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*Fifty Years of Haiku*



## Haiku Society of America News

The HSA appreciates your continued support and your participation in society activities. As primary supplement to the HSA website, this monthly report strives to bring you news from the Executive Committee and the Regional Chapters.

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From the  
*President*



Fay Aoyagi  
HSA President  
[fay.hsa.president@gmail.com](mailto:fay.hsa.president@gmail.com)

## Hello, everyone -

I am Baxter Tanuki Aoyagi, a black cat. Some of you may remember me. I was the first DW (Designated Writer) for your President. She is in Tokyo again and I decided to fill in. I don't want to be spooky, but I left the world of the living on August 4 after 18 lovely years on the earth. You, haiku poets, admire people long-dead, like Basho and Buson. I assume you don't mind reading a note from up in the sky.

In mid-August, Fay went to Denver to attend the national meeting. You will read the detailed report by Steve Tabb, who once had a million miles with American Airline and Singapore Airline, respectively, flying around the globe. I spent my whole life in San Francisco. I was an indoor cat. I will admit I've never crossed the Bay Bridge or the Golden Gate. My longest travel distance might be going to a vet at the SPCA where I was adopted (about 20 minutes by car). I believe Shiki wrote most of his haiku in his tiny house. Traveling is not a must-do thing to produce a good haiku, right? I was not a prolific writer anyway.

アイダホの果なき広野鱈雲 利根里志  
*aidaho no hatenaki kouya iwashigumo*

endless vast field  
in Idaho  
sardine clouds  
*Satoshi Tone*

from "*Haiku Dai-Saijiki*"("Comprehensive Haiku Saijiki"), Kadokawa Shoten, Tokyo, 2006

天高しさびしき人は手を挙げよ 鳴戸奈菜  
*ten takashi sabishiki hito wat e o ageyo*

high autumn sky  
if you are lonely  
raise your hand!  
*Nana Naruto*

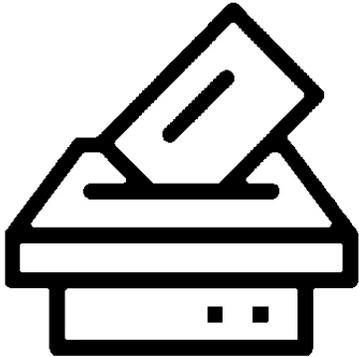
from "*Haiku Dai-Saijiki*"("Comprehensive Haiku Saijiki"), Kadokawa Shoten, Tokyo, 2006

I am curious to know whether someone has tallied the number of happy moments vs sad ones in haiku. I am sure there would be many haiku about a birth or marriage. Or just

finding a beautiful flower in the garden may lead to happiness. On the other hand, poets write about death, divorce and aging. But, I wonder, is there always a light – even a tiny one – in those dark moments, as well?

taste of sweat  
after digging a hole  
goldfish funeral

## Announcements



### Reminder of Voting Procedure for Up-coming Elections

Within the next couple of months, members will be asked to vote for the HSA Officers and Regional Coordinators who will serve HSA for calendar year 2019. We want to be sure that everyone is aware that we use a neutral third-party organization, **Election Buddy**, to handle the voting process. Election Buddy specializes in distributing and tallying votes.

When the time comes, please keep an eye open for an email from **Election Buddy** (for some of you, the email may go to your junk or spam box.) It isn't junk, however, nor is it spam. If you know a member who does not have email, please remind them to be sure that Dianne has their current physical address so that we may send a physical ballot.

And of course, it'll be very important to promptly open, mark and return a ballot - whether you're voting by email or mail.



### New Regular Section for Obituaries

The Executive Committee has decided to establish, beginning with this issue, a regular section in the monthly **HSA NEWS** in which we will publish obituaries and memorials. We need to be made aware of these events so we do not overlook the passing of a respected poet. We invite any member to submit notification of the death of a poet, or anyone else who has had a recognizable impact in English-language haiku, whether local, national or international.

At a minimum, we need the full name of the deceased, dates of birth and death, and a brief statement about the person's life as a poet. A representative haiku or two would also be welcome. In-depth memorials may be submitted, but they will be edited as needed by the newsletter editor.

From the

*2nd Vice-President*



Beverly Momoi  
HSA Second Vice-President  
[hsa.2vp.bev@gmail.com](mailto:hsa.2vp.bev@gmail.com)

## 2018 HSA Summer Contests Results

The results of HSA's 2018 contests for haiku, senryu and haibun are in! The winners are announced in the 'Contest Results' section later in this issue. The winning poems and the judges' commentary will be published in the next issue of *Frogpond*.

Congratulations to the winning poets, thanks to all who participated in this year's contests, and special thanks to our judges for their work.

## 2018 Seabeck Haiku Getaway

**Schedule Now Available**

Can you join us? What a superb annual retreat Haiku Northwest has planned this year—see the 2018 Seabeck schedule, now available [here](#). We feature Abigail Friedman, author of *The Haiku Apprentice*, the unveiling of the Seabeck Haiku Walk plaques around the Seabeck Conference Center campus, and celebrate not just the 30th anniversary of Haiku Northwest but the 50th anniversary of the Haiku Society of America.



Birdwatching, bookmaking, book fair. Silent auction, readings, workshops. Honey bees, Porad contest winners, and a special focus on haiga. We will also create another labyrinth this year too! And don't forget our spectacular talent show!

Anticipated readers and presenters include Ellen Ankenbrock, David Berger, Susan Callan, Terry Ann Carter, Lysa Collins, Susan Constable, Seren Fargo, Abigail Friedman, Patrick Gallagher, Garry Gay, John Green, Christopher Herold, Connie Hutchison, Lynne Jambor, Deborah P Kolodji, Brenda Larsen, Carole MacRury, Dorothy Matthews, Vicki McCullough, Tanya McDonald, Margaret D. McGee, Angela Naccarato, Victor Ortiz, Linda Papanicolaou, Bob Redmond, Jim Rodriguez, Michele Root-Bernstein, Ce Rosenow, Jacob Salzer, Barbara Snow, Carmen Sterba, John Stevenson, Ron Swanson, Angela Terry, Kathleen Tice, Richard Tice, Michael Dylan Welch, Carolyn Winkler, and more to be announced.

To sign up, please visit our [registration page](#).

**See you at Seabeck October 25–28, 2018!**

submitted by Michael Dylan Welch

## *Regional News*

### *California*



Deborah P Kolodji

### **Four Seasons Haiku Kai**

The next meeting will be held on September 8, 2108. Bay Area haiku poet Chuck Brickley will read from his collection *earthshine*, which received the 2017 Touchstone Distinguished Book award from The Haiku Foundation. Meetings are held at Mercy Center Burlingame, 2300 Adeline Ave, Burlingame, CA 94010 each season, on Saturdays from 11:00 a.m. to 1:00 p.m.

