

The Unexpected Weight

The Haiku Society of America
Mentorship Program Anthology

2021

Jay Friedenber*g*, Editor

Ignatius Fay, Interior Design and Layout

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Editor: Jay Friedenberg
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Each poem in this anthology was chosen by the instructors (mentors) of the groups based on a selection submitted to them from the individual students (mentees). Each participating student member has three poems published in this anthology. These poems may be either published or unpublished. If they are published, the reference information for the publication or contest is provided.

Front cover: StoryBlocks, Inc. and Ignatius Fay



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Introduction

Welcome everyone to the first publication of the HSA Mentorship Program Anthology! This volume collects the biographies of all participants, the top three poems of each student as selected by the instructor, and comments by mentors and mentees on their experience. If a poem was published in a journal or accepted into a contest, that is so indicated. The anthology is divided into sections, each corresponding to an individual group. Sections are ordered by the mentor's last name. A participant list is provided at the end with the page number of each contributor listed. Please note that not every member was able to provide program commentary. Most groups contain four students, but due to attrition and other circumstances, some contain fewer.

The purpose of this mentorship program is to allow our members to learn more about Japanese poetic forms under the close tutelage of an accomplished poet and to establish social ties within the larger English language haiku community. Discussions have centered mostly on haiku and senryu, but a number of mentors have reviewed other forms like haibun, haiga, and renku. In a few cases, instructors have supplemented the traditional critique with alternate types of teaching.

The credit for this program does not lie with me. It was established on a smaller scale by David Lanoue when he was the organization's President from 2013 to 2015. The current program first began in August 2020 with a small number of groups, but has expanded considerably since then. This

anthology covers more than a year's worth of work and for some groups includes poems written in the latter half of 2020, as well as 2021. At our peak, we had 24 full-time instructors and 84 students. Participants come from across the globe, with some hailing from Europe, Africa, and Asia. A small number of the initial groups have since dissolved, but new ones are continually emerging.

Given pandemic restrictions, all meetings have been virtual, being done over Zoom, Skype, or some other form of digital hosting media. Most of the groups meet once a month for about an hour or more, although some get together more frequently than that. When making assignments, I made an attempt to group people from similar or adjacent time zones together to facilitate scheduling. The meetings were at the outset designed to be workshops not lectures. Students first present poems they have written. These are then constructively critiqued and commented upon by the instructor and other group members. It was stressed early on that all students should be given the opportunity to present the same number of their poems in a given session and be given the same amount of time and attention.

The program is evaluated every year. Members are sent an online survey to complete and asked to indicate what they like or dislike about it, along with suggestions on how to improve. We thought it would be good to solicit for this first volume what the participants enjoyed about their experience. Many said it allowed them to appreciate better the beauty of the world around them, to improve their haiku writing skills, to learn more about the genre, and to form close bonds with others of like-minded interest. Quite a few praised the qualities of their mentor. Although the experience of the students varied, the quality of their writing regardless of starting level

seems to have improved rapidly. Some who had never written a haiku before found themselves publishing in high-level journals just a few months later. Several are actively submitting to, and in some cases winning, haiku contests.

The title of this first volume is “The Unexpected Weight” and is the middle line from one of Helen Ogden’s three contributions. I chose this poem for several reasons. First of all, it is an excellent senryu, having won Honorable Mention in the 2021 HSA Brady Memorial Contest. Second, in this time of pandemic and social upheaval, we are all experiencing an unexpected weight. Our expectations have been upended and what we once took for granted no longer is. But life goes on and will get better.

It has been a pleasure to organize and see this vibrant community of haiku poets develop. My thanks go out to the mentors for your dedication to the craft and for expending the necessary time and energy. Congratulations to the mentees also for your interest and participation, and to the HSA Executive Committee for approving and providing financial support to this venture. The increase in talent over the last year and a half has been like watching a garden blossom and grow. May this garden thrive and bear fruit for many years to come!

Jay Friedenber

President, Haiku Society of America

Requests for information about the program or to join may be sent to: jay.friedenberg@gmail.com



Matthew Beck, Mentor

In the 1990s, Matt became interested in Zen Buddhism. After fits and starts he became a regular member of a zendo in New York City. While there he met many members who had zen-based interests. One of these members is a haiku poet. After some encouragement and time reading books on the subject, Matt produced some poems. With generous and gentle feedback over time, the fellow member encouraged him to join The Spring Street Haiku Group. A decades old group with some very prominent poets, there was a warm welcome and, again, very generous support. This was around 2008. Always an avid reader and interested in writing, Matt gained enough confidence to submit his poems to contests and journals. Thrilled after being published, his interest and commitment to the craft only increased.

Matt was flattered to be asked to be a mentor for the HSA program and humbly accepted. His respect for the art form has only grown as he has worked with his fellow poets. Despite being involved in a writing group for many years, the thought of leading one was intimidating. Being sensitive to beginning poets' creativity, all the while trying to be constructive with feedback, was challenging. Matt found the mentee's commitment and enthusiasm to be infectious, and it helped in his own preparation and sharpening of his knowledge of the haiku form.

Niki Curatti

Niki is a haiku student from Chicago, Illinois. She discovered her admiration of haiku during her senior year of college, while in Dr. Randy Brooks' Global Haiku class. She has since had the great honor of being a part of the Haiku Society of America's mentorship program for one year, gratefully participated as a reader for John Stevenson's Haiku Selection *My Red*, shared one of her haiku in the 23rd edition of *The Heron's Nest*, and earned honorable mention in the 9th annual Peggy Willis Lyles Haiku Award. She hopes that her playful and anthropomorphic tones spark debate and smiles among readers.

yard flamingo
its left leg
—exhausted

—Honorable Mention, Peggy Willis Contest, 2021

whistling bird songs...
my kayak drifts
sideways

return to the ocean
sandcastle dreams
dissolve

“This program acts as an outlet in my life, allowing me to express the beauty I see in our world through haiku. In our group we share and learn. We talk about important topics and cultures, heightening our haiku experience. One of my favorite things I have learned (but have yet to accomplish) is the concept of mindfulness and loss of ego within haiku. We live in such a beautiful place. We ought to allow it to speak for itself.”

Sophie DeRango

Sophie is a poet and student at Michigan State University, studying elementary education and arts and humanities. She began reading and writing haiku when she joined the Evergreen Haiku Study Group in 2019, run by Michele Root-Bernstein through the MSU Center for Poetry. Michele introduced her to haiku, believed in her writing, and got her involved in the Haiku Society for America 40 under 40 mentorship program. She began submitting her haiku to journals in 2021. Sophie has been writing poems since she was a child, inspired by her Grandpa Somers, who is a great poet. She is drawn to haiku because she finds truth in nature.

rain soaked butterfly
the world
in need of me

thunderstorm
an acorn hits me
before the rain

invasive lily pads
I'm not saying
it's not beautiful

“One of the most valuable things I’ve learned during this mentorship was how to cut out unnecessary words from my haiku, as well as rearranging the order of the lines and changing the verb in order to simplify the haiku and point/show, rather than tell. I also learned the importance of the arrangement of the lines in conveying the moment in the correct order. Another valuable thing I’ve learned through this experience is that I can never anticipate the feedback I’ll

receive, so feedback is a super important part of writing. I am always happily surprised by their feedback and it always gives me more ways to improve my writing and creative process. I enjoyed how supportive my group was and how insightful they were in critiquing my writing. This is what I really liked about the program. When I brought a haiku back over and over again and worked on them, I learned the most about how to convey exactly what I want to in my writing.”



Brad Bennett, Mentor

Brad teaches poetry to children and haiku to adults. He has published two books of haiku, *a drop of pond* (2016) and *a turn in the river* (2019). Brad was Poet-in-Residence at Acadia National Park in the summer of 2021. He currently serves as haiku and senryu editor of *Frogpond*.

“I have been honored to work with three wonderful haiku poets in the HSA Mentorship Program. In preparing for our discussions on haiku topics and techniques, in our lively conversations about haiku, and in our productive workshopping of mentees’ poems, I have learned much. For that I am very grateful.”

Hemapriya Chellappan

Hemapriya is a Pune-based freelance artist and illustrator. She took to Japanese short forms in the summer of 2019. Ever since, her works have been featured in a variety of journals, anthologies and e-zines. One of her poems was shortlisted for the 2020 Touchstone Award and she currently serves as the editor of haiku at *the Quills*.

midnight blue
a grandma-shaped crater
on the moon

—*BloōOutlier Journal*, Winter issue 2020

—Shortlisted for Touchstone Award 2020

—Re: *Virals* 276, *The Haiku Foundation’s Weekly Poem*

half a goodbye
caught in my throat
autumn equinox

—*Golden Triangle Haiku Contest, 2020*

spring romance
kneading dough
with four hands

—*The Heron's Nest, Vol XXIII, No. 1*

“When I thought I couldn’t learn any more about haiku, except for the Facebook workshopping groups, HSA Mentorship came as a boon. I thought it was very generous of HSA to organize something like this to help the up and coming poets see the light that is haiku. It was a great learning experience for me, both personally and haiku-wise. The program opened up the gate to the haiku world by offering us feedback and one-on-one discussions with experienced mentors. My key takeaway from the program is that there’s more than one way to read a haiku. Our mentor gave us in-depth explanation and opened our eyes to see beyond the obvious. I was surprised, at times, to note that seemingly simple haiku had depth and elusiveness. The sessions really helped us weigh the quantity and quality of language choices, imagery and form. I learned a lot about Japanese Aesthetics, which helped me put the right amount of space in a poem and pick the right words.”

Pragya Vishnoi

Pragya works as Information Technology Manager at a nationalized Indian Bank. Her haiku have won second prize in the 24th Mainichi Haiku Contest, honorable mentions in several annual haiku contests, and have been published

in reputed haiku journals such as *Frogpond*, *Modern Haiku*, *Presence*, etc. She first got to know about haiku from a haiku course on Allpoetry.com. The haiku community on that site, Facebook, and The Haiku Foundation were crucial in ensuring that haiku didn't end up being one of the paths she quit again. After that, Brad Sir's mentorship helped her continue writing at a time when she was devoid of inspiration and ideas and thinking of bidding haiku farewell. Haiku, more than poetry, is a way of living for her, which she tries to embrace as much as possible to calm her monkey mind.

Milky Way...
one by one I unfriend
my dead classmates

—*Frogpond* 44:3

dining with an ex—
the empty salt shaker
filled with moonlight

—*Frogpond* 44:2

it would have been
the baby's due date...
cracks in the mud

“Brad Sir, instead of conventionally ‘teaching’ us the aesthetics, techniques and concepts of haiku, helped us to learn by the means of questioning and discussion. Instead of trying to squeeze in too many supposedly complex concepts, he made us appreciate the simplicity and essence of haiku writing. Another thing is that during workshopping with Sir and Hema, I’ve learned a lot about the process of editing and polishing the haiku. It was such a joy to discuss haiku with Brad Sir and Hema.”

Gideon Young

Gideon is a member of the Carolina African American Writers' Collective. Find forthcoming poetry in *Journal of Black Mountain College Studies*, *Modern Haiku*, and *North Carolina Literary Review*. Gideon's debut haiku collection *my hands full of light* was published by Backbone Press in April 2021. Nominated for the 2022 Pushcart Prize and Orison Anthology, Gideon is a Fellow for A+ Schools of North Carolina, a K-12 Literacy Specialist, and stay-at-home Dad. Discover more at www.gideonyoung.com.

guitar
strings
worn
smooth
our
lullaby

practicing *yugen*—
most of the mountain
behind pines

filling raised beds red cedar sunset

“I am thankful to the HSA for encouraging creation and practice through this program. Brad and I have made a learning and sharing space that works well for us. As I practice detailed aspects of haiku — ma, yugen, euphony, shasei, etc. — I am inspired and motivated to write! A duality of power I have discovered — analyzing haiku I have already written in order to find strong moments of kireji, as an example, balances well with writing new poems specifically trying to practice or achieve that certain element of haiku. Ever as we explore elements of haiku, I find new zones of conceptual haiku development. It is freeing to know where one comes from.”

Chuck Brickley, Mentor

Chuck's collection of haiku, *EARTHSHINE* (now in its fourth printing), won a Touchstone Distinguished Book Award (2017), and honorable mentions in the Haiku Society of America Merit Book Awards (2017) and the inaugural Marianne Bluger Book Award (2020). One of his haibun was nominated for a Pushcart Prize (2018), another for a Sonders Best Small Fiction Award (2019). Chuck is currently the second vice president of the Haiku Society of America, and on the panel for The Haiku Foundation's Touchstone Award for Individual Poems. chuckbrickley.com

“The HSA Mentorship Program has proven to be a most rewarding endeavor. To hear a fellow poet ask why this, or why that, and to then witness my response switch on the proverbial light is akin to the aha moment of haiku itself. As well, to know that a fellow poet is being rewarded for their improving skills by seeing their work published more often—and, in some cases, awarded—that's peaches and cream. And truth told, to realize that I am a student, too, learning how to be curious again, and to recommit to the process of improving my own work, well, there's my cherries on top.”

