

THE
HAIKU
SOCIETY
OF AMERICA

NEWSLETTER

VOLUME XII, NUMBER 4 — AUTUMN 1997

EXECUTIVE COMMITTEE

The meeting was held in the East Asia Lounge, Kent Hall, at Columbia University, New York, on September 6, 1997. Officers present were Lee Gurga, President; Dee Evetts, Secretary; and Raffael de Gruttola, Treasurer. The meeting was chaired by Pres. Lee Gurga.

It was agreed that the existing HSA regions are in need of restructuring, and that this should be taken up by the Executive Committee during the coming year. A proposal to create three regions for Canada was approved, subject to agreement with Canadian representatives.

After discussion the following motions were approved:

- That the duties of the First Vice President be expanded to include

acting as liaison between the Executive Committee and the HSA Regional Coordinators.

- That membership dues for overseas members be raised from \$28 to \$30 in 1999, to cover increases in airmail costs.
- That a travel allowance of \$100 be made available to HSA officers for expenses incurred in attending the annual meeting of the Society, the object being to maximize the number of officers attending this meeting.
- That each HSA officer should prepare a job-description binder that will be passed on to his or her successor, and circulated among the other officers, with the aim of minimizing oversights and duplication of efforts and ensuring continuity.

The Committee approved in principle the creation of an HSA logo and T-shirt. All designs should be sent to Michael Dylan Welch. The final choice will be subject to approval by the Executive Committee.

There was then a discussion of various questions raised by HSA Webmaster, Sara Brant. The main conclusions that directly affect members were:

- That besides the Information Sheet and the *Newsletter*, the Website will in the future also feature members' haiku. Initially these will be drawn from two sources: the annual members anthology and HSA contest results.
- That members will be asked, on the membership renewal form, if they wish their E-mail address to be posted on the HSA Website.

THIRD 1997 HSA NATIONAL MEETING

PUBLIC MEETING

The public session of the national meeting was held in the East Asia Lounge from 2:00–5:00 P.M. In attendance were Gannam Adam, Astrid Andreescu, Mykel Board, Miriam Borne, L.A. Davidson, Chuck Easter, Bernard Lionel Einbond, Dee Evetts, Alan Gould, Michelina de Gruttola, Raffael de Gruttola, Lee Gurga, Scott Hall, John Hudak, Jim Kacian, Leroy Kanterman, J. William Kelley, Kevin Earl Lee, Dorothy McLaughlin, Brenda Gertrude Morris, Pamela Miller Ness, Al Pizzarelli, Roslyn Rabin, Bruce Ross, Hiroaki Sato, Theresa Sheehan, John Stevenson, Geri Taper, Nina Theodoru, Stefan Theodoru, Henry Traeger, Cor van

den Heuvel, and Wolcott Wheeler.

cold october
studying astronomy text
sprinkling sugar into black coffee
— Scott Hall

On this splendid early fall afternoon, the meeting began with a welcome from John Hudak, the Metro-Region Coordinator, and the traditional self-introduction round-reading, a synopsis of the day's events, and then the report of the Executive Committee meeting.

The business part of the meeting began with a brief report by Secretary Dee Evetts, on the meeting of the HSA Executive Committee. President Lee Gurga then announced the nominations for the HSA elections made by the nominating committee, chaired this year by William J.

Higginson. These nominations were duly seconded by members present, and there were no nominations from the floor. (A full list of the nominees appears on page 2)

A short memorial reading for Geraldine Clinton Little started the readings off. First, John Hudak read a small selection of her haiku.

Wind in the woods;
Among the broken bottles
the hepatica
— Geraldine Clinton Little

There was a question as to what "hepatica" is. The *Oxford English Dictionary* shows one of the definitions as a "plant of genus *Hepatica*, closely related to anemone, with lobed leaves resembling the liver."

This was followed by reminiscence

of Geraldine by Hiroaki Sato, who mentioned a letter he had from her questioning the custom of kissing in Japan. Following was two of her haiku sequences ("Deep in the Forest" and "The Journey, the Illumination") read by L.A. Davidson, who also added that Geraldine loved singing as well as writing poetry, tanka, and haiku.

Chuck Easter read from his new collection of haibun, *Spirit Dance*, which is a wonderful catalog of impressions, stories, and memories from his childhood.

communion
eating the honey
of dead bees

— Chuck Easter

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>

Hiroaki Sato introduced two friends, Wolcott Wheeler and J. William Kelley, who read short collections of their haiku. Hiroaki then passed out five sheets of paper that contained some passages from his translation of Bashō's *Narrow Road to the Interior*, recently published by Stone Bridge Press, Berkeley, Calif. He compared three versions of the translation of the texts (one of the other translations was by Cid Corman and Kamaike Susumu). He also compared a number of versions of the following haiku that was the haiku quoted in the text:

Summer grass: where the warriors
used to dream

In deutzia flowers I see Kanefusa's
white hair

— Hiroaki Sato, 1996

Summer grass:
stalwart warriors splendid dreams
the aftermath
— Harold Henderson, 1958

The summer grasses:
The high bravery of men-at-arms,
The vestiges of dream
— Earl Miner, 1969

Summer grasses
where stalwart soldiers
once dreamed a dream
— Makoto Ueda, 1991

Dee Evetts talked about the relationship between James Joyce's Epiphanies and haiku. Joyce describes his Epiphanies as the sudden "revelation of the whatness of a thing," the moment in which "the soul of the commonest object seems to us radiant." Two examples:

- A recumbent dog howling at a crossroads, under a dull sky: it begins to rain.
- Two mourners pushing their way through the crowd: their faces described.

— James Joyce

Dee's complete article, "The significance of Trivial Things," on Joyce's Epiphanies and their connection to haiku can be found in *Modern Haiku*, 21:2 (summer 1990).

To end the National Meeting, Jim Kacian led a workshop in which a participant's haiku was anonymously written on a blackboard and discussed by all present, with suggestions for improvement and general comments following. Jim gave the workshop his usual insights and clarity.

— John Hudak

HSA ELECTIONS FOR 1998

The following nominations have been made by the HSA Nominating Committee:

President Kristen Deming
First Vice President Jerry Ball
Second Vice President Alice Benedict
Secretary Dee Evetts
Treasurer Raffael de Gruttola
frogpond Editor Jim Kacian
Newsletter Editor Charles Trumbull

Regional Coordinators:
Northeast Lawrence Rungren
Northeast Metro Pamela Miller Ness
Southeast Stephen Addiss
South Howard Lee Kilby
Midwest Sara Brant
California Jocelyn Conway
Northwest Connie Hutchison

No other nominations were received by the closing date of September 6, but members will have the opportunity to record a write-in vote for any HSA member in good standing.

Ballot papers were mailed out on October 9, and are due for return to the Secretary by December 10. (This mailing included the membership list for 1997-98, and a membership renewal notice for 1998.)