### **Haiku Poets of Northern California**

The next meeting will be held on Sunday, October 21, 2018 at 1 pm at Fort Mason in San Francisco. Mimi Ahern will be the featured reader. Chuck Brickley will give a presentation on revising haiku.



### **Haiku San Diego In Remembrance of Anita Curran Guenin 1937-2018**

### **2011 Southern California Haiku Study Group Anthology**

The first member to join Haiku San Diego after its creation in 2010 was Anita Curran Guenin, and she was a steadfast, talented, soft-spoken but

powerful devotee of haiku up to her  
untimely death on August 5, 2018.

Anita's deep roots go all the way back to Providence, Rhode Island, where she was born, then on to Connecticut, Texas, Arizona, and finally California, where she and her husband, Bruce, made their home since 2001. Anita earned a Bachelor of Fine Arts degree at the University of Houston, subsequently launching her accomplished career in magazine publishing. She maintained a lifelong passion for the arts.

Early on, Haiku San Diego had no regular meetings but occasionally met for ginko walks. During one of our first few ginko walks, we found Anita awaiting our arrival. She had no haiku experience but, as we learned through our growing friendship, she had haiku heart, sensitivity, and connection to the world around her. Anita already was an experienced poet in longer forms, but, as was her nature, she wanted to experience more and stretch her own, unique voice. At the time of her death, Anita's haiku and haibun had been widely published, and she was recognized nationally and internationally as a prize winning haiku and haibun poet.

On a personal level, Anita was part of the heart and soul of Haiku San Diego. As our regular members met monthly we formed a friendship bond that transcended all other reasons drawing us to our monthly meetings. We will always feel Anita's presence and honor her memory as we continue meeting to study haiku and become more aware in our perceptions, writing, and editing.

Anita Curran Guenin . . . ever in our hearts.

we huddle  
over mother's open grave –  
lawless winter

*Honorable Mention, Harold G. Henderson Haiku Contest, 2012*  
*Frogpond 35.1, Winter 2013*

I cut my hands  
on your shoulder blades  
first lilacs

Honorable mention The Francine Porad Award for Haiku, 2015

bottom of the hill --  
a red tricycle  
rusts into winter

### **Haiku San Diego Monthly Meeting: August 12, 2018**

Attendees: Billie Dee, Scott Galasso, Carol Judkins, Naia, Robert Mehryar, and Claudia Poquoc. We were joined by two new members, Eme and her son, who each wrote their first haiku that day.

The first part of our meeting was a tribute to Anita Curran Guenin, long-time Haiku San Diego member who passed away on August 5, 2018. In read-around style, punctuated with smiles and tears, we shared some of Anita's haiku and haibun as well as our personal stories about, our deep respect and love for, and our enduring friendship with Anita.

As is our ongoing practice. the second part of our meeting involved an anonymous haiku

workshop. Many fine haiku were submitted for critique, haiku that reflect how far our members have come over the years. Anita surely was smiling upon us that day.

### **Southern California Haiku Study Group**

The Southern California Haiku Study Group held its monthly workshop on August 18<sup>th</sup> at the Hill Avenue Branch Library, 55 S. Hill Avenue, Pasadena, from 2 to 4 pm. Moderator Deborah P Kolodji launched the workshop by reading haiku by, and in memory of, Marion Olson and Anita Guenin.

The customary read-around of haiku followed, by members present—Lynn Allgood, D’Ellen, Kimberly Esser, Charles Harmon, Debbie Kolodji, Elva Lauter, Greg Longenecker, Janis Lukstein, Beki Reese, Susan Rogers, Wakako Rollinger, Toni Steele, Kathabela Wilson, James Won, and Sharon Yee, where participants either read their own haiku or a haiku from one of the books provided. The following books were shared with the group: *The Jade Pond: Haiku Inspired by the Dr. Sun Yat-Sen Classical Chinese Garden*, Vancouver Haiku Group Anthology edited by Angela Naccarato and Jacqueline Pearce *Star by Star* by Rick Tarquinio

*Moondance* by Marian Olson

*Into the Light* by Harriot West

*Haiku: The Poetry of Nature* edited by David Cobb *echos 2: The New Resonance Haiku Poets 1999-2017*, compiled by Jim Kacian and Julie Warther *at the top of the ferris wheel: Selected Haiku of Cor van den Heuvel*

Debbie presented a short handout on “sound haiku” and the group read recent “sound haiku” from the most recent issues of *the Heron’s Nest*, *bottle rockets*, and *Modern Haiku*. The group then brainstormed a list of sounds which were used as prompts for a writing exercise. The sound prompts were: fan, screeching baby, sweeping, creaking, raking, truck motor, motorcycle “rev up,” air conditioning unit, sigh, breathing, water sound, chain saw/jack hammer, drip of a faucet, leaf blower, towhee scratching grasses, kiss, mosquito/flea/bee, hummingbird, alarm, snoring, radio, parrots.

After ten minutes of writing to these prompts, we conducted an anonymous haiku workshop on the first drafts of haiku written. The next workshop will be on September 22, 2018. Eve Luckring will be the featured reader.



standing: Wakako Rollinger, Debbie Kolodji, Greg Longenecker, Susan Rogers, Charles Harmon, Kathabela Wilson, D’Ellen, James Won

sitting: Janis Lukstein, Toni Steele, Sharon Yee, Beki Reese, Kimberly Esser, Elva Lauter

not pictured: Lynn Allgood  
photo by Lynn Allgood

### **Yuki Teikei Haiku Society**

The annual membership meeting will be held on Sunday, September 16, at the Cliffwood Estates Mobile Home Park clubhouse, 3200 Cliffwood Drive (off Soquel Drive), Soquel beginning at 11 am, ending no later than 3 pm. Members are invited to bring potluck offerings for a midday meal. See the website at [youngeaves.org](http://youngeaves.org) for more details. On Saturday, September 22, there will be a Moon-viewing gathering. Details are in the GEPP0.



Shelley Baker-Gard

The joint meeting of members in the Oregon HSA & The Portland Haiku Group met for our annual conference at the Newport Visual Arts center on September 1<sup>st</sup>. It was a beautiful blue sky day to have a conference at the beach. The 15 attendees were: Aron Rothstein from Toledo, Carolyn Winkler, Diana Saltoon - Briggs, Shasta Hatter, Shelley Baker-Gard and Michael Freiling from Portland; Lynne Jambor and Terry Ann Carter from British Columbia; Shirley Plummer from Yachats, Ellen Ankenbrock and Jim Rodriguez from Battleground, WA; Harriot West from Eugene, and Connie Razmus, Sue Valentine, and Ricki Peterson from Newport, OR. We also had a couple from Tel Aviv , Israel pop in to introduce themselves as fellow haiku poets. In addition, Shelley's student guest from Japan, Mikiko Maruyama shared some of her time with us too. The congregation was truly international.

