku selected for publication in the Mainichi contest.

Ion Codrescu of Romania included a poem by Howard Lee Kilby in a recent issue of his journal *Albatros / Albatross*. Ion's visit to Hot Springs in 1996 was the catalyst for the rapid growth in interest in haiku in the Arkansas area.

— Howard Lee Kilby

MIDWEST REGION

CHI-KU

Chi-ku, the Chicago area haiku group, was at full capacity — and the flowering trees were at their absolute zenith — at the May meeting, an “urban” ginko walk through historic Graceland Cemetery on the north side of Chicago. A tour led by Chi-ku's own MaryJo Cally took the group through the most memorable sections of the cemetery. MaryJo never failed to impress us with her knowledge of the cemetery architecture and the stories of the rich and famous who are buried here. A brief rain shower by a quiet pond created a very striking haiku moment, and in the end we all came away with a greatly enhanced appreciation of Chicago and more than a few spring haiku. The group adjourned to the home of Sara Brant to enjoy a light lunch and lively conversation.

Kris Kondô was the featured guest at Chi-ku's July meeting and, despite the fact that she had just arrived from Japan and rushed to the meeting directly from O'Hare with only an hour remaining, she still managed to whip the group into shape and complete a twelve-tone renku before we the meeting ended!

— Sara Brant & Charles Trumbull

CALIFORNIA REGION

HAIKU POETS OF NORTHERN CALIFORNIA

The spring meeting of the HPNC was held on April 27, 1997 at the new San Francisco Main Library. About a third of the attendees had recently returned from travels in Japan and were understandably

recovering from jet lag. Those of us that were fortunate enough to have been able to make the trip, in conjunction with the second joint conference of the HIA/HSA, shared some of our thoughts and impressions of the country and the people and current trends in Japanese poetry. We were joined by a special visitor from Japan, Maya Nakayama, who works on the editorial staff of the *Asahi Haiku Magazine* in Tokyo and was visiting San Francisco on her vacation. We enjoyed several rounds of readings followed by Tom Tico's talk on “The Art of Reading Haiku.” Socializing over refreshments rounded out a delightful afternoon.

YUKI TEIKAI HAIKU SOCIETY

Members of the Yuki Teikai Haiku Society gathered together at Mary Hill's lovely home in Palo Alto to celebrate Tanabata, the star festival, on July 12. We shared a delicious potluck meal and then pored over photographs from Japan supplied by the Benedicts and June Hopper-Hymas, until the stars came out. Folks migrated out to the patio to write, eventually hanging poems from the bamboo trees, among colorful paper kimonos twisting in a gentle summer breeze. Rounds of reading brought the evening to a close.

On May 10, approximately 100 visitors from Okayama, Japan, were guests at the 40th anniversary rededication of the San Jose Rose Garden. The event was sponsored by Pacific Neighbors, San Jose's Sister City Organization, and the City of San Jose. After the speeches by various dignitaries, Alice Benedict and Kiyoko Tokutomi read haiku (in English and Japanese) by YTHS members.

HAIKU CITY READINGS

Another Haiku City Reading took place at Borders Books in San Francisco on June 7, featuring Laurie Stoelting and Paul O.

Williams. This was Laurie's first featured reading and her soft-spoken style and delicate poems were well received by the appreciative crowd. Paul then treated us to a selection of his fine haiku and longer poetry, including work from his books *Tracks on the River* and *Growing in the Rain*. A short open reading followed. The event was hosted (in Michael Dylan Welch's absence) by Jocelyn Conway with assistance from her niece, Tiffany Rafeighi (who announced the open readers).

— Jocelyn Conroy

HAWAII REGION

The Annual Hawai'i Education Association's Public School Haiku Contest was completed June 1, 1997. Eighty-five teachers from 62 public schools entered 1,532 student haiku. Moanalua High School entered 389 of their students' work. Teacher Frances Achiu of Moanalua entered 97 haiku from her 9th grade classes, and Enrique Reyes, also from Moanalua, entered 96 haiku from his 10th, 11th, and 12th grade classes.

Achiu reported that everyone's interest in haiku increased after Sung Sook Jo won the Kay Titus Mormino Memorial Scholarship worth \$500. We were also very pleased to learn that Bryan Roberts of Waialua High won one of the Nicholas A. Virgilio Memorial Scholarships worth \$50.

beach summer arrives
hot guy on the boogieboard
catching the big waves

— Sung Sook Jo

silence I wait for the starter's pistol

— Bryan Roberts

A total of 52 prizes were awarded in the 19th Annual HEA Contest (1997); top winners were:

deadly scorpions
with their poisonous stingers —
creatures of the night

— Gavin Soberano,
Grade 3,
Haleiwa Elementary School

leaping over waves
dolphins traveling in pods —
splashing and diving

— Dane Inouye,
Grade 5,
Waiakeawaena Elementary School

walking up the hill
the moonlight shines down on me —
two shadows of me

— Alliesen Young,
Grade 7,
Na'alehu Intermediate School

a crack of light
a flood of color follows —
the kitten's eyes open

— Jonathan Lloyd,
Grade 10,
Waialua High & Intermediate School

At their July 19, 1997, meeting the HEA Board of Trustees approved my request to sponsor the 20th Annual HEA Public School contest. The student contest is open only to those enrolled in Hawai'i public schools.

For the International Contest the deadline for entries will be November 25, 1997. Write, and enclose an SASE, to

Haiku
Hawai'i Education Association
1649 Kalakawa Avenue
Honolulu, HI 96826

[Complete information about the International Contest is available in the “Contests” section below.]