Dyana Basist

Dyana lives in Santa Cruz, California on the winding watershed: Rodeo Gulch. She is the Yuki Teikei Haiku Society official Greeter. She loves haiku up, down and sideways and

has been published in *Acorn*, *Mariposa*, *Geppo*, *Presence* and *Tiny Words*, among others. Her haibun have been highlighted in the *Best of Red Moon Anthologies* 2018 and 2019. Her book *Coyote Wind* (available at openmesa@sbcglobal.net) is a rollicking tribute to her long time love affair with coyote, both the animal and the myth.

summer's end
a heron skims
the sewage spill
—*Presence* 71, 2021

not replacing
the old garden boxes
autumn deepens

a bulldozer
on the Tewa midden
ghost moon

“Working with Chuck Brickley in the mentoring program has been an exceptional learning experience and a pleasure. His generosity and haiku spirit are contagious. Each month he brings a new way to think about haiku: the technique of comparison and contrast was especially helpful. We write from his lessons and then collectively workshop two problematic haiku each. For me, the camaraderie of the small group has helped deepen my own practice and feel more confident as a haiku poet.”

Helen Ogden

Forced by the pandemic to slow down and pay closer attention to her surroundings, Helen has found the natural beauty of the Central Coast of California to be an unending source of inspiration for haiku. She is now participating in the HSA mentorship program under Chuck Brickley. Her haiku has been published in several print and on-line journals including: *Modern Haiku*, *Frogpond*, *Geppo*, *Kingfisher*, *First Frost*, *Presence*, *Autumn Moon*, *Cold Moon*, *Failed Haiku*, *#Femku*, and *Haiku Dialogue*. She won first place in the 2020 San Francisco International Haiku Contest; was named Haiku Laureate in the 2021 Frost Entomological Museum Hexapod Challenge; received Honorable Mention in the HSA Brady Memorial Senryu Contest; was Highly Commended in the Gene Murtha Memorial Senryu Contest; and received Honorable Mention in the Autumn Moon Haiku Journal Best of Issue 2021.

falling leaves
the unexpected weight
of her ashes

—Honorable Mention HSA Brady Memorial
Senryu Contest 2021

once again
tangled in the tree
blue moon

—*Modern Haiku* 52.1, 2021

waking to raindrops each leaf

—*Modern Haiku* 52.2, 2021

“I very much appreciate the ongoing personal connection with an established member of the haiku community. Honest feedback on my poems helps me to be more objective when evaluating my own work. Chuck Brickley’s Haiku Revision guidelines are extremely helpful, not just in revising poems already written, but also in the process of writing. It is my essential toolkit. Chuck’s encouragement and mentoring have been invaluable in my growth as a writer of haiku.”

Evan Vandermeer

Evan began writing haiku during the pandemic, and has since been published in *Modern Haiku*, *Wales Haiku Journal*, and *Kingfisher*, with more to come in forthcoming issues of *bottle rockets*, *Presence*, and *contemporary haibun online*. He has also published non-haiku poetry in *Analecta* and *Grand Little Things*. He will graduate from Indiana University South Bend in May with a master’s degree in English. He lives in South Bend, Indiana with his wife, Megan, and their two pet bunnies, Roosevelt and Pantalaimon.

just enough room
on the crowded bike rack
for the butterfly

—*Modern Haiku* 52.2 2021

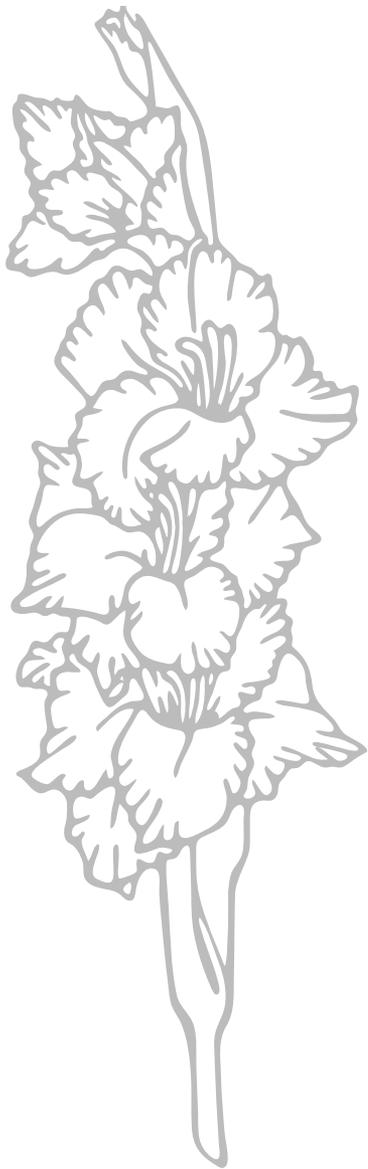
spring shower—
piercing through it
the crocus!

—*Wales Haiku Journal*, Spring 2021

game's over
the crowd walking
with the leaves

—*bottle rockets* #46, 2022

“One thing I’ve really liked about the mentorship program has been the accountability. Knowing that I’ll be meeting up each month with a handful of extremely talented haiku poets has forced me to practice my own writing more diligently and to higher standards than I otherwise might. I’ve also learned, by witnessing it directly and through participation, how invaluable the editing process is. With haiku being such a short form, it’s easy for me to walk away from one of my weaker poems and simply consider it a failure. This mentorship program has given me the tools to rehabilitate those unsuccessful haiku rather than abandon them.”



Anne Elise Burgevin, Mentor

Anne blends her professional work as a former elementary teacher and a creative writing teacher with her passion for haiku. Helping children and young adults explore their role as stewards of our natural resources is important to Anne's sense of purpose as an educator, as is assisting her students in their search for their voice and expressive nature. She has found haiku to be an exciting vehicle for these goals. Anne's first collection of haiku, *Frozen Earth*, was published four years ago. She is currently working on her second. *Frozen Earth* is available at Red Moon Press or from her website: anneburgevin.com.

"I thoroughly enjoy my mentor group. Not only have I made new friends in the haiku community, but I have also completed a circle of giving. Thanks to my mentors' support during the past, I arrived at a deeper understanding of haiku, and now haiku resides at the heart of my life. Sharing this core passion with newer writers feels purposeful and exciting. True to my experience as an educator I remain committed to student-led learning through listening and responding, gentle guidance and encouragement. I am very proud of my mentees. Their openness inspires me every day."

Donald W. McCormick

Donald is from a small town in the Sierra Nevada Mountains in California called Grass Valley. He likes the way writing

haiku demands that he pay attention to the subtleties of what he sees, hears, feels, and thinks. Donald has published two haiku in the Quaker magazine, *Friends Journal*.

high dive the long moment

dad's war letter
from Berlin
the rubble's stench

train beside mine pulls out... I'm moving

“I particularly like the feedback I get on my haiku, as well as what I have learned about the visual aspects of writing haiku, such as its shape. I acknowledge part of my learning process—reading, writing, rewriting haiku, receiving feedback on my haiku—is happening on an unconscious level.”

P.H. Fischer

P.H. lives, works, and plays in Vancouver, British Columbia, Canada, on the traditional, ancestral and unceded territory of the Coast Salish people. He's grateful for 60+ poem publications in 20 journals and contests including *The Heron's Nest*, *Modern Haiku*, *Frogpond*, *Presence*, *hedgerow*, *Kingfisher*, *Prune Juice*, *Failed Haiku*, *The Cicada's Cry*, *First Frost*, *Whiptail*, *tinywords*, *Autumn Moon Haiku Journal*, *Cattails*, *Seashores*, *Drifting Sands* and *Contemporary Haibun Online*. He won Judge's Choice for Euphony in the 2021 Summer Poetry Pea Journal and Highly Commended in the 2021 H. Gene Murtha Memorial Senryu Contest. He holds membership with the Haiku Society of America, Haiku Canada, and enjoys workshopping his poems with the Vancouver Haiku

Group, Haiku Northwest, Haiku Komo Kulshan, and the HSA mentorship group led by poet, Anne Elise Burgevin.

wearing
her wellies already
tomorrow's rain

—*Frogpond* 44:3

between stations Pop's workshop radio

—*Haiku Dialogue* Sept. 15th 2021

the slow movement
toward wholeness...
crescent moon

—*Presence* 70

“I credit the HSA Mentorship Program as being an amazing accelerator for my learning the craft of haiku/senryu. The opportunity to receive honest and expert feedback from established poets (Anne and previously, Victor Ortiz) and to engage fellow aspiring poets with their own work makes for an incredibly rich learning experience. Haiku by its very nature is communal and collaborative and the HSA Mentorship Program has provided me a warm welcome into the haiku community.”

Laurie Draper

Laurie recently began writing haiku to foster recovery from a brain injury. Both the intellectual challenge and the presence required to write haiku contribute to the process of recovery. Her background in science, technology, engineering, and math, along with subsequent training in the Feldenkrais Method®, blend intellect, emotion, and self in her haiku style. Laurie lives near Boulder, Colorado with her husband, Doug, and German Shepherd, Zia.

pumpkins
the space
between cows

dragonfly alights memories of my mother

silence
becomes
crickets

“I enjoy learning from people with different levels of experience as well as the constructive feedback of the group. A highlight has been watching everyone’s style develop with the tools and suggestions of the group. Especially appreciated was the acknowledgment that writing haiku is challenging and that sometimes a simple change (reordering the lines, changing a word) can crystallize your poem.”



Judson Evans, Mentor

Judson is a Professor of Liberal Arts at Berklee College of Music, where he teaches haiku, renku, and haibun. He is the author—with collaborators Gale Batchelder and Susan Berger-Jones—of the poetry collection *Chalk Song* published by Lily Poetry Press, Boston in October 2021. He is a long-time member of Boston Haiku Society, and more recently of The Broadmoor Poetry Collective. He is included in Cor van den Heuvel's *Haiku Anthology*, 2nd Edition (Norton, 1999), is the author of a chapbook of haibun, *Mortal Coil—Leap Press*, 2005, and has haibun represented in several anthologies, including Bruce Ross's *Journeys to the Interior: American Versions of Haibun*. He is currently—with Lew Watts—one of the two editors of haibun for *Frogpond*. He lives in Holbrook, MA with his husband, cocker spaniel, and bonsai garden.

“I have taught undergraduates now for 40 years at Tufts, The Boston Conservatory, and –now—Berklee College of Music, so the opportunity to work with highly motivated adult haiku poets has been a pleasure. I’ve enjoyed the creative energy, imagination, and collegiality of my group, who I also learn from in each session.”

Suzanne Warren Powell

Suzanne has been teaching contemporary Visual Arts for 35 years using a multi-disciplinary approach, incorporating Miksang photography, Buddhist Dharma Art, Japonisme

(Wabi Sabi), music, prose poetry, creative writing and haiku. For the past two years, she has been involved with a Japanese poetic forms group, mentored by Marilyn Hazelton, editor of *red lights* tanka journal.

She lives on a large rural property in eastern Ontario, Canada, where she mentors students in the arts. She has found that the best teacher is Nature.

now on the hookers
in the market
my dead mother's shoes

feeding my mother
for the first time -
maple leaves drifting

wilted stars
falling through treetops
in three quarter time

“This small haiku group is led by knowledgeable poet Judson Evans, who encourages us to bring forward our nascent haiku into a nurturing and constructive space, where they are handled with care and thoughtful consideration. This tender prodding invites the best from each of us, in a warm forum of acceptance. Judson puts forward his own haiku for viewing as well, a fact that underscores our ability to contribute something to each other's poems in a most respectful way. The haiku that have been produced (and modified) in this group have both informed and inspired me immensely.”

Mark Farrar

Mark is a former IT professional turned writer, writing about self help, health, and personal/travel experiences, as well as flash fiction and haiku.

grandma
stringing green beans again
for nobody

no power
no voice in the dark
just my dogs and me

milkman's hello
breaks the silence
birds still asleep

“What I have found most useful about the mentoring sessions with Judson and my fellow students has been the exposure to different poets’ interpretations of both my own haiku and that of others. Their feedback on my own pieces has also enabled me to make my poems stronger and clearer, and to be more aware of nuances I had not yet appreciated.”

