Minutes of the First 1995 Haiku Society of America Meeting
Cedar Falls, Iowa, March 11, 1995

[Minutes were written by Lee Gurga, with an assist from Bruce Ross and Harvey Hess. Many thanks to all for filling in so capably in place of the Secretary, who could not be at this meeting due to other commitments.]

The first 1995 quarterly meeting of the Haiku Society of America took place on March 11th at the Hearst Center for the Arts, Cedar Falls, Iowa. The meeting was organized and hosted by Midwest Regional Coordinator Harvey Hess and chaired by HSA President Bruce Ross. Approximately 30 people attended, including HSA Vice Presidents Lee Gurga and Barbara Ressler. Featured speakers from out of town were Randy Brooks (Decatur, IL), and Bob Spiess (Madison, WI). Steve Oxenfield came from St. Paul, MN to attend. Iowa HSA members, guests, and members of Harvey Hess's Impromptu Haiku Group included Jean Altenhein, Glenyce Butschy, Barbara Cardainon, Joy A. Duquette, Louise Duquette, Brenda Duster, Phil Fass, Mrs. Ray Holbach, Doris Kampfe, Mrs. Al Killey, Larry Lavanz, Nancy Lemons, Sister Joan Lichteig (Dubuque), Philip M. Sellers, and Mildred Wood. [Apologies to any whose names I've misspelled— DH, Secretary.]

The General Meeting was preceded by a brief meeting of the HSA Executive Committee represented by Bruce Ross, President, Lee Gurga, 1st Vice President, and Barbara Ressler, 2nd Vice President. The Secretary, Treasurer and *Frogpond* Editor had been consulted by phone or mail before the meeting. Topics discussed: Motions and announcements to be presented at the Business Meeting (below). Also discussed were possible locations for the HSA Library. (There is ongoing exploration of several different locations. Consensus was that location of library wasn't as important as getting it housed somewhere.) The appointment of a new Committee whose business it would be to proceed with the next phases of *A Haiku Path*. (It was suggested that the Secretary place a notice in the Newsletter inviting interested members to join the Committee.) Suggested changes in Merit Book Awards. (Consensus was that we should give the judges freedom to use their own judgment on what books receive awards and what categories or special awards they want to create for that year.) Planning of the HSA-HIA Conference 1995, Chicago, October 20–22.

The meeting began with a round of haiku reading and introductions, and a brief Business Meeting.

President Ross read the Secretary's and the Treasurer's Reports. Secretary Doris Heitmeyer reported by phone that there were approximately 500 active members (an all-time record for early March), with renewals and new memberships coming in daily. Treasurer Raffael DeGruttola sent his report covering January 1 to February 28, 1995:

Total income 16,539.27, total expenses $2,635.37, balance in HSA Treasury $13,903.90. This reflects most of our income for the year from renewals and new memberships.-DH)

The President then reported several interesting bits of haiku news to those in attendance:

• There was an essay/review on haiku and *The Essential Haiku: Versions of Basho, Buson and Issa* edited by Robert Hass, in the 8/25/94 issue of *The Christian Science Monitor.*

• The introductory materials to William J. Higginson's *Haiku Seasons* have been approved by Kodansha International. The submitted haiku are still being worked on. Authors may hear something this spring or summer.

• An update on "Haiku on 42nd Street" from Doris Heitmeyer The installation is being slowly dismantled, but a photographer who worked in the area volunteered a complete photographic documentation, and an author asked permission to quote some of the haiku in a book she is writing.

• Darold Braida, Regional Coordinator, Hawaii, reported on some recent difficulties trying to arrange a Regional Meeting. (One member wanted to host a meeting, but while he was walking on the beach stepped into a crab hole and broke his leg. Another poet was off to a leper settlement for a retreat.) [Note from Secretary—name of the injured member was not given, but we hope you are on the mend by now! Wish I could afford to go to Hawaii and stroll on the beach, crab holes and all.]

A motion was made, seconded and passed to invite delegates of the Haiku International Association to Chicago for the first ever joint conference between the HSA and the FHA this coming October (see announcement of this historic event, above).

A motion was made, seconded and passed to send a letter of sympathy on behalf of the Haiku Society of America to Ms. Teiko Inahata, leader of the Traditional Haiku Poets Association, whose home was destroyed in the Hanshin Earthquake.

President Bruce Ross then read the winning entry from the 1994 HSA Renku Competition, and Vice President Barbara Ressler read the winning poems from the Nick Virgilio Haiku Competition for High School Students [see *Frogpond* XVIII: 1 for winning poems]. I am happy to report that all the winners were students at Barbara's high school in Dubuque, Iowa. Congratulations to your students and to you, too, Barbara!

The business meeting was followed by an afternoon of interesting and sometimes lively haiku talks and workshops.

Program

Randy Brooks and Lee Gurga opened with a workshop matching poems from the *Midwest Haiku Anthology* in pairs and evaluating them for the resonances between poems, as:

from mud wading through fallen leaves
tosky the boy looks up
the heron's feet and laughs
(Paul O. Williams) (Selma Stefanile)

Controversy about an "oyster mushroom" in one of Sister Mary Thomas Eulberg's poems sent Harvey Hess scurrying off to call the reference librarian at the local university for mycological clarification!

In the next workshop, Bruce Ross presented several poems that had been submitted anonymously for discussion by the group. Several points were made about the following submission:

satin pajamas

waking to woodsmoke silence that is heard

It was pointed out that the last line is commentary, perhaps better replaced by "in the silence." A point was made about the danger of overuse of words like "silence." Another suggestion was that if the intention of the poem was to express the sensuality of the moment, then it might be better to place the first line at the end.

Robert Spiess, editor of *Modern Haiku* gave a talk entitled "One Word." In it, he discussed several elements he considers important in haiku. A few quotes:

"Haiku arise from silence, interrupt it for a moment, and return to it. Is this why most genuine haiku have a caesura, a moment of pause, of silence, in them?"

"There probably is less than a hundredth of one percent of good haiku that are written on the spot and never revised. Even the Japanese masters of haiku revised their work."

"Haiku have traditionally incorporated aspects of nature simply because nature is boundlessly full of aesthetic richness."

“The point of a haiku of quality is to evoke an insight or intuition of the fundamental nature of a moment of existence.”

Professor Philip Fass of the University of Northern Iowa talked about “The Challenge of Haiku Typography.” Phil’s talk centered around his experience in designing and producing *Skipped Stones Faces in Time*, a book of Harvey Hess’s haiku. A few quotes:

Individual pages have to do with the actualization of memories as individual events held like small objects in our minds, where specific memories trigger specific sensory or kinesthetic responses.

Though type faces were originally copied from the works of monks and scribes with the idea that the form should be imitated, eventually the forms became simplified, which made cutting the fonts or letters easier. Today, most [typographical] work is done by computer, which seems cold and inhuman; one of the things we appreciate about haiku in the classic Japanese form is the beauty of the calligraphy. So the challenge here was to bring something special to the poetry without taking away from the poetry.

I think anyone who has seen *Shipped Stones* will agree that Phil indeed brought something special to the poetry!