The Board of Trustees also approved my request to publish *Na Pua'oli, puke'e'ewa*. If you have been collecting every issue of *Na pua'oli*, you should be able to count up to nine in the Hawaiian language. *Puke'e'ewa* will contain contests 17 and 18.

— Darold D. Braida

NORTHWEST REGION

NORTHWEST REGION NEWS

On May 16, 1997 poets gathered at Portland Community College's Cascade Campus for the dedication of a haiku stone and ginkgo tree for Wilma Erwin, who passed away in 1994. Located in the center of campus, the stone bears the following haiku:

three frosty nights
the ginkgo's leaves turn
from green to yellow

As a longtime member of the Cascade community, Wilma introduced many students and faculty to haiku through contests, meetings, and writing groups as well as through her own poems. Many people spoke at the ceremony, including instructors, students, members of Wilma's family, and people from the haiku community. Brad Wolthers gave a reading of classical haiku, his own work, and Wilma's haiku. Ce Rosenow spoke about the tradition of the haiku stone in Japan and America. The event concluded with refreshments and visiting.

After 5H years, Ce Rosenow is discontinuing *Northwest Literary Forum*. The final issue, #26, will be out this fall. The journal combined English-language haikai with other forms of poetry and with prose. Interviews frequently touched on haiku; included were poets like Francine Porad, Lorraine Ellis Harr, Sam Hamill, Gary Snyder, and Cid Corman. Submissions for the final issue will be accepted until the issue is full. Back copies for some issues are still available. (3439 NE Sandy Blvd. #143, Portland, OR 97232).

Margaret Chula will be teaching a week-long workshop (September 29- October 3)

continued on page 9

The sun shone brightly for four days in Portland, Ore., as 90 haiku poets, translators, and scholars gathered together for the Haiku North America 1997 conference. The conference, which ran from July 24–27, focused on the theme of innovation in haiku.

The Portland Art Museum hosted the opening event in their beautiful new Asian art wing. Christopher Herold led a meditation followed by Canadian poet George Swede's talk on the definition of haiku. Featured reader, Cor van den Heuvel, read a selection of Canadian haiku from *The Haiku Anthology* before audience members took the stage to introduce themselves and share their own poems. Afterwards, people visited and enjoyed refreshments provided by the museum while the society page editor of the *Oregonian* snapped photos.

On Friday morning, the first full day of presentations began at Portland State University with keynote speaker, Dr. Janine Beichman, author of *Masaoka Shiki*. She presented a detailed talk on his life, complete with rare photographs of Shiki, his family, and his friends. Dr. Beichman also joined the ensuing translation panel in place of Yoshie Ishibashi, who was unable to attend.

In addition to Dr. Beichman, the panel included Sam Hamill, poet, translator, and publisher of Copper Canyon Press; Patricia Donegan, whose book of collected translations, *Chiyo Ni: Woman Haiku Master* (co-translated with Ishibashi), is due out in February 1998; and Dr. Steven D. Carter, chair of the Asian Languages and Literatures Department at University of California, Irvine. The panel discussion was moderated by William J. Higginson, author of *The Haiku Handbook*, *The Haiku Seasons*, and *Haiku World*.

Afternoon events featured a variety of workshops: Carlos Colón (concrete poetry), past HSA President Francine Porad (selecting one haiku by which to be remembered); and Ce Rosenow (specificity in haiku). A presentation on haiku and the arts by Margaret Chula (haiku), John Hall (photographs/slides), and Kaori Kammerzell (koto) brought the day to a tranquil close.

Powell's City of Books, the largest bookstore in the country, was the venue for the evening event. Featured readers were Alice Benedict and Brad Wolthers. Alice read new haibun inspired by her recent trip to Japan and Brad read from *Nine Steps: A Japanese Garden in the Fog*, co-authored with the late Wilma Erwin. Conference participants then took turns reading their work. The "Purple Room" was packed with standing room only.

Conference attendees gathered again at PSU on Saturday for a full day of activities. Professor and poet Jerry Ball led

a workshop on translation and Rich Youmans, one of the leading English-language haibun writers, led a workshop on linked haibun. Maureen Freehill, just back from a year-and-a-half of study with a *butoh* master in Japan, gave an incredible *butoh* performance. After answering questions, she entranced the audience by improvising dance movements to selected haiku.

After lunch, the short renku panel comprising William J. Higginson and Kris Kondō, an internationally recognized proponent of renku in English, presented information on the history of renga and renku with detailed descriptions of some of the shorter renku forms. An active session of renku writing began during this presentation and was continued in the short renku writing workshop later in the afternoon.

Following the short renku panel was a group presentation on rengay by the form's creator, Garry Gay, and prolific rengay writers Ebba Story and Cherie Hunter Day. Audience members engaged in a long and energetic question and answer period before the presentation ended. Many conference participants gathered later in the rengay writing workshop to continue working with the form.

While the renku and rengay writing workshops were being held in two rooms, Penny Harter and George Swede shared their expertise in two separate teaching workshops. Harter discussed how to teach haiku to children while Swede presented information on teaching haiku to adults.

At the close of the workshops, everyone returned to the Mallory Hotel for the book fair and hors d'oeuvres reception. Thirty haiku presses lined the aisles of the Crystal Room, where people strolled buying books. A buffet and no-host bar were located across the lobby in the Garden Room, and the lobby was filled throughout the evening with haiku poets visiting, drinking wine, and eating hors d'oeuvres.

