

THE
 HAIKU
 SOCIETY
 OF AMERICA

NEWSLETTER

VOLUME XIII, NUMBER 4 — AUTUMN 1998

EXECUTIVE COMMITTEE MEETING. The HSA Executive Committee met before the National Meeting in Northampton, Mass., September 19, 1998. The meeting was chaired by Treasurer Raffael de Gruttola, as President Kristen Deming who was not able to attend. *Frogpond* editor Jim Kacian was also present.

The EC approved a proposal to charge a fee of \$10 for each submission to the Merit Book Awards contest, which will cover expenses of the contest and mailing. This includes sending all submitted books to the American Haiku Archives at the conclusion of each yearly contest. It was also decided to pay \$1 to poets whose haiku, articles, or other contributions appear in *Frogpond*, instead of sending them a contributor's copy. It was proposed that distribution of *Frogpond* be expanded beyond the membership list to include colleges, public libraries, etc., but it was agreed that further discussion of this idea was needed.

The Treasurer's report was read and approved. Because of rising costs of publication and printing, as well as domestic and international mailing, and rising general expenses of managing HSA, the EC approved an increase in dues to \$25 for U.S. members, \$27 for Canadian members, and \$35 for overseas members, beginning in 1999.

GENERAL MEETING. The Third 1998 HSA Meeting was hosted by the Haiku Poets' Society of Western Massachusetts at Wright Hall on the Smith College campus in Northampton, Mass., to a record-breaking attendance of 62 persons, many of whom were new to the HSA. Lovely fairy-sized flower arrangements by Barbara Farrington graced the room.

The morning program began at 10:00 A.M. with coffee and registration. A welcome was made by Alice Ward, a founding member of the HPSWM, after which Linda Porter introduced the first two guest speakers. Patrick Frank, whose topic was "Haiku Sequencing, Creativity & Personal Growth," gave a highly personal talk about the use of atypical sequencing schemes to break up habitual ways of thinking and find unexpected connections.

Tom Clausen, whose theme was "Why I Continue to Read and Write Haiku," gave his own "thirteen characteristics of being and spirit necessary for the creation and apprecia-

tion of the ginkō haiku led by Wanda Cook.

Driving past too quickly
 to remember its name —
 that crimson bush

Carol Purington, Colrain, Mass.

for just an instant
 dragonfly footprint
 on a lily pad

Anna Pearce, Amherst, Mass.

marsh grass —
 a boy stirs the pond
 with one long blade

Joann Klontz, Holden, Mass.

THIRD 1998 HSA QUARTERLY MEETING

tion of haiku (after Blyth)." These included patience, curiosity, solitude, ritual, and faith, and Tom's remarks elaborated his own philosophy of haiku interwoven with daily life. The morning session concluded with a round reading of haiku by attendees.

At noontime a box lunch was provided and socializing took place both in and out of doors, as the weather was perfect. A group photograph was occasion for laughter with so many attempting to squeeze in.

Treasurer Raffael de Gruttola chaired the business meeting and read a greeting from President Kristen Deming. He reported on the Executive Committee meeting, read the names of candidates for the HSA elections, and announced the winners of the HSA Merit Book Awards (see p. 14).

A ginkō at the Smith College gardens and botanical greenhouse (including a magnificent ginkgo tree) began at 2:00 P.M. and was concluded

At the book table during the mid-afternoon break authors were available for book-signing. A featured publication was *Bridge Traffic: Haiku and*

Related Poetry by People of the Massachusetts Pioneer Valley, edited by John Sheirer of Tiny Poems Press (1998).

After the break Judson Evans led a workshop on linkage and shifting in renku. An excellent presentation was followed by small groups writing and reading their work. An enthusiastic hubbub filled the room but was cut short by the need for dinner.

The evening open haiku reading was hosted by John Sheirer, and the afternoon ginkō haiku were posted on the wall for voting. The first prize award was a haiku book sculpture created by Wanda Cook that had been on exhibit all day. This charming sculpture, titled "Ladybug on a Ginkgo," incorporated several haiku of the Western Massachusetts poets into a three-dimensional whimsy. Winner Timothy Russell walked away with the prize — and, unfortunately, his haiku too!

(continued over)

NORTHAMPTON (CONT.)

Some favorite haiku of the day:

rosemary blossoms —
whose footprints
are on the greenhouse roof?
Paul David Mena, Somerville, Mass.

a poet in red
sits by the lily pond
white butterflies
Joe Kirschner, Evanston, Ill.

waiting for her second smile —
the girl with the jewel
through her tongue
Hayat Abuza, Northampton, Mass.

— *Larry Kimmel*

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 Kristen Deming
first Vice President Jerry Ball
Second Vice President Alice Benedict
Secretary Dee Evetts
Treasurer Raffael de Gruttola

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News and notices of events for publication in *The HSA Newsletter* can be submitted, preferably via E-mail or on a diskette, to
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1998 NATIONAL MEETING

THE NATIONAL MEETING of the HSA will take place on Saturday, December 5, at the Japan Society, 333 East 47th Street, New York City.

COMMITTEE MEETINGS:
9:30-10:30 Education Committee
11:00-12:00 Executive Committee

GENERAL MEETING:
1:00 Welcoming Remarks by President Kristen Deming
1:30 Memorial tribute for Bernard Lionel Einbond by Leroy Kanterman and L.A. Davidson
1:45-2:45 Founders Panel: Leroy Kanterman, L.A. Davidson, & Bill Higginson moderated by Kristen Deming
2:45-3:15 Break for refreshments & conversation; display of the *shikishi* by contemporary Japanese poets given to the HSA by the Museum of Haiku Literature in Tokyo
3:15-3:45 Lecture: "Arii Shokyu (1714-1781): A Woman Who Followed Bashō's Way" by Hiroaki Sato
3:45-4:15 Peggy Heinrich & Barbara Gray will discuss their collaboration on an artist's book of haiku/haiga
4:15-5:15 Workshop led by Jim Kacian
5:15-5:30 Closing remarks by Kristen Deming
6:00 All participants are invited to a party hosted by Hiro Sato

Note: On view in the Japan Society Gallery is an exhibit entitled "The Art of Twentieth-Century Zen: Paintings and Calligraphy by Japanese Masters," curated by Stephen Addiss.

For additional information please contact Pamela Miller Ness by E-mail <deucedk@aol.com> or phone (212) 875-9342.

CORRECTION

THERE WAS A MISQUOTE in the summary of Kristen Deming's presentation at the second quarterly meeting of 1998 in Hot Springs, Ark., that appeared in the previous *HSA Newsletter*.

Kristen's presentation concerned the two great innovators, Bashō and Shiki, in the context of their times and the factors — social, political, and intellectual — that influenced them and helped revitalize haikai. She did not say that haiku evolved "from the high Chinese poetry form of waka." According to Kristen, "Wa is the ancient name of Japan and *ka* means 'song.' Waka is a general term for a Japanese poem, a generic term for indigenous poems of ancient times written in Japanese as distinct from poetry written in Chinese. The general term includes Japanese poetry that predates renga, such as *chōka*, *sedōka*, and *tanka*. Since the Heina period, the term *waka* has also been synonymous with *tanka*."

We regret any confusion this error may have caused.

— *Kristen Deming*

EAST-COAST RETREAT
CANCELLED

Regrettably, the HSA 30th Anniversary Retreat in the Blue Ridge Mountains planned for October had to be cancelled due to a lack of subscribers.

HSA TREASURER'S REPORT

As of October 31, 1998

Balance Forward	\$10,360.03
Income	1,745.66
Expenses	6,569.11
<u>New Balance</u>	<u>\$5,536.58</u>

— *Raffael de Gruttola*

THE BERNARD LIONEL EINBOND
RENKU COMPETITION

THE EXECUTIVE BOARD of The Haiku Society of America, in tribute to one of the founders of the Society, Bernard Lionel Einbond, who passed away on August 14, 1998, has created a fund in his name to which donations can be made.