Bruce Ross read a portion of his paper, “American Versions of Haibun,” which he will read in its entirety at Haiku North America in Toronto this summer. An excerpt

“Despite his conviction of the gulf between individual subjectivities, Tom Lynch is continually registering the very mystery of how things exist as such in a given moment and whether such subjectivities exist separately from his observation of them. He resolves this problem dramatically in ‘Climbing Kachina Peaks,’ a narrative of his trip to these Arizona mountains that are sacred to the Hopi Native Americans. One of the first haiku voices the problem:

car suddenly there,
suddenly gone—
dark mountain silence

On descending the mountain he has climbed, toward the end of the trip, Lynch restates the problem in terms of nonhuman nature:

suddenly there,
grasshopper on my knee
suddenly gone

He resolves the problem in his conclusion to the haibun: Thinking of a shower, and hot supper, and how to write this, I hike through forest I don't notice. Now, after shower, and supper, and writing this, I think of the forest I missed.'

cold moonlight
on kachina peaks—
if I step outside, if i don't

"The peaks, like everything else in nature, have their own intrinsic existences, regardless of what human consciousness might hold or not hold on the matter."

Barbara Ressler discussed her approach to teaching haiku in "The Gift Outright Teaching Haiku." From Barbara's talk.

"I teach haiku because I love it. I will continue to teach haiku because each year I discover increasingly important and essential reasons that compel me to do so."

Barbara presents haiku to her students as a "house with four rooms": physical, mental, emotional and spiritual. Barbara explained how she teaches her students about each of these four rooms, illustrating her talk with poems by her students:

Physical: "Writing haiku trains writers to become aware of and use their senses—all of them!"

under the tree
a planted feather (rim Ehiinger, '90)

Mental: "Writing haiku raises the roofbeams of self-awareness and sets a foundation that serves all genres of writing."

geometry:
figuring
her angles
(Christopher Howell, '94)

Emotional: "An intuitive and expressive form, haiku furnishes writers and readers with a way to deal, to heal, to cope, to hope. Though 'objective,' haiku allow for the recording and releasing of emotional moments."

he gives me
roses
and their thorns (Ken Haas, '90)

Spiritual: “For me, the single most important reason to teach haiku is because it feeds the human spirit”

Eucharist
white
on my dirty palm (Jessica Kurt, ‘98)

“Ultimately, I strive to lead students to realize that their lives have been and continue to be full of haiku moments; they have only to become more aware-and poem them.”

No wonder so many of Barbara’s students write prizewinning haiku!

The meeting was followed by an evening of conversation, fine music and refreshments at the home of Harvey Hess. Music was provided by the baroque ensemble Il Dolcimelo, harpsichordist Dr. Marilou Kratzenstein and the Emile Beaux Jeux Trio, playing works by F. Couperin, J.S. Bach, Biago Marini, F. Chopin and J. Turma. Harvey outdid himself in providing a memorable experience for all.

Books on display included a number of books from High/Coo Press (now Brooks Books), and Harvey Hess’s new book, *Skipped Stones* beautifully designed and produced by Phil Fass of Eight Pound Tiger Press.

On behalf of the HSA, I would like to thank Harvey Hess and the members of the Waterloo/Cedar Falls art community for their efforts and hospitality in making this meeting a memorable one for all who attended. —Lee Gurga

New Address for Regional Coordinator, Northeast Region: Lawrence Rungren’s new address is 1 Tanglewood Way North, Andover, MA 01810.

Minutes of the Second 1995 Haiku Society of America Meeting
San Francisco, Calif., June 24, 1995

The HSA meeting was part of a weekend of readings, United Haiku Nations," arranged by Regional Coordinator Michael Dylan Welch. The meeting itself was held at Nichi Bei Kai, 1-5 pm on Saturday June 24. Unfortunately, arrangements with Robert Hass did not work out for this date. A new date was set for 7 pm, Tuesday, July 1 1 ("Robert Hass: In Conversation on Haiku")at Fort Mason (Room C-215), San Francisco. The discussion will include American haiku. The poet, an English professor at the University of California at Berkeley, had suddenly become much in demand, having been appointed Poet Laureate of the United States on May 8, 1995. Members may have seen him interviewed by Bill Moyers on the Public Television series, "The Language of Life." In addition to publishing many books of his own poetry, Robert Hass is editor of an anthology, The *Essential Haiku* (1994), the 20th volume of a series, The Essential Poets, published by The Ecco Press (available in many bookstores). These volumes on historic poets are edited by well-known modern poets. Galway Kinnell edited j

Essential Whitman Philip Levine *The Essential Kca* and

Carolyn Kizer *The Essential (John) Clare*

It was Robert Hass's translation of a Bashô haiku that President Clinton quoted in a speech last fall:

Deep autumn-

my neighbor, how does he live, I wonder?

The meeting was preceded by an Executive Committee Meeting (Bruce Ross, President, Lee Gurga, First Vice President, and Doris Heitineyer, Secretary; other Officers had been contacted by letter and by phone). They met with Jerry Kilbride, Michael Dylan Welch, and Garry Gay for lunch at Pizza Inferno [don't ask!] for a discussion on possibilities for housing the Haiku Society Library and a possible proposal by the California State Library System. The Executive Committee concluded that a new HSA Library Committee should be appointed to advise on opportunities to house the present library and any historic collections that may be left to us in the wills of long-time members. [Some, including the Secretary, have been considering this.] Other topics, discussed by the Executive Committee only, were the need to appoint a new Haiku Path Committee, plans for the 1995 Joint Conference in Chicago of the Haiku Society of America and Haiku International Association, and guidelines/minimum number of entries for the HSA's Renku Contest. Discussion of these topics is ongoing. A letter

from Bruce Ross to the Haiku Community of Croatia (anti-war, nonpolitical) was approved by the Executive Committee.

The General Meeting at Nichi Bei Kai was attended by at least 30 people in addition to Officers present Maggie Chula came from Portland, Oregon to attend, and Randal Johnson came from Olympia, Washington. California members and visitors included Fay Aoyagi, Esther Bankoff, Jocelyn Conway, Helen K. Davie, Ken DelPonte, James Ferris, Donna and Pat Gallagher, Garry Gay, Christopher Herold, Jerry Kilbride, Tom Lynch, Patricia Machmiller, Marilyn Marques, Elisabeth Marshall, George Olczak, Zane Parks, Pat Shelley, Gail Sher, Laurie Stoelting, John Thompson, Kiyoko Tokutomi, Lequita

Vance-Watkins, Desi Vasquez, Eugenie and Emile Waldteufel, Paul Waisky, and Michael Dylan Welch.

Regional Coordinator Michael Dylan Welch began with introductions and a haiku round reading. He then introduced President Bruce Ross, who chaired the HSA business meeting.

Bruce called on the Secretary for her report. Secretary Doris Heitmeyer reported that membership just before the meeting was 571, 10% more than on June 26, 1994 (521). Our membership is better for this time of year than in any previous year in our history. She submitted the Minutes of the first 1995 meeting of March 11- in Cedar Rapids, Iowa, as written cooperatively by Bruce Ross and Lee Gurga. The Minutes were approved by members present

Bruce presented the Second Quarter Treasurer's Report as submitted by Treasurer Raffael DeGruttola. On March 1, 1995, the balance was $13,903.90, and as of June 1, $13,388.15. Income for the quarter was 3210.49,$1,064 of which was from sales of HAIKU PATH; expenses were $3,726.24, mainly from the first issue of FROOPONI) and the Information Sheet/first Newsletter mailing. The Treasurer invested $11,000 of the balance in 4 CDs at an average rate of 5% over 3, 6, 12, and 15 months, allowing enough cash to pay each quarter's expenses when due.

