The first 1999 HSA Quarterly Meeting was held on March 20, 1999 (vernal equinox) at the University of Richmond’s Frederick Rehearsal Hall, Modlin Center for the Arts, hosted by the Richmond (Va.) Haiku Workshop.

The prelude to the meeting took place the previous evening, when Currents (the new music ensemble in residence at the university) gave a concert of haiku music. Included were various settings of two haiku that were also to be seen on Japanese scrolls in the exhibition “The Art of Twentieth-Century Zen,” on view at the Marsh Art Gallery, University of Richmond:

wherever he goes
he carries his home —
the snail
Deiryu

alone, silently
the bamboo shoot
becomes a bamboo
Santôka

On the morning of the 20th, Angier Brock (a member of the Richmond Haiku Workshop) led a haiku walk through various areas of the university, including an amphitheater, a lake, and a hillside, all showing the beginnings of spring renewal.

The official program began at 1:00 p.m. with a brief statement by HSA President Paul O. Williams and then a round of haiku by all present, totaling about 35 people including HSA members from California, Illinois, and Washington, D.C. These haiku included some that had been written that morning on the walk, and they set a marvelous mood for the meeting. Next, since Claire Gallagher had brought special slips of decorated Japanese paper, all present were invited to write down a haiku and then hang it on a budding branch to make a “haiku tree.”

This was followed by an excellent talk, “Tell About the Truth as if It Were False” by Patrick Gallagher, continuing and enriching a topic that had been discussed at the Tokyo meeting of the HSA and the HIA last year. After some enthusiastic discussion, D. L. Lliteras gave a lively reading of “The Renga Party,” a section from one of his novels entitled In the Heart of Things. He then participated, along with Charles Trumbull and Lee Giesecke, in a panel and discussion on “What’s So Zen about Haiku?” It was the consensus that Zen in a specific and Buddhist sense did not inform all haiku, but that “universal Zen” (the focused attention experience) was an integral part of the continuing haiku tradition.

The meeting then moved across the hall to the Marsh Art Gallery, where co-curator Stephen Addiss led an informal tour of the Zen exhibition. This included several examples of haiku and haiga, among which the monk-poet Santôka’s poem was a favorite:

No money
no things
no teeth
just me

Fred Donovan

spring dawn —
mallards swim through
the stillness

a white butterfly
shows me the way

Charles Trumbull

a withered leaf
falling now
with cherry blossoms full

Lee Giesecke

vernal equinox —
this first creeping mist
changes everything

Claire Gallagher

spring woods
before the wildflowers appear

We then brought down examples of our work, put them on the wall gently with masking tape, and enjoyed a mini-exhibition of our own. Judging from the results, haiga has a very promising future in North America.

Richmond Haiku Workshop member Phil Rubin led a group discussion of the works and the painting experience. He also explained how the RHW works, sometimes severely dismembering poems brought in for discussion! He commented that members had to leave their egos at the door, but that we all gained a great deal from the serious and careful examination of our poems. We then discussed several haiku brought in that day, and ended the meeting with each person taking a poem from the haiku tree and reading it aloud. Among the poems on the tree, several had come from the haiku walk, or from other sights and events of the day:

spring dawn —
mallards swim through
the stillness

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Charles Trumbull

a withered leaf
falling now
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Lee Giesecke

vernal equinox —
this first creeping mist
changes everything

Claire Gallagher

spring woods
before the wildflowers appear
We also invited everyone — and we battled, many fought near Richmond. (coming this summer), to Civil War plans for Haiku North America. An informal dinner at a local Vietnamese <.

<

Evanston, IL 60202-1211
Charles Trumbull

in

Editor, Jim Kacian

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We are hoping that the combination of haiku, music, and art that this national meeting featured will continue to be developed in the future, and we thank all who attended. — Stephen Addiss

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NEWSLETTER MEETING

THE SECOND Northeastern Metro Meeting was held on Saturday, March 19, 1999, in the East Asian Lounge, 403 Kent Hall, Columbia University, New York City (116th Street stop of the IRT 1/9 subway line).