The closing event took place on Sunday morning in the Portland Japanese Garden. Joyce Leonard welcomed poets and members of the community into the pavilion with harp music. Lorraine Ellis Harr, founder of Western World Haiku Society and past editor of *Dragonfly*, was the featured reader. An open reading followed, and then Christopher Herold led a closing meditation. After enjoying a light buffet luncheon, some people said good-bye and left for home. Others stayed on throughout the lovely afternoon, taking guided tours of the garden and attending a Japanese tea ceremony in the Kashin-tei (Flower-Heart Teahouse).

Margaret Chula
Cherie Hunter Day
Ce Rosenow

NORTHWEST REGION
(CONTINUED)

this fall at Omega Institute for Holistic Studies in Rhinebeck, N.Y. The workshop, entitled Haiku: Living in the Moment, will focus on haiku, tanka, and haibun and their relationship to Japanese aesthetics.

Just published! *Cherry Blossom Rain* is the fourth anthology from Northwest haiku poets in the Haiku Society of America. This year's edition is edited by Mary Fran Meer with associate editors Dean Summers and Marc Thompson. *Sumi-e* by Lidia Rozmus illustrate this beautiful 32-page anthology. Copies are available for \$7.50 postpaid from Mary Fran Meer, 1128 - 108th Ave., SE, Bellevue, WA 98004.

Sundog Press announces a new book, *Beyond/Within: A Collection of Rengay* by Carol Contintin, Helen K. Davie, Cherie Hunter Day, D. Claire Gallagher, Marianna Monaco, Ce Rosenow, Ebba Story, and Joan Zimmerman. The perfect-bound book has 56 pages, with pen and ink drawings by Cherie Hunter Day. Copies are available from Sundog Press, P.O. Box 91128, Portland, Ore., 97291 for \$9.95. Please include \$1.50 a copy for mailing in the U.S./Canada; \$3.00 overseas.

A limited number of commemorative T-shirts from Haiku North America 1997 are available. The HNA logo, depicting innovation, is printed on the front of the shirt. The background color is teal (blue-green) and the logo is black. The shirts are 100% cotton and are available in sizes L and XL for \$16.00 each including postage. Orders are on a first come, first serve basis, don't miss out! Send your check or money order today to P.O. Box 91128, Portland, OR 97291

— Cherie Hunter Day

CONTESTS

Note that contest announcements are arranged in order of deadlines.

BIENNIAL HAIKU
COMPETITION
"THE HAIKU AWARD"

Deadline: August 15, 1997.

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

Regulations: Free-form and conventional (5-7-5) previously unpublished haiku sought. All haiku must be original work and author's real name must be supplied.

Entry procedure: Participants must complete an entry form available from *still* by mail at the address below or by copying the form from the journal's World Wide Web site at [HTTP://WWW.INTO.DEMON.CO.UK](http://www.into.demon.co.uk).

Entry fee: £2 per haiku or £10 for a set of six. The first six entries are free to subscribers. Cheques, P.O., International Postal Money Orders payable to *still*. U.S. currency (no cheques, please) acceptable at current exchange rate.

Submit entries to: *still*, a journal of short verse, 49 Englands Lane, London NW3 4YD, England.

Adjudication: Haiku will be judged by the editor of *still*.

Awards: Publication of the winning haiku and runners-up in *still*. Prize money for overseas winners will be less bank charges.

Notification: Send a SAE with two International Reply Coupons internationally for entry form, details, and competition results or see the *still* home page at: [HTTP://WWW.INTO.DEMON.CO.UK](http://www.into.demon.co.uk).

Rights: Copyright reverts to the author upon publication.

Note: Largely due to the very encouraging response to The Haiku Award for 1997, the editor has decided to raise the prize money for 1998. It will now be £500 per competition, instead of £300, which makes a total of £1,000 in prize money for the coming year.

EIGHTH INTERNATIONAL
TANKA SPLENDOR AWARD
1997

Deadline: In hand by September 30, 1997.

Sponsor: AHA Books.

Definitions: Individual tanka should be in English, written in five lines containing 31 or less syllables, and without titles. Tanka sequences should consist of a title and three to seven tanka, each of which contains 31 or less syllables written in five lines.

Regulations: All material must not be under consideration elsewhere.

Entry procedure: Each author may submit either a group of up to 10 unpublished tanka or three tanka sequences. Each tanka should be typed on two separate 3" x 5" cards; on one card write your name and address in the upper left-hand corner above the tanka, and on the other card write only one tanka (for anonymous judging). Each tanka sequence should be submitted in two copies on separate sheets of paper with your name and address in the upper left-hand corner of one copy.

Entry fee: None.

Submit entries to: Tanka Splendor Award, P.O. Box 1250, Gualala, CA 95445.

Adjudication: [Not stated.]

Awards: Thirty-one tanka and three tanka sequences will be awarded publication in the book *Tanka Splendor 1997*. Each of the 34 winners will receive a copy of the book. It is possible that more than one tanka by the same author will be selected.

Notification: For a list of winners, enclose an SASE, or an SAE with one IRC.

Rights: Rights return to authors upon publication.

Correspondence: Entries cannot be returned.

CONTESTS

~~THE HAIKU SOCIETY OF AMERICA RENKU COMPETITION~~

Deadline: Postmark October 1, 1997.
Sponsor: The Haiku Society of America.

Definitions: For the purpose of this contests, a renku may consist of 36, 20, or 12 stanzas (*kasen*, *nijûin*, or *junicho* forms) written by two or more persons, each of whom contributes a substantial number of individually-authored stanzas.