Bruce announced the upcoming Haiku North America Conference in Toronto July 13-16 and the Joint Conference, Chicago, October 20-21, 1995, of the Haiku Society of America and Haiku International—an extraordinary event with many visiting poets from Japan, including leading representatives of the three major schools of haiku.

He then read the letter to Marijan Cekolj, editor of *Vrabac/Spanow* as approved by the Executive Committee:

"Dear Marijan Cekolj,

"Your sister organization, the Haiku Society of America, would like to commend your enormous work within the international haiku community. We admire your editorship of *Vrabac/Sparrow* haiku magazine and your promotion of Croatian and international haiku. We would also like to offer, a bit belatedly, our solidarity with you and the Croatian Haiku Association and the Croatian haiku community at large, as you have all endured under the madness of war.

"We are moved by your anthology, *Haiku from War/Haiku iz rata* we are moved by Vladimir Devidé's comments in his essay, "Haiku in a Time of Crisis," that the "horrors of this war must be written about, lest they be forgotten," and that *"with* Croatian haiku about war, a new genre of non-detached haiku poetry has been introduced, elaborated and developed, namely, haiku about war, haiku against war, anti-war haiku." We are moved by the challenge war brings to the haiku poet. We are moved by the challenge to bear witness and yet to remain somehow detached from the haiku poets experience in the time of war. We share with you those moments in Croatian haiku that bear witness to this condition, and we are moved greatly by them.

"With respectful wishes,

"Brace Ross, President,
Haiku Society of America.'

Bruce followed *with* the announcement of the Merit Book Awards, 1995 (see Summer FROOPOND). He thanked all entrants for their contributions to the HSA Library.

A Chairperson for the Nominating Committee was still to be appointed (see p. 1).

William J. Higginson's "Guidelines on Children's Haiku,"

written when he was a coordinator of the JAL contest for children's haiku, were available for distribution. For a copy, send request with SASE to William J. Higginson, PO Box 2740, Santa Fe, NM 87504-2740.

Bruce read excerpts from Marlene Mountain's "Sexhist

Sighence," 4 sequences panning the sexist language in bird guides. She is sending a copy to Roger Tory Peterson.

Michael followed with local news and announcements (see Regional News, below). He mentioned several "haiku" in lieu of Letters to the Editor recently published in the *San Francisco Chronicle* These were the result of three 'Parley" comic strips by Phil Frank,

complaining that letters to the editor were too long and suggesting that they be submitted in the fonn of haiku.

A Reading by Lee Gurga:

Lee's reading was from his work in *The Midwest Anthology.* his two books, *A Mouse Pours Out* (High/Coo Press) and *The Measure of Emrtiness* (Press Here, and some new poems.

He began by paying tribute to three people who made him a haiku poet RH. Blyth, Robert Bly, and Wendell Berry. It was Bly's translations and criticism especially that turned him toward haiku. He recommended *Form in Society and in the Poem,* and "Where Have All the Critics Gone." Robert Bly's translations of Issa are again available—see Japanese bookstores. Wendell Berry, in addition to his poetry, wrote on the community (of rural America), and his thoughts might be applied to the community of poetry and poets as well. Lee recommended *What Are People For* (Nxtbpoint Press, San Francisco). Lee said that his own haiku are ajournai about his family and his town, and about the Amish community to whom he sells the Austrian draft horses that he raises (in addition to his profession of dentistry). He spoke a little about his home, near one of the spiritual centers of America associated with Abraham Lincoln, and began his reading.

Some new light was shed on this unsettling haiku:

old pond *...*
out of the watersnake's mouth
the toad's eyes

The story had a happy ending. "The look on the toad's face was somewhere between resignation and surprise and amusement—the snake had swallowed him the wrong wayfeet first" The snake spit him out, and he hopped away.

A personal favorite of the Secretary's: I read she reads winter evening

Lee's haiku about his children are among the best of such

haiku, but I leave readers to discover them for themselves.

Finally Lee introduced a book by another haiku writer

who wrote haiku for 20 years in isolation-Lee himself did not

know of other haiku writers in North America for a similarly long time. The book is Bill Albert's *Haiku* 500 poems selected by his friends after he died in 1988. Albert refused to publish during his lifetime. His friends considered this his death poem: Through this Autumn night

listening to the
cold-
the dead radio

Albert's haiku, too, are a journal of his small-town life in Rockville, Connecticut. He speaks of "a seed breeze," "strings of snow" falling through a streetlight, spring torrents, and bats that "squeak darkly." (To order, see Books on Display).

A Talk, "Parallels to Haiku in Native American Poetry," by Tom Lynch:

Tom Lynch wrote his PhD dissertation on haiku and has published a book of haibun. He began by saying that he did not want to suggest some overarching similarity between haiku and Native American songs, but just some points of intersection.

The waterbug is drawing the shadows of the evening toward hum on the water.

—Uma song

The songs are not esthetic objects like Western poetry, but are used for personal access to power—a spiritual vehicle. According to Frances Densmore, an early translator, the dream songs of the Chippewa/Ojibway were not composed, but "came to the Indian in a dream or trance; by singing a song he can recall the condition under which it came to him, a condition of direct communication with the supernatural." Gerald Vizenor, a native American of Chippewa origin and a writer of haiku, says that his haiku are like dream songs in trying to recreate the original experience-what we call the haiku moment, when "the relationship between the subject and the object is for- gotten" (Kenneth Yasuda), a moment of becoming one with nature. In a book of haiku, Matsushima (1984), he says that through meditation on a haiku you enter a dreamscape. His haiku do not deal with fixed ideas of Indian life, like tepees, sundances, or peacepipes but with life in rhythm with the sea- sons. During his stay in Japan, where he discovered haiku, he recognized the same feeling there. A waterbug haiku by Vìzenor

calm in the storm
Master Bashô soaks his feet-water striders.

A Haiku Workshop by Tom Lynch:

The workshop was short due to time restrictions. Comments and haiku are presented anonymously. One haiku provoked an interesting discussion and has considerable potential. The violent colors suggested a hellish vision:

red and yellow scales

rockfish panting on wet sand the sky glows crimson

The first comment was that the second line was too telegraphic; “a rockfish” would be better. Tom Lynch, in an attempt to shorten the line, wrote “rockfish pants.” The sound of laughter clued him that he had inadvertently created a new article of clothing. Someone substituted, “a rockfish gasps.”

Tom asked whether anyone thought there was too much color. Comments: The crimson sky suggests a hot, bright sun. The event is a stranded rockfish at sunset; the colors are necessary. Some thought the mention of scales/color of scales was unnecessary, but another felt it became a different poem if read as follows: a rockfish gasps

on wet sand
the sky glows crimson

Other comments: It needs the specificity of scales. You lose the comparison of the sky with the colors of the scales. Tom thought the last line was too long and might be better as:

red and yellow scales

a rockfish gasps on wet sand crimson sky

Thus also helps unify the poem, which was somewhat broken

up when the third line was an independent sentence.