The meeting began with the traditional sharing of introductions and a haiku by each member present.


Tony Pupello opened the program with an informative introductory slide presentation. Following this, the East Asian Lounge hosted the Northeastern Metro Meeting.

The Northeastern Metro Meeting was attended by members from various regions of the United States, including New York City, Boston, Philadelphia, and Washington, D.C.

Everyone was encouraged to bring a small piece of their work to share with the group.

The meeting ended with a group reading of haiku with a focus on the March 1999 issue of The Northeastern Metro Newsletter.

The meeting was concluded with a call for papers for the Northeastern Metro Newsletter.

The Northeastern Metro Meeting was an opportunity for members to share their work, connect with other poets, and discuss the future direction of the Northeastern Metro Region.
**Mid-Atlantic Regional Haiku Workshop**

**The HSA, a Newletter**

The third Mid-Atlantic Regional Haiku Workshop met on March 27, 1999, at the Kelly Writers House on the University of Pennsylvania campus in West Philadelphia, Pa. Andrea C. Missias did double duty: she guided the morning ginkō through the UPenn nature preserve and campus and she led the lively afternoon workshop. In between these two events Linda H. Chance, Associate Professor of Japanese at UPenn, spoke on “Writing Haiku as a Buddhist Discipline.” She used Bashô’s life and writings to illustrate her remarks. An early supper at a Japanese restaurant for 14 of the participants brought the day’s activities to a close.

Counting five of Prof. Chance’s students who came to hear her speak, a total of 31 people participated in the workshop. Ten of the 30 HSA members who live in eastern Pennsylvania, southern New Jersey, and Delaware were present. The are William Dennis, Joette Giorgis, Dorothy McLaughlin, Andrea Missias, Richard Myers, James Paulson, Karin Schaller, Rich Stein, Marc Thompson, and Richmond Williams.

— Richmond D. Williams

**TOWPATH**

For their March 6, 1999, meeting, towpath returned to Nelson Fitton’s in Northern Virginia. Attending were the usual suspects: Norma, Alexius Burgess, Ellen Compton, Kristin Deming, Fred Donovan, Lee Giesecke, and Laquita Nelson, Alexius Burgess, Ellen McLaughlin, Andrea Missias, and to Francine Porad’s will be held at Francine Porad’s will in the University. Maggie will also teach haiku and read Japanese folktales at the Portland Art Museum called “Spring Blossoms: haiku, koto and slides from Kyote.” They’ll be joined by Liz Falconer from Seattle on koto.

Kathleen Decker, Robert Major, Francine Porad, and Dean Summers are conducting workshops at the Seattle Children’s Museum during a three-month exhibit featuring the arts of Japan. Dean has made large-print posters of haiku for demonstration and prepared a charming illustrated guidelines page for young writers. Comments from Dean: “The setting is a room decorated to suggest a Japanese garden. You enter the room through a tori and across a footbridge. Children and parents come and go. Grade-school kids catch the playfulness of haiku, and preschoolers sit and draw or explore the garden. The preschoolers especially like meeting our mascot, Fremont Frog, of the green cloth and cotton stuffing variety, who offers reenactments of Bashô’s famous ‘old pond’ haiku. Often, the adults who remember learning haiku in school, are surprised that there is so much more to haiku. We make a game of writing a few lines with the grade-school kids and then set them free to write their own originals. We are planning to share samples of their work in the next Newsletter.” — Connie Hutchison

**PINECONE**

**The North Georgia Haiku Society**

PINECONE members met at the Atlanta Botanical Gardens on March 27, Mitzi Hughes Trout, Peggy Willis Lyles, and Lori Laliberte-Carey brought haiku with transition from winter to spring. In the woodland garden, with spring shoots and flowers, haiku were shared and discussed.

