Minutes of the Fourth HSA National Meeting

Executive Committee Meeting. The meeting was held at the Kaji Aso Studio in Boston, Mass., on Saturday, December 7, 1996. Officers present were Dee Evetts, Acting Secretary, and Raffael de Gruttola, Treasurer, who chaired the meeting. Only two of the seven HSA officers being present, issues for decision were referred back to President Barbara Ressler, for consultation with other officers.

Kenneth Leibman’s announcement of his retirement as frogpond editor, at the end of 1997, was noted. It was proposed that the search for his successor should begin as early as possible. The respective domains of frogpond and the HSA Newsletter were then discussed. Raffael de Gruttola requested it be put on record that as Treasurer he feels strongly that the Annual Treasurer’s Report belongs in frogpond, where it has always appeared.

A proposal that Howard Kilby be appointed Acting Regional Coordinator for the HSA South Region was approved, and referred to the President for implementation.

Morning Program. The General Meeting was preceded in the morning by a discussion, led by Dee Evetts, of the potential for memory and empathy as sources of inspiration for haiku. Members shared examples of work where they had drawn upon their own memories, or upon the reported experiences of others, as viable and valuable alternatives to immediate experience. It was agreed that “authenticity” in such cases must depend on how genuinely or intensely the poet relives such an experience.

This was followed by a visit to the Museum of Fine Arts, 10 minutes walk from the Aso Studio, to view the Japanese print collection.

General Meeting. The meeting began after lunch, and was attended (all or in part) by: Raffael de Gruttola, Michelina de Gruttola, Hayat Abuza, Judson Evans, Lawrence Rungren, Dee Evetts, Zeke Vayman, Robert Zukowski, Ann Snodgrass, Richard St. Clair, John Bergstrom, Frederick Goodwin, and others.

A double round reading yielded these offerings:

- Hayat Abuza
  naval yard--
two swans nipping the nose
  of the sub

- Zeke Vayman
  torso of marble
  archaeologists argue--
  male or female

Dee Evetts then presented the Minutes of the previous National Meeting, as published in the HSA Newsletter, and these were approved. He reported the substance of the Executive Committee meeting, and gave a brief summary of the HSA election results (published in full below). Raffael de Gruttola read the quarterly Treasurer’s Report.

Afternoon Program. The program began with a fascinating talk by the composer T. Allen LeVines. He described how he had long wished to compose a musical parallel to Bashō’s Oku no hosomichi (“The Narrow Road to the Deep North”), but had felt compelled to prepare himself by first retracing the master’s steps. Being an experienced hiker as well as a musician, he was well equipped for such an enterprise. Once in Japan, however he discovered that the route of Bashō’s celebrated journey is not only partly obliterated, as one might expect, but also incompletely or inaccurately recorded.

With the aid of local residents, regional planners, and others, he undertook to walk some sections of the path in an attempt to verify its location. Using slides taken along the way, LeVines shared with us something of this personal odyssey.

He concluded by outlining his proposal for nothing less than the preservation of the Oku no hosomichi for posterity. In his own words: “Along this path are some of the most extraordinary mountain vistas in the world. Along this path walked some of Japan’s greatest philosophers, artists and writers — including the poet Matsuo Bashō, whose pilgrimage produced a literary masterpiece bearing the name of the road he walked. The goal of this proposal is to link as yet to be restored original pathways with currently preserved trails... as an unbroken chain which interconnects a vast array of Japan’s scenic wonders, historic monuments, and architectural treasures.”

For more information about this project, and to offer support, please contact: T. Allen LeVines, 31 Squannacock Road, Shirley, MA 01464.

The afternoon ended with a musical presentation by the Row Twelve Contemporary Music Ensemble. Carey Blyton’s After Hokusai (settings of classical haiku) was followed by Judson Evans’s reading of his haibun “Snake Dream,” to “Pavane” by composer Jean Françaix. The per-
Another report is for neglecting to inform them personally of the election — Dee Evetts, Secretary

**Results of the Election of HSA Officers and Regional Coordinators, 1997**

The Amendment to the HSA Bylaws, creating the office of Newsletter Editor, received 142 votes in favor, with 64 abstentions (or oversights). This is more than the majority needed for ratification, and the Amendment will therefore be written into the Bylaws.

My apologies to all officers and regional coordinators for neglecting to inform them personally of the election results.

— Dee Evetts, Secretary

The Haiku Society of America & Haiku International Association

Final arrangements are nearing completion for the joint meeting of the Haiku Society of America and the Haiku International Association in Tokyo. The dates of the conference are April 18 and 19, 1997. The speakers for The Haiku Society of America will be William J. Higgins, George Swede, Francine Forard, Randy Brooks, and Kiyoko Tokutomi. The speakers for HIA will represent the three major haiku organizations in Japan.