[We hope the discussion was helpful to the poet in creating a definitive version of the poem.]

A Reading by Lequtta Vance-Watkins:

Lequita Vance-Watkins read from her new book, *White*

Hash Black Rain Women of Japan Relive the Bomb pub

lished in the 50th anniversary year of the atomic bombing of Hiroshima and Nagasaki. It was the first reading from the book itself. She brought some of the first copies, not in bookstores yet. Lequita prefaced her reading by saying that this is not simply a translation of a pre-existing Japanese collection. She and Manko Aratani, who helped with the translations, spent three years collecting material from many sources, all published in some form but not necessarily in books. It contains haiku, tanka, longer poems, chiIdrens stories, and recollections of survivors. Works are by poets and by "common people," i.e., not poets. Biographies of the writers, where available, are printed at the end of the book. A Lanka by Sbinoe Shoda Since so many skulls

are gathered here, those large bones must be the teacher's. fApologies for any ermrs in lineation-DH] Published by Milkweed Editions, 1995, paperback, $12.95. Ask for it at your bookstore! LeqUita is planning a tour of readings in other cities, including Boston and New York.

Workshop on the Rengay, by Garry Gay and John Thompson:

A sheet of rengay definitions and guidelines by John

Thompson was distributed. If you are interested, please write to John at 4607 Burlington Race, Santa Rosa, CA 95405 oremail JERZ88APRODIGY. A gift copy of *Hammerhorn Lake,* a small book of rengay by Garry Gay, John Thompson, and Michael Dylan Welch, was also distributed.

Garry and John explained the rengay in an introduction with a question and answer period. Garry invented the rengay in the summer of 1992 and practiced writing them with John and others. It is a thematic form in which you can stay in one season and on

one topic. More intimate than longer forms like reniai, it can be written by 2 or 3 people in one session of an hour and a half (though this varies). It is in the spirit of haiku, a celebration of a time and a place. The form, for 2 people, is 3-2-3-3-2-3, each taking alternate verses; each verse is a standalone haiku (the 2-liners are 2-line haiku). Linking and shifting are used (though there is no set policy on that) but disjunctive linking, as in renku is not characteristic of the rengay. Verses can refer back to those before the previous one, or all of them can link to the first verse; the final verse can link back to the first in a circular fashion.

Garry originally conceived it as an in-person conversation or dialogue that did not lend itself to writing by mail, but it is still evolving and "now everybody is writing them through the mail. " He and John wrote one on a meteor shower by e-mail.

John said that he was surprised to find how it makes him write more. He had thought he could only write when inspired, or in nature, but finds he is inspired by other writers. He feels it works particularly well in our culture and life style.

Other advantages of rengay are that editors are open to it because it is not too long (like a renku) and is written by more than one poet (unlike a solo sequence). It can have a title. You can stay in the mood that you started in.

Garry said that it's good for a rengay to have some sort of theme. An example was "graveyards in spring." Sometimes a rengay can begin with one theme and change to another during the course of the rengay. As yet there am few rules about form, but inherent in the form is the possibility of a dramatic change

of direction halfway through. During the first half, the poet who begins the rengay has control over its course; during the second half, the second poet controls it.

On actual methods of writing rengay, he said that one of the poets begins by proposing a first verse. For the following verses, each poet presents 2 or 3 choices to his partner and one is chosen, sometimes with criticism (as each poet takes turns at playing "Master.") The excess haiku are often good enough to keep—and publish. The title may be decided upon afterwards, perhaps a line from one of the haiku.

Garry had brought a collection of objects as props to provide inspiration to the participants, among them a bear skull, a small bust of Mozart, a chess knight, sea horses and starfish. Those who wished to participate worked in pairs. At least one rengay was completed in the limited time available and was put on the blackboard for a critique. [The Secretary regrets not being able to participate due to an en-and back to her hotel before dinner.]

We got together again for an excellent vegetarian dinner at the Lotus Garden in Chinatown before going to Borders for the second reading of the weekend.

Books on Display at San Francisco:

The following books are available from Michael D. Welch,

Press Here, PO Bo, 4014, Foster City, CA 94404; make out

all checks and money orderes to *Michael D*. Welch:
On My Mind (Anita Viro, Vincent Tripi) $5
Raking Sand (Virginia Brady Young, Vincent Tripi) $5
Starship Earth (Adele Kenny) $5
Met on the Road (Higginson/Harter) $6
The Hailin's Tweed Coat (Michael Dylan Welch) $4
Tremors (Michael Dylan Welch) $4
Fig Newtons (Seniyu by seven SF poets) $6
Footsteps in the Fo (Tanka by seven SF poets) $7
The Measure of Emptiness (Lee Gurga) $7.50
Harvest (1991 Haiku North America Anthology) $5
The Shortest Distance (1993 Haiku North America Anthology) $5
A Vote for Alice (Michael Dylan Welch) $6

Please add shipping & handling (US & Canada) $1.00 for 1 book, 750 for each additional book. International, outside North America: $2.75 for first book, $1.50 for each additions! book—international postal money order in US funds please.

Haiku by Bill Albert. Grilled Cheese Publishing, 1991,

$10.95. Published posthumously by friends of Bill Albert in Rockville, CT, where he died in 1988 at the age of 37. Orders: Ken DelPonte, 1506 Tenth Avenue, Sau Francisco, CA 94122 or call (415) 661-7931.

Hammerhorn Lake Garry Gay, John Thompson, Michael Dylan Welch, authors and publishers. 1994. A collection of rengay written over the 1994 Labor Day weekend at Hammerhorn Lake. Presented as a gift to attendees at the national meeting of the Haiku Society of America, Saturday, June 24, 1995, San Francisco, CA. (if for sale, no price given)

Minutes of the Third and Annual 1995 Haiku Society of America Meeting
New York, N.Y., Saturday, September 16, 1995

Officers present were Bruce Ross, President, Raffael DeGruttola, Treasurer, and Doris Heitmeyer, Secretary. Other officers had been previously contacted by mail and phone about subjects to be discussed by the Executive Committee preceding the general meeting. Among topics discussed by the Executive Committee were the status of *A Haiku Path* and various possibilities for housing the HSA Library. Raffael DeGruttola moved that we table further discussion of the Library until we receive proposals from the several libraries that have been contacted. Lee Gurga submitted a progress report on Haiku Chicago. The Executive Committee voted to approve that William J. Higginson, one of the Haiku Chicago coordinators, produce a volume, "Proceedings of Haiku Chicago," commemorating the conference. We also voted to approve the registration fee of $75 ($60 for early registration), and to waive the registration fee for guests traveling from countries other than the United States and Canada. We voted to suggest that members participating in the book display be asked to donate one copy of each book to the HSA Library. Restructuring the Merit Book Awards and Renku Contest was among several matters tabled until the next meeting.