Workshop discussion was lively, with the group unanimously approving this one by Alexius Burgess:

rain blackened aspH —
on the foreheads of passing strangers
dark crosses

Anita Sadler Weiss will host the next meeting in Baltimore on May 15. Weather permitting, Anita plans a picnic and ginko in nearby Clyburn Park.

— Ellen Compton

**SOUTHEAST**

**SOUTHERN REGION**

**SOUTH**

The next meeting will be Saturday, May 22, at Lori and Jim’s house at 2:00 p.m. Jim suggested sharing haiku with nestlings or fledglings. The garden is already bursting, so a ginko will also be on the agenda.

For further information contact Lori at (770) 934-856.

— Lori Laliberte-Carey

**NORTHWEST REGION**

**The Roundtable Poets of Hot Springs held their 28th annual Garland County Student Poetry Contest. Verna Lee Hinegardner, Paul Laureate of Arkansas, sponsored a haiku contest for high school students. Howard Lee Kilby sponsored a haiku contest for 7th and 8th grade students. More than 300 haiku were entered in the two contests. Eloise Barkdale is well and living in Fort Smith. She still writes haiku and enjoys reading haiku. She was the only HSA member in Arkansas in 1993. The Hot Springs National Park Sister City Foundation held a fund raiser and annual reception at the new civic center on April 20. Bill Lerz and Howard Lee Kilby attended, representing the HSA. Membership applications for the HSA were available, and people were encouraged to write haiku. A TV monitor played a tape of sumo competitions nearby.

What do you get when you mix sumo and haiku? Harriett Geudtner, a new member of the HSA, has been busy. Howard with the secretarial duties. They are planning on attending the HSA North America conference in Evanston, Ill., this summer.

Haiku poet John Dunphy and his lovely wife Susan attended a wedding in Hot Springs. They also attended to Murfreesboro, Ark., and looked for diamonds in the Natural State’s diamond mine. They met with a member of the Arkansas Haiku Society and shared a couple of hours on a rainy night of thunder and lightning, telling stories and laughing. John and Susan own Second Reading Book Shop in Altion, Ill.

— Missy Brown

**RIPPLING KITE**

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February moon
in full bloom
the white camellia

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**SOUTH**

**Rippling kite high in the wind one leaf**

**February moon in full bloom the white camellia**

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The Haiku Poets of Northern California met on April 26 at Fort Mason on the Bay at San Francisco. Festive banners, ikebana arrangements, party food, publications sales, and reminiscences by and about old friends created the ambiance for celebrating HPNC’s tenth anniversary.

Co-founder Gayr Gadvay read the names of the charter members as well as what he had written in the first issue of Woodnotes about the purpose of HPNC. He also read letters to the meeting from former locals Jerry Kibbride and Vince tripi; Vince included a poem:

Torrid…
yesterday up the dry creek
today down

Tempe, az. 1999

Kay Anderson, and Pat Gallagher shared their memories and appreciations of HPNC activities. Christopher Hernold, who now lives in Washington state, was unable to participate. Following this, Michael Welch gave statistics about the long-time HPNC journal, Woodnotes.

Members present expressed a thought about their HPNC experience and read four poems each. Poets Pat Gallagher, Maranona Monica, Claire Gallagher, and Carol Gallale, Emil Waldeuffer, Paul Williams, Richard Krivicher, Michael Welch, Gavry, David Rice, Helen Davey, Carolyn Rohrig, Laurie Stoelting, John Thompson, Kay Anderson, Lyne Leach, Carolyn Talmadge, and Terry Cerrato participated.

It was announced that the next meeting of HPNC will be July 25 at Fort Mason. The Two Autumn Readers reading is scheduled for August 22.

After a social break, Paul Williams presented a workshop on writing haiku commentary. “Commentaries are differentiated from critiques. Haiku, being so brief, often cry out for added material, for a beefing up, an extension of the idea. Commentaries attempt to open up the resources of the poem in several ways.” Paul likened haiku to a diving board from which the reader dives. His handout provided suggestions in two categories: one’s own poem or someone else’s poem.