### **The meeting featured three topics:**

**Role of Haiku in Haibun;** a discussion lead by Harriot West. Harriot read many examples of excellent haibun and pointed out among other suggestions that the prose portion of the haibun can successfully be written in the first person which provides a clear-cut juxtaposition to the haiku.

**The Bara Ginsha Project** – A Power Point presentation on the efforts of Mike Freiling, Satsuki Takikawa, Duane Watari, and Shelley Baker-Gard to translate and compile the senryu written in Japanese by of the Bara Ginsha Japanese American haiku club during their internment at Minidoka, ID from 1942 to 1945. The primary focus is the poetry of Duane Watari's grandfather Maski Kinoshita "Jona". Shelley provided an overview of the WWII Japanese Internment history, and read from other translated collections of haiku and tanka that were written in the internment camps. She also read her interpretive senryu of the translations by Mike Freiling and Satsuki Takikawa of Jona's senryu. Mike Frielina led a very interesting discussion on the difficulties

Some confusion came from reading a very interesting discussion on the intricacies of translation due in part to the age of the writing, and the many possible meanings that can be postulated when working with material by an author no longer living.

**Love Haiku and Workshop:** Terry Ann Carter provided a wonderful reading of love and erotic haiku from both her students' and published poets' works. She mentioned that love haiku did not necessarily imply romantic love, but could be centered on any form of love. Such as the love of parent and child, friends, and even animals. Terry then led us into a very creative session of making paper media booklets, cards, and other extraordinary and artistic ways to showcase one's poetry.

**We also had our traditional haiku contest.  
This year's theme was " Homeless Moon"**

Here are the results after the votes were tallied:

**1<sup>st</sup> Place:** Harriot West for:  
drifting in and out  
of clouds . . .  
the homeless moon

**2<sup>nd</sup> Place:** Jim Rodriguez for:  
a deep red  
homeless moon  
crickets

**3<sup>rd</sup> Place:** Shasta Hatter for:  
starless sky  
rattle of steel cart  
homeless moon

Many other poets' haiku received multiple votes too: David Rosen for "pitch black..."; Carolyn Winkler for "camped..."; and Robert Epstein ( guest contributor) for "enough moonlight...."

**Here are a few pictures of our fun:**



**Lunch table: From the right: Jim Rodriguez, Ellen Ankenbrock, Carloyn Winkler, Harriot West, Mike Freiling, Terry Ann Carter, Aron Rothstein, Lynne Jambor, Shasta Hatter.**

**At the Oscar Wilde room:  
Shasta Hatter, Shelley  
Baker-Gard, Dianne  
Saltoon-Briggs, Terry Ann  
Carter, Carolyn Winkler**



**Jim Rodriguez**

*Northwest*



Angela Terry

## **Haiku Northwest**

The August meeting of Haiku Northwest took place on Thursday, August 23 at 7:00 pm at the Kirkland Library with 6 people in attendance: Connie Hutchison, Tanva McDonald.

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Dianne Garcia, Michael Dylan Welch, Ida Freiling and Angela Terry. Angie coordinated the meeting, which included announcements about new publications and an update on both plans for our annual Seabeck Haiku Getaway and our Seabeck Haiku Walk. She then led the group in a haiku focused Surrealists' Exquisite Corpse exercise, using the 3 line format of: 1. a person or thing, 2. a place or time, and 3. a resolution. Each person wrote a line, folded it over and passed it along to the person sitting next to them. Some interesting haiku emerged, as well as some that were just plain bad. After a break, the group then shared haiku they had brought for the critique portion of the meeting.

In addition to the monthly meeting, various HNW members have been involved in other haiku activities including a haiku walk and reading at the Kubota Garden on August 14<sup>th</sup> and judging the haiku contest at the Seattle Japanese Garden's annual Moonviewing Festival on August 25<sup>th</sup>.

## 2018 Seabeck Haiku Getaway

Registration is under way for the 11<sup>th</sup> annual Seabeck Haiku Getaway, celebrating both the 30<sup>th</sup> anniversary of the founding of Haiku Northwest and the 50<sup>th</sup> anniversary of the founding of the haiku Society of America. There has been an excellent response, and available rooms have been filling up quickly. Information on the getaway can be found at the [website](#).

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## The Porad Award

**Still thinking about entering your haiku for the Porad Award? Go [here](#) to find out how:**

### **Deadline:**

Submitted online or by email or postmarked by September 20, 2018  
(late entries may be accepted, but only at the discretion of the contest organizers).

### **Prizes**

\$100 for first prize, \$50 for second prize, and \$25 for third prize.  
Winning poems will also be published on the Haiku Northwest website (see past Porad Award Winners).  
Winners will be announced at Haiku Northwest's annual Seabeck Haiku Getaway, October 25-28, 2018.

### **Adjudication**

Our 2018 judge is Francine Banwarth, a widely published haiku poet and former editor of *Frogpond*, the journal of the Haiku Society of America.

### **Entry Fees**

\$1.00 per haiku (unlimited entries), in U.S. funds only.  
Please pay via PayPal (preferred) or by postal mail.

More information and submission requirements can be found at the [website](#).

submitted by Dianne Garcia

## Mountains



Steve Tabb

The **HSA Mountains Region** met on August 18 in Denver, Colorado at the Hilton Garden Inn. Participants at the meeting included Fay Aoyagi, Bill Deegan, Art Elser, Dianne Garcia, Kandi Halstead, Chad Henry, David Oates, Ellen Ryan, Gary Schroeder, Rebecca Tabb, Steve Tabb and Jim Touba.

The meeting agenda included the following topics:

- Why Haiku?
- Self-Publishing Poetry
- Haibun Examples and Discussion
- The Aha Moment
- Haiku Exercises
- HSA Activities
- Mountain Region's Future Opportunities
- Renku Session

A highlight of the event was when Art Elser, Gary Schroeder and Fay Aoyagi distributed to the group copies of their books during the conversation about self-publishing. Examples of their work include:

alone

in snow gray sky

that crow

- Art Elser, *As the Crow Flies*

after rain

the dirt road travels

on my shoes

- Gary Schroeder, *After Rain*

low winter moon

just beyond the reach

of my chopsticks

- Fay Aoyagi, *Beyond the Reach of my Chopsticks*

Art distributed his paper, "Getting Started with Indie Publishing"; and together with comments from Gary and Fay, the discussion was very informative.

After the meeting, the participants in the Renku Session collaborated to write a shisan renku titled "Denver Scooters". Dinner that evening was at the Hapa Sushi Grill & Sake Bar.

## Southwest





Barbara Hay

**The Santa Fe Haiku Study Group** met in August to celebrate Marian Olson and her many years of writing haiku and tanka. Charles Trumbull prepared a personal and touching biography of Marian and then each of the group read two of Marian's haiku. Many fondly recalled the haiku meeting when Marian read haiku and tanka from her books and shared her personal philosophy of writing haiku.