The Bernard Lionel Einbond Fund is established to raise money as a lasting tribute to his memory and to support the naming of the Society's Renku Competition in his name. Henceforth the renku competition each year will be called: The Bernard Lionel Einbond Renku Competition (the Einbond Renku Competition).

This fund will also be supported by a generous contribution from the estate of Bernard and Linda Einbond on a yearly basis for a period of years.

THANK YOU,
HSA CONTEST JUDGES!

ON BEHALF OF THE MEMBERS of HSA, the Executive Committee would like to send a big Thank You to the judges of our HSA contests this year which were so ably coordinated by Alice Benedict. Judging and coordinating the contests is a big job, much more time-consuming and difficult than most of us realize. For their dedicated efforts, we send our thanks and appreciation to judges Paul O. Williams and Peggy Lyles for the Merit Book Awards; Ebba Story and Robert Major for the Harold G. Henderson Award; Carlos Colón and Jeanne Cassler for the Gerald Brady Memorial Awards for Senryū; and Tony Virgilio for the Nicholas A. Virgilio Haiku Competition for High School Students.

— *Kristen Deming*

IN MEMORIAM:
BERNARD LIONEL EINBOND

BERNARD LIONEL EINBOND, 61, charter member of the Haiku Society of America, died August 14, 1998, at Sloan Kettering Cancer Center, New York City, after battling cancer for 14 months.

Under his presidency in 1975 the HSA was incorporated as not-for-profit, the first Henderson Award was given, and liaison with Brooklyn Botanic Garden was inaugurated. Einbond's haiku was published in journals and anthologies, and his book, *The Coming Indoors and Other Poems* (Tuttle, 1979), won an HSA Merit Book Award. He served on the editorial board of *A Haiku Path*, published by the HSA in 1994.

Einbond won Grand Prize in the 1987-88 JAL Haiku Contest with

frog pond —
a leaf falls in
without a sound

Born May 19, 1937, in New York City, Bernard received B.A., M.A., and Ph.D. degrees from Columbia University, where he later taught as adjunct professor. From 1974 to 1997 he taught at Lehman College. He was chairman of the Department of English, 1976-79. A former disk jockey, he was a well-known specialist in American popular song lyrics.

In the Japanese tradition, he wrote a death haiku:

the silence between
the lightning and the thunder —
everything waits

Funeral services were held at Riverside on August 16. Survivors include his widow, Linda, a microbiologist, and children Aaron and Julie, both at Harvard University. At the family's request, memorial gifts may be sent to HSA Treasurer Raffael de Gruttola, 4 Marshall Road, Natick, MA 01760; make checks to "HSA."

— *L.A. Davidson*

MARILYN WAUGH
1941-1998

MARILYN WAUGH was a charter member and the treasurer of the Arkansas Haiku Society. She died on September 29, 1998, of a prolonged illness. She was only 57.

She continued her support of haiku and other forms of poetry as long as she was physically able. She preferred the traditional form of haiku and was a real stickler in demanding adherence to this standard when judging student poetry. Still, she appreciated modern haiku and many other forms of poetry. This poem of hers was published in the Mainichi Haiku Contest in 1998:

stream of golden light
filters through frosted window
lotus blossom dream

She demanded excellence of herself, but was gentle and loving in her relationships with others. She will be missed.

— *Suzanne Tucker*



NEW SOUTHWEST REGION
COORDINATOR

TOM LYNCH has been appointed Acting Regional Coordinator for the Southwest Region. We welcome Tom and look forward to his future reports to the newsletter. Please send him your Southwest Region news at

Tom Lynch
c/o Dept of English
Box 30001, Dept. 3E
New Mexico State University
Las Cruces, NM 88003
<tomlynch@nmsu.edu>

— *Kristen Deming*

SOUTHEAST REGION

TOWPATH WASHINGTON, DC, AREA HAIKU GROUP

LEE AND MARINA GIESECKE hosted the October 3, 1998, meeting in their newly built home—an architectural gem featuring high ceilings, balconies, many windows, and a deck overlooking Northern Virginia's woods. Attending were Lee, Roberta Beary, Alexius Burgess, Ellen Compton, Carol Dagenhardt, Kristen Deming, Anita Sadler Weiss, and Laquita Wood. A gourmet lunch, with not only sushi but Spanish wine, was followed by haiku readings.

hot tub
where the wisteria grew —
new neighbors
— Laquita Wood

Discussion continued around western understanding of Japanese poetic terms, with a writings of Bashō and others as points of departure. Definitions of *sabi*, for example, covered a range, including “the quiet, lonely beauty of the evanescent moment” and Bashō’s “the color of the poem.” Members concurred that English attempts at definition, while suggestive, cannot be considered equivalents.

Among the workshop poems, Kristen contributed

a luna moth
framed under glass —
full moon

Some suggested that the line order might be reversed to read “full moon—/framed under glass/a luna moth.” Others liked the poem as is.



The membership is saddened by the death of Bernice Fitton, wife of Towpath *haijin* Nelson Fitton. A gracious hostess, Bernice contributed much to the growth of towpath as a

haiku community. From a memorial haiku collection, this one is by Roberta Beary:

haiku meeting place —
plumping the cushions
for unknown guests



The date for the December meeting will need adjusting so as not to conflict with the HSA New York meeting. Kristen is exploring possibilities for “something special” as a towpath celebration of HSA’s anniversary year.

— Ellen Compton

RICHMOND HAIKU WORKSHOP

THE WORKSHOP has continued to meet every two weeks at lunchtime at the University of Richmond, where we focus our attention on very close readings and possible revisions of the poems brought to the meetings. We often consider, for example, how changing the line order can enhance the meaning or the total effect of a poem that may seem satisfactory but may not have reached its potential. The following change is a case in point:

an acorn
clutching its cap
falls

becomes:

an acorn
falling
clutches its cap

Angela Detlev

We felt that the final line was not only the most interesting, but intensifies the feeling of the poem by adding a seemingly human resonance as a switch at the end, rather than in the middle.

In other cases, we merely suggest that poets be more specific (we frequently find it helps to ask the poets exactly what was in their eyes, ears, and minds when composing a haiku or senryū). Here the change was from:

eclipsed sun
the preeminent poet
cringes

to:

eclipsed sun
Walt Whitman
cringes

Phil Rubin

The writer is still not sure the poem is satisfactory in this latter version (is there a better word than “eclipsed” for the first line?), but we all liked the change suggested here.

We are looking forward to working on future issues of *South by Southeast*, and we would like to remind haiku enthusiasts that submissions and subscription requests should be sent to: Josh Hockensmith, SxSE, PO Box 5628, Richmond VA 23220

— Stephen Addiss

NORTHEAST



REGION

ON SEPTEMBER 15, 1998 Tadashi Kondō, Judson Evans, Kiyoko Adachi (a student of Tadashi’s from Tokyo), and Prof. Shinku Fukuda, who is one of the leaders of the Milky Way Renku Society on the Island of Sado in Japan, met at the Greek Institute in Harvard Square in Cambridge, Mass. to do a 20-stanza *kasen* renku.

The Boston Haiku Society continues to meet on the third Saturday of each month at the Kaji Aso Studio at 40 St. Stephen Street in Boston. The group is planning their third chapbook, which we hope will be out before

SEPTEMBER MEETING

THE FALL 1998 MEETING of the Northeast Metropolitan Region was held from 2:00 to 5:00 P.M. on Saturday, September 12, 1998 in the East Asian Lounge, 403 Kent Hall, Columbia University, New York City (116th Street stop of the IRT 1/9 subway line).

The meeting began with the traditional sharing of introductions and a haiku by each member: Mykel Board, Miriam Borne, L.A. Davidson, Chuck Easter, Dee Evetts, Alan Gould, Doris Heitmeyer, Kam Holifield, Pud Houston, Marshall Hryciuk, Sachiyo Ito, Leroy Kanterman, Tadashi Kondō, Elsie Moncion, Gertrude Morris, Pamela Miller Ness, Patricia Neubauer, Roslyn Rabin, Elliott R. Seitzman, Haruo Shirane, Karen Sohne, John Stevenson, and Cor van den Heuvel. Geri Taper, who is convalescing from a long illness, was present in the haiku she sent us:

to age
in the luxury
of this garden

Christmas.