HSA MEMBERSHIP LIST UPDATE

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

NEW MEMBERS:

Brienza, Barbara, 247 #37 Road, Saranac, NY 12981
Decker, Kathleen P., 2205 W. Lake Sammamish Pkwy NE, Redmond, WA 98052
Deutsch, Henry, 100 Coyote Court, Hot Springs, AR 71901
Hulden, Jodie, 3673 Ray Street, San Diego, CA 92104
Jones, Ken, Plas Plwca, Cymrheidol, Aberystwyth SY23 3NB, Great Britain
Lee, James Ray, 2611 Lakewood Drive, Augusta, GA 30904
Patrizzi, Barbara, 7024 Mower Street, Philadelphia, PA 19119-2513
Peck, Everett J., P.O. Box 19882, Houston, TX 77224
Wallace, Jason Scott, P.O. Box 251618, W. Los Angeles, CA 90025

RENEWING AFTER SEPTEMBER 24, 1996:

Brown, Linda, 817 Quince Avenue, Boulder, CO 80304
Lerman, Minna, 1014 Pennsylvania Ave., Haverton, PA 19083-3826
Woerdehoff, Valerie B., 3246 St. Anne Drive, Dubuque, IA 52001

ADDRESS CHANGES AND CORRECTIONS:

Jordan, Robert T., 13 Union Brick Road, Blairstown, NJ 07825
Rosenow, Ce, 3762 W. 11th #208, Eugene, OR 97402

INCREASE IN HSA MEMBERSHIP

There has been a dramatic rise in membership during the past 12 months. On September 24, 1996, there were 613 members on the HSA mailing list. Exactly one year later, the new list showed a total of 694. The largest increase has been in the states of Arkansas (from 5 to 22), California (from 76 to 91), and New York (from 70 to 92).

About 75% of this increase is accounted for by a rise in the number of new members joining, and the remaining 25% by a decline in the number of members failing to renew. On both counts this is encouraging news for the future of the Society, and probably also an indicator of the wider acceptance and awareness of haiku among the general population.

— Dee Evetts, Secretary

REALIGNING HSA REGIONS

Pres. Lee Gurga reports that a committee is being formed to look into the issue of realignment of HSA regions.

Anyone interested in this issue should drop Lee a note.

HSA TREASURER'S REPORT

THIRD QUARTER (July 1 to September 30)

Balance Forward	\$16,897.82
Income	3,584.71
Expenses	4,933.07
New Balance	\$15,549.46

— Raffael de Gruttola

HSA 1997 FOURTH QUARTERLY MEETING

The fourth Haiku Society of America Quarterly Meeting for 1997 will be held on December 13, 1997, at the Japanese Information & Cultural Center, Lafayette Center III, 1155 21st Street NW, Washington, D.C. The meeting will be hosted once again by the towpath haiku society in conjunction with the HSA.

An urban ginko is planned for 10:30 A.M., leaving from and returning to JICC. Lunch (supplied by the towpath haiku group), book-buying, and conversation will occupy noon to 1:00 P.M., and the meeting proper will begin thereafter and run until approximately 4:30 P.M.

To begin, outgoing HSA President Lee Gurga will address the group and will be followed by Kristen Deming, the presidential nominee, who will talk about her haiku experiences during her four-year residence in Japan. Following this, we hope to have Clark Strand give a talk on form and meditation in haiku.

After a short intermission, members of the towpath haiku society will give a brief history of the organization, followed by readings by a few members of the group. Prof. Stephen Addiss will follow, encouraging audience participation in his talk, "A Dialogue on Zen, Haiku & the Future?" A haiku workshop will be held to conclude the meeting. Those who are able will then convene at a local restaurant to continue the conversation and conviviality.

Anyone requiring further information, or information about accommodations, please contact Jim Kacian, Southeast Region Coordinator, at (540) 722-2156.

NORTHEAST METRO REGION

NORTHEAST METRO REGIONAL MEETINGS

New York City was the site of the 1997 HSA National meeting and the Third Quarterly Meeting.

See the minutes on page 1.

dark summer morning suddenly
poppies

— Astrid Andreescu

The next Northeast Metro Regional meeting will be held on Saturday, December 6, from 2:00—5:00 P.M. in the East Asian Lounge, 403 Kent Hall, Columbia University, New York City (Broadway, 116th Street subway exit).

Dee Evetts will read from his new book *endgrain*, recently published by Red Moon Press.

frozen laundry
I bend her skirt
over my arm

— Dee Evetts

Doris Heitmeyer will present a selection from her soon-to-be-published chapbook, provisionally-titled "Gritty City," a collection of urban haiku spanning the four seasons.

first snow
brought in from the suburbs
on the neighbors' car

— Doris Heitmeyer

Hiroaki Sato will give his traditional end-of-year lecture that is sure to warm your hearts down to the ends of your socks; and Santa Claus will give a workshop.

— John Hudak

FIRST ANNUAL MID-ATLANTIC WORKSHOP

Jim Kacian, editor and publisher of both the Red Moon Press and *South by Southeast*, played a key role in the first annual Mid-Atlantic Region Workshop held in Wilmington, Del., on September 27, 1997. In the morning session Jim spoke on many aspects of publishing haiku in today's world and took an active role in the afternoon workshop. Andrea C. Missias presided over that part of the program. She won the first Shiki Haiku Contest in 1996 and is a frequent contributor of haiku to Internet and print publications.

Workshop participants also had an opportunity to view and to purchase 42 different haiku-related chapbooks, journal issues, and monographs that came from 18 individuals, journals, and presses.

The "Writing Haiku" class at the University of Delaware's Academy of Lifelong Learning hosted the one-day event, which ended with supper at a local Japanese restaurant. Class members made up the majority of the 22 poets who accepted invitations to attend.

Invitations went to about 40 HSA members living less than one and a half hours away by car in Delaware, eastern Pennsylvania, southern New Jersey, and northern Maryland. HSA members attending were William Dennis, Joette Giorgis, Jim Kacian, Charles Scanzello, Sally Ann Sims, and Richmond Williams.

Plans are now under way to hold the second annual workshop at Wilmington in March 1998. For information about this next haiku workshop and/or to be placed on the invitation list, please contact

R.D. Williams
202 Brecks Lane
Henry Clay, DE 19807
<rdwms@udel.edu>

NORTHEAST REGION

BOSTON HAIKU SOCIETY

The Boston Haiku Society will be reading at the annual Christmas festivities at the Kaji Aso Studio on December 6, 1997. A booklet of haiku, renga, senryû, *et al.* will be put together. This year's theme is "Songs of Winter." Usually at this time of the year when fall is approaching with all the foliage, nobody is thinking of snow and tie-ups, so "Songs of Winter" sounds inviting. Hope the event doesn't get snowed out!