The meeting began at 2 pm with a haiku round reading by members and guests. Approximately 26 attended, including Nick Avis

and a guest, Lynda Moss; Harriett Bley, Miriam Borne, Tom Clausen, L.A. Davidson, Raffael and Michelina DeGruttola, Bernard Lionel Einbond, Dee Evetts, Barry Goodinann, Dons Heitmeyer, Kam Holifield, John Hudak, Leroy Kantennan, Bernie Libster, Carol Montgomery, Patricia Neubauer, Bruce Ross and guest Astrid Andreescu, Karen Sohne, John Stevenson, Gen Taper, Cor van den Heuvel, and Miriam Weintraub.

President Bruce Ross opened the business meeting. The Secretary submitted the Minutes of the Second National Meeting, June 24

in San Francisco, as published in the Newsletter, and they were approved by members present. Secretary Doris Heitmeyer reported

(cont'd on
reverse)

that as of the meeting date we had 611 members, the largest number we have ever had at that time of year. Last year there were 586 on September 17, and 505 on September 11, 1993.

Treasurer Raffael DeGruttola submitted his third quarterly report (June 1-Sept.1, 1995). Income for the quarter was $2511.86 and expenses reponed were $1,798.69 A total of $14,101.32 was in the Haiku Society's accounts; however, bills for FROOPOND and the last Secretarial mailing had not been submitted. Raffael, who is storing and mailing copies of *A Haiku Path*, reported that 739 had been sent out, 360 were left Ten were sent to Chicago for Haiku Chicago. A bookstore in Seattle ordered 10. There are at least 35 copies with slight damage to the covers. Instead of returning damaged copies to the printer for a very minimal refund, the Executive Committee had approved offering these to members for $10 each, and copies had been brought to the meeting for this purpose.

President Bruce Ross announced that so far 33 reservalions at $60 had been made for Haiku Chicago and 17 T-shirts had been sold for $14 each. [Later news from Lee Gurga was that 87 had registered, '75 from the US and Canada, 12 from Haiku International, and 2 others from Japan including Kristen Deming. Funds advanced for hotel reservations and publicity expenses have been covered, and there should be a surplus for publishing the Proceedings of Haiku Chicago.]

He announced that Robert Hass, editor of *The Essential*

Haiku had been appointed Poet Laureate.

Bruce made several announcements about journals, con-

tests and other news items that are covered elsewhere in this and previous Newsletters.

The winning poems of the Harold G. Henderson Memorial Haiku Awards and the Gerald Brady Memorial Senryu Awards were read, respectively, by John Stevenson and Tom Clamen. John Stevenson had received an Honorable Mention in the Henderson Awards. he poems themselves will be published in a future issue of FROOPOND.]

Nomination of Officers and Regional Coordinators, 1996

The Report of the Nominating Committee was presented by Bruce Ross on behalf of Francine Pored, Chairperson. Jean Dubois, of Golden, CO, served as a Committee member, and Secretary Doris Heitmeyer served as advisor. The following members were nominated by HSA members in good standing. All nominees had consented to nomination.

HSA OFFICERS
President Bruce Ross, Rochester, NY
ist Vice-President Ce Rosenow, Portland, OR

2nd Vice-President Alice Benedict, San Francisco, CA
Secretary Doris Heitnieyer, New York, NY
Treasurer Raffael DeGruuola, Natick, MA
FROOPOND Editor Kenneth C. Leibman, Archer, FL

The slate of the Nominating Committee was approved by

members present after having been moved and seconded.

Secretary Doris Heitmeyer had received written notice of

two nominations to be made from the floor. Accordingly, on

behalf of Lee Gurga, she read his motion to nominate Barbara

Ressler, of Dubuque, Iowa, for President

"This past July, Francine Porad, chair of the nominating committee, called me to ask me if I would accept the nomination to stay on as HSA ist vice president. She told me that Bruce Ross wanted to stay on as president of HSA. I told Francine that I could not accept the nomination because if I did so, it might be viewed as an endorsement of Mr. Ross staying on as HSA president.

"I think the primary role of the HSA president is to promote the HSA and to promote haiku. I believe that it is desirable tor the HSA president to have certain qualities, including a love and knowledge of haiku. I think there is such a person available in our membership, and I would like to take this opportunity to nominate her for the office of HSA president. That person is Barbara Ressler of Dubuque, Iowa. Her love and knowledge of haiku are apparent to anyone that knows her or to anyone that has read her students' prizewinning poems. I hope you will all consider choosing Barbara as your next HSA president."

The Secretary read Barbara Ressler's motion to nominate

Lee Gurga, of Lincoln, Illinois, for First Vice President:

"I, Barbara Ressler, nominate Lee Gurga for the office of First Vice-President of the Haiku Society of America. A member since 1986, Lee has contributed to the growth of the Society by continually upholding the Society's mission to promote the appreciation and writing of haiku. Congenial, competent and creative, Lee has demonstrated positive HSA leadership at regional and quarterly meetings, performing the duties and tasks of the role with ease and more than a measure of grace.

"Lee possesses planning and organizational skills that have served the Society often, most notably in the upcoming October meeting in Chicago. His love for and knowledge of haiku and the Society have been evidenced in his service, writing and editing."

Both nominees are members of the HSA in good standing and had accepted the nomination in writing;

Their nomination was moved and seconded from the floor by members present, and was accepted for listing on the ballot according to the guidelines of the Elections and Ballots Committee. Their names appear directly below those of the nominees of the Nominating Committee for each office.

REGIONAL COORDINATORS

The following Regional Coordinators were nominated to

the Committee by members in their respective regions.

Northeast(New England) Lawrence Rungren, Andover, MA

East Coast(Metro. Area) John Stevenson, Nassau, NY

Southeast	Jim Kacian, Berryville, Va
Midwest	Harvey Hess, Waterloo, IA
Southwest	*Michael M*cNierney, Boulder, CO
Northwest	Robert Major, Poulsbo, WA
California	Michael Dylan Welch, Foster City, CA
Hawaii	Darold D. Braida, Honolulu, Hl

All nominees for Regional Coordinator are incumbents accepting renomination except Jim Kacian, who was nominated by Kenneth C. Leibman. 1995 Regional Coordinator David Hood had decided not to accept renomination for 1996.

It was additionally proposed that an amendment to the ByLaws be included in the ballot for ratification. This would change the date for the Treasurer's Annual Report to make it more consistent with our membership year, which begins January 1 and ends December 31. It would be presented at our Fourth National Meeting in December, rather than at the Third National (Annual) Meeting in September.

About the Ballot:

Members in Oklahoma (Southwest Region), please note:

We apologize that Oklahoma was listed among states not belonging to a region. Please ignore this error! Oklahoma

properly listed in the Southwest Region. We promise to keep

trying until we get it right!

The number at top right is a code showing which region

you live in. Postmarks can be illegible, and some members

generously vote for j Regional Coordinators. The code number insures that we will count only the vote for your own Regional Coordinator. Please do not obliterate the Regional code number. Your vote will be kept confidential in any case.

The Proposed Amendment to the By-Laws at the bot

tom of the 2nd column simply changes the date of the Trea

surer's year-end Annual Report to the fourth meeting of the

year, rather than the third. We feel this better represents our

membership year and the year-end status of the HSA Treasury. If you have no objection, please vote to ratify the amendment; we need a 2/3 majority to ratify it.

