The Second 1999 HSA Quarterly Meeting was held June 11–13, 1999 at Wilder Forest, a wooded retreat center near Minneapolis, Minnesota. Midwest Regional Coordinator Randy Brooks teamed up with Jeanne Emrich to organize the Midwest Haiku Writers Retreat with an emphasis on doing (as well as discussing) haiku-related activities. The retreat featured:

- haiku readings,
- collaborative linked haiku writing,
- editing haiku,
- painting haiga,
- ginkō haiku walks,
- judging haiku, and
- a closing discussion about approaches to haiku journals.

As we discovered at the opening introductions, the retreat attracted a variety of participants from across the United States, including HSA members from Connecticut, Massachusetts, Pennsylvania, California, Nebraska, Illinois, Michigan, Iowa, and, of course, Minnesota. Several participants came in partners, often based on previous collaborations between artists and haiku poets, perhaps attracted to our advertised workshop on haiga painting. The participants ranged in experience from scholars and long-time haiku writers to beginners, which made for excellent exchanges throughout the weekend.

Paul O. Williams, President of HSA, was the featured speaker on Friday evening. He shared an investigation of human knowledge about the moon, and how haiku writers have captured the lunar significance to our lives. His talk included more than a hundred excellent lunar haiku, including several by Robert Mainone, one of the retreat participants:

```
cool evening . . .
my mother takes my arm
from grave to grave
```

Deliberately mis-reading this haiku attempt Lee asked me, “Randy, why is your mother carrying your arm from grave to grave?” And all of the participants began working on ways to fix this haiku:

```
arm in arm,
my mother takes me
from grave to grave
```

```
cool evening . . .
mother draws me
from grave to grave
```

I promised to share a final version with them the next morning and came up with this rendering after a joke about my mother “pulling my leg” from grave to grave:

```
cool evening . . .
mother takes me by the arm
from grave to grave
```

Another example from the editing workshop is the following revision by Ann Brown, one of the newcomers to haiku at the retreat:

```
Storm rolling in
Sky darkens and quakes
Light surrounds me.
```

```
The night sky darkens
storm rolling in
light surrounds me
```

After the haiku editing workshop, Jeanne Emrich presented a history of haiga, complete with slide exhibits. Basic principles of expressive creation and complementary connections between the poetry and painting were emphasized (in contrast to Western concepts of illustration and description). Jeanne also showed us the wide range of approaches taken by various writers and painters, both from Japanese history and in contemporary works by living artists.
The studio remained open until Saturday evening for those who wanted to continue working on haiga. Most of the haiga were posted on the lodge walls so that they could be enjoyed until the end of the retreat. On Sunday morning, we voted on favorites, and Jeanne led a critical discussion appreciating various works. Jeanne’s haiga of snow on the stable stairs was selected as Abaza’s deliberative feathers haiga were the favorites. We were also treated to a slide show of photography and haiku Saturday evening by calendar collaborators, Gretchen Batz and Nancy Wiley, of Elshar, Ill.

On Saturday afternoon, Horst Ludwig, Associate Professor of German at Gustavus Adolphus College, gave a comprehensive one-hour presentation on the history of haiku by German poets. Horst’s presentation was thoroughly researched and appropriately critical of the writers, editors, magazines, and anthologies of German haiku from the turn of the century to contemporary times. The main literary obstacle to writing haiku in a language other than Japanese appears to be that the poets are, of course, always attempting to continue their own Western concepts of poetic work (and these concepts are often at odds with the Eastern aesthetics and approaches espoused by the Japanese haiku tradition). Horst showed how the German poets have wrestled with Romanticism and the ego-less poet espoused by the Japanese haiku tradition.

During the retreat, several participants saw a turtle laying eggs on an esker between lakes. Several participants saw a turtle laying eggs on an esker between lakes.

In the late afternoon, the retreat group discussed the HSA elec-toral matters as well as annual election of officers. Present were Jerry Ball, First Vice-President; Howard Lee Kilby, Secretary; Raffael de Gruttola, Treasurer; Jim Kacian, Frogpond Editor; and Charlie Trumbull, HSA Newsletter Editor. Guests present were Kristen Deming, immediate past President, Sara Brant, HSA Webmaster, and Harriett Geudtner, assistant to the Secretary. Sara presented an update on the HSA Website, which can be accessed at <octet.com/~hsa>.

The HSA Education Committee requested funding for a teachers’ packet. Jim Kacian made a motion to improve a request from Pamela Miller Ness for funds for the printing of a teachers’ packet, estimated at $600. Charlie Trumbull seconded the motion. The group discussed the HSA election to be held in the autumn of 1999. Paul announced that John Stevenson has agreed to serve as HSA President in 2000 and that all other officers have agreed to stand for reelection.

The third Quarterly Meeting of the Haiku Society of America will be held on Saturday, September 18, 1999, in the East Coast Lounge, 403 Kent Hall, California University, 116th Street & Broadway, New York City.

This occasion, the HNA National Meeting, is hosted by the Northeast-Metro Regional Chapter of HSA.

**Program**

1:00 Introductions & Sharing of Haiku; Welcoming Remarks & Business Meeting — President Paul O. Williams

1:30 Reading: A Celebration of The Haiku Anthology, 3rd edition — Cor van den Heuvel

Lecture & Display: "Abstract Expressionism in Haiga" — Randy Brooks, Midwest Regional Coordinator

HSA Treasurer’s Report

As of June 30, 1999

Balance (as of March 31) $14,384.74

Income 4,173.50

Expenses 6,386.48

New Balance $14,171.76

— Raffael de Gruttola

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**From the Newsletter Editor**

Please note that the deadline for receipt of copy for the next HSA Newsletter is October 31, 1999; publication/mailing date is about two weeks after that. Suggestions and feedback are always welcome; please E-mail me at ttrumbull@interaccess.com.
The Fourth Quarterly Meeting of the HSA will be held December 3-5 in the Library of California State University, Long Beach. The program is shaping up as follows:

