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

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, 1421A Yonge St. #8, Toronto Ontario M4T 1Y7, Canada
Brady, Denise A., 5050 Pratt St., Omaha, NE 68104
Burgs, Maggie, 100 Baxter, Hot Springs AR 71913
Butler, Mel, 2315 Southern Oak Dr., Irving, TX 75063
Dobbs, Marla, 720 Qwapa Ave., Hot Springs AR 71901
Evans, Michael L., 523 June Way, El Cajon, CA 92021
Frawley, Ed, 94 Ave K, 416 #4, Bronxville, NY 10708
Gay, Andrea, Fremont Hill Farm, R.R.1, Box 5999, Colon RD, Belfast, ME 04915
Genovese, Thomas P., 3028 Parkway Blvd, Kissimmee, FL 34747
Gill, Ferris, 9912 Chesham Dr., Orlando, FL 32817
Gould, Alan, 201 Brighton 1st Rd., Apt. 39, Brooklyn, NY 11235
Gould, Melanie, 2017 73rd Ave., Oakland, CA 94621
Gourley, Caroline, Hill House Farm, Knighton, Powys LD7 1NA, England
Henderson, Harold G. and Kanterman, Leroy, 323 Pelham Rd., Amherst, MA 01002
Higginson, William J., 2015 73rd Ave., Oakland, CA 94404; E-mail, Whalmsbeer@Bcom; November 1, 1997. Also contact Michael if you are interested in serving on the logo committee (relevant experience preferred), or wish to submit logo designs, please send photo-copies 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, WELCH@Bcom; 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.

The Haiku Society of America, Inc., established 1968 by Harold G. Henderson and Lenore Kanterman c/o Japan Society, Inc. 333 East 47th Street New York, NY 10172-2399
President Lee Gorra
Vice President Michael Welch
Secretary Dee Evetts
Treasurer Raffael de Gruttola
Questions about membership, dues, and all related matters as well as annual election of officers and other business should be addressed to
Dee Evetts, Secretary, HSA P.O. Box 1179 New York, NY 10013
HSA 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 793 Berkeley, CA 94709
News and notices of events for publication in The HSA Newsletter, can be submitted, preferably by E-mail or on a diskette, to Charles Trumbull, Editor, HSA Newsletter 1100 W. La Croquette Street Evanston, IL 60202-1211

HSA Membership List Update

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

NEW MEMBERS:

HSA Treasurer’s Report
Second Quarter (April 1–June 30, 1997)
Balance Forward $17,329.69
Balance Income $2,272.75
Expenses $2,907.62
New Balance $16,897.82

Raffael de Gruttola — Geraldine C. Little

HSA Newsletter

Dr. George W. Ralph

HSA Newsletter

GEORGE W. RALPH
1934–1997

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, was a small and 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 simple haiku (customarily, he would write his last haiku before they arrived), laid down on the sofa for a nap, and never awoke.

— Jane Reicheld

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 Chebup of Haiku), the fate of Japanese-Americans during World War II, or AIDS and rape victims. In the meaningful 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.

— Geraldine C. Little

Midday Blizzard:

Balls, Jerry, Interlachen #40C, Seal Beach, CA 90740
Brown, Hasa, P.O. Box 143, Lone, OR 97843
Dixon, Melissa, 213 2075 Milton St., Victoria, BC V8R 1N8, Canada
Gray, Linda, 657 East St Rd., Apt. 218, Warwick, MA 01897-3526
Kata, Lenny, 2829 Connecticut Ave. NW #403, Washington, DC 20008
Morse, Judy A., HC 70, Box 19M, Pecos, NM 87552

HSA Logo

Geraldine C. Little
D. 1997

MANY of the circumstances surrounding his death were pos
tive. Two weeks prior, he enjoyed a dinner given by the col-
lege, honoring him and three other retiring faculty... The following ev-
ing, my sister and I, together with George’s Theatre Department col-
leagues, 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 acros
the country... Many, many speeches were given, celebrating George’s life and work. Dad spoke at the end.

HAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAH

George Ralph
PAGE 2 THE HSA NEWSLETTER

PAGE 3 VOLUME XII, NUMBER 3 — SUMMER 1997
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 7–9, 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: notowninn@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 Haiku Springs is available just south of the baggage area. Weather is expected to be mild. For more information please contact Howard Lee Kilby at (501) 767-6096; E-mail: WALL@WERTV.NET.

Arkansas Poet Laureate; Helen Selig, Mayor of Hot Springs; Lee Gurga, President, HSA.

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: 9:00-10:45, Lee Gurga; 10:45-11:30, Pat Laster; 11:30-12:10, Lunch, The Lotus, 12:00-1:30 p.m. Afternoon presentations: 2:00-5:00, Arlington Hotel, Jupiter Suite; Sarah Black, John Kischner, Charles Trumbull, and others. Gallery walk and dinner on your own. Poetry slam, 8:00 p.m.

Saturday, November 8
Haiku workshop led by Joseph Kischner, sharing haiku, 9:00-10:00 a.m., Arlington Hotel, Jupiter Suite; Andrew Seston, Zen, 10:00-11:00 a.m. Other Arkansas News.

Arkansas Poet Laureate; Helen Selig, Mayor of Hot Springs; Lee Gurga, President, HSA.

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Arkansas Poet Laureate; Helen Selig, Mayor of Hot Springs; Lee Gurga, President, HSA.
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; Paul Kennedy, 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 haiku during a personal visit at the ant governor of Arkansas, discussed haiku among the rich and famous who are buried in the rich and famous who are buried at the state capitol. She still managed to write a very striking haiku moment, 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 Kendô was the featured guest at Chi-ku’s July meeting and, despite the fact that she had just arrived from Japan supplied by the Benedicts and June Hopper-Hyams, until the end of the meeting. The group was to write, eventually hang poems from the bamboo trees, among colorful paper kimonos twisting on 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 Garden. The event was sponsored by Pacific Neighbors, San Jose’s Sister City Organization, and the San Jose City. The event was attended by several dignitaries, including Mayor Bob Marshall. The group was to write, eventually hang poems from the bamboo trees, among colorful paper kimonos twisting in a gentle summer breeze. Rounds of reading brought the evening to a close. The Zen Center of Hot Springs hosted a reading and her soft-spoken lecture filled the room.

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 instructor, students, and 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. Celine Rosenow spoke about the tradition of the haiku stone in Japan and America. The event concluded with refreshments and visiting. After 54 years, Celine Rosenow is discontinuing Northwest Literary Forum. The final issue, #26, will be out this fall. The journal combined English-language haiku with other forms of poetry and prose. Regional groups frequently touched on haiku; included were poets like Francine Porad, Lorraine Ellis Hart, Sam Hamilton, 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 5) on page 9.

Arkansas was the catalyst for Albatros / Albatross among the 50 haiku selected for publication for the 19th Annual HEA Contest (1997); top winners were: 

- Darold D. Braida
- Jonathan Lloyd, Grade 10
- Waiakea High & Intermediate School

At their July 19, 1997, meeting the HAEA 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 Hawaii’s public schools. For the International Contest the deadline for entries will be November 25, 1997. Write, and enclose an SASE, to

Haiku
Hawaii 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 the kitten’s eyes open

- William S. Sill
- Portland Community College’s Cascade Campus for

The event concluded with refreshments and visiting.
The HSA Newsletter

for a full day of activities. Professor and poet Jerry Ball led
pants then took turns reading their work. The "Purple
from haibun inspired by her recent trip to Japan and Brad read
the day to a tranquil close.
haiku and the arts by Margaret Chula (haiku), John Hall
and Ce Rosenow (specificity in haiku). A presentation on
Colón (concrete poetry), past HSA President Francine
Ishibashi), is due out in February 1998; and Dr. Steven D.
tations, [author], poet, translator, and publisher of Copper Canyon
Ishibashi, who was unable to attend.

On Friday morning, the first full day of presentations
began at Portland State University with keynote speaker, Dr. Janine Beichman, author of Masakazu Shi. She pre-
sented a detailed talk on his life, complete with rare pho-
tographs of Shi, his family, and his friends. Dr. Beichman
also joined the ensuing translation panel in place of Yoshe
Ishihashi, who was unable to attend.