Regulations: Any particular author may appear in no more than three different renku entered. No entries will be accepted that include work by any of the judges. Entries must not have been previously published, nor contain any stanzas previously published, submitted for publication, nor entered in any other contest. Contest is open to the public. Entries must be in English.

Entry procedure: One copy, with full authorship information, stanza by stanza, must give the full name and address of all authors and indicate which is the coordinator (to whom any correspondence will be addressed). This copy must be signed by *all authors*. Three additional copies, without authors' names but marked with numbers or letters to show the sequence of authorship, must accompany the identified manuscript. Failure to follow this format will make it impossible to judge an entry.

Entry fee: \$15.00 must accompany manuscript. Please write checks/money orders to "The Haiku Society of America."

Submit entries to: Alice Benedict, 2579 15th Avenue, San Francisco, CA 94127.

Adjudication: [Not stated.]

Awards: Grand Prize: *up to* \$150.00 and publication in *frogpond*. Amount of Grand Prize and additional prizes may vary, depending on the quality and

number of entries. If no renku is deemed by the judges to merit the award of Grand Prize, renku awarded lesser prizes may or may not be published in *frogpond*.

Notification: Please send an SASE for a list of winning entries.

Rights: All rights revert to authors on publication.

Correspondence: Sorry, entries cannot be returned.

Notes: Prospective contestants may wish to review the "Report of the Renku Contest Committee" published in *frogpond* XIII:2 (May, 1990) for background on the contest and renku in general. For information on the two shorter forms please refer to the article "Shorter Renku" published in *frogpond* XVII: (winter, 1994). Copies of both articles may be obtained by sending an SASE to Alice Benedict, 2579 15th Avenue, San Francisco, CA 94127.

~~THE 1997 HPNC RENGAY CONTEST~~

Deadline: The in-hand deadline for entries is October 1, 1997.

Sponsor: Haiku Poets of Northern California.

Regulations: There is no limit on the number of submissions. This contest is open to all except HPNC officers and judges.

Entry procedure: Each entry must be original, unpublished, and not under any consideration elsewhere. Submit each rengay on two separate sheets. On one print only the rengay and a unique capital letter to identify each poet's link. On the other sheet, with the rengay, include the authors' names, addresses, and phone numbers. Please supply a title for each rengay submitted.

Entry fee: \$5.00 per rengay, with check or money orders payable to HPNC. Unlimited number of entries accepted.

Submit entries to: HPNC Vice-president: Eugenie Waldteufel, 325 Melrose Avenue, Mill Valley, CA 94941.

Adjudication: Judges for all the HPNC contests will remain anonymous until after the contests and will be announced with the winning poems.

Awards: First prize will be \$100, with up to three honorable mentions. **Correspondence:** No entries will be returned. A #10 SASE is required for all inquires and to receive a list of the contest winners.

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

~~THE 1997 SAN FRANCISCO INTERNATIONAL HAIKU, SENRYÛ, AND TANKA CONTEST~~

Deadline: The in-hand deadline for entries is October 1, 1997.

Sponsor: Haiku Poets of Northern California.

Regulations: There is no limit on the number of submissions. This contest is open to all except HPNC officers and judges.

Entry procedure: Each entry must be original, unpublished and not under consideration elsewhere. Type or print each entry on two 3" x 5" cards. In the upper left corner of each card identify the poem as HAIKU, SENRYÛ, or TANKA. On the back side of one card only print your name, address, and telephone number.

Entry fee: \$1.00 per poem. Make checks or money orders payable in U.S. dollars to HPNC.

Submit entries to: HPNC Vice-president: Eugenie Waldteufel, 325 Melrose Avenue, Mill Valley, CA 94941.

Adjudication: The judges for all the HPNC contests will remain anonymous until after the contests and

CONTESTS

will be announced with the winning poems.

Awards: A first prize of \$100 will be awarded in all three categories. Second and third prizes of \$50 and \$25 will be awarded in the HAIKU category.

Correspondence: No entries will be returned. A #10 SASE is required for all inquires and to receive a list of the contest winners.

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

~~20TH ANNUAL HEA INTERNATIONAL HAIKU WRITING CONTEST~~

Deadline: Postmarked by November 25, 1997.

Sponsor: The Hawaii Education Association.

Definitions: The categories will be (a) Season Word; (b) Hawaii Word ("Use of Hawaiian words or place names will associate your poem with Hawaii specifically. Words such as 'waves,' 'sailboats,' etc., are common in many parts of the world and therefore cannot be considered as a 'Hawaii word.' 'Pineapple,' 'sugarcane,' and surfboards,' for example, are usually associated closely with Hawaii. If you have questions, please feel free to ask."); and (c) Humorous (a universally humorous situation). "All entries must conform to rules of classical/traditional haiku, but not necessarily the 5-7-5 syllable form. Do not use titles."

Regulations: The contest is open to the general public. Poets may enter as many haiku as they wish in each category. All entries must be in English. All haiku must be original, previously unpublished, and not under consideration for publication at the time of the contest.

Entry procedure: Submit two type-written 3" x 5" index cards for each

category. The first card should contain the poet's name, address, Social Security number, or another number you have selected, category and haiku. (If you do not wish to use your Social Security number, you may use your telephone number or make up a number of nine digits.) The second card should contain only the nine-digit number, category, and the haiku. (No name should appear on the second card).

Entry fee: \$1.00 per haiku for non-HEA members. International entrants may use International Postage Coupons – one coupon is equal to \$0.50.

