

MINUTES OF THE THIRD 1996 HSA NATIONAL MEETING

The meeting was held in the Northbrook Public Library, Northbrook, Ill., on Saturday, September 14, 1996.

EXECUTIVE COMMITTEE MEETING. The meeting was chaired by HSA President Barbara Ressler. Other officers present were Lee Gurga, First Vice President, and Charles Trumbull, Newsletter Editor.

A report from Acting Secretary Dee Evetts gave the current membership total as 612, and increase of one member since the same date in 1995.

A motion to change the HSA Regional Divisions was made and carried as follows: Maryland and the District of Columbia are transferred from the Northeast Region to the Southeast Region. This move was made at the request of the respective regional coordinators after consultation with HSA members involved.

With regard to the proposed HSA World Wide Web page, the following motion was carried: that Dee Evetts, John Hudak, Charles Trumbull, Alice Benedict, and Michael Dylan Welch work on this, with Dee Evetts as project leader. The Executive Committee retains authority to approve all contents of the Web page. The Committee approved placement of the HSA Information Sheet and the *HSA Newsletter* on the Web page.

A proposal was approved to acknowledge the contributions made by Mrs. Harold Henderson to the HSA. Barbara Ressler will implement this.

A proposal to appoint Kristen Deming as "Adviser to the Haiku Society of America" (with reference to next year's joint conference with the Haiku International Association in Tokyo) was approved, and the appointment duly made by Presi-

dent Barbara Ressler. A request from Ce Rosenow for the HSA to endorse or support Haiku North America 1997 was discussed, and Lee Gurga was authorized by Barbara Ressler to deal with this issue.

GENERAL MEETING. This was attended by the following (as well as some others who did not sign up): Sara Brant, Randy Brooks, Patrick Brown, MaryJo Cally, Jocelyn Conway, Patricia Donegan, Lee Gurga, Bud Goodrich, Chuck Goodrich, Harvey Hess, Doris Kampfe, Joe Kirschner, John S. O'Connor, Barbara Ressler, Lidia Rozmus, Robert Spiess, and Charles Trumbull.

The meeting began with a welcome

SECRETARY'S REPORT

from organizer and regional coordinator, Sara Brant, followed by a lively round reading. Pres. Barbara Ressler presided over a short business meeting, during which the Minutes of the previous national meeting and the nominations for HSA officers were read and accepted. She reported on the main items of business from the Executive Committee meeting. Charles Trumbull read the names of the winners, the winning entries, and judges' comments from this year's Harold G. Henderson and Gerald M. Brady Senryû contests that had been received from Second Vice President Alice Benedict.

Robert Spiess kicked off the main program with a paper titled "Juxtaposition in Haiku." He focused on the use of the *kireji* (cutting word) to create the split necessary for true haiku juxtaposition, hypothesizing that the most highly formed haiku

juxtaposition usually follows three basic rules: (1) the two sections created by the *kireji* must be sufficiently distant and disassociated; (2) despite the distance, the sections must not be too dissimilar; (3) there must be a two-sided connection in which each image enhances the other.

Following Robert Spiess's presentation, Randy M. Brooks explained how Gestalt psychology could be used to examine the organization of a haiku moment in "The Gestalt of Perception." Using several poems to build on a foundation of Gestalt theory, which categorizes the way that people perceive their experiences, Randy explained how haiku poets juxtapose images in order to illuminate certain aspects of the landscape that might not otherwise emerge.

Papers on juxtaposition in haiku that had been submitted for the meeting were then read aloud; these included statements by H.F. Noyes, Patricia Neubauer, Michael Dylan Welch, Dee Evetts, and Lee Gurga.

Following a brief break for homemade strudel, Patricia Donegan, who received a Fulbright grant to work with translator Yoshie Ishibashi to bring the work of Chiyo-ni, perhaps the best and best-known woman haiku poet, into English, gave a personal and extraordinary talk about her forthcoming book, *Chiyo-ni: Woman Haiku Master*. Beginning with some details about her own studies, Patricia provided biographical details about Chiyo-ni. She focused on the sensuality of female imagery that distinguishes Chiyo-ni's work, reading several of her favorite translations, including:

wrapped around
this world's flower
hazy moon

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NATIONAL MEETING

BOSTON MEETING AGENDA

At the time we went to press, the following events were scheduled for the quarterly meeting of the Haiku Society of America in Boston.

Friday evening, December 6, at 7:30 P.M. at the Kaji Aso Studio at 40 St. Stephen Street in Boston, there will be a *renga* party.

Saturday, December 7, at 9:30 A.M. Dee Evetts will present a paper on a subject yet to be determined, after which members present will be taken to the Museum of Fine Arts to review their Japanese collection as well as other exhibits.

After lunch, at approximately 1:00 P.M. at the Studio there will be the regular HSA Business Meeting and go-around of readings by all present. Members are encouraged to bring books to sell. At 3:00 P.M. Alan

THE HAIKU SOCIETY OF AMERICA, INC.
established 1968 by
Harold G. Henderson and Leroy Kanterman
c/o Japan Society, Inc.
333 East 47th Street
New York, NY 10017-2399

President Barbara Ressler
First Vice President Lee Gurga
Second Vice President Alice Benedict
Acting Secretary Dee Evetts
Treasurer Raffael de Gruttola

Questions about membership, dues, and all related matters as well as annual election of officers should be addressed to

Dee Evetts
Acting Secretary, HSA
P.O. Box 1179
New York, NY 10013

Haiku and other manuscript submissions, editorial correspondence, exchange copies, and new haiku books for review in *frogpond* should be sent to

Kenneth C. Leibman
Editor, *frogpond*
P.O. Box 767
Archer, FL 32618-0767
KENNETH@AFN.ORG

News and notices of events for publication in *The HSA Newsletter*, can be submitted, preferably via E-mail or on a diskette, to

Charles Trumbull
Editor, *HSA Newsletter*
1102 Dempster Street
Evanston, IL 60202-1211
TRUMBULLC@AOL.COM

OFFICERS' REPORTS

LeVines will do a slide presentation of his research on hiking Bashô's *Oku no Hosomichi* (Far Road to the Deep North) from his past trips to Japan. A project in which he and Tadashi Kondô are collaborating with the hope to enlist the support of the Japanese government to develop a hiking trail similar to the Appalachian Trail in the U.S. At approximately 4:30 P.M. there will be a presentation by Judson Evans of haiku he has written with flute accompaniment. The group will break for supper to nearby restaurants.