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

After lunch, the short renku panel comprising William J.
Higgins and Kris Kondô, an internationally recognized
proponent of renku in English, presented information on
the history of renku and renku with detailed descriptions of
some of the shorter renku forms. An active session of
renku writing began during this presentation and was con-
tinued 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
rengey writers Ebba Story and Cheerie Hunter Day. Audience
members engaged in long and energetic question and
answer period before the presentation ended. Many con-
ference participants gathered later in the rengay writing
workshop to continue working with the form. The rengay
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
Malloy Hotel for the book fair and hors d'oeuvres recep-
tion. 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
giving 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 Harp, founder of Western World
Haiku Society and past editor of Dragonfly, was the fea-
tured reader. An open reading followed, and then Christo-
pher Hersh 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
Cheerie Hunter Day
Ce Rosenow

The sun shines 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 Hersh led a meditation and poet Garry Gay 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 pro-
vided by the museum while the society page editor of theOregonian snapped photos.

J ust 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 Lily Rozmus illustrates 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 Collecti-
on of Rengay by Carol Conti-
ent, Helen K. Davis, Cheerie Hunter Day, D. Claire Gallagher, Marriana Menaco, Ce Rosenow, Ebba Story, and Joan Zimmerman. The perfect-
bound book contains 81 pages of poems and ink drawings by Cheerie Hunter Day. Copies are available from Sundog Press, P.O. Box 1129, Portland, Ore., 97291 for $9.95. Please include $1.50 a copy for mailing in the U.S/Canada; $3.00 overseas.

S unday afternoon's events featured a variety of workshops: Carlos
Colón (concrete poetry), past HSA President Francine
Perez (selecting one haiku by which to be remembered);
and Ce Rosenow (a talk on haiku and the arts by Margaret Chula (haiku), John Hall (photographs/videos), and Kaori Kammerzell (koto) brought the day to a tranquil close.

Powell's City of Books, the largest bookstore in the coun-
try, was the venue for the evening event. Featured readers
were Alice Benedict and Brad Wolthers. Alice read new
haiku inspired by her recent trip to Japan and Brad read from
Nine Steps: A Japanese Garden in the Fog, co-

author with the late Wilma Erwin. Conference partici-
pants 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 Richard Vuymon, one of the leading English-language haiku writers, led a workshop on linked haibun. Maureen Freehill, just back from a year-
a-half of study with a butshu master in Japan, gave an
incredible butshu performance. After answering questions,
she entranced the audience by improvising dance move-
ments to selected haiku.

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

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Living in the Moment, will focus on haiku, tanka, and
their relationship to Japanese aesthetics.
**The Haiku NewsletTer**

**Awards:** One copy, with full
Sponsor: The Haiku Society of
Deadline: Alice Benedict,
Submit entries to:
impossible to judge an entry.

**Notes:** Prospective contestants may
wish to review the “Report of the Renku
Committee” published in frogpond XII: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:2 (winter, 1994). Copies of both articles may be obtained by sending a SASE to Alice Benedict, 2579 15th Avenue, San Francisco, CA 94127.

**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, with all authors’ names but marked with numbers or letters to show the sequence of authors, 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 $500.00 and publication in frogpond. Amount of Grand Prize and additional prizes may vary, depending on the quality and
category. The first card should contain
the general public. Poets may enter
for publication, nor entered in any
other contest. Contest is open to
any particular author
may appear in no more than three
different contests, a renku may consist of 36,
20, or 12 stanzas (kassen, mijin, or
jujucho forms) written by two or
more persons, each of whom con-
tributes a substantial number of
individually-authored stanzas.

**Regulations:** Any particular author
appears in no more than three
different contests, a renku may consist of 36,
20, or 12 stanzas (kassen, mijin, or
jujucho forms) written by two or
more persons, each of whom con-
tributes a substantial number of
individually-authored stanzas.

**Fundamentals:** As stated in the
original rules of Renku, renku is a
typically humorous situation. “All
words not contributed to a haiku,
cannot be considered a ‘Hawaii word.’
‘Waves,’ ‘sailboats,’ etc., are such in
many parts of the world and therefore cannot be
considered as a ‘Hawaii word.’ ‘Pineapple,’ ‘sugarcane,’ and surf-
boards, for example, are usually
associated closely with Hawaii. If you are forced to use a word you don’t
know how to spell or ask,” and (c) Humorous (a uni-
versally humorous situation). “All
entries must conform to rules of
classical/traditional haiku, but not
necessarily the 5–7–5 syllable form.