The Boston Haiku Society meets on the third Saturday of each month from 2:00 to 6:00 P.M. at the Kaji Aso Studio, 40 St. Stephen Street near Symphony Hall. All are welcome.

Raffael de Gruttola read haiku at the Morse Institute in Natick on October 19 in celebration of Arts and Artists' Weekend. He will be coordinating a spring and fall poetry reading series at the Natick Public Library next year. The opening reading in March will feature haiku poets from the Boston Haiku Society and surrounding areas.

— Raffael de Gruttola

SOUTHEAST REGION

TOWPATH ... WASHINGTON D.C. AREA HAIKU GROUP

JULY 12, 1997 MEETING. Towpath met at the home of Nelson Fitton in Alexandria, Va. Attending from various parts of Maryland, Virginia, and the District of Colum-

bia were Roberta Beary, Cathy Better, Alexius Burgess, Ellen Compton, Fred Donovan, Nelson Fitton, Yoriko Fujisaki, Lee Giesecke, Jim Kacian, and Jeff Witkin. A pot-luck lunch that included M&Ms was followed by a round of reading:

outside the freak show
the ticket taker
reads Stephen King

— Cathy Better

The main topic for discussion was the haiku and senryû of Alan Pizarrelli. It was agreed that Pizarrelli's work was widely experiential, irreverent, disrespectful, and very American. Although his poems were all generally considered to be crisp slices of experience, it was felt that there was often not enough for broader poetic vision. Nonetheless, his work is always highly evocative, *e.g.*

the tattoo'd man
walks onto
the crowded beach

Many agreed that, more importantly, many of his poems do not fit within general definitions of either haiku or senryû. The poem

a moving van zooms
along the backroads
autumn

in contrast to many of his poems, was more in the general spirit of haiku. Some of his poems were discussed as existing within a time frame too expansive for a haiku moment but this, too, was debated

a stranger passing
starts saying something
his hat falls off

A haiku workshop followed. The poem by Roberta (see below) was particularly commented upon. The word "tiger" was questioned for its sound, but it was agreed that the sound was right and that it is important to keep the word as they were indeed tiger lilies. "The heat" was

noted as a phrase previously used in the haiku literature but was deemed a new and necessary use in this poem. The question of whether the poem represented a unitary moment in time was raised and it was agreed that the moment was one of reflection from the observation in the first line. It was also discussed that the poem may work better in one line.

hands stained
with tiger lilies
all day this heat

— Roberta Beary

AUGUST 2, 1997. A special meeting of towpath was held at the Satisfied Mind book store in Winchester, Va. Alexius Burgess, Ellen Compton, Lee Giesecke, Jim Kacian, and Jeff Witkin attended, as did Dee Evetts from New York. The meeting, graciously hosted by Jim Kacian and Maureen Collins, consisted of lunch and greetings, a canoe/kayak trip down the Shenandoah River, and dinner.

The poets then walked to the book store where a reading of their work was given to a group of about 30 people. Some introductory remarks provided a background for the audience to haiku poetry. Ellen read from a selection that is being put together currently for publication; a selection of haiku from spring to spring for a very unusual year for her.

billowing curtain
bittersweet
in a copper bowl

Alexius talked about the cuckoo poems of Chiyô, perhaps the greatest woman haiku poet. He related the story of a master giving her the task of writing a poem of the *hototogisu* (cuckoo), which ultimately required that she write truly and freshly from experience. Alexius then read three poems inspired by her work

moonless may night
silent in a tree
hototogisu

Lee read several of his haiku.

in the lilies
pale green stems
the slant of rain

Jeff introduced haiku sequences and read from his new book on relationship separation, *Beyond Where the Snow Falls*, (Tiny Poems Press).

autumn chill —
without its hanging plant
the chain clinks

Jim introduced haibun and read from his upcoming book *Six Directions* and then read from his *Presents of Mind*.

a sunflower
bows its head
the long summer

Dee Evetts read work from his book, *endgrain*, published by Red Moon Press in September.

thunder
my woodshavings roll
along the veranda

Dee then introduced the group to renku, and we broke into three groups to write separate renku all derived from Dee's opening verse

escaping heat:
the book store's fan
turns a page

AUGUST 23, 1997. Three years ago in October, the HSA sponsored a retreat at the Dai Bosatso Zendo in the Catskill Mountains. At this time Dee Evetts held a workshop on renku which led to renku writing/saki drinking in groups. After the meeting, several in attendance corresponded and initiated the writing of renku by mail. Peter Meister (Huntsville, Ala.) extended an invitation to Tom Clausen (Ithaca, N.Y.), Jeff Witkin (Potomac, Md.), and Nancy Kline (Wilkes-Barre, Pa.) and that a renku be written such that the poets only see the immediately preceding verse and that when completed all should gather to reveal the entire 36 verses.

(Southeast Region continued)

Such a meeting occurred at Nancy's home. Earlier, the group hosted a workshop on renku for some of Nancy's students, all members of Bowen's Bards of the Pennsylvania Poetry Society. They agreed to continue to write a renku by mail together with Tom, Jeff, and Nancy.

Nancy and her husband Phil then hosted a lovely dinner after which the zendo-derived renku was read. The poets were very pleased with their efforts, their time together three years ago, and their sharing at the current time. It was found that despite not having access to prior verses, there was surprisingly little in the way of repetition. The poets agreed to initiate another renku by mail shortly.

— Jeff Witkin

SOUTH REGION

The inaugural South Region Conference, like the maple on West Mountain, is partially obscured by a space-time adjustment — as I write this report, the conference has not yet occurred. By the time the newsletter is read, it will have concluded.

I feel an existential crisis
writing to the future
about the future
that will be read as the past.

The conference feels hot. Things are pulling together as if the very Universe were evolving into perfect order in this very place. Arkansas Haiku Society members have met regularly to keep the conference planning committee on top of details. Pres. R. Paul Tucker has devoted long hours to this conference.

He, Bud Kenny, and Marilyn Waugh will judge a Haiku Hot Springs Contest for residents of Garland County in two categories: student and general. Each will award a \$50 prize to the first-place winners. There are already 210 entries in the student

contest. The entries will also be posted in the store windows of businesses along Central Avenue as a part of the Arkansas Celebration of the Performing Arts. The two winners will read their poems in the Crystal Ballroom of the Arlington Hotel during the poetry reading on Saturday night in the break before Gary Snyder reads.

The Japan External Trade Organization (JETRO) has supported our conference by donating the most beautiful Japanese desk dairies for participants who register.

I presented a talk on haiku to the members of the Japan-America Society of Arkansas, in Little Rock; Dr. Walter Nunn introduced me and we discussed creating a new wave of haiku enthusiasm.