At 7:00 P.M. back at the Studio Mr. Aso will do a haiga presentation using members' haiku from the afternoon go-around. At 8:30 P.M. the featured reader will be Robert Zukowski from Panama City, Fla.

On Sunday at 1:00 P.M. at the Studio there will be a reading by members of the Boston Haiku Society followed by an open reading by members present.

— Raffael de Gruttola

HSA-HIA MEETING UPDATE

The dates for the joint meeting in Tokyo of the Haiku International Association and the Haiku Society of America have been set for April 19-20, 1997.

Pres. Barbara Ressler has appointed Lee Gurga to chair the American organizing committee. Anyone wishing to be part of the official delegation should get in touch with Lee no later than December 1, 1996 at

514 Pekin Street
Lincoln, IL 62656-2054
(217) 732-8731
E-mail: GURGA@ABELINK.COM

HSA TREASURER'S REPORT

Third Quarter (July 1 to Sept. 30, 1996)

Balance Forward	\$18,690.61
Income	\$3,806.66
Expenses	\$5,952.87
New Balance	\$16,544.40

— Raffael de Gruttola

HSA MEMBERSHIP LIST UPDATE

Additions and changes to the HSA Membership List, 1996-97, published September 24, 1996.

NEW MEMBERS:

George, Barry, 2011 Chestnut Avenue, Apt. 11G, Philadelphia PA 19103
Harazaki Keizo, 2-1-106 South 4, West 26, Sapporo 064, Japan
Leagus, Robert J., 92 North Sherman Street, Wilkes-Barre, PA 18702
Price, George, P.O. Box 367, The Sea Ranch, CA 95497
Scanzello, Charles A., 6 Curtis Road, Kutztown, PA 19530
Webb, Lisa C., 23 Lexington Avenue, New York, NY 10010

RENEWING AFTER SEPTEMBER 24, 1996:

Pauly, William N., Box 145, Loras College, 1450 Alta Vista, Dubuque, IA 52004

ADDRESS CORRECTIONS:

Aoyagi, Fay, 645 Stockton Street, #406, San Francisco, CA 94108
Lambert, Watha, 6005 W. Indianola Avenue, Phoenix, AZ 85033-4136
Ranson, Cheryl, 11 Wolf Hill Road, East Sandwich, MA 02537

ADDRESS CHANGES:

Laster, Patricia A., 1020 N. 15th Street, Arkadelphia, AR 71923
Manning, Cheryl C., 303 Obediance Avenue, Box A4, Ft. Valley, GA 31030

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change of kimono
showing only her back
to the blossoms' fragrance

The afternoon concluded with a talk by Lidia Rozmus about the Polish haiku movement — altogether appropriate for a meeting in Chicago since its Polish population is the largest of any city in the world save only Warsaw. Lidia's discussion focused on the history of haiku in Poland, which began during the

NORTHEAST METRO REGION

THIRD 1996 MEETING

The third 1996 meeting of the Northeast Metropolitan Region was held in the East Asian Lounge, 403 Kent Hall, Columbia University, New York City (Broadway, 116th Street subway exit) from 2:00 to 5:00 P.M. on Saturday, October 5. In attendance were Kiyomi Baird, Mykel Board, Sarah Brenner, Gerard Conforti, Ellen Cowhey, L.A. Davidson, Bernard Lionel Einbond, Liz Fenn, Doris Heitmeyer, Kam Holifield, John Hudak, Gertrude Morris, Lori Nalewazk, Margaret Nichols, Karen Sohne, John Stevenson, Geri Taper, Cor van den Heuvel, and Lisa Webb.

After briefly celebrating the presence of Doris Heitmeyer, attending her first meeting since her illness, we began in the traditional manner, with a round reading.

Regional Coordinator John Stevenson announced that he would be completing his term with the next meeting and thanked the membership for their support and encouragement. He then announced that John Hudak had accepted nomination as Regional Coordinator for

German occupation in 1942, and has culminated in a major awakening during the 1990s. The first periodical in Poland devoted entirely to haiku has been thriving since 1994. According to Lidia, who visited Poland earlier this year and held readings of her haiku and showings of her *sumi-e*, the surge in interest in haiku in Poland shows that more and more people around the world are finding the common language of haiku. The general meeting adjourned at 5:00 P.M.

AFTERWARDS. Attendees decamped

1997.

Our theme for this meeting was haibun. Featured poet Liz Fenn got us started with a reading of some of her haibun depicting people of her Tug Hill region of upstate New York. Each haibun passionately presented one or more of her neighbors in a manner characterized by respect and wry good humor. Her haibun have been widely published. For this reading Liz concentrated on "some of the youngest and oldest of my people."

There followed a general discussion of haibun: some history of the genre in Japanese literature, descriptions of North American variations, recent indications of increased interest ranging from haibun published in haiku journals through the recent *Woodnotes* contest and Bruce Ross's planned anthology. There was also some discussion of the nature of the poems included in haibun — whether they are poems that are capable of standing alone or somehow need the prose to make them realize their full potential. Regarding the prose portion of the haibun, it was suggested by Cor van den Heuvel that a wide variety of essay types could be used but that the prose itself should have the haiku spirit.

After a break for refreshments and socializing, the meeting concluded with haibun from Cor van den Heuvel, Karen Sohne, and John Stevenson.

The next regional meeting will be held on Saturday, December 7, at the same time and location listed above.

to the home of Betty Dustman (Lee Gurga's mother-in-law, through whose good offices the meeting room was secured) for a gracious reception. After supper, an open reading by HSA members and friends and moderated by Sara Brant was held at Borders Books in Northbrook, Ill. This session included one paper, "Politics versus Haiku" by Charles Trumbull, that had been bumped from the afternoon session because time ran out.

— Sara Brant

It will feature Hiroaki Sato, whose topic will be "Some Unknown Aspects of Japanese Haiku Writing."