Deda Kavanagh

Deda lives in Bay City, MI. She is new to the haiku world and feels lucky to be part of Evergreen Haiku Study Group, led by Michele Root-Bernstein.

her high heels
tick tick tick
to communion

robin—
head cocked toward
the earbud concert

the hour of mourning the hour of a mourning dove

“With the HSA mentorship program, led by Judson Evans, I’ve discussed and shared poems emphasizing repetition, sound, synesthesia, taste and smell. I have enjoyed Judson’s generous and insightful guidance, and getting to know other folks who are also smitten with haiku.”



Ignatius Fay, Mentor

Ignatius writes several genres of short form Japanese poetry in English. He has been published in all the major and many of the minor journals online and in print, including a number of the Red Moon Press Best of the Year anthologies. He has earned the Cottage Prize in the Genjua International Haibun Contest twice, in addition to an honorable mention. He is currently serving on the Haiku Society of America Executive Committee as Newsletter Editor.

“Over the course of the program thus far, I have seen the three mentees assigned to me grow and improve their haiku writing skills. Admittedly, some have advanced farther than others, but they are all becoming better poets. In fact, Janice Doppler took Second Place in the Haiku Northwest 2021 Porad Haiku Award contest with a haiku she wrote as part of an exercise during mentorship sessions. Soon after our first few sessions, by mutual agreement, we decided that I would meet each of them on an individual basis, and that worked much better. Is the mentorship program valuable? Most certainly. Everyone, mentors and mentees, derive benefit from the program. We should not only continue the program, but expand it for new poets as much as possible.”

Marilyn Powell

Marilyn is a former clinical and hospice social worker and teacher. She considers herself a lifelong learner. Marilyn was

introduced to the haiku world by a poet friend in her Zen meditation group. Marilyn says that haiku slows her down and wakes her up. She believes that beginner's mind is always available to help us see the world anew.

Marilyn's poems have been published in *Akitsu Quarterly*, *All the Way Home: Aging in Haiku Anthology*, *Frogpond*, *Haiku Society of America Member Anthology*, *Helping Hands Haiku Anthology*, and *Modern Haiku*. Her poems have also been part of the New Jersey Botanical Garden's Poetry Month exhibits. Marilyn and her husband live in Morristown, NJ.

joyride
in Dad's old clunker
spring breeze

—*Frogpond* 44.1, 2021

gnarled hands—
the softness
of his newborn grandson

nesting doves—
the children
I never had

“This program has expanded my appreciation and enjoyment of haiku. It has helped me gain confidence and improve my writing, directing me from dabble to discipline. My mentor has provided constructive feedback with patience and generosity, as well as helping me with the technical aspects of our sessions on Zoom. Most of all, I appreciate the friendships that have developed over the course of the program.”

Janice Doppler

Janice, a retired school teacher and administrator, started writing Japanese short-form poetry in 2018 after attending a senior center haiku workshop on a whim. Her haiku have been published in *Acorn*, *bottle rockets*, *First Frost*, *Frogpond*, *Modern Haiku*, and several other journals. Her haibun have been published in *Contemporary Haibun Online*, *The Haibun Journal*, *Drifting Sands*, and *Cattails*. Her work appeared in exhibitions at the New Jersey Botanical Garden and Hadley, Massachusetts Bike Path. After placing second in the Porad Haiku contest in 2021 and publishing a collection of her haiku and haibun titled *Stardust*, she did readings for the Ohaio-ku Study Group and Haiku Poets of Northern California. Janice believes members of the world-wide haiku community are working together to wrap a web of peace around the world with each verse adding a thread to the web.

flamingo flock—
the child holds her
arabesque

—*Second Place, Haiku Northwest 2021 Porad Haiku Contest*

steeping tea—
the changing scent
of steam

—*Frogpond 44.2, 2021*

darkening sky—
mallards settle a pond
one by one

—*Kingfisher #3 Spring 2021*

“The Mentor-Mentee Program has benefitted me greatly. My crafting of haiku and haibun has improved. Discussions with my mentor have generated confidence that led to participating more actively in haiku community Zoom meetings. Possibly the greatest gain is developing new relationships. My mentor and I have become friends. One of the mentees in our group and I meet monthly to co-edit our recent work.”

Noreen Ash Mackay

Noreen holds a bachelor's degree in English and Classic Literature, and Art History; and in London earned an LRAM in theater. Her work in the USA began in theatre with Off-Broadway productions—acting, writing and directing. This evolved to include Performance Art and producing dramas, and INNERVIEWS® for Cable TV. Eventually she produced feature-length documentaries. She taught The Box Office Documentary® in the Media Studies Dept. at the New School for Social Research. In addition, she held symposia and lectures on censorship at several universities.

She was introduced to the Japanese aesthetic on a trip with her parents to Japan. She was palpably struck by the Japanese dedication, discipline and devotion to their art.

Recently she participated in a Haiku workshop at the Jefferson Library in New York and thereafter was fortunate enough to be invited into the Spring Street Haiku Chapter. This has added a new dimension to her life and work. Noreen has had poems published in the Spring Street chapbook and in *Frogpond*.

cedarwood road bends
through a row of hydro poles—
mechano set

moved outdoors—
sapling Redwood's
first rainfall

mantle of snowmelt
exposing sprouting birch

“My mentor through the HSA Mentorship Program is Ignatius Fay. He has sustained me through Covid confinement. What I love about our pairing is that he will guide me when he feels there should be change and is completely accepting when I have what he considers a good reason for it remaining as written. His tolerance of my resistance is very valuable and, equally so, his tenacity when he believes that his recommendations are fitting. But above all, most appreciated is his unwavering patience. Through him, I’m getting it—the concept, the idea, haiku. He is the medium whereby I learn and improve.”



Bruce H. Feingold, Mentor

Bruce is a clinical psychologist, who was an English major in college and had written free verse for years, gravitating towards the Beats and the Chinese ancient poets. On his fortieth birthday he discovered haiku when a friend gave him Basho's *The Narrow Road to the Deep North*. As a psychologist Bruce was interested in the depth of emotions and relationships, and in his personal life he was an avid backpacker, birdwatcher and practitioner of yoga and meditation, hence haiku with its emphasis on nature and being resonated at the deepest levels. Bruce's haiku have been published world wide, and he has won many honors and awards, including *The Heron's Nest* Peggy Willis Lyles Haiku Awards, the Haiku Canada Betty Drevniok Award and the Haiku Poets of Northern California Senryu Contest. His haiku have been chosen five times for the Red Moon Anthology of English-Language Haiku, and his books *A New Moon* (2004), *Sunrise on the Lodge* (2010), *old enough* (2016) and *arrhythmia* (2020) were published by Red Moon Press. Bruce is the Vice-President of the Haiku Poets of Northern California and coordinates the Haiku Foundation Touchstone Awards. Bruce's haiku may be found on Instagram ([haikubruce](#)) and at [haikubruce.com](#)

"I have thoroughly enjoyed the mentees' enthusiasm, openness to learning, and astuteness in interpreting and understanding haiku. The group's supportive, honest and direct feedback to one another has been inspiring. While we have extensively explored the range of contemporary haiku

form and technique, I am most struck by how the group has evolved from their concern with haiku conventions, to writing haiku which emanate from their unique experiences, leading to authentic and heartfelt haiku.”

Sam Blair

Sam majored in English and Psychology. As Sam approached graduation, his delusion was to “live like Hemingway, writing from 6 am till noon, then fishing and sipping mojitos in white linens the rest of the day”. Faced with the reality of needing food, gas money, and rent, he instead went to Law School. Sam became a trial lawyer with offices in Oregon and Hawaii, where he practiced for 35 years. Along the way, he did some writing, like having an op-ed column in Kauai’s daily newspaper, dabbled in poetry, and trained in a Buddhist temple for his black belt in the Japanese martial art of Aikido. He retired from his law career to pursue his other passion as a fine art portrait and seascape photographer. When Covid pretty much ended that, he decided to finally get serious about writing, what he calls his “road less traveled”. In June, 2021, he began his deep dive into haiku. In his words, “The deeper I go, the more passionate I become. It’s hard to imagine a life more joyous and mindful than with a photographic eye and a haiku mind”.

Dad’s blank stare
my first year
to carve the turkey

winter moon
a sunflower solar light shines
on her husband’s grave

midsummer moonrise...
the abandoned lighthouse
glowing again

“I like the way Bruce affably deconstructs a poem. He first finds something to like about it, (so necessary to stop a newbie’s knees from knocking), and then offers suggestions on how the poem could be made stronger. One of Bruce’s main points, something I take away from each session, is that less is more. He teaches simplification, how to say the same thing but with less words. I formerly tried to do too much. But now my editing and revisions focus on building lean muscle, and less word fat.”

Joan Fingon

Joan, a recently retired college professor of education, enjoys reading and dabbling in writing haiku in her back garden in sunny Ventura, California. She has been published in *Frogpond*, *Haiku Journal*, *Under the Bamboo Tree*, and *Wales Haiku Journal*. She also co-authored *Plein Air* (with Orense Nicod) that won first prize in the 2021 HSA Garry Gay Rengay Award. Her first poetry book, *The Drunken Honeybee*, was published in 2021. Joan is also a member of the SoCal Haiku Study Group.

early morning
fog rolls in
I turn the kettle on

The Drunken Honeybee, buddha baby press, 2021

foggy marsh
a heron’s flight
breaks the silence

*The Drunken Honeybee,
buddha baby press, 2021*

walking in the pines
the sole of my geta catches
one needle

The Drunken Honeybee, buddha baby press, 2021

“I have thoroughly enjoyed participating in our monthly small haiku writing group mentored by Bruce Feingold. He is a wealth of knowledge and has long-time experience with HSA. His approach during our sessions is engaging, encouraging, comfortable, open, and relaxed. Additionally, I have met some talented writers in my mentee group that have also inspired me. Wonderful idea to support all haiku poets!”

Chad Henry

Chad fell in love with Japanese culture in his teens, via Shiga’s Imports in Seattle. He was entranced with the exoticism and incense, and became an instant Nihonophile. He found a Japanese pen pal, and was introduced to haiku through him. Chad bought haiku collections or found them at the library, and tried writing while still in his teens. Later, he got busy with his career, and didn’t come back to haiku until five years ago, when he started writing on his lunch hour during a job he didn’t like, started keeping notebooks, and eventually linked up with Internet and FB groups. He attended a Denver workshop with Fay Aoyagi, and began submitting to journals. He reads old haiku journals, anthologies and how-to books both in English and in translation. He enjoys a simple, nature-based approach (he’s a fan of Shiki). His watchwords are simplicity, direct observation, and the avoidance of sentiment and poetic flourishes.

autumn twilight
a stray balloon
drifts beyond the trees

Wales Haiku Journal Spring 2021

IHOP sidewalk
nothing to show for itself
but an orange crayon

Kingfisher Journal June 2020

February twilight
the sky's a shade of blue
I can't name

Modern Haiku, Summer 2021

“I’m enjoying the HSA mentorship program a lot. I’m finding the opportunity to workshop my own haiku, and those of the other mentees, has greatly helped me hear and see my own work more objectively and to better refine my technique. Having Bruce as a mentor has been so valuable, with his years of experience and overview of the field of current and past American haiku — including submission opportunities, leading poets, educational resources and key publications — he has really opened up windows into haiku culture and practice for me. I so appreciate this opportunity.”

Seth Kronick

Seth was born in Goshen, New York before moving to Southern California at the age of ten. Before moving cross-country, poetry was not a big part of his life. It wasn't until his hardest year in high school, while working on a Psychology assignment, that he discovered haiku as a form of therapy. Once the discovery had been made, no one could close

his ever-developing “haiku eye.” He began to explore the concepts of haiku, both traditional and contemporary, as well as expanding his horizons into other forms of poetry. Over the next few years, his passion for poetry and use of imagery has allowed him to thrive while learning from the greats such as Robert Frost, Jack Kerouac, and Lewis Carroll. Seth is currently studying as a full-time, undergraduate student at Fullerton College. He also runs an Instagram page (@s.kronick_poetry) where he posts haiku and other poetry.

one missed call
a long conversation
with my father

height of my ego
budding cherry tree within
the shadow of the skyscraper

—*Poetry Pea Journal, Autumn, 2021*

half moon
in six hours
the rooster crows

—*Trash Panda, Winter, 2021*

“The HSA Mentorship Program has done three very important things during the pandemic. First, the program has allowed fellow haijin (haiku poets) to interact during the months when it was impossible to do so in person. Second, the program has allowed less experienced (beginner) haijin to interact with an experienced mentor. This was perfect because the mentor was able to supply the less experienced poets with resources to help them learn and grow as haijin. For example, there had been a discussion about the depth of haiku poetry. Therefore, the mentor was able to share resources such as

Richard Gilbert's essay "The Disjunctive Dragonfly" to the group (with explanation, of course) in order to explain how to add depth to haiku poems and why it is so important to do so. Other resources supplied to mentees consisted of names of books, journals, and contests to read and submit to as well. As a beginner, relying solely on a google search of "haiku" does not supply the best resources to help to learn and connect with the community. Thus, the mentorship program is the perfect place to grow and improve. Lastly, I know that a few people found out about the mentorship program over social media like Instagram (the case for me). This made it so much easier to discover haiku. Thanks again!"



