

Ripples



Haiku Society of America Newsletter

Volume 25, Number 2
August 2010

From the President

Dear Members:

I write this letter having recently returned from the second quarterly meeting of the year. HSA First Vice President Michael Dylan Welch and Washington State Regional Coordinator Tanya McDonald put together a wonderful two-day program at the Seattle Asian Art Museum. The event drew people from several states. It also provided an opportunity for members of the Executive Committee to gather and discuss HSA business, and I greatly appreciated having Michael, Angela Terry, and Susan Antolin in attendance for our three-hour Executive Committee meeting. I find these quarterly meetings inspiring and came home excited about what has already been accomplished this year and the projects we still have left to pursue.

The first half of 2010 has seen many developments for the Haiku Society of America. For instance, technology expert Mike Rehling with the help of HSA Secretary Angela Terry is currently

transferring the HSA membership database to Membership Manager. This time-consuming and labor-intensive process will result in our having a very efficient online membership management system by the end of the year.

Additionally, a new column written by Dylan Tweney (d. f. tweney) will appear in future newsletters and on the HSA web site. We are so fortunate to have an award-winning technology journalist and editor write the “.haiku” column. The column will feature current technological developments and opportunities related to haiku.

Several more people have volunteered their time and energy for HSA projects this year. The History Committee—comprised of Charles Trumbull, Raffael DeGruttola, and Michael Dylan Welch—has compiled important historical information about the HSA that will soon appear on the web site. Scott Mason undertook the editorship of the membership anthology and selected biodiversity as the volume’s theme. Gayle Bull and HSA Second Vice President Francine Banwarth have organized the third quarterly meeting to be held in conjunction with the Cradle of Ameri-

can Haiku event in September. This quarterly meeting is also the official annual meeting of the HSA at which the slate of next year’s officers will be announced. Gayle and Francine’s many hours of work have resulted in an excellent overall program, and I hope that many HSA members will be able to attend. Thanks to all of these volunteers for their work on behalf of the HSA.

In closing, I would like to reiterate my invitation from the previous newsletter to please share your comments and suggestions. Your feedback is helpful to the Executive Committee and important for the success of the Haiku Society of America.

Best wishes,
Ce Rosenow
rosenowce@gmail.com



In this issue...

- HSA’s first quarterly meeting in Pasadena — page 2
- HSA’s second quarterly meeting in Seattle — page 3
- A note from the Secretary — page 5
- Treasurer’s report — page 5
- Haiku at the Seattle Word’s Fair — page 7
- Regional reports — pages 8–21
- Contest results — pages 22–23
- HSA contests — page 24
- Other contests — pages 25–26
- Gary Snyder, honorary curator of AHA — page 27
- Upcoming events — pages 28–29
- Publication announcements — page 30
- Your HSA officers and coordinators — page 31
- Where to send news for the next issue — page 32

HSA's First Quarterly Meeting Pasadena, California February 19-21, 2010

The first 2010 quarterly meeting of the Haiku Society of America was hosted by the Southern California Haiku Study Group in Pasadena, California during the weekend of February 19-21. Naia and Deborah P. Kolodji planned and organized a full weekend of events, beginning Friday evening with a no-host dinner at "Burger Continental," an eclectic Middle Eastern restaurant in the Lake Avenue shopping area. This was followed by a reception and an Urban Haiku Reading, a multimedia event, at Ten Thousand Villages, a fair trade retailer also on Lake Avenue.

Michael Dylan Welch, Naia, Victor

Ortiz, and Deborah P. Kolodji were the four readers for the Urban Haiku Reading & Multimedia Event. Urban-themed haiku from each of the four poets were woven into a script, divided into seven loosely defined sections. Guitarist Chris Wesley created a musical mood for each section of haiku and played interludes between sections as well as accompanying all of the haiku in the program. Kathabela Wilson joined him on various percussion instruments. The reading was set to a slideshow backdrop that Naia created using images by Michael Dylan Welch, Deborah P. Kolodji, Naia, and Rebecca Lowry. Lowry is an artist who provided us with photos of her West Hollywood street sign haiku art installation, and also attended the performance. After the show, there was a haiku "open mic."

Saturday events were primarily held at the Pacific Asia Museum, where the Southern California Haiku Study Group conducts its monthly workshops. HSA executives gathered in the Blue Room for an early 9:00 a.m. conference-call meeting. Three HSA officers were present: President Ce Rosenow, Vice President Michael Dylan Welch, and Newsletter Editor Susan Antolin.

Public events started at 11:00 a.m., with a performance of haiku and haibun inspired by the art of Hyunsook Cho, organized by Naia and Kathabela Wilson. Cho's "Sketches of China" was part of a special exhibit in the auditorium foyer. Rick Wilson accompanied the poets on flute. Poems were collated with photos of the art in a gift booklet for meeting attendees.

Afterwards, everyone walked down Colorado Boulevard to Sitar Restaurant for a champagne buffet.

The afternoon program included time to browse and purchase haiku books. Rebecca Lowry had a display and maps of her haiku art installation in West Hollywood. After a haiku read-around from all present, Ce Rosenow reported

on the state of the HSA.

Next, Dr. Thomas Rimer presented "Round Holes and Square Pegs: Translating Classical Japanese Haiku into English." His presentation was very interesting, followed by general discussion. Dr. Rimer was interested in hearing from contemporary English language poets, and he'd come to the right place. He had as many questions for us as we did for him.

After a short break, performance artist Genie Nakano translated classical Japanese haiku into movement with "Moving to Haiku." Naia read each haiku selection followed by Genie's interpretive movement. Genie also led attendees in a relaxation exercise and then delighted the audience with a spontaneous belly dance.

Susan Antolin read from her new book of haiku, *Artichoke Season*. Her haiku were moving and often centered around life with her husband and children with insightful and touching imagery.

Michael Dylan Welch finished up the afternoon with a presentation on "Editing Haiku" that included some very useful tips on exploring ways to think about the writing and revision process. Welch advised that at some point it helps to shift one's focus from process to product. This creates an objective distance that allows the poet to divest personal interest enough to explore whether or not a particular poem "hits the mark." After Welch's presentation, we all walked across the street to McCormick and Schmick's for dinner. That evening we gathered at the home of Rick and Kathabela Wilson for drinks, dessert, and a poetry salon. Ce Rosenow read from her book *Pacific*, Rick played from his extensive collection of antique and ethnic flutes accompanied by Kathabela on percussion, and Michael Dylan Welch led us in an anonymous haiku workshop that lasted into the wee hours of the morning.

On Sunday morning, an intrepid group (Ash Baldon, Billie Dee, Oleg Kagan, Deborah P. Kolodji, Naia, Linda Papanicolaou, Kathabela Wilson, and Rick Wilson), met at the Del Mar

Haiku Society of America

established 1968 by

Harold G. Henderson and Leroy Kanterman
P.O. Box 31, Nassau, NY 12123

President	Ce Rosenow
First Vice President	Michael Dylan Welch
Second Vice President	Francine Banwarth
Secretary	Angela Terry
Treasurer	Paul Miller
Electronic Media Officer	Randy Brooks

Questions about membership and dues should be addressed to:

Angela Terry
HSA Secretary
18036 49th Pl. NE
Lake Forest Park, WA 98155
HSA-9AT@comcast.net

Questions about subscriptions, submissions, editorial correspondence, and other matters regarding *Frogpond* should be addressed to:

George Swede
Editor, *Frogpond*
Box 279, Station P
Toronto, ON M5S 2S8
Canada
gswede@ryerson.ca

News and notices of events for publication in *Ripples: Haiku Society of America Newsletter* can be submitted to:

Susan Antolin
115 Conifer Lane
Walnut Creek, CA 94598
susantolin@gmail.com

Station in Pasadena to board the Gold Line for a journey of haiku inspiration. Meanwhile in Long Beach, another group of poets boarded the Blue Line bound for Union Station. Michael Angerman and D'Ellen met the Gold Line at the Union Station platform and the expanded group enjoyed art deco architecture and haiku writing time as they waited for the Blue Line poets: Christine Moore, G. Murray Thomas, and Wendy Wright. Exiting Union Station, the group walked to historic Olvera Street for an hour of exploration and haiku writing, inspired by Aztec dancers, brightly colored booths, authentic costumes, and historic landmarks. We then walked over the 101 freeway,

passed City Hall and reached Little Tokyo in time for lunch at Chin-Ma-Ya of Tokyo. The balcony outside the restaurant was the perfect place to share urban-inspired haiku.

This concluded the official portion of the ginko, but more than half of the people stayed to spend the rest of the afternoon exploring Little Tokyo and writing about it.

Ending the day, Billie Dee, Naia, Michael Dylan Welch, Oleg Kagan, Ash Baldon, and Deborah P. Kolodji stopped at the Del Mar Station for dinner and rengay composition at La Grande Orange.

—Deborah P. Kolodji and Naia

HSA's Second Quarterly Meeting Seattle, Washington June 25-27, 2010

The second national quarterly Haiku Society of America meeting of 2010 took place at the Seattle Asian Art Museum June 25 to 27, 2010, in conjunction with the museum's "Fleeting Beauty" exhibit of Japanese woodblock prints. Organized by Michael Dylan Welch and Tanya McDonald, the weekend featured a variety of readings, presentations, performances, and more, as well as walks in surrounding Volunteer Park, including its water tower, gardens, and conservatory. Compared with previous HSA meetings in Seattle, attendance was relatively low (about 30 to 35 people), but participants enjoyed much stimulating haiku discussion and camaraderie.

Immediately prior to the HSA weekend, Haiku Northwest poets were featured in two radio shows on KSER public radio (90.7 FM in Everett, Washington). These half-hour prerecorded readings were broadcast on the weekly PoetsWest poetry show on June 16 and 23, and promoted the HSA weekend and Haiku Northwest.

The HSA weekend itself began at 3:00 p.m. on Friday, June 25, with a productive HSA executive committee meeting held at Hugo House literary center.

Present were Ce Rosenow, Michael Dylan Welch, Angela Terry, and Susan Antolin. Numerous other haiku poets joined for dinner at 6:00 p.m. at nearby Boom Noodle restaurant.

The next day began with a haiku walk at 10:00 a.m. starting on the steps in front of the Seattle Asian Art Museum. We enjoyed views of the Space Needle from the top of the water tower, where an exhibit explained the influence of the Olmstead brothers who designed much of the Seattle park system. We also walked to the conservatory, where exotic plants and flowers inspired many haiku. Instead of going on the walk, some poets paid to see the museum's Japanese woodblock exhibit, which included such famous prints as Hokusai's "Great Wave" and "Red Fuji." Shortly after noon, we enjoyed boxed lunches from Volunteer Park Café (thanks to Tanya for keeping track of orders). We gathered at an overview of Lake Washington to share our lunches outdoors.

At 2:00 p.m., we convened at the main auditorium in the Asian Art Museum, commencing with a round of introductions and the sharing of one haiku each. After that, Michael Dylan

Announcing ".haiku"

Award-winning journalist d. f. tweney will write the ".haiku" column for the HSA newsletter and web site. The column will discuss a wide range of technological developments related to haiku. The first column will appear on the HSA web site in August and will be updated at tweney's discretion. Additional columns will be featured in future newsletters.

tweney is the publisher of *tinywords*, (online at <http://tinywords.com>) a daily magazine of haiku and tiny poetry. By day, he's a senior editor at Wired.com, where he's responsible for the site's technology coverage. He lives in the San Francisco Bay Area with his wife, two young children, and dog.

New HSA Scholarship

In response to these challenging economic times as well as to the expressed interest of individuals wishing but unable to join the HSA, the Executive Committee recently voted to create the HSA Scholarship. Beginning in 2011, this scholarship will provide a free one-year membership for people who are interested in becoming members but for whom the membership fee proves a restrictive financial barrier.

To apply, people simply need to send a letter or email to the HSA President specifying that they would like to be considered for the HSA Scholarship. The number of scholarships awarded will be based on the amount of money available in the scholarship fund.

Please contribute to this important new fund. Make checks out to Haiku Society of America and send your donation to Paul Miller, HSA Treasurer, 31 Seal Island Rd., Bristol, RI 02809-5186. Please specify that your donation is for the HSA Scholarship and remember that donations to the HSA are tax-deductible.