— John Stevenson

"PARTY OF HAIKU POETS"

On Friday, November 8, 1996, 6:30-8:30 P.M., at the Tenri Cultural Institute there will be a "Party of Haiku Poets" to mark the publication of Hiroaki Sato's *Bashô's Narrow Road: Spring and Autumn Passages*. Featured poets will be Dee Evetts, Karen Sohne, Carl Patrick, and Cor van den Heuvel.

R.S.V.P. Tenri Cultural Institute, 575 Broadway, New York City; phone: (212) 925-8500.

— John Stevenson

NORTHEAST REGION

BOSTON AREA HAPPENINGS

Here is a roundup of recent haiku-related events in the Boston area.

On October 8 Judson Evans of the Boston Haiku Society read at the Provincetown Arts Association in a program called Poetry and Chamber Music. On the same date Kaji Aso and Raffael de Gruttola presented a

program of haiga at the Wellesley Free Library for the Wellesley Artists' Guild.

Raffael de Gruttola gave a haiku reading on October 16 at the Massachusetts College of Art in a series called Poets of Today.

On October 20 Judson Evans gave a reading at the Chinese Cultural Institute of his haiku and sonnets, *as well as* a new piece for haiku and flute.

At the end of August Tadashi Kondô was in town for a week to continue his work on his renku performance piece with Raffael de Gruttola, Tiger Okoshi, Arwana Hayashi, and Alan LeVines.

— Raffael de Gruttola

HAIKU POETS SOCIETY OF WESTERN MASSACHUSETTS

An informal and open monthly gathering of haiku poets from Colrain to Springfield welcomes newcomers to its meetings. The themes of the meetings vary according to group interest, and have included readings, critiques of works in progress, submission strategies, and guest speakers. Date and location varies.

For further information, contact: Larry Kimmel, 364 Wilson Hill Rd., Colrain, MA 01340, (413) 624-3029; E-mail: POLARIS@CROCKER.COM; or Hayat Abuza, 41 Williams St., Northampton, MA 01060, (413) 584-4433.

Larry Kimmel

SOUTHEAST REGION

TOWPATH HAIKU SOCIETY

Towpath has voted to meet every other month instead of quarterly. The next meeting will be held November 2, 1996, at the home of Anita Sadler Weiss of Baltimore, Md., but the subsequent meeting will be held in January 1997. For information please contact Jeff Witkin at 1204 Fallsmead Way, Potomac, MD 20854; phone (301) 762-6834 (home) or (410)

550-1586 (office); E-mail JWITKIN@IRP.NIDA.NIH.GOV.

HAIKU AND MUSIC: A WEEKEND RETREAT

An event by this name is scheduled for March 21-23, 1997, at the Bevill Center, University of Alabama-Huntsville. The retreat will be sponsored by the English, Foreign-Language, and Music departments of UAH with support from Shaver's Bookstore of Huntsville, Ala., the Haiku Society of America, and the Humanities Center of UAH. The cost will be \$15.00 registration plus hotel and meals as applicable (more details given on registration form).

Highlights of the Retreat include the setting of participants' haiku to music by the authors, with assistance from composers Kathy and Eric Shaw, and performance of these settings by Vox Angelica, a vocal ensemble at UAH; the world premiere of *Shenandoah*, a musical composition incorporating haiku for string quartet, flute, clarinet, and voice by Jim Kacian and performed by the UAH chamber players; a panel discussion on length and vocal music in short poems; and more.

For details contact Haiku Retreat, Department of Foreign Languages, University of Alabama-Huntsville, Huntsville, AL 35899. Those who wish to have their haiku set to music must register by March 7, 1997.

1997 SOUTHEAST REGIONAL MEETING

Plans are being made for a Southeast Regional meeting at the Morikami Museum in West Palm Beach, Fla., for some time in 1997. It is possible that it will be a national meeting as well, although details are not certain at this time. More in the next Newsletter. Contact Jim Kacian at (540) 955-4705 for details.

— Jim Kacian

NEWS FROM ARKANSAS

Howard Lee Kilby of Hot Springs, Ark., has written us a long letter about recent haiku activities in his neck of the woods, including one more leg of the Codrescus' "haiku odyssey" that we featured in our summer issue.

Ion Codrescu and his wife Mihaela visited Hot Springs National Park, Ark., for one week. They stayed with Howard Lee Kilby and his neighbors, Terry and Pat Gartin, who plan on visiting Romania to continue the friendship with Ion and Mihaela.

The Codrescus were treated to Japanese-American and Louisiana Cajun cuisines. They were entertained at the home of a Romanian-American family in Hot Springs, where they enjoyed Romanian music and fine dishes from the old country. Also Mexican-American cuisine on the last evening following Ion's exhibit at THEARTFOUNDATION during galley walk in Hot Springs. The Italian artist Benini and Ion were delighted to discover the similarities between the Italian and Romanian languages during the dinner party celebrations.

Ion visited Pres. Bill Clinton's alma mater, Hot Springs High School, and spoke to the 9th and 10th grade classes about haiku and art. Mihaela, who is an English teacher in Constanta, Romania, provided expert translations for difficult questions. The kids loved the class.

Ion was also the featured poet at the Wednesday Night Poetry Reading at the Majestic Hotel, which was followed by an open microphone session. He exhibited his *sumi-e* paintings. Approximately 50 people attended the reading, and we were delighted by the warm response by many of the audience members who expressed support for the starting of a haiku club.

Codrescu was the first major haiku poet to visit Hot Springs, and he made a deep impression on the poetry community here. The couple was given a Descendants of DeSoto award by Hot Springs Mayor Helen Selig; it was presented by Dr. Paul Tucker during Ion's exhibition at

THEARTFOUNDATION. We are selling paintings to local galleries for Ion and forwarding all monies to Romania.

My next objective is to build membership in the Haiku Society of America in order to create the foundation for a local club. Ion's visit will generate enough new members to form a haiku club. He introduced the city to real haiku, something no one else had been able to do before.

We are also planning a Sister City project. We want to celebrate the 1998 anniversary — five years — of the Hot Springs-Hanamaki, Japan, friendship by publishing a book of haiku in Japanese and English. The project is in the early stages of planning.

The Zen Center of Hot Springs looks forward to the return visit of Keido Fukushima, abbot of Togokuji Monastery in Kyoto, Japan. The *Roshi* will visit Arkansas during the first week of February 1997. More details later.