**Friday**
7:00 Social get together — Garry Will lead section on ren- gay at the Holiday Inn.

**Saturday**
9:00 HSA Executive Committee meeting.
10:00 General Meeting, Welcome by Paul Williams. Introductions, etc.
12:00 Lunch at local restaurants in walking distance.
1:00 Talk by Laura Maffei, Editor of American Tanaka.
2:30 Talk by Dr. Greta Nagel, CSULB School of Education, “Haiku for Kids” followed by discussion.
4:00 Ginkô on campus of CSULB or Workshop with Jim Kacian.
6:00 Social get together — Garry Will lead section on ren-gay at the Holiday Inn.
7:00 Dinner at local restaurants
8:00 Reading with featured readers

The following events are sponsored by the Holiday Inn:

- **Trip to Huntington Library.**
- **Meeting room at Holiday Inn and gay will lead section on ren-gay at the Holiday Inn.**
- **Arrangements have been made at the Holiday Inn, Northfield.**
- **For more information contact Jerry Ball.**

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Across a field
the scent of lilies
and two white heads together
too heart-shaped leaves.

— Doris Heitmeier,
Former Secretary of HSA

Mrs. Harold G. Henderson,
1905–1998

Mary Benjamin Henderson passed away on November 30, 1998 at the age of 93. We know her as, you might say, the Godmother of the Haiku Society of America. After her husband’s death in 1974, she subsidized the annual Harold G. Henderson Memorial Haiku Awards with a donation of $1,000 each year in memory of her husband. This support made quite a difference to an organization whose beginnings were modest, to say the least.

Professor Henderson had been involved in cultural affairs during the occupation of Japan. (At this time he became acquainted with R.H. Blyth.) In 1946 after the war he and Mary Benjamin were married. Later he was to write his Introduction to Haiku, and in 1968, meet with Leroy Kanterman, editor of Haiku West, to found the Haiku Society of America. Although Mrs. Henderson was not personally involved with haiku, she and her husband shared their interests. Her field of expertise was historical manuscripts and documents.

Mrs. Henderson was a noted collector of autographs, she took over the business in 1940 when he retired. She became an authority in her own right, publishing A Key to Collecting, “the standard guide to autographs.” She continued to work until 1995.

This haiku by Professor Henderson from Haiku West 7.2, 1968, describes their relationship:

A part of the 2nd Boston Alternative Poetry Conference July 23–25, 1999, on Sunday at 1:00 P.M. Tadashi Kondô and Raffael de Gruttola read from Shinkei’s “Cuckoo” renku in Japanese and English; Arizona Zipper and Bob Richardson read a jazz-ku; Raffael read and gave a slide presentation of his haiga with painter Wilfred Croteau, and Andrew Schelling read from his haibun, The Road to Ocosingo (1995).

From critiques he tried using other words like child, sleeping, and early morning glance (for horizon above). He also considered whether horizon above was redundant with another dream.

After much thought and study, which he prepared as a seven-page handout for the group, Donald concluded his word choice and construction were correct for this haiku.

— Alice Ward

The summer 1999 meeting of the Northeast Metropolitan Region was held from 2:00 to 5:00 p.m. on Saturday, June 5, 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 and guest: L.A. Davidson, Linda Einbond, Stanford Forrester, Alan Gould, Barbara Gray, Peggy Heinrich, Doris Heitmeier, Ram Hofffeld, Paul Houston, Robert Jordan, Leroy Kanterman, Dorothy McLaughlin, Elsie Moncion, Gertrude Morris, Pamela Miller Ness, Carl Patrick, Quelyn Purdie, Elliott Seitzman, John Stevenson, and Cor van den Heuvel. Two haiku of note:

horizon above
dozing wake in broken crate
another dawn

— Doris Heitmeier

At the May meeting we had critiqued each others’ haiku using anonymous slips of paper. For the June meeting, Donald painstakingly discussed the critiques he had received for this haiku. He gave dictionary and thesaurus definitions of the words dozing, wake, and above.

“to a haiku poet who isn’t a bird watcher, the bird is part of the picture; to the birdwatcher, the bird is the picture.” She began by sharing bird haiku by contemporary American poets and then read and discussed poems by “the big four: Bashô, Issa, Buson, and Shiki.” She concluded with a reading of her recently published haibun, The Way of the Hawk.

Peggy Heinrich and Barbara Gray continued the program with a discussion of their collaboration and process of creating an elegant “haiga/haiku” artist’s book. Early in their collaboration, both poet and artist decided that the images should not “illustrate” the poems, but rather enhance them. Barbara completed the illustrations first, then “matched” them to images in Peggy’s haiku. The finished prints are warm sepia-toned aquatints and etchings arranged in a folder with an embossed leather cover and printed in a limited edition of 12 copies. After a break for refreshments and conversation, Pamela Miller Ness concluded the program with a workshop on “Revision in Haiku.” She discussed a list of questions poets can ask themselves to facilitate revision, then participants worked on revision in small groups. Returning to our circle, each group shared one particularly effective revision. One lengthy haiku

suspended a bird feeder
when will they come—eclipsion
at their sighting

Robert Jordan went through the following revisions:

bird feeder
after weeks of waiting
a nuthatch

Cor van den Heuvel

Our next meeting, the Third 1999 HSA Quarterly Meeting, will take place on Saturday, September 18, from 1:00 to 5:30 p.m. in the East Asian Lounge at Columbia University. [See the full program for the meeting on page 2].

Jaxon and Arlene Teck are planning a haiku retreat, “Haiku at the Jersey Shore,” for the weekend of September 24–26. For additional information, contact the Tecks at 444 Wynding Way, Rockaway, NJ 07866-1305 (973) 625-3250. E-mail: <JerseyS hikes@netscape.net>.

— Pamela Miller Ness

Northeast

NE Metro

The Western Massachusetts Haiku Poets Group met on June 12, 1999, at the Jones Library in Amherst, Mass. Donald Withber discussed his haiku

father’s day
she tells me
I’m not the father

John Stevenson

traffic jam
the bus driver peels
a green apple

Doris Heitmeier

At their sighting

— Michael Dylan Welch & Paul O. Williams

Northeast Metro Region
The May 15 meeting was to have happened at Cyblark Park in Baltimore, but the specter of Preakness race traffic brought terror to the usually brave hearts of tow-path poets. We met instead at Ellen Compton’s Chevy Chase apartment, with Alexius Burgess, Kristin Deming, Fred Donovan, Lee Giesecke, Deborah Manning, and Marc Thomson in attendance.