Denise Fontaine-Pincince, Mentor

Denise, before coming to poetry, spent 25 years as owner/administrator of a private elementary school and a very large day care center. After selling her business she earned an MFA in Creative Writing and spent the next 10 years facilitating 'Art with Poetry' workshops for all ages. She is a member of The Sugar Maple Haiku Group, Cold Spring Poetry Group, and serves as president of Quabbin Art Association. Her haiku and verse poetry are found in numerous journals and anthologies.

“Originally a group of four, we’ve met via Zoom once a month from Massachusetts, Illinois, and Ontario. After the first nine months our Illinois member bowed out for personal reasons. One mentee is a well-published writer who chose not to include her work in this anthology. Our monthly meetings feature a round robin critique of our newest haiku/senryu (and occasional haibun) with emphasis on imagery, form, and juxtaposition. In addition, we share submission options and project news. One mentee is a songwriter/musician and we occasionally find ourselves comparing lyrics to verse and haiku poetry. I’m grateful to this program for my new-found friendships! Thank you.”

Aaron S. Morgan

Aaron is a Lithuanian-American poet from Amherst, MA. Having primarily written lyric and verse, his interest in haiku blossomed over the past year with the HSA mentorship

program. He enjoys traipsing barefoot in nature, learning through music, and being in the company of his beloved cat, Rosie.

eighteen
skipping school
to skip stones

your name
your name
somniloquy

falling leaves
birds
in the wind

knowing a person
mason jars



Jay Friedenberberg and Nicky Gutierrez, Mentors

Nicky is from Akron, Ohio. He is the facilitator of Ohio-Ku Study Group and was a mentee in the HSA's mentoring program before becoming a mentor. He loves haiku because of how it captures a singular moment in life and the community that surrounds the form. He is a first-year student at Bethany Theological Seminary where he is earning his MA in Theopoetics and Writing. His haiku have been featured in various journals such as *Frogpond*, *bottle rockets*, *Modern Haiku*, *Kingfisher*, *Chrysanthemum*, *The Cicada's Cry*, and *Stardust Haiku*.

Jay Friedenberberg is President of the Haiku Society of America and served for two years as Associate Editor of the organization's journal *Frogpond*. He is a member of the Spring Street Haiku Group that meets monthly in New York City. Jay has had his poetry accepted in numerous U.S. and international journals and has published several book collections of his work. He has won multiple U.S. and International haiku contests.

"Founding the mentorship program and taking on the role of mentor have been sources of great pleasure for me. I have enjoyed seeing my students grow into mature poets in an amazingly short time. Our group had a great rapport and everybody was both considerate and respectful of one another. In our monthly one-hour meetings we were able to critique 2-3 poems per person. This was a learning experience for me

as well, and has had an influence on my own approach and aesthetics. I leave the group in good hands with Nicky.

Being a mentor in this program has given me valuable experience in teaching and workshopping haiku. I have learned from my mentees, gaining valuable new insights from them that I had never thought of. My group has been so kind and excited to learn about haiku. Their enthusiasm makes being a mentor worthwhile and seeing them is one of the highlights of my month.”

Deborah Burke Henderson

A native New Englander, Deborah loves the challenge of seeing life with fresh eyes and employing a beginner’s mind. Over the past year and a half, she has studied with Jeannie F. Martin, Brad Bennett, and Charlotte DiGregorio, and was honored to work with mentor Jay Friedenber, HSA president, and now Nicky Gutierrez. She pens haiku, haibun, tanka, and senryu. To date, her poetry has been featured in *Autumn Moon Haiku Journal*, *bottle rockets press*, *brass bell haiku journal*, *Failed Haiku*, *Frogpond*, *Presence* and *Stardust Haiku*. Her long-haired rescue cat, Pai-Mei (aka The Git), is occasionally featured!

dusting off
my sister’s snake boots—
pumpkin harvest

— *Frogpond* 44:3 Autumn 2021

raging snowstorm—
framed against the window
a white amaryllis

—*brass bell haiku journal* February 2021

the muffled sound
of a thousand horses—
thunder snow

—*Stardust Haiku February 2021*

“Being able to present and workshop haiku in regular mentoring sessions is invaluable. The experience has deepened my understanding of the form and lifted my work to another level. It is great to meet and bond with fellow, aspiring poets and experience their creative expressions. Mentors have been a tremendous resource for guidance, feedback, and study information and serve as a source of ongoing encouragement. I am very grateful.”

Joan Chaput

Joan was born and raised in Connecticut. She is a former educator and learning disability specialist. She worked primarily with dyslexic and at-risk students and frequently used poetry as a resource to address student needs. Joan became interested in haiku as a member of the Connecticut Poetry Society. Her haiku have been included in *Frogpond*, *Wales Haiku Journal*, *tsuri-doro*, *bottle rockets* and *a hole in the light: The Red Moon Anthology*.

the church's
stained glass window
missing puzzle pieces

—*bottle rockets #5, Vol.23 No.1*

moth scales
on his fingers
he lets it go

—*tsuri-doro, Issue#5 - Sept./Oct.2021*

hollow bones
of an arctic tern
the empty glass

—*Wales Haiku Journal, Spring 2021*

“The haiku mentorship program has provided me with a source of encouragement, feedback and a wealth of information about haiku. Members of our group furnished unique perspectives and Jay, our mentor, facilitated the group in such a way that we all felt comfortable in sharing our ideas. Each meeting has been, and continues to be, a succession of rewarding experiences.”

Nicky Gutierrez

Nicky was a mentor in the program while Jay Friedenbergserved as the instructor. He later served as the mentor. These poems were written while he was a student.

daily prayer
the cry
of a cicada

—*Stardust Haiku Issue 58*

wishbone we break up

—*Whiptail Journal Issue 1*

against the black
my skylight reflection
stares down at me

—*Blōō Outlier Journal Winter Issue 2020*

“I am very grateful for the mentorship program as I have sharpened my skills and have met wonderful and insightful people. The program has given me encouragement and confidence in my haiku. This whole experience has been a blessing to me.”



Jennifer Hambrick, Mentor

A poet hailed for her “brilliant” imagery, “masterful” craftsmanship, and “distinctly musical voice,” multi-Pushcart Prize and Best of the Net nominee, Jennifer is the author of the poetry collections *In the High Weeds*, winner of the Stevens Manuscript Award of the National Federation of State Poetry Societies; *Joyride* (Red Moon Press); and *Unscathed* (NightBallet Press). She was featured by U.S. Poet Laureate Ted Kooser in *American Life in Poetry*; was appointed the inaugural Artist-in-Residence at historic Bryn Du Mansion, Granville, Ohio; and has received numerous awards and prizes, including First Prize in the Haiku Society of America’s Haibun Award Competition (2018), the Sheila-Na-Gig Press Poetry Prize (2020), and other honors from Tokyo’s NHK World TV, the Haiku Society of America, Haiku Poets of Northern California, the Ohio Poetry Association, and in numerous international competitions. Hambrick is a frequent recipient of poetry commissions, and hundreds of her poems appear in literary journals and invited anthologies around the world. A classical musician, public radio broadcaster, video producer, web producer, and cultural journalist, Jennifer Hambrick lives in Columbus, Ohio.

“I am a literary glutton, but I try to be a chef, or at least a good home cook. I consume every word I see, and every word influences my writing in some way. In a text-saturated world, it is tempting always to eat and eat and eat, always to take and never give, except to add more salt to the verbal soup around

us. But that life would be empty and run counter to the spirit of poetry, which embodies the paradox of filling oneself up by serving others. As a mentor in the Haiku Society of America's mentoring program, I can give, serve, maybe even nourish, poets in the same way writers everywhere nourish me. I am a literary glutton, but at each meeting with my HSA mentees, I serve a meal, however rustic, and we come to the table, enjoy conversation, pick up our forks. I try to pass the gravy without spilling. And though my mentees might not know it, they fill my cup again and again."

Thomas Chockley, Plainfield, IL

Thomas is a journeyman haiku poet. Tom lives in Illinois and is fascinated by the intricacies of haiku poetry. He has had haiku, senryu, and haibun published in a variety of print and online haiku journals, including *Bottle Rockets*, *Frogpond*, *Modern Haiku*, *Shamrock Haiku Journal*, *Cattails Haiku Journal*, and *World Haiku Review*, as well as the former *A Hundred Gourds Haiku Journal* and *Haibun Today*. Tom's first chapbook is *Personal Myths 1: Born in Mystery* (Red Moon Press). His second book is *Personal Myths: Numbers 2, 3, and 4* in print PDF and epub form from Lulu.com.

autumn morning
fresh air soaked
in alfalfa scent

tea ceremony
gluing the rim piece
into the cup

walking meditation
from entrance to exit
in Ikea

“I was happy and excited to learn earlier in the summer of 2021 that HSA was strengthening its mentoring program. I asked to be included as a mentee in one of the groups and have joined a group facilitated by Jennifer Hambrick. In preparation for a Zoom meeting, Jennifer assigns us lengthy readings about aspects of writing haiku, for example, about kigo, and then in our Zoom meeting we discuss that assignment as well as workshop our own haiku. Each of the three meetings I have participated in has helped me to refine and more deeply understand such aspects as seasonality in writing haiku.

“Another aspect of Jennifer’s group is her ability to analyze the strengths and weaknesses of a haiku. Revising my own haiku has always been a troublesome struggle for me. Thus, it has been helpful to see and hear how Jennifer analyses a haiku, and I have begun to adopt that form when I revisit a first draft of one of my own haiku. For poets like me who struggle to improve our writing simply by reading lots and lots of haiku journals, the mentoring program has been a godsend.”

Joan Canby, Garland, TX

Joan has spent her career as a technical writer. Her haiku has been published in *The Honolulu Advertiser*, *Frogpond*, *Ouachita Life*, and *Modern Haiku*. She has written free verse most of her life. In the last two years she has fallen in love with the freedom and repose of haiku. She lives in Dallas, Texas.

cattle egret
in the pond
war ends

—Published: *Modern Haiku* fall/winter 2021

surgery hour
a camellia bud
closes

—*Ouachita Life: April 2021. Also published in
Visiting the Wind, the Haiku Society of America
Members' Anthology, 2021.*

August moon
in the garden
a cicada cry

“What I have liked about the mentoring program was the individual attention from our mentors, the discussion about technique and being introduced to Jane Reichhold’s wonderful article about technique. It has been very helpful.”

Wilda Morris, Bolingbrook, IL

Wilda, Workshop Chair of Poets and Patrons and a past President of the Illinois State Poetry Society, has published numerous poems in anthologies, webzines, and print publications, including *Frogpond*, *The Ocotillo Review*, *Turtle Island Quarterly*, *Modern Haiku*, and *Journal of Modern Poetry*. She has won awards for formal and free verse and haiku, including the 2019 Founders’ Award from the National Federation of State Poetry Societies. She has published two books of poetry, *Szechwan Shrimp and Fortune Cookies: Poems from a Chinese Restaurant* and *Pequod Poems: Gaming with Moby-Dick*. Her poetry blog at wildamorris.blogspot.com features a monthly poetry contest.

fishing
on Little Green Lake
a big catch of sunlight

sunshine
on the moss-covered path
one black-eyed Susan

sunset
on the fairway
a doe nibbles a divot

“I appreciate having this small haiku community in which to discuss how to improve our haiku drafts. I am picking up hints on ways to make my poems stronger. These discussions also enrich my reading of haiku journals.”