HSA News

Welch gave a half-hour PowerPoint presentation on the American Haiku Archives, showing photographs of the facilities and covering details such as the web site, archival process, how to donate, and poems and photos of each honorary curator appointed since the archives began in 1996.

A highlight during the break that followed was to view the exquisite large-format framed zenga and haiga by Jeb Barton on display in the large meeting room next to the auditorium. Jeb's paintings, many with haiku and Japanese calligraphy, were professionally presented, complete with informative descriptions of his work and each piece in particular. Jeb also had a copy of his recent handmade art book of haiku, valued at \$125, a copy of which was made available as a door prize for those in attendance (everyone got one free entry, or could pay \$3 for each additional entry—Tanya McDonald won the book). Also during the break, we were able to see many haiku books available for sale or to tinker with the "Haiku Journey" computer game displayed on a laptop computer.

The next feature was a multimedia presentation by Llyn De Danaan titled "Oyster Bay Japanese American Senryu." As a cultural anthropologist, Llyn had extensively researched the senryu tradition among the Japanese-American population over the last century in the location of Oyster Bay, near the state capitol of Olympia, interviewing many family members, pouring over historical photographs, and collecting numerous examples of senryu and occasionally haiku poems. She outlined the history of senryu in the region (going back to the 1930s), and presented translations of several poems. The presentation reminded many of those present how the Haiku Society of America is sometimes disconnected from the long and very rich history of haiku written by Japanese Americans in this country.

Immediately after Llyn's presentation, we enjoyed a performance of haiku and senryu written by Haiku Northwest poets, selected and arranged by Tanya McDonald from poems appearing on the Haiku Northwest website (see the group's online haiku gallery at <http://sites.google.com/site/haikunorthwest/poems->



Attendees of the HSA meeting in Seattle on Sunday, June 27, 2010
Photo by Tanya McDonald

by-members). Tanya read the poems with William Scott Galasso, with guitar accompaniment by Dejah Léger. We concluded the afternoon with a few announcements, and then migrated to Chinoise Restaurant at 6:00 p.m. where we enjoyed the evening sunshine over Asian food and much socializing.

On Sunday, June 27, we had a very full day of activities, starting at 10:00 a.m., this time meeting in the large meeting room where Jeb Barton's zenga paintings were on display. Michael Dylan Welch again welcomed everyone and we began with a round of introductions and poems from the previous day's haiku walk. After that, Ce Rosenow chaired a brief HSA business meeting in which she read a summary of ongoing activities (see her president's message on page 1 of this newsletter). She also announced the 2010 winners of the HSA's Virgilio student haiku contest and the Einbond renku contest. We were then treated to a reading of haiku by Oregon poet Jeb Barton, together with a brief talk about his approach to zenga and haiga. You can see Jeb's exquisite work online at <http://zengastudios.com/>.

Next up was a stimulating presentation by Ce Rosenow, titled "Resisting the Status Quo: Notes Against a Single Definition for English-Language Haiku." She made a case for the openness of haiku, and showed how there's a much greater variety of haiku, and definitions of haiku, than is commonly believed. She underscored the point that too narrow a definition stifles the potential of this art. A lively discussion followed.

We again enjoyed boxed lunches from Volunteer Park Café, starting just before noon, and then gathered at the museum at 1:00 p.m., where the number of attendees had swelled to its highest numbers of the weekend. Our first afternoon presentation was by Margaret McGee, a sharing workshop titled "What's the Story Behind Your Haiku?" As an extension of the stories in her recent book, *Haiku – The Sacred Art*, she encouraged everyone present to share the events behind one of their haiku. She said that these stories are there to be discovered in the poems, and also in our relationships with each other as we share our poems. This segment of the program engaged many attendees as we learned a few unexpected details behind poems we've known by others.

After another break, we were joined by Teruko Chin, Kiyomi Erickson, Lily McMahan, Mitsuko Nakata, and Kyoko Tokuno of the Rainier Haiku Ginsha, a Japanese-language haiku group formed in 1934. They had a handout of two dozen haiku by their group members, which they read in Japanese and English translation (you can read these poems online at <http://sites.google.com/site/haikunorthwest/meetings-1/hsa-national-meeting-2010/rainier-haiku-ginsha-poems>). Lily McMahan also talked briefly about this Seattle group, which composes haiku just in Japanese. A couple of their members expressed interest in coming to future Haiku Northwest meetings.

Next up, at 2:15 p.m., was Richard Tice. His presentation was titled "Subtexts in Japanese Haiku," and he

gave examples of allusions and contexts in a variety of Japanese haiku, suggesting that Western readers may often be unaware of literary, cultural, biographical, geographical, and even political references that deepen haiku, references that are too often diminished or lost in translation.

After another break to enjoy Jeb's paintings, buy haiku books, or exchange haiku handouts, we then enjoyed a special tribute to 100-year-old Haiku Northwest member Helen Russell. Ann Spiers and Connie Hutchison read selections of haiku by Helen from her recent chapbook (which won an HSA Merit Book Award), and Helen chimed in occasionally with details of the stories behind some of the poems, and also read one poem herself at the end. She was also presented with a card signed by everyone present, as well as a bouquet of wildflowers. Helen celebrated her 100th birthday in November of 2009 and con-

tinues to be one of Haiku Northwest's most avid members.

Our last presentation of the afternoon, at 3:30 p.m., was a survey by Ruth Yarow of poems related to the recent economic downturn, primarily quoted from *Frogpond*. Her presentation, titled "World Economy in Word Economy," emphasized how current events creep into our haiku. And then, after a brief discussion, Tanya McDonald introduced a concluding reading by three poets with recent haiku books: William Scott Galasso, Peggy Heinrich, and Ce Rosenow, followed by another round of poems by everyone present. Most attendees headed home at this point, but half a dozen diehards headed to nearby Palermo Pizza for more socializing—and the writing of two renga. Thanks to all for making the weekend a pleasure.

—Michael Dylan Welch

Secretary's Report

There has been a focus on recruiting new members to the Haiku Society of America in 2010, and to date we have 145 new members, compared with 115 for all of 2009. Total membership for the year stands at 624 members.

For members who have not yet renewed for 2010, or for prospective members, joining HSA is easy. Simply fill out the application which you can get online at www.hsa-haiku.org and send it, with a check, cash, or money order for membership dues of \$33 US, \$35 Canada and Mexico, \$45 all other countries, and \$30 for North American full-time students or Seniors, 65 and over to: Angela Terry, HSA Secretary, 18036 49th Place NE, Lake Forest Park, WA 98155-4314, or dues can be paid using the PayPal link on the HSA web site.

And to make joining and renewing membership in the Haiku Society of America even easier in the future, we are very close to having a web-based membership management system set-up. We hope this will be completed in the 3rd quarter of 2010, and will be online for the 2011 renewals. This system will make it very simple for all members with access to the Internet to renew membership, change addresses or other personal information, and have more direct contact with HSA Executive Committee members and the Regional Coordinators. As we get closer to having it ready to go, we'll be providing more information to the membership, including instructions on how to access it.

I hope 2010 has been treating each of you well, and look forward to hearing from any of you, if you have a membership-related question. My e-mail address is hsa-9at@comcast.net.

Until next time.

Regards,
Angie Terry, 2010 Secretary

Treasurer's Report: 2010 Financials

Beginning Bank Balance	56,530
Dues / Contributions	11,819
Museum of Haiku Literature	300
Members Anthology Sales	0
Contest Fees	322
Frogpond Sales	231
Miscellaneous	0
Income	12,672
Frogpond Expenses	(4,583)
Newsletter Expenses	(1,790)
Administrative Expenses	(574)
Members Anthology Expenses	0
Contest Awards / Expenses	(171)
Web site Expenses	(95)
Meeting Expenses	(2,700)
Miscellaneous	0
Expense	(9,913)
Ending Cash Balance	59,288

Keep in mind that we have remaining 2010 issues of *Frogpond* and *Ripples* to pay for. As always, I am open to any questions or comments.

Respectfully submitted,
Paul Miller

The HSA at the ALA

The American Literature Association's annual conference took place over the sunny Memorial Day weekend in San Francisco. Approximately 1000 people attended the four-day event that featured meetings, readings, and panel presentations with up to eleven activities running concurrently. Michael Dylan Welch represented the HSA at the meeting for affiliated societies, and the HSA's panel, "Twentieth Century American Haiku," met on Saturday from 5:00-6:30. David Grayson, President of the Haiku Poets of Northern California, chaired our panel, and approximately twenty people attended the session.

George Swede, Michael Dylan Welch, and I presented the following papers respectively: "Contemporary Haiku: A Search for Meaning in a Fragmented World," "Fuyoh Observations: Six Lessons Haiku Poets Can Learn from Japan," and "Adapting the Playful Phrase: Cid Corman's Haiku Poetics." After our papers, the audience, which included several haiku poets and other poets and scholars from the conference, asked questions and engaged in a lively discussion with the panelists. The conversation was so dynamic that our panel ran overtime.

After the session, a large group went to a dinner arranged by Fay Aoyagi at Gaylord Indian Restaurant. David, George, Michael, and I joined Susan Antolin, Fay Aoyagi, Garry Gay, Anita Krumins, Eric Selland, Naoko Selland, and Dylan Tweeny at the restaurant for more visiting and haiku discussion.

Next year's conference will be held in Boston in late May. As an affiliated society of the American Literature Association, the HSA will again have a panel at the conference and will possibly add a reading or a second panel depending on what we are able to schedule. Watch for further information in future newsletters.

—Ce Rosenow

HSA Logo Focus Group Announced

We are excited to announce that the HSA has engaged the services of a professional graphic designer to create a new HSA logo. The logo will appear on all HSA publications, our web site, and our letterhead, as well as on certificates and new promotional items. If you are interested in participating in a focus group that will provide feedback on the logo design, please contact Ce Rosenow via e-mail by October 15 (rosenowce@gmail.com).

In Memoriam

Geri Barton, a Long Island haiku poet, passed away on Sunday, July 18, 2010 from a stroke.

Geri's haiku chapbook, *Crumb Moves the Ant* (Saki Press, 2004), was a winner in the Virgil Hutton Haiku Memorial contest in 2004-05 and was an HSA Merit Book award winner (tied for second place) in 2006. Her biographical note in her chapbook reads: "Geri Barton, poet and writer, born in Bronx, New York, lives on Long Island. After reading *An Introduction to Haiku* corresponded with Harold G. Henderson. Received awards, including Haiku Of The Year in *Dragonfly*, and *Mainichi Daily News* in Japan. Appeared in van den Heuvel's *The Haiku Anthology*, Higginson's *Haiku World International Almanac* and Kato's *Four Seasons*. Haiku inspires her to express the joy of "All things lovely and pure," confirming our oneness with the Creator of all life." On the dedication page, along with the two-leggeds, she adds: "... and the tiny ant who reminded me, it too works hard for its daily bread."

The small press Allbook Books has included her work in the yearly Haiku Calendar, and her poetry will be in the forthcoming 2011 calendar.

—Mankh (Walter E. Harris III)

Poems by Geri Barton:

opening the door
letting in the sound
of one cricket

near the seashore
a boy with a butterfly net
catching the wind

bitter cold
pilings without
their seagulls

The HSA Helps Celebrate the Seattle World's Fair

The HSA will participate in an exciting and important celebration: the 50th anniversary of the Seattle World's Fair. Seattle residents know that the fair made a huge impact on the city and its landscape as the famous Space Needle, Seattle Center, and monorail were all created for the festival. Celebrities from around the world attended the event that ran from April 21 to October 21, 1962, and the fair was even the backdrop for the Elvis Presley movie, *It Happened at the World's Fair*. To commemorate the 50th anniversary, the Seattle Center organized an extensive celebration that began in April 2010. Each month features a special activity leading up to the official kick-off in April 2012.

In partnering with the Seattle Center, we agreed to organize four events. The first, a haiku contest, will be announced in September. The HSA will judge the contest and provide the \$100 prize. In October, we will lead a haiku workshop at the Center to help educate people about haiku prior to the contest deadline. As the celebration continues into 2011 and 2012, we will also organize a haiku-and-the-arts presentation and a haiku reading. All of these events will assist us in our mission to promote haiku in English. The Seattle Center's wide-ranging publicity will also make the HSA more visible.