The meeting opened with lunch (featuring Marc’s moon pies) and a round of readings including (also by Marc):

— Roberta Beary
The wind’s puff
on a spring-green birch
instants autumn

— Jeff Witkin
well geranium’s
twilight gold dust
settles on a spruce-green birch
instant autumn

Several upcoming events were announced: towpath members are invited to participate in a day of poetry on August 15 at an artist’s colony in Westbrookville, N.Y. (visit the colony’s website at www.SpiritCrow.com). Jeff will host a special gathering on August 21, when Bruce Ross and Tadashi Kondô will be in town. A towpath reading is scheduled for October 3 at the Lyceum in Old Town Alexandria. We formalized plans to publish an annual members’ anthology of haiku and senyru, with Ellen Compton, Jim Kacian, and Jeff Witkin as editors. The first volume is due out in early 2000.

During the workshop, members especially liked this one as presented:

— Angela Detlev
the wind’s puff
petting the dandelion
to a less “poetic” and more experiential single line:
the second puff of wind on the dandelion

In a third case, my own haiku:

— Ellen Compton
facing the altar
twenty red candles
his

was changed, primarily to create more direct rhythm and impact, to:

— Jeff Witkin
facing the altar
and hugging
twenty red candles

Our group also co-edits the South by South East haiku magazine. We have just finishing producing and mailing the summer issue under the chief editorship of Josh Hockensmith. The experiment of having inviting people to send in haiku on the themes of “pollen” and “forsythia” seems to have been a great success; all poems submitted are being sent out on a separate page with the summer issue for votes from subscribers, and the most admired will be printed in the next issue. The new address for subscriptions and submissions to South by South East is

SoSE RC Box 93 28 Westminster Way Richmond VA 23173

— Stephen Addiss

The first volume is due out in early 2000.

One of Keith’s firefly haiku generated much discussion on the use of punctuation. The original version

— Roberta Beary
the wind’s puff
on a spring-green birch
instants autumn

was revised by Keith to read

— Keith Hockensmith
brother and sister
snacking crackers
nestings peep

On May 22, 1999 Pinecone members met at the home of Lori Laliberte-Carey and Jim Carey. Peggy Lyles and Kate MacQueen were present, along with haiku newcomers Dale Stratford and Norm Markel. Though plans for a reading in the Carey garden at a local Borders Books, 3637 Peachtree Road, NE, Atlanta, to be held on September 25 at 2:00 p.m. in place of the group’s next meeting, this will be Pinecone’s first public reading. Contact Lori at jwcarey@ mindspring.com or (770) 934-8566.

We will provide a place for everyone shared ideas. The kigo “kite” was a dominant theme. Nancy commented on the challenge of saying something new with this old topic, and succeeded with

— Kate MacQueen
looking for the
firefly
I saw last night
in the darkened bedroom

Peggy provided this lovely contrast between human and natural displays:

— Roberta Beary
the wind’s puff
on a spring-green birch
instants autumn

After hearing all the comments and suggestions from the group, Keith said this about the revision process: “I like the ellipse being moved for the following reasons: the thought ‘my cat and’ is broken (suddenly?) by the action. The ellipse before ‘a firefly’ implies (visually hence partly a concrete ‘ku’ the firefly escaping the cat. I pushed the third line out a little further to emphasize this (thus an emphasis of the structure as part of the ‘ku’).” At the meeting, Peggy commented on the “suchness of the cat and the suchness of the firefly.”

Before this table was set up in order to have a Pinecone meeting at ONelist, a free internet list service (www.onelist.com). The list is exclusively for members of Pinecone and will provide a place for them to communicate with each other about meetings and events, and to share writings, thoughts, and questions about haiku and related forms. New or prospective members should contact Kate (kmacqueen@ mindspring.com) or Lori (jwcarey@mindspring.com) for details on joining the list.
THE ARKANSAS HAIKU SOCIETY

T he Arkansas Haiku Society held a reorganization meeting, R. Paul Tucker was re-elected president, Bud Kenny, vice-president, and Howard Lee Kilby, secretary/treasurer. A writer’s gathering is planned for September 4, 1999, in Hot Springs. A potluck, ginko, and haiku slam contest will be held at the Poet’s Loft, 514-B Central Avenue, Hot Springs, AR 71901. Paul will present the winner of the haiku slam a splendid prize.

The monthly Poetry Slam Contest will follow later in the evening. All poets are welcome to attend both events. There will be a $1 charge to compete in the haiku slam. And a $5 charge to compete in the monthly slam contest which has as prizes: 1st, $100; 2nd, a bottle of cheap champagne; and 3rd, a loaf of whole bread and a can of SPAM. For information contact <bkilby@hotmail.com> or call (501) 767-6096.

The BIG NEWS is the Arkansas Celebration of the Arts, November 4–6, at the Hilton Hotel in Hot Springs, and the South Region Conference of the HSA held in conjunction with the Celebration. Yevgeny Yevtushenko, the greatest living Russian poet, will be the featured guest. He will conduct a workshop on Saturday at noon, November 6, followed by a book signing and then a reading, all at the Hilton.

The HSA Conference, also held at the Hilton Hotel, will feature Tadasa Shokou Kondo presenting a workshop on “Writing Renku Poetry”; Paul O. Williams presenting a talk on “The Moon and Haiku”; a ginko led by Celia Stuart-Powles and work by Missy Brown on “The Haiku Society of America.” Howard Lee Kilby will lead a workshop, “Writing a Death Poem.”

Missy Brown, our South Regional Coordinator, graduated from the Arkansas School for Mathematics and Sciences this spring. Congratulations.