Finally, we have learned that Gary Snyder has contracted to be the featured poet during the Arkansas Arts Festival in 1997.

— Howard Lee Kilby

MIDWEST REGION

CHI-KU ACTIVITIES

Chi-ku, the Chicago area haiku group, continued its monthly meetings throughout the summer and welcomed a number of new members.

The August meeting was devoted to a study of the roots of English-language haiku in North America. Charles Trumbull read parts of the introduction to Bruce Ross's *Haiku Moment*, which outlines the four stages in the development of American haiku. Several members of the group had brought along selec-

tions of favorite English-language haiku poets, who included Patricia Donegan, Eric Amann, Anita Virgil, and Cor van den Heuvel. Haiku of these masters were read aloud and discussed. Joe Kirschner presented a series of thought-provoking questions about the nature of English-language haiku that led to a rousing debate over the true essence of haiku.

Chi-ku's September meeting was devoted to taking another look at "Paper Shamrocks," the renku the group wrote during Chris and Tadashi Kondo's visit in March.

Chi-ku received a most generous gift during the month of September of 36 books on haiku, Japanese poetry, Zen, and related topics from a semi-anonymous donor.

Two of Chi-ku's members have been honored for their winning submissions to contests: John S. O'Connor, who won First Prize in the 1996 Penumbra Poetry Contest of the Tallahassee (Fla.) Writers Group, and Lee Gurga, who won the Canadian Writer's Journal 1996 Poetry Competition.

For the October meeting, Chi-ku members journeyed early on a Sunday morn to the Morton Arboretum in Lisle, Ill., for a ginko walk and to enjoy the fall leaves in all of their glory. Numbering close to 15, the group wandered for several hours through deep forest and across broad prairie in search of haiku inspiration. Lunch at a local restaurant followed, and participants shared their newly minted seasonal haiku.

— Sara Brant

MIDWEST WINTER ANTHOLOGY

For information about the current status of the *Midwest Winter Anthology*, please contact:

Phil Fass
1310 State Street
Cedar Falls, IA 50513

NORTHWEST REGION

Because the Regional Coordinator for the Northwest Region fell out of phase in submitting information during the transition period between the change of editors for the *HSA Newsletter* that took place in April, he wishes, as the year draws to a close, to list briefly some of the events that have occurred here in Washington and Oregon during 1996.

Francine Porad continues to welcome us at her home every other month where we share our most recent haiku and conduct supportive workshops. Because of the holiday season, our last meeting for this year will be held Thursday, November 14.

An active haiku group meets in Port Townsend, Wash., and members have visited with the Seattle group or attended Regional Meetings, and some of us have visited with them in Port Townsend.

In April, a ginko was held among the tulip fields in Mount Vernon, Wash., well attended, and, despite a light rain, many haiku were shared and discussed over dessert and coffee afterwards.

A Regional Meeting was held at the Portland Community College (Cascade), Portland, Ore., on Saturday, May 11, back-to-back with the Haiku Summit that was held there the day before. At the Regional Meeting, Ebba Story was the guest speaker. Her topic: "The First Garden: The Haiku Moment and Mythic Paradise." As always, Ebba's talk was warm, profound, and thought provoking. Michael Dylan Welch introduced us to rengay. Nasira Alma gave a performance reading, and there was a Four-Haibun Workshop, and the haiku that resulted were shared afterward.

On August 17, a ginko and potluck gathered at the home of the Regional Coordinator, again well attended. Food nearly took precedence over haiku (and there was not much walking about)!

Poets in Oregon and Washington have submitted many haiku to be considered for the book of haiku, *A Northwest Haiku Year*, by the deadline of October 31. (What had been projected as a subtitle has become the title.) Francine Porad and Robert Major are working together on this project and hope to have it completed by late November. Doris Thurston of Port Townsend is preparing the illustrations.

Cherie Hunter Day of Portland has very kindly agreed to put up her name for nomination as Regional Coordinator for the HSA Northwest area for 1997.

The present Regional Coordinator has enjoyed serving for two years. He feels that one year of experience is not enough; after two years, someone else should have the opportunity to serve, particularly as the duties bring one into such rewarding contact with so many other haiku poets.

— Robert Major

HAIKU SUMMIT 1996 (EDITORIAL CORRECTION)

Ce Rosenow, one of the organizers of Haiku Summit 1996, which took place in Portland, Oregon, on May 10, 1996, contacted the editors of *HSA Newsletter* to point out the misleading write-up of the event in our Summer 1996 issue.

Local people who participated, Ce said, were surprised to find the write-up in the "Contest" section and not under the "Northwest Regional" section of the newsletter. They also pointed out that most of the participants gave presentations or workshops and not readings and that Elizabeth Lamb was not present at all but instead was a contest judge.

The Haiku Summit 1996 program that we received listed the following events: "The History of Haiku in Oregon," by Lorraine Ellis Harr (tombo); "Dedicatory Haiku Reading for Wilma M. Erwin," by Brad Wolthers; "Psychological Interpretations of Haiku," a workshop by Francine Porad, "International Hai-

ku," a presentation by Ce Rosenow; "Haiku: Catharsis and Memory," a presentation by Margaret Chula; and the announcement of Haiku Summit 1996 Contest winners and judges' comments by Michael Dylan Welch.

Ce added that Haiku Summit 1996 drew people from California, Oregon, and Washington.

— The Editors

HAIKU NORTH AMERICA 1997

Haiku North America 1997 will be held at Portland State University in Portland, Oregon, from July 24 through July 27, 1997.

Registration is \$80 per person before May 31, 1997, and \$100 per person late registration after May 31. One-day registration is available for Friday, July 25, or for Saturday, July 26, at a cost of \$50 before May 31, 1997, and \$70 after that date. Checks should be made out to Haiku North America in U.S. funds only.

The theme for the conference is "innovation." The keynote speaker is Janine Beichman, author of *Masaoka Shiki*. Additional speakers will be Patricia Donegan, Sam Hamill, William J. Higginson, and many others. The program will consist of presentations, panel discussions, writing and teaching workshops, and readings.

Sponsors include Portland State University, Japan America Society of Oregon, and various American haiku organizations.