Visiting Honolulu in August I stayed at the Honolulu Diamond Sangha's Palolo Zen Center. I had the pleasure of meeting Robert Aitken, the author of the classic study, *Basho: A Zen Wave*, and enjoying *sesshin* with Nelson Foster, Aitken Roshi's dharma heir. Aitken was interned with R.H. Blyth during World War II and discovered haiku and Zen there.

Keido Fukushima, abbot of Tofuku-ji monastery in Kyoto, Japan, will visit Hot Springs and lecture at the First Presbyterian Church on February 10, 1998.

In deepest *gassho*,

— Howard Lee Kilby

MIDWEST REGION

CHI-KU

Chi-ku, the Chicago-area haiku group, was joined for the August meeting by a visiting Pat Donegan (who lives in Japan) and her parents. She gave attendees news of her upcoming book on the female haiku master Chiyo-ni, which

is due out from Tuttle this month, along with details of the 1997 Haiku North America conference held in Portland, Ore., at the end of June. Members present all wrote haiku on the theme of "first snowfall" to be judged and critiqued, an exercise designed to help each participant revise their own haiku.

In September, the group tuned in for an informative discussion led by Charlie Trumbull and Lee Gurga about how to submit haiku for publication. Literature documenting particular journals, contests, and Websites that welcome haiku submissions was distributed, and members shared war stories about past experiences with various journals and contests.

Chi-ku's traditional fall ginko was held on an idyllic Sunday in October at Lee Gurga's farm near Lincoln, Ill. Four city slickers drove down from Chicago and got a great education in the flora and fauna of rural Logan County. Many haiku were written, and the hospitality shown by Jan and Lee Gurga was exceptional.

HAIKU READINGS, ETC.

The River Oaks Art Club holds an open mic poetry reading for poets and fiction writers on the second Monday of each month in Forest Park, Ill. Recent Chicago transplant and traveling haikuist and performance poet Charlie Rossiter and several other Chicago-area haiku poets can often be found in attendance.

The Guild Complex, an independent, not-for-profit cultural center in Chicago, held a program titled "Head-to-Head Haiku" on October 8. Chi-ku's own Charlie Trumbull was one of eight "haikusters" (as they insist on calling the contestants) who participated in a lively, jocular slam hosted by long-time emcee and performance poet Daniel Ferri. For being a newcomer, Charlie certainly wowed the crowd with an impressive array of appropriate haiku and senryu.

— Sara Brant

CALIFORNIA REGION

SOUTHERN CALIFORNIA NEWS

Sally Secor who put the program together.

A publication of selected poems from the reading is available by contacting Jocelyn Conway at (408) 879-3230 or <joconway@aol.com>.

YUKI TEIKEI HAIKU SOCIETY

On September 13 the Yuki Teikei Haiku Society met for a moon viewing party at Kiyoko Tokutomi's home in Ben Lomond, Calif. Poems and friendship were shared by all during this celebratory evening.

ASILOMAR RETREAT

The annual retreat at Asilomar took place October 9-12 this year. The coastal setting was magnificent and the poets who attended were eager to enjoy—and write about—the display Nature provided as a backdrop for the conference. Workshops led by Ebba Story, Christopher Herold, Jerry Ball were well received, generating enthusiastic participation and lively discussion. Focused writing and critiquing sessions gave ample opportunity to share and discuss the participants' poems.

One highlight of the conference was the multimedia performance conducted by Patricia Machmiller and June Hopper-Hymas entitled "Cherry Blossoms meet By-the-Wind Sailors." The presentation memorialized many of the events and memories from Bay Area Poets who attended the recent HSA/HIA Second Joint Conference in Japan earlier this year.

The traditional renku writing party was a hit, as always, with Alice Benedict and Patricia Machmiller serving as renku masters. A most enjoyable weekend which, reluctantly, had to come to an end on Sunday.

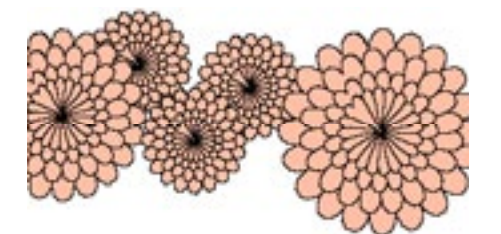
Jerry Ball has recently started a new haiku group in Southern California. They will focus on reading, writing, and appreciation of haiku in their monthly meetings at Borders Books in Long Beach.

The first meeting was held on September 20 and attended by five haiku enthusiasts. Some time was spent getting acquainted before a round of readings and a writing workshop.

A second meeting was held October 25 with a similar agenda. Jerry advises that the next meeting will be on November 22. Interested persons may contact him at (562) 430-7335 for additional information.

Jerry also informs me of a wonderful experience he had on August 9 (Nagasaki Day). Some time ago he had picked up a Japanese battle flag at a flea market in Livermore, Calif. When he was advised that the flag contained the name of Sosuke Kawasaki and had been, apparently, presented to him as he went off to World War II, Jerry decided to attempt to locate Kawasaki, or his family, and return the flag. Instrumental in his search was HSA member Sosuke Kanda. The family was located in Shiga Prefecture near Kyoto. Although Kawasaki passed away 13 years ago, Jerry was able to return the flag to four generations of the family including Sosuke Kawasaki's wife! The event was covered by five national newspapers.

— Jocelyn Conroy



NORTHWEST REGION

GROUP MEETINGS

The Port Townsend haiku group is conducting a haiku workshop, from 2:00 to 4:00 P.M. on Friday, November 7. Contact Doris Thurston, 990-"U" Street, Port Townsend, WA 98368 for this and future meetings.

Seattle-area meetings continue on the second Thursday evening of every other month at the home of Francine Porad, 6944 SE 33rd, Mercer Island, WA 98040-3324. The next meeting is scheduled November 13 and is open to the public. The emphasis is on haiku and senryū, but there is much experimentation with renga, haibun, renga, and haiga.

PUBLICATIONS

Dean Summers announces his new press, Holly House Publications. His recent chapbook, *Round & Round*, is now available.

Also available are *Wooing the Meadowlark* by Mary Fran Meer and *Shadows on the Shoji* by Robert Major, both first chapbooks for the authors.

Congratulations also to Mary Fran, who was voted into membership by the National League of American Pen Women, Seattle Branch.

Cherie Rosenow announces that the last issue of *Northwest Literary Forum* will be the autumn issue, #26. Back copies for some issues are

available. After November mail will no longer be forwarded from the Portland address. Please send all correspondence to the Irving Street Press address: 3762 W. 11th Ave., #208, Eugene, OR 97402. Irving Street Press is currently working on a collection of tanka by Lorraine Ellis Harr.

A limited number of commemorative T-shirts from Haiku North America 1997, sizes large and extra large, are still available for \$16 each, including postage. Send your check or money order today to Cherie Day at P.O. Box 91128, Portland, OR 97291.