— Howard Lee Kilby

PLA I NS & MOUNTAINS REGION

E LIZABETH NICHOLS received an award this spring from the Pikes Peak Arts Council for creating the character of Grandmother Flute Player/Story Teller in the community and for initiating the Hi County Haiku Society in Colorado Springs. It begins its third year and has settled on Pikes Peak Coffee Shop, 14 S. Tejon St., Colorado Springs, for its meetings on the second Sunday of each month, 2:00–4:00 P.M. Hal Gimpelson is the newly designated leader with Lucy Worthen assisting. On April 11 Dan Michalski presented a paper on sources for writing haiku. Eleven mem-

ErrorMessage: The image contains text that is not fully visible or legible, preventing a complete translation. However, it appears to be a continuation of the previous page, discussing various events and workshops related to the Arkansas Haiku Society, with mentions of poets, gatherings, and upcoming events. The text seems to be a mix of personal anecdotes and announcements, emphasizing the community and educational aspects of the society. The content is fragmented, making it challenging to provide a coherent summary.
gave a reading of the haiku of José Tablada in the Knight Library. The Slash New Steer read the poems in the original Spanish followed by her translations.

Edward Zuk, British Columbia Regional Coordinator for Haiku Canada tells us that a new web site, “Haiku, B.C.,” will open soon; check it out at <www.haiku-bc.ca>.

Next Meetings: Port Townsend group will meet in late September, date TBA. Haiku Northwest will meet at Francine Porad’s on August 12 at 7:00 p.m.

Connie Hutcheson

For six weeks last spring, the Children’s Museum in Seattle featured an Imagination Station that introduced young people to a wide variety of art forms from Japan including sumi-e, calligraphy, origami, garden design, and haiku. Northwest HSA members were invited to lead the sessions on haiku. Francine Porad writes: “The room where these sessions take place is labeled Imagination. In addition to many small tables and chairs and art supplies like crayons, bright markers, scissors and paper, it houses a small Japanese garden which was designed and created as a project of a local high school class. The original architectural plan for the garden is posted on the wall. Also framed and hanging are famous haiku by Japanese masters and photographs of bonsai and other gardens. Little visitors were content to draw or paint or run wild; older children and adults were open to trying haiku. Designed words in large print were drawn from a basket for inspiration (e.g., pinwheels, cherry blossoms). Some of their first attempts (Porad’s workshop) follow: the pinwheels spin/ tulips sway/ in the spring rain (Jessica, 12); cherry blossoms fall/ gently, swaying to the ground/ how peaceful they look (Erin, 15). Erin is a Japanese exchange student. We discussed syllable count in English using a posted poem by Issa “red morning sky/ small/ are you glad?” as an example. She responded, “5–7–5 has been drilled into me.” She pulled “cherry blossoms” from the basket and as you can see, her poem ended up in a 5–7–5 syllable format. It’s hard to bypass training for the words of a stranger.”

Here are more samples of the children’s work:

My little sister
She holds my blue easter egg
I crackled
Rika, Age 6

in our garden
tulips
for my Birthday
Sam, Age 7

Frogs in water.
Frogs on top. Frogs on lilypad.
It never stops.
Krisen, Age 9

The spring breeze
in the pinwheel
and the dandelions
Jason, Age 11

down in the forest
two rabbits sit in a field
beneath the campfire
Mae, Age 12

Many of the visitors to the Imagination Station were preschoolers, too young to have language skills for haiku, but not too young to produce baiga or haiku drawings. It was delightful to watch the preschoolers be so free and so expressive in line and color and texture. Alas, we have no samples of preschooler haiga to share. Mom and Dad kept the originals.

Dean Summers

HAIKU POETS OF NORTHERN CALIFORNIA

Haiiku Poets of Northern California held their summer meeting on July 25, 1999, at Fort Mason Center, San Francisco. It was a cool day with fog above the bay and the city; the light was so diffuse that pedestrians cast no shadows.

After a social period, David Rice called the meeting to order. Those present included Paula Bakalar, Laura Bell, Alex Benedict, Terry Cerrato, Helen K. Davies, Claire Gallagher, Patrick Gallagher, Garry Gay, Carolyn Hall, Rich Krivcher, Marrianna Monaco, David Rice, Carolynly Rorrig, James Stein, Laurie Stoepling, Ebba Story, Emilie Waldteufel, Eugenie Waldteufel, and Michael Dylan Welch.

Individual introductions and three rounds of poems followed. One poem which was read and evoked murmurs of appreciation was:

New jeans
on the hanger— her shape still in them
Peggy Smith

Featured reader Michael Dylan Welch read his poems accompanied by recorded music and the projection of a beautiful set of his slides. He also gave attendees two brochures of his work. By recorded music and the projection of a beautiful set of his slides. He also gave attendees two brochures of his work. Welch read his poems accompanied by recorded music and the projection of a beautiful set of his slides. He also gave attendees two brochures of his work.

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I bid good-bye
cool walk on the pier
Beverly Singer

AUTUMN RAIN

a new easter egg
an evocation
blows from somewhere
down the street
David Rice

David Rice led an exercise that Paul Williams presented at the spring meeting; the purpose was to encourage careful reading of haiku. Poets paired up; each member of a pair provided their name and a poem to read, interpret, and appreciate. The interpretations were written out and shared with the poem’s author. Many of them were read to the whole group.

Laurie Stoepling announced the winners of HPNC’s 1999 San Francisco International Haiku, Senyru, and Tanko Contest. Flers containing the winning poems and judges comments were distributed. [See the Winners on page 25.]

Ebba Story led a workshop on “Using Specific Words.” She demonstrated how specific rather than general verbs imbue poems with the clarity, uniqueness, and power of imagery that establishes a mood or feeling. “Generalizations and abstractions tend to detract from or weaken the expression of a profound experience or insight. In naming what you see, you bring that ‘thing’s’ essence and qualities into your poem without having to use adjectives or adverbs.” She cautioned against using lazy words that sometimes use space without being specific, e.g., “still,” “often,” “just,” and “first.” Ebba provided a sample poem loaded with generalities; small groups of poets rewrite the poem independently to achieve specificity, mood, and color. Members reconvened to share their suggested “improvements” (including a humorous version written most specifically in purple prose) with the group.

HPNC’s annual Two Autumns public reading is scheduled for Sunday, August 22 at Fort Mason in San Francisco.