Diane Wallihan, Port Townsend, WA

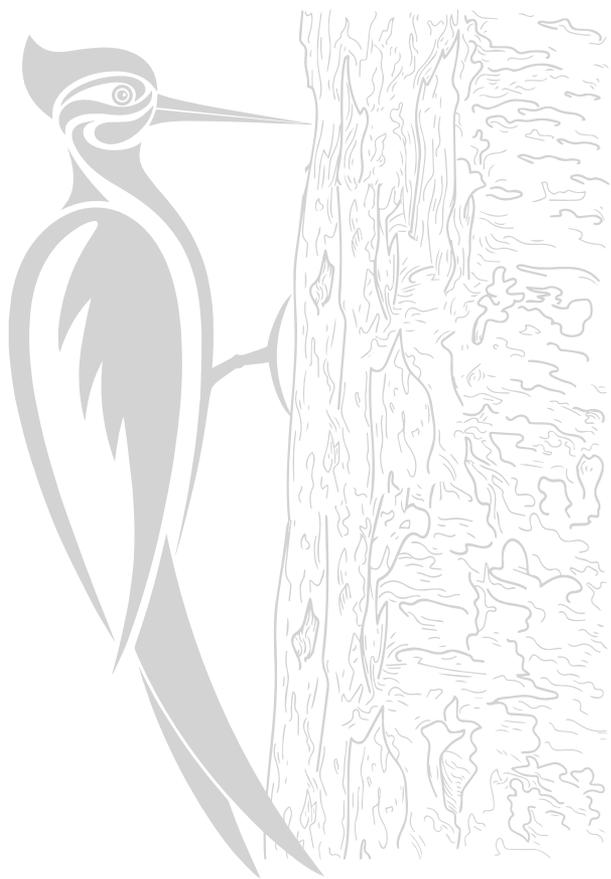
Diane was introduced to haiku around 1960 by her friend Keiko, who suggested she read *Japanese HAIKU* by Peter Pauper Press. She then collected and read translations of the haiku masters. In 2014, she discovered *Frogpond* and *Modern Haiku* in the Library Magazine Exchange, broadening her haiku interests. Diane has had haiku/senryu, haibun and/or haiga published in *Frogpond*, *Modern Haiku*, *Kingfisher*, and Robert Epstein’s anthologies. She won the 2020 WSFerries haiku contest. Diane shares haiku in cards and letters. Poems accent her travel journals, which include trips to Japan. She still shares haiku with Keiko.

light rain
white lilacs hang heavy
with fragrance

storm on the headlands
puddles in the pockets
of my yellow slicker

dappled sunlight
dancing on the deck
our song

“It is nice to connect with other haiku/senryu poets. The exercises and discussions are helping me to finally understand juxtaposition and its various techniques. Someday I won’t be ‘just lucky,’ but will know how to build a strong haiku.”



John J. Han, Ph.D., Mentor

John is Professor of English & Creative Writing and Chair of the Humanities Division at Missouri Baptist University. He is the author, editor, co-editor, or translator of 27 books, including *Evening Glow: Haiku, Senryu, and Other Poems* (Cyberwit, 2020) and *On the Road Again: Photo Essays on Famous Literary Sites in Japan* (Cyberwit, 2020). Han has published more than 2,000 poems in various journals and anthologies, such as *cattails*, *Chrysanthemum*, *Failed Haiku*, *Frogpond*, *The Laurel Review*, *Mariposa*, *Modern Haiku*, *Simply Haiku*, *South by Southeast*, *Wales Haiku Journal*, and *World Haiku Review*. He serves as editor of two academic journals and three literary magazines, including *Cantos* and *Fireflies' Light*.

“Serving as a mentor for four poets living in various locations—Arkansas, Tennessee, Arizona, and New Zealand—is both pleasurable and profitable for me. At first, I met them individually, but we now meet as a group for an hour in the middle of every month. Each poet shares five new haiku and/or senryu with the rest of us, who offer both written and oral feedback on them. This program provides a tremendous opportunity to be inspired by each other, to learn new haiku techniques, and to give supportive feedback. Although we live in different places, Zoom allows us to share our love for haiku and forge friendships.”

A.J. Wentz

A.J. is an attorney by day and a poet in the moments of quiet she can wrest from the chaos. Her work has appeared in *Failed Haiku*, *Fireflies' Light*, *Riddled with Arrows*, and elsewhere. A.J. holds a Bachelor of Arts in English from Harding University, a Master of Public Administration from UA Little Rock, and a Juris Doctorate from William H. Bowen School of Law. She lives in Arkansas with her husband, cat, and an enormous collection of tea. She can be found on Twitter at @ajwentzwrites.

dusk...
faces illuminated
by fireflies

—Published in *Fireflies' Light* 23, June 2021

hospital waiting room
I wear the lipstick
mother likes

—Published in *Failed Haiku* 6.70, October 2021

self-portrait
the curves of my face
unfamiliar

“The HSA mentor program has been one of the most fruitful parts of my creative life this year. John’s wisdom, guidance, and wit have been invaluable to helping me grow as a haiku poet. He has pointed me toward so many journals and poets to read, and his feedback has been honest and kind. The community aspect of the program has also been wonderful—I’ve loved growing along with other fledgling haiku poets and getting to read their work and discuss the craft. The mentorship program has created a smaller, more intimate community within the

community of the HSA at large, which has really helped me get involved.”

Dane Andersen

Dane lives in Brentwood, Tennessee. Since retiring from his corporate career in 2016, Dane enjoys volunteering at a local nature sanctuary, running his Social Security advisory practice, and camping as much as possible. Inspired by a haiku talk given by poet Billy Collins, Dane took up writing haiku in 2020. His work has been published in *Frogpond*, *bottle rockets*, and *Fireflies' Light*.

white crane pivots
over city skyline
tai chi

—Published in *Fireflies' Light* 23, June 2021

summer's end
cleaning bugs off
the camper

coach's whistle
my bird song app
stumped

“Participating in the HSA mentor program has been very rewarding. John Han has proven to be an excellent mentor. He freely shares his extensive experience, offers constructive criticism, and always keeps things light with his great sense of humor. Having three other aspiring poets in our group has been very beneficial as well. Reading each other's work and giving and receiving feedback has provided me with the

opportunity to see the haiku creative process from a range of perspectives. Additionally, it's been fun to get to know this great group of people."

Francisca (Kika) Weber

Francisca is a former elementary school teacher residing in Tucson, Arizona, with her husband, Mark, and their Chihuahua, Astrid. Kika is a docent at the Arizona-Sonora Desert Museum, where she enjoys educating visitors on the wonders of the Sonoran Desert. She is also a member of a wildlife camera team where she helps monitor wildlife in the Tucson Mountains for Pima County Parks and Recreation. In addition, Kika enjoys hiking, birdwatching, art, photography and is a student of haiku poetry.

coyotes
beneath a mesquite
the driest spot

summer
the desert alive
with sticks

twigs snap
cottontails pause
in tandem

"Being part of the HSA mentorship program has been an honor. At first, I felt nervous and intimidated to meet with a group, but John created a safe environment to share and discuss haiku techniques. As a result, I am writing more than before and have a newfound confidence in writing haiku. The mentorship program has been an invaluable gift, and I am

thankful for the opportunity to work with HSA, John, and the other members of our haiku Zoom community.”

Sherry Grant

Sherry, a Taiwanese-born NZ concert pianist and cellist, has been a new, yet prolific, poet and translator since June 2020. Her short-form poetry is published and translated in over 40 journals and anthologies. Sherry is co-author (with her 6-year-old daughter, Zoe Grant) of *Bat Girl* and the inventor of “nonaku” poetry form. She is the International Communities Outreach Officer at NZPS and presented a rengay workshop at the 2021 HSA virtual conference. Sherry has co-authored the Speed Rengay anthology, as well as two rengay chapbooks, *Rooster & Dragon* and *Rengay Edge*. Her recent project is *Chalk on the Walk Haiku* (Facebook). Visit her website at www.artsinfinitypress.com.

summertime
a fantail's quick
branch switch

—*Wales Haiku Journal, Summer 2021*

racing heart
daughter
at the wheel

—*Published in Fireflies' Light 23, June 2021*

baking bread
I watch babies
grow up

—*Published in Fireflies' Light 23,
June 2021*

“I’d like to congratulate HSA for a great mentorship program in which many new poets, including myself, have grown and flourished through haikai friendship and helpful discussions. Feedback received is helpful in determining necessary edits for the shared poems. I feel it has worked very well in small groups and allows for seeing poems in a new light. Our mentor is excellent. I wonder if different groups could sometimes interact with each other. Haiku is an evolving art even with all its traditions. Through this wonderful program, I’m certain more students will become masters themselves and hand it down to the next generation.”



Nicholas Klacsanzky, Mentor

Nicholas is primarily a haiku and tanka poet, who occasionally writes verse poetry, fiction, and non-fiction. He is a content coordinator by profession. He has won several awards for his poetry, including the Touchstone Award for *Individual Poems* by the Haiku Foundation in 2016. Nicholas wants to carry on the tradition of his father, George Klacsanzky, by promoting haiku further with his blog Haiku Commentary.

Nicholas is the creator of the blog Haiku Commentary, a Touchstone Individual Poem Award winner from The Haiku Foundation, and a widely published poet in journals and books. He lives in Burien, Washington, USA.

“As a mentor, I enjoyed helping my mentees to achieve publication in several sought-after journals and to learn the deeper aspects of this art. Through lively conversation, critique, and instruction, the group became a close-knit community that trusted each other to give honest feedback.”

Kayla Drouilhet

Kayla lives in Wiggins, Mississippi with her twin boys. She is recognized for many publications in *Failed Haiku* and a few recent publications in *Sucking Mangos*. She spends most of her free time writing songs, jokes, books, poetry inspired by love, and doing digital photography.

I peel away
the stars from the wall
empty bassinet

—*Prune Juice Journal issue 34 July 2021*

a table
meant for two
divorce papers

—*Failed Haiku Issue 65*

tarot cards
the empress naked
like us

—*Failed Haiku issue 71*

“The 40 under 40 haiku program has taught me a lot! I really enjoyed working with my fellow haiku partners. They are like my family. They inspire me every day to go deeper.”

Aaron Barry

Aaron is said to look like a sad Penn Badgley, and he’s okay with that. His work has been featured in over forty magazines, and he’s the author of the *Prompts Gone Wild* series, as well as an upcoming senryu collection.

rain
dropping
all
pretense

—*Autumn Moon 4.1, 2020-21*

#newalgorithm
#theadvertisersknowingme
#betterthanme

—*Prune Juice Issue 35, 2021*

first bloom
and the freedom
not to

—*Frogpond Issue 44.2, 2021*

“Regarding the program, it is a great group of friends and a wealth of knowledge regarding haiku history, contemporary masters, and theoretical considerations.”

Antoinette Cheung

Antoinette started her haiku journey in 2018 when she joined the Vancouver Haiku Group. She was drawn by the camaraderie of the haiku community and their strong commitment to sharing the appeal of this humble poetry form. Since being a part of the mentorship program, Antoinette has been published in a number of journals and has received honorable mentions in the Robert Spiess Memorial Haiku Competition, H. Gene Murtha Memorial Senryu Contest, Vancouver Cherry Blossom Festival Haiku Invitational, as well as first place for the Betty Drevniok Contest. Antoinette is particularly grateful for the wisdom and generosity of her mentor, Nick Klacsanzky, over the past year.

harvest moon...
the long groan
of a lazy Susan

—*Modern Haiku, 52.1, 2021*

sumi-e
humming to herself
a song from home

—*Seabeck 2020 anthology*

something blue
I tie the knot
of your hospital gown

—*First Place, Betty Drevniok Contest 2021*

“The HSA Mentorship Program has been a blessing for my writing and understanding of haiku. My group had a wonderful camaraderie from the start, and provided a safe space for sharing honest feedback with each other on our poems. We were challenged to explore different forms, including senryu, monoku, and haibun. By the end of our time together, we were familiar with each other’s distinct writing voices and even had a chance to adopt each other’s style as a form of experimentation. I am honored to have been part of such a talented group of poets, and look forward to seeing everyone’s poems in future publications!”



Deborah P Kolodji, Mentor

Deborah is the California Regional Coordinator for the HSA, the moderator of the Southern California Haiku Study Group, and a member of the Board of Directors for Haiku North America. Her 2016 book of haiku and senryu, *highway of sleeping towns*, won a Touchstone Distinguished Book Award from the Haiku Foundation and an Honorable Mention in the HSA merit book awards.

“I enjoy working with poets and helping them build on what they have written to refine their haiku to match their inner vision. I love watching a new haiku evolve to better capture the writer’s intent. Working with other poets keeps my inner critic active, which is helpful for myself when editing my own haiku.”