Submit entries to: HEA International Haiku Writing Contest, 1649 Kalakaua Avenue, Honolulu, HI 96826.

Adjudication: [Not stated.]

Awards: Prizes will be given in each category as follows: 1st prize – \$45; 2nd prize – \$20; 3rd prize – \$15. Honorable mentions may be awarded. Any excess entry fees that remain after expenses will be added to the prize money. If fewer than ten poets submit entries, prizes will not be awarded.

Notification: if you wish to know the results of the contest, please enclose an SASE or two International Postage Coupons.

Rights: The HEA reserves the right to publish all entries in any of its own publications. The poet will, however, retain all other rights.

~~THE JAMES W HACKETT HAIKU AWARD 1997~~

Deadline: In hand by November 30, 1997.

Sponsor: The British Haiku Society.

Definitions: "Entries should have the essential characteristics of haiku, with regard to both spirit and form, which are now commonly accepted in the English-speaking world. The winning

poem will recreate a haiku experience (a 'haiku moment') in a verse which approximates to traditional haiku form (though it is recognised that the best form for some haiku is not a strict count of 5-7-5 syllables)." See also Notes, below.

Regulations: Entries must be original, in English, unpublished, and not currently under consideration for publication or entered in any other competition (BHS members please note that this includes previous publication in *Blithe Spirit*). all BHS Committee members are debarred from entering.

Entry procedure: Up to five haiku per entrant, each on three separate cards or pieces of paper, with name and address on the back of one only, accompanied by the entry fee.

Entry fee: £2.50 or U.S.\$4.00, only in pounds sterling by cheque drawn on a U.K. bank, British Postal Order, International Money Order, or cash (pounds or dollars). Make cheques out to "The British Haiku Society" *not* to Hackett Award, please.

Submit entries to: Hackett Award, 27 Park Street, Westcliff-on-Sea, Essex, SS0 7PA, England.

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

Awards: One prize of £70; *up to* two further prizes of £70 each; publication of the winning (and, probably, commended) haiku in *Blithe Spirit*. BHS and James W Hackett reserve the right not to make an award if there is no haiku entry of sufficient merit.

Notification: For notification of the winner(s), enclose an addressed envelope with appropriate U.K. postage or one IRC.

Rights: Except for the published haiku, copyright is retained by the author.

Correspondence: Entries cannot be

CONTESTS

returned. The British Haiku Society and Mr Hackett cannot enter into correspondence about Hackett Award decisions.

Notes: "In previous years it has been our sad experience to receive a large number of entries which, in our opinion, bear no resemblance to true haiku. This is understandable, when so much misleading information about the genre is being circulated. If you wish to check that we are thinking on the same lines, you may like to send, to the address ... above, a self-addressed envelope with appropriate U.K. stamp or one IRC and in return we will send you Guidelines prepared by James W Hackett, and endorsed by the Society."

~~THE NICHOLAS A. VIRGILIO~~ MEMORIAL HAIKU COMPETITION FOR HIGH SCHOOL STUDENTS

Deadline: Postmarked March 25, 1998; later entries will not be considered.

Sponsor: Founded by the Sacred Heart Church in Camden, N.J., 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 1997 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 3" x 5" 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 (only) one of the cards for each haiku. Please do not use staples for any purpose.

Entry fee: None.

Submit entries to: Tony Virgilio, Nick Virgilio Haiku Association, 1092 Niagara Road, Camden, NJ 08104.

Adjudication: [Not stated.]

Awards: Six haiku will be selected and each awarded \$50. The winning haiku and list of winners will be published in *frogpond* in 1997. The high school of each student winner will receive a one-year subscription to *frogpond*.

Notification: The list of winners will be published in *frogpond*.

Rights: All rights will remain with the authors except that winning haiku will be published in *frogpond*.

Correspondence: Please keep a copy of your haiku; entries cannot be returned. Please do not send SASEs.

~~BURNISHED PEBBLES~~ COMPETITION INTERNATIONAL HAIKU AND SMALL POEMS CALENDAR

Deadline: Entries must be postmarked no later than March 31st each year.

Sponsor: White Mountain Publications.

Regulations: Number of entries unlimited, but each must be original, unpublished, and not under consideration elsewhere until winners are notified by mail, sometime in June or early July. Submit poems 8 lines or less, such as couplets, tercets, haiku, senryû, tanka, sijo, cinquains, or limericks.

Entry procedure: Type each poem on

two 3" x 5" index cards — one with the poem *only*, the other with the poem *and* your full name and address. Entries must be accompanied by a 50–100 word biography typed on a regular sheet of bond paper so that we may profile the winners in the back of the calendar. Include an SASE, #10 business size, please. We will use this to send a winners list and any pre-publication offers.

Entry fee: Three poems for \$10.00 or \$4.00/poem (Canadian or U.S. funds). Six or more poems entered will receive a complimentary copy of *Burnished Pebbles*. Make cheques or money orders out to White Mountain Publications. Foreign entries either add \$1.00 to entry fee or two International Reply Coupons.

Adjudication: [Not stated.]

Submit entries to: When you have assembled the poems, entry fee, biography and SASE, send your entry to:

White Mountain Publications
Box 5180,
New Liskeard, Ont. P0J 1P0
Canada

Awards: Variable, but includes five copies of the calendar and a \$10.00 money order for each poem selected. As the contest grows, and starts really paying for itself, we will increase the amount.

Notes: This contest is self-financing; entry fees are necessary for the continued existence of the calendar and the running of the competition. It does not cover all costs, but prevents the closing of the project due to financial concerns.