The Santa Fe group has been meeting monthly for nearly four years—with roughly 12 members at each meeting.



Julie Warther

## THE CRADLE OF AMERICAN HAIKU FESTIVAL REPORT

The Cradle of American Haiku Festival 6 was held in Mineral Point, Wisconsin, August 10-12. Fifty-three attendees came from the following states and one foreign country:

- 16 Wisconsin
- 16 Illinois
- 4 Iowa
- 4 New York
- 3 Michigan
- 2 Alabama
- 2 Ohio
- 2 New Mexico
- 1 Missouri
- 1 North Carolina
- 1 Rhode Island
- 1 United Kingdom

From all reports the nine presentations and workshops were educational and entertaining. The facilities at the historical Walker House were comfortable and supportive. The food was plentiful and delicious. "It is like a large haiku family coming together to explore and share their talents." Gayle Bull attended the dinner on Saturday evening where she received love and support from everyone.

We are grateful to the Haiku Society of America for the support of \$200. Because of donations we can repay the HSA the \$200. Plans are underway for The Cradle of American Haiku Festival 7 in 2020.

*Report by Jerome Cushman*

Red Rooster Cafe  
where locals share the Journal  
but spread the news

*Jerome Cushman*

small town  
small talk  
    big moon

*Francine Banwarth*

## MIDWEST MEMBERS IN THE NEWS

Charlotte Digregorio is exhibiting her haiku/haiga at Fremont Public Library in Mundelein, IL through Oct. 7. and will be also be exhibiting haiga at Wilmette Public library in Wilmette, IL from Sept. 16 through Nov. 10. (Her collection includes nineteen pieces that she circulates in the Chicago metro area.) Also, she has been invited to read her haiku at Brewed Awakening cafe in Westmont, IL at 12:30 p.m., Sunday, Nov. 25. She will be signing her book, *Haiku and Senryu: A Simple Guide for All*, at the reading.

Joshua Gage will present "Haiku: A Myth-Breaking Workshop" at Lit Youngstown's Fall Literary Festival, September 21-22 in Youngstown, Ohio.

Julie Warther presented a haiku lecture followed by a workshop at Lakeside Chautauqua in Lakeside, Ohio, August 15 and will offer a similar presentation for the Ikebana International - Cleveland Chapter, September 5 and again at The Holden Arboretum on September 23 along with leading a walk along the Seasons of Haiku trail. Registration for the Holden Arboretum workshop is available at this [link](#).

## MIDWEST STUDY GROUPS

### **Evergreen Haiku Study Group (Michigan)**

Evergreen Haiku at the Center for Poetry, Michigan State University, will resume monthly, Saturday meetings this September 22nd, 2018 from 1 to 3pm, Room C301, Snyder Hall at 362 Bogue Street in East Lansing. Poets of all persuasions are welcome, whether novice or seasoned, student or community member. Evergreen Haiku is for everyone!

If a poem is a cup to hold your feelings in, haiku are among the simplest and most enduring of hand-crafted bowls. Originating in ancient Japan as the opening three lines in a poetry party game, haiku have spread around the world, with clubs and study groups and journals open to all. For many the reading and writing of haiku is more than a pleasant hobby, however, it is a way of being in the world.

windfall apples  
what I think about  
what I think (Carolyn Hall)

Haiku call on us to notice the natural world, to listen deeply to the daily rhythms of our lives, to find our thoughts in the turn of the seasons and the movements of stars, salamanders, daylilies and ocean tides.

the river of heaven  
my body  
the river of heaven

drifts away (Peter Yovu)

Haiku may only be three lines long, a mere breath of words, but what a breath! We have 8 meetings scheduled from fall through spring semesters at MSU and lots of haiku activities are in the planning. Fun and games include read-arounds, craft exercises, inspirational explorations, writing time, anonymous critique, and other forms of shared appreciation for the form. We'll bring in a haiku poet or two for readings and workshops. And we'll make time, too, for related haiku arts such as haibun (prose/poem), haiga (picture/poem), collaborative renku, and/or book-making.

**So save the dates:** September 22, October 20, November 17 and December 8, 2018; January 12, February 9, March 16, and April 13, 2019.

Parking is free on Saturdays in campus lots (Faculty/Staff parking spots only). Some parking is available in front of Snyder Hall. Otherwise consider driving behind Snyder and checking out nearby surface lots. For more information, see [here](#).

Led by Michele Root-Bernstein, haiku poet and co-author with Francine Banwarth of *The Haiku Life, What We Learned as Editors of Frogpond* (Modern Haiku Press, 2017). See [here](#).

### **Haiku Waukesha (Wisconsin)**

Haiku Waukesha meets the second Wednesday, September 12th, from 5 to 7pm at First UMC Waukesha 121 Wisconsin Ave., Waukesha, WI 53186. We will enjoy a synopsis of a Juxta article from Kathy Johnson about how haiku are perceived in the brain, share learning from the cradle event, and bring poems to workshop. Our theme for September is, 'starting again,' but any poems are welcome. Questions can be directed to [Dan Schwerin](#). All are welcome.

### **Indianapolis Haiku Group (Indiana)**

The Indianapolis Haiku Group will meet September 15, at 12:30 pm for lunch at Serenity's - 135 South Main Street, Zionsville, IN 46077. Open to anyone in the Indianapolis area with an interest in studying haiku. Questions may be directed to [Aaron Packard](#).

### **Mississippi Mud Daubers (Illinois)**

The Mississippi Mud Daubers Haiku Group met on August 3 at Sacred Grounds in Edwardsville, Illinois. Members present included Bryan Rickert; Ben Mueller-Gaa; Natalia Coleridge; John J. Han; Richard Keating, Lisa Porter; John J. Dunphy.

John J. Han has had three books recently published: "My Wife Is Smiling and Other Poems;" "Like Dew on the Grass;" and "Four-Character Proverbs." His poems have appeared in Failed Haiku, Taj Mahal Review, Wilderness and World Haiku Review.

Bryan's poems have been published in Modern Haiku and Akitsu Quarterly. Ben has seen his work in Akitsu Quarterly and Frogpond. Ben has a new chapbook coming out this autumn titled "Fiddle in the Floorboards." He will deliver an address titled "Ten Things to Consider When Considering A Chapbook" at the upcoming Cradle of American Haiku.

John J. Dunphy brought copies of "pagan rites," his new mini-chapbook published by Bottle Rockets Press. John has had work recently published in Modern Haiku and bottle rockets. He mentioned that Gretchen Graft Batz, who hasn't attended any of our meetings for some time now, had a poem in the last issue of bottle rockets.

Natalia reported on attending a family wedding. Richard has been catching up on his botanical work. He recently took a trip down the Natchez Trace and will talk about this

experience at an upcoming meeting of the Sierra Club. Lisa has retired from the office of the St. Clair County prosecutor.