Dani Luna

Dani currently lives in New York City where she is a practicing doctor of physical therapy for private patients and Broadway Musicals. Although she lives in the belly of the beast, she has a love for the outdoors and nature as she had the good fortune of growing up in beautiful places such as California and Hawaii. Dani learned about haiku in elementary school and made very elementary attempts at writing them, pun intended. Through haiku, she fell in love with nature and noticed its beauty. It was decades later that she revisited haiku writing as a way to communicate back and forth with a friend who had moved to South America in order to describe our “different worlds”.

a solitary leaf floats
down fifth avenue
midnight summer rain

sweet melody
the lone chickadee
serenades the plain

eagerly seated
with bated breath
Broadway is back

“I love the camaraderie that we have formed in our group and willingness to share our works with each other. This makes workshopping each of our poems delightful, fun and interesting. It is also fun to see the diversity of writings that are brought to the table each time. I like that we are each challenged to use new techniques and writing prompts to get us outside of ourselves and our comfort zones. Some valuable things I have learned so far: 1. I did not know I have a writing style until reading several of my haiku to the group and discovering I tend to write “Shasei”. 2. Gaining knowledge through the experience of Debbie and her established writing and techniques. 3. The process of editing and workshopping has been worth the mentorship alone!”

Matthew Snyder

Matt’s journey has taken him from Indiana to Washington, DC, and some interesting places along the way. Matt is an avid reader of poetry who took up the pen in recent years, and spends his moments planting things, feeding the cats, reading widely, running, working, and listening to and playing music.

zesting an orange
into warm semolina. . .
the kitchen blooms

sparrows again
neighborhood air conditioners
fall silent

a rushing creek
in thick undergrowth
one tiny pink flower

“I really enjoy the small group format to share work and feedback. It’s tremendous fun, especially as we get to know each other better, to see other folk’s style, interests, challenges. One thing that stands out to me from our collaboration, that I have taken back to my writing and editing, is the practice of looking at the poem from the perspective of each word or its absence. This was one of the first topics we talked about at length. It’s helped me understand and refine poems.”

Emily Fogle

Emily lives on California’s central coast with her husband and dogs. New to haiku, she draws inspiration from those landscapes.

a spider
scrambles after a gnat
fluorescents buzz

belly laugh
seeing the child
my husband was

winter rain
homeless encampment and
one sodden shoe

“Although new to the mentoring program, I feel fortunate to have the opportunity to take part and have been touched by the inclusivity and generosity of spirit I have received so far.”



Doris Lynch, Mentor

Doris has published haiku, haibun and “long poems” in many journals. She finds haiku an impossible form that very, very occasionally lands right. She’s lived in places as diverse as Indonesia, Alaska, New Orleans, Los Angeles and Berkeley, California, and for the last couple of decades in Bloomington, IN.

“As in other teaching endeavors, I like how the teacher learns significantly more than the students. But what I love most about HSA’s mentoring program is watching the group coalesce as the poets give spot-on feedback to each other, always in a cooperative way. Also, I enjoy discovering how these short poems open different worlds to each reader.”

Anette Chaney

Anette lives in a rural community near Harrison, Arkansas. After reading a two-page description of haiku in a poetry book, she wrote her first ones in 1978 and sent them to *Jean’s Journal* for publication. Jean Calkins, the editor, published some of them but informed her they were not really haiku. Jean directed her to further sources to study. Anette’s haiku journey has been intermittent until she joined the mentorship program in 2020. She believes writing haiku is about a way of living in the world. Each haiku moment is a blessing.

a knotty burl
from a bruised tree
the burnished bowl

the murmured wish
a thousand paper cranes
hang by a string

blue sky the sting of jellyfish clouds

“It is very hard to put in a few words what the mentorship program has meant to me. It has allowed me to follow a dream not realized. The opportunity to work with a published poet and to workshop haiku with fellow mentees are the most valuable parts of the experience.”

Romney Ruder

Romney came to appreciate haiku as a way to develop introspection as a part of his Christian faith. When not writing, Romney runs a faith-based ministry to the incarcerated called Lifeline Global Ministries (www.lifelineglobal.org) and is a part of the faculty at Newman University. He and his wife, Amy, reside in Maize, KS, and are parents of two adult children.

winds sweep the valley
as the brook gurgles
a pastoral song

peaks tower above
Garden of the Gods
mystics at prayer

trout float by
bathed in sunshine
cloudless rainbows

“From my vantage point, I have enjoyed mentorship at every level. Being a beginner at this artform, I am learning from both the students and the teacher. I appreciate the critical eye and the patient guidance, as well.”

Chris Kelle

Chris is a finance professional from Chicago who, ever since a young age, has always had a passion for writing poetry. He was introduced to haiku by a good friend and fellow poet who also recommended him for the mentorship program.

early morning fog
the scent of
unfamiliar perfume

afternoon snack
they kiss
with full mouths

inverted sunrise
a dew drop
on a blade of grass

“The mentorship program helped me focus more on the form and nature of haiku. Having the opportunity for peers to review my writing and reading others' poems really helped me get a better grasp of ensuring my poems were true to form, while their poems were also a source of inspiration for me.”



Annette Makino, Mentor

Annette is a haiku poet and artist based in Arcata, California, who combines paintings and collages with her poems. Her work regularly appears in the leading English-language haiku journals, and her poems have won honors in the Touchstone, Henderson, Brady and Porad contests, among others. Through her art business, Makino Studios, she shares her haiga and offers calendars, books, prints, and cards. www.makinostudios.com

“Since July 2021, I have been meeting with three students of haiku monthly via Zoom. With a range of ages and backgrounds, we have formed a diverse and supportive group, workshopping draft poems and exploring various aspects of haiku. We’ve enjoyed writing renga in pairs via email, and also writing haiku sequences together on a given theme. These collaborations are a fun way to keep the poems flowing—and they provide a natural opportunity to discuss what works and what could be strengthened in each verse.”

Cynthia Anderson

Cynthia has published ten poetry collections, most recently *The Missing Peace* (Velvet Dusk Publishing, 2021). Her poems frequently appear in journals and anthologies, and she is a Pushcart Prize and Best of the Net nominee. In 2020, she took up short form poetry and since then has been exploring haiku, senryu, cherita, and related forms. She makes her home

in the Mojave Desert near Joshua Tree National Park. www.cynthiaandersonpoet.com

this new small pain
a single cricket
fills the night

—*tsuridoro, September/October 2021*

cease fire the heat surrenders to night

—*The Heron's Nest, Volume XXIII, No. 3,
September 2021*

summer heat
in each squash blossom
a sleeping bee

—*Shamrock, #46, Fall 2021*

“What I like about the program is the chance to meet with other haiku poets from around the U.S. Everyone has a different vision or take on the haiku experience, and I’m enriched by their presence.”

Ryland Shengzhi Li

Ryland is a poet and environmental lawyer living in Northern Virginia. Poetry teaches Ryland how to pay attention and to see the beauty and interdependence of all things. His work has been published in *Frogpond, Modern Haiku, Ribbons, Presence*, and other journals. He is a member of Towpath Haiku.

two cicadas
crying at dawn
...not alone

winter noon
the chirping
of snow

winter evening
giving the ziti
time to cool

“I appreciate the little haiku community we’ve built as well as Annette’s personal feedback and guidance on poetry. The anthology for participants of the mentorship program is also a nice touch.”

Aaron Samuel

Aaron began his writing career at an early age, but only recently discovered haiku. He really enjoys haiku because it allows the writer to convey an entire story in just one to three lines.

caution tape
bloody footprints lead
inside the house

tears
run
down
the
frosted
smiley
face

a cup of coffee
the casual
mating call

“The haiku mentorship program is wonderful as it teaches students the fundamentals for writing haiku; it also allows the writers to engage with seasoned haiku writers to ask questions and learn more nuanced techniques that they have developed during their career. The program is also fantastic because the mentor is able to provide structured, tailored feedback for each student’s haiku.”



Patricia McGuire, Mentor

Bisshie is the pen name for Patricia McGuire, who lives in Zürich, Switzerland. She is editor of *The Haiku Pea Podcast* and *Poetry Pea Journal of haiku and senryu*. Her work has appeared in *Autumn Moon Journal*, *Frogpond*, *Bones*, *Presence*, *Akitsu Quarterly*, *Blithe Spirit*, *Chrysanthemum*, *Sonic Boom*, *Failed Haiku*, *Prune Juice*, *The Heron's Nest*, *Fireflies light*, *Cantos*, *Wales Haiku Journal*, *Modern Haiku* and *The Poetry Pea Journal of haiku and senryu*. She is a mentor for the Haiku Society of America.

“Our year together is over, but we’re going to keep meeting on a regular basis as haiku friends. I know I’ve learned so much from working with Nick, Debbie and Ted. I can see a difference in the quality of work we’re all producing, and I hope we can continue to be inspirational influences and good friends to one another.”

Debbie Olson

Debbie Olson lives in Syracuse, New York. She appreciates haiku for its observational qualities and how much emotion can be packed into a few words. Her work has appeared in *Acorn*, *bottle rockets*, *Failed Haiku*, *Frogpond*, *Heron's Nest*, *Modern Haiku*, *Presence*, and *Prune Juice*. Her poem, *the difference between*, was selected to appear in *The Red Moon Anthology of English-Language Haiku* for 2021.

Marco!
all summer afternoon
Polo!
—*Failed Haiku, #70, October 2021*

the difference between
a smidge and a pinch
kitchen gossip
—*Modern Haiku, 52.3, Autumn 2021*

gathering summer
the brim of her hat
flower to flower
—*Presence, #71, November 2021*

“Haiku has been a solitary endeavor for me until HSA offered a virtual mentoring group. I’ve enjoyed getting to know Patricia and the other poets in my group and sharing how we create our poems. My writing is stronger because of the feedback and learning how other poets approach their poems. Patricia is an excellent mentor and takes care to plan our twice-a-month meetings to include critique time and haiku topics of interest to the group. Her ability to help me nurture my writing in a way that is both specific and supportive is much appreciated. I hope once we’ve “graduated” there will be other HSA or non-HSA opportunities to keep in touch via virtual groups.”

Nick Hoffman

Nick Hoffman grew up in the “thumb” region of Michigan, but now lives in Cork, Ireland. His haiku and senryu have appeared in a range of publications, including the *Haiku Pea*

Podcast, Poetry Pea Journal of haiku and senryu, the South Wales Evening Post, Acorn, Failed Haiku, Frogpond, The Heron's Nest, Modern Haiku, Prune Juice and Seashores. Nick also writes speculative haiku (scifaiku), and these have been published in *Eye to the Telescope, Scifaikuest* and *Star*Line*. Some of Nick's scifaiku were selected for the annual Dwarf Stars anthology in 2019, 2020 and 2021.

a hawk circling, circling
above the grassy fields
circling, circling

—*Poetry Pea Journal, Summer 2021*

blending
 parents'
in the voices
 whispers
of the children's choir

—*Modern Haiku, Issue 52:3, Autumn 2021*

grave visit
for a heartbeat, a butterfly
on your sleeve

—*Daily Haiku, South Wales*

Evening Post, 28/08/2021

“I am delighted to be part of the HSA’s Mentorship Program. I have been writing haiku for a number of years, but this has always been a solitary activity for me. There is no local haiku group that I can join, and my friends and acquaintances are not really interested in haiku. Since I joined the Program in April 2021, I have had great fun working to develop my writing skills and getting to know the others in my group. I thoroughly enjoy our online meetings, and I really appreciate being able

to discuss haiku with friendly people, who are knowledgeable about the subject, and to receive their constructive feedback regarding my work. For the first time, I feel really connected to a haiku “community”. Many thanks!”

Ted Sherman

Ted is a Bristol (UK) based poet. He writes many different forms of poetry but has concentrated his attention on haiku. He has been published in several journals including *Modern Haiku*, *Blithe Spirit*, *Presence*, *Seashores*, *the Poetry Pea Journal of haiku and senryu* and *The Wales Haiku Journal*. Ted has published a book of haiku written by people in prison, *Pen and Corrections*, and he has written a book of children’s poetry called *Dungeon Days*.

golden evening
the sound system
ripples my cider

—*Brass Bell 01/06/2021*

the crow
stretches out her wings
morning meditation

—*autumn moon issue 4.2, 2021*

nighttime echo
following the truck horn
a tawny owl

—*Wales Haiku Journal, Spring 2021*

Alan Pizzarelli, Mentor

Alan Pizzarelli is a poet, musician, and artist born in 1950 to an Italian American family in Newark, New Jersey. He is the author of 14 collections of poetry. During the early 1970s, he began a serious study of haiku and related forms in New York City under the tutelage of Professor Harold G. Henderson, author of *An Introduction to Haiku and Haiku in English*. Since then, many of Pizzarelli's poems have achieved worldwide acclaim and have appeared in a variety of textbooks, journals, and anthologies. His latest books are *Frozen Socks* (2015) and *Mind Zaps* (2019). Alan is also producer and co-host of the podcast, *Haiku Chronicles*.