The following emerged as favorites:

crying this summer heat … pulling another weed!
Greg Kunz

new jeans
on the hanger—her shape still in them
Peggy Smith

classical guitarist John Mardinly from the South Bay Guitar Society. Featured readers Roger Abe, Alice Benedict, D. Claire Gallagher, and Paul O. Williams read a variety of haiku, haibun, and renku and an open reading followed. All participants went home with colorful potted flowers by courtesy of Goldsmith Seeds in Gilroy. Most of the Yuki Teiki people then enjoyed a party at Mary Hill’s. Thank you Mary!”

“The current trend to make haiku more recognizable to the mainstream, it is our responsibility to stand up and shout out! Someone may even like it. If you have any ideas to further haiku ties to our communities and raise the YTHS profile, please pass them along.”

Members are asked to submit a poem with the summer challenge kigo “dog days” for the next journal edition.

See page 23 for details of the Yuki Teiki September retreat.

D. Claire Gallagher

HAiku City Reading On September 17

PRESIDENT ROGER ABE writes in Geppo, the YTHS journal: “Even outside of cyberspace, things have been hopping for YTHS. The public display of haiku read at the Morgan Hill Haru Matsuri was reworked into a smart acrylic and wood wall-top set. Part of the old display is still up at the Educational Park Library in San Jose. The new display was put to work on May 2 at the San Jose Nikkei Matsuri to a crowd of about 10,000 and on May 15 at the Haiku in the Tea House reading at Kelley Park, San Jose.”

Jerry Ball
Haiku North America — Chicago 1999

Haiku North America — Chicago 1999 took place at Northwestern University, Evanston, Ill., a beautiful location on Lake Michigan just north of Chicago, from Thursday evening, July 8, through Sunday noon, July 11, 1999. It was the largest haiku gathering ever in North America. Some 130 haiku poets and scholars from the U.S., Canada, Japan, and England took part. By all accounts, it was a roaring success.

The weather was near ideal; we even arranged a short thunderstorm on Friday morning so the haiku poets would have something to write about! The Northwestern campus is beautifully landscaped with a variety of flowers and shrubs. The fauna included fireflies, cicadas, rabbits, and oppossums.

Program Activities

Participants began arriving on Thursday afternoon. Most chose to stay in the Foster Walker dormitory at Northwestern and to eat breakfasts and lunches together in the dorm cafeteria, haikuretreat style. The first conference event was a dessert reception on the lawn overlooking Lake Michigan on Thursday evening. Participants then repaired to the Holiday Inn in downtown Evanston for a renga workshop led by the creator of the form, Garry Gay.

On Friday, July 9, following morning meditation led by Christopher Herald and introductory remarks, the first conference feature event, the "Spiritualization of Haiku" session with Lucien Stryk, noted translator and interpreter of Zen poetry, and Gary Warner, a Christian haiku poet and founder of the first on-line haiku journal, Dogwood Blossoms, William J. Higginson, Penny Harter, and Tadashi Kondô rounded out the afternoon’s activities with an inspiring presentation on "Renku: History and Introduction." They traced the historical development of the linked verse forms in Japan, and summa-rized the rules and regulations of contemporary English-language renku.

The lawn of the Norris University Center terrace was too wet from the morning rain to support the barbeque, "Banquet Dishes were moved indoors." Following this, the participants moved again to the Holiday Inn for an open reading of sonnets choreographed by Anita Krumins. The reading proceeded to a complicated formula devised by Anita to hear the girls, then the boys, in geographical zones from east to west. This was followed by the Higginson-Harter-Kondô trio who led a renku-writing session.

On Saturday after breakfast together and morning meditation for some, Haruo Shirane presented a panel discussion on the two art forms. The session grew quite animated as the audience contributed haiku for a series of drawings shown on the screen.

Dee Evetts led a panel discussion "Haiku or Senryû? — Exploring the Middle Ground." The group examined a number of samples Dee provided of verses that could go either way, for example, Yo-Chang’s first frost — a homeless man appears in the new development.

A high point of the afternoon for me was witnessing the "Spiritualization of Haiku" session with Lucien Stryk, noted translator and interpreter of Zen poetry, and Gary Warner, a Christian haiku poet and founder of the first on-line haiku journal, Dogwood Blossoms, William J. Higginson, Penny Harter, and Tadashi Kondô rounded out the afternoon’s activities with an inspiring presentation on "Renku: History and Introduction." They traced the historical development of the linked verse forms in Japan, and summarized the rules and regulations of contemporary English-language renku.

The lawn of the Norris University Center terrace was too wet from the morning rain to support the barbeque, "Banquet Dishes were moved indoors." Following this, the participants moved again to the Holiday Inn for an open reading of sonnets choreographed by Anita Krumins. The reading proceeded to a complicated formula devised by Anita to hear the girls, then the boys, in geographical zones from east to west. This was followed by the Higginson-Harter-Kondô trio who led a renku-writing session.

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Dee Evetts led a panel discussion "Haiku or Senryû? — Exploring the Middle Ground." The group examined a number of samples Dee provided of verses that could go either way, for example, Yo-Chang’s first frost — a homeless man appears in the new development.

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We have received news that the World Haiku Festival 2000 is being planned in Great Britain. According to the announcement, the overall theme is world haiku as it stands between the old and new millennia. Main events of the Festival will take place in London and Oxford during the first two weeks of October 2000.

Haiku composition workshops, haiku competitions (including world haiku and essay competitions), haiku walks in Royal parks, a seminar on the educational role of haiku and haiku for good causes, public lectures and debates on pressing issues of world haiku are among the proposed activities. Participants are to be invited from among haiku poets and non-haiku poets alike both at home and from all parts of the world. Audiences from the general public will also be welcome. In addition, various haiku-related activities are encouraged across the UK throughout the year 2000.

For information please contact Mr. Susumi Takiguchi, Chairman, World Haiku Federation 2000, E-mail: <aminetoxford@minnetoxford.com> or E-mail Patrick Gallagher at <drust@best.com> fax: 508-464-1057 Materials Preservation at <http://www.best.com/~drust/> — Patrick Gallagher

Call for Proposals

The Global Haiku Festival planning committee invites you to submit proposals for presentations, workshops, and related activities you would be willing to lead. We are especially interested in presentations related to international perspectives and cultural influences on haiku as a genre.