**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 origi-
nal, previously unpublished, and
not under consideration for publi-
cation at the time of the contest.

**Procedure:** Submit two type-
written 3˝ x 5˝ index cards for each

**Adjudication:** Judges for all the
HPNC contests will remain anonym-
ous until after the contest and
category. The first card should contain
the general public. Poets may enter
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**Submit entries to:** HPNC Vice-
President: Eugenie Waldeufeld, 325
Melrose Avenue, Mill Valley, CA
94941.

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The Haiku NewLetter

Entry procedure:

Deadline:
The haiku must appear on the
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 staple use 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 win-
ing haiku and list of winners will be
The high school of each student
winner will receive a one-year sub-
scription 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 frog-
pond.

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 post-
marked no later than March 31st
each year.

Sponsor: White Mountain Publica-
tions.

Regulations: Any student in grades
7 through 12 enrolled in school as
of September 1997 may enter.
Submit up to three haiku per stu-
dent. All haiku must be entirely
unpublished, original work and not
entered in any other contest or sub-
mitted 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,
two 3” x 5” index cards – one with the
poem only, the other with the poem
and your full name and address.
Enteries must be accompa-
nied 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.
unds). 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
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 $100.00
money order for each poem select-
ed. 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 competi-
tion. 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.$7.50 or
US$.75 (G.S.T. included) plus
$2.00 shipping and handling to
White Mountain Publications.
Purchase is not required for contest
entry.

CONTESTS

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

Deadline: Postmarked March 25,
1998; later entries will not be con-
sidered.

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 former
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 stu-
dent. All haiku must be entirely
unpublished, original work and not
entered in any other contest or sub-
mitted 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,


**HAKUI TAPESPY**


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

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**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, and not exceed 35 poems in each issue. We are open to all styles of poetry and plan to include 25 to 35 poems in each issue.

**GUIDELINES FOR SUBMISSIONS**

**CRAB ORCHARD REVIEW**

**Poetry:** 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 writing. Fiction, creative nonfiction, reviews and interviews. Unpublished submissions in these genres will be considered between September and 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:

- No simultaneous submissions.
- Submit up to six poems.
- Please double space and paginate all material.
- Include a self-addressed, stamped envelope for return of rejected work.
- All manuscripts must be typed, double spaced, and signed by author.
- Do not mail submissions to the address of the editor. Send all submissions to Crab Orchard Review, Carbondale, Illinois, 62901-4501.

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**DOSO**

Dosno: a journal of Art 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, 401 S St Stephen Street, Boston, MA 02115.

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**HAKUI 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 titled “Most Haikus Are Grossly Overstated.” The article quotes Lee Gurga. Lee’s authority is cited again in a report by Krishnamoorthy of the Kaji Aso Studio, page to an article by Anna Mulrine titled “Most Haikus Are Grossly Overstated.” The article quotes Lee Gurga.

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**WOODNOTES/TUNDRA ANOUNCEMENT**

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 senryu. 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 Danman Harper Woods, MI 48225

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**POEMS WANTED**

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 Alesis, Prose Editor; Allison Joseph, Poetry Editor. Because of the current state of our staff, please do not expect replies to your letters in a timely manner. Your understanding is greatly appreciated.

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**GUIDELINES FOR SUBMISSIONS**

**CRAB ORCHARD REVIEW**

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**HAKUI 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$24), 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.

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**HAKUI WHO’S WHO**

Haiku Who’s Who, a gallery of haiku. From historic masters to the present, Haiku Who’s Who is being replaced with a new and refreshed journal to be called Tundra.

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**HAKUI 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 titled “Most Haikus Are Grossly Overstated.” The article quotes Lee Gurga. Lee’s authority is cited again in a report by Krishnamoorthy of the Kaji Aso Studio, page to an article by Anna Mulrine titled “Most Haikus Are Grossly Overstated.” The article quotes Lee Gurga.
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