The current plan is for delegates to read three poems each at the banquet.

— Lee Gurga
HSA Membership List Update

Additions and changes to the HSA Membership List 1996-97, since November 1997

New members:
- Arena, Michael W., PO Box 332, Winoons, WI 54004
- Axelrad, Harriet, 1716 Avenue Santa Monica, Palisades, CA 90272-2133
- Baird, Kiyomi, 140 Mountain Ave., Tall Oak, Summit, NJ 07901
- Ball State University, Muncie, IN 47306
- Barron, Joseph, 840 Willow Lake Rd., Discovery Bay, CA 94514
- Bergman, Margaret, 29 Centerview Trail, Ridge, NY 11961
- Childs, Cyril, 2/206 Waterlose Road, Lower Hutt, New Zealand
- DeWitt, Robert E., PO Box 7721, Baton Rouge, LA 70879
- Donegan, Patricia, 1-2-15 Yamato-cho, Nakano-ku, Tokyo 165, Japan
- Foard, Sheila Wood, 720-9 Tramway Lane NE, Albuquerque, NM 87122
- Gannam, Brenda J., 291 State St., Brooklyn, NY 11201
- Heimmeister, Eugene, PO Box at approximately 4:30 p.m. Will be a break for socializing and dinner followed by Jerry Ball reading some of his haiku and in memory of Sydell Rosenberg, a charter member of the Haiku Society of America, she died suddenly October 11, 1996, at her home in Jamaica, Queens. Her daughter, Amy Losak, was present to share this moment of remembrance and appreciation with us.

E-mail corrections, changes, and additions:
- Beary, Robert, briekay@aol.com
- Bentley, Elizabeth
- Chula, Margaret
- Colon, Carlos W.
- Compton-Tejera, Ellen
- Doty, Gene
- Fessler, Michael, dfessler@erols.com
- Fessler, Michael, fessler@erols.com
- Goodman, Barry A., 895 Main St., #17, Hackensack, NJ 07601
- Goodman, Barry A., 895 Main St., #17, Hackensack, NJ 07601
- Green, Nancy, 452-3 11th Street, Berkeley, CA 94710
- Himmelstein, Kam Holifield, Yukiko Tipton, James, 1742 DS Rd., Glade Park, CO 81523
- Ishibashi, Yoshie, 1-2-16 Yamato-cho, Nakano-ku, Tokyo 165, Japan
- Jamison, Jane E., 1650 Koehler Drive NW, Cedar Rapids, IA 52405
- McFarland, Teresa B., 1019 Bradford Court Apt D, Elkhart, IN 46517
- McGrory, Michael J., 3716 North Fair Oaks, Altadena, CA 91001
- Merski, Dennis, 9035 Tannery Road, Girard, PA 16147
- Mitchell, Rosalind, 728 SW 14th Court, Fort Lauderdale, FL 33315-1455
- Olczak, George, 2415 San Ramon Vly Blvd. #4-125, San Ramon, CA 94583
- Ozorio, Lillian P., 2340 Fourbards Drive, Santa Rosa, CA 95403
- Perrell, Ann, 1214 Audubon Dr., Clarks Summit, PA 18441
- Porter, L., 814 Main St., West Springfield, MA 01089
- Rasey, Jean, 205 McCullough Street, Sunnybank, Brisbane 4109, Australia
- Weinstein, Rubin, 484 K Piedmont Kings Point, Delray Beach, FL 33484

ReJOINING Members:
- Blackburn, Darre, 12 Clarendon Ave., Ottawa K1Y 0B3, ON
- Bear, Paul, 1675 New Hyde Park Dr., New Hyde Park, NY 11040
- Goodman, Barry A., 895 Main St., #17, Hackensack, NJ 07601

As part of the discussion on the visual presentation of haiku, we invite HSA members to send short (page or less) essays on the topic, which would be read at the meetings. An example of a poem where the shape, line breaks, or punctuation have enhanced the meaning and beauty of the poem for you, and a few paragraphs explaining why you feel the visual presentation is particularly effective. Please submit papers to Jocelyn Conway by e-mail or regular mail to the address below before February 28, 1997. For questions about any of the preceding and/or further information, please contact Jocelyn Conway, 1919 Alameda de las Pulgas #10, San Mateo, CA 94403, phone (650) 262-7161, ext. 5623. E-mail: jconway@actical.com

HSA Website
In a few weeks The Haiku Society of America will have a Website at the following address: http://www.gha.com/~hsa. At first this will feature simply a version of the HSA Information Sheet, and the latest Newsletter(s). Various ideas and proposals for expansion are under consideration, and suggestions are welcome.