— Cherie Hunter Day

JOURNALS & BOOKS

NEW FROM PRESS HERE

PRESS HERE has the following new books available. All prices are postpaid in the U.S. from Michael Dylan Welch, P.O. Box 4014, Foster City, CA 94404 (make checks payable to "Michael D. Welch").

Turning My Chair — tanka and illustrations by Pat Shelley (1997, perfect-bound paperback, color cover, 7" x 10", 64 pp.). Contains 90 moving and delightful tanka by the late Pat Shelley. \$16.00.

I tell my guardian angel
I'll happily die
in April
alas, each April comes
and I tell her I'm not ready

In and Out of Fog — haiku and senryu by Lee Gurga. Illustrations by Lidia Rozmus. Introduction by Randy Brooks (1997, hand-bound paperback, 5" x 5", 60 pp.). Contains 44 poems by

Lee Gurga, 1997 President of the Haiku Society of America. \$13.00.

fresh scent —
the labrador's muzzle
deeper into snow

Shades of Green: 1997 Haiku North America Conference Anthology — haiku and senryu edited by Michael Dylan Welch (1997, saddle-stapled paperback, 5H" by 8H", 24 pp.). Contains 62 poems by attendees at the HNA conference in Portland, Ore., July 1997, including translations by Janine Beichman, Steven D. Carter, and Sam Hamill. \$7.00.

midori ni mo
iro samazama ya
ame no niwa

All the same green, yes,
but how many different shades there are!
Garden in the rain

— Steven Carter
(Japanese original and translation)

For orders outside the United States, please add \$1.75 for the first book, and \$0.75 for each additional book (payable in U.S. funds).

RED FUJI

From Here Press announces the publication of *Red Fuji; Selected Haiku of Yatsuka Ishihara*, edited and translated by Tadashi Kondō and William J. Higginson and with an introductory essay by Kristen Deming. Each of the 52 poems in *Red Fuji* is presented in the original Japanese, romaji, and a carefully-wrought English translation.

Red Fuji is available in the U.S. for \$12.00 + \$2.50 shipping and handling (Can\$16.00 + Can\$3.00 in Canada; ¥1500 + ¥300 in Japan) from

From Here Press,
P.O. Box 2740,
Santa Fe, NM 87504

JOURNALS & BOOKS

AT LAST!

HAIKU GETS SOME RESPECT

Carlos Colón, HSA member from Shreveport, La., was kind enough to send us a photocopy of the publisher's announcement for the 11th edition of *The Columbia Granger's Index to Poetry in Anthologies*, a standard reference work in the field. The announcement contains the exciting news that Cor van den Heuvel's *The Haiku Anthology* is among the 150 new poetry anthologies selected for inclusion in the new edition of *Granger's*.

Published since 1908, *Granger's* — if we can believe their flier — indexes "the most important poems of the age"; this edition from Columbia University Press will include 80,000 poems by 11,000 poets in 400 anthologies. One-third of the anthologies are replaced for each new edition. There are indexes of subjects, authors, and titles, as well as of first and last lines (why stop there with haiku?!)

Among the other new anthologies listed in the flier are *Modern Japanese Tanka*, *Chinese Poems*, *Contemporary Korean Poetry*, *100 Poems on the Underground*, and *Poetry in Motion: 100 Poems from Subways and Buses*. The volume carries a list price of \$275.00.

Carlos also mentions that Bruce Ross's anthology, *Haiku Moment*, is indexed on Poem Finder '97, an online service available by subscription from Roth Publishing, Inc. You can find Poem Finder '97 on the World Wide Web at <http://www.poemfinder.com>.

AMERICAN HAIKU ARCHIVE

Jerry Kilbride has passed on the tip that the catalogers at the California State Library in Sacramento have begun cataloging the books, chapbooks, and manuscript collections of the American

Haiku Archive, which was dedicated last summer. The catalog can be accessed on the World Wide Web at <http://www.lib.state.ca.us> or via the University of California catalog, MELVYL, at <http://www.melvyl.ucop.edu>.

Jerry writes, "to find haiku material on these online catalogs, perform an author search for American Haiku Archive." Correspondence and donations to the AHA may be sent to

Gary F. Kurutz
Principal Librarian
Special Collections Branch
California State Library
P.O. Box 942837
Sacramento, CA 94237-0001
Phone: (916) 653-0101
Fax: (916) 654-1218

HAIKU WHO'S WHO

We regret that the summer '97 issue of the HSA Newsletter inadvertently printed an early draft of this announcement. Corrected text, and a revised deadline, appear below. Apologies for any inconvenience that may have resulted.

Haiku Who's Who: A Gallery of 20th Century Haijin is a comprehensive work to be published in late 1998. It will feature portraits, potted biographies, and contact data (if desired) of all published (in English) haiku writers worldwide.

If you have had at least 10 of your haiku published, you qualify for an entry. Send a bio sketch of up to 100 words, a recent photo, \$5 entry fee, and contact data to

HAIKU WHO'S WHO
Ernest J. Berry
Box 272
Picton, New Zealand

Phone: 03/5736881
Fax: 03/5736882
E-mail: <bluberry@xtra.co.nz>

CONNECTING OUR HOUSES

A new publication from LovePat Press has been announced — *Connecting Our Houses*, by Pat Laster and Dorothy McLaughlin. This is a spiral-bound perpetual flip calendar of haiku / senryū, vi + 366 pages, 31" x 4G".

Connecting Our Houses will be available November 30 for \$6.00 per copy, plus \$2.00 postage and handling. Order from

Pat Laster
1020 N. 15th Street
Arkadelphia, AR 71923-3103

or

Dorothy McLaughlin
10 Atlantic Road
Somerset, NJ 08873-1702

UNBELIEVABLE !! HOLIDAY SPECIAL A HAIKU PATH

Our usually pennypinching HSA Treasurer, Raffael de Gruttola, has gone wild! Can you believe it? *A Haiku Path* for a special rock-bottom, one-time-only price for HSA members of only \$15.95. Yes, that's a full \$6.00 off the usual members' discount price!

What a perfect stocking-stuffer! New HSA members should not be without this unique history of haiku in America, including never-before-revealed secrets of the founding of the Haiku Society of America!

Orders from Canada and overseas, please add \$2.00 per copy for extra postage. You must be a current HSA member to obtain a copy at this incredible discount price!

Get your copy or copies quick before Raffael changes his mind, from: Raffael de Gruttola, HSA Treasurer, 4 Marshall Road, Natick, MA 01760.

CONTESTS

Note that contest announcements are arranged in order of deadlines.

~~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 origi-

nal, 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 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."

~~WINFRED PRESS~~ "HAIKU HAPPENS!" HAIKU / SENRYU CONTEST

Deadline: Entries must in hand by January 30, 1998.

Sponsor: Winfred Press, Colrain, Mass.