Participants wrote a brief commentary on the following haiku by James Whackett: the fleeting sandpipers / turn suddenly / and chase back the sea.

They were read and enjoyed, Paul asked the poets to pair up, exchange their poems, and write a brief commentary. Many of the commentaries were read aloud and provided models both for writing commentary and for appreciating what others say in someone’s poem before one begins to criticize. In his opinion group critiques of a poem often result in an insensitive fixing of what may not be broken. He says that 85-90% of the comments are usually of no use to the author.

The adjoining, members read another round of poems.

Yuki Teikei Haiku Society

The Yuki Teikei Haiku Society is continuing its tradition of monthly meetings and bimonthly publication of its work—Journal, Geppo. For the last number of meetings the Society has practiced a modified seki-dai haiku-reading and commentary in an informal introduction to us by Clark Strand. As practiced at the meetings, a list of season words is elicited from the poets before they head out to a nearby park or orchard to write. On return each poet submits three poems for commentary by the leading by the currently President Roger Abe. The poems are read through once for appreciation, then again for voting; each poet gets five votes for their favorites. In order, the highest vote-voted haiku, the poems are discussed, with each poet who voted for the poem having the highest vote-voted haiku, the poet who has the highest vote-voted haiku, the poem. Geppo has a new feature, comments on selected poems by Doinjs Jerry Ball and Pat Gallagher.

Yuki Teikei presented a springtime haiku exhibit at Haru Matsuri NorCal Taiko Expo at the Mission Center, Morgan Hill, Calif., on March 28. The day-long celebration of taiko music and Japanese cultural art was visited by almost 10,000 people. The exhibit was mounted on a wall near the stage. It is open daily in selected libraries and Japanese cultural arts was visited by almost 10,000 people. The exhibit was mounted on a wall near the stage. It is open daily in selected libraries and Japanese cultural arts festivals. Eight panels of yellow and white tagboard were prepared in advance. Each sheet showed a Haiku-modified clo- se-up photographs of an immortal haiku. Yuki Teikei displayed panels with plum blossoms or a dallied input to Haiku Commentaries. The first annual Haiku Conference was being held at the Williams University, John Asilomar, on the Bay Area. Haiku was a significant part of the American haiku scene for at least three decades:

The haiku poets present were Don Eulert, Elizabeth Searle Lamb, Dennis H. Dutton, Charles Trumbull, Noor Singh Khalsa, Thomas Fitzsimmons, Marian Olson, Amalio Madduro, Daniel Segen, William J. Higgins, and Penny Harter.

The printed program for the event included original notes on haiku by Bill Higgins and one haiku from each of the poets, among them the following by haiku who have been part of the American haiku scene for at least three decades:

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...ANNOUNCES THE RELEASE of several new volumes of interest to the haiku community:

snow on the water: the Red Moon Haiku Anthology 1998. This award-winning annual anthology of the best in English-language haiku and related forms includes 175 works by 125 authors from around the world. ISBN 0-9657818-6-7. 160 pages plus endpapers, $12.00.

Some of the Silences, the first full-length collection by award-winning poet John Stevenson. Haiku writing of distinction, this collection includes haiku, senryū, kyoka, and haibun. ISBN 0-9657818-7-9. 80 pages, $8.00, perfect softbound.

Favorite Haiku: Volume 2, the sequel to H.F. Noyes’ extremely popular first volume of collected essays. Insightful commentary on 54 new poems and poets, plus the inventors of the genre. ISBN 0-9657818-3-6. 64 pages, $8.00, saddle-stapled softbound.

Call for Haiku 1999 Bashō Festival

L AUGHING CYPRESS, INC. announces production of a new illustrated poetry journal called Chiyo’s Corner. Annual subscriptions will be $5, plus $1 for shipping and handling ($2.50 for subscribers outside the continental U.S.), or $10 plus $5 shipping/handling or $10 outside continental U.S.).