Dee Evetts

The featured speaker for this regular meeting of the Northeast Metro Region was Hiro Sato, who presented an essay he had written entitled “Some Unknown Aspects of Haiku Writing In Japan.” Prepared specifically for presentation to the HSA membership, the essay touched upon contemporary practices for 1969 until judging haiku in Japan, some varieties of contemporary Japanese haiku which are particularly difficult to comprehend, and on the practice known as jikai.

HSA Quarterly Meeting in San Francisco

Plans are under way for the quarterly meeting of the Haiku Society of America to be held Saturday, March 22, 1997, Room D290, Fort Mason Center, Marina Blvd. & Laguna St. in San Francisco, Calif.

The general meeting will begin at 12:30 p.m. and conclude approximately 4:30 p.m. Will be a break for socializing and dinner followed by an open reading at Borders Books.

The evening reading will commence by an open reading at Borders Books. for socializing and dinner followed by an open reading at Borders Books.

Subsequent to the meeting with Ebba Story Association (Japan). We will reconvene with a presentation by Olczak. D. Claire Gallagher will then share some of her poetry with those present encouraged to share her haiku and related forms of poetry.

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The meeting began with a round of haiku, senryû, and tanka, followed by some announcements of coming haiku events.

In memory of Sydell Rosenberg, a charter member of the Haiku Society of America and a faithful attendant at its meetings from 1969 until family illness prevented this in recent years, a brief reading of her extensive published work was presented by the three charter members attending this meeting, L.A. Davidson, Bernard Lionel Einbund, and Leroy Kanterman.

As the sun sets, the old fisherman sorts out the fish he can sell

From the podium flesh of her arms quivering she leads the glee club.

So pale — it hardly sat

on the outstretched branch of the winter night.

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The fourth 1996 meeting of the HSA Northeast Metropolitan Region was held in the East Asian Lounge, 403 Kent Hall, Columbia University, New York City (Broadway, 116th Street Subway exit), from 2:00-5:00 p.m. on Saturday, December 7. In attendance were Mykel Board, L. A. Davidson, Chuck Easter, Bernard Lionel Einbund, Heather Harlan, Eugene Himmelstein, Kam Holifield, Yukiho Kaneda, Leroy Kanterman, Amy Losak, Pamela Miller Ness, Carl Patrick, Hiro Sato, John Stevenson, and Cor van den Heuvel.

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The Haiku Poets Society of Western Massachusetts

The Society held its October 1996 meeting in Colrain, Mass., where Carol Purington was the special guest reader. After a round reading by Hayat Abuza, Barbara Farrington, Larry Kimmel, Susan Todd, Alice Ward, and Pat Wood, the group heard Carol’s haiku:

Barbara Farrington, Larry Kimmel, round reading by Hayat Abuza, the special guest reader. After a two or three weeks, sometimes over lunch and sometimes in the evening. The group often gathers at the University of Richmond, where several students are important participants. Meetings are informal; poems are brought in, and possible suggestions for improvement are discussed. Occasionally the meetings will end with the group composing a renga or renku. The members have been very enthusiastic, feeling that their eyes are being sharpened and sensibilities deepened by the exchanges of ideas.

Five to Six renga or renku parties have been held on March 15 in the East Asian Lounge, 401 Kent Hall, Columbia University, New York City, from 2:00–5:00 p.m. — John Stevenson / John Hudak

NORTHEAST REGION

Midwest Region

Chi-Ku Activities

In November Chi-ku gathered at the Evanston Public Library to discuss and to celebrate its 10th anniversary. The group discussed its unique tradition in Japan of considering poetry a conduit for the transfer of meaning and emotion to others. Making a point of the focus on brevity that has always been a part of the Japanese poetic tradition, Phyllis informed the group about the structure of the language, which lends itself to the five or seven syllable lines that came to make up most short Japanese verse.

She finished her talk with a brief discussion of her current project, a translation of Tengu (“The Conceited Goblin”), which was written in 1942 by Daiso Oda.

For Chi-ku’s December meeting the group convened at the home of Margret and Charles Trumbull for a festive holiday party. Charlie and Margret put out quite an impressive spread that included several delicacies for the group at $14.00 for supper (Friday and Saturday), $6.00 for breakfast (Saturday and Sunday), and $8.50 for lunch (Saturday).

The event is sponsored by the English, Music, and Foreign Language Departments of the University of Alabama in Huntsville with support from Shaver’s Bookstore (Huntsville), The Haiku Society of America, and the Humanities Center of the UAH.

For more information please contact Peter Meister, Modern Foreign Languages Department, University of Alabama at Huntsville, Huntsville, AL 35899.
as an opportunity to foster a meaningful discussion about the changing parameters of English language haiku with a group of educators and students. Other members of the region who volunteered to work with John on a formal proposal for a competition that would be held in the spring of the 1997–98 school year.