Proposals must include: (1) presenter’s name, (2) a short biographical sketch of the presenter’s credentials, (3) a short synopsis of the presentation or workshop, and (4) any special presentation needs. Presenters for the festival are not required to propose their presentations in language other than English, but English is translated and presented in English.

Send proposals or participant information requests to: Dr. Randy Brooks, Millikin University, 1184 West Main, Decatur, IL 62522 USA (217) 424-6264; E-mail: <rbrooks@mail.millikin.edu>

Journals, Books, Etc.

— from the introduction. $7.00 plus $1.00 postage.

Both books available from Press Here, P.O. Box 4014, Foster City, CA 94404. Please make checks payable to “Michael D. Welch.”
Snapshots Press

ANNOUNCES THE PUBLICATION OF Tangled Hair, a special international journal of contemporary tanka. The first issue features new tanka by Janice Bostok, Sanford Goldstein, Caroline Courlay, Laura Maffei, Pamela Miller Ness, Jane Reichhold, et al., and is perfect-bound with a full-color cover. Single issues are $10 (including postage). Subscriptions of four quarterly issues are currently on offer to HSA members at $28 (a saddle of $10). ISSN 1465-0363. 64 pages.

A LSO OUT NOW are four full-color haiku chapbooks by leading British haiku poets: David Cobbe’s A bowl of snows, Caroline Courlay’s through the café door, Matt Morden’s a dark afternoon, and Maurice Taizner’s from the sixth star on the left. Each is available at $9 (including postage). All four chapbooks may be ordered at the discount price of $27. Please send check (payable to Snapshots Press) or banknote to: Snapshots Press, PO Box 35, Sefton Park, Liverpool, L17 3EG, UK.

HSA OFFER: To celebrate the publication of the new international tanka journal Tangled Hair, the UK-based publisher Snapshots Press is offering overseas subscriptions to both Tangled Hair and Snapshots, its internationally acclaimed haiku magazine. Available at the UK rates. All quarterly issues will still be sent by airmail, and none of the usual bank handling charges for payment by bank transfer or bank order will apply. This is a genuine one-off offer available to HSA members. The offer subscription prices are:

Snapshots: $28 ($usually $34 + $4 bank handling charges, save $10)
Tangled Hair: $30 ($usually $36 + $4 bank handling charges, save $10)
Both: $50 (save a further $6)

Snapshots may run from the current issues (Tangled Hair 1; Snapshots has its second). Subscriptions to both journals are most welcome. If you are interested in subscribing, please send payment either in US banknotes or by check to:

HSA Offer, Snapshots Press, PO Box 35, Sefton Park, Liverpool, L17 3EG, UK.

Please make checks payable to “Snapshots Press.” If you have any queries regarding these or any other Snapshots Press publications you can E-mail the Snapshots editor John Barlow on <jbarlow@snapshots.pressserve.co.uk> or visit the Snapshots website www.mccoy.co.uk/snapshots. Further details of both journals also appear in the HSA Newsletter, autumn 1998 (page 10).

BOTTLE ROCKETS

Announcing the publication of bottle rockets: a collection of haiku in short verse. Submissions are accepted for the first issue due to appear in late autumn of 1999. bottle rockets will contain a section of three haiku dedicated to bottle rockets. We plan to publish bottle rockets two times a year with a print run of 300, most to be distributed in the Connecticut area. Deadlines for submissions will be October 1 for the fall/winter issue and April 1 for the spring/summer issue.

Please send 5-10 haiku poems, no more than 5 per page. Each page must be numbered and have the name and address of the author in the top right corner. All submissions must be accompanied by a SASE to be considered for publication. Deadline for submissions to the first issue is October 1, 1999. No simultaneous or previously published material.

Contact Stanford M. Forrester, bottle rockets, PO Box 290691, Wethersfield, CT 06129-0691.

A ND OF COURSE, work continues in preparing The Red Moon Anthology 1999, which we hope to have ready for shipping in February 2000, which is earlier than we’ve managed in the past. As always, we would love you to find something in these varied offerings, and thank you for your past and present support.

— Jim Kacian

SELECTED HAIKU by PAUL O. WILLIAMS

SELECTED HAIKU by PAUL O. WILLIAMS

Two titles have appeared in spring-summer 1999.

Pale Moonlight, by Gerard John Conforti; Foreword by Jane Reichhold, is available at the UK rates. It can be derived from both the other columns, so elusive when considering only single poems from widely scattered sources, to emerge. $14.95 plus shipping.

A SECOND VOLUME scheduled for late September release is the first of a planned annual volume of haibun and haiga, most published for the first time in this edition. The serial title for the work is American Haibun & Haiga, although each of the volumes will have its own title as well. The title for the 1999 volume has yet to be chosen. In this work, exemplary pieces which explore the range and traditions of haibun and haiga will be gathered together. Besides being a good read, this volume should also prove a useful guide to those who are encountering the forms for the first time. $14.95 plus shipping.

I N OCTOBER, a collection of haiku translated from the Japanese of the avant-garde haiku poet Natsushi Ban’ya will appear. Entitled A Future Memory, the collection is collected by Millikin University student intern, Julie Lycan and Jeremy Coulter.

“We deal with wonders on a daily basis. It is a matter of astonishment, and haiku tends to point out that surprise for us. We can discover in our everyday lives when we pay attention to the significance of things underfoot. Graphic book design and photos by Millikin University student interns, Julcy Lycan and Jeremy Coulter.

We will, in the future, deal with wonders on a daily basis, instead of things underfoot. All wonders of the world, either in US banknotes or by check payable to: Snapshot Press, PO Box 35, Sefton Park, Liverpool, L17 3EG, UK.

Eddies, 36 haiku by Joseph Kirschner with 9 semi-illustrations by Lidia Rozmaz; 44 unnumbered pages, 4½ x 6½, printed in two colors. (New from Red Moon Press)

Of selected offerings, and thank you for your past and present support.