Tadashi Kondō, with assistance of Raffael de Gruttola is doing a translation of Shinkei’s “Broken Beneath Snow.” Shinkei (1406-1475) was a poet-priest of the medieval period of Japan who was instrumental in the conceptual and artistic development of renga. Raffael and Tadashi will do a reading of this renga on December 16 as part of the Fall Poetry Series at the Morse Institute Library in Natick, Mass.

— Raffael de Gruttola

The group shared Karen and Marshall’s joy at their wedding this summer and enjoyed Karen’s senryu:

second wedding
her daughter
wears white

We were deeply saddened by the absence of founding member Bernard Lionel Einbond, who died in August after a long struggle with cancer (*see* obituary p. 3). A memorial tribute for Bernard is planned for the HSA Meeting in December.

Dee Evetts and Tadashi Kondō presented the afternoon program on renku, beginning with a talk on the origins of the form and an introduction to the complex rules of linking and shifting. Following a break for conversation and refreshments, we broke into groups of four or five to try our hand at creating a renku from Tadashi’s hokku:

San Gennaro
next morning the yo-yo
has lost its light

The afternoon ended with each group sharing 4 to 16 links.

With the Japan Society the Northeast Metro Region co-sponsored “Haiku Reflections East and West: Poetry Forum Japan” on Thursday, October 8. The program was organized by Haruo Shirane, Shincho Professor of Japanese Literature at Columbia University and author of *Traces of Dreams: Landscape, Cultural Memory, and the Poetry of Bashō*. Shirane opened the program with a lecture on the haiku tradition of Bashō, after which four contemporary haiku poets shared their work: Cor van den Heuvel, Dee Evetts, Karen Sohne, and Allan Pizzarelli.

The Region is sponsoring another special event for HSA members on Friday, November 20 at 4:30. Stephen Addiss, Professor at the University of Richmond and HSA Southeast

Regional Coordinator, will give a talk in conjunction with the exhibition that he has curated for the Japan Society, “The Art of Twentieth-Century Zen: Paintings and Calligraphy by Japanese Masters.” The Japan Society is located at 333 East 47th Street, New York City. Members interested in attending the lecture should RSVP to Pamela Miller Ness (212) 875-9342.

On Saturday, December 5, we will host the HSA National Meeting at the Japan Society. See the meeting program on page 2 above.

— Pamela Miller Ness

MIDWEST REGION

CHARLIE TRUMBULL interjected a short workshop on haiku into a program of performance poets, short plays, and prose readings at the annual WordFest of the River Oaks Arts group, moderated by HSA member Charlie Rossiter, at the public library at Oak Park, Ill. Driving October rain kept the crowd small. Highlights included a reading by Allen Ginsberg that Charlie R. had videotaped some years ago; a dramatic reading of excerpts from Ernest Hemingway (an Oak Park boy); readings by featured poet Marvin Tate; performances and readings by members of the Afri-Ware writers’ groups led by Virdajean Towns-Collins and “Avant-Retro” (Charlie Rossiter and Al DeGenora); and readings of three one-act plays by David Ives. Charlie T. gave the group a few pointers on haiku, asked the group to write a haiku on the dismally appropriate kigo, “autumn rain,” and read and commented aloud on the results interspersed with examples from the haiku literature.

— Charles Trumbull

SOUTH REGION

ON OCTOBER 14 a cherry tree was planted at Garland County Community College in Hot Springs, Ark., to commemorate the 30th Anniversary of the Haiku Society of America. The Japanese Consulate gave 500 cherry seeds to the City of Hot Springs in 1995 as a gesture of international friendship and to encourage cultural understanding. Jean Wallace, Director of the Department of Parks and Recreation for the City of Hot Springs, and her staff planted the seeds lovingly and cared for them. They agreed to allow one of their tallest and strongest trees to be planted at the college to commemorate the 30th anniversary of the HSA and to link our college with the international haiku community. Susan Cathey, assistant to President Tom

Spencer, worked with the local haiku society to make the event successful. Dennis Smith and Rick Henry of the Greater Hot Springs Sister City Foundation attended the tree planting. Our sister city is Hanamaki, Japan. Paul Tucker, President of the Arkansas Haiku Society, took time from his busy medical practice to attend.

Tadashi Kondô gave a lecture at GCCC which was attended by three English classes and faculty members. Like the cherry tree taking root so is haiku rooting into the South Region.

We are anticipating a meeting of the South Region of the HSA on November 6-7 timed to coincide with the Arkansas Celebration of the Arts. We are especially looking forward to meeting Lawrence Ferlin-

ghetti, who will be the featured poet on November 7. One of the great American poets of the 20th century, he was also a pioneering publisher of poetry and was responsible for first publishing Allen Ginsberg's "Howl."

Bud Kenny, who should be designated the poet laureate of Hot Springs for his dedication to the city and its poetry community, slipped as he was coming down from working on his roof and suffered a serious fall. There were no broken bones, thanks to his great constitution, and he is recovering well.

Marilyn Waugh, who died in September (see the obituary on page 3), will be remembered for her selfless devotion to the encouragement of haiku in Arkansas.

— Howard Lee Kilby

CALIFORNIA REGION

HAIKU POETS OF NORTHERN CALIFORNIA

THE HAIKU POETS OF NORTHERN CALIFORNIA held their summer meeting at Fort Mason in San Francisco on July 26. Approximately 30 poets and friends enjoyed our featured reader, Kay Anderson, who shared a selection of her poems in a slide-show type arrangement. Patrick Gallagher provided a report on Haiku Canada. He felt that the attendees (including a number of schoolteachers) were largely untouched by the Japanese influence in their view of haiku. There seemed to be an emphasis on personal publications, and Patrick passed around some interesting examples that he acquired at the event, including an issue of *Industrial Sabotage* that was printed with rubber stamps on envelopes, and another book that was an anthology written by hand and col-

lated in boxes. A rengay workshop followed a short break for refreshments. An explanation of the form was given after which we broke into groups of two or three to try our hand at writing a rengay. Many groups drifted outside where a brisk breeze ruffled notebook papers as poets huddled together in discourse. After a time we reconvened to share what we had written. Several of the groups had completed their rengay, but even those with a "work in progress" enjoyed the experience.



HPNC sponsored the Ninth Annual Two Autumns Reading on August 23 featuring Anne Homan, Jeff McKay, Marianna Monaco, and Paul Watsky. Jocelyn Conway introduced the readers in the order they appeared in the commemorative publication, *First Dream*. Anne Homan used a variety

of hats to introduce her poems. Anne prefers a traditional 5-7-5 structure in her writing and uses it quite effectively.

Jeff McKay had just returned from a trip to Alaska and shared a number of poems from that experience as well as other haiku moments in his life. My personal favorite involved a sports victory away from home, with his father present in the stands.

Marianna Monaco produced a bottle of water and a small clock from her sleeve before beginning her portion of the program. She kept an eye on the clock so as not to rush her poems. The time to savor each gem was appreciated by the audience.

Paul Watsky concluded the program with a nice mixture of his work including a selection of his baseball haiku, tanka, and senryû. He also shared a haiku sequence and some of his longer Western-style poetry.



CALIFORNIA REGION

YUKI TEIKEI HAIKU SOCIETY NORTH AND SOUTH

YUKI TEIKEI sponsored a discussion and workshop on writing linked verse at the International House on the University of California, Berkeley campus on September 6. Short discussions regarding collaborative verse were given by Kiyoko Tokutomi, who spoke on introducing renku to American poets, Patricia Machmiller speaking on the seasons in renku, Fay Aoyagi speaking on the topic from a translator-poet's perspective, Alex Benedict discussing interna-

tional renku writing on the World Wide Web, and Christopher Herold, who spoke about the Marin Renku Group and working with collaborative forms of poetry.