Members exchanged copies of poems for critiquing. We discussed how we come to seek out new periodicals to which we submit our work. Ben reported that he sends out his work to about 15 journals.

Respectfully submitted by John J. Dunphy, founder and facilitator of the Mississippi Mud Daubers.

### **Ohaio-ku Study Group (Ohio)**

The next meeting of the Ohaio-ku Study Group will be held Saturday, September 8 from 10am-noon at the Cuyahoga Falls Library. 2015 3rd Street, Cuyahoga Falls, Ohio. Those who attended The Cradle of American Haiku Festival in Mineral Point, Wisconsin will share their experience. The kukai theme is "school days". Bring along haiku to workshop and some of your favorites from recent journals to share in a reading. All are welcome! For more information, contact: [Julie Warther](#)

### **Columbus Haiku Group (Ohio)**

The Columbus Haiku Group meets the fourth Saturday of each month from 10 a.m. to noon. Locations around the Columbus area vary. Please contact [Jennifer Hambrick](#).

### **Cincinnati Area Haiku Group (Ohio)**

Haiku Workshop at The Mercantile Library will meet Thursday, September 6 from noon to 1pm. (Sandwich wraps and salads will be provided.) Mercantile Library Building, 11th floor (it has a separate elevator) [414 Walnut St., Cincinnati OH 45202](#). Contacts: [Patti Niehoff](#) and [Amy Hunter](#). Library phone: (513) 621-0717

### **Northwest Ohio Haiku Group (Ohio)**

A new Haiku Writing Group is being organized for the Northwest Ohio area. Beginning October 2nd, the group will meet the first Tuesday of each month at 6:30 pm at the Findlay Hancock Public Library in downtown Findlay. Sharon Hammer Baker will be facilitating, with assistance from a small but dedicated group of haiku students and writers. It is our hope that there are more haiku poets in the area who are interested in a structured opportunity to meet, learn and share haiku as well as people who want to learn more about haiku writing. For more information, contact [Sharon Hammer Baker](#) or the library at 419-422-1712.



Rita Gray

### **Dear Members,**

On July 15, 2018, HSA NEMetro held our summer meeting at the beautiful Jefferson Market Library of NYC (with its marble staircase and stain glass windows).

First an optional ginko with Tanka writing was led by Marilyn Hazelton in this library's lovely garden.



Then the program, "Red Petals" was conducted by Miriam Borne with tech support by Amanda. Miriam first read and danced her own haiku on current political events. These included:

popping sounds  
the students' first thoughts  
valentine balloons

courthouse Ladies Room  
the man in the stall  
avoiding I.C.E.

red petals scattered...the blood of children

This was followed by her dance to "Where Have All the Flowers Gone."

After intermission, attendees in small groups received packets of photos of social issues such as "football players taking a knee, immigrant children in cages, the Great Pacific Garbage Patch, Gay Rights Parade and more and were asked to choose and write Haiku or Tanka in response.

### ***Writing Contest results:***

#### **Tied for 1st Prize**

graffitied store fronts  
the dignity of people  
left behind

*by Rita Gray  
(our gracious Coordinator)*

split-second choice  
to shake it or break it  
the piggy bank

*by Mykel Board*

#### **2nd Prize**

small hands  
curl around steel  
wire  
caged like an animal  
Mama? Papa? Nooo!!!

*by Marilyn Hazelton*

#### **Tied for 3rd Prize**

woman on her knees  
receiving stones thrown by an angry mob  
pulls her petticoat over her nakedness  
as she dies

*modesty survives*

modesty survives  
by Noreen Ash Mackay

to those who were once  
the natives of this land -  
forced separations and detention  
by Amanda

Prizes were all ecologically themed ~different types of string, compostable, and large non-plastic ones, plus a bracelet made of plastic removed from the ocean by 4Ocean.

We later shared Chinese food.

submitted by Miriam Borne



Michael Henry Lee

## News and Updates:

The S.E. Region of the HSA will sponsor a booth and two workshops at this year's **Japanfest 2018 Sept 15th and 16th in Duluth Georgia** (near Atlanta). Japanfest is celebrating 32 years of "All Things Japanese" and is the largest [festival](#) of its kind in the South Eastern United States.

Come by our booth and chat haiku, or feel free to attend one of the free beginners workshops presented by Michael Henry Lee entitled 'How to Haiku in Seventeen Syllables or Less' offered Saturday @ 1:30 pm and Sunday @ 11:00 am. We could still use a couple of more volunteers to help with the booth with a free admission ticket to Japanfest for your service. Interested parties contact: [michaelhernrylee@bellsouth.net](mailto:michaelhernrylee@bellsouth.net)

**Save the Date:** The 2019 HSA Spring National Meeting will be held May 17th 18th and 19th in our nation's oldest city, Saint Augustine, Florida. All events are within walking distance to numerous restaurants, galleries and other attractions in the historic downtown district. <https://www.visitstaugustine.com/>

Meet and Greet will be held in the lobby of The Corazon Cinema and Café Friday Night 4:30p until...?? [see here](#)  
Saturday workshops and seminars will be held on the historic [Flagler College](#) campus.

Details to follow. The current list of Presenters includes: Stanford Forrester, Tom Painting, Antoinette Libro, Robyn Hood Black, Michael Henry Lee and an officer of our HSA. On Sunday, Tom Painting will conclude the event by leading a Ginko Walk at the Saint Augustine [Alligator Farm](#), one of the most spectacular natural wading bird rookeries in the country. <http://www.alligatorfarm.com/wading-bird/>

Don't delay! There a numerous accommodations for every budget all within walking

distance of the majority of events. The Ginko Walk is just a short drive across the charming Bridge of Lions to Anastasia Island. Saint Augustine is a destination city so it's good to plan ahead. Cost for all three days is \$45.00, Saturday Only is \$25.00. Sunday's \$20.00 fee includes admission to the Alligator Farm. Interested parties contact [michaelhenrylee@bellsouth.net](mailto:michaelhenrylee@bellsouth.net)

Hope you are able to attend one or both of these exciting HSA events!

Kanpai,  
Michael

## Contest Results

### 2018 HSA Summer Contests Results

#### 2018 Henderson Haiku Contest

**First Place:** Joe McKeon, Strongsville, Ohio

**Second Place:** Brett Brady, Haiku, Hawaii

**Third Place:** Alan Summers, Chippenham, Wiltshire, England UK

**Honorable Mentions (unranked):**

Ron C. Moss, Tasmania, Australia

Jayne Miller, Hazel Green, Wisconsin

Barry George, Philadelphia, Pennsylvania

Sam Bateman, Everett, Washington

The judges for the 2018 Henderson Haiku Contest were Lorin Ford and Lee Gurga.