Each quarterly issue will have a theme. The first issue’s theme is “summer and music.” Poems should be 10 lines or fewer. Bilingual poems are welcome, including poems with negatives, slides, or prints. Haiga is optional, but only one haiga per entry. Strategies for the published anthology are included, together with ordering information for the anthology later this year. Selection and translation of English-language haiku will be by Rafael de Gruttola and Tadashi Kondô. Participation in the Bashō Festival Anthology, which will be available at cost ($15), is included, together with ordering information for the Bashō Festival Anthology, which will be available at cost ($15). Selection and translation of English-language haiku will be by Rafael de Gruttola and Tadashi Kondô.

No entries will be returned. Upon publication of the anthology later this year, all entrants will be notified which, if any, of their haiku is included, together with ordering information for the published anthology.

Send entries to:
Tadashi Kondô
103 Sydney St., #401
Dorchester, MA 02125-1335
fax: (617) 265-1231
E-mail: <kondotos@fas.harvard.edu>

New Haiku Anthology from Press Here


haiku teaching, the KAYA ROSHI Award is presented annually on the first day of each May. A call for nominations is now in order for the year 2000.

Send names of entitled haiku teachers of young people to Kay F. Anderson, 569 Marlin Court, Redwood City, CA 94065-1213. The annual $200 award, given for exceptional success in awakening and enabling young people through unexpected and creative use of haiku, is made possible by a gift from students revealing significant attitudinal changes, such as that from one of Barbara Resler’s students who wrote, “[reading and writing haiku] I touched places in my soul I didn’t know existed.” (1) comments about related behavioral change, such as “Everything I know and think as a creative person has been influenced by Barbara Resler—I know I can create something beautiful and destroy something ugly (negativism).” Teachers of junior high and high school students, either in or outside regular school classes, will receive first consideration, but teachers of adults may qualify if leader spirits are overturned. Teaching methods, student and speaker attitudinal changes, and evidence of merit are required with each entry. There is no entry fee. Please join in by U.S. check will apply. Incidentally, subscriber’s subscriptions may also be sent by E-mail, so the costs are absolutely minimal.

The offer subscription prices are: Snapshots: $28 (usually $34 + $4 bank handling charges, save $10); Tangled Hair: $24 (usually $30 + $4 bank handling charges, save $10); Both: $50 (save a further $2).

If you are interested in taking advantage of this special offer, please send payment either in U.S. banknotes (preferable) or by check to H.S.AO, Snapshot Press, PO Box 35, Sefton Park, Liverpool, L17 3EG, Great Britain. Please make checks payable to “Snapshot Press.” Please visit the Snapshots Website <www.mccoy.co.uk/snapshots>.

Snapshots’ USA Offer

A S A SMALL U.K.-based publisher specializing in haiku and related poetry Snapshot Press recognizes that many poets are often discouraged from subscribing to overseas journals due to the high cost of postage and prohibitive bank handling charges when exchanging currencies. To celebrate the May publication of our new international tanka journal Tangled Hair we are making overseas 1999 subscriptions to both Tangled Hair and Snapshots our internationally acclaimed haiku magazine, available at the U.K. rates. All quarterly issues will still be sent by airmail, and none of the usual bank handling charges for payment is included, together with ordering information for the publication of alone tonight, a collection of more than 150 haiku, senryū, and tanka by award-winning poets. Issues will be 68 ppm, 5½” x 4½”, flat spine, $12.00 ppd. Order from:
Winfred Press
364 Wilton Hill Rd.
Colrain, MA 01340

Checks can be made payable to either Winfred Press or to the author at the same address.