Professor M. Shinku Fukuda was the special guest speaker. Professor Fukuda feels that "surpriseness" is the beauty of renku. If everything goes as planned, the renku is uninteresting. Renku does not follow a story line. Each link should develop some aspect of the link before, but there should also be a space, or shift, between the verses. The seminar attendees then split into two groups and participated in a renku writing session with Professor Fukuda and

Kiyoko Tokutomi serving as renku masters. They advised what elements were sought for the individual links, discussed the merits of the poems submitted and made the final selections. A most informative and enjoyable afternoon!

The annual Tanabata celebration took place at Anne Homan's house in the Livermore hills on July 11. Many rounds of poems were shared on this special night of star viewing.

Yuki Teikei South members continue to meet to increase their knowledge and share their work. They meet the third Saturday of the month in Long Beach.

— Jocelyn Conway

Haiku North America — Chicago 1999

HAIKU NORTH AMERICA will take place at Northwestern University, Evanston, Ill., a beautiful location on Lake Michigan just north of Chicago, July 8-11, 1999. The theme of the conference is "Haiku: Looking East, Looking West."

The program will feature an address by a major "mainstream" poet with an interest in haiku. There will also be two talks on the conference theme, one Eastern-looking, one Western-looking. Beyond that, however, we will de-emphasize formal presentations in favor of discussions (free-for-all on a topic chosen and moderated by a haiku poet), conversations (dialogues between two specialists, with plenty of time for group participation), and panels (round-table discussions). There will also be many formal and informal readings, an art show, journal and book sales, at least one ginkô, outings to local restaurants, and adequate free time to get off by yourself to the lake-shore and beach, Evanston's 30-odd bookstores, or the lures of the great Windy City. A conference anthology will be published featuring one haiku from each registrant — and much more !!

Registration fees are being kept to an absolute minimum (we hope to obtain grant money) to promote maximum attendance and to encourage haiku poets from far away to make the trip. The organizing committee (Sara Brant, Joseph Kirschner, Lidia Rozmus, Charles Trumbull, and Mark Bird) is now soliciting donations for support of the conference. Because HNA — Chicago 1999 is a tax-exempt corporation, your donations are tax deductible under

Section 170 of the IRS Code. Please make checks payable to "HNA — Chicago 1999" and send to the address below.

We are suggesting that participants plan to stay in the dormitory housing, and we are making arrangements for participants to eat most meals together in dining facilities at Northwestern. Dorm rooms — singles with shared bathrooms — will, of course, cost half to a third what you would pay in the town or the city. For those who prefer to stay in a hotel, we are block-booking rooms at the Orrington Hotel and the Holiday Inn, both within walking distance of the university campus. Chicago's Loop is an easy 40 minutes away by efficient public transportation.

Mark your calendars! Registration forms will be available in a few months' time. In the meantime, if you want to be sure to be on the mailing list, please send a note or E-mail to

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

— Sara Brant, Chairman, HNA-1999

NORTHWEST REGION

CO-PUBLISHERS Ce Rosenow (Irving Street Press) and Brad Wolthers (Mountain Gate Press) announce the publication of Lorraine Harr's tanka collection entitled, *Walls of Silence*. The book is 84 pp., perfect-bound, \$10 ppd and can be ordered from Irving Street Press, 3762 W. 11th Avenue, #208, Eugene, OR, 97402 or Mountain Gate Press, 2105 NW Glencoe Road, Hillsboro, OR, 97124. Our congratulations to author and publishers!

Margaret Chula has been invited to join the Board of Directors for the Asian Arts Council, responsible for planning Japanese cultural events connected with the Portland Art Museum. In July, the Dappin' Butoh dancers from Seattle used her haiku as images to create a collaborative performance entitled KOI, which was held at the Portland Japanese Garden. Haiku and dance movements were accompanied by didgeridoo and percussion in a tribute to koi and water. Joan Laage's troupe of dancers included Maureen Freeman, whom many of you may remember from her evocative *butoh* performance and workshop at Haiku North America in July, '97. In the United Church of Christ's (Lake Oswego) "In the Beginning Was the Word" contest, Maggie won First Prize and \$500 for her entry "Sensei," a linked

haibun about visiting her flower arrangement teacher in Kyôto last spring and finding out she had Alzheimer's. Kudos, Maggie!!!

Helen Ronan hosts meetings the first Thursday afternoon of the month at her home in Eugene. Local haiku poets share poems and discuss their work.

The Port Townsend Haiku group meets November 6 at Mimi Call's home at 2:00 P.M. For info call Mimi (360) 385-4040 or Doris (360) 385-0413.

Haiku Northwest met at Francine Porad's on September 17 (delayed a week so she could be honored for her cash prize at the Puyallup Fair's juried art show). Congratulations, Francine! Haiku from Marc Thompson and Deb Manning's trip to Alaska were read by Mary Fran Meer, Winnie Jaeger presented her first haibun, and haiku from those attending were enjoyed by all. We now know that Bob Major can keep a secret; he was completely mum about he and Ebba Story judging the Henderson Contest! Look for their comments in *Frogpond*.

The next meeting will be at Francine's, 7:00 P.M. on November 12, with special guests, Maggie Chula and her husband, John Hall. For more info call Francine (206) 232-3239. All haiku poets welcome!

— Connie Hutchison

PLAINS & MOUNTAINS REGION

HI COUNTRY HAIKU met on September 13 in Colorado Springs and discovered they need to change their meeting place. Several members joined the Denver group on October 6 and shared their haiku. Beginning November 8 the Springs group will meet at Pikes Perk Coffee & Tea House, 14 S. Tejon Street, and will continue to host those interested in haiku on the second Sunday of every month at 2:00 P.M.

Kansas Authors Conference featured two haiku workshops during the weekend of October 2. A number of members expressed interest in restarting Heartland Haiku in Kansas. Interested HSA members may contact

Jean Jackson,
447 Ohio St.
Lawrence, KS 66044

— Elizabeth Nichols

THANKS, ETC.

CONGRATULATIONS FROM THE AMERICAN HAIKU ARCHIVE

WE HAVE RECEIVED a letter from Dr. Kevin Starr, State Librarian of California, one of the key people in instituting the American Haiku Archive at the California State Library.

Starr sent his congratulations on HSA's 30th anniversary and wrote, "We at the California State Library are extremely proud of our haiku collection.... I look forward to working with the Haiku Society of America for many years and see haiku accepted not just as a Japanese art form that Americans can sometimes approach but as a world art form that everybody can enjoy."

We, in turn, send our thanks and appreciation to Dr. Starr.

— Kristen Deming

NEWLETTER ARTISTS

Great thanks are due to Kris Kondô for her witty and apt sumi-e illustrations that have graced the past four issues of the *HSA Newsletter*. We would also like to welcome Stephen Addiss, whose work will appear in the next four.

— Editor

PRE-CHRISTMAS SPECIAL!

OUR TREASURER still has about 50 copies of *A Haiku Path* for sale at the fabulous price of \$15.95, which includes postage and handling. Rcounting the early development of the haiku genre in the United States through the words and memories of the founders of The Haiku Society of America, *A Haiku Path* would be a wonderful Christmas gift for any lover of haiku. Order from Raffael de Gruttola, 4 Marshall Rd, Natick MA 01760.

JOURNALS, BOOKS, ETC.

RED MOON PRESS ...

... SEEKS HAIKU AND SENRYÛ of interest to school-age children (ages 5-18) for a project for early 1999. Please submit as many poems as you think applicable. Enclose SASE for selection status.



... SEEKS HAIKU AND SENRYÛ on the theme of baseball for a proposed chapbook in 1999. Poems treating any aspect of the sport are welcome. Deadline is December 31, 1998. Enclose SASE for selection status.



... ANNOUNCES THE PUBLICATION of *Some of the Silence*, the first full-length collection by award-winning poet John Stevenson. Besides the poet's trademark senryû, the book features haiku, kyôka, tanka, and haibun. 80 pp., 5G" x 8", perfect-bound, \$12. Available in January. Also forthcoming early in 1999, *The Red Moon Anthology 1998*, and H.F. Noyes' *Favorite Haiku*, Volume 2.