For the remainder of the meeting, Lee Gung gave an informative talk on haiku, haiku, senryū, and kōyō (see his article in the latest Modern Haiku). Starting from the beginning of the chapter entitled “Hokku, Haiku and Senryū” from William Higginson’s The Haiku Seasons and supplemented by Lee’s correspondence with Higginson and other haiku poets, the talk defined each of the distinct forms of poetry and gave the group a meaningful historical framework for modern Japanese and English language haiku. Tracing the emergence of haikai no renga during Bashō’s time, the discussion clarified how each type of poetry interrelates in the larger poetic framework of linked verse.

The Haiku City readings take place on an irregular schedule at 7:00 p.m. at Borders Book World, 725 S. Federal Blvd., Klamath Falls, and at Portland in November where she taught haiku to students in grades K–8. Her one-week residency at this arts magnet school was sponsored by PEN. She has also received an honorable mention in the Kumamoto International Haiku Competition.

Tombo Haiku Group (Lorraine E. Hatch) will be gathering one Sunday each month in the small meeting room of the First Unitarian Church. The group initiated the establishment of the Springville Community Coffee House in the spring. The Springville Community Coffee House held a literary reading night with full participle haiku, each with the full moon’s glow reflected in the poems written and shared that evening.

YTHS celebrated the holiday season with a potluck hosted by Alex and Alice Benedict at their home in San Francisco. The group enjoyed the wonderful feast, those present settled down in the living room for a round of readings. The spirit of the season and the warmth of friendship was felt by all.

The January meeting of the YTHS, at the Saratoga Public Library, included, among other things, a lively discussion of William Higginson’s The Haiku Seasons. Michael Welch also shared an advance copy of Haiku World, which was passed around with interest.

Pat Shelley in Woodnotes 30—when she put out her hand and he took it, all was changed.

news from California. Pat Shelley, a wonderful poet and exceptional person, passed away December 28 after a short battle with cancer.

Pat will be dearly missed by all of us whose lives she touched.

At the opera
listening to a tenor
I never really liked, but when she put out her hand and he took it, all was changed.

Pat Shelley in Woodnotes 30—when she put out her hand and he took it, all was changed.

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CONTESTS

Biannual Haiku Competition
“The Haiku Award”


Sponsor: still, a new quarterly journal of short verse.

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

Entry procedure: Participants must complete an entry form available from still by mail at the address below or by copying the form from the journal’s World Wide Web site at http://www.into.demon.co.uk in., 49 Englands Lane, London NW3 4YD, England.

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

Awards: £300 to be distributed among prizes to be determined. Publication of the winning haiku and runners-up in still. Prize money for overseas winners will be less bank charges.

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

Rights: All rights revert to the author upon publication.

National League of American Pen Women 1997 International Poetry Contest


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

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

Entry procedure: Mail two copies, typed on one side of 8½ 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 payable to NLA PW.

Adjudication: Poetry – Kathleen Liddings; haiku – Elizabeth Searle Lamb.

Awards: $50.00, $25.00, $10.00, and Honorable Mentions in each category. Winning poems will be published in a chapbook.

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

Rights: All rights revert to the author upon publication.

The Annual Gerald Brady Memorial Awards for Best Unpublished Senryû


Sponsor: The Haiku Society of America.

Regulations: Limit of 10 unpublished senryû, not submitted for publication or to any other contest. The contest is open to the public. HSA officers who are members of the Executive Committee will not be eligible to enter.

Entry procedure: Submit each haiku on three separate 3 x 5 cards, two with the haiku only (for anonymous judging), the third with the haiku and the author’s name and address in the upper left-hand corner. Please designate as “haiku.”

Entry fee: $1.00 per haiku. Please make checks payable to “The Haiku Society of America.”

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

Adjudication: The names of the judges will be announced after the contest.

Awards: First prize, $1,50; second prize, $100; third prize, $50. Winning haiku will be published in Frogpond.

Notification: Please send an SASE if you would like a list of the winning entries.

Rights: All rights revert to authors on publication.

Correspondence: Sorry, entries cannot be returned.

Notes: These awards are made possible by Mrs. Harold G. Henderson in memory of Harold G. Henderson, who helped found the Haiku Society. Mrs. Henderson donates $100 annually toward these awards.

The Annual Gerald Brady Memorial Awards for Best Unpublished Senryû
Entry procedure: Submit each senryū on three separate 3 x 5 cards, two with the haiku only (for anonymous judging), the third with the haiku and the author’s name and address in the upper left-hand corner. Please designate as “senryū.”