Statements by nominees on the Ballot Information Sheet are in their own words (with minor editing), and in the interest of freedom of speech we did not impose censorship.

All US ballots were mailed by October 5 1995, and ballots were airmailed to other countries on October 6

Raffael DeGruttola reported that at present there were four facilities being considered for housing the Haiku Society of America Library. The first is the California State Library, located in Sacramento, the State Capitol, a 30 million dollar facility. Others are libraries at Brown University, Providence, RI, and the State University of New York at Buffalo—both subscribers to FROOPOND. Columbia University (New York City) has also been contacted. Bruce Ross felt that the HSA body as a whole should respond to this.

Program: Readings by Nick Avis, Tom Clausen, and Carol

Montgomery

We had hoped for a reading by Lenard Moore, President of the North Carolina Haiku Society, but he was not present The second and third place winners in the Merit Book Awards were Nick Avis and Tom Clauses. First place was awarded to the editor of *Round the Pond* Ion Codrescu of Constanta, Romania. Though he and his wife Mihaela (one of the main translators) could not be present, they may visit us next summer on a cross-country tour.

Nick Avis, of Corner Brook, Newfoundland, Canada, was awarded second place in the Merit Book Awards for

foot

mints, the sixth chapbook in Marco FraticeI1is Hexagram Series. The poems are selections from his previously published work. Nick read from *Lootj,rints* from earlier books such as *Bending with the Wind* (1993), and newer poems based on his work as a public defender.

He speaks delicately of the contacts and spaces between

men and women—and leaves: separating yolks we talk of men and women

dawn on the tissue paper

I her lipstick kiss

for a moment two leaves touch as they fall

Tom Clausen, of Ithaca, New York, was awarded third place

for *Autumn Wind in the Cracks* a mini-chapbook of which he

distributed complimentary copies at a meeting last year. During the reading he distributed *Unraked Leaves* this year's offering. Most of his new book, he said, came from last year's retreat at the Dai Bosatsu Zendo.

From *Autumn Wind in the Cracks*

downpoura duck waddles away from the pond

The tree that rubbed

the house noisily

bums in the fireplace

From *Unraked Leaves*

all around the little bandstand

unraked leaves

The third reader was long-time haiku writer Carol Montgomery, of Pittsburgh, PA, who was visiting with her husband. Two of her books are *Starting Something* and *Outlines* Her reading was arranged under several headings, such as Dogs and Cats, People in Jobs, Children, and Romance:

Old woman

wrapping the cats' gifts

centering the bows

Dog pound old retriever gives his paw

("We took the dog.") Twilight young boss practicing his signature

Mother’s favorite only Dawn’s clothes on delicate cycle

(“Not her real name!)

Honeymoon beach house he breaks the key in the lock

[Apologies it I have made any errors in lineation or punctuation—DH]

Since these excellent readings filled up most of the after

noon, President Bruce Ross announced an open reading rather than a workshop, and a number of us read several haiku each.

Afterward we adjourned to a nearby Chinese restaurant for more conversation. Books and Journals Displayed at Annual (Third National) Meeting, NYC, 9/16/95:: *The Measure of Emptiness* Lee Gurga *All Eyes* Francine Porad *Haiku* by Bill Albert *Footsteps in the Fo* (Haiku Poets of Northern California) *Hammerhorn Lake* (Haiku Poets of Northern California)

(Information on the above books can be found in previous 1995 Newsletters.)

Basho Festival Anthology 1993 Ed. William J. Higginson *Haiku Compass* Ed. William J. Higginson, Tokyo, 1994 ($3.50) (Box 2740, Santa Fe, NM 87504-2740) Noems Koans and a Navel Display James Kirkup, Hub Editions, 1995 (11 The Ridgeway, Flitwick, Bedfordshire, England MK45 1DH; L 5.75 or $10 in US dollar bills) *among floating duckweed* Bruce Ross, 1994, HMS Press, PO Box 340, Station B, London, Ontario, CANADA N6A 4W1 (no price given) *Unraked Leaves* haiku by Tom Clausen, 1995, $4 ppd from author, 1421 Slaterville Rd., Ithaca, NY 14850. *Recycle/Reciclo* (haiku in English and Spanish) by Raffael Deüruttola, and *Where Ashes Float* (*mostly* longer poems). Patricia Neubauer, *Two Little Girls Journals Northwest Literary Forum* Summer 1995 *Blithe Spirit* 5:3, August 1995 jÇ, Autumn-Winter 1994 New Hope International Review HI, Bulletin of the Haiku International Assn, No. 17, 1995 *Haiku Headlines* p89, August, 1995

Minutes of the Fourth 1995 Haiku Society of America Meeting
Boston, Mass., Saturday, December 9, 1995

Officers present were Bruce Ross, President, Raffael DeGruttola, Treasurer, and Doris Heitmeyer, Secretary. Other officers had been previously contacted by mail and phone about subjects to be discussed by the Executive Committee. At the meeting and readings, our guest speaker was Allen LeVines, and guest readers were Wally Swist, Dorothy Howard, Vin McGivney, and Ken Hill. Members of the Haiku Society of America and the Boston Haiku Society were Karen Klein, Jane Minch, Larry Rungren, John Bergstrom, Sarah Jensen, Bob Richardson (a friend of Arizone Zipper, who could not be present), Lina DeGruttola, Judson Evans, Zeke Vayman, Donna Dodson, L. Merritt, and others. A major snowstorm was in progress, which cut down attendance; however, the readings and gatherings were more intimate because of the small numbers.

The weekend began on Friday evening with a renku workshop attended by Raffael and Lina DeGruttola, Zeke Vayman, Judson Evans, Kaji Aso, Dorothy Howard, and Doris Heitmeyer. John Ziemba, in Pittsburgh taking final exams, was not able to lead the workshop, so Raffael DeGruttola stood in as leader and we completed the first 10 links of a nijuin (20-verse renku), later published in the Boston Haiku Society Newsletter. On Saturday morning the snowstorm provided a picturesque setting for our ginko to the Boston Museum, where we spent a couple of hours in the East Asian exhibits. This was followed by an Executive Committee Meeting.

Topics discussed at the Executive Committee meetig were the placement of the HSA Library, future plans for *A Haiku Path* a report on Haiku Chicago from Lee Gurga, changes in our contests, and the appointment of an Art Editor for *Frogpond* Some of the discussions were ongoing. Due to election results, there would be changes in our Executive Committee January 1, so most business was tabled until the new Committee could consult. The Executive Committee approved that the Proceedings of Haiku Chicago be produced by Lee Gurga and the Haiku International Association (not William J. Higginson, as previously reported), and published in Japan. A change in the renku contest was approved: shorter renku forms will be accepted (see contests in Information Sheet). We hope this will result in more entries

[Early in 1996 the new Executive Committee voted to pursue the offer of the California State Library System. This is being worked on by members of the HSA Library Committee and the Committee in California for the American Haiku Archive, a larger collection of which the HSA Library would be an important (and distinct) section. Late in 1995, President Bruce Ross contacted Columbia University, The State University of New York at Buffalo, and Brown University (Providence, RI). Barbara Ressler received a proposal from the Wahiert Library at Loras College, Dubuque, IA. Each offer had much

to recommend it; however, the California State Library proposal appears to be the best, and the others were tabled. There will be more news of this in the next Newsletter.]