For more information about the celebration and our role in it, please check the Seattle Center's website (<http://seattlecenter.org/the-next-fifty>) and the HSA website (<http://www.hsa-haiku.org>) for updates.

—Ce Rosenow

HSA Members' Anthology

The theme of this year's HSA Members' Anthology—Biodiversity—has generated much interest and favorable comment as well as a record level of participation. The book will appeal not just to haiku aficionados but also to their friends, family members and co-workers who share a curiosity about the natural world.

One of the special features of this year's book will be a glossary of the less familiar species and references found in the poems. Besides enhancing readers' understanding and appreciation of the poems themselves, this feature will afford an enjoyable consciousness-raising and learning experience of its own.

Once members have the anthology in hand many will wish to purchase additional copies as holiday gifts. With that in mind, the HSA is offering a limited-time holiday incentive while supplies last: With any purchase of four copies at the regular price (\$14 apiece) you will receive an extra complimentary

copy. The envelope containing your payment **must be postmarked no later than Monday, November 8, 2010.**

(Checks should be made out to "Haiku Society of America"). Please send it to this address:

Scott Mason
P.O. Box 862
Mount Kisco, NY 10549

Members who have already ordered and paid for copies of the anthology can have their purchase applied to this incentive offer. So, for instance, if you've already purchased two copies, then the purchase of two more copies will get you a fifth copy with HSA's compliments. And all members who have already purchased four or more copies will automatically receive their complimentary copy(ies).

Any questions can be directed to me at hsaanthology@gmail.com. Purchasing and sharing the Members' Anthology is a fun way to support the HSA and the contemporary practice of English-language haiku.

—Scott Mason

2010 Nominations Committee Chair Announced

Michael Dylan Welch will serve as the Chair of the 2010 Nominations Committee. After contacting the Executive Committee Officers and the Regional Coordinators to confirm which people will continue in their positions, he will find new volunteers to fill the positions that will be vacant. The final slate will be announced at the annual HSA meeting in September. Please contact Michael with any questions or for further information.

Upcoming HSA Meetings in 2010

Haiku Society of America meetings are held quarterly at various locations throughout the U.S. The third meeting of the year (which will be the September meeting in Mineral Point, WI this year) is designated the Annual Meeting. The remaining quarterly meetings for 2010 are scheduled as follows (check the HSA web site for program details as they become available):

September 10-12, Mineral Point, WI (organizers: Gayle Bull and Francine Banwarth)

December 4, Boston, MA (organizers: Raffael de Gruttola and others in the area)

Regional News

Northeast New England

Bangor Haiku Group

A long, eventful year for the group since the last report. We've had three seasonal ginko; Essex Woods and Swamp Fall ginko (Cezanne-like waxy, shiny yellow/red crab apples the birds were getting drunk off of, red dragonflies, dry goldenrod, ferns, brown-black frog, dog walkers, chamomile, spot tar fungus, wood duck egg boxes):

just enough seeds
to catch the wind
old maple

—Mary Jo Carlsen

Fields Pond Audubon Society Winter ginko (called because of ice/snow storm); and Asticou Azalea Garden and Thuya Garden Spring 2010 ginko (lunch break at an isolated picnic area in Acadia National Park, the Asticou azaleas mostly in full bloom, the Zen sand garden spruced with surrounding bunchberry and rhododendron blossoms forthcoming on the back wall, Thuya (English) Garden not blooming yet except for some Himalayan blue poppies and just blooming iris):

only more lovely
with the fallen blossoms
orange azalea

—Bruce Ross

A fourth Summer 2010 ginko is planned for the Ecotat Garden in Hermon, Maine.

For two or three months the Bangor Haiku Group has opened its meetings (and events) to all Maine haiku poets. Most live too far from Bangor for the meetings but submit 1-3 haiku to be read at the monthly meeting and comments on the previous meeting's haiku. So far, this forum for Maine haiku poets has worked well with excellent poems and comments and declarations of appreciation and inspiration from the fo-

rum participants.

Bruce and Astrid participated in a meeting of the Boston Haiku Society at the Kaji Aso Studio. Bruce led a haibun workshop at the May Haiku Canada annual meeting in Montreal. He also led a haiku workshop in May at the Haiku Circle annual gathering.

—Bruce Ross

Haiku Poets' Society of Western Massachusetts

The Haiku Poets' Society of Western Massachusetts has been busy this spring. The following members appeared in print: Eric Arthen, Wanda Cook, Marilyn Gabel, Karen Reynolds, and Alice Ward. Gloria Ayvazian published a broadside, "Terse Verse," a collection of some of her latest poems. She continues to aspire to new achievements. This is her second publication.

The annual New England spring haiku celebration, Haiku Circle, was held in Northfield, Massachusetts. The workshops were excellent. Vincent Trippe hosted the event with the assistance of Stanford Forrester and Wanda Cook, whose organizational expertise kept the whole function running smoothly. Our group was well represented by Rob Andrews, Eric Arthen, Wanda Cook, Marilyn Gabel, Linda Porter, and Karen Reynolds. Everyone enjoyed catching up with poets we had met in previous years and meeting new ones.

At our June meeting we had a guest, Denise Fontaine-Pincince, visiting from Thorndike, Massachusetts. We are all

looking forward to a poetry-filled summer.

—Karen Reynolds

Towpath (Mid-Atlantic)

Linked Verse Study

In February Mary Wuest spoke on "Renga, Renku, and the Linked-Verse Tradition," a presentation that was stimulating for old hands as well as informative for those members to

whom linked verse is a new concept. Mary began with renga as practiced in the aristocratic Japanese courts, where it had strict formal rules and required a profound knowledge of literature. She noted that, in the West, renga has become a generic term for a wide variety of linked poetry. *Renku*, she explained, refers to a less-formal type of renga as practiced by Bashō; it is based on an intuitive sense of what connects.

Mary then led the group in discussing renku as it is written in English. For the benefit of those unfamiliar with the genre, she provided a handout outlining how linked verse is put together, as well as an example of an existing renku: "The Click of Mahjong Tiles," composed online by Carole MacRury, Gerald England, Norman Darlington, Hortensia Anderson, Eryu/Fūseki Susan Shand, John E. Carley, John W. Sexton, and William J. Higginson (<http://www.2hweb.net/haikai/renku/kasen/MahjongTiles.html>). Mary also provided an annotated version of the same renku.

All this resulted in a challenge: As a group, Towpath would write its own linked poem; for many the experience



Art Stein, a featured reader at the Haiku Circle event in May 2010

Photo by Stanford Forrester

Regional News

would be a first. From among the February workshop haiku, we selected Kathleen O'Toole's winter poem as our hokku, and agreed that each poet would write a two-line link to be discussed at the April meeting. At that point the goal was simply a two-link poem—a tan renga. Many good links appeared in April, however, and no one wanted to stop there. After workshoping the new links and choosing one by Fonda Bell Miller, we decided to go for the next, the three-liner, to be written for the June meeting. By consensus we were on our way to a 12-link renku. After June, so as not to take forever to finish, we will probably want to continue the renku online. Stay tuned!

Review of Regional Materials

During the February and April meetings Towpath reviewed the HSA's guidelines for regions as provided by Vice President Michael Dylan Welch. Discussion centered on what the HSA would like to see happening in the regions. A major concern was the call for region-wide haiku events, and we considered possibilities. We noted that the Mid-Atlantic has four active, well-organized groups, and we talked about Towpath's role as one of these. We took into account the distance from Maryland to North Carolina—a factor to consider as we think of new ways in which we might work with other groups in the region. We were reminded that the Mid-Atlantic has hosted six national HSA meetings: three by Towpath, at least two by the North Carolina Haiku Society, and one by the Richmond Haiku Workshop. Towpath members believe that, through its groups, our region is contributing positively to the development of the haiku genre, and we hope to continue.

Visitor from Slovenia

On a steamy Saturday in May a small group met over lunch to welcome Slovenian poet, physician, and filmmaker Dimitar Anakiev and his daughter Alma, a student at the New York Film Academy. We were joined by the Haiku

Foundation's Jim Kacian; the travelers were to continue on with Jim to the Shenandoah.

Anakiev read from his latest book *Rustic* (Winchester, VA: Red Moon Press, 2010). The book is a rich collection of 50 haiku, many dealing with war and its aftermath. An example:

Spring evening:
the wheel of a troop carrier
crushes a lizard

On the page with each poem is a keyword taken from the poem. At the end of the book, with the keyword, Anakiev provides a note about the poem. With the keyword *lizard*, this note describes "Spring evening":

"In 1992 I was working as a military doctor in the Yugoslav Federal Army. I was sent to the front lines in Croatia to organize a MASH unit. This poem was written at the front."

Anakiev began writing and publishing poetry at age 13, and came to haiku in 1985. He is co-founder of the World Haiku Association, was the host for its first meeting (in Slovenia), and is the "father" of a number of Balkan haiku projects. He is co-editor of *Knots: An Anthology of Southeastern European Haiku Poetry*. He also edited a Slovenian haiku anthology, *Pond of Silence*, and an anthology of antiwar haiku, *Piece of Sky*. Among his many awards are The Medal of Franz Kafka (Czech Republic), and the Haiku Society of America's Merit Book Award.

Anthology Update

Towpath is ready to go forward with plans for a members' anthology to celebrate our fifteenth anniversary. Ellen had earlier volunteered to edit the anthology, and at the April meeting Kathleen agreed to be co-editor. The goal is to complete the publication before the end of the year. Only Towpath members may submit their work.

Member Highlights

Under the title *Musings*, a collection of haiku and other poems by longtime member H. Nelson Fitton, has been published and is available on Amazon. A copy was circulated at the February meeting.

Kathleen O'Toole received Special Honorable Mention for her haiku collection *Wing on Wing*, in the Turtle Light Press competition. Also, Kathleen's book of long poems is in press.

—Ellen Compton

Haiku Poets of Central Maryland

January 2010 Meeting

The Haiku Poets of Central Maryland (HPCM) met on Saturday, January 30, 2010, at the Timonium, MD, home of Elizabeth Fanto. A miserable snowstorm severely reduced the number of members attending. Able to join Elizabeth nonetheless were Tony Nasuta and Beth Edelstein (both nearby in Timonium), as well as Hazel Witherspoon, of Baltimore. Several members sent poems via e-mail. Cathy Drinkwater Better, lost in a snowdrift somewhere on I-795—along with all the e-mailed poems and notes—was grateful to Tony and Elizabeth for providing meeting notes for the newsletter.

March 2010 Meeting

The next HPCM meeting took place on Saturday, March 27, 2010, at the Timonium, MD, home of Beth Edelstein. Tony Nasuta, Beth Edelstein, and Elizabeth Fanto, all of Timonium, were there; along with Hazel Witherspoon (Baltimore, MD), Tim Singleton (Columbia, MD), Karen VanOstrand (Sykesville, MD); and Cathy Drinkwater Better (Walker) (Eldersburg, MD). Participating by e-mail or snail mail were Kirsty Karkow (Waldoboro, ME), Rajib Phukan (Mumbai, India), Joan

Regional News

Murphy (West Hempstead, NY), and Geert Verbeke (Flanders, Belgium).

The winners of the Fifth Annual Anita Sadler Weiss Memorial Haiku Awards were announced at the meeting, a few days before the actual release date of April 1; and, as it turned out, we were able to present one award in person (first-place winner Tony Nasuta). This year's competition was blind-judged (as always) by Kirsty Karkow. We extend to her our deepest appreciation for the time and effort she put in on our behalf, including detailed comments on the top three winning poems. We also want to thank the nearly 60 poets in 24 U.S. states and 5 other countries who sent in more than 360 individual haiku entries.

Among materials brought to share: *Traces of Dreams: Landscape, Cultural Memory, and the Poetry of Basho*, by Haruo Shirane (available at amazon.com); Robert Spiess's *A Year of Speculations on Haiku* (available from Modern Haiku Press); the spring issue of *Shamrock*, the online journal of the Irish Haiku Society (<http://shamrockhaiku.webs.com>); print-outs from Geert Verbeke's new web site, Haibuns Geert Verbeke & Co., a multilingual collection of haibun (<http://haibungeert.skynetblogs.be/>); the latest issues of *Lilliput Review*, *Magnapoets*, and *Bottle Rockets* along with *Seed Packets*; an anthology of flower haiku (available at www.bottlerocketspress.com).