Entry fee: $1.00 per senryū. Please make checks payable to “The Haiku Society of America.”

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

Adjudication: The names of the judges(s) will be announced after the contest.

Awards: First prize, $100; second prize, $75; third prize, $50. Winning senryū will be published in frogpond.

Notification: Please send an SASE if you would like a list of the winning entries.

Rights: All rights revert to authors on publication.

Correspondence: Sorry, entries cannot be returned.

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

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**CONTENTS**

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

**Notes:**

The Virgilio Competition has been suspended for one year in order to shift the entry date to the middle of the school year. The contest rules and entry deadline for 1998 will appear in frogpond and the HSA Newsletter from mid-1997.

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

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

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

**Adjudication:** [Not stated.]

**Awards:** Grand Prize: up to $15.00 and publication in frogpond. Amount of Grand Prize and additional prizes may vary, depending on the quality and number of entries. If no renku is deemed by the judges to merit the award of Grand Prize, renku awarded lesser prizes may or may not be published in frogpond.

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

**Rights:** All rights revert to authors on publication.

**Correspondence:** Sorry, entries cannot be returned.

**Notes:** Prospective contestants may contest.

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**The Winners**

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**Canadian Writer’s Journal 1996 Poetry Competition**

There were 190 entries in the haiku competition, which was sponsored by an anonymous donor and judged by Elizabeth St Jacques.

**Award amounts are expressed in Canadian dollars.**

**First ($105.00)**

Lee Gurga, Lincoln, Ill.

“morning mist”

**Second ($65.00)**

ai li chia, London, England

“tin roof”

**Third ($39.00)**

Kožin Sakamoto, Kyoto, Japan

“on the tip”

---

**Honorable Mentions**

(book prizes):

H.F. Noyes, Attikis, Greece

“storm’s end”

Mary Partridge, Elliot Lake, Ont.

“two miners still trapped”

Connie Meester, Dubuque, Iowa

“waking to the treadle”

---

**The North Carolina Haiku Society 1997 International Haiku Contest**

**Notice:**

The judges were Peggy Willis Lyles.

**First Place**

Jocelyn A. Conway, San Mateo, Calif.

“two miners still trapped”

walking away

from the creak of the swing

**Second Place**

James Chessing, San Francisco, Calif.

“a young gull bends its wings to the shape of the wind”

**Third Place**

Alexius J. Burgess, Alexandria, Va.

late autumn —

the butterfly lands

on what’s left

**Special Recognition**

James Chessing, San Francisco, Calif.

we listen together.

my three-year-old and I —

wind in the pines

Kožin Sakamoto, Kyoto, Japan

beating up

hardly noticed in the spring sun

coffin shavings

June Moreau, Lexington, Mass.

“waking to the treadle”

---

**The Winners of Northern California 1996 San Francisco International Haiku, Senryū, Tanka and RenGay Contest**

The Haiku Poets of Northern California’s 1st oriental numinous contest was well subscribed. The judges (coordinated by Sally Secor) and number of entries in each category were: haiku (nine trips, 482), senryū (D. Claire Gallagher, 194), tanka (Kerneth Tanemura, 96), and rengay (Paul O. Williams, with Garry Gay, 34).

**Winners:**

**Haiku — First Place**

Helen Sherry, San Diego, Calif.

moving day

down-callen sits in the chimney

**Haiku — Second Place**

Jim Kacian, Berryville, Va.

spring melt —

the flat-bed leaks on the uplands

**Haiku — Third Place**

Lee Gurga, Lincoln, Ill.

morning twilight …

horse asleep in the pasture covered with frost

**Haiku — First Honorable Mention**

Garry Gay, Santa Rosa, Calif.

Along the trail

trading one walking stick for another

**Haiku — Second Honorable Mention**

Laurie Stoelting, Mill Valley, Calif.

back country —

in the folds of my toga map

the rise and fall of mountains

**Senryū — First Place**

Marianna Moravec, San Francisco
A mong the millions of words and thoughts to be found on campus and university libraries, students seem unable to resist adding their own — on desks, chairs, even pipe insulation. The graffiti show up just about everywhere, and don’t come very close to rivaling Shakespeare or Austen for literary genius. “It’s an epidemic,” says Tom Clausen, a student supervisor in the circulation department of Cornell University’s Mann Library. A custodian became so sick of it in the elevator of the Mann Library that he carried a pocket notebook and reading about Ithaca naturalist Clausen decided to give the form a try. He had been struggling with “shabby, unpublishable” poetry and wanted to develop more concrete examples of poems that could rival Shakespeare or Austen. He attended Cornell from 1969 to 1973, graduating with a degree from the College of Agriculture and Life Sciences, but acknowledges that he is not tailoring his work or that of other poets on a fresh sheet of scribble paper, hoping for “Flow”; Lee Gurga, Lincoln, Ill., and Michael Dylan Welch, Foster City, Calif., for “UH-HUH”; and Ebba Christofferson Kimmel, both of Colrain, Mass., for “Flow.”