#### 2018 Brady Senryu Contest

**First Place:** Joshua Gage, Cleveland, Ohio

**Second Place:** Ann Magyar, Brighton, Massachusetts

**Third Place:** Jay Friedenberg, New York, New York

**Honorable Mentions (unranked):**

Jacquie Pearce, Vancouver, BC, Canada

Marcyn Del Clements, Claremont, CA

The judges for the 2018 Brady Senryu Contest were Tom Painting and Deborah P Kolodji.

#### 2018 HSA Haibun Contest

**First Place:**

"That Summer" by Jennifer Hambrick, Worthington, OH

- - -

**Second Place:**

"This is Your Last Chance" by Joan Prefontaine, Cottonwood, AZ

**Third Place:**

"Stump" by Michele Root-Bernstein, East Lansing, MI

**Honorable Mentions (unranked):**

"On the Level" by Joan Prefontaine, Cottonwood, AZ

"A Chicken Coop Chronicle" by Billie Wilson, Juneau, AK

Untitled haibun by C.E. Gallagher, Collegeville, PA

"Unfinished" by John Hawk, Hilliard, OH

"The Third Wolf" by Jacquie Pearce, Vancouver, BC, Canada

The judge for the 2018 HSA Haibun Contest was John Stevenson.

submitted by Beverly Acuff Momoi  
HSA, 2nd Vice President

## Haiku News



### Naviar Haiku Fest

My name is Natalie. I'm helping to organize a haiku event in London, England that I think may interest the haiku enthusiasts of the HSA.

**Naviar Haiku Fest** will take place at The Old Church in Stoke Newington, London, on the 6th October. The event aims to explore the connection between experimental music and traditional Japanese poetry, break the barrier

between audience and artists, and encourage online and offline collaboration.

Haiku Fest is an event organized by Naviar Records, a music community with a passion for traditional Japanese poetry. Naviar collaborates with over 200 artists worldwide, publishes physical and digital albums, and only recently started organizing events as well. The first was held in London in October 2017.

If any of your members are going to be in the area, we would love to see them at Haiku Fest.

Here's the link to the [event](#).

Best regards.

Natalie

<http://www.naviarrecords.com>

<https://twitter.com/NaviarRecords>

<https://soundcloud.com/naviar-records>

<https://www.facebook.com/naviarrec>

## Obituaries

### Marian Olson (1939–2018)

Prominent haiku and tanka poet Marian Olson passed away in Santa Fe, NM, on August 17. She had been hospitalized for some months, battling a recurrence of the cancer that finally took her life.

Born in Bremerton, Wash., Marian taught in Antelope Valley College in Lancaster, Calif., before moving to her beloved high-desert country in Santa Fe, N.M., in 1994.

Marian published in all the English-language haiku and tanka journals, and her work was anthologized in Allan Burns's *Where the River Goes* (2011) and Jim Kacian's *Haiku in English* (2013), among others. She published four books of haiku, beginning with *Songs of the Chicken Yard* (1992). Her second collection, *Desert Hours* (2008), won a Mildred Kanterman Memorial Merit Book Award from the HSA and was a finalist for the New Mexico Book Awards. *Sketches of Mexico* (2012) recorded her impressions of many stays in Mazatlán. In *Moondance* (2013) she spoke of her love for her husband Ed Barth.

Marian's earlier longer poems were collected in *Facing the Wind* (1991) and *Letting Go* (1993). *Consider This* (2017) was an e-book collection of her short poetry. In recent years, Marian turned mostly to tanka, and she published two collections: *The Other* (2017) and *Kaleidoscope* (2018). She won prizes in the top haiku competitions, including the HSA Henderson and Brady awards, the Yuki Teikei's Tokutomi Haiku Contest, the Canadian Betty Drevniok Awards, and the British James W Hackett Awards.

submitted by Charles Trumbull

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## Angelee Deodhar – A life in haiku

**In the absence of an obituary for Angelee Deodhar,  
I offer this interview conducted in 2014.**

This interview was published in the online blogzine GLO-TALK on Monday, June 30, 2014. Haiku by Angelee Deodhar originally published in Mann Library's Daily Haiku, March 2013, reproduced by permission of the author.

Haiku has been as misunderstood around the world as it has been famous. To most, it is a 5-7-5 verse in 3 lines. In a series of interviews with haiku poets from India, I'd love to break the myth, and bring to you the depth and beauty of this form, expressed in just three lines.

I begin with Dr. Angelee Deodhar. An ophthalmologist by profession, her first passion has always been writing. A chance reading of *Potpourri*, the American poetry journal, brought her to haiku in 1999. Like a poet who finally found her calling, she took to it immediately.

ner to haiku in 1989. Like a poet who finally found her calling, she took to it immediately. Besides haiku, she is also an exponent of the haibun – a form that brings together the experiential essay and the haiku into a symphony of emotions.

She has led from the front in translating the works of Japanese poets into Indian languages and has promoted the development of the form in the Hindi language. Interspersed with the questions are Angelee's haiku (reproduced with her kind permission).



**RGR:** What made you think haiku was your calling? How were your initial years writing haiku? You state in your interview with contemporary haiku master Robert D Wilson (Simply Haiku, Winter 2006, vol 4 no 4) that you struggled with the perception among Indian writers that it was no more than a 3-line poem, ignoring its unique semantic construct, objectivity, and sense of the moment?

**AD:** I had never heard of haiku till I was in a hospital

bed in 1989-1990. So if it was a 'calling' I certainly didn't know it existed. I was familiar with English language poetry and had written longer poems and short stories, but then I discovered haiku – It was love at first read and that affair has continued.

I wrote to the Japanese Embassy in Delhi to get an idea of what haiku was. They Xeroxed a couple of pages in which I found Mr. William J. Higginsons' address and wrote to him. He very kindly sent me a signed copy of his Haiku Handbook. Then I got a copy of Lucien Stryks book 'A cage of fireflies' as a gift from my husband. Many months later I was fortunate to come across Ms. Liz Fenn who ran an international haiku library (at the Haiku Conservatory, USA) from which one could borrow a book, read it, and send it back by post. She was very kind to me and sent me several books free of cost. I studied from them, noting down passages and haiku and then sent the book back.

Meanwhile, I tentatively started sending out my three liners to various journals. Those days one had to correspond by snail mail and send a SASE (self-addressed stamped envelope) and wait for several weeks for a reply. Here I would like to mention several editors who published my work: Patrick Frank of Point Judith Light, David Priebe of Haiku Headlines, Ken C. Liebman of Frogpond, Robert Spiess of Modern Haiku and several others. There was no one in India whom I could turn to, write to or discuss anything as ELH was unheard of.