The meeting ended with a haiku workshop.

May 2010 Meeting

The most recent HPCM meeting took place on Saturday afternoon, May 22, 2010, at the home of Cathy Drinkwater Better (Walker) in Eldersburg, MD. In attendance were: Tim Singleton (Columbia, MD); Elizabeth Fanto (Timonium, MD), and new member Judi Hays and her husband, Frank (Woodstock, MD). Participating from afar by sending in notes or poetry were members Tony Nasuta and Beth Edelstein (both of Timonium, MD), Kirsty Karkow (Waldoboro, ME), Mary Zan Warren (Fritch, TX), Susan Sanchez-Barnett (Glen Burnie, MD), Geert Verbeke (Flanders, Belgium), new member

Irene Wilson (Lexington, MA); and guest poet Jasvinder Singh of New Delhi, India.

Judi Hays brought several of her lovely poetry/photo art pieces, created with her husband Frank, as well as two of the beautifully produced tanka-style poetry books she wrote, under her pen name "Iduji," with her dear friend and co-author, "Nasus" (also a pen name). We also passed around both haiku-style and longer poetry composed in English by New Delhi poet and journalist Jasvinder Singh. Among his shorter works:

in deep river water
beauty, life and ecology
flow side by side

Materials on hand included information on Geert Verbeke and Jenny Ovaere's new photo/haiku book, *Bowls*, and a fine review of their book *Rendezvous*; results of the 2010 Robert Spiess Memorial Haiku Awards; results of the haiku competitions at the World Haiku Festival in Nagasaki (April 7–14, 2010); and submission and publication information for Magnapoets and Sketchbook poetry journals.

Member News

Congratulations go out to Kirsty Karkow, who recently was awarded Third Place in this year's Robert Spiess Memorial Haiku Awards. Bravo! Her winning poem:

a box turtle
slowly unpacks its legs
first warm day

Congratulations are also in order for Mary Zan Sweet, who received eight "commendable" awards, one for each of the haiku she entered, in this year's Margaret Reid Poetry Contest for Traditional Verse. You go, Mary Zan!

In a non-haiku vein, Cathy Drinkwater Better reported that her newspaper column (For Better or Worse) took its fifth consecutive First Place prize in the annual Maryland-Delaware-District of Columbia Press Association Editorial Awards, "Local Column, Humor/

Feature" category. You can read the winning column at: <http://www.explore Carroll.com/community/3507/forbetterorworse/>.

Before our haiku workshop, we engaged in a quick haiku exercise: after agreeing on a spring kigo line—"flowering dogwood"—we each wrote two more lines about something we'd done or experienced the previous week. Our kigo line would then be either the first or third line of our haiku. Two of the resulting poems:

flowering dogwood
the crunch
of path gravel
—Tim Singleton

flowering dogwood
on the garden path—
laughter of children
—Judi Hays

HPCM meets every other month. The upcoming meetings will be in September and November.

—Cathy Drinkwater Better (Walker)

Southeast Region

At the June 5, 2010 session of Linger Twilight (the haiku group for the Southeast Region named at Michael Dylan Welch's suggestion for the Stephen Addis haiga on our regional anthology), we focused on several of Terri French's haiku which she is gathering into a volume with the working title *A Ladybug on My Words*.

In general, we meet on the second Saturday of the month (with haiku-like flexibility), but the meetings in August and September are not yet set because of scheduling conflicts (if you would like to host either of these meetings, please contact Peter at meisterp@uah.edu).

If you haven't yet submitted to our electronic anthology (http://newinfo.uah.edu/colleges/liberal/fill/german/haiku_HSA_southeast.html), or would like to revise or replace an existing entry, let Peter know. Our current

Regional News

maximum is three poems per poet. If you're a visual artist, and would like to add a haiga to the one from which we take our name, thank you in advance for causing us to look twice.

July 24 Meeting

Lingering Twilight met on July 24. We read and discussed recent work, such as the following by Terri French:

breath swimming through my shadow—
creek bottom

Rose Marie Stutts was not able to join us in person, but did participate by telephone. She hopes to be present or to join us by Skype at future gatherings. Our next get-together is scheduled for 11:00-1:30 on Saturday, October 9. If you're planning to attend, please let me know at your earliest convenience (by e-mail at meisterp@uah.edu), and also let me know if you need directions.

—Peter Meister

North Carolina Haiku Society

Haiku Holiday 2010

Haiku Holiday is the kind of conference and celebration that brings familiar faces back to Bolin Brook Farm in Chapel Hill, North Carolina again and again. This location is the home of conference-host Jean Earnhardt and her late husband John Earnhardt and has been the venue for the annual event since its inception thirty-one years ago. Here, attendees seemingly picked up their conversations right where they ended them the previous year, surrounded by wonders of the natural world, feasting upon fresh-baked pastries, sipping hot teas and coffee, and sharing their enthusiasm for haiku. The conference is free and open to seasoned and aspiring haiku poets alike, as well as anyone who just wants to glean a bit of knowledge about this major Japanese

literary form. Nineteen poets gathered on Saturday, April 24, 2010 for the one-day event sponsored by the North Carolina Haiku Society (NCHS).

Following Jean Earnhardt and Lenard D. Moore's opening remarks and official welcome to the conference, Moore recounted his recent travels to the Haiku International Association (HIA) Contest and Symposium. This event took place in Tokyo on November 28, 2009. Moore represented the United States in his official role as president of the Haiku Society of America (HSA) and visited Tokyo November 23-30 last year. Other participants at the Symposium included Annie Bachini, president of the British Haiku Society; Marijan Cekolj, president of the Croatian Haiku Society; Stefan Wolf-schutz, president of the German Haiku Society; Akito Arima, president of the Haiku International Association; and Tsunehiko Hoshino, vice-president and coordinator of the Haiku International Association.

Moore's presentation at Haiku Holiday featured numerous photographs taken at various shrines and temples in Japan. He also read samples of the 270 new works (135 haiku and 135 tanka) written during the course of his travels. Haiku poets have a very high standing in Japanese culture, and Moore reported that he was welcomed and received like a rock star.

Other presenters for this year's conference included Robert Moyer, Roberta Beary, and Dave Russo. Moyer lead a workshop entitled "Write Before Your Eyes: An Experience in Haiku Composition." He focused upon writing exquisite haiku, which he describes as based upon the surrealist game called haiku corpse. The aim of his workshop was threefold, (1) to free up the writers to trust their observation skills; (2) to create works of art through collaboration, and (3) to demonstrate the resonance of automatic writing, whereby participants write down what they see. Conferees divided into three-person groups, with instructions to complete an exercise that entailed writing one line of a collaborative haiku. Independent of each other, for example, respective group members wrote about an animate object, an inani-

mate object, and a place. Afterwards the various groups read aloud their haiku.

Robert Moyer serves as a writer-in-residence for an ongoing project at the Arts-Based Elementary School in the North Carolina Triad Area. There, he teaches students in grades 2-5 to write haiku. A forthcoming book about Moyer's childhood has been accepted for publication by Rosenberry Books of Pittsboro, North Carolina. This work is based upon his memories of riding in the backseat of his family's car during trips to visit his grandparents.

Roberta Beary is the author of numerous works, including *The Unworn Necklace* published by Snapshot Press during 2007. During the morning session of the conference, she presented a reading of selections from *The Unworn Necklace* and *Nothing Left to Say*, her chapbook of poems about sound and silence, edited by Michael Dylan Welch and published by Kings Road Press during 2009.

Beary's workshop emphasized haibun writing, which she illustrated through a reading of various haibun written by her and other poets. This poetic form emerged in Medieval Japan, and encompasses a terse relatively short prose poem that ends with a haiku. A number of conference attendees also read samples of their haibun and participated in a discussion concerning the significance of haiku in such works.

The final presenter, Dave Russo serves as the web administrator for the North Carolina Haiku Society, The Haiku Foundation, and Red Moon Press. He also organizes the monthly meetings of the North Carolina Haiku Society. Russo's workshop consisted of a reading and discussion of haiku written by conference attendees prior to Haiku Holiday and during the course of the ginko completed earlier that day. A ginko is a self-guided haiku walk that encourages conference attendees to walk about the grounds of Bolin Brook Farm and write haiku based upon their observations of nature. This workshop included a reading and critique of the haiku written by the conference participants.

—L. Teresa Church

Regional News

South Region

Hot Springs National Park, Arkansas

Dr. Paul Tucker and I flew to Memphis on SeaPort Airlines where we were whisked away by Christine Spindel to her lovely condo for an elegant lunch during our 3-hour layover. We were on our way to a conference at the Harry S. Truman Library and Museum in Independence, MO.

We invite everyone near and far to join us in Hot Springs for the 14th annual HSA South Regional Conference November 5-6, 2010 in the conference room at the Hot Springs Airport. For info contact hkilby@hotmail.com or telephone 501-767-6096. There is no registration fee. The program chairperson is Celia Stuart Powles of Tulsa, OK. The room is whisper perfect so haiku poets feel right at home. There is always a White Elephant gift exchange so please bring a wrapped \$10 gift. It is a brilliant idea of Dr. Susan Delphine Delaney of Plano, TX.

—Howard Lee Kilby

Law and Literature

Vic Fleming is a judge in Little Rock. In his spare time he teaches “Law & Literature” at the University of Arkansas at Little Rock’s Bowen School of Law. “Instead of Marshall, Warren, and Rehnquist, we read Shakespeare, Dickens, and Kafka,” Fleming quips about the seminar. “And Basho.”

Fleming devotes one 2-hour class

each semester to the study of haiku. “It serves a couple of purposes,” he says. “It teaches the significance, and the achievability, of extreme brevity—a good thing for aspiring lawyers. It also demonstrates the effectiveness of subtlety, the use of small, seemingly unnoticeable elements in a piece of writing.”

Even English majors who take his



Vic Fleming of Little Rock, Arkansas

course “have forgotten, or never really learned, the complexity of haiku,” Fleming says. “The two distinct parts, the relationship between those, the nature reference, the kigo.” The students also are “fascinated to learn how important haiku was in the political and sociological structure of pre-World War II Japan,” Fleming adds.

Fleming has the students write a few haiku, about law or law school. In this assignment, stringent rules are relaxed—no kigo or reference to nature is required—but he does have them write at least one that follows the strict 5-7-5 syllable count and insists that each poem follow the two-part rule.

—Vic Fleming

Memphis, Tennessee

The Memphis Botanic Garden (MBG) maintains a large and beautiful Japanese garden and holds festivals and events related to Japanese life. The Japanese literature department at the University of Memphis and the MBG sponsored two sessions of haiku. When I walked into the first meeting a minute or two late, the head of the De-

partment at the University was reading my haiku. I saw her at a reception recently and we talked again about starting a group. A number of people had seemed interested.

—Christine Spindel

North Louisiana Haiku Society

The North Louisiana Haiku Society now meets every other month for critique of haiku and haiku-related work.

Marian M. Poe won first place in the May 2010 “Haiku Lines” contest, which was sponsored by Howard Lee Kilby and the Ouachita Life newspaper in Hot Springs, Arkansas. Here is Marian’s poem:

glowing
the little girl’s face
fireflies

Naissance, a chapbook publisher in Pennsylvania, has published *The Inside Scoop* by Carlos Colón. See the Publication Announcement section of this newsletter for more details and purchasing information. Colón has also self-published a third book of concrete linked poetry written with Raffael de Gruttola. This newest book is entitled *Autumn Leaves: A Twelve-Tone Concrete Renku* and details can also be found in the Publication Announcement section.

New Orleans Haiku Society

In April, the NOHS hosted two events: 1) a French Quarter renku party for visiting guest haiku poet Chibi from Georgia, and 2) a Mississippi River Ferry haiku walk/ride. In May, NOHS had a birthday party to honor Issa and the tenth anniversary of the “Haiku of Kobayashi Issa” web site. This summer, we are compiling oil spill haiku from members for a Crude Haiku

Regional News

book. Proceeds from the book will benefit oil spill animal rescue and recovery. Please visit our web site for updated information:
www.neworleanshaikusociety.blogspot.com.