To order this year's copy of *Burnished Pebbles* send Can\$7.50 or US\$5.75 (G.S.T. included) plus \$2.00 shipping and handling to White Mountain Publications. Purchase is not required for contest entry.

THE WINNERS

~~THE HAIKU AWARD,~~ SPRING 1997

Congratulations to the winners and 35 runners-up of The Haiku Award, sponsored by *still*, a journal of short verse:

1st Prize — £150 — Nathan Braund, Wimbledon

2nd Prize — £100 — Andrew Brown, Dartford

3rd Prize — £ 50 — Alexis K. Rotella, Los Gatos, Calif.

The 35 Runners-up: Water Spider, Marietta, Ohio; Jessica Lawrence, West Harrow; David Blaber, Brussels, Belgium; Fay Aoyagi, San Francisco; Kate Hall, Hammersmith; Helen Buckingham, Bristol; John Rowe, Arundel; M.C. Newton, Exeter; Claire Bugler Hewitt, Puddletown; Andrew Machon, Harrow on the Hill; Takenoko, Birmingham; Leonard Nike, Bracknell (2 haiku); S.C. Crawford, Fitzrovia; BAZZO, Holloway; Annemarie Cooper, Whitechapel; John Hudak, Brooklyn, N.Y.; Dale Galbraith, Bonchurch, Isle of Wight; Andrew Brown Dartford; Bill Wyatt, South Croydon; Mark Bamford, Oswestry; Kate Hall, Hammersmith; Simon Rees-Roberts, Teddington; Kohjin Sakamoto, Kyoto, Japan; Andrew Machon, Harrow on the Hill; Stella Williams, New Cross; Alexandra Yurkovsky, Berkeley, Calif.; Alexis K. Rotella, Los Gatos, Calif.; Margaret Toms, Tiverton; Dan Pugh, Melton Mowbray; Chris Mulhern, Brixton; Bijan Hoshi, Keele; Heather Martin, Repton; Amita Chatterji, West Kensington; Marijan Cekolj, Samobor, Croatia

The winning entries and those of the runners-up will be published in Issue two of *still*, 1997. A big and warm thank you to everyone who participated and helped to make this first Haiku Award a great success.

— *ai li*, Editor of *still*

~~THE NATIONAL LEAGUE OF~~ AMERICAN PEN WOMEN, PALOMAR BRANCH, 1997 INTERNATIONAL POETRY CONTEST WINNERS

Organizers of the 1997 International Poetry Contest report that for the various contests they received entries from 31 states and 6 foreign countries. Winning poems have been published in *Showcase 1997*, but the deadline for ordering copies was July 1, 1997. For more information contact Barbara McDermot, 8450 El Paso, La Mesa, CA 91942.

The top three award winners in the Haiku section — judged by Elizabeth Searle Lamb — were:

First Place:

James Tipton, Glade Park, Colo.

although I have forgotten her
I continue to eat
plum after plum

Second Place:

Claire Gallagher, Sunnyvale, Calif.

summer solstice —
the shrill
of a table saw

Third Place:

Timothy Russell, Toronto, Ohio

March rain —
the spider withdraws
into the garden faucet

Honorable Mentions:

Roberta Beary, Bethesda, Md.
Margarita Engle, Clovis, Calif.
Claire Gallagher (2 awards), Sunnyvale, Calif.
Yvonne Hardenbrook, Columbus, Ohio (2 awards)
June Moreau, Lexington, Mass.
James Tipton, Glade Park, Colo.

~~TRAFFICKING~~ IN HAIKU

The *Christian Science Monitor*, in The Home Forum section of the issue of July 16, published the winners of its "Bumper-to-Bumper Haiku" contest.

Readers had been invited to submit haiku that might be appropriate for bumper stickers; Haiku Society of America members Carol Purington and Larry Kimmel, as well as *Christian Science Monitor* poetry editor Elizabeth Lund, selected from among the 3,000 poems received from 900 poets.

The winners were:

First Place:

John Stevenson — "The judges loved the way this entry gracefully captured a mood, a moment, and a season, the criteria for all good haiku."

summer traffic
my shadow rides up
a stranger's neck

Second Place:

Marianna Monaco

stalled traffic ...
a solitary hawk
circling

Third Place:

Del Turner

parking meter
sucking in coins
still skinny

Honorable Mentions:

Kris Kondô, Kanagawa, Japan
Gyo Nishimata, Chiba, Japan [a student of Kris Kondô's]
Amy Berrier, Tamworth, N.H.
Carol Hample, Bozeman, Mont.
Norm D. Bloom, Boston, Mass.
Charles P. Trumbull, Evanston, Ill.

HAIKU SOUNDS '97

Announcing the inaugural gathering for New Zealand haiku writers and scholars to discuss, share, create, enjoy, promote, and teach haiku and related forms of Japanese poetry.

The conference will be held at the Ancient Mariner Motor Inn, Picton, New Zealand, October 31–November 2, 1997. Registration fee is \$30 [presumably NZ\$], with a 10% early booking discount in effect until September 1.

The program, is still being worked out. For more information contact Ernest J. Berry at one of the addresses at the end of the next item, below.

HAIKU WHO'S WHO

Haiku Who's Who, a gallery of haiku. From historic masters to the latest poet on the block. This comprehensive work, to be published in late 1998, will feature portraits, potted biographies, and contact data (if desired) of haiku writers worldwide. To qualify for a biographical listing, poets should have had at least 500 haiku published by the end of 1997. Pictures will accompany the biodata of poets with over 1,000 poems published by that date.