Regulations: There is no limit on the number of submissions. Entries must be original, in English, previously unpublished, and not under consideration elsewhere.

Entry Procedure: Type or clearly print each entry on two 3" x 5" cards; on one of the two cards, print the author's name, address, and telephone number.

Entry fee: \$1.00 per poem, with a minimum of two poems submitted by each author. International entrants may use International Reply Coupons, one coupon per poem with a minimum of two poems submitted.

Submit entries to: "Haiku Happens!" Poetry Contest, Winfred Press, 364 Wilson Hill Road, Colrain MA 01340.

Adjudication: Winfred Press's Larry Kimmel will be one of the judges; two more will be announced with the winning poems.

Awards: A run of up to 250 bumper

stickers with the winning poem will be published, of which the winning poet will receive 50. All entrants will receive a 3" x 11H" "Haiku Happens!" laminated bumper sticker, and all will be considered for a contest "micro-anthology" of the judges' 30 favorite entries, if enough quality entries are received.

Rights: All rights revert to authors on publication.

Correspondence: All entrants who submit the entry fee will receive the "Haiku Happens!" bumper sticker, a list of winners, and notification of the contest micro-anthology.

Anticipated notification date is mid-March, 1998. No entries will be returned.

Notes/Guidelines: Entries should be in haiku or senryu form, though the 5-7-5 format need not be adhered to. These haiku will be seen by many people who are not ordinarily haiku readers, so we would like to put out true haiku of good quality. Subject matter can include anything that makes a good poem; haiku need not be related to automobiles, traveling, etc.!

Winfred Press published its first run of haiku bumper stickers in September, 1996. We believe that we are the first to have commercially produced and marketed haiku in this format.

~~1998 INTERNATIONAL~~ POETRY COMPETITION

Deadline: February 21, 1998.

Sponsor: New Zealand Poetry Society Inc in association with Asia 2000.

Regulations: There are three sections — **Open, Haiku, and Junior Haiku.** Entrants may submit work in the Open section and either of

the Haiku sections depending on age, with entries limited to 3 poems per person and maximum of 15 haiku. Work should be previously unpublished and preferably typed.

OPEN SECTION

Regulations: Entries are invited of single poems of not more than 32 lines.

Entry fee: NZ\$3.00 per poem. Overseas entrants may pay in IRCs.

Awards: Three prizes — NZ\$350, NZ\$250, NZ\$100.

Adjudication: Jenny Bornholdt (Wellington, NZ).

HAIKU SECTION

Regulations: Entries are invited of single haiku; there is no section for haiku sheets.

Entry fee: NZ\$3.00 per set of 5 haiku. Overseas entrants may pay in IRCs.

Awards: Three prizes — NZ\$250, NZ\$100, NZ\$50.

Adjudication: Janice Bostok (New South Wales, Australia).

JUNIOR HAIKU SECTION

Regulations: Open to New Zealand students under 19 years of age as at February 21, 1998. Entries are invited of single haiku; there is no section for haiku sheets. Schools are strongly advised to submit entries by the end of Term 4, 1997.

Entry fee: None.

Awards: Three prizes — NZ\$200, NZ\$75, NZ\$50.

Adjudication: Ernest Berry (Picton, NZ).

Entry Procedure: Entries must be accompanied by an official entry slip (photocopies acceptable) including name & address, titles (or first lines) of poems or haiku, sections entered, and value of enclosed cheque/money order. Names are *not* to appear on poems or haiku.

CONTESTS

Submit entries to (and obtain entry forms from): 1998 International Poetry Competition, NZ Poetry Society Inc, P O Box 48-002, Silverstream, Upper Hutt, New Zealand.

Notification: Enclose an SASE for results (a long envelope is best). Overseas entrants should send an International Reply Coupon instead of stamps. Submitted work is non-returnable, so keep a copy.

Rights: A condition of entry is that all poems and haiku be available for publication. A book containing prize-winning and selected entries will be published later in the year. At that time, those whose work is selected will be notified individually.

NATIONAL LEAGUE OF AMERICAN PEN WOMEN 1998 INTERNATIONAL POETRY CONTEST

Deadline: March 12, 1998.

Sponsor: The Palomar Branch of the National League of American Pen Women.

Regulations: Open to the public. Poems must be original and unpublished. Free verse – 30-line limit; rhymed verse – 30-line limit; haiku – any style.

Entry procedure: Mail two copies, typed on one side of 8H x 11 paper, with name, address, and phone number on *one* copy only; category must be typed on each. Entries will not be returned.

Entry fee: Poems \$5.00 each; haiku 3 for \$5.00; checks/money orders (U.S. funds only) payable to NLAPW.

Submit entries to: Helen J. Sherry, 11929 Caminito Corriente, San Diego, CA 92128.

Adjudication: Poetry – Amy Jo Zook; haiku – Margaret Chula.

Awards: \$50.00, \$25.00, \$10.00, and Honorable Mentions in each cate-

gory. Winning poems will be published in a chapbook.

Notification: Send an SASE or SAE with one IRC for list of winners.

Rights: All rights revert to the author upon publication.

Notes: Proceeds from this contest provide a scholarship for a deserving young woman entering college in the field of art, letters, or music.

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 31 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.

CONTESTS

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, ON 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 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\$5.75 (G.S.T. included) plus \$2.00 shipping and handling to White Mountain Publications. Purchase is not required for contest entry.

1998 TINY POEMS PRESS HAIKU/SENRYU/TANKA CHAPBOOK CONTEST

Deadline: 15 May 1998 (in-hand).

Sponsor: Tiny Poems Press.

Regulations: Any poet submitting haiku, senryû, tanka, or renga in English (no translations or haibun) is eligible.

Entry procedure: Entries are invited for chapbook manuscripts consisting of 15-40 haiku, senryu, tanka, or renga in a sequence or grouping. One entry per person. Manuscripts should include name, address, and phone number or E-mail address. Submit all poems on only a few

sheets to save paper. Please acknowledge any periodicals where the poems were previously published when submitting your manuscript.

Entry fee: \$10 (U.S. funds); make checks/money orders payable to John Sheirer.

Submit entries to: John Sheirer, Asnuntuck Community-Technical College, 170 Elm Street, Enfield, CT 06082 U.S.A.

Adjudication: [not stated]

Awards: Four winners will be selected for publication in 5H" by 4G", staplebound, paperback chapbooks. Each winner will receive 50 copies of the first printing, as well as half of any subsequent printings. First printing – planned for summer 1998 – will be 100 copies.

Rights: [not stated]

Notification: Notification date will be June 15, 1998. Please include a business-sized self-addressed, stamped envelope for notification. No manuscripts will be returned.

Correspondence: Questions? Write to the address above or E-mail: <jsheirer@javanet.com>.