Then in 2000, came the World Haiku Festival organized by Mr. Susumu Takiguchi in London and Oxford which is where I met a number of wonderful haijin from several countries. My haiku world blossomed, and I heard of R.H. Blyth for the first time from Ms. Ikuyo Yoshimura. I met Jim Kacian, Max Verhart, Ion Codrescu, Visjna McMaster, Phillip D. Noble, the late Martin Lucas and several others. Still there weren't many books to consult. I bought one book here, one book there and added to my haiku library as best I could. Some haijin were kind enough to give me their books.

On my return from England, I met Prof. Satishbushan Verma, the exponent of haiku in

On my return from England, I met Prof. Satyabhushan Verma the exponent of haiku in Hindi, who had published several haiku in an inland format from 1979. Many Hindi haiku groups sprang up, subsequently, but the credit for the first haiku club in India goes to the Late Prof. Satyabhushan Verma and to think I knew nothing about Hindi haiku either! Such ignorance!

meeting new friends  
a flight of pigeons  
rain-wet pavement

**RGR:** We all evolve in our writing, as we do in life. From 1989 to 2014, do you notice any changes in your writing style? Looking back at your early work, would you think of revising it now?

**AD:** In two and a half decades of learning about haiku I have understood one thing, that all writing is a lonely calling – to write a passable haiku one must be alone much – observe and respond from a felt depth. My earliest efforts were just pretty three liners and although the editors were kind enough to publish them, I feel they lack a lot. I have never looked back to ‘revise’ an old haiku. I write spontaneously about what I see or feel, and work/rework that haiku till I find it works for me and catches the moment. I learn every day.

bonfire festival –  
all the songs of my youth  
sung by grandchildren

**RGR:** What is your haiku secret? What keeps you going, through the hundreds of haiku you’ve written. It’s hard to choose one’s ‘best’ haiku, but were I to force you to choose, which would it be?

**AD:** I don’t know if there is a secret formula, but I try to live in the now of every waking moment. I listen, observe, interact and then respond with a haiku/haibun. I do not have any favourite haiku, but I will share my jisei (death poem) with you

water worn boulder  
so smooth now  
against callused feet

**RGR:** The environment has changed too – there are many more journals today, and haiku publishing (like all else) has moved from print to web. Has the resultant abundance of journals made it easier for people to write and publish haiku – or do you think it has led to compromises, as editors scramble to fill volumes within the deadlines?

**AD:** Yes, in the last couple of decades things have changed drastically, some for the better some for the worse.

Firstly, the web presence of haiku-related material has mushroomed, to say nothing of Facebook groups, personal blogs, etc. While this plethora of haiku-like material is available at a click to everyone, it has led to just about any short thing – one word, one line, two lines, or three lines – being passed off as a haiku. This is distressing. Secondly, neophyte haikai are not responding to genuine experiences, but are writing desk-ku. Their absolute desperation to get on to any blog or site is obviously detrimental to the quality of the genre, which deserves deeper study and contemplation. Thirdly, however, there are some fine, erudite free resources (too numerous to mention here) from which one can learn a lot. Online haiku, haibun and tanka journals are excellent places to learn from and the editors are trying their best to give a fair representation of the work they receive, most of which is very good. In that way present day haikai are very fortunate indeed. Still a book is a book...now Amazon, Flipkart etc are carrying haiku books which one can get easily.

...my name seems when she can get away.

in sudden squall  
the gently swaying  
abandoned swing

**RGR:** Not content with being merely a masterful poet, you have made translation a mission of your literary career to translate ELH and Japanese haiku into Hindi. When did you conceive of this idea? Did you have any qualms and insecurities as you started on your journey?

**AD:** I wanted haikai writing in Hindi to understand the basic concepts of ELH, going beyond the 5-7-5 form, and hence the translations, the bilingual site of Haiku Sansaar and the English pages of Haiku Darpan.

As regards my jump into the bilingual haiku pond of translations, with my first book about Masaoka Shiki I was filled with trepidation. But it was favourably received specially by Hindi haikai even though the translations were not in the 5-7-5 pattern. I conceived of this idea in Ogaki, Japan when I met Ms. Minako Noma who had translated Shiki's haiku from Japanese to English. She very kindly arranged to get me the permission to translate Shiki's work into Hindi.

The funds for this book came from my aunt, a saadhvi and the credit for assistance in translations goes to my late husband Dr. Shridhar D. Deodhar who had excellent Hindi.

—in the monastery  
rising above the plainchant  
a warbler's half note

**RGR:** You have made publishing an act of selflessness – giving away precious works such as Ogura Hyakunin Isshu and The Distant Mountain to students who seek them. Why have you chosen not to profit from your work, even as many haikai in the West and Japan have opened successful haiku publishing houses?

**AD:** Since I had had a rough time trying to get books on haiku, I decided to make my six bilingual books available to everyone in India and abroad. Here again the generosity of finances and time given to my efforts in translation go to my husband and the secretarial work/editing to my son. I was given emotional support by a lot of haiku friends worldwide. I must mention the generosity of Jim Kacian who sent me a sack full of books which I shared with friends.

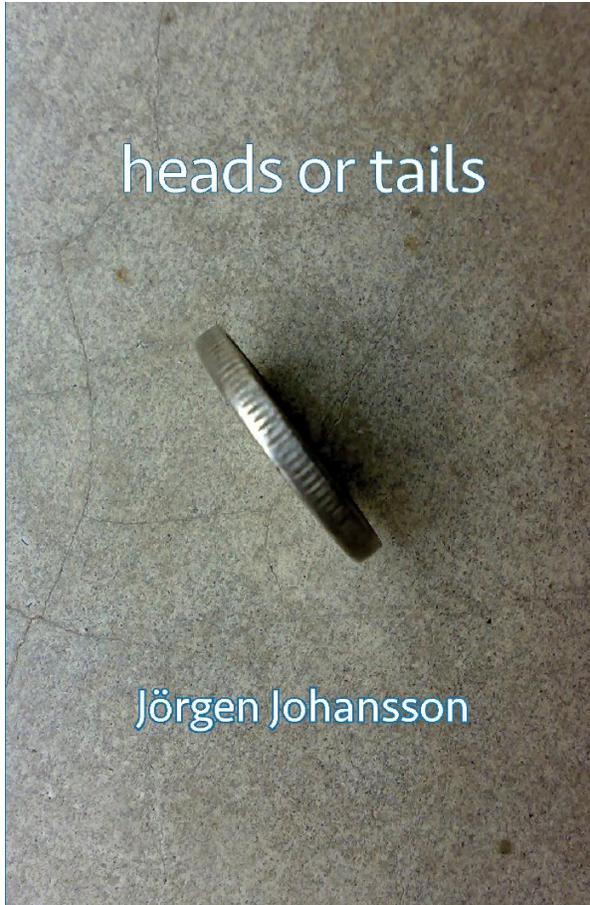
sharing an umbrella  
your wet left shoulder  
my right one

**RGR:** Looking back at your quarter century, what are the mistakes you made? What did you do that you would advise a beginner (like this interviewer) to not do?