Contact Red Moon Press, PO Box 2461, Winchester VA 22604; E-mail <redmoon@shentel.net>

ACORN, A NEW JOURNAL OF CONTEMPORARY HAIKU

AC. MISSIAS announces the formal debut of *Acorn*, a new journal of contemporary haiku. *Acorn* will publish biannual issues devoted to individual poems, with future supplements to feature essays on selected topics and explorations of haiku-related forms.

For details, see the Haiku Publication List Update on page 10 below.

BRIDGE TRAFFIC

Tiny Poems Press and Winfred Press are proud and pleased to announce the publication of *Bridge Traffic: Haiku and Related Poetry by the People of the Massachusetts Pioneer Valley*, edited by John Sheirer.

Editor John Sheirer brings together 27 haiku poets living and working along the Connecticut River, a distinct geographical and unique cultural area. Some of these poets are very active in the national and international haiku community, having won contests and awards and published books, including two that have been honored with the HSA Merit Book Award. *Bridge Traffic* is a major anthology in the genre of local haiku collections, and was a best-seller at HSA's third quarterly meeting in Northampton, Mass.

Bridge Traffic: 95 pp.; 5H" x 8H"; saddle-stitched; \$12 ppd., with a 10% discount for five to nine copies, or a 20% discount for orders of 10 or more. Winfred Press is responsible for the marketing of this book. Send orders, payments, or queries, to Winfred Press, 364 Wilson Hill Road, Colrain, MA 01340.

THE LADY IN THE LAKE

THE LADY IN THE LAKE is a new interactive, on-line literary magazine that is accepting haiku, tanka, haibun, and related forms. It is also accepting submissions of poetry in regular forms, as well as short fiction and dramatic pieces. The magazine welcomes comments on the published work for possibly posting. The website address is <<http://members.aol.com/writerlake/intro.htm>>.

Submissions can be sent directly to the editor via E-mail at <writerlake@aol.com>.

BEYOND/WITHIN

I have moved again and so has Sundog Press. I want to make sure that HSA members wanting copies of *Beyond/Within: a collection of ren-gay*, which received an honorable mention in the Merit Book Awards, can get fast service. Copies are \$9.95, plus \$1.50 postage (U.S. and Canada), \$3 per copy (overseas mail). Copies can be ordered postpaid from:

Sundog Press
P.O. Box 91
Chesterfield, MO 63006

Please make checks payable to "Cherie Hunter Day."

— Cherie Hunter Day

HAIKU PUBLICATIONS LIST: CORRECTIONS, UPDATES, & ADDITIONS

NO SOONER did the final version of the publications supplement to the last *HSA Newsletter* issue forth from the laser printer than corrections and additions started arriving. Especially regrettable were our omissions, of which three— *Haiku International*, *Snapshots*, and *Time Haiku* — have so far come to light. We apologize to the editors, contributors, and subscribers of these publications for our oversight. Other causes for regret are that Carolyn Thomas's *Heron Quarterly* has ceased publication and the Yomiuri newspaper in Japan no longer features English-language haiku.

On a constructive note, however, two new journals, *Acorn* (haiku), and *Tangled Hair* (tanka), have been announced.

The information on page 10 updates the *HSA Newsletter* publications supplement.

— Editor

HAIKU PUBLICATIONS LIST UPDATE

Acorn

Acorn is a journal of contemporary haiku devoted to individual poems. Future supplements will feature essays on selected topics and explorations of haiku-related forms.

Freq.: 2x/year.

Contact:

A.C. Missias, Editor
redfox press
436 Spruce Street
Philadelphia, PA 19106

Subscriptions: \$8; single issues \$4; overseas add \$1 per issue; U.S. funds only. Send check to above address, and be sure to include complete mailing address information.

Submissions: Submissions are welcome from all writers by mail (preferred) with SASE or by E-mail (subject line "acorn" and include your snail-mail address). Deadlines are the end of August and the end of February (for the October and April issues, respectively), although prompt response will be given to all submissions. No more than 10 haiku per issue per author, please; all must be original and unpublished (Internet sharing doesn't count here). Acorn is most interested in showcasing serious haiku but is also open to experimentation with forms and topics. Payment will be made upon acceptance. Rights revert to author after publication.

Writers interested in contributing to supplement issues should contact the editor about future plans.

The Daily Yomiuri ← DISCONTINUED

We have learned that The Daily Yomiuri ceased publishing its haiku column as of the end of 1997.

Heron Quarterly of Haiku and Zen Poetry ← DISCONTINUED

Carolyn Thomas has announced that the last Heron Quarterly is Vol. 2, No. 4 (autumn 1998).

Haiku International

Haiku International is the journal of Haiku International Association. The publication includes haiku by members from many countries, some brief essays, and announcements. Haiku appear in the original language and in Japanese; haiku originally written in Japanese are primarily translated into English, though occasionally into German or Italian, etc. Essays appear in Japanese and English.

Format: about 45 pp., digest-sized; Freq.: 6x/year; First pub.: 1990; Press run: 600–800.

Contact:

Haiku International Association
9-1-7-914, Akasaka, Minato-ku
Tokyo, Japan 107

Subscriptions: Included in HIA membership; members receive bulletins, newsletters, and invitations to top activities. Annual membership fee is ¥5,000 in Japan and \$35 or the equivalent internationally. Direct postal transfer within Japan and from Europe and Morocco may be made to Haiku International Association, Postal Transfer A/C No. TOKYO 422-1028-936.

Submissions: Members only; a special form is required. Essays only by invitation.

Letni Vesni Four Seasons

We have received information that this new haiku journal has begun publication.

Contact:

Marko Hudnik
Titova 18
4270 Jesenice
Slovenija/Slovenia

Prijatelj

Updated contact information as follows:

Contact:

Dimitar Anakiev
Brunov drevored 19
5220 Tolmin
Slovenija/Slovenia

Tel.: (386-65) 83-110; E-mail: <dimitaranakiev@yahoo.com>; Website: <http://homepages.infoseek.com/~dimitaranakiev/haikuall/index.html>

Snapshots

Snapshots is an internationally acclaimed haiku magazine devoted to high quality contemporary English-language haiku and senryū. It features work by both new and world-famous haiku poets, each usually being represented by a number of poems, and also includes brief biographies of its contributors and a Best-of-Issue Award.

Format: 48-64 pp., A6, heavy paper, perfect-bound, with a glossy card cover featuring a full-color photograph; Freq.: 4x/year; First pub.: January 1998; Press run: 300; ISSN: 1461-0833.

Contact:

John Barlow, Editor
Snapshots Press
PO Box 35, Sefton Park
Liverpool, L17 3EG
England

Web site: <http://www.mcco.co.uk/snapshots>

Subscriptions: £16 in UK, £18 elsewhere in Europe; £20/\$34 elsewhere by airmail; single issues £4; £4.50; £5/\$9. Limited edition 1998 Box Set: £15 UK; £16 Europe; £17/\$29 rest of the world. Cheques, postal orders, international postal money orders, or sterling bank drafts payable to "Snapshots Press." U.S. bills accepted, but for U.S. checks please add £2.50/\$4 bank handling charges.

Submissions of haiku and senryū are welcome. These must be original, unpublished, not under consideration elsewhere and accompanied by a covering letter and SAE (+2 IRCs internationally). Lengthier submissions of 10–20 poems are welcome. Response time is usually 1–4 weeks and accepted work appears in the next issue. Poems featured in Snapshots may also be published on the Snapshots Website. Snapshots also sponsors an annual competition for unpublished collections of haiku, senryū, and tanka.

Tangled Hair

Tangled Hair will be the first journal published in the UK to be devoted exclusively to tanka. Its aim is to publish high quality contemporary English-language tanka by both new and internationally established poets in an attractive minimalist journal, with each poem featured

on its own page for maximum effect. The journal will also include brief biographies of contributors and a Best-of-Issue Award.

Freq.: 4x/year; First pub. planned for spring 1999.