—*Johnette Downing*

Mississippi News

The most recent edition of Haiku Page, an online journal edited by JQ Zheng of Mississippi Valley State University in Itta Bene, came out in May 2010. It publishes a small group of haiku poets with 19 student haiga. Haiku Page decided to go online because it can no longer afford the print copy. Interested people can visit the online version at www.yazooriverpress.com/journals/hp/Haiku_Page_3.pdf.

—*Jianqing Zheng*

Midwest Region

The Dubuque (IA) and Mineral Point (WI) haiku groups continue to collaborate at monthly workshops held at The Foundry Books in Mineral Point. Workshop leaders included Jerome Cushman, Charlie Baker, Bill Pauly, and Francine Banwarth during the winter and spring months. A Summer Solstice Haiku Reading showcased the haiku, senryu, and haibun of workshop participants, including Judy Bennett, Charlie Baker, Phyllis Walsh, David McKee, Cynthia Cechota, Jayne Miller, Bill Pauly, Gayle Bull, and Francine Banwarth. Planning is underway for the September 10-12 HSA meeting in Mineral Point: The Cradle of American Haiku Festival 2 (See "Upcoming Events").

—*Francine Banwarth*

New Midwest Members

The Midwest Region welcomes 12 new members:

- Illinois: Gail Goepfert, Tomoko Hata, Carolyn Jevelian
- Ohio: Joshua Gage
- Michigan: Bob Brill, Olga Hooper, Bruce Kingery
- Iowa: Dianne Koch, Robert Thacker
- Missouri: Ramesh Raghavan
- Minnesota: Scott Murphy, Christina Nguyen

If any Midwest member who has recently joined is not included in this list, please contact Charlotte Digregorio, Midwest Regional Coordinator, cypress@yahoo.com, or at 847-881-2664.

For longtime members, remember that our goal is to increase membership. Feel free to invite poets from other organizations to join our regional meetings. In the Chicago area, we always receive major publicity for our programs in the various editions of the *Chicago Tribune*, and through such outlets as Chicago Public Radio, along with specialty publications. This helps to increase membership.

All members who wish to find out if a local haiku group exists in your area, or if you are interested in starting one, may contact Charlotte. You may also check the HSA web site for this information at www.hsa-haiku.org. Mike Rehling of Michigan is doing an outstanding job of rallying haikuists together in the Michigan area. Check out his site, "Haiku Michigan" at www.haikumichigan.com. You can also check out Mike online on Facebook. Look for him as the founder of "Virtual Haiku." You can reach Mike for more information at e-mail address: mikerehling@haikumichigan.com.

Midwest Regional Meetings

Our next regional meeting is scheduled for Saturday, Aug. 21, from 1:30 to 4:30 p.m. at Winnetka (IL) Public library, 768 Oak St., Winnetka (along Chicago's North Shore). Our quarterly national meeting will be held in the quaint,

artsy, and scenic resort town of Mineral Point, WI, from Friday, Sept. 10 to Sunday Sept. 12. This meeting will feature eight haiku workshops. (See Second Vice President Francine Banwarth's report for details in this newsletter. Even more details will be available throughout the summer, so check with Charlotte for up-to-the-minute news.)

So far this year, we've held two Midwest meetings in the Chicago area. Below are a recap of each.

May 15, 2010 Meeting

Midwest haikuists held a productive meeting of reading and critique of their haiku, Saturday, May 15 at The Winnetka Public Library in Winnetka, IL. HSA member Mac Greene was commended for driving the longest distance to Chicago's North Shore from Indianapolis. At the meeting, he was joined by Midwest Regional Coordinator Charlotte Digregorio, Tomoko Hata, Gail Goepfert, Susan Moss, Joanne Crofton, Carolyn Jevelian, Annie Reese, Marlene Mitchel, and Elyne Handler. Since there were some newcomers to haiku, Charlotte welcomed them and introduced them to The Haiku Society of America—its purpose and activities. She oriented them to the HSA's web site, and the goals in holding the region's regular meetings. She also spoke about HSA publications, with news of haiku from around the world, including other journals, publishing opportunities, and contests.

Charlotte distributed a sheet of interesting haiku written by HSA members to give everyone a good idea of how to successfully write and publish haiku. Among haiku discussed, written by Midwest members, was one by Randy Brooks:

new grave . . .
a graduation tassel
hangs from the stone

There was a discussion of haiku masters Basho, Issa, and Buson. As for modern haiku, the group discussed Jack Kerouac's haiku.

Charlotte spoke of the style and con-

Regional News

tent of haiku as a minimalist, imagist, and insightful form, stated in simple language that avoids abstractions. She also discussed haiku resources that one could find through their library system. These included Harold G. Henderson's *The Bamboo Broom: An Introduction to Japanese Haiku* and William J. Higginson and Penny Harter's, *The Haiku Handbook: How to Write, Share, and Teach Haiku*.

Afterwards, participants shared their haiku. After the meeting, some in the group went to dinner at The Celtic Knot Public House in nearby Evanston. They were joined by Heather Jagman, a speaker at the February program, and her husband, Arek, who weren't able to attend the afternoon meeting.

Feb. 20, 2010 Meeting

The 2010 Winter Program of the Midwest Region of The Haiku Society of America was a most productive and enjoyable one with learning and laughter, on Saturday, Feb. 20 at the Winnetka (IL) Public Library. Thirty-two people attended, including members, poets, and writers from other literary organizations, students from area universities, and the general public. There were five speakers, with six presentations made on various aspects of haiku content and style along with Japanese art. Beginning and experienced haikuists benefited.

There was a good turnout, due to substantial publicity efforts targeting key media, libraries, literary organizations, and schools. In addition, flyers were posted at popular area locations, such as at cultural centers, bookstores, and coffeehouses. Local media also attended our meeting and took pictures.

Among members in attendance were: Midwest Regional Coordinator Charlotte Digregorio, Michael Nickels-Wisdom, Lee Gurga, Mac Greene, Chris Patchel, Joe Kirschner, Lidia Rozmus, John Han, Heather Jagman, and Sung Kyu Kim.

First, Charlotte Digregorio welcomed members and guests. She provided general information about the HSA, and in particular, about the activities of its

Midwest Region. Charlotte made brief opening remarks about haiku: "Poetry or Just a Thought?"

Following Charlotte's opening remarks, the following presentations were made: John Han, on "What is Haiku?" and "What Inspires Us to Write Haiku?" Heather Jagman, "Season and Other Aesthetics/Poetics in Haiku;" Joe Kirschner, "The Silence Between Haiku Images;" Lidia Rozmus, "What is Sumi-e Art and Haiga?" and Sung Kyu Kim, "Haiku in Korea Today."

There were many published and/or award-winning examples of haiku and senryu offered during the speakers' talks and throughout the afternoon.

There were many useful haiku resources discussed, including *Frogpond*, the HSA Journal, *Ripples*, the HSA newsletter, and HSA anthologies, contests, and web sites. Lee Gurga's book, *Haiku: A Poet's Guide*, was also mentioned. Haiku books were given as door prizes, courtesy of Lee Gurga.

After the program, 17 of us went to dinner at the Celtic Knot Public House in Evanston, followed by coffee at a nearby coffee shop. The entire day lasted from 1:30 to 8:30 p.m.

Member News

In other news, Illinois member Lidia Rozmus, "Artiste Extraordinaire," recently traveled to Japan to visit the Santoka Museum of Santoka Taneda, haiku master. The museum is in Yunohira. She also traveled to Australia to be honored for her haibun, haiku, and haiga by the Polish Embassy in Canberra. Her books were introduced: *My Journey*, *Hailstones: Haiku by Santoka Taneda*, written in English, Polish, and Japanese, and *The Moss at Tokeiji*. The latter book was co-edited by HSA member Carmen Sterba. At the Embassy, there was an exhibition of Lidia's haiga and sumi-e. Lidia also had an exhibition at the library in Sydney. Lidia was born in Poland and studied at Jagiellonian University in Krakow where she received her master's in the History of Art. She is Art Editor of *Modern Haiku*, and often speaks at programs given by our Mid-

west HSA Region.

In other Illinois news, Charlotte Digregorio was invited to give a reading of her haiku at Chicago Public Library. The reading was also broadcast on Chicago Public Radio. Charlotte recently gave a reading at Deerfield Public Library in Deerfield, IL. She received an Honorable Mention for her senryu in the Highland Park Poetry "Funny Poems Contest," in Highland Park, IL.

—Charlotte Digregorio

Washington Region

It's been a busy year for haiku in Washington State. Haiku Northwest, the Seattle/Eastside group, held its first four monthly meetings at local Seattle-area libraries, and we were treated to readings by David Ash, Richard Tice, and Ann Spiers. Since May, we have been fortunate enough to be able to gather in the new Tateuchi Community Room at the Seattle Japanese Garden. At the May meeting, Michael Dylan Welch gave a presentation titled "For the Love of Issa," about one of haiku's most endearing poets. The following month, Tanya McDonald spoke about Jack Kerouac's haiku, particularly those written during his time as a fire lookout in the North Cascades. In July, Richard Tice will enlighten us about Chiyo-ni's haiku, and in August, we look forward to Dean Summers speaking about "Haiku Phrasing: Sound Bites from Basho, Buson, and Issa." Our meetings will return to their library venues in September.

The Port Townsend haiku group has been meeting monthly at Doris Thurston's house, where they share and discuss haiku, including those that they have composed using a preassigned topic or kigo. Since the beginning of June, they have had a haiku display at the Port Townsend Library featuring poems and books by their members. Some of their members are also involved in a renku group, led by Christopher Herold and Karma Tenzing Wangchuk. Earlier this spring, the

Regional News

group finished a kasen renku, and has since started another one.

Led by Seren Fargo, the Bellingham haiku group has been growing since its formation last July. They meet monthly at the Firehouse Café in Fairhaven, and on June 13 they held their first ginko on Patricia Otto's 100 acres of woodlands, wetlands, and gardens. The walk was followed by a potluck, anonymous critique session, and sharing of haiku.

On the first weekend of April, Haiku Northwest had a display table at Sakura-Con, the oldest and best-attended anime and manga convention in the Northwest. Michael Dylan Welch and Tanya McDonald led a panel discussion titled "Northwest Haiku: More Than Just 5-7-5" and did their best to educate the handful of folks who attended. This was our first year at the con, and we're looking forward to returning next year.

Twice a year, Haiku Northwest meets up with the Port Townsend haiku group for a day of haiku camaraderie. At the beginning of May, we held a joint meeting at Padilla Bay, which attracted members from Seattle/Eastside, Port Townsend, and Bellingham. After gathering for a hearty brunch at the Farmhouse Restaurant, we continued on to the Breazeale Interpretive Center at the Padilla Bay National Estuarine Research Preserve, where we listened to a naturalist speak to us about the local flora, fauna, and history. After a drizzly ginko, we spent the rest of the afternoon in one of the center's meeting rooms, sharing and critiquing our haiku before ending the day with dinner at a local Thai restaurant.

On June 25-27, Haiku Northwest hosted a national quarterly meeting of the HSA at Seattle's Asian Art Museum and Volunteer Park. Please see Michael Dylan Welch's report on this meeting in the HSA News section on page 3 of this issue of *Ripples*. Of the many talks and readings of the weekend, the most heartwarming was a reading of Helen Russell's haiku by Ann Spiers and Connie Hutchison. Helen celebrated her 100th birthday in November of 2009 and was as radiant as ever as she listened to the poems and added her own comments. For a complete schedule of

the weekend, as well as photos of the events, please visit <http://sites.google.com/site/haikunorthwest/meetings-1/hsa-national-meeting-2010>.