The Haiku North America Planning Committee comprises Margaret Chula, Cherie Hunter Day, and Ce Rosenow. To register or for more information contact:

Haiku North America
P.O. Box 91128
Portland, OR 97291

— Ce Rosenow

CONTESTS

Note that contest announcements are arranged in order of deadlines.

19TH ANNUAL HEA INTERNATIONAL HAIKU WRITING CONTEST

Deadline: Postmarked by November 15, 1996.

Sponsor: The Hawaii Education Association.

Definitions: The categories will be (a) Season Word; (b) Hawaii Word ("Use of Hawaiian words or place names will associate your poem with Hawaii specifically. Words such as 'waves,' 'sailboats,' etc., are common in many parts of the world and therefore cannot be considered as a 'Hawaii word.' 'Pineapple,' 'sugarcane,' and 'surfboards,' for example, are usually associated closely with Hawaii. If you have questions, please feel free to ask."); and (c) Humorous (a universally humorous situation). "All entries must conform to rules of classical/traditional haiku, but not necessarily the 5-7-5 syllable form. Do not use titles."

Regulations: The contest is open to the general public. Poets may enter as many haiku as they wish in each category. All entries must be in English. All haiku must be original, previously unpublished, and not under consideration for publication at the time of the contest.

Entry procedure: Submit two type-written 3" x 5" index cards for each category. The first card should contain the poet's name, address, Social Security number, or another number you have selected, category, and haiku. (If you do not wish to use your Social Security number, you may use your telephone number or make up a number of nine digits.) The second card should contain only the nine-digit number, category, and the haiku. (No name should appear on the second card).

Entry fee: \$1.00 per haiku for non-

HEA members. International entrants may use International Response Coupons — one coupon is equal to \$0.50.

Submit entries to: HEA International Haiku Writing Contest, 1649 Kalakaua Avenue, Honolulu, HI 96826.

Adjudication: [Not stated.]

Awards: Prizes will be given in each category as follows: 1st prize — \$45; 2nd prize — \$20; 3rd prize — \$15. Honorable mentions may be awarded. Any excess entry fees that remain after expenses will be added to the prize money. If fewer than 10 poets submit entries, prizes will not be awarded.

Notification: If you wish to know the results of the contest, please enclose an SASE or two International Response Coupons.

Rights: The HEA reserves the right to publish all entries in any of its own publications. The poet will, however, retain all other rights.

SHIKI INTERNET HAIKU CONTEST

Deadline: November 19, 1996.

Sponsor: The Shiki Internet Haiku Salon.

Regulations: Previously unpublished (and unposted to Internet) haiku only. The theme words are "star," "moon," and "sky." Each haiku must contain at least one word from among the above three words. Entries are limited to three haiku per person.

Entry procedure: Send entries by electronic mail directly to the contest. A special contest E-mail address has been created for this occasion.

Entry fee: [None.]

Submit entries to: TOKU@CC.MATSUYAMA-U.AC.JP.

Adjudication: Haiku entries will be sent to all contestants for judging after November 19 and before November 30, but names will not be included with the haiku sent at this time. Each contestant will then select his or her favorite haiku from among the entries and return his or her choice to the Shiki team

CONTESTS

between December 1 and December 15 at the same E-mail address: TOKU@CC.MATSUYAMA-U.AC.JP.

The most popular haiku will win the Shiki Haiku Prize. However, if it does not receive at least 5% of all votes, the Shiki team will choose the most popular haiku and resend them to all the contestants. A second selection will be held. This procedure will continue until the most popular haiku gets at least 5% of the votes. The result of the ballots will be made known to all contestants. All entries contributed to the contest will be made into an anthology to be included in a magazine, and put on the Shiki WWW Home Page: [HTTP://CC.MATSUYAMA-U.AC.JP/~SHIKI/](http://cc.matsuyama-u.ac.jp/~shiki/)

Awards: The Shiki team will welcome the winner of the contest to Matsuyama, Japan. The winner will be presented with a round trip ticket to Matsuyama from the airport nearest to them. (The upper limit is ¥210,000 (about US\$2,000).

Notification: The names of participants will be available on the World Wide Web at [HTTP://CC.MATSUYAMA-U.AC.JP/CGI-BIN/TOKU.PL](http://cc.matsuyama-u.ac.jp/cgi-bin/toku.pl).

Rights: Concerning copyright laws, by your participation in the contest, we will assume your agreement to your entry(/ies) being reprinted. If there are any questions pertaining to this or any other aspect of the contest, please contact the Shiki team at: SHIKI-TEAM@CC.MATSUYAMA-U.AC.JP. During the month after the Shiki Haiku Prize is decided, the Shiki team would like to collect the criticism and discussion about the popular entries on the Shiki Mailing List and publish them on the Shiki home page.

Notes: "The Shiki team volunteers will hold [this] contest, an annual Japanese style Ku-kai on the Internet. We welcome you to participate in it by composing and sending in your haiku, being one of the judges, and enjoying the

entries."

To subscribe to the Shiki mailing list, send a E-mail to: SHIKI-REQUEST@CC.MATSUYAMA-U.AC.JP with the word "subscribe" as the body of your message.

Autumn wind —
met, returning alive
you and me
— Shiki Masaoka

"Let's meet in Matsuyama!"
— The Shiki Team

THE JAMES W HACKETT HAIKU AWARD 1996

Deadline: In hand by November 30, 1996.

Sponsor: The British Haiku Society (BHS).

Definitions: "Entries should have the essential characteristics of haiku, with regard to both spirit and form, which are now commonly accepted in the English-speaking world. The winning poem will recreate a haiku experience (a 'haiku moment') in a verse which approximates to traditional haiku form (though it is recognised that the best form for some haiku is not a strict count of 5-7-5 syllables)." See also Notes, below.

Regulations: Entries must be original, in English, unpublished, and not currently under consideration for publication or entered in any other competition (BHS members please note that this includes previous publication in *Blithe Spirit*). BHS Committee members may not enter.

Entry procedure: Up to five haiku per entrant, each on three separate cards or pieces of paper, with name and address on the back of one only, accompanied by the entry fee.

Entry fee: £2.50 or US\$4.00, only in pounds sterling by cheque drawn on a U.K. bank, British Postal Order, International Money Order, or cash (pounds or dollars). Cheques made out to "The British Haiku Society."

Submit entries to: Hackett Award, 27 Park Street, Westcliff-on-Sea, Essex, SS0 7PA, England.