For RENGAY were: First Place to Carol Purington and Larry Kimmel, both of Colrain, Mass., for their “Dotted with Grains” and Honorable Mentions to Ebba Story, San Francisco, Calif., and D. Claire Gallagher, Sunnyvale, Calif., for “Flow”; Lee Gurga, Lincoln, Ill., and Michael Dylan Welch, Foster City, Calif., for “UH-HUH!”; and Ebba Story and Louis Morra, New York, N.Y., for “Spattered Ink.”

Clausen has collected a 6-inch stack of papers with poems, comments and graffiti. “It’s kind of a therapeutic way to start the day,” he says. Most of the poems come from books and periodicals in Clausen’s office, but he pens some of them himself.

Clausen set out to make it better. Six years later, his daily postings of haiku and other short poems have become a tradition in the little stack elevator. Each morning, Clausen puts his best efforts into a single poem. He carried a pocket notebook on campus and writing about Ithaca naturalist Connie Meester, Dubuque, Iowa, rose of Sharon blooming below her dorm window and in the back yard when we return without her.

The winners were:

TANKA = First Place
Yvonne Hardenbrook, Columbus, Ohio
prairie grasses
all the wild horses grazing in the noon sun
the same ones you always vowed
could not drag from you me

TANKA = Third Honorable Mention
Yvonne Hardenbrook, Columbus, Ohio
you ask
what I want most
this is
everything
I say
as we nightwalk
the hills of home

Clausen has compiled 50 tanka poems that will be published in the 30-page issue for January 1997, but we're told, destined to become a journal of arts and letters and wants your submissions. We received the notification for this new journal too late for inclusion in the autumn newsletter (the deadline was December 15, for inclusion in the Dasoku issue for January 1997), but we suppose that the editors will be looking for material for the next issue as well. They seek haiku; senryû; renga; and Western forms of poetry and prose as well as brief essays on poetry, art, and philosophy; humor, drawings; and photographs. Please contact Jeanne Gugino & Marj Layman Co-editors, Dasoku c/o Kaji Aso Studio 40 St. Stephen Street Boston, MA 02113

The winners were:

TANKA = First Place
Yvonne Hardenbrook, Columbus, Ohio

HAIKU

After taking a class with Cornell poet and professor Phyllis Janowitz and reading about Ithaca naturalist and haiku writer Ruth Yarow, Clausen decided to give the form a try. He had been struggling with “shabby, unpublishable” poetry and wanted to develop more concrete images that would stir emotions rather than explain them. “I was trying to simplify the poems I had been writing.”

Clausen has collected 10罐 and sent away for as many haiku as he could find. Now, he says, he can’t imagine not making it. His view of haiku: “An expression from the universe.”

If Clausen sounds a bit like a child of the love, peace and nature Hippie Sixties, it’s because he is. Clausen started his haiku writing from 1969 to 1973, graduating with a degree from the College of Agriculture and Life Sciences, but acknowledges that he wasn’t much of a student during that time, one of the most turbulent in Cornell’s history.

Poetry has forced him to be a student. He carried a pocket notebook wherever he goes. No matter how hectic his job gets, haiku reminds him of “other things that deserve daily acknowledge­ment.”

One of his most recent poems was inspired by the disappointment of his cat’s killing of a bullfrog that he and his 20-month-old child would examine in the yard each day. The cat, Clausen theorizes, probably thought the pair were hunting down the frog and thus took it upon himself to do the honors.

“It’s little things like that that trigger a idea for a poem,” he says. Clausen admits he’s still trying to figure out the haiku — a Japanese verse form of three unrhymed lines of five, seven and five syllables, usually on some subject in nature. “I’ve had modest success with things being published,” he says. “When I send stuff out it’s mostly rejected, but every once in a while they take one.” One of Clausen’s senryû took first place ($10) in a contest by the Haiku Poets of Northern California.

Clausen says he’s not contemplating anything beyond “myself / monopolizes / me” the extent of the verse. It might not rival Shakespeare, but it sure beats the crap on the pipe insulation.

W e would like to announce the winners of the Woodnotes International Haibun Contest, judged by Tom Lynch and Cor van den Heuvel. Anita Virgil won first place and $100.00 for her haibun, “Outer Banks.”

The winners were:

TANKA = Second Honorable Mention
John Stevenson, Nassau, N.Y.