On June 16th and 23rd, members of Haiku Northwest read their haiku, linked verse, and haibun on the Poets-West program on KSER 90.7 FM. Readers included: Nancy Dahlberg, Ann Spiers, Terran Campbell, William Scott Galasso, Dianne Garcia, Richard Tice, Angela Terry, Michael Dylan Welch, Tanya McDonald, and Ruth Yarrow. In addition to various readings and workshops, Michael Dylan Welch was a featured poet—appearing with Ted Kooser, Sherman Alexie, Alicia Ostriker, and many others—at the Skagit River Poetry Festival held May 20–22 in La Conner, Washington. He gave three haiku workshops, a panel discussion, and a poetry reading, and a dozen of his haiku appeared in the festival anthology. Haiku Northwest and HSA materials were provided. Michael was also selected to be part of the 2010 Jack Straw Writers Program and was a featured reader in Seattle on May 14, where he read forty of his "neon buddha" poems included in the 2010 Jack Straw Anthology. He also contributed an essay on haiku, "Haiku and the Japanese Garden," to the Seattle Japanese Garden audio tour. This professionally recorded track includes music by John and Elizabeth Falconer, and is available on iTunes and through the Japanese Garden web site.

And those are just some of the events that have already taken place this year! Upcoming activities include staffing a table at Aki Matsuri at Bellevue College in September, another joint meeting with the Port Townsend haiku group in early October, and our grand finale of the year, our third annual Seabeck Haiku Getaway on November 4-7 at the retreat center in Seabeck, Washington. Last year was such a blast that we've added an extra day, which will allow for more presentations and more time to soak up the beautiful surroundings. Michael Dylan Welch and Tanya McDonald are currently in the process of arranging presentations, interactive workshops, and at least a few patches

of sunshine. Registration begins on September 1st. More information is available at <http://sites.google.com/site/haikunorthwest/seabeck-haiku-getaway>. Please join us!

—Tanya McDonald

Oregon Region

Ce Rosenow gave a reading in April from her book, *Pacific*, at DIVA in Eugene, Oregon, and in May at the Northwest Poets' Concord in Newport, Oregon. She presented her paper, "Adapting the Playful Phrase: Cid Corman's Haiku Poetics," at the American Literature Association conference in San Francisco on a panel with George Swede and Michael Dylan Welch; chaired by David Grayson. She also presented her paper, "Resisting the Status Quo: Notes Against a Definition for English-language Haiku" and gave a reading from *Pacific* at the June HSA national quarterly meeting in Seattle. Her reviews of *Zombie Haiku* and *Vampire Haiku* appeared on Mike Chasar's Poetry and Popular Culture blog. Ce was also interviewed by Drew Myron which appeared on his blog, Off the Page.

Bing Bingham is considering a photo/haiku project, either in a calendar or chapbook format.

Johnny Baranski's baseball haibun was yet again anthologized in *Contemporary Haibun*, Volume 11, recently published by Red Moon Press, and he has a new haibun, titled "Hooky" published in June at Contemporary Haibun Online.

Frances Jones continues to have her haiku published in the *Heron's Nest* and now in *Bottle Rockets*.

Jeb Barton gave a reading (with introduction to his zenga paintings, on display) at the HSA 2nd Quarterly HSA Meeting in Seattle, Washington. If you were unable to attend, check out his fine web site: www.zengastudios.com.

Maralee Gerke (also published in the June *Heron's Nest*,) is busy with a new haiku book entitled *Shotpouch Reflec-*

Regional News

tions in collaboration with her photographer husband Robin, and produced after their stay at the Shotpouch Cabin in the Oregon coast range.

an'ya's book, *Seasons of a Hermitess* published by Rosenberry Press, is now for sale at the Portland Japanese Gardens. peterB and an'ya are working on a book of collaborative haibun with his experiences and her haiku. An interview with an'ya forthcoming in Croatia's haiku magazine *Iris*. See some of her haiga online at Daily Haiku, Haiga Online, Haiku Reality; and in-print in *Modern Haiku*.

Maggie Chula gave a reading at the Silver Falls Vineyard as part of the Silverton Poetry Festival, and a book signing at the Oregon Nikkei Legacy Center in Portland during National Poetry Month. She was featured in the Portland Japanese Garden at <http://shop.japanesegarden.com/feature>. Her haibun is collected in *The Moss at Tokeiji*, a new anthology by ten Japanese and American women, published by Deep North Press. She also has a new blog with essays and poetry on Japanese-related topics at margarechula.blogspot.com

The spring 2010 HSA Oregon Regional Meeting was held on May 15 in Westfir, Oregon at the 18-acre "Tired Dog Ranch" facility. Everyone checked in at the yurt with lots of hugs and handshakes. After coffee and Danishes for a jumpstart, all trekked down to the longhouse where everyone sat on hay bales except for an'ya, who chaired the meeting (literally) by sitting on a little wooden folding table (mistaken for a stool) which promptly collapsed with a loud bang; one haiku moment she'll probably never live down . . . nonetheless the meeting was off and running.

Notes from Oregon haiku poets unable to attend (Clem Dewart, Barbara Rodgers, Maggie Chula, Maralee and Robin Gerke, Ce Rosenow, and Bing Bingham), were read aloud. Thomas Martin (whose party spent the previous night in the cowboy cottage) gave an emotional reading which everyone enjoyed so much that they were inspired to read their own work, including Jeb Barton who did so with no notes what-

soever, and Johnny Baranski who graced us with his remarkable haibun. Other participating poets were Frances Jones, Corle Hall, Bee Vrzak, Pat and Richard Richardson, Barbara Snow, Larisa Worthington; plus a new poet LuAnn Harmon (sister of ranch owner Sally Harmon), whose instant-haiku ability astounded everyone! Later on in the day, Sally's son Milo also recited his fine haiku.

Barbara Snow presented the idea of doing next year's Eugene Asian Celebration; Bee Vrzak is hoping their calligraphy group might make haiku flags for this event that we agreed to set up and take turns manning an HSA haiku booth. peterB lead a ginko followed up by his son-in-law, Jeff Worthington, who helped folks climb safely over rocks and steep paths. Other highlights were Wilbur the pig with his crazy cat, the horses, ducks, chickens, dogs, etc. A multiple array of roosters crowed all day inspiring quite a few haiku moments, as did the stream, hanging moss, Oregon old-growth trees, etc.

Meanwhile back at the yurt, an'ya and daughter Larisa set up the luncheon buffet (wasabi peas, garlic bread, and pistachio cake were a big hit on the salad bar), and the whole event seemed much like a family reunion. Japanese background music played in the yurt and the wood stove kept us toasty warm, although the weather turned out to be perfect (72 degrees), so we ended up opening the doors for lunch and going back outside without our coats. Lastly, everyone ended up in the longhouse again where we workshoped our haiku, which we expect to see published in various places in the future.

The meeting ended in the late afternoon; Larisa and Jeff had already cleaned up and loaded everything in our car, so all we had to do was drive home and collapse. The Autumn 2010 HSA Oregon Regional Meeting is already in its planning stages, as is an Oregon Haiku web site. Please note that an'ya has a new e-mail address (haikubyanya@gmail.com) and a new web site: www.haikubyanya.com.

—an'ya

Haiku Poets of Northern California

HPNC's second quarterly meeting for 2010 was held on April 18, 2010 at Fort Mason in San Francisco. Those present were: Susan Antolin, Fay Aoyagi, Betty Arnold, Jerry Ball, Robin Beshers, Renata A. Fauterre, Patrick Gallagher, Linda Galloway, Garry Gay, Nardin Gottfried, David Grayson, Carolyn Hall, June Hymas, John Jamieson, Patricia Machmiller, Renée Owen, Diane Rawicz, Joseph Robello, Michael Sheffield, Ebba Story, Alison Woolpert, and Nona Mock Wyman. President David Grayson made a few announcements, including the dates of upcoming HPNC events (our May 2 moonviewing party; the July 18 summer meeting; and our fall meeting on October 10 at which John Stevenson will be our special guest). David also announced that HPNC members had done well in the recent Snapshot press haiku calendar competition (Garry Gay, winner for the month of October, and Carolyn Hall and Renée Owen, runners-up).

David then asked Garry Gay, Carolyn Hall and Fay Aoyagi to share their recent experience teaching a haiku workshop to high school students at the San Ramon Library. Garry said that in their two-hour workshop, he first provided the students with an introduction to haiku, and then Carolyn and Fay ran a *kukai*, awarding prizes to the winning poets. Fay said the students became very enthusiastic once they saw the prizes, and many kids caught on to writing haiku and wanted to write more.

Carolyn Hall announced that a new issue of *Acorn* is now available (more information at www.acornhaiku.com). Linda Galloway shared the news that tanka poet Mariko Kitakubo will visit from Tokyo in the fall (details on where and when she will perform will be available from Linda soon). Jerry Ball shared that he had arranged for Susan Antolin to visit a Walnut Creek elementary school first-grade class to talk about haiku, an event that was well-received by the kids and thoroughly enjoyed by Susan.

Regional News

David introduced our featured reader, Michael Sheffield, who has written poetry since childhood and began writing haiku in the spring of 2008. Michael is the resident poet and poetry editor for *Revision*, a psychology journal, and also serves as our hospitality chair for HPNC events. Michael is deeply connected to nature and this sensitivity is evident in his work. Michael read a selection of poems arranged in order of the seasons, including the following poem:

mysteriously
through morning mist
the arrival of spring

After the reading we took a break for refreshments and mingling. When the meeting resumed, David spoke for a few minutes about longtime HPNC member Evelyn Hermann, who passed away on February 15, 2010, just short of her 90th birthday. Evelyn was born and raised in Mill Valley and had a great appreciation for nature and classical music. She began writing haiku later in life and became known for her sharp wit and playful sense of humor, though her poems frequently revealed a deeper sensitivity than one might at first notice. Several members of the group shared their memories of Evelyn and noted how fondly she will be remembered. A few of her poems were read aloud, including the following:

the waterfall—
a tourist can't stop
talking

David then announced the 2009 HPNC President's Chime Award (an award given each year to a poet publishing the best poem in *Mariposa*, as judged by the HPNC President). The 2009 award went to Garry Gay for the following poem:

summer willow
the water passes
through her hair

Carolyn Hall then gave a presentation on managing haiku submissions

which she began by noting that plentiful information on where to send work can be found at the Haiku Foundation web site (www.thehaikufoundation.org), as well as www.haijinx.org and on Curtis Dunlap's tobacco road blog site (<http://tobaccoroadpoet.blogspot.com>). Carolyn, an editor herself, emphasized that editors generally do not want simultaneous submissions, so writers who send work to journals and contests must keep track of where their poems are.

She shared her system of keeping track of submissions, which begins with writing poems in her journal and circling the ones she likes. She transfers the finished poems (leaving many proto haiku behind in the journal to work on later) to index cards and to her computer. On the index cards she gives each poem a title, which generally consists of the most important words in the poem, the ones that set it apart from other similar poems (so, if several poems begin with the line "autumn moon," that is not likely to be the title of those poems for purposes of tracking submissions). The index cards also contain information on where each poem has been submitted, where it has been published and any awards it has received as well as the date it was composed and revised, if applicable. If an earlier version of the same poem was submitted, the index card with the earlier version is stapled to the card with the most recent version. The index cards are then filed into categories such as "to submit" (finished poems as yet unpublished), "duds" (poems Carolyn does not wish to send out), "pending" (currently on an editor's or contest judge's desk), and "accepted" (poems accepted for future publication).

Only once a poem has been published does she move the card to another file box arranged alphabetically by title of the poem. The award-winning poems are filed separately. Next, she tracks every poem on her computer on an Excel spreadsheet, which she updates every one or two weeks depending on when she feels she

has enough poems to make note of. At this point others in the group offered alternative methods of tracking poems.

Garry Gay shared his index card file with cards dating back as early as 1969. He switched to a computer database in 1991 using FileMaker Pro. He keeps poems in the journals where he writes them until he sends them out, at which time he then enters them into the database. David Grayson noted that gmail has a database function that offers great portability so you can access your index of poems when you travel. June Hymas also said she uses a free online database called Open Office. Offering a low-tech option for indexing poems, Renée Owen shared her method of tracking her work using paper files. Ebba Story noted her own sense of loss after having all of her files, poetry notebooks, and her extensive library consumed in a fire six years ago. On that note of quiet contemplation, the meeting adjourned shortly before 5 p.m.