Adjudication: The donor of the award, James W Hackett, will himself choose the winner(s) from an anonymous short list presented to him by a British Haiku Society sub-committee.

Awards: One prize of £70; up to two further prizes of £70 each; publication of the winning (and, probably, commended) haiku in *Blithe Spirit*. BHS and James W Hackett reserve the right not to make an award if there is no haiku entry of sufficient merit.

Notification: For notification of the winner(s), enclose an addressed envelope with appropriate UK postage or one IRC.

Rights: Except for the published haiku, copyright is retained by the author.

Correspondence: Entries cannot be returned. The British Haiku Society and Mr Hackett cannot enter into correspondence about Hackett Award decisions.

Notes: "In previous years it has been our sad experience to receive a large number of entries which, in our opinion, bear no resemblance to true haiku. This is understandable, when so much misleading information about the genre is being circulated. If you wish to check that we are thinking on the same lines, you may like to send, to the address ... above, a self-addressed envelope with appropriate UK stamp or one IRC and in return we will send you Guidelines prepared by James W Hackett, and endorsed by the Society."

**THE NICHOLAS A. VIRGILIO
MEMORIAL HAIKU
COMPETITION FOR HIGH
SCHOOL STUDENTS**

Deadline: Postmarked November 30, 1996; later entries will not be considered.

CONTESTS

Sponsor: Founded by the Sacred Heart Church in Camden, New Jersey, and sponsored by the Nick Virgilio Haiku Association in memory of Nicholas A. Virgilio, a charter member of the Haiku Society, who passed away on January 3, 1989.

Regulations: Any student between the ages of 13 and 19 enrolled in high school (freshman, sophomore, junior, or senior) as of September 1996 may enter. Submit up to three haiku per student. All haiku must be previously unpublished, original work and not entered in any other contest. Please follow the guidelines carefully.

Entry procedure: Each haiku must be typed in triplicate on 3" x 5" cards. The haiku must appear on the front of each card; your name, address, age, grade level, and school (please include the school address) must appear on the back of (only) one of the cards for each haiku.

Entry fee: None.

Submit entries to: Tony Virgilio, Nick Virgilio Haiku Association, 1092 Niagara Road, Camden, NJ 08104.

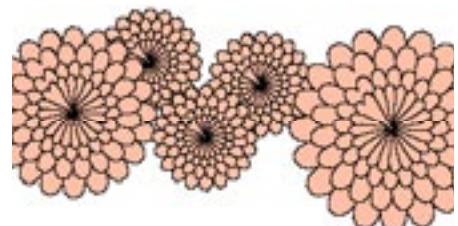
Adjudication: [Not stated.]

Awards: Generous cash prizes, amounts to be announced. The winning haiku and list of winners will be published in *frogpond* in 1997. The high school of each student winner will receive a one-year subscription to *frogpond*.

Notification: The list of winners will be published in *frogpond*.

Rights: All rights will remain with the authors except that winning haiku will be published in *frogpond*.

Correspondence: Please keep a copy of your haiku; entries cannot be returned. Please do not send SASEs.



**THE NORTH CAROLINA
HAIKU SOCIETY
1997 INTERNATIONAL
HAIKU CONTEST**

Deadline: December 1, 1996.

Sponsor: North Carolina Haiku Society.

Regulations: Haiku must be the original, unpublished work of the entrant and not currently submitted anywhere else. An unlimited number of haiku may be submitted.

Entry procedure: Place each haiku, written in English, on two separate 3" x 5" cards. On one card put the haiku only. On the other card put the haiku and the name and address of the author.

Entry fee: Enclose entry fee of \$1.00 per haiku.

Submit entries to: North Carolina Haiku Society, 3001 Mandy Lane, Morehead City, NC 28557.

Adjudication: [Not stated.]

Awards: First Place: \$100.00; Second Place: \$50.00; Third Place: \$25.00; two Honorable Mentions: \$15.00 each.

Notification: If list of winners is desired, enclose SASE. Winners will be announced at the seventeenth annual Haiku Holiday on January 25, 1997, at Bolin-Brook Farm near Chapel Hill, North Carolina.

Rights: Winning entries will be printed on a winners' sheet, but all rights are retained by the authors. Nonwinning entries will be destroyed.

**BIANNUAL HAIKU
COMPETITION
"THE HAIKU AWARD"**

Deadlines: February 15, 1997 and August 15, 1997.

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

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

real name must be supplied.

Entry procedure: Participants must complete an entry form available from *still* by mail at the address below or by copying the form from the journal's World Wide Web site at [HTTP://WWW.INTO.DEMON.CO.UK](http://www.into.demon.co.uk).

Entry fee: £2 per haiku or £10 for a set of six. The first six entries are free to subscribers. Cheques, P.O., International Postal Money Orders payable to *still*. U.S. currency (no

**HAROLD G. HENDERSON
AWARDS FOR
BEST UNPUBLISHED HAIKU**

Winners of the Harold G. Henderson Awards for best unpublished haiku have been announced. Judges were Christopher Herold and Margaret Chula

FIRST PLACE (\$150) — Leatrice Lifshitz, Pomona, N.Y.

the river —
coming to it with nothing
in my hands

"So simple, yet this haiku resonates on and on. The poet arrives at the river bearing no baggage whatsoever—no fishing gear, no inner tube, no camera. There is no thought of past or future. If there was the poet's hands would not be empty. Unencumbered by expectations or demands to be satisfied by the river, there is only a profound calmness. We don't know why this person has come or what he or she will do here, but we share in the fullness of the moment, the sense of being wide open."

SECOND PLACE (\$100) — Kay F. Anderson, Redwood City, Calif.

deep silence
the orphaned nestlings
this third morning

"If their lives have not already come to an end, the orphaned nestlings'

CONTESTS

cheques, please) acceptable at current exchange rate.

Submit entries to: *still*, 49 Englands Lane, London NW3 4YD, England

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

Awards: £300 to be distributed among prizes to be determined. Publication of the winning haiku

THE WINNERS

snowbound
coloring inside
the lines

drama of starvation seems to be drawing to a close. Two full days have passed. The incessant cheeps, loud at first then diminishing in strength and frequency, have now ceased altogether. There is only silence. Along with the poet, we sense the inevitable. Knowing that all lives (our own included) are impermanent makes the silence even deeper. We can only watch and wait, helpless to alter the natural course of events."