“One prerequisite in the study of haiku poetry is an understanding and appreciation of its related forms. In this, our group excelled, writing senryu, tanka, and haibun, in addition to haiku. My thanks to Jay Friedenbergl for inviting me to be an instructor to the Mentorship Program, which serves as an invaluable venue for newcomers to the world of haiku.”

Jean Marie Gossard

Jean Marie Gossard is a long-distance hiker, wildland firefighter and LGBTQ activist from Andover, Massachusetts. She is most inspired to write poetry while in motion and has spent the last three years writing poetry while hiking 12,000

miles of long-distance trails. She was inspired to write tanka and senryu thanks to her HSA mentor Alan Pizzarelli who recommended these forms as a good transition point from free verse. Thanks to his guidance and encouragement, she fell in love with these forms for their ability to evoke emotion in as few words as possible. Her work has been featured in *CDT Passages, Ribbons*, and the *Haiku Society of America Members Anthology*.

crossing
the river at night
smooth water worn pebbles
on bare toes curling
to trust them

I want to be there
the day you learn that love
is just as real and true
as the sadness
behind your eyes

“I loved the mentorship program. My mentor, Alan Pizzarelli, was such a gift to my poetry journey. I was a complete novice when it came to haiku and tanka when I started the program. Thanks to Alan’s brilliant mind and thoughtful time spent, I am now a published poet and a better writer. I am forever grateful to Alan and this program. Thank you HSA for making it a reality.”

Daniel Shank Cruz

Daniel (he/they) is a queer disabled boricua who grew up in the Bronx and now lives in Jersey City, New Jersey. They began writing haiku and senryu after reading Cor Van Den Heuvel

and Nanae Tamura's anthology, *Baseball Haiku*, and appreciate how these genres emphasize the beauty and importance of everyday experiences. Cruz has published poems in *Failed Haiku: A Journal of English Senryu*, *Frogpond*, *Kingfisher*, *Modern Haiku*, and *Stardust Haiku*.

Zoom meeting
I fall in love with her
bookcase

Spring Training
not just the catchers
wearing masks

April first
snow
on the daffodils

“My biggest takeaway from the mentorship program is the importance of revision in the writing of haiku and senryu, and the different forms that this revision might take. I had always thought of these genres as being written in the moment—”first thought, best thought,” as Allen Ginsberg says—because of their attempt to depict a single moment. But my mentor showed me that this is not the case. We used our group workshops as a space for collective revision, and also practiced strategies for revising on our own. Sometimes the best revision choice is to tweak a word or a line break, and sometimes it is to write a different poem on the same subject!”

Gregory Wright

Gregory Wright lives in Westminister, Maryland, with his wife, toddler son, beagle, and cat. He is an educator by trade,

primarily elementary technology and middle school English. He has been passionate about haiku and related forms since preparing a poetry lesson for a class focused on nature. His work has been published in *Modern Haiku*, *Frogpond*, *Cattails*, *Failed Haiku*, *50 Haiku*, *Haikuniverse*, and the *Haiku Society of America Members Anthology*.

What Ever Happened to St. Lidwina?

There's a man in a tweed cap sitting by a corner window in the coffee shop that used to be a mill about a hundred years ago. The pieces of the old painted signs cling to the exposed brick interior otherwise covered by brushed metal sheets that float in the air somehow. There are metal chairs that scratch the floor where people gather around tables talking closely and look around as the electric buzzer sounds as they come and go. Strings of incandescent bulbs run between the wooden beams that jut out from the walls. This is where lanterns might've been— the light inside flickering with the wind and the rush and spray of water from the adjacent river. The hum of the mill churning whatever it is that mills used to churn.

Steam hisses behind the stained glass where a barista with fuchsia hair calls for names of people who push past other people and say, "excuse me, excuse me." The man in the corner looks through the window to the dog tied to the bike rack outside sniffing the ragged shoes of someone sitting on the curb.

corner window
traces of coffee cups
on napkins

“Prior to this program, I was and continue to be a part of an online forum that provides members an opportunity to share, receive, and provide feedback on haiku and related poetry. What this in-person program does, however, that the online forum cannot, is provide a real-time workshop with fellow poets, editors, and masters of the craft. This program had been a unique and essential part of my development.”



Mike Rehling, Mentor

Mike is a quiet vegan haiku poet living in northern Michigan with his wife and cat. He is a long-time poet and the founder of *Failed Haiku - a Journal of English Senryu*.

“What I enjoyed most about pretending to be a ‘mentor’ is the wonderful mentoring that I received. All three of my poets reviewed and gave me hints and suggestions on how to improve my own work. Yes, I did critique their work, but in short order my contributions became simple suggestions and hints as they caught on quickly. Not as much teaching as encouragement. By working and studying together we put a model of simplicity and congeniality into our efforts that took us all individually further down the path of haiku. It was, and I hope remains, a fulfilling experience.”

Tyler McIntosh

Tyler was raised in Jackson, Wyoming, where the mountains meet the valley. He now lives in Boulder, Colorado, and is enjoying adventures in the Rockies, explorations of new breweries, and bothering the cat. Tyler loves how writing haiku and senryu helps him be more present in everyday life and pay better attention to those moments that catch our breath. His work has thus far been accepted to *Modern Haiku*, *Frogpond*, *Prune Juice*, *Bottle Rockets*, *Failed Haiku*, *Scifaikuest*, and *Star*Line*.

her hip bone
pressed to mine
elk carcass

—*Modern Haiku*

unfinished bowl
a potter shapes
the air

—*Prune Juice*

motorcycle buzz through the night a fly lands

—*Bottle Rockets*

“The HSA mentorship program has been the motivation and kick-start I needed to begin submitting to journals, engaging me in the greater haiku community. I’ve loved getting to workshop pieces with other talented poets, learning along the way how many different ways there are to explore the same small poem. I’ve also realized the incredible value of haiku fundamentals and experience—at the same time as seeing that anyone and everyone (especially my other talented group members) has the spark to capture exquisite haiku moments. I am humbled by the brilliance of my peers.”

Colleen M. Farrelly

Colleen is a freelance writer and mathematician from Miami, FL. She fell into haiku two and a half years ago while perusing *The Book of Forms* (by Lewis Turco) for new types of formal verse to try. She loves how haibun ties together a title, a story, and a flash of insight. So far, her haiku/senryu and haibun have appeared in *Frogpond*, *Haibun Today*, *CHO*, *Night to Dawn*, *dsh*, *Presence*, *Moonlit Path*, *Edify Fiction*, *Under the Basho*, *Bleached*

Butterfly, Another Trip Around the Sun, Leading Edge, Failed Haiku, Scifaikuest, Open: Journal of Arts and Letters, Anti-Heroin Chic, #Femku, cattails, Voice of Eve, ephemerae, Wales Haiku Journal, Mambo, the other bunny, Creatrix, The Writing Disorder, and The Voices Project.

morning fog—
she forgets
her chemo appointment

—*Failed Haiku Issue 69*

quantum mechanics
he's uncertain
my car can be fixed

—*Frogpond 44:3, 2021*

another town
I'm just passing through
neutrinos

—*Failed Haiku Issue 68*

“I’d been writing haibun and senryu for about a year before joining the program. My mentor, Mike, went over the forms related to haiku, sent me books/journals of various forms and histories of haiku/haibun, and met with me for critiques of work. The Social Club and invites to Zoom calls with other haiku groups helped me connect with other HSA members, which is hard for a nomad like me in areas without a lot of haiku folks! I’ve tried (and published) haiga. I’ve written more haibun. I’ve experimented with forms. I’d highly recommend the program to anyone hoping to hone their haiku!”

Brittney Rittof

Brittney was born in 1995 in a small town in Northern Michigan. Growing up, she was a quiet girl, often found alone and exploring her grandfather's farm, floating in the countless lakes, or with her nose in a book seemingly too advanced for one her age. She has a Bachelor's degree that in no way helps her today, except to back up her nerdy side of art, graphic design, cartoons, and video games. She's annoyingly analytical and loves picking things (and people) apart, but can never remember to eat until two in the afternoon. Today, she's still that quiet, nerdy girl living on ten acres in Northern Michigan with her beloved husband, and their sensitive English Mastiff and sassy white cat.

every pose
another color
grackle wings

nature walk
i pocket
my field guide

last dose
of birth control
new moon

—*HSA Member's Anthology*

“The HSA Mentorship Program has truly been a joy to be a part of this year. I joined a little late in the year, but Mike Rehling took me under his wing immediately. I'm honored to have had the chance to learn, grow, and excel my haiku and writing experience with our modern haiku masters. Being in the moment to capture these poems has taught me a lot about patience, language, and peace. I am truly grateful to be a part of this experience and to meet all of the wonderful poets. Thank you.”

Jacob D. Salzer, Mentor

Jacob D. Salzer is from Vancouver, Washington. He enjoys the mystery in haiku and how much depth it contains. He also appreciates haiku for revealing our connections with Mother Earth and with each other, creating new friendships. Jacob's haiku are published in *The Heron's Nest*, *Under the Basho*, *Is/Let*, *Heliosparrow*, and *Frogpond*, among others. He is the editor of 3 haiku anthologies: *Yanty's Butterfly*, *New Bridges*, and *Half A Rainbow*, and is the co-author of *Echoes: A Collection of Linked-Verse Poetry* (2020) with Michelle Hyatt. His latest solo collection of haiku & tanka, *Mare Liberum* (2020), is inspired by water and the sea. Jacob is the founder of the blog, *Haiku Poet Interviews*: <https://haikupoetinterviews.wordpress.com/>. His poetry website is: <https://jsalzer.wixsite.com/mareliberumhaiku>

"I enjoyed putting together materials for my students to know the basics of haiku as they branched out and found their own voices. Our main way of learning haiku was writing and providing constructive feedback. Each month we had a different focus. During the first five months, we focused on each of the five senses to strengthen our haiku. I enjoyed the collaboration of writing tan renga and rengay together. I particularly enjoyed getting to know each other on Skype once a month. My students have become mentors themselves and have provided constructive comments on some of my haiku as well."

Ian Gwin

Ian Gwin is a writer and translator from Seattle, Washington. He enjoys the meditative aspects of haiku and the challenge of the form. He holds a B.A. in linguistics and is pursuing his Masters in Scandinavian Languages and Literatures at the University of Washington. His writing has been published in *Drifting Sands*, *Spectra Poetry*, and *Allegory Ridge*.

ten thousand tones
shimmer above me—
wind through leaves

bass rumbling
a paper lantern
in red light

resolving an argument
at night an apple falls
on wet sidewalk

“The HSA mentorship program has connected me with an honest and supportive community of writers who carry on the haiku tradition’s great virtues. The strength and emotional depth of my fellow writers, their curiosity, support, and integrity, have brought my attention closer to the joys and struggles of everyday life. The group’s democratic attitude continues to teach me the great value of mutual support and collaboration in a healthy community.”

Horror Vacui

On a green hill the pageant disbands. Air still heavy
from a summer's day. Dressed in white, the troupe
crunches through grass. They carry instruments. Signs.
Paper-maché people. A monstrous, full-body costume.
Noisemakers. Some lift two enormous hands. The
sculptor, an old man, brings two metal horns. His floppy
hat bows to a young boy. Limping forward, his eyes are
a complex darkness. Unable to hear what they say, I step
down the valley with the perspiring crowd.

puppet museum—
condemned bodies
make faces

—*Drifting-sands-haibun.org, Issue 11 - September 2021*

Mary McCormack

Mary McCormack is from La Grange Park, Illinois. She likes how haiku can say so much in such a short space. Mary's haiku have been published in *The Heron's Nest*, *Frogpond*, *Acorn*, *Wales Haiku Journal*, *Shamrock*, and *Femku*, among others. She also had a haiku on the longlist for the First Annual Trailblazer's Contest.

blackberry wine
a starry night
in each sip

—*The Heron's Nest, Volume XXIII, Number 3: Sept. 2021*

wintergreen
on the forest trail
my frosted breath

his hands on my waist
long after I board the ship
the scent of sea salt
drifting into my dreams
the gray of his eyes

“What I like about the HSA mentorship program is how much it has connected me to the haiku community and how much it has deepened my understanding of what haiku is and how to write it. Some of the most valuable things I’ve learned are how to tap into various senses (beyond just visual) when writing haiku and how to “open up” a haiku so that it moves beyond a moment into something...eternal?”