Basic listings: name, address, E-mail address, and date of birth will be inserted for all haiku writers who do not qualify as above.

All HSA members will be included in the "basic listings" – unless we hear from you to the contrary – with photograph and (up to) 50 word biodata if applicable as above.

Please send appropriate detail as above to Ernest J. Berry, Haiku Who's Who, Box 272, Picton, New Zealand; phones: 03/5736881 & 03/5737774; fax: 03/5736882; E-mail BLUBERRY@XTRA.CO.NZ.

WOODNOTES/TUNDRA
ANNOUNCEMENT

As you know, *Woodnotes* #31 is very late, but I wish to assure all contributors and subscribers that it will be published as soon as I am able to do so. I apologize for the delay, and thank everyone for your understanding.

If you have heard a rumor that *Woodnotes* is ceasing, please note that there is more to the story. As soon as issue #31 is published, *Woodnotes* will cease publication; it will be replaced with a new and refocused journal to be called *Tundra*. All current *Woodnotes* subscriptions will transfer to *Tundra* automatically. Also note that this change is not related to the delay in publishing *Woodnotes* #31 – I had been planning the change for some time.

I look forward to producing this new national publication with the assistance of an advisory board that includes Norman Friedman, Garry Gay, Dana Gioia, Lee Gurga, Jane Hirshfield, Elizabeth Searle Lamb, Tom Lynch, Steve Sanfield, George Swede, Makoto Ueda, Cor van den Heuvel, and Paul O. Williams. I will be accepting haiku, senryu, tanka, haibun, and related poetry, as well as objective, imagistic short poetry of 13 or fewer lines, and welcome your submissions. We will pay \$1.00 per

HAIKU AS NATIONAL NEWS

In addition to the *Christian Science Monitor* contest reported on page 13, American haiku has been getting good press in unusual publications in recent weeks.

The June 30 issue of *U.S. News & World Report* devoted a third of a page to an article by Anna Mulrine the growing interest in haiku and quotes Lee Gurga. Lee's authority is cited again in a report by Kristen Go

poem. *Tundra* will appear three times a year in a perfectbound format.

New subscriptions to *Tundra* are available for \$18.00 per year in the United States; \$21.00 in Canada; \$24.00 elsewhere. Please make checks or money orders payable in U.S. funds to "Michael D. Welch" and send them to me at the address below.

Complete information about this transition from *Woodnotes* to *Tundra* will appear in the final issue of *Woodnotes* (#31). If you have any questions, please feel free to contact me at 248 Beach Park Boulevard, Foster City, CA.

– Michael Dylan Welch

HAIKU TAPESTRY

Yucca Books announces the publication of a new haiku book, *Haiku Tapestry*, by Naomi Y. Brown. *Haiku Tapestry* is published in soft cover and contains 144 haiku moments – mostly in the Southwest. Illustrations are by Nina L. Klinkenberg.

no path
to adobe ruins
prickly pears

Haiku Tapestry is available for \$9.95 plus \$1.50 S&H (additional copies postpaid) from Yucca Books, P.O. Box 640286, El Paso, TX 79904-0286.

in a long piece in the *Dallas Morning News* on July 5, as are L.A. Davidson, Susan Delaney Mech, and Robert Trammell. Both these accounts seem as interested in "Spam" haiku as in the type of verses you would look for in *frogpond*, but never mind. More serious treatment was given to Clark Strand's book, *Seeds from a Birch Tree*, in the August issue of *Yoga Journal*; long excerpts and several haiku were featured. It was also quite favorably previewed in *Publishers Weekly*.

– CPT

PERSIMMON

Persimmon, a haiku magazine published by Jim and Mary Taylor semiannually, is seeking submissions of single haiku accompanied by an SASE. *Persimmon* will begin publication with 25 to 30 haiku in each issue, and eventually expand to include tanka, book reviews, and notices.

At present we have limited space and cannot accept renga or haiku sequences. We are most interested in serious haiku and, although we love the classical 5-7-5, and kigo, we are delighted to publish any haiku that fits the tone of our magazine, including Zen and senryū. Our publishing deadlines are September 3, 1997, and March 20, 1998.

We pay \$1.00 per published haiku. Subscription price is \$8.00 annually; single copies \$4.00. Please make checks out to *Persimmon*. Send correspondence to:

Persimmon
Jim and Mary Taylor, eds.
19626 Damman
Harper Woods, MI 48225

CRAB ORCHARD REVIEW

Crab Orchard Review is seeking submissions for our spring/summer 1998 issue focusing on Asian and Asian American writing. All submissions should be original, unpublished writing in English or unpublished translations in English. Submissions should be mailed to:

CRAB ORCHARD REVIEW
Asian / Asian American issue
SIU at Carbondale
Carbondale, IL 62901-4503

Sorry, but no electronic submissions will be considered; we will be happy to respond to electronic queries. Below, you will find a copy of our general guidelines, which should

help answer any questions you might have regarding submission length, type, format, etc.

The deadline for this issue is October 15, 1997. We will be reading submissions during the summer and hope to complete the editorial work on the issue by mid November. Writers whose work is selected will receive \$5 (US) per page (\$40 minimum for poetry; \$75 minimum for prose), 2 copies of the issue, and a year's subscription.

Address correspondence to: Richard Peterson, Editor; Jon Tribble, Managing Editor; Carolyn Alessio, Prose Editor; Allison Joseph, Poetry Editor.