(cont'd on reverse)

The joint meeting of HSA and Boston Haiku Society members, chaired by President Bruce Ross, began shortly after 2 pm with introductions and a round reading.

Secretary Dons Heitmeyer submitted the Minutes of the Annual Meeting, New York, September 16, as published in the Newsletter, with a correction. Lee Gurga and Haiku International will produce the *Proceedings of Haiku Chicago* rather than Bill Higginson. The Secretary reported that as of the meeting date we had 626 members, with 9 more to begin in 1996. Last year's final count was 61 1 members.

Bruce announced an update on *The Haiku Seasons* (see below), an article by Jim Kacian on American renku, a projected anthology of nature renku by Carol Conti-Entin, and a haibun project by George Klaczansky.

Bruce read Lee Gurga's report on Haiku Chicago, in which he said that it was perceived as a success by both North American and Japanese participants, and a true interchange occurred. Financially, it was a success in that the money collected in conference fees and T-shirt sales was enough to pay all conference expenses, including translations, publicity, programs, and professional videotaping of the program. Each of the Japanese delegates (who attended the conference at great personal expense) received a Haiku Chicago T-shirt and was invited to dinner on Saturday evening. Copies of the 12hour video of the event were given to the Haiku International Association and the Museum of Haiku Literature. A joint bilingual volume of poems and papers presented at the Conference is planned. According to an informal count, 12 delegates of Japanese haiku groups, 2 more visitors from Japan, and at least 75 from the U.S. and Canada attended.

Doris Heitmeyer announced that Wilma Erwin, a wellknown haiku poet in Portland, Oregon, had passed away; Dorothy Howard announced that Catherine Buckaway, a longtime Canadian haiku poet., had also passed away this autumn. Doris Heitmeyer announced that *Mirrors* formerly edited by Jane Reichhold, would be continued by Jim Force in Canada.

The 1995 winter issue of *Frogpond* was mailed by bulk mail

February 12, 1996. Please allow time for delivery.

From William J. Higginson: “Kodansha International has decided to make two books out of my project, The Haiku Seasons: Poetry of the Natural World to come out late Spring 1996, and Haiku World: An International Poetry Almanac to be a Fall 1996 book. The former explains the development of seasonal consciousness from the *Manyôshû* to the modern haiku *saijiki,* and concludes with a proposal and numerous examples for an international *saijiki* including hokku, haiku,

- and senryu in seasonal sections and an ‘all year’ (i.e., nonseasonal) section. The latter is an anthology of 1000 poems-from over 500 poets in 45 countries writing in 20 languages-in full *saijiki* style with over 650 annotated seasonal and allyear topics and some 3300 season words and keywords, fully indexed. I’ll try to be in touch with all who sent work early in the New Year. Thank you all for your patience.”

Treasurer Raffael DeGruttola submitted his quarterly report 9/l/95-12/31/95, and his annual report January-December, 1995. We began 1995 with a balance of $10,286.05, and during 1995 ‘e received $18,856.35, for a total of $29,142.40. Expenses in 1995 were $16,412.45, leaving a balance of $12,729.95. A complete itemized Treasurer’s Report will be published in *Frogpond*

Secretary Doris Heitmeyer reported the results of our

election of 1996 Officers as follows:

Election of HSA Officers and Regional Coordinators, 199(

614 ballots were mailed between Oct. 3 and Oct. 6. 1

were mailed later to new or rejoining members, for a total o 625. 218 were returned as of December 6, 1995 (34.9%) Officers are elected by a simple majority of ballots returned Last year 611 ballots were mailed, 153 returned (25%).

HSA Officers:
President Barbara Ressler 117
President Bruce Ross 94
Write-in: Ebba Story 1
Abstentions 6
Ist Vice-President Lice Gurga 115
ist Vice-President Ce Rosenow93

Write-ins: Barbara Ressler, Marianne Monaco 2

Abstentions 8

2nd Vice-President Alice Benedict 191
Write-ins: Tom Clausen, Ce Rosenow (3), 5

Jane Reichhold
Abstentions22

Secretary Doris Heitmever 215
Abstentions 3
Treasurer Raffael DeGruttola 205

Abstentions13

Frogpond Editor Kenneth C. Leibman 196

Write-ins: Elizabeth Searle Lamb (4), 8

Christopher Herold, Michael Dylan Welch,

Vince Tripi, “anyone else.”
Abstentions 14

Regional Coordinators:
Northeast (New England Ballots sent 48
Lawrence Rungren, Andover, MA 12 of 13
Abstentions 1

East Coast (Metropolitan Area) Ballots sent 137

John Stevenson, Nassau, NY 47 of 52
Abstentions 5
Southeast Ballots sent 83
Jim Kacian, Berryville, VA 22 of 26
Write-ins: Ken Leibman, David Hood,
Penny Griffin 3
Abstentions 1

Midwest Ballots sent 85
Harvey Hess, Waterloo, IA 29 of 30

Abstentions i
Southwest Ballots sent 41

Michael McNierney, Boulder, CO 14 of 15

	Abstentions	1	
California	Ballots sent	79	
Michael Dylan Welch, Foster City, CA			25 of 31
Write-in:	Christopher Herold	i	
	Abstentions	5	
Northwest	Ballots sent	45	
Robert Major, Poulsbo, WA			23 of 25
	Abstentions	2	
Hawaii	Ballots sent	10	
Darold D. Braida, Honolulu, HI			3 of 4
Write-in:	Miriam Sinclair	I	
Non-Regional *	Ballots sent	97	
	Ballots returned	22	

* No Regional Coordinators were nominated for these areas.

f, Amendment No. 3 got 130 affirmative votes on 218 ballots returned, or 59.6%. As this is not the 2/3 majority required for ratification, we'll try again next year. This amendment is intended to meet the practical needs of our Treasury.

Three letters were received in lieu of misplaced or accidentally thrown-out ballots. Two cast their vote only for Barbara Ressler as President. The other cast one vote each for Doris Heitmeyer, Secretary; Raffael DeGruttola, Treasurer; and Kenneth C. Leibmaii, *Frogpond* Editor. These are not included in above totals. They would not have affected the final outcome. In future members should keep in mind that no substitute ballots can be mailed and no votes can be counted that are not on the official ballot form.

We apologize to all Oklahoma members that Oklahoma was accidentally listed among the "no-region" states at the end of the ballot. However, in the Regional Coordinator section and in the Ballot Information Sheet, it was included in the Southwest Region.