The KAYA ROSHI Award

EACH YEAR I DISCOVER increasingly important and essentially compelling reasons that compel me to teach haiku,” says Barbara Resler, recipient of the third KAYA ROSHI Award for her enlightened teaching of haiku. Since 1989, many of Barbara’s students have received professional affirmation through journal publication and memorial scholarships. In 1996, the award, given for exceptional success in awakening and enabling young people through unexpected and creative use of haiku, is made possible by a gift from students revealing significant attitudinal changes, such as that from one of Barbara Resler’s students who wrote, “[reading and writing haiku] I touched places in my soul I didn’t know existed.” (2) comments about related behavioral change, such as “Everything I know and think as a creative person has been influenced by Barbara Resler—I know I can create something beautiful and destroy something ugly (negativism).” Teachers of junior high and high school students, either in or outside regular school classes, will receive first consideration, but teachers of adults may qualify if leader spirits are overturned. Teaching methods, student and speaker attitudinal changes, and evidence of merit are required with each entry. There is no entry fee. Please join in
Contests & Competitions

12th Annual Penumbra—Poetry Competition

Sponsor: The Tallahassee (Fla.) Writers’ Association.
Entry procedure: Type haiku (unpublished, not under consideration elsewhere) on duplicate 3” x 5” cards, one with haiku only, one with author’s name, full address, telephone number, and E-mail address on the back of the card. Also send source of contest information and a brief biography including prior publications and awards.
Entry fee: $3 per haiku. Current T.W.A. members, $2. Make checks or money orders payable to "T.W.A. Penumbra.”
Submit entries to: T.W.A. Penumbra, P.O. Box 19995, Tallahassee, FL 32317-5995.
Adjudication: Names of judges will be published in a chapbook.
Awards: First Prize, $50; Second Prize, $30; Third Prize, $20; Honorable Mention, $10; Editor’s Choice, $10.
Regulations: Entries will be processed free of charge. No title appears on the entry form. Each entry must be original work. Authors must fill in all blanks on the entry form. Entries not following these rules will not be judged. Entries must be typed or written legibly, with one space between characters and words. There are no restrictions regarding content or merit. Entries that cannot be judged will be returned at the sender’s expense. All entrants will receive a copy of the chapbook. Snapshots, Volumes 1–5.
Rights: All rights revert to the author. The Editor’s discretion among the three winners.
Publication of the winning author’s haiku in the journal. The adjudicator’s decision is final. All other correspondence can be entered into.
Snippets Collection

Harold C. Henderson Award for Best Unpublished Haiku

Eligibility: The contest is open to the public. HSA officers who are members of the Executive Committee are not eligible, but Regional Coordinators may enter.
Regulations: 10 unpublished Haiku, not submitted for publication or to any other contest.
Submissions: 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/money orders to "The Haiku Society of America.”
Submit entries to: Alice Benedict, 176 Lakeshore Court, Richmond, CA 94804-4598.
Adjudication: The names of the judge(s) will be announced after the contest.
Awards: First Prize, $100; Second Prize, $75; Third Prize, $50; Honorable Mention, $25.
Rights: All rights revert to the authors after publication.
Correspondence: Please, entries cannot be returned. Please send an SASE for a list of the winning entries.
Note: These awards are made possible by Mrs. Harold G. Henderson in memory of Harold G. Henderson, who helped found The Haiku Society of America. Mrs. Henderson donates $100 annually toward these awards.

Gerald Brady Memorial Award for Best Unpublished Senryû

Eligibility: The contest is open to the public. HSA officers who are members of the Executive Committee are not eligible, but Regional Coordinators may enter.
Regulations: 10 unpublished senryû, not submitted for publication or to any other contest.
Submissions: Submit each senryû on three separate 3” x 5” cards, two with the senryû only (for anonymous judging), the third with the senryû and the author’s name and address in the upper left-hand corner. Please designate as “senryû.”
Entry fee: $1.00 per senryû. Please make checks/money orders to "The Haiku Society of America.”
Submit entries to: Alice Benedict, 176 Lakeshore Court, Richmond, CA 94804-4598.
Adjudication: The names of the judge(s) will be announced after the contest.
Awards: First Prize, $100; Second Prize, $75; Third Prize, $50.
Rights: All rights revert to the authors after publication.
Correspondence: Please, entries cannot be returned. Please send an SASE for a list of the winning entries.
Note: The Gerald Brady Memorial awards are made possible by a starter fund of $25 donated by Virginia Brady Young in memory of her brother, Gerald Brady.