**AD:** I would have liked to learn Japanese and also come to know about haiku in my school days. To this end I have tried my best to get haiku into the Indian school syllabus. My advice for what it's worth, would be to write every day, everywhere, about everything – a phrase, a fragment, a word and not worry about its publication. Read, read, read every day.

an I.V. line  
anchors me to the monitor  
thoughts still wander

**Print Publications**



***heads or tails,***  
**haiku of Jörgen Johansson**

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Jörgen Johansson is no stranger to English-language haiku and senryu aficionados. His humorous and instantly identifiable renderings of human aspiration and folly have delighted us in two previous Red Moon Press publications, *the firefly's signature* and *half way through*. This new collection will, as the title suggests, keep you on edge, wondering just how things will turn out. Primarily in English, with a few poems in Swedish as well. "A capital YES for the haiku and senryu gathered in *heads or tails!* Whether written in dust or on the pages of his journal, these are poems of depth and dimension, probability and possibility, fortitude and frailty, the winged and wingless, expressed with a gentle wit and wisdom gleaned through the heart."  
— Francine Banwarth

returning home  
a shortcut through  
my childhood

spring cleaning  
my neighbour hits  
a high note

heat haze  
holding my breath  
for the diving grebe

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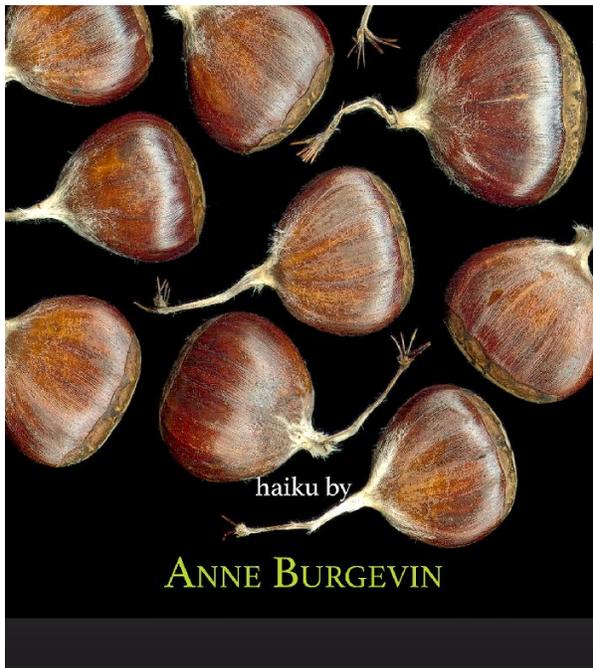
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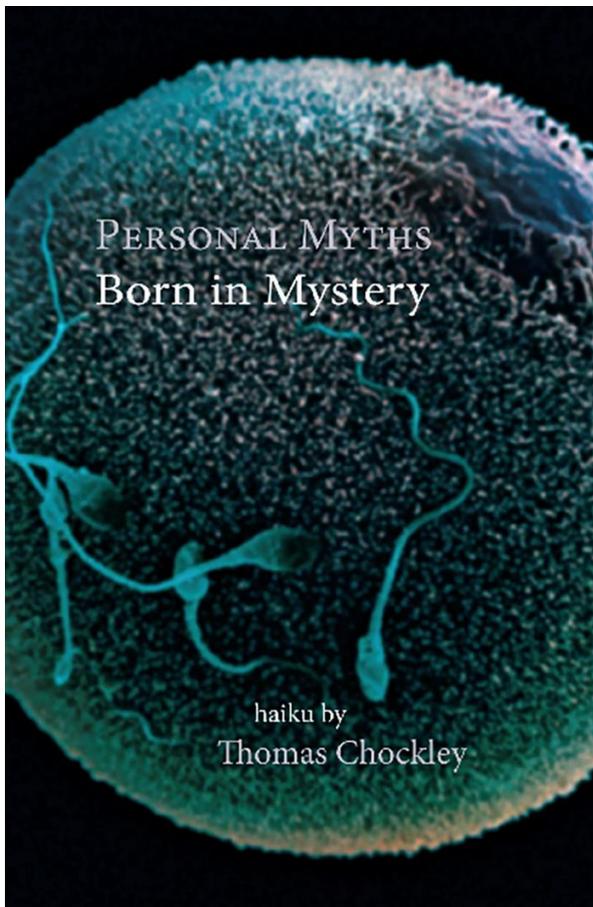
aromas, hues, and textures that transform momentary awareness into opportunity for insight and significance. Anne Elise Burgevin calls us to wonder, and to nurture hope for the earth we stand on and the air we breathe." — Francine Banwarth

low clusters  
of black raspberries  
her hidden talent

March mud  
our slippery race  
relations

black ice  
crows overtake us  
on the bend

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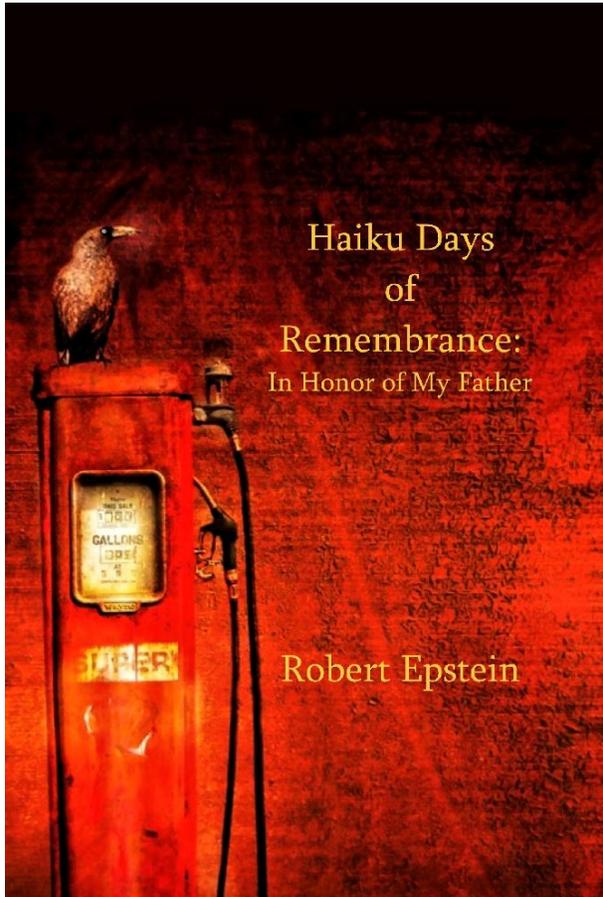
home altar  
a lotus reflection  
in the temple pond

a pot full of whimsy  
the rainbow's other end

summer solstice  
midnight clouds  
blue on the horizon

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submitted by Jim Kacian



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