B aiku (a snake with legs — or, in other words, something that isn’t really necessary) is, we’re told, destined to become a journal of arts and letters and we want your submissions. We received the notification for this new journal too late for inclusion in the autumn newsletter (the deadline was December 15, for inclusion in the Dasoku issue for January 1997), but we suppose that the editors will be looking for material for the next issue as well. They seek haiku; senryû; renga; and Western forms of poetry and prose as well as brief essays on poetry, art, and philosophy; humor, drawings; and photographs. Please contact Jeanne Gugino & Marj Layman Co-editors, Dasoku c/o Kaji Aso Studio 40 St. Stephen Street Boston, MA 02113

The winners were:

TANKA = Third Honorable Mention
Yvonne Hardenbrook, Columbus, Ohio

E vangelist

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The winners were:

TANKA = First Place
Yvonne Hardenbrook, Columbus, Ohio

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The Haiku Society of America
Renku Competition

2. Contest is open to the public. Entries must be in English.
3. Entry fee: $10.00 must accompany manuscript. Please write check/money order to “The Haiku Society of America” (as in dues, above).
4. Length, authorship, limit of entries. For the purpose of this contest, a renku may consist of 36, 20, or 12 stanzas (kassen, nijūen, or janicho forms) written by two or more persons, each of whom contributes an equal number of individually-authored stanza. Any particular author may appear in no more than three different renku entered. No entries will be accepted that include work by any of the judges. Entries must not have been previously published, nor contain any stanzas previously published, submitted for publication, or entered in any other contest.
5. 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. There are additional copies, without authors’ names but marked with numbers or letters to show the sequence of authorship, must accompany the identified manuscript. Failure to follow this format will make it impossible to judge an entry.
7. Grand prize: up to $150.00 and publication in frogpond. All rights revert to authors on publication. Amount of Grand Prize and additional prizes may vary, depending on the quality and number of entries. If no renku is deemed by the judges to merit the award of Grand Prize, renku awarded lesser prizes may or may not be published in frogpond.
8. Please send an SASE for a list of winning entries.
9. The names of the judge(s) will be announced with the winners.
10. Sorry, entries cannot be returned.
11. All HSA officers, including members of the Executive Committee, may participate in renku submitted in the competition.

HSA Membership Dues and frogpond Subscription

Membership in The Haiku Society of America includes a year’s subscription to the Society’s literary journal, frogpond. There will be three issues in 1997. In addition, members receive a quarterly Newsletter, the annual Information Sheet, and an annual address list of HSA members.

Membership dues are $20.00 for the U.S. and Canada, $28.00 overseas (air mail). Please note that membership is for a calendar year, from January 1 to January 1. Members joining during the course of the year will receive all previous mailings for that year. Single issues of frogpond can be ordered direct from the editor (see last page for details).

T

1. First prize, $150.00; second prize, $100.00; third prize, $50.00.
2. Submit entries to Alice Benedict, 2579–15th Avenue, San Francisco, CA 94127.
3. Limit: 10 unpublished haiku, not submitted for publication or to any other contest.
4. Submit each haiku on three separate 3 x 5 cards, two with the haiku only (for anonymous judging), the third with the haiku and the author’s name and address in the upper-left-hand corner. Please designate as “senryu.”
5. The contest is open to the public.
7. First prize, $50.00; second prize, $25.00; third prize, $10.00.
8. All rights revert to authors on publication. Please send an SASE if you would like a list of the winning entries.
9. The names of the judge(s) will be announced after the contest.
10. Sorry, entries cannot be returned.
11. HSA officers who are members of the Executive Committee will not be eligible to enter the Henderson or Brady contests; however, regional coordinators may enter.

The Annual Harold G. Henderson Awards
for best unpublished haiku

These awards are made possible by Mrs. Harold G. Henderson in memory of Harold G. Henderson, who helped found the Haiku Society. Mrs. Henderson donates $100 annually toward these awards.

2. Entry fee: $1.00 per haiku. Please make checks/money orders to “The Haiku Society of America” (as in dues, above).
3. Limit: 10 unpublished haiku, not submitted for publication or to any other contest.
4. Submit each haiku on three separate 3 x 5 cards, two with the haiku only (for anonymous judging), the third with the haiku and the author’s name and address in the upper-left-hand corner. Please designate as “senryu.”
5. The contest is open to the public.
7. First prize, $100.00; second prize, $75.00; third prize, $50.00.
8. All rights revert to authors on publication. Please send an SASE if you would like a list of the winning entries.
9. The names of the judge(s) will be announced after the contest.
10. Sorry, entries cannot be returned.
11. HSA officers who are members of the Executive Committee will not be eligible to enter the Henderson or Brady contests; however, regional coordinators may enter.

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

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, who passed away on January 3, 1989.