Contact:

John Barlow, Editor
Snapshots Press
PO Box 35, Sefton Park
Liverpool, L17 3EG
England

Subscriptions: £14 in UK, £16 elsewhere in Europe; £18/\$30 elsewhere by airmail; single issues £4; £4.50; £5/\$9. Cheques, postal orders, international postal money orders, or sterling bank drafts payable to "Snapshots Press." U.S. bills accepted, but for U.S. checks please add £2.50/\$4 bank handling charges.

Submissions of up to 12 tanka are welcome. These must be original, unpublished, not under consideration elsewhere and accompanied by a covering letter and SAE (+2 IRCs internationally). Response time is usually 1–4 weeks. Poems featured in Tangled Hair may also be published on the Snapshots Website.

Time Haiku

Time Haiku magazine accepts haiku and tanka written in English and short poems. It also publishes short essays. As Iota Poetry Quarterly says, it is "aimed at the expert but enjoyable by anyone." Time Haiku has a section for beginners and publishes their work as well as that of experts. Articles on classical and modern Japanese haiku poets are published together with others on the techniques of writing haiku.

Format: 44 pp.; A5; Freq.: 2x/year; First pub.: 1995.

Contact:

Erica Facey, Editor
Time Haiku Group
105 Kings Head Hill
London E4 7JG
England

Tel.: (44-181) 529-6478

Subscriptions: For two editions and two newsletters, £5.50 in U.K., £7 in European Union, £10 elsewhere. Single copies, £2.50. Cheques should be in sterling and made payable to "Time Haiku Group."

Submissions accepted from all writers and should be accompanied by an SAE and IRC when a reply is required. Normally no more than 8 haiku by any one author will be published in an edition. Free copies are not given to contributors.

CONTESTS & COMPETITIONS

The following contest announcements are arranged in order of deadlines.

4TH SHIKI INTERNET HAIKU CONTEST

Deadline: Submit entries between November 3 and November 23, 1998.

Sponsor: Shiki Internet Haiku Salon.

Entry procedure: The theme words are "bird" as well as the names of kinds of birds – "swallow, sparrow, cuckoo," etc." Each haiku must contain at least one theme word. (Plurals are acceptable, but only noun forms will count as theme words.) Entries are limited to three haiku per person. If two or more entrants share an E-mail address, be sure to include the author's name with each haiku. Previously unpublished (and not previously posted to the Internet) haiku only.

Entry fee: None.

Submit entries to: <toku@cc.matsuyama-u.ac.jp>

Adjudication: On December 1 the Shiki team will send the contestants a list of all the haiku entries, without authors' names. If you don't enter the contest, you won't be able to vote! Each contestant will then select his/her favorite haiku from among the entries and return his/her choices (up to 3 haiku, which may not include his/her own haiku) to the Shiki team between December 1 and December 14 at the contest E-mail address. The most popular haiku will win the Shiki Haiku Prize. However, if no haiku receives at least 5% of all the votes, the Shiki team will choose the most popular haiku and send them to the contestants for a second round of voting. This procedure will continue until one haiku receives at least 5% of the votes. The Shiki team hopes to announce the contest result on December 24.

Award: 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 him/her. (The upper limit is ¥200,000; prize is valid for one year from the announcement of the result.)

Notification: The result of the ballots will be made known to all contestants. All or part of the entries contributed to the contest will be made into an anthology to be included in a magazine, and put on the Shiki home page: <http://cc.matsuyama-u.ac.jp/~shiki/>.

Rights: Participation in the contest indicates an agreement that your entries may be reprinted.

THE BHS JAMES W HACKETT HAIKU AWARD 1998

Deadline: In hand November 30, 1998.

Sponsor: The British Haiku Society.

Definitions: "Entries should have the essential characteristics of haiku, with regard to both spirit and form, which are now commonly accepted in the English-speaking world. The winning poem will recreate a haiku experience (a 'haiku moment') in a verse which approximates 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 *Bliethe Spirit*). All BHS Committee members are debarred from entering.

Entry procedure: Up to five haiku per entrant (each on three separate 3" x 5" – 75 mm x 125 mm) sheets, one only with name and address on the back) accompanied by the entry fee.

Entry fee: £2.50 or US\$4.00, only in pounds sterling by cheque drawn

on a U.K. bank, British Postal Order, International Money Order, or cash (pounds or dollars). Make cheques out to "The British Haiku Society" not to Hackett Award, please.

Submit entries to: Hackett Award, 14 Beech Ave., Galgate, Lancaster LA2 0NW, England

Adjudication: "The donor of the award, James W Hackett, will himself choose the winner(s) (and possibly, commended poems) from an anonymous shortlist 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 *Bliethe 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 winner(s), enclose an addressed envelope with appropriate U.K. postage, one IRC, or \$1.00 in cash (so US\$5.00 will cover entry fee and notification).

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

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 U.K. stamp or one IRC and in return we will send you Guidelines prepared by James W Hackett, and endorsed by the Society."

CONTESTS & COMPETITIONS

~~THE BETTY DREVNIOK AWARD~~ 1998

Deadline: Postmarked by November 30, 1998.

Sponsor: Haiku Canada.

Regulations: Haiku must be unpublished and not under consideration elsewhere.

Entry procedure: Haiku must be typed or neatly printed in triplicate on 3" x 5" cards. One card must include the author's name, address, and phone number in the upper corner while the other two must contain no identifying marks.

Entry fee: A flat fee of Can\$3.00 in Canada or US\$3.00 for entries outside Canada for up to 10 haiku.

Submit entries to: The Betty Drevniok Award, c/o LeRoy Gorman, 51 Graham West, Napanee, ON K7R 2J6

Adjudication: [not stated].

Awards: First Prize, \$100; Second Prize, \$50; Third Prize, \$25.

Notification: Winners will be announced at the Annual General Meeting in May 1999.

Rights: [not stated]

Notes: This competition is being established in memory of Betty Drevniok, a founder and past president (1979-82) of Haiku Canada.

~~THE HERB BARRETT AWARD~~ FOR SHORT POETRY IN THE HAIKU TRADITION

Deadline: Entries postmarked by November 30, 1998.

Sponsor: [Not stated].

Definitions: Poems must be no more than 4 lines long. They may or may not follow the traditional 17-syllable form, but should be in the haiku tradition: What is most important is that each haiku be a concise image of life. It is a thumbnail sketch. After first preparing the scene, usually in the first two

short lines, the haiku describes a dynamic action that is part of the rhythms of life in its closing line. It is also breath, breathed in and out.

Regulations: Poems may be published or unpublished, and must be in English or accompanied by an English translation.

Awards: cash prizes of £37.50; £25; and £12.50. Winning poems will be published in an anthology by Mekler and Deahl, Publishers. Each entrant will receive one copy of the anthology.

Entry procedure: Manuscripts must be typed or printed, one poem per page, on letter-size paper, with no identifying marks. Name, address, and phone number, with titles or first lines, should be on a separate sheet of paper.

Entry fee: £5 for 1-2 poems; £7.50 for 3 or more poems. Payment by cheque made payable to "Mekler and Deahl, Publishers" must accompany the entry.

Submit entries to: The Herb Barrett Award, Mekler and Deahl, Publishers, 237 Prospect Street, South Hamilton, ON L8M 2Z6, Canada.

Adjudication: Entries will be judged for originality, haiku style, content, and technical mastery.

Notification: [Not stated].

Rights: Copyright and all rights other than publication in this anthology remain with the author.

Note: Herb Barrett was for many years an important presence in the Hamilton poetry scene: a poet, painter, editor of *Origins* and *Tidepool*, and a generous mentor to beginning poets. He was a fine practitioner of haiku and related forms.

For a copy of *Cold Morning*, the anthology of prize-winning haiku from the 1997 contest, add £4. *Cold Morning* may also be ordered separately from the above address.

~~THE VIRGIL HUTTON HAIKU~~ MEMORIAL AWARD CHAPBOOK CONTEST

Deadline: ~~December 31, 1998.~~
DEADLINE EXTENDED!