EDITIONS

Competition 1999

Regulations: Collections should comprise between 30 and 60 haiku, senryû, and/or tanka. Poems must be in English. Poems may have been previously published in magazines, journals, or anthologies, or have been broadcast, but must not have been previously published in a collection. Any number of manuscripts may be entered provided each is accompanied by the entry fee. Make cheques/postal orders/International Money Orders/sterling bank drafts payable to "Snapshot Press." U.S. bills and checks are acceptable. Entry in the competition is deemed to be acceptance of these rules.
Entry procedure: No entry form is required. Manuscripts should be typed or written legibly on one side of A4 (or 8 1/2” x 11”) and fastened securely. Poems may be printed several to a page. A pseudonym and title must be chosen and these must appear on every page of the manuscript. Your real name must not appear on the manuscript. When sending multiple manuscripts, please keep copies! A sealed envelope must be included, marked with your pseudonym and title. No winning or collection title, and enclosing an SASE (or 50p) marked “Receipt.” If you wish to receive notification of receipt please enclose an SAE (+ IRC internationally) marked “Receipt.” If you wish to receive notification of the results please enclose an SAE (+ IRC internationally) marked “Results.” Winning authors will be consulted on matters such as dedications. Correspondence, forward, notes, text changes, and cover design of their book/ chapbook. However, please note that a detailed list of acknowledgements must be included with the entry. Rights: Copyright remains with the author. Correspondence: The adjudicator’s decision is final. No other correspondence can be entered into.

The Haiku Award—Competition

Sponsor: still, a journal of short verse.
Regulations: Free-form and conventional [5–7–5] previously unpublished haiku sought. All haiku must be original work and must not be under consideration elsewhere nor entered for any competition from the time of dispatch until a response from still. The author’s real name must be supplied.

The Bernhard Lionigk Enkonô—Renku Competition

Deadline: Postmark date October 1, 1999.
Eligibility: Contest is open to the public. All HSA officers, including members of the Executive Committee, may participate in renku submitted in the competit-
CONTESTS & COMPETITIONS

The HS a N e w s l e t t e r

Awards:
The names of the Alice Benedict, page 14 $15 must accompany man-

Submissions:
Journals. No entries will be returned, nor can contain any stanzas previously published, submitted for publica-

tion, nor entered in any other con-

Note:
Sorry, entries cannot be returned. Please send an SASE for a list of winning entries.

Deadline: In hand November 30, 1999.
Sponsor: The British Haiku Society.

Adjudication:
Adjudication: "The first flame
a candle wick straightens
the pale backs of city boys
skinny dipping —

Notification: Notification: For notification of winner(s), enclose an addressed envelope with appropriate UK postage, one IRC, or $1.00 in cash (so US$5 will cover entry fee and notification).

Rights: Except for the published haiku, copyright is retained by the competitor(s).

Notes: "Entries must be origi-

Criteria: Haiku will be judged for their honesty, concision, directness, a response to a genuine movement from everyday life, and expression through the senses and the heart rather than the intellect.

Entry fee: £3 (or $5) for up to 3 haiku. Make cheques to "Haiku Presence." Send dollars in loose bills only.

Submit entries to: Haiku Presence, 12 Grovehall Avenue, Leeds, LS11 7EX, UK

Adjudication: Jackie Hardy:
Awards: First Prize £100, £25 each for up to four runners-up. Winning and commended poems will be published in Presence #1.

Submission fee to: Haiku Presence Award, please.


The Top 100 Poets
The Haiku Memorial Award
Chapbook Contest
Sponsor: the British Haiku Society

Adjudication: "The first flame
a candle wick straightens
the pale backs of city boys
skinny dipping —

Notification: Results notification.
Winners will be announced in February 2000, and publication will be in late February or early March of 2000 by Saki Press, Normal, Ill.