THIRD PLACE (\$50) — Jeffrey Witkin, Potomac, Md.

summer solstice —
the long tips of lavender
bent by bees

"The summer solstice has arrived, the day of longest light. The slender stems of lavender have also reached their peak, pointing straight up to the sun. Bees cluster around the blossoms to gather nectar. In doing so, they bend the lavender tips closer to the ground. It seems too soon for their decline, as summer has only just reached its apex, yet the scale tips imperceptibly toward autumn. And, like the lavender, the length of days has also begun its downward arc."

— Judges' Combined Commentary

HONORABLE MENTION (alphabetical order)

Sandra Fuhringer, Hamilton, Ont.

and runners-up in *still*. Prize money for overseas winners will be less bank charges.

Notification: Send a SAE with two IRCs internationally for entry form, details, and competition results or see the *still* home page at: [HTTP://WWW.INTO.DEMON.CO.UK](http://www.into.demon.co.uk).

Rights: Copyright reverts to the author upon publication.

"At first reading, this poem appears humorous, even a little cynical (only when prevented from tending to more pressing duties do we take the time to be mindful) — but at the core it is very serious. Constraint is felt, even in the way the poem looks. Read together, the second and third lines point out the way most of us hope to color. The second line read by itself tells us where the poet is, but more importantly that this person is adding color to his or her inner world. The third line is the real clincher though. The lines are not only those found in the coloring book, they are also the ones drawn by the weather, and the ramifications are more than a little humbling.

"Outside, the world is very cold and very white. At times like these, we must remain in the house, and find activities to keep the juices flowing. The poet discovers a coloring book, opens it, and begins to rub interest into a favorite drawing. After a while he/she pauses to gaze out a window, into the power of winter. The intuition dawns that life itself is the division of white into colors, the division of one into many. Pondering this, the poet goes back to finish the picture, but with new appreciation, renewed mindfulness. A lack of care could cause colors to cross lines, and the picture would be marred, but to wander out of the house, into the white expanse..."

— Comments by Christopher Herold LeRoy Gorman, Napanee, Ont.

the dumproad pond
tadpoles exit
a birdhouse

"The effect is startling! This discarded birdhouse which formerly sheltered airborne creatures is now submerged and appears to be the home of water dwellers. Although it has been trashed by humans, its usefulness continues in the natural world. Frogs have deposited eggs inside its protective walls and, at the moment of the poem, we see tadpoles swimming around their new habitat. What a surprise. How incongruent. And yet we know that, just as the birdhouse now exists in a new element, the tadpoles will pass from water to earth as they turn into frogs. Transformation."

— Comments by Margaret Chula

Kohjin Sakamoto, Kyoto, Japan

still sun-warmed...
the pulled-out scarecrow
in my arms

"This poem exudes compassion for a thing seemingly human, a being that has performed an important task, defending the precious vegetable crop, and has now come to the end of its service. Tattered and worn from ceaseless exposure to the elements, and (one could suppose) the callous disrespect of scavenging birds, the time has come to pass on. It is evening; the sun has just gone down, and the poet has pulled the stoic garden guardian from the soil, turning to carry it away, perhaps to throw onto a junk pile, or a bonfire. But, what's this? The coarse straw-stuffed clothing held against his or her chest is still filled with the sun's warmth. All at once, the poet intuitively senses significance in this, and sadness wells up. This scarecrow is, after all, like a faithful friend. A tinge of guilt surfaces—how many scarecrows have been destroyed without so much as a thought, or a thank you? I'd like to think that this poet/farmer decided to store his or her garden warden with a bit more reverence, perhaps providing a sheltered place for it to

THE WINNERS

spend the winter: a shed maybe, or the barn."

— Comments by Christopher Herold

v. tripi, San Francisco, Calif.

Changing the swallowtail
changed by it
the spring wind

"Nothing moves that doesn't, by doing so, affect something else in the cosmos. The direction of the wind will determine the course the swallowtail takes, where it will fly and ultimately what will happen to it. At the same time, the swallowtail's presence in the air fills a space that was temporarily empty or occupied by something else. The mere flutter of a swallowtail's wings can alter air currents and affect weather patterns. To accentuate movement in the haiku, the poet has indented each line and linked the wind to the swallowtail through repetition of sounds. Once again we are reminded of the interconnectedness of all things."

— Comments by Margaret Chula

JUDGES' OVERALL COMMENTS. "Of the 668 submissions to this year's Harold Henderson Awards Contest, there were a great many fine poems. Once narrowed down to about 30, it became exceedingly difficult to choose the truly outstanding ones. This difficulty became even more pronounced once the short list was down to 12. In the early stages, and even into the final phases of judging, we noticed a surfeit of senryū labeled haiku. Since HSA offers a concurrent senryū contest, we decided that it would be advisable to not select any poems that we felt were obvious senryū, though we did consider ones that were in the gray zone.

"Another dilemma came in choosing between poems that exhibited great moments of insight yet had inherent flaws in craft. Use of excessive punctuation, awkward phrasing, structural difficulties and either excessive or nonexistent seasonal references were common failings in

poems that had the potential to be good haiku. Conversely, we found some haiku that appeared 'picture perfect' but which lacked depth — haiku are more than photographic images.

"Each of us spent many hours studying the final group of haiku, and more fascinating hours were spent discussing the strengths and weaknesses of our favorites. The decision, in the end, becomes a compromise since it is impossible for any one haiku to satisfy all requirements. We are now in complete agreement and very much satisfied with our decision. The seven poems we have selected are all excellent, each in its own way. In writing the commentary for the First, Second, and Third prize winners we decided on an amalgamation of our thoughts and feelings. For the Honorable Mentions, we each chose two to comment on separately.

"We are grateful to have had this opportunity to read and consider the many poems submitted to us for this year's Harold Henderson Awards. We wish you, our fellow poets, much enjoyment and many rewards from your haiku in all the years to come."

— Margaret Chula and Christopher Herold

~~GERALD BRADY MEMORIAL~~ AWARDS FOR BEST UNPUBLISHED SENRYŪ

Winners of the Gerald Brady Memorial Awards for Best Unpublished Senryū have been announced. Judges were Yvonne Hardenbrook and Tom Clausen.