Moonviewing Party

HPNC's annual moonviewing party, now in its sixth year, took place in Golden Gate Park at the botanical garden and continued at a nearby Chinese restaurant. As has become the custom for this event, Susan Antolin provided an activity aimed at sparking some haiku creativity at the garden. This year she provided handouts with two poems: "The Garden by Moonlight" by Amy Lowell, and "Another Spring" by Kenneth Rexroth. Participants were instructed to select and underline words in the longer poems to form haiku. After roaming the garden, we met near the entrance where there is a beautiful area with seating on large stones and shared our haiku. Many of us came up with haiku directly from the longer poems, several people supplemented with their own added words, and others shared haiku written in response to the garden. We then walked to a nearby restaurant where we continued our conversation into the evening.

Regional News

July 2010 Meeting

HPNC gathered for our third quarterly meeting on July 18 at Fort Mason in San Francisco. The meeting began with a round of introductions and poems. In lieu of a featured reader we scheduled a round robin reading and critique session in which everyone could share poems and get feedback. Before we did this we enjoyed a presentation by Tracy Koretsky in which she shared a portion of the research she has done on haiku in India in preparation for an essay she wrote for an anthology of Indian haiku which has not yet been published. Her commentary on a selection of poems was insightful and sparked some interesting discussion about the musicality of the language, the intensity and clarity of the poems, and the history of haiku in India. She spoke at length about Octavio Paz and the work he did in mingling the poetry of India into the world literature of his time. She spoke also about the "Hungry Generation," an avant-garde literary movement in the 1950s with an emphasis on symbolism which led to the popularization of magical realism in India.

A number of announcements were also shared at the meeting, including the upcoming Two Autumns reading, which will take place on August 22 at Fort Mason with featured readers Roberta Beary, Ebba Story, Deborah P. Kolodji, and Victor Ortiz. In other news, Renée Owen announced she will have a haiga exhibit as well as a haibun presentation in Sebastopol in the fall.

Submissions for the autumn/winter issue of the HPNC membership journal *Mariposa* are due by September 1. Submission details are available on the HPNC web site at www.hpnc.org.

The fourth quarterly meeting will be held on October 10 at Fort Mason. Please consider joining us!

—Susan Antolin

Yuki Teikei Haiku Society

The book *Autumn Loneliness*, a collection of letters between Kiyoko and Kiyoshi Tokutomi, the founders of the Yuki Teikei Haiku Society, was awarded "Best Memoir 2010" by Bay Area Independent Book Publishers. Tei Scott Matsushita and Patricia J. Machmiller of the Society translated the letters for publication.

The March meeting of the Society was a haiga workshop at the studio of donnalynn chase. In April Roger Abe, poet and park ranger, led the members in an exploration of the Blue Oak Ranch Preserve in the Diablo Mountains. The natural beauty of the Preserve was a potent stimulus for haiku writing.

The Society's annual Haiku in the Tea House day at the San Jose Japanese Friendship Garden was held on May 8. The day began with a haiku workshop led by Roger Abe. The haiku readings were preceded by a drumming-with-poetry presentation by a San Jose troupe. The featured haiku readers this year were Garry Gay, Anne Homan, Deborah P. Kolodji, and Jean Hale. Refreshments and an open reading followed the featured readings.

In June the Society met at the beautiful Japanese Hakone Gardens for a potluck picnic, garden strolling, followed by sharing of the poetry written during the day.

The Society announced that its annual retreat will be on September 16-19 at Asilomar State Beach and Conference Center on the Monterey Peninsula. Prominent American haiku poet Margaret Chula will be the featured presenter for the retreat. The retreat includes an escorted tour of Tor House, the home built by poet Robinson Jeffers. Scheduled activities include an introduction to renku, nature walks, art-making, and the 35th anniversary party of the founding of YTHS. A \$450 fee covers the conference, three nights lodging, and meals Thursday dinner through Sunday lunch. Register with a deposit check of \$100 or more (payable to YTHS) to one of the registrars: Patricia Machmiller, 6116

Dunn Ave., San Jose, CA 95123 or
Wendy Wright, 272 Siena, Long Beach,
CA 90803.

—Patrick Gallagher

Central Valley Haiku Club

December Meeting

The CVHC held their last meeting of the year 2009 on Saturday, December 19th at the Eastern Empire Bar and Grill in Sacramento, California. In attendance were w.f. owen, Yvonne Caballona, Ricardo DeBernardi, Mark Hollingsworth, and Leslie Rose.

After sharing a delicious meal, we received an update from Yvonne on the results of our annual Jerry Kilbride Memorial English Language Haibun Contest. From the 21 entries that were sent in this year, the following winning entries were chosen: Edward Rielly — First Place; Susan Antolin — Second Place; Amy Whitcomb — First Honorable Mention; Priscella Van Valkenburgh — Second Honorable Mention; and Dru Philippou — Third Honorable Mention. All the winners have been notified and their works will be appearing in our CVHC Tenth Anniversary chapbook as well as appearing on our CVHC web site.

Yvonne is currently receiving member submissions for our anniversary anthology. She asked all former members to be sure to send submissions of their work to her for consideration as soon as possible.

Reporting on our web site, Mark announced that orders for our latest chapbook, *Among Wildflowers*, have been coming in. As treasurer, Mark also accepted dues for 2010 from members, which at a fee of \$10 remains a fine bargain.

Turning to business for the New Year, things were set in motion for the 2010 Jerry Kilbride Memorial English Language Haibun Contest. As in 2009, the deadline for entries will be October 1st,

Regional News

and a first prize of \$100 will be awarded as well as a second prize of \$50. All winning entries will be published in an upcoming CVHC chapbook and will be available at the CVHC website. We're hoping for another year of exciting entries.

Before adjourning, members claimed a few "Bragging Rights." Amy Whitcomb and Leslie Rose have a Renga, "Hunter's Moon," which will be appearing in the winter edition of *Frogpond*. Amy also received the First Honorable Mention in the Kilbride Haibun contest. Mark Hollingsworth had a haiku chosen from the last *Frogpond* as best of issue. Lastly, our CVHC president, w.f. owen, will have a poem and a haibun appearing in the upcoming *Frogpond*.

February Meeting

The first CVHC meeting of the year 2010 was held on Saturday, February 27th at noon at the Eastern Empire Grill (460 Howe Ave., Sacramento, CA 95825). It was a small gathering, with w.f. owen, Yvonne Cabalona, Ricardo DeBernardi, and Leslie Rose in attendance.

Over a fine offering of food, discussion centered on the Anniversary Anthology, with details such as number of pages, binding, etc., still undecided.

The information regarding this year's annual Jerry Kilbride Memorial English language Haibun Contest has been sent out to a number of publications. And although the deadline for submissions is not until October 1, Yvonne Cabalona, who manages the contest for our club, is hoping we will soon begin to receive the first entries.

Several Club members have claimed bragging rights: one of Margot Best's poems appeared in the latest *Frogpond*; Yvonne Cabalona will have two haiku and a haibun in *Bottle Rockets* as well as a haiku in *Heron's Nest*; and Mark Hollingsworth has received a Museum of Haiku Award for literature.

After sharing a few poems, the group chose our next meeting date as Saturday, April 17th. Again we will be meeting at noon at the Eastern Empire Grill.

In the interim we will be e-mailing starts for some tan renga poetry to each other so we may share the poems those inspire at that meeting.

March Meeting

The March meeting of the CVHC was again held at the Eastern Empire Grill in Sacramento. Attending that meeting on April 16, 2010 were members w.f. owen, Mark Hollingsworth, Yvonne Cabalona, Ricardo DeBernardi, and Leslie Rose. And after sharing a delicious meal of Asian foods we talked business. Mark agreed to post our CVHC minutes to our web site. Yvonne is still busily reading and choosing member works for the upcoming anniversary anthology, and hopes to have the content ready by our June meeting.

We discussed the possibility of using the e-publishing format in the future, and decided it was something that we would need to investigate further.

With business out of the way we played, creating tan renga from the offerings of 3-line poems that the members had brought with them. Afterwards we shared more of our writings. We closed the meeting having decided that we would all attempt to complete additional tan renga over the next few weeks. We all are looking forward to seeing the resulting poems at our next meeting on Saturday, June 26th at the North Highlands/Antelope branch of the Sacramento County Library. That meeting will be 12:30-4:30.

—Leslie Rose

Southern California Haiku Study Group

The Southern California Haiku Study Group meets monthly at the Pacific Asia Museum, 46 N. Los Robles, Pasadena, California. Meetings are on the third Saturday of every month, 2-4 p.m., and the format rotates between a program/featured reader, a kukai meeting based upon season words for

Southern California, and an anonymous workshop. The group also hosts frequent haiku walks.

Special Programs

On November 21, 2009, Margaret Chula visited from Oregon and conducted a wonderful haibun workshop. Although the group has started to include haibun in its annual anthology, for many this was their first true exposure to the techniques of writing haibun. Maggie talked about various approaches, using her own work as examples. She gave us a list of Japanese haiku to use as a starting prompt. The idea was to choose a haiku and then link and shift away from it to write a haibun. After a twenty-minute writing period, we shared what we'd written. A few haibun written during Maggie's workshop have since been published in *Haibun Today* and *Contemporary Haibun Online*. The following people were present: Lynn Algood, Michael Angerman, Peggy Castro, Phyllis Collins, Margaret Chula, Billie Dee, Pauli Dutton, Richard Dutton, Lindy Hill, Deborah P. Kolodji, Elva Lauter, Janis Lukstein, Naia, Genie Nakano, Susan Rogers, Dave Strang, Stevie Strang, Kathabela Wilson, and Wendy Wright. Afterwards, Debbie Kolodji hosted a dinner at her home in Maggie's honor.

On the weekend of Feb 19-21, 2010, SCHSG hosted the HSA for the first quarterly meeting of 2010. Out-of-town guests were Susan Antolin, Linda Papanicolaou, Ce Rosenow, and Michael Dylan Welch. A complete write-up is included elsewhere in this newsletter.

On April 17, 2010, William Hart was our featured reader and he read from his four published chapbooks of haiku, *Monsoon*, *Wildcat Road*, *On Cat Time*, and *Paris*, which won an HSA Merit Book Award. This was followed by an excellent program presented by Billie Dee, "Spinning the Classics: Exploring the North American haiku canon." Billie read five examples of contemporary English-language haiku, all from the first edition of Cor van den Heuvel's *The Haiku Anthology*. We had a wonder-

Regional News

ful discussion of each haiku, analyzing each of them in depth. Present were: Lynn Algood, Ash Baldon, David Charboneau, Phyllis Collins, Joan Day, Billie Dee, Pauli Dutton, Richard Dutton, Kimberly Esser, Liz Goetz, Jayasri Hart, William Hart, Deborah P. Kolodji, Janis Lukstein, Naia, David Strang, Stevie Strang, Mary Torregrossa, James Won, Kathabela Wilson, and Wendy Wright.

On July 17th, David Lanoue will be presenting a program and Luce Pelletier is our featured reader at the Pacific Asia Museum. On September 11, Margaret Chula will be giving a program on her book, *What Remains: Japanese Americans in Internment Camps*, with fabric artist Cathy Erickson at the Japanese-American National Museum in Little Tokyo.

Haiku Walks

On November 7, 2009, there was a ginko at Bolsa Chica Ecological Reserve in Huntington Beach where we witnessed a turf war between a Great Egret and a Great Blue Heron, and saw countless other shorebirds. Afterwards, there was an extensive haiku workshop at Wendy Wright's home in Long Beach where we practiced juxtaposing the images from our walk using a variation of Christopher Herold's "Feathering the Moment" exercise that he presented at the Seabeck Conference in Washington. Participants in the haiku walk were Peggy Castro, Sharon Hawley, Margaret Hehman-Smith, Deborah P. Kolodji, Genie Nakano, Christine Moore, G. Murray Thomas, Kathabela Wilson, Rick Wilson, and Wendy Wright.

On February 21, 2010, a "Gold Line Ginko" was part of the HSA Weekend experience. Participants traveled to downtown Los Angeles via Light Rail, writing about their experiences en route as well as from inspiration from our destination.