Program:

The program began with a presentation by T. Allen LeVines

on his Travel Journal, a composition for string quartet based on Bashô's haiku from his travel journals. It may be described as a suite in 20 short movements, miniatures similar to Debussy's or Chopin's preludes,.each based on a haiku by Bashô, that may be performed together or separately. Mr. LeVines prefers to work with Bashô's haiku over any others; he was attracted by the search for sabi, respect for nature, and reverence for artists of the past. He played two selections from his award-winning CD (Arabesque Recordings), performed by the Portland String Quartet: *Dewdrops and bush clover!*

wrestling with each other/in a perfect match and *Last night of the monili: no moon/thousand year old cedars/besieged by a storm.* He explained that each movement was also based on a theme from a composer he admired, choosing from inconspicuous sources such as bass lines; the first, based on a canon from Bach's *Goldberg Variations* with delicate pizzicatos and wavering notes; the second, from a Beethoven piano sonata, conveying "the ever-changing storm" with arpeggios and scales like rushing wind. By request, he finished by playing the last and longest section, *On a journey, ailing/my dreams roam about/over a withered moor.* Thematically this is a tribute to his teacher, George Crumb. It begins in a melancholy, quiet way, with a wind-whining sound in the violins above the cello, wanders on and on to develop brilliant color, explodes, then gradually fades away. T. Allen LeVines teaches at the Berklee School of Music in Boston, but has received more recognition in Europe than in the United States.

Our next featured guests, Ken Hill and Vincent McGivIwy, led a round reading of haiku by their friend, Bill Albert.

Bill's *Haiku* is a posthumous collection of 500 of his previously unpublished haiku, edited and published by five of his friends. His "teachers" were Bashô, Buson, Issa and Shiki (in Blyth's translation) and James Hackett. He spent a lot of time in the fields as a surveyor, carrying a haiku notebook in his pocket. His friends say he became so identified with his subject, or lost in it (he once watched a spider for i 1/2 hours until it completed its web), that he was startled if anyone spoke to him. He was a great sports fan, having wanted to be an athlete until diabetes made him give it up at the age of 14. He was a constant reader of all kinds of literature and often discussed or read haiku with his friends. Both Ken and Vin, and other friends, had done some writing, but "learned haiku from

Bill." They entered one of his haiku in the Haiku Chicago Contest and it won an award:

Putting pen and paper into my warmer hand the other I pocket.

Each of us felt we had made contact with Bill Albert by reading, in turn, a selection from his haiku.

After dinner at a Chinese restaurant, we returned to the Kaji Aso Studio for more readings.

Wally Swist, of Amherst, MA, read some of his longer poems and some of his Selected Haiku, soon to be published by Los Hombres Press (edited by John Kitchen and Marsh Cassady). The book, *The Mown Meadow* will contain all his chapbooks and three new sections. Wally, according to an interview in the *Daily Hampshire Gazette* is training as a bookstore manager at Barnes & Noble. He served for some years as book review

editor for *Modem Haiku* and many of his haiku show a special sensitivity for the juxtaposition of images. He has published nine books of poetry, some in other forms than haiku. His first book of haiku, *Unmarked Stones and second, Chimney Smoke* won HSA Merit Book Awards Honorable Mentions for books published in 1988. His latest is *Blowing Reeds* from which he read a selection:

walking farther into it

the farther it moves away spring mist

joe-pye weed silhouetted in the sunset-the heat

Dorothy Howard, visiting from Aylmer, Quebec, Canada, was President of Haiku Canada and founding editor of its Newsletter. She was co-editor with André Duhaime of the Haiku Anthologie Canadienne/Canadian Anthology 1985. She now co-edits *Raw Nervz* with Ruby Spriggs. They have published several small *Proof Press* books. Dorothy teaches college courses on French as a Second Language. Dorothy read from some unpublished sequences and her *Cadatonia* a book of complaint against large injustices and the smaller nuisances of life. Some of these are not so small—like Marlene Mountain, she is fighting the disabilities caused by multiple sclerosis.

From *Endless Scales* her renga with Marco Fraticelli: endless scales on the neighbour's flute my mother ironing

plump ripe strawberries; all the pickers' bums point to the sun

At 9 pm, Kaji Aso gave a haiga (calligraphy and painting) demonstration using haiku written by the group. Dressed in traditional informal wear, *hakata* and *tabi,* he knelt on a ricestraw mat as an assistant ground the ink and handed him a sheet of rice paper for each haiku. Mr. Aso first read the haiku, explained how he would best translate into Japanese, and deftly brushed it in Japanese characters. Each participant received a gift of the poem with a drawing. An example was Raffael DeGruttola's

polluted pond a turtle climbs up a broken branch.

Mr. Aso said that "pollution" was a new word, and there wasn't a suitable equivalent. He translated it as "Dirty/obscured pond—a turtle climbs up (with connotations of 'es-capes') a branch." The illustration of the turtle climbing the branch was done with a few brush strokes.

Kaji Aso has been in the United States for 29 years and has been teaching for 28 years. He teaches calligraphy at the Boston Museum of Fine Arts and has had many exhibitions of his work, which brings high prices. He recently helped with the English translation at Haiku Chicago. He illustrated The *Sound of Water,* haiku by Bashô, Buson, Issa and other poets, Shambhala Press, 1995.

On Sunday we met at i pm for an open reading by whatever poets could get there. All had more than the allotted 10 minutes to read. Karen Klein, Judson Evans, Zeke Vayman, Doris Heitmeyer, and Raffael DeGruttola read their work. Dorothy Howard chose to read from the latest (Autumn) in LeRoy Gorman's Haiku Alphabet Series—mini-chapbooks from Proof Press, one for each season. These are delightful and whimsical anthologies of haiku by many poets, known and unknown, each illustrating a letter of the alphabet that relates to the season. At 3 pm Kaji Aso offered a tea ceremony demonstration in the Tea House next door to the Studio.

Books and Journals Displayed at the Boston Meeting
Unmarked Stones Wally Swist. Burnt Lake Press, 1988. $5
Order from author, PO Box 2574, Amherst, MA 01004-2574.

Blowing Reeds Wally Swist, 1995. Order from Timberline Press, 6281 Red Bud, Fulton, MO 65251, $7.50 + 1.50 P&H.

Haiku by Bill Albea Grilled Cheese Publishing, 1991, $10.95. Published posthumously by friends of Bill Albert in Rockville, CT, where he died in 1988 at the age of 37. Orders: Ken DelPonte, 1506 Tenth Avenue, San Francisco, CA 94122 or call (415) 661-7931.

The Wordless Poem Eric Amann, 1969, reprinted 1978.

A Small Umbrella The Spring Street Haiku Group, 1995. $3 ppd. from Dee Evens, 102 Forsyth St. #18, N.Y., N.Y. 10002.

Recycle/Reciclo (haiku in English and Spanish) by Raffael DeGruttola, and *Where Ashes Float* mostly longer poems).

The following are from *Proof Press Books* (67, Rue Court, Aylmer, Quebec, Canada J9H 4M 1):

car won't start, a 36 step journey by Michael Dudley and Dorothy Howard, 1994.

through the ha8z a 36 stop hike by Michael Dudley and Dorothy Howard, 1995.

endless scales a kasen renga by Dorothy Howard and Marco Fraticelli, 1994.

the concorde on time a 36-link kasen renga by Ruby Spriggs, Dorothy Howard, and Betty Drevniok, 1995.

a haiku alphabet in celebration of spring (1995) and a haiku alphabet in celebration of summer LeRoy Gorman *such moonlight* Karen Sohne, 1995 (mini-chapbook)

Renga foldouts (1995): *Dark Tunnel* Marci Fraticelli and Dorothy Howard (36 links); *first ripe tomato* Dorothy Howard and Marco Fraticelli (36 links); *from now on* Dorothy Howard and Elizabeth St. Jacques (100 links).