FIRST PLACE (\$100) — Sandra Fuhringer, Hamilton, Ont.

reconciliation
the candle between us
sputters

SECOND PLACE (\$75) — Paul Watsky, San Francisco, Calif.

his ashes scattered
what to do
with the box

THIRD PLACE (\$50) — John Stevenson, Nassau, N.Y.

nude beach
his enormous
sand castle

HONORABLE MENTION (alphabetical order)

Helen Dalton, Honolulu, Hawai'i

letting the dog out
letting the dog in
wrong dog

D. Claire Gallagher, Sunnyvale, Calif.

A gusting breeze —
the comet wobbles
in my binoculars

Marianna Monaco, San Francisco, Calif.

long walk home —
kicking a stone
for company

John Stevenson, Nassau, N.Y. (twice).

Christmas Day
the exchange
of custody

honeymoon trip
he refuses to stop
for directions

JUDGES' COMMENTS. "Of 462 acceptable entries, here are our choices for the very best of the lot. We very much appreciate the opportunity to honor these winning poems and their authors. The poems we chose run the gamut of human foibles and frailties. As you read them, consider that just as we interact with each other on several planes, so good senryū have meaning on more than one level. We looked for conciseness, originality, a powerful ending or a strong twist, a western equivalent of Japanese phrasing and sense breaks, and an aura of reality without con-

THE WINNERS

trivance.

"The rather visceral word 'sputters' in the First Place senryū acknowledges how rough an attempt to make up can be and supplies exactly the right powerful ending to this perfectly crafted senryū.

"In the Second Place poem, 'ashes scattered...' the word 'box' is a strong ending sound as the poet speaks to the weight of the myriad 'what to do' questions in life.

"In 'nude beach...' the reader is quite successfully led astray, picturing what comes next — before the guffaw that comes upon reading the last line, and seeing how we were fooled.

All the winners are cleanly written examples of senryū. Not a syllable is wasted, and the sounds go together very well — which indicates to us that the poets read their work aloud before calling it finished. We were also pleased that as a group, the eight poems are varied in style, subject matter, points of view, and above all, insight into human emotions and behavior."

— Yvonne Hardenbrook and Tom Clausen

"TIMEPIECES 1997 CONTEST"

Results of the Timepieces 1997 Contest have been announced. The Grand Prize was awarded to Kevin Hull:

fragrance of woodsmoke —
guided by my half-filled tracks
in the moonlit snow

Second Prize went to Ernest J. Berry; Third Prize to Leatrice Lifshitz, "Highly Commended" (in alphabetical order): Lee Gurga, Riana Knowles, Rita Z. Mazur, C. Mele, and Kohjin Sakamoto. The winners were selected from 1,308 entries. The Final Judge was James W. Hackett.

"HAIKU WANTED"

STILL, A NEW JOURNAL

We have received word of the inauguration of a new journal, called *still*, in England. The first issue is expected out in January 1997. The editor, ai li, says that submissions are being solicited now for the second issue. The journal will also sponsor a twice-yearly competition (see "Contests" section).

still promotes haiku, senryū, and other short poems. Syllable count and season word are not essential. Previously published work is acceptable (please state where and when published) though unpublished and subscribers' material will be given priority.

The price of a subscription includes the first six entries to each biannual competition free. No contributors' copies. Please write:

still, a journal of short verse
49 Englands Lane
London NW3 4YD,
England
E-mail: still@into.demon.co.uk
home page (World Wide Web site):
[HTTP://WWW.INTO.DEMON.CO.UK](http://www.into.demon.co.uk)

Subscription rates: £20 per annum (4 issues) + P&P (U.K. £3; air mail to North America, £8). Note that postal rates will rise in January 1997!

Please make cheques, postal orders, International Postal Money Orders payable to *still*. U.S. cash (no cheques, please) acceptable at current exchange rate.

HAIKU CHICAGO CALL FOR PERMISSIONS

The news from Japan is that the Haiku International group has finished the translations of the Japanese talks delivered at Haiku Chicago in October 1995.

We hope to publish all the talks presented at the conference along with all the poems submitted for the kukai. In order for us to do so, we will need permissions to publish from all the participants. We have received permissions from the following people: Brooks, Currier, Deming, Evetts, Hutton, Kilbride, Leibman, Little, Lyles, Pauly, Porad, Ross, Rozmus, Rust, Spiess, Swede, Tokutomi, van den Heuvel, Welch, and Young.

If your name is not on this list, and you would like to have your poem included in this publication, please send your permission to publish to: Lee Gurga, 514 Pekin Street, Lincoln, IL 62656-2054. Deadline: December 1, 1996.

1995 MEMBERS' ANTHOLOGY

One Breath, the HSA 1995 Members' Anthology, edited by Jean Dubois, Michael

THE HAIKU BOOKSHELF

McNierney, and Elizabeth L. Nichols, is available for \$7.50 postpaid (US and Canada; overseas mailing fee \$2) from Jean Dubois, P.O. Box 1430, Golden CO 80402.

A HAIKU PATH

Orders are still being taken for *A Haiku Path*. The list price for nonmembers, \$27.95; the discount price to HSA members is \$21.95 (USA); includes postage and handling. Members in Canada and other countries, please add \$2.00 per copy for extra postage. You must be a current HSA member to obtain a copy at the discount price.

Please send orders to Raffael de Gruttola, Treasurer, 4 Marshall Road, Natick, MA 01760

OUR GOOF

Profound apologies are due to Suzanne Friedman, Ebba Story, the Haiku Poets of Northern California, and all the non-HPNC members who submitted verses to the planned HPNC anthology of dog haiku and senryū after seeing the notice we ran in the May 1996 *HSA Newsletter*. The chapbook was intended to – and will still – include the work of HPNC members only, which unfortunately was not clear to us from the announcement forwarded to us in late April.

We are sorry for the problems that we caused the editors and for the disappointment that non-HPNC members experienced when their poems had to be returned.

– The Editors

THE HAIKU SOCIETY OF AMERICA NEWSLETTER

c/o Charles Trumbull
1102 Dempster Street
Evanston, IL 60202-1211

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sumi-e by Lidia Rozmus