Monument to Haiku and Tanka, Japanese Village, Little Tokyo, Los Angeles, California
"Gold Line Ginko," February 21, 2010 (standing): Ashley Baldon, Michael Angerman; (sitting): Wendy Wright, Deborah P. Kolodji, Billie Dee, Michael Dylan Welch, Oleg Kagan, Naia

On April 24, the SCHSG held a "hike-ku" at Fish Canyon Falls, located at the Azusa/Duarte city border. Eight poets hiked four miles (round-trip) to see one of the most beautiful waterfalls in the San Gabriel Mountains. The canyon was purple with thistles, blue dicks, vinca, and lupine and poetry bloomed everywhere. As we composed haiku by the waterfall, Vic Gendrano convinced a random hiker to write a haiku in his notebook. Participating hikers were Ash Baldon, Peggy Castro, Kendall Evans, Vic Gendrano, Kraig Keeler, Deborah P. Kolodji, Susan Rogers, and James Won.

On May 29, members of the Southern California Haiku Study Group and friends drove to Palm Springs and went hiking in Andreas Canyon on the tribal lands of the Agua Caliente Band of Cahuilla Indians. Andreas Canyon is a sacred place to the Cahuilla and it was

spiritually refreshing to ditch the hot desert heat and spend a few hours walking along the streams and native California fan palms of the oasis. Andreas Canyon contains the second largest number of California fan palms in the world, as well as 500 different varieties

of plants. After our hike and a picnic lunch, we shared the haiku we wrote. Participants included Peggy Castro, Deborah P. Kolodji, Sean Kolodji, Genie Nakano, Ruth Nolan, Cindy Rinne, Susan Rogers, Brosnan Rhodes, Daniel Suarez, Mario Suarez, and Wendy Wright.

Our next planned haiku walk is a "cruise," a boat ginko through the Naples area of Long Beach in the early part of August. For more information, con-

tact Debbie Kolodji (dkolodji@aol.com) or Wendy Wright (bachouse272@aol.com).

Other Meetings

On February 7, Naia, Billie Dee, and Deborah P. Kolodji conducted a haiku workshop for elementary school children through the "Creative Connections Series" by the Johns Hopkins University Center for Talented Youth. Two separate sessions were facilitated, the first with 20 participants (children and parents) and the second with 25. The workshop approach was based upon Peggy Harter's chapter in the Haiku Handbook.

Kigo and kukai workshops were conducted on January 16 and May 15 at the Pacific Asia Museum. This was the group's traditional format, started by

Regional News

Jerry Ball. At the beginning, a haiku read-around is conducted which is followed by a discussion of the kigo that currently applies to Southern California at the time of the meeting. Each person is asked to contribute one seasonal word or phrase and then everyone closes their eyes while moderator Deborah P. Kolodji reads the words back to them. After a twenty-minute writing session, haiku is turned in anonymously on cards, which are then voted on. Sometimes, there is time for a short presentation. At the May meeting, everyone was asked to write a two-line phrase about something they experienced during the previous week. After everyone was finished, they were asked to add "spring birdsong" either before or after their two-line phrase. This produced a number of interesting haiku, including

uprooting a dead tree
in my garden
spring birdsong
—James Won

Anonymous haiku workshops were conducted on March 20 and June 19. In March, Michael L. Evans was visiting from Washington State and he read from a trifold he presented to meeting participants. In June, Billie Dee opened the workshop with a discussion of a poem from *The Heron's Nest*.

Other Southern California News

On Sunday, September 26, 2010, the Southern California Haiku Study Group will be launching their 2010 haiku anthology, *An Island of Egrets*, edited by Billie Dee. The reading at the Pacific Asia Museum will start at 2 p.m. Books will be available for purchase at the event.

On Sunday, July 25, 2010, Naia and Deborah P. Kolodji will be the featured poets at the Claremont Library, 208 Harvard Ave., Claremont, CA, 91711. They will be reading from a selection of haiku, tanka, and cinquains. The reading starts at 2 p.m.

After a decade of service, Margaret Hehman-Smith has decided to step

down from her position as secretary for the SCHSG. We are grateful for her years of reporting SCHSG events to the HSA Newsletter.

—Deborah P. Kolodji

Haiku San Diego

Haiku San Diego is a newly-formed study group serving the greater San Diego area and surrounding communities. We began our planning last January with a five-member Steering Committee: Billie Dee, Eric Houck, Jr., Seretta Martin, Naia, and Megan Webster. Over the next two months, we wrote a mission statement, explored goals and priorities, and planned our first public events. Beyond our primary interest in mutual encouragement and the study of Japaniform poetry, we hope to design a haiku teaching curriculum for school-aged children, develop a regional saijiki, and form liaisons with the nearby Mexican poetry community. We are especially interested in exploring bilingual haiku projects. Modest goals for a fledgling group, huh?

We have kicked off our first season with a series of biweekly twilight haiku walks, followed by a read-around and social hour. Our first excursion was to an historic desert garden on the rim of Florida Canyon, where a number of cacti, euphorbia, and exotic succulent plants were in bloom. Particularly striking were a large, hollowed-out Queensland Bottle tree, and a 100-year-old African pear tree in full fragrant blossom. The evening air was punctuated by a chilly wind and the cries of peacocks from nearby San Diego Zoo. Although cloud cover prevented our viewing April's Full Flower moon, the neighborhood's sulfur street lamps filled the garden with a mysterious amber glow and spiny shadows, the perfect alchemy for our first outing. Since then we have tramped through the native chaparral on the banks of Lake Murray, strolled along Mission Beach in the rain, hiked through a canyon filled with more than 60 species of



David Lanoue and Luce Pelletier visiting the Southern California Haiku Study Group in July 2010

Photo by Deborah P. Kolodji

tropical palms, and visited an urban public art installation at the Vermont Street Footbridge connecting two Craftsman Era neighborhoods.

The shimmering quality of light at dusk has been a major theme in our writing, as well as the emergence of night-birds, sunset winds, and the shifting echoes of ambient city sounds as daylight dwindles.

twilight—
white poppies light themselves
from within
— Anita Guenin
(our newest member; her first haiku!)

Upcoming events include haiku classes for elementary and middle-school children at the San Diego Japanese Friendship Garden summer day camp, caravans to Los Angeles haiku events and the Yuki Teikei Asilomar Haiku Retreat, a local public reading of the 2010 *Southern California Haiku Anthology* (sponsored by Southern California Haiku Study Group), and adult haiku-writing workshops.

We are delighted to be up and running! Our web site: <http://haikusandiego.com>

—Billie Dee

Contest Results

The Nicholas A. Virgilio Memorial Haiku Contest 2010

Judges: Janelle Barrera and Fran Masat

Winners:

Lauren Winters, Grade 12, Hilliard, OH
Hanna Amireh, Grade 12, Rochester, NY
Michelle Hosoda, Grade 12, Newport Coast, CA
Caitlin Sullivan, Grade 12, Newport Coast, CA
Alice Liu, Grade 9, Newport Coast, CA
Laura Hansen, Grade 12, Boise, ID

Thank you to our judges and congratulations to the winners!
The deadline for next year's contest is March 25, 2011.

The HSA Bernard Lionel Einbond Renku Contest 2010

Judges: Jerry Ball and Merrill Ann Gonzales

Grand Prize Winner: Ron Moss, Ferris Gilli, Matthew Paul, Paul MacNeil for "Tide Swell" (A Summer Kasen Renku)

First Runner-Up: Christopher Herold and Carol O'Dell for "Steamy Windows" (An Autumn Kasen Renku)

Second Runner-Up: Origa, Hana Nestieva, Valeria Simonova-Cecon for "Ever Reviving" (A Winter Shisan Renku)

Thank you to our judges and congratulations to the winners!
The deadline for next year's contest is February 28, 2011.

The 2010 Haiku Chapbook Competition Winner

Turtle Light Press, a publisher of handmade haiku books, is proud to announce the winner of its second bi-annual haiku chapbook competition: *All That Remains* by Catherine J.S. Lee. A fall release is planned. From the winning chapbook:

fading sunset
mother calls me
by her sister's name

Among the other top contenders this year, one in particular stood out, and, as a result, the judges decided to award an Honorable Mention to Kathleen O'Toole's *Wing on Wing*. Overall, the press received 24 entries to its second haiku chapbook competition. Although only one full-length collection will be published, the judges discovered many extraordinary haiku poems in the submissions. As a way to honor this work, Turtle Light Press will publish a "Best of the Competition" e-anthology.

Judges: Rick Black and Kwame Dawes. Further information can be found at www.turtlelightpress.com.

The 2010 Anita Sadler Weiss Memorial Haiku Awards

Judge: Kirsty Karkow

First Place: bare branch
a finch sings
into the rising sun
—Anthony Nasuta

Second Place: child's picture book—
oh the places
I never went
—Scott Mason

Third Place: noontime heat
the pickup shedding
strands of hay
—Catherine J. S. Lee;

First Honorable Mention:
empty nest—
prying rusty nails
out of the tree house
—Bill Pauly

Second Honorable Mention:
lazy afternoon
sound of the stream
repeating itself
—Stevie Strang

Third Honorable Mention:
summer house
shades of rust
on my spade
—Ernest J. Berry

Fourth Honorable Mention:
morning breeze
in the campfire ashes
a moth's wing
—Roland Packer

Fifth Honorable Mention: Scott Mason

The 2010 Anita Sadler Weiss Memorial Haiku Awards received a total of 362 entries from 57 poets in 22 U.S. states and 5 other countries. The contest coordinators want to thank all those who entered for helping to make this year's competition a wonderful success; and, of course, a special thank-you goes out to Kirsty, for graciously agreeing to judge the 2010 competition. The full results, including all of the judge's commentary, are available online at www.cathydrinkwaterbetter.com (click on "HPCM").

Contest Results

The Robert Spiess Memorial 2010 Haiku Awards

As a memorial to Editor Bob Spiess, who died on March 13, 2002, Modern Haiku sponsors The Robert Spiess Memorial Award Haiku Competition. Many haiku of quality combine unexpectedness with inevitability — that “shock of mild surprise” (Blyth), followed immediately by the felt-significance of “Of course, that’s just as it is.”

—Robert Spiess

- First Prize: mayflies—
an unfinished painting
on the easel
—Carolyn Hall
- Second Prize: opening the door
to an unexpected knock
the fragrance of plum
—James Chessing
- Third Prize: a box turtle
slowly unpacks its legs
first warm day
—Kirsty Karkow
- Honorable Mentions (in alphabetical order):
so few feathers left
it barely has a name
the melting snow
—John Barlow
- Caravaggios—
a passing cloud darkens
the skylit room
—Jennifer Corpe
- autumn wind
he wills his body
to science
—Carolyn Hall
- drive-in movie
the car surrounded
by fireflies
—Origa
- woodsmoke—
the last long weekend
of the summer
—John Soules

The judges want to thank each of the 99 poets who sent in their fine work and especially Billie Wilson for her peerless organizational skills, hard work, and unflagging good humor in making this competition possible.

—Allan Burns and Charles Trumbull, judges

HaikuNow! 2010

The Haiku Foundation, as part of its mission to expand opportunities for writers of English-language haiku, created the HaikuNow! international contests for 2010. The first contest, for poets of any age or experience, opened in early January and ran through the end of March. Prizes were awarded for English-language haiku in three categories: traditional, contemporary, and innovative.

Traditional Haiku

- Judge: Billy Collins
- First Prize: war memorial
the shine on a bronze soldier
from so many hands
—Cherie Hunter Day
- Runners-Up: John Tiong Chung Hoo
Victor Ortiz
Madeleine Findlay
Cory Ryant

Contemporary Haiku

- Judge: Jim Kacian
- First Prize: distant thunder
the future
in my bones
—Lorin Ford
- Runners-Up: Vanessa Proctor
Chad Lee Robinson
Rosie Roumeliotis
Nora Wood

Innovative Haiku

- Judge: Jim Kacian
- First Prize: what we say what we do
pear blossom in winter
—Olga Dugan
- Runners-Up: Cherie Hunter Day
Tom Clausen
Scott Mason
H. Gene Murtha

First-prize winners in each category received \$100. Honorable mentions received \$25. All winning poems will be featured on The Haiku Foundation web site and permanently archived.

HSA Contests

Harold G. Henderson Awards for