Lisa Gerlits

Lisa Gerlits lives in Silverton, Oregon, with her husband, three kids, an exchange student, one cat, and several chickens. She loves the juicy burst of haiku, loves the way it can ground her in the earth or shoot her off into the stars. In three simple lines she can connect to other humans across time and space. Her work has appeared in *The Heron’s Nest*, *Frogpond* and *Drifting Sands*.

the whole tree
swinging with her
summer’s end

—*The Heron’s Nest*, Volume XXIII, Number 3: Sept. 2021

distant thunder
what’s left of summer
splitting on the vine

—*The Heron’s Nest*, Volume XXIII,
Number 4: December 2021

stumbling upon cyclamen
my husband speaks
his native tongue

“I like that this mentorship program puts me in regular conversation with other poets. The community of trust we have been building is priceless. I like the way we challenge each other to think in new ways and try new things, but also how we support each other in the exploration of our own unique voices. I have learned to approach both the reading and writing of haiku with more empathy. And I’ve enjoyed trying out other poetic forms, like haibun, tanka, and linked verse, which I never would have done without this group.”

j rap

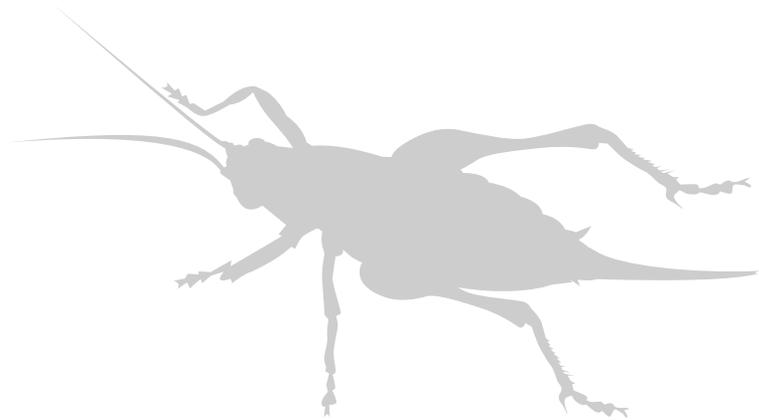
j rap has been working on haiku (and letting the form work on him) for the past three years. He lives in an itsy-bitsy apartment near the University of New Mexico in central Albuquerque. j rap has been honored to see his poems published in *Akitsu Quarterly*, *Bottle Rockets*, *Hedgerow*, *Failed Haiku*, and *Presence*.

nearly lost
in its golden fire
scent of daffodils

noon rush
the waitress blows a hair wisp
from her face

a crescent moon
on the horizon...
on that first date
should I have seen
her darkness?

“I have loved the camaraderie in our group, and I attribute much of the growth of that spirit to Jacob’s warm and wonderfully unauthoritarian leadership style. I also give thanks and hugs to my spirited and brilliant fellow writers. In this group I’ve learned to be more specific in my writing: show, don’t tell. I’ve also learned how to better spot and eliminate my redundancies, and that by doing so, I open the poem up to more content. Most importantly, I’ve gained a greater understanding of the spirit of haiku: how it’s written and read, how to offer and receive feedback, and how to take part in a caring haiku group.”



John Stevenson, Mentor

John is a former president of the Haiku Society of America, former *Frogpond* editor and current managing editor (since 2008) of *The Heron's Nest*. He is a founding member of the Route 9 Haiku Group (Upstate Dim Sum). In 2013 he received the Sora Award for service to HSA, and during 2018 and 2019 he was the honorary curator of the American Haiku Archives at the California State Library.

“What I have enjoyed most is seeing the progress in each of the members of the group with which I’ve been working. One of the things I have learned is to be mindful of the differing goals of each of the individuals. Another is to remember that I am, myself, a haiku student.”

Sean Felix

Sean was born and raised in Washington, DC, and currently resides in Hyattsville, MD. Enamored of the economy of language presented in poetry, he has been writing for the past 25 years. He turned to haiku two years ago to study the power of the line and the sublime in simplicity.

a silent child
in the tunnel mouth
waiting to enter

sycamore bark
beneath her fingers
wet with dew

a chance meeting
in front of the store
where she was waiting

“The haiku mentorship program through the HSA has been invaluable. While I fell in love with the haiku form over the past two years, through reading and writing, it wasn’t until the mentorship program that I came to understand how the form works. I truly enjoy John’s expertise and keen ear as guides to becoming a better poet. Our small merry band provides a critical and supportive space to craft our words into simple, powerful moments.”

Nancy Orr

Nancy is from Lewiston, Maine. While she has been writing poetry since she was a teenager, she only started writing haiku a few years ago. What appeals to her about haiku is how so few words can conjure so much spaciousness. In addition to the 2021 *HSA Members Anthology*, she has a haiku in the Fall 2021 issue of *Frogpond*.

tangled roots
the twisting paths
of deer

thoughts coming and going chickadees

autumn rain
washing summer
out to sea

“Basho said, ‘as for the nature of the pine, learn it from a pine.’
For me, the mentorship program has allowed me to learn

from a stately pine, John Stevenson, as well as the others in the group. I have enjoyed the monthly meetings as a chance to learn more about haiku, and to share and comment on poems. The individual feedback and encouragement I have received from John has been invaluable in helping me develop my skills and voice. Participating has also encouraged me to think of myself as a haiku writer.”

Susan Lee Roberts

Susan is from Sacramento, California, and has been writing haiku for three years. She loves the emotional explosion of a single moment, and the challenge of making that happen. Since working with John Stevenson as a mentor, she’s developed a deeper understanding of crafting a publishable haiku. After a long stream of rejections, she’s now published two haiku in *The Haiku Foundation’s Haiku Dialogues*. Prior to the mentorship, she had published haiku in *A Moments Longing Anthology* 2019, *Song of the San Joaquin Spring* 2020, and self-published in *Fun Friday Haiku*.

mountain campfire—
stories lift
into thin air

mom’s sifter
hangs on my pegboard—
kitchen dusted in flour

—*THE, Haiku Dialogues*, 9/16/21

broken trail wagon—
hours of work and dreams
left behind

—*THE, Haiku Dialogues*, 9/8/21

“I received permission to give myself distance between what I see and what I write, allowing more of my ‘self’ to come through. Critiques on my work and the others’ show me how the ‘heart’ and ‘ma’ of haiku work into a strong poem. While I’ve read many books on writing haiku, hearing it through John’s informal manner is perfect for me.”

Cam M. Sato

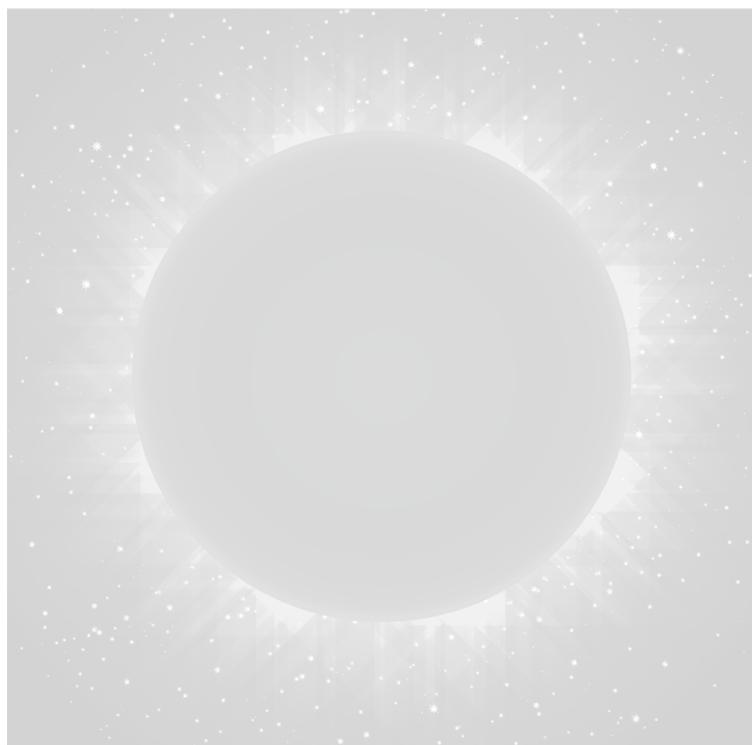
Cam is a poet, author, and editor. She lives in Vermont with her husband and son. Haiku has allowed her to continue to look at the world and all its precious, often passed over details with a child-like excitement. Cam won the Kogane Haiku Contest in 2019 and received an honorable mention the same year at the Yuki Haiku Competition.

cloud-line lifting the sun

blood moon
how long
since her last period

winding river the pull of autumn leaves

“When I first joined the mentor program I wrote and appreciated haiku solely by instinct. Meeting with my mentor, John Stevenson, and the other wonderful people in our group, I learned how to look at haiku more critically so that I could get even more enjoyment out of these micro gems. Each meeting brings new insights and surprises and reinforces my feeling that haiku is more fun when shared with others.”



Jamie Wimberly, Mentor

Jamie Wis a poet and painter. Jamie's work has appeared in numerous poetry publications and haiku journals. His first book of poetry, *Before I Forget Them*, was published in 2020 by Redheaded Press. He has collaborated with Casey Stein, Marquelle Young, and other filmmakers to produce award-winning "haiku movies." In addition to poetry, Jamie's artwork has been widely recognized, including a nomination for the Whitney Biennial.

"I really enjoyed the past year mentoring three very talented young poets. To be frank, I learned as much as I actually taught them. I think everyone appreciated a disciplined approach to our working together through an outline of topics beginning with Haiku 101 and then ending with other forms of Japanese art and aesthetics. Our year together is culminating in an anthology that will be published by Redheaded Press."

James Knippen

James grew up in the Chicago suburbs, received his MFA at Texas State University, and now lives and teaches in Central New York. His haiku have been published or are forthcoming in *Frogpond*, *The Heron's Nest*, *Kingfisher*, *the lickety-split*, and *Modern Haiku*. His full-length collection of poems *Would We Still Be* is available from New Issues Poetry & Prose.

how violins carry the moon in cattails

first bell
erasing my name
from the chalkboard

lost wedding ring snow deepens

“The HSA’s mentorship program has been instrumental in making known to me the diversity of thought, form, and aesthetics in English language haiku. In particular, monoku, a form previously unknown to me, has quickly become one of my very favorite poetic forms. The program has also introduced to me the tight-knit bond of the English language haiku community, and it has been a pleasure corresponding with editors and poets I’ve grown to admire over the past year. Finally, I appreciate that writing haiku has encouraged me to notice the world in surprising ways; I’ve learned that haiku is not simply a literary form but also a particular mindset for considering one’s immediate surroundings. Much gratitude to Jamie Wimberly for funding the HSA’s 40 Under 40 program.”

Sierra Shellabarger

Sierra is a college student, age 19, studying philosophy and German language at the University of South Florida. She had her first haiku published at age 7 in *moonset: literary newspaper* after her aunt taught her the basics of the form, but has only been seriously writing haiku for the past year. Outside of writing poetry, Sierra enjoys gardening, cooking, photography, and spending time outdoors.

crushed snail
rain rolls off
the ivy

sunday paper
soaking up the rain
yellow daffodils

baby shower
blackberry stains
the linen

“The HSA Mentorship Program was a wonderful experience which allowed me to acquaint myself with the basics of writing English-language haiku. My mentor, Jamie Wimberly, introduced myself and my fellow group members to traditional Japanese poets as well as modern haiku poets. We met monthly and brought our own poems to the meetings, and then were able to receive extensive feedback and critique from each other. This really helped me develop a sense of what journal editors are looking for and how readers may respond to a poem. Lastly, with the help of Jamie Wimberly, my group is going to be publishing a book to display the poetry we crafted while working together in the Mentorship Program. I’m super excited to see how it will turn out!”

Anirudh Vyas

Anirudh was born in Jodhpur, Rajasthan, India, and has graduated as an engineer. His haiku has been published in *Frogpond* and the HSA Anthology (forthcoming). He took part in national ranking table tennis championships (north zone). For Anirudh, haiku is the experience of ever-present silent harmony that passes us unknowingly.

on a quiet evening
little bird's leap
unheard

blue sky
getting grey
a sparrow in-between

having nothing to do
it follows me everywhere
stray dog

“HSA Mentorship came to me unexpectedly, like a satori moment in haiku writing, and it has been a learning experience. Its inventiveness for me in India is far more where this art form is not practiced much and still viewed with a curiosity. I want to thank Jamie Wimberly, our mentor, for giving us this opportunity. Working with other group members and looking at those three lines from a completely different perspective was always engaging and thought-provoking. In every meeting, we were given a different task, from writing a short paragraph to imitating the styles of masters, and from there slowly developing our own path on this narrow yet limitless road.”

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