2. Entry fee: None.
3. Eligibility: Books must have been published in 1996. An author may submit more than one book.
4. Submit one copy of each book, noting it to be a Merit Award entry. Judges may consider books that have not been entered. Authors are urged to enter their book in order to be sure they are considered. So that no book of merit shall be overlooked, authors should contact the President some time before the deadline for 1998 will appear in frogpond.
5. The Virgilio Competition has been suspended in 1997 in order to shift the entry date to the middle of the school year. The contest rules and entry deadline for 1998 will appear in frogpond.
6. Send books to: Lee Gurga, 514 Pekin St., Lincoln, IL 62656.
7. First Prize $100, Second Prize $75, Third Prize $50.
8. No entry fee for this competition.
9. The Virgilio Competition has been suspended in 1997 in order to shift the entry date to the middle of the school year. The contest rules and entry deadline for 1998 will appear in frogpond.

The Annual Merit Book Awards
for excellence in published haiku, translation, and criticism (books published in 1996)

2. Entry fee: None.
3. Eligibility: Books must have been published in 1996. An author may submit more than one book.
4. Submit one copy of each book, noting it to be a Merit Award entry. Judges may consider books that have not been entered. Authors are urged to enter their book in order to be sure they are considered. So that no book of merit shall be overlooked, authors should contact the President some time before the deadline, to ascertain that it has been received.
5. The contest is open to the public.
6. Send books to: Lee Gurga, 514 Pekin St., Lincoln, IL 62656.
7. First Prize $100, Second Prize $75, Third Prize $50.
8. The list of awards will be published in frogpond.
9. Books submitted will remain the property of the HSA, and will be added to the permanent HSA library collection.
10. The names of the judge(s) will be announced after the awards are decided.
11. Books published by HSA officers are eligible for this award.
The journal *frogpond* is an official publication of The Haiku Society of America. Its primary function is to publish the best in contemporary English-language haiku and senryu, as well as sequences, haibun, and a limited number of tanka and short linked poems, plus essays, book reviews and news of the HSA and the haiku world. The magazine, published three times a year, is copyrighted by the HSA; prior rights are retained by the authors and all rights to new material revert to the authors on publication. The journal takes no responsibility for research errors, failure to acknowledge sources, or copyright infringement in the work of its contributors, nor does it assume responsibility for the views of contributors (including its own officers) whose work is printed in *frogpond*.

Material from both members and nonmembers of the HSA is welcomed. HSA membership is not required for publication, but a familiarity with what is being used is a help in submitting work. Back issues / single issues: 1996–97, $7.00 each U.S. / Canada, $9.00 overseas; 1992–93, $10.00 each U.S. / Canada, $12.00 overseas; all others $5.00 each U.S. / Canada, $7.00 overseas. Cost includes mailing. Some back issues are available only in photocopied form.

*frogpond* uses original, unpublished haiku and senryu in a variety of styles, from “traditional” to contemporary North American, in 1–4 line, vertical, or concrete. Poems must be fresh, with clear images to express the essence of haiku — the “suchness” of the moment — without cliches and avoiding overt simile and metaphor. Titles should not be used, but brief explanatory notes indicating the meaning of unusual words or specific locales may be appended if absolutely necessary. Please query first regarding book reviews, most of which are assigned. Essays should be no longer than 1,000 words.

Submitted material must be previously unpublished, not be under consideration by another publication nor entered in a contest at the time sent nor during the time it takes to receive a response. Effort is made to respond within a month to six weeks of receipt, but during periods of issue production (between deadlines and appearance of an issue), response time may be longer.

Material may be sent at any time, but may be held for later publication for editorial reasons. Especially, clearly seasonal material will be held for the proper season of publication. Deadline dates for material intended for specific issues in 1997 will be:

- Late winter / spring (February–May): February 1
- Summer / early autumn (June–September): June 1
- Late autumn / early winter (October–January): October 1

Send poetry in batches of 5–20 on one or two sheets of 8H" by 11" paper. Please do not send single poems. Send concrete poetry that might be difficult to typeset, as camera-ready copy. Prose should be double-spaced. Author’s name and address should be at the top of each page. Any letter should be sent as a separate cover sheet, not on the same page as submitted material. Material should be sent in regular business-size (#10) envelopes, with a #9 or a folded #10 envelope, self-addressed with sufficient postage affixed for return, or with International Reply Coupons (IRCs) for foreign countries. Submissions without SASE or IRC may receive no response. Camera-ready copy may be mailed, with cardboard stiffener, in envelopes up to 7" by 9" marked “Do Not Fold.” Material may also be sent by electronic mail, with the E-mail return address clearly shown. (Include postal address, so that contributor’s copy may be sent if submission is published.)