Rights: [not stated].
Correspondence: Questions can be E-mailed to <SakiPress@webtv.net> or directed to the above address with an SASE for reply.

Notes: The British Haiku Society has organized in memory of Virgil Hutton, who died in November 1997.

The Second
Virgil Hutton
Haiku Memorial Award
Chapbook Contest
Sponsor: The British Haiku Society

Adjudication: "The first flame
a candle wick straightens
the pale backs of city boys
skinny dipping —

Notification: Results notification.
Winners will be announced in February 2000, and publication will be in late February or early March of 2000 by Saki Press, Normal, Ill.

Rights: [not stated].
Correspondence: Questions can be E-mailed to <SakiPress@webtv.net> or directed to the above address with an SASE for reply.

Notes: The British Haiku Society has organized in memory of Virgil Hutton, who died in November 1997.

The Winners

Winners have been announced in the 1999 National League of American Don Quixote (Palomar Branch) International Poetry Contest.
The top three places in the Haiku section were:

First Place: D. Claire Gallagher, Sunnyvale, Calif.
Skinny dipping —
the pale backs of city boys
in the moonlight

Second Place: Emily Romano, Boonton, N.J.
Advent altar —
a candle stick against
with the first flame

Third Place: D. Claire Gallagher
Advent altar —
In Print, Normal, Ill.

Honorable Mentions were awarded to Timothy Russell, Toronto, Ohio; Tom Painting, Rochester, N.Y.; Yvonne Hardenbrook, Columbus, Ohio; Ruth Yarrow, Seattle, Wash.; Grant Savage, Ottawa, Ont.; Leonardo Alishan, Salt Lake City, Utah; Mary Fran Meer, Bellevue, Wash.; and Tom Williams, Newtown Square, Pa.

The judge was Jerry Ball. Winners were also announced in two other categories, Free Verse and Rhymed Verse.

Deadline for ordering Showcase 1999, the published collection of winning poems, passed on May 1, 1999, but if you would like to have a copy you might try contacting Barbara McDermott, 8450 El Paso, La Mesa, CA 91942.

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THE HSA NEWSLETTER
Haiku North America, the fifth conference in the biennial series, will take place on the campus of Northwestern University, Evanston, Ill., just north of Chicago, July 8–11, 1999. The theme of the conference is “Haiku: Looking East, Looking West.”

The keynote speaker will be Gerald Robert Vizenor. Conference theme talks will be given by Haruo Shirane and George Swede.

Other participants in the program include: Nick Avis, Jerry Ball, Randy Brooks, Margaret Chula, Kristen Deming, Patricia Donegan, Dee Evetts, Garry Gay, Lee Gurga, Penny Harter, Christopher Herold, William J. Higginson, Yoshie Ishibashi, Jim Kacian, Kris Kondô, Tadashi Kondô, Anita Krumins, A.C. Missias, Lidia Rozmus, Robert Spiess, Clark Strand, Lucien Stryk, Gary Warner, and Michael Dylan Welch.

A major feature will be reading by poets included in the new third edition of Cor van den Heuvel’s The Haiku Anthology expected out this spring.

A conference anthology will be edited and published by Lee Gurga and Michael Dylan Welch. There will also be many formal and informal readings; a haiga show; a fully-staffed, secure room for journal and book sales; morning meditations; ginkôs; a haiku contest (with incredible prizes) — maybe even some free time to get off by yourself to the lakeshore and beach, Evanston’s 30-odd bookstores, or the lures of the great Windy City. — and much more!

The conference fee has been kept as low as possible —$120 for all four days (and including the evening banquets and social events) — and a room-and-board package in the university dormitories (three nights, three breakfasts, and two lunches) is available for participants for $150. Most registrants so far are opting to take advantage of this fabulous deal.

For registration forms or more information contact

Joseph Kirschner
2157 Ridge Ave., 2D
Evanston, IL 60201
<soniatjoe@aol.com>

and visit the HNA Website at <http://homepage.interaccess.com/~trumbull/>