We appreciate any effort on your part to let writers in your community know about this opportunity, and we look forward to seeing your work. Thank you,

– Jon Tribble, Managing Editor

GUIDELINES FOR SUBMISSIONS

Crab Orchard Review is published twice per year, under the auspices of the Department of English at Southern Illinois University at Carbondale. This twice yearly journal will feature the best in contemporary poetry, fiction, creative nonfiction, reviews and interviews. Unsolicited submissions in these genres will be considered September to April. Only submissions for special issues will be considered during the summer months. Authors may expect a response within four months, with two weeks to three months being the usual turnaround. Please observe the following rules in submitting work to *Crab Orchard Review*:

Fiction: All fiction should be typed, double spaced, and paginated. The author's name, address and phone/fax number should appear on the manuscript. Do not submit more than two stories per submission. Stories should be thirty pages or less. Novel excerpts are acceptable, as long as they stand on their own as fiction. We are open to all

styles of fiction and plan to include five to eight stories in each issue.

Poetry: All poems should be typed, single spaced, with the author's name, address, and phone number on each poem. Do not submit more than six poems. We are open to all styles of poetry and plan to include 25 to 35 poems in each issue.

Creative Nonfiction: We are happy to consider submissions of creative nonfiction. We publish non-academic explorative essays of 30 pages or less, including memoirs, vignettes, and essays on identity and culture.

Interviews and Book Reviews: Query regarding book reviews and interviews prior to sending them.

Payment: Payment for accepted work is five dollars (US) per page (\$40 minimum for poetry, \$75 minimum for prose). Accepted authors will also receive two copies of the issue in which their work appears, as well as a year's subscription to *Crab Orchard Review*. Payment will be made upon publication.

General Submission Policies: Include a self-addressed, stamped envelope (or a self-addressed envelope with international reply coupons) with all submissions, or they will not be returned. Simultaneous submissions are considered, but inform us in your cover letter that your work is being submitted elsewhere. We will not consider previously published material.

DASOKU

Dasoku: A Journal of Arts and Letters is produced by Jeanne Cugino of the Kaji Aso Studio and saves pages for haiku, tanka, haibun, etc. If you wish to contribute to the *Journal*, send entries to Jeanne at The Kaji Aso Studio, 40 St. Stephen Street, Boston, MA 02115.

– Raffael de Gruttola

EXTRA ! EXTRA ! EXTRA ! MEMBERS' ANTHOLOGY DEADLINE EXTENDED

The deadline for submissions to the 1997 HSA Members' Anthology has been extended by one month to be sure that even vacationing members can have their work included!

This year's anthology of the Haiku Society of America's membership is open to all paid members for 1997. Each member who submits work, with pre-publication fee as described below, will have a poem included and will receive a copy of the anthology.

An anthology published on this basis cannot be built around a single aesthetic principle. This year's editor will be John Stevenson. He suggests that you think of this anthology as a "poetic directory." "Where do you

feel most at home in the haiku community? Give us your address. Do you feel that a real haiku is written in a 5-7-5 format with a traditional *kigo*? Do you favor shorter poems that approximate in English the vocal length of Japanese haiku? Do you favor a Zen flavor? We are a diverse group, and a membership anthology will necessarily reflect this fact. Give us a first impression of your location in the community. If this feels too complicated just pick five of your favorite haiku or senryû."

To submit your work:

Poems may be either unpublished or previously published (in the latter case, give name and year of publication). Send five haiku or senryû, in duplicate and with your

name and address on each page, along with a check payable to John Stevenson in the amount of \$8.00 (entry fee / pre-publication price) and an SASE to learn which poem will be included in the anthology.

Mail to:

John Stevenson
HSA Members' Anthology
P.O. Box 122
Nassau, NY 12123

New deadline:

In hand September 15, 1997

New projected publication date:

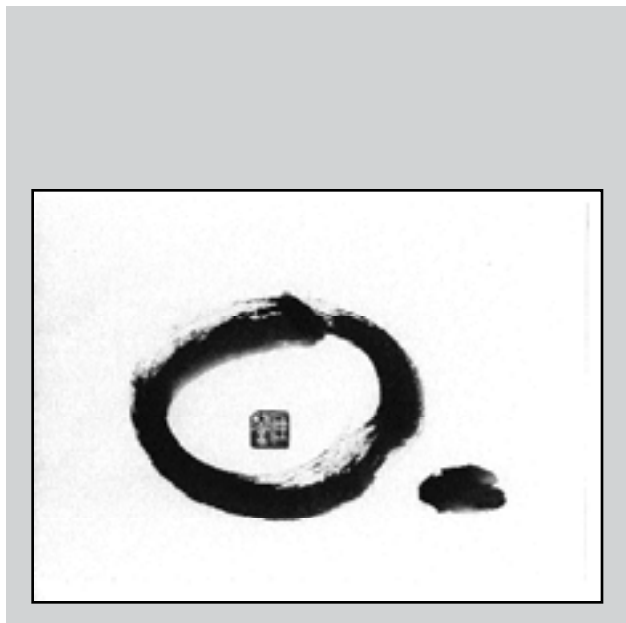
December 1997

THE HAIKU SOCIETY OF AMERICA NEWSLETTER

c/o Charles Trumbull
1102 Dempster Street
Evanston, IL 60202-1211

Non-Profit Org.
U.S. Postage

PAID
Evanston, IL
Permit No. 385



sumi-e by Lidia Rozmus

THE HAIKU SOCIETY OF AMERICA, INC.

c/o Japan Society, Inc., 333 East 47th Street, New York, NY 10017-2399, USA