THE WINNERS

HAROLD G. HENDERSON AWARDS

The winners of the 1997 Harold G. Henderson Awards for best unpublished haiku have been announced. Judges were Francine Porad and John Stevenson.

First Place (\$150) – June Moreau, Lexington, Mass.

Second Place (\$100) – Garry Gay, Windsor, Calif.

Third Place (\$50) – George Swede, Toronto, Ont.

Honorable Mention (alphabetical order)

Helen Davie, Atascadero, Calif.
Susan Gaston, Cotopaxi, Colo.
William J. Higginson, Santa Fe, N.M.
Connie Meester, Dubuque, Iowa
Kohjin Sakamoto, Kyoto, Japan

The winning poems and judges' comments will be published in *frogpond*.

GERALD BRADY MEMORIAL AWARDS

The winners of the 1997 Gerald Brady Memorial Awards for best unpublished senryû have been announced. Judges were Michael

Dylan Welch and Ce Rosenow.

First Place (\$100) John Stevenson, Nassau, N.Y.

Second Place (\$75) Paul Watsky, San Francisco, Calif.

Third Place (\$50) Jeffrey Witkin, Rockville, Md.

Honorable Mention (reverse alphabetical order)

Diane Tomczak, Midland, Mich.

Francine Porad, Mercer Island, Wash.

J. Lent, Kent, Ohio

Bruce Detrick, New York, N.Y.

The winning poems and judges' comments will be published in *frogpond*.

THE WINNERS

THE HAIKU AWARD, AUTUMN 1997

Congratulations to the winners and 35 runners up of The Haiku Award for autumn 1997, sponsored by *Still*, a journal of short verse.

The winning entries and those of the runners up will be published in issue four of *Still* 1997.

1st Prize (£150) – Leonard John Nike (Bracknell)

2nd Prize (£100) – vincent tripi (San Francisco)

3rd Prize (£50) – Jon Gilson (Willesden)

The 35 **Runners Up** are Margaret Wills (Hampstead); Biman Roy (Vestal, N.Y.); Heather Martin (Repton); Linda Fisher (Longlevens); Ernest J. Berry (Picton, New Zealand); Alan Peat (Oldham); Margaret Wills; Susan Stanford (Glebe, Australia); Takenoko (Birmingham); David Blaber (Bruxelles, Belgium); Jon Gilson (Willesden); Patricia V. Dawson (Sydenham); Kate Hall (Hammersmith); Celia Stuart-Powles (Tulsa, Okla.); Fay Aoyagi (San Francisco, Calif.); S.C. Crawford (Fitzrovia); Gabriel Griffin (Novara, Italy); Lucinda Hearne (Hemel Hempstead); Ben Sherriff (Leicester); John Rowe (Arundel); Sod (Fareham); Edigne G. Schaller (Grobenzell, Germany); Leonard John Nike (Bracknell); Una Costello (Beckenham); Zolo (Aiea, Hawaii); Cheryl Bolam (Margate); Ana Clift [age 7] (Hampstead); Katherine Whitfield (West Kensington); Fay Aoyagi; Alistair Shearer (West Kensington); The Princess Marina Yedigaroff; John Rowe; Denise Bennett (Copnor); Dylan Pugh; (Melton Mowbray); and Celia Stuart-Powles.

Your strong support has made The Haiku Award for 1997 a huge success. I would like to thank everyone who participated during the year. Largely due to this

very encouraging response to The Haiku Award, I have 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.

– ai li, Editor of *Still*

CANADIAN WRITER'S JOURNAL 1997 POETRY COMPETITION

The *Canadian Writer's Journal* announces the winners of their 1997 Poetry Competition.

Winners in the Haiku category are:

First Place:

cloister requiem —
moonshadows deep in the scent
of daphne flowers

– H.F. Noyes, Greece

Second Place:

late afternoon —
the porch icicle
lit from within

– Ernest J. Berry, New Zealand

Third Place:

lunchtime tryst
but still unable to kiss —
spring cold

– Lee Gurga, USA

First Honorable Mention:

"on a diet," Charles Trumbull, USA

First Honorable Mention:

"first snow," Lee Gurga, USA

First Honorable Mention:

"river mist," Winona Baker, Canada

The Haiku entries were judged blind by Elizabeth St Jacques. The top three winners will be published in the fall issue of *Canadian Writer's Journal*.

– Elizabeth St Jacques

THE 1997 KAYFA ROSHI AWARD

The 1997 KAYFA ROSHI Award for Life-Changing Haiku Action in Support of Youth has been awarded to haiku teacher Susan Villareal and haiku editor Robert Spiess. A fire-breathing dragon sticker was affixed to Sue Villareal's award signifying that she dares to stand firm against fear and despair, while awakening student appreciation of haiku moments.

This \$200.00 award will be offered annually to teachers teaching haiku in such a way that youth find release and healing for injured spirit, and experience new joy coupled with empathy in a moment. The award may be divided between editor and poet, or another teacher, or teachers. In certain conditions, a teacher of adults may be eligible.

The "enlightened teacher" award will be announced each May Day, in consideration of the "Mayday" international distress call being transformed into a spirited release of self-esteem and potential wholeness through haiku reflections.

Detailed and specific explanations of merit (*both* 1 and 2) are called for with each entry:

(1) Send *quotations* from student comments revealing significant *attitudinal* changes, such as: "Having my haiku published just about makes up for having those awful things happen to me (long-term sexual abuse)"; and ... "I thought I was nothing ... I'm a poet! That's why I didn't fit in!"

(2) Send *comments* about related *behavioral* change, such as: "This student, born of incest, whose posture resembled a comma, had not turned in any school assignments for several years. Now this student actively seeks and writes haiku ... continuing to share more and more excellent haiku." Another prior-to-haiku uninvolved and troublesome student

MISCELLANY

begs: "Can we play haiku again!? and continues writing haiku for himself, and for credit."

Age of students plus teaching methods and modalities *must* be provided.

(3) Teachers of junior high and high school students will receive first consideration, but teachers of adults may qualify if leaden spirits were overturned.

(4) The teaching of haiku may take place either in or outside of regular school classes.

There is no entry fee, and multiple submissions will be accepted.