Sponsor: [not stated].

Regulations: This is a contest for the four best collections of traditional haiku — limit 50 haiku per entry, and entries must be titled. You may submit more than one entry, but each must be accompanied by an entry fee.

Entry procedure: Send haiku collection and entry fee to the address below. No entries will be returned, so clean photocopies are preferred.

Entry fee: \$25 with an SASE for results notification.

Submit entries to: The Virgil Hutton Haiku Memorial Award Contest, 1021 W. Gregory St., Normal, IL 61761-4236.

Adjudication: [not stated]

Awards: Chapbook publication of the winning four entries. Winners will also receive 25 copies of their chapbook, and E-mail press releases to the media of their choice announcing their award.

Notification: Winners will be announced in late January 1999; publication will be in late February 1999 by Saki Press, Normal, Ill.

Correspondence: E-mail questions to <VirgilRHutton12345@webtv.net> or snail mail to 1021 W. Gregory St., Normal, IL 61761 with an SASE for reply.

~~THE MAR-NEWS~~ HAIKU COMPETITION

Deadline: January 31, 1999.

Sponsor: The Mar-News Haiku Society of Marple Newtown.

Regulations: All works must be original, in English, unpublished, and not currently under consideration for publication or entered in any other competition. Members of The Mar-News Haiku Society of Marple Newtown are not permitted to

CONTESTS & COMPETITIONS

enter.

Entry procedure: Authors may submit any number of haiku. Two copies are required, one with the author's name and address, the other with no identifying information. Entries must be typed or word-processed.

Entry Fee: \$10 for a set of six haiku. Checks/International Postal Money orders should be made payable to "Dani DeCaro."

Submit entries to: The Mar-News Haiku Competition, c/o Dani DeCaro, 126 Bryn Mawr Ave., Newtown Square, PA 19073.

Adjudication: To be announced.

Awards: Prizes total \$500, divided at the judges' discretion among three winners.

Rights: The Mar-News Haiku Society of Marple Newtown reserves the right to publish all entries in a contest anthology. The poet will, however, retain all other rights.

Correspondence: No entries will be returned. A business-sized envelope, addressed and stamped (U.S. first class or IRC), is required for your inquiries or for your request to receive notification of the contest results.

~~THE HAIKU AWARD~~ COMPETITION

Deadline: February 15, 1999 and August 15, 1999.

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

Regulations: Free-form and conventional [5-7-5] previously unpublished haiku sought. All haiku must be original work and must not be under consideration elsewhere not entered for any competition from the time of dispatch until a response from *still*. The author's real name must be supplied.

All submitted work implies your permission for one or several of your poems to be posted on our Web site on the Internet; should any be selected for publication in the journal.

Entry procedure and address: Use an official entry form. Send an SAE with two IRCs internationally for entry form and details, and to receive competition results to:

still
49 Englands Lane
London NW3 4YD
England

or see our home page at: <<http://www.into.demon.co.uk>> (with archive, audio, and printable competition entry form).

Entry fee: £2 per haiku or £10 for a set of 6. All amounts in pounds sterling. The first six entries are free to subscribers.

Cheques/P.O./International Postal Money Orders payable to *still*. U.S. dollar bills acceptable at current exchange rate. For U.S. cheques add £2 bank handling charges.

Adjudication: Each competition will be judged by the Editor of *still* and the prize money will be divided at the Editor's discretion among the three winners.

Awards: The prize money has been increased from £500 to £1,000. Prize money for overseas winners will be less bank charges.

Rights: Copyright reverts to authors upon publication.

Notification: Publication of the winners and runners-up in *still*.

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

Deadline: In hand by March 25, 1999.

Sponsor: Founded by the Sacred Heart Church in Camden, N.J., and sponsored by the Nick Virgilio Haiku Association in memory of Nicholas A. Virgilio, a charter member of the Haiku Society of America, who died in 1989.

Regulations: Any student in grades 7 through 12 enrolled in school as

of September 1997 may enter. Submit up to three haiku per student. All haiku must be previously unpublished, *original* work and not entered in any other contest or submitted elsewhere for publication. *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. Do not use staples for any purpose.

Entry fee: None.

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

Adjudication: Not stated.

Awards: Six haiku will be selected and each awarded \$50. 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.

~~YELLOW MOON~~ LITERARY COMPETITION

Note: Only scanty information about this contest has been received, and it may not be entirely accurate.

Deadline: March 31, 1999.

Sponsor: [Not known].

Regulations: There are to be separate sections for short prose on the theme: A Haiku Journey (haibun); haiku (*not* senryu); tanka; short humorous poems; and limericks.

Entry procedure: Write for rules and an entry form.

Entry Fee: [Not known].

Submit entries to: Yellow Moon, PO

COMPETITIONS

Box 35, Creswick 3363, Victoria, Australia

Adjudication: [Not known].

Awards: [Not known].

~~THE 1999 SAN FRANCISCO~~ INTERNATIONAL HAIKU, SENRYU, AND TANKA COMPETITION

Deadline: In hand March 31, 1999.

Sponsor: Haiku Poets of Northern California.

Regulations: Entries must be original, unpublished, and not under consideration elsewhere. There is

no limit on the number of submissions. This contest is open to all except HPNC officers and judges.

Entry procedure: Type or print each poem on two 3" x 5" cards. In the upper left corner of each card identify the poem as Haiku, Senryu, or Tanka. On the back of one card only print your name, address and telephone number.

Entry Fee: \$1.00 per poem. Make checks or money orders payable in U.S. dollars to "Haiku Poets of Northern California (HPNC)."

Submit entries to: HPNC, c/o Laurie Stoelting, 303 Holly Street, Mill Valley, CA 94941.

Adjudication: The judges will remain anonymous and will be announced

with the winning poems.

Awards: A first prize of \$100 will be awarded in all three categories. Second and third prizes of \$50 and \$25 will be awarded for Haiku.

Notification: No entries returned.

Rights: All rights revert to authors after publication of contest results.

Please note: A business-sized envelope, addressed and stamped (U.S. first-class or IRC), is required for your inquires, for our request that you resubmit, or for you to receive notification of the contest winners.

WINNERS — HSA CONTESTS

~~HAROLD G. HENDERSON~~

AWARDS FOR BEST UNPUBLISHED HAIKU

First Place (\$150): Randy Brooks, Decatur, Ill.

Second Place (\$100): Z. Vayman, Boston, Mass.

Third Place (\$50): Ernest Berry, Picton, N.Z.

Honorable Mention (alphabetical order): Margaret Chula, Portland, Ore.; Christopher Herold, Redwood City, Calif.; John Stevenson, Nassau, N.Y.; and Ruth Yarrow, Seattle, Wash.

Judges were Ebba Story and Robert Major.

~~GERALD BRADY MEMORIAL~~

AWARDS FOR BEST UNPUBLISHED SENRYU

First Place (\$100): Carl Patrick, Brooklyn, N.Y.

Second Place (\$75): D. Claire Gallagher, Sunnysvale, Calif.

Third Place (\$50): John Stevenson, Nassau, N.Y.

First Honorable Mention: Diane Tomczak, Midland, Mich.

Second Honorable Mention (tie): Lee Gurga, Lincoln, Ill., and David Gershtator, St. Thomas, V.I.

Third Honorable Mention: Sandra Fuhringer, Hamilton, Ont.

Judges were Carlos Colón and Jeanne Cassler.