— Jim Kacian

NEW FROM RED MOON PRESS

R ED MOON PRESS announce the release of three new books over the next three months. Appearing in September is A New Revival: Emerging Voices in English-Language Haiku. This collection represents samplings of 20 poets who are just beginning to receive international acclaim for their work. It includes work from poets from Great Britain, Singapore, and Canada as well as the United States. Each poet is represent¬ed with enough work to give their individual voice, so elusive when considering only single poems from widely scattered sources, to emerge. $14.95 plus shipping.

H A I K U

The conductor raises his baton —
outside robins sing

Hand-sewn in an accordion fold, which clusters the haiku into seven reading arenas, this edition captures that sense of wonder we can discover in our everyday lives when we pay attention to the significance of things underfoot. Graphic book design and photos by Millikin University student interns, Julcy Lycan and Jeremy Coulter.

“We deal with wonders on a daily basis. It is a matter of astonishment, and haiku tends to point out that surprise for us. We can discover in our everyday lives when we pay attention to the significance of things underfoot. Graphic book design and photos by Millikin University student interns, Julcy Lycan and Jeremy Coulter.

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Jack Stamm Haiku Award:
Deadline: September 1, 1999 – the first day of the Australian spring.
Sponsor: Paper Wasp.
Entry procedure: First Prize is $1450 and three original pen and ink drawings by Australian indigenous artist Ailaka Fataki; Second Prize is $75 and one drawing; Third Prize is $25 and one drawing.
Notification: Prize winners will be notified by mail.
Correspondence: The judges’ decision is final, no correspondence will be entered into and entries will not be returned.
Adjudication: Judges are paper wasp editors Jacqui Murray Murray (c.f. Bostok, John Knight, and Ross Clark.
Awards: First Prize is $1450 and three original pen and ink drawings by Australian indigenous artist Ailaka Fataki; Second Prize is $750 and one drawing; Third Prize is $250 and one drawing.
Sponsor: Paper Wasp.
Regulations: The contest is open to haiku poets worldwide, has no set theme, welcomes both the modern and traditional forms but is restricted to the English language and unpublished haiku (including the Internet), paper wasp invites haiku poets to enter its first annual haiku contest in the closing days of a capricious calendar 1999 to celebrate the past and in hopeful anticipation of the new. An anthology of the best haiku submitted will be published from the contest. One copy will be provided free to authors of entries selected for publication. There is no limit to the number of entries which may be submitted, but each haiku must covered the relevant fee.
Entry procedure: Each entry/pair of haiku must be clearly marked to the back of the sheet or card with the entrant’s full name, address including country and post/zip code and your preferred name for use if selected for publication.
Entry fee: $A10 (from within Australia) or $US10 (international entries) applies to each of two haiku submitted for judging. You may enter as many as you like. Entry fee must cover contest costs and publication of the anthology. No cheques/ checks or money orders can be accepted from countries other than Australia unless the amount equivalent to $US10 is remitted in Australian dollars. International entrants may send 10 IRCs. Cash ($US) is sent at the entrants’ own risk.
Submit entries to: paper wasp, 7 Bellevue Terrace, St Lucia, Queensland 4067, Australia.

The Bernard Lionel Edward Renku Competition
Deadline: Postmark date October 1, 1999.
Sponsor: Haiku Society of America.
Eligibility: Contest is open to the public. All HSA officers, including members of the Executive Committee, may participate in renku submitted in the competition. No entries will be accepted that include work by any of the judges.
Awards: For the purpose of this contest, a renku may consist of 36, 20, or 12 stanzas (kassen, nijin, or junicho forms) written by two or more persons, each of whom contributes a substantial number of individually-authored stanzas. Any particular form may appear in no more than three different renku entries. Entries must be in English. Entries must not have been previously published, nor contain any stanzas previously published, submitted for publication, nor entered in any other contest.
Notification: Three additional haiku form (though it is not currently under consideration for publication). All HSA officers, including members of the Executive Committee, may participate in renku submitted in the competition. No entries will be accepted that include work by any of the judges.
Entry fee: $3 per haiku, $8 for three haiku, $16 for up to ten haiku. Fees must be paid in U.S. banknotes due to prohibitive bank-handling charges on checks.
Submit entries to: Michael Callahan, PO Box 35, Sefton Park, Liverpool, L17 3EG, UK.
Adjudication: John Barlow, Editor, Snapshot Press.

The Millennium Haiku Calendar Competition
Sponsor: Snapshot Press.
Regulations: Haiku should ideally include a season word or activity. This may be a direct reference to a specific day, month or season e.g. New Year’s Day, April, summer or a phenomenon or activity associated with a particular season. For the purposes of this competition the corresponding months and seasons will be considered as March, April and May (spring); June, July and August (summer); September, October and November (autumn) and December, January and February (winter). Haiku may be free-form or 5-7-5 and must be the original work of the entrant. Previously published work is acceptable, though haiku previously published by Snapshot Press are not eligible. Any number of haiku may be sent. Each haiku entered should be typed or written legibly on one side of a single sheet. Your name should not appear on this card.
Entry procedure: Each haiku entered should be typed or written legibly on one side of a single sheet. Your name should not appear on this card. Each haiku must be assigned to a month. This month should be written on the reverse side of the 3˝ x 5˝ card. The first line of each haiku entered should be recorded on a separate sheet of paper along with the corresponding month and season. Your real name and your address should be recorded on this sheet only. If you would prefer to be published under a pen name, or for your name to appear in a distinctive fashion (e.g. all lower-case letters), please also write this prominently on the sheet.
Entry fee: $3 per haiku, $8 for three haiku, $16 for up to ten haiku.
Notifications: Prize winners will be notified by mail.
Correspondence: Sorry, entries cannot be returned. Please send an SASE for a list of winning entries.