Nominations may be submitted at any time throughout the year, by teachers themselves (about themselves) or by others. Send submissions to:

Kay F. Anderson
569 Marlin Court
Redwood City, CA 94065-1213

POETIC DEVICES ... AS THEY DO IN JAPAN

Don't miss "Simile, Metaphor and Anthropomorphism in Modern Japanese Haiku," by Jackie Hardy in *Blithe Spirit* (7:3, August 1997, pp. 14-17). Hardy looked closely at the excellent new collection edited by Kôko Katô, *A Hidden Pond; Anthology of Modern Japanese Haiku* (Kadokawa Shoten, 1997), and finds that contemporary Japanese haiku is peppered with poetic devices of the kind that Western haikuists have been taught to avoid (for a very recent example, see Anita Virgil's, "When Is a Haiku?" [Part 2], in *South by Southeast*, 4:3, pp. 13-17). Two samples:

White peonies
flushed ever so slightly
with carnal desire

– Hinoki Kiyô

Like a Mozart
sonata — the sea on
a morning in spring

– Hoshino Bakkyujin

HAIKU WITH HEADNOTES

David Cobb, president of the British Haiku Society, has been engaging in an interesting dialog with BHS members about the distinction between a haibun and a haiku with a headnote. In a letter to the BHS journal *Blithe Spirit* (7:3, August 1997) Dick Pettit suggests some important distinctions: "Some verses at the end of the haibun summarise or pick out a detail of what's gone before: the prose could stand by itself, and the verse is an elegant extra.... [In another] opposite type: the verses aren't easily understandable without the prose.... Nevertheless, they are clearly part of a progression. After them come types of verse which turn away from the prose...." Cobb's reply is of great interest.

I think we probably do need some term to distinguish short, single-episode haibun from more extended haibun.

Bill Wyatt tells me that there's a whole range of terms in Japanese for different types of haibun. There are two general categories to begin with: *kiko* (record of the road or journal), and *nikki* (diary), which is presumably available to the non-traveller. Within these there are even more precise terms, *michi no ki* (diary of the road), *môde no ki* (record of a pilgrimage), and *gokô ki* (diary of an imperial journey, which in 20C Britain may be a little outside our compass).

It doesn't seem wise to me to take all these terms over into English. rather, we should find something of our own. Haibun and Haibunetta? No, thank you. One-act haibun and extended haibun? Perhaps. Can anyone come up with a better suggestion?

SENRYU vs. SENRYU vs. SENRYUU

The term "senryu" causes quite a lot of problems, and I would like to offer a few suggestions for simplification. Apparently, the word "senryu" should correctly appear with a macron over the "u." The macron indicates a longer vowel sound, counted as an extra syllable in Japanese (thus "Bashô" is three syllables in Japanese). Although the macron in "senryu" is usually dropped in English, its use still crops up now and then.

I would encourage dropping the macron. "Senryu" is common enough yet difficult for most people to type or typeset with the macron. The phonetic alternative to the macron ("senryuu") looks awkward. It seems acceptable for a word being assimilated into English to not use a diacritical (just as "façade" replaces "façade").

As an alternative to the macron, some publications (e.g., the *HSA Newsletter*) use a circumflex — "senryû" — or some other diacritical mark. I would suggest not doing this, however, except as a last resort if a macron really must be suggested. Such usage, I feel, dilutes the correct usage of circumflexes, tildes, etc., and suggests that such usage is an *acceptable* alternative to a proper macron.

I have also noticed that poets pronounce "senryu" in differing ways. I have heard "sen-ree-you," "send-you," "sen-roo," and other pronunciations too twisted to phonetate! The Japanese pronunciation is tricky to master, but apparently "send-you" is the closest approximation. The "d" sound is often so slight, though, that simply saying "sen-you" is probably the best option.

Certainly the sometimes subtle distinctions between haiku and senryu will continue to generate lively debate. Maybe we don't need to debate how to spell — or say — "senryu"!

– Michael Dylan Welch

~~ASAHI HAIKUIST NETWORK~~
~~ASAHI EVENING NEWS~~

David McMurray, of Tokyo's *Asahi Evening News*, extends the following invitation:

"The HAIKUIST NETWORK is a haiku column appearing weekly in the English-language *Asahi Evening News*.... In addition to a wide readership in Japan, the newspaper is distributed worldwide through direct mailings, embassies, hotels, and various companies.

"All forms of haiku – one-line, three-line, 5-7-5 syllable, free-style, seasonal, etc. – are accepted. Haiku written in languages other than English require an English translation. Haikuists may send their poems, comments or books for review; with name and address to ASAHI HAIKUIST NETWORK, c/o David McMurray, Asahi Evening News, 5-3-2 Tsukiji, Chuo-ku, Tokyo 104-11, Japan."

~~THANK YOU~~
~~TO ALICE BENEDICT~~

This year's Henderson and Brady contest judges (Francine Porad, John Stevenson, Ce Rosenow, and I), wish to say a great big thank you to Alice Benedict for managing all the HSA contests.

It is a tremendous job to juggle all the entries, contest fees, publicity, requests for rules; keep track of withdrawn poems; choose and coordinate judges; manage piles of SASEs and deal with last-minute mail headaches (and UPS strikes!); contact winners; field gripes and misunderstandings; produce and mail winner lists (and lick all those envelopes!) as well as produce winner certificates and get them signed by the judges.

The judges have the easy and fun job, and Alice has made it as effortless as possible. We thank her greatly indeed.

– Michael Dylan Welch

~~A WORD OF WELCOME,~~
~~A WORD OF THANKS~~

Sharp-eyed readers will already have noticed that we have the work of a new contributing artist to illustrate the *HSA Newsletter* beginning with this issue: Kris Kondō of Kanagawa, Japan.

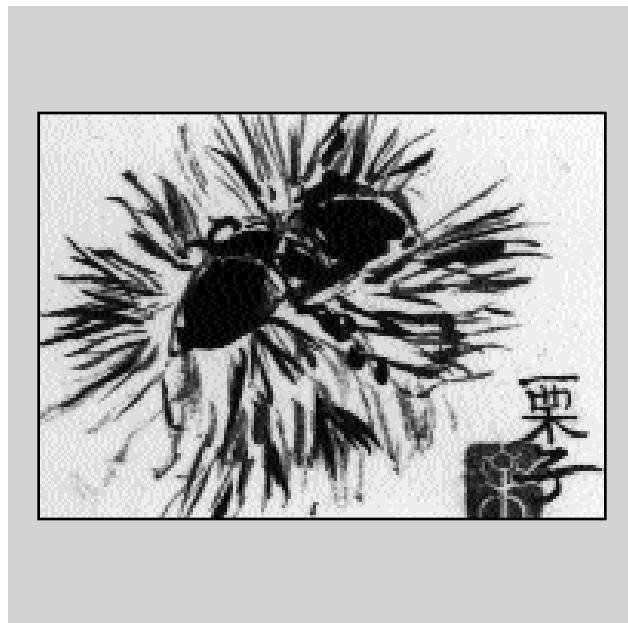
Kris is well known by many HSA members – probably first for her tireless promotion, together with her husband Tadashi (Shōkan), of renku in Japan, North America, and, recently, China; but also for her fine haiku, not to mention her wit and charm. We're sure you'll be pleased to discover that Kris is a fine artist as well.

Enormous thanks to Lidia Rozmus who generously donated the lovely *sumi-e* that graced the first seven issues of the *Newsletter* in its new format. Lidia's work contributed a great deal to our successful makeover!

– CPT

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