~~MERIT BOOK AWARDS~~

First Place (tie): *endgrain*, Dee Evetts (Red Moon Press)

in and out of fog, Lee Gurga (Press Here)

Second Place: *Short Distance, Long Journey*, Jeb Barton (self-published)

Third Place: *The Light Comes Slowly*, Edith Shiffert (Katsura Press)

Commended: *between god and the pine*, vince tripi (self-published)

Award for Best Translation: *A Hidden Pond*, Kôko Katô and David Burleigh (Kadokawa Shotan)

Honorable Mention for Translation: *Red Fuji: Selected Haiku of Yatsuka Ishihara*, Tadashi Kondô, William J. Higginson and Kristen Deming (From Here Press)

Award for Best Anthology: *The Red Moon Anthology 1996* Jim Kacian, Editor-in-Chief; Jan Bostok, Tom Clausen, Ellen Compton, Dee Evetts, Yvonne Hardenbrook, John Hudak, H.F. Noyes, Francine Porad, Ebba Story and Jeff Witkin, Editors (Red Moon Press)

Honorable Mention for Anthology: *Beyond Within, A Collection of Rengay* Carol Conti-Entin, Helen K. Davies, Cherie Hunter Day, D. Claire Gallagher, Marianna Monaco, Ce Rosenow, Ebba Story, and Joan Zimmerman (Sundog Press)

Award For Tanka: *Turning My Chair*, Pat Shelley (Press Here)

Judges were Paul O. Williams and Peggy Lyles.

THE WINNERS

~~PENUMBRA 1998 CONTEST~~

THE TALLAHASSEE WRITERS' ASSOCIATION has announced the winners of the 1998 Penumbra Contest. Awards in the Haiku Section, judged by Kenneth C. Leibman, were:

First Place: Helen J. Sherry, San Diego, Calif.

Second Place: Garry Gay, Santa Rosa, Calif.

Third Place: Carol Dagenhardt, Sparks, Md.

Finalists: Leonardo Alishan, Salt Lake City, Utah; Louise Beaven, Toronto, Ont.; Ernest J. Berry, Picton, New Zealand; Alexius J. Burgess, Alexandria, Va.; Ellen Compton, Washington, D.C. (4 times); Carol Dagenhardt; Lloyd Gold, Tallahassee, Fla.; Timothy Russell, Toronto, Ont.; Grant Savage, Ottawa, Ont.; R.A. Stefanac, Pittsburgh, Pa. (3 times); Denver Stull, Forest Park, Ga.; and Charles Trumbull, Evanston, Ill.

Contest winners in the poetry and haiku sections are published in *Penumbra 1998*, which is available for \$5.00 per copy plus \$2.50 p&p for the first (\$1.00 p&p for each additional copy to the same address) from Penumbra, P.O. Box 15995, Tallahassee, FL 32317-5995.

~~SNAPSHOTS HAIKU~~

COLLECTION COMPETITION 1998

RESULTS of the Snapshots Haiku Collection Competition 1998 have been announced:

First Prize: "Gripping the Perch" by Geoffrey Daniel, England.

Runners-up: "The Homestead Cedars" by Randy M. Brooks, U.S.; "These Dark Evenings" by Frank

Dullaghan, England; "Steps" by David Elliott, U.S.; and "Sheep & Conifers & Crows" and "Old Grey Stones" by Ken Jones, Wales.

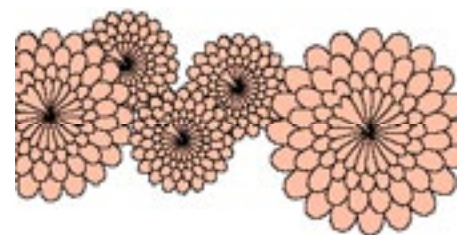
Highly Commended: Caroline Gourlay, Wales; Matt Morden, Wales; Fred Schofield, England; Alan J. Summers, England; and Tom Williams, U.S.

Commended: Winona Baker, Canada; Janice M. Bostok, Australia; Katherine Gallagher, England; Gary Hotham, U.S.; Sean MacMathuna, Ireland; Robert Major, U.S.; Matthew Paul, England; Dick Pettit, Saudi Arabia; Deirdre Roberts, Scotland; Celia Stuart-Powles, U.S.; Maurice Tasnier, England; Linda Jeannette Ward, U.S.; Michael Dylan Welch, U.S.; Frank Williams, England; and Sheila Windsor, England.

"Gripping the Perch" will be published by Snapshot Press in December 1998 as a perfect-bound book. It can be ordered now from Snapshot Press, PO Box 35, Sefton Park, Liverpool, L17 3EG, England @ £4 / \$7 per copy. p&p costs are 50p UK; £1 Europe; £1.50 / \$3 for the rest of the world.

Over 100 poems by the 25 winning poets and the adjudicators (David Cobb & John Barlow) appear in issue four of Snapshots, available now @ £4.50 UK; £5 Europe; £5.50 / \$10 for the rest of the world.

Look for details of the 1999 Snapshots Collection Competition in the next *HSA Newsletter*.



~~WINNERS OF~~

THE HAIKU AWARD, AUTUMN 1998

WINNERS of The Haiku Award, sponsored by *still*, a journal of short verse, are:

First Prize (£500) Robert Alcock, Dublin, Ireland

Second Prize (£300) Sandra E. Davies, Gosport

Third Prize (£200) Sophia Pathan, Leytonstone

The 35 Runners-up: Dylan Pugh, Melton Mowbray; Reiko Iwano, St. John's Wood; Douglas Slater, Lambeth; Tom Bowling, Belsize Park; Judi Moore, Bletchley; Alice Spencer, East Finchley; Penny O'Connor, Shoreditch; William M. Ramsey, Florence, S.C.; JO, Palmers Green; Kohjin Sakamoto, Kyoto; F. M. Black, Columbia, S.C.; Eduardo Prado, Rio de Janeiro; Stephen Bone, Kemp Town; Brian Birch, Cottingham; Patricia V. Dawson, Sydenham (2 times); Valerie Walmsley-Hunter, Hampstead; Kay F. Anderson, Redwood City, Calif.; Neal Box, Horley; Paul Walker, Woodseats; Sheila Windsor, Stourport on Severn; Clive Cazeaux, Cardiff, Wales; Mark Renney, Meppershall; Alan J. Summers, Westbury Park; Sheila Windsor, Stourport on Severn; Mike Hayes, Sheffield; William M. Ramsey, Florence, S.C.; Tommy Frank O'Connor, Tralee, Co. Kerry, Ireland; Robin Estill, Mossley; Philip Rowland, Tokyo; Mike Hayes, Sheffield; Ernest J. Berry, Picton, N.Z.; Yvonne Hardenbrook, Columbus, Ohio; John Russell West, Aspendale Gardens, Australia; Mary Drayton, Llanishen, Wales

Entries of the winners and the runners-up will be published in the issue four of *still* 1998, scheduled for the autumn of 1998.

MISCELLANY

SHIKI MEMORIAL SERVICE

CEREMONIES to commemorate the 97th anniversary of Masaoka Shiki's death were held on September 19, 1998, at Shoju-ji Temple in Matsuyama, Japan, Shiki's home town. Among the 70 participants and distinguished guests was Tetsuya Saeki, one of his descendants. A bronze statue of Shiki tying the strings of his sandals, representing Shiki "about to leave to study literature," was unveiled at the service. The statue was donated to encourage young people to study literature and learn more about haiku.

Prayers were held in front of the memorial stone holding a lock of Shiki's hair, and sponge gourds — a reminder of one of Shiki's most famous poems about his illness —

were placed at the site, along with flowers. The poem is

hechima saite / tan no tsumarishi / hotoke
kana

the gourd flowers bloom,
but look — here lies
a phlegm-stuffed Buddha!

tr. Janine Beichman

Shiki's death poems were recited to the sound of shakuhachi music, sutras were chanted, and some original haiku by the participants were offered. The translations below are by Kimiyo Tanaka:

in my dream
Shiki is biting into a persimmon —
Shiki's anniversary

yume no nake de / kaki kutteiru / Shiki-ki
kana

Shiki's profile
with a whole heart
worshiped

Shiki-san no / yokogao ichizu / matsurikeri

— *Kristen Deming*

FROM THE NEWSLETTER EDITOR

PLEASE NOTE that the deadline for receipt of copy for the next HSA newsletter is January 31, 1999; publication/ mailing date is about two weeks after that. Suggestions and feedback are always welcome: please E-mail me at <trumbull@interaccess.com>.

— *Charles Trumbull*

THE HAIKU SOCIETY OF AMERICA NEWSLETTER
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Evanston, IL 60202-1211

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