The Haiku Presence Award
Deadline: October 31, 1999
Sponsor: Haiku Presence.
Adjudication: The time of receipt of each entry will be recorded by Snapshot Press in November 1999. Entries may be considered in advance at $10 (including P&P). Please state number of copies ordered on the sheet of paper.
Correspondence: Sorry, entries cannot be returned. If you would like notification of the results please enclose an SASE + 1 IRC/$1 bill to cover postage.
Adjudication: The names of the judges will be announced by the winners.
Awards: Grand Prize: up to $150 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.
Rights: All rights revert to authors of entries selected for publication. All HSA officers, including members of the Executive Committee, may participate in renku submitted in the competition. No entries will be accepted that include work by any of the judges.
Notification: Three additional haiku form (though it is not currently under consideration for publication). All HSA officers, including members of the Executive Committee, may participate in renku submitted in the competition. No entries will be accepted that include work by any of the judges.
Entry fee: $3 per haiku, $8 for three haiku, $16 for up to ten haiku. Fees must be paid in U.S. banknotes due to prohibitive bank-handling charges on checks.
Submit entries to: Alice Benedict, 176 Loverly, 153 Court, Richmond, CA 94804-4958.
Adjudication: The names of the judges will be announced by the winners.
Awards: Grand Prize: up to $150 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.
Rights: All rights revert to authors of entries selected for publication. Correspondence: Sorry, entries cannot be returned. Please send an SASE for a list of winning entries.
Note: competitive contestants may wish to review the "Report of the Renku Contest Committee" published in Frogpond XVII:4 (winter 1994). Copies of both articles may be obtained by sending an SASE to Alice Benedict at the address above.

The HBS James W. Hackett Haiku Award 1998
Deadline: In hand November 30, 1999.
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 traditional haiku form (though it is recognised that the best form for some haiku is not a strict count of 3–5–7 syllables)." See also Notes, below.
Regulations: Entries must be original, in English, unpublished, and not currently under consideration for any other competition (HBS members please note that this includes previous publication in Blithe Spirit). All BS Committee members are debarring from entry.
Entry procedure: Up to three renku per entrant (each on three separate 3” x 5” – 75 mm x 125 mm sheets, one only with name and address on the back) accompanied by the entry fee.
Entry fee: £2.50 or US$4.00, only in pounds sterling by cheque drawn
Div. of Northern Notes:

“In previous years it has been

Except for the published

Regulations: The there is "the moon.”

Entry procedure: Please send your

Entry procedure: Send haiku collec-

Entry fee: $26 with an SASE for

Submit entries to: The Second Virgil

Adjudication: The Hutton Family:

Chapbook


Sponsor: the Hutton Family (a writ-

Regulations: The contest will award

Winners will be

Foreign writers welcome.

indicate category in upper right

Award decisions.

Results of the judging

Notification: Results of the 1999 San

Winners of the 1999 International

Senryu and Tanka Competition. They

This Metronome Competition: E-mail

The Hutton Memorial Award

Senryu and Tanka Contest. Entry


Sponsor: Hosho to Mori Publishing

Notes: “In previous years it has been

New Year’s Poetry Party at the

Tradition of the winning (and prob-

Sponsor: Russell, Ohio

Tanka Contest


Sponsor: Seattle Branch, National

Entry procedure: There are three

In the Haiku section are:

Senryu


Sponsor: JR. Miller, Michael R., and

Entry: Name

Entry procedure: Please send your

Submission to: Hackett Award, please.

Note: This contest is organized in

Contests & Competitions

2nd International Tanka Contest


Sponsor: Hosho to Mori Publishing

Regulations: The there is “the moon.”

Entry procedure: Please send your

Entry fee: None.

Submit entries to: 2nd International

E-mail: Info@2ndinternational.net

Sponsor: Compete 

Winners will be

Sponsor: the Hutton Family (a writ-

Regulations: The contest will award

Winners of the 1999 San Francisco

Senryu and Tanka Competition


3rd — June Moreau. Honorable

Haiku:

Senryu:

Tanka:


Sponsor: the Hutton Family (a writ-

Regulations: The contest will award

Winners of the 1999 San Francisco

Senryu:

Tanka:


Sponsor: Hosho to Mori Publishing

Regulations: The there is “the moon.”

Entry procedure: Please send your

Entry fee: None.

Submit entries to: 2nd International

E-mail: Info@2ndinternational.net

Sponsor: Compete 

Winners will be

Sponsor: the Hutton Family (a writ-

Regulations: The contest will award

Winners of the 1999 San Francisco

Senryu:

Tanka:


Sponsor: the Hutton Family (a writ-

Regulations: The contest will award

Winners of the 1999 San Francisco

Senryu:

Tanka:


Sponsor: the Hutton Family (a writ-

Regulations: The contest will award

Winners of the 1999 San Francisco

Senryu:

Tanka:


Sponsor: the Hutton Family (a writ-

Regulations: The contest will award

Winners of the 1999 San Francisco

Senryu:

Tanka:

KNOTS: AN ANTHOLOGY OF HAIKU FROM SOUTHEAST EUROPE

PRIJATELJ Press announces the production of Knots: An Anthology of Haiku from Southeast Europe, the first such anthology from this region, edited by Dimitar Anakiev and Jim Kacian. This volume includes 175 poems by 125 poets from 15 countries and 23 different tongues, translated into English by the editors. From the universal concerns of nature to the topical ones of war, this anthology strives to be a barometer of the mood of the poets of this troubled and ancient region. 8” x 5½”, hardcover. $14.95, distributed by Red Moon Press, PO Box 2461, Winchester VA 22604-1661.

NEW DUES STRUCTURE FOR 2000

At the Executive Committee meeting on July 11, 1999, it was agreed to change the dues structure for HSA to reflect the actual costs of mailing Frogpond and the HSA Newsletter to members in various parts of the world. Society mail will be sent to members in Canada, Europe, Asia, and Oceania by first class to avoid unreasonable delays. Accordingly, the following rates for membership dues will take effect on January 1, 2000:

USA $28
Canada $30
Europe $40
Asia & Oceania $45

SPECIAL DEAL!

Members anywhere in the world who renew their membership for 2000 before December 1, 1999, may do so at the old rate of $25!

— Howard Lee Kilby

CORRECTION

Circumstances conspired against us and resulted in Claire Gallagher’s wonderful haiku being misprinted in the lead article in the spring HSA Newsletter. The haiku should read:

vernal equinox —
this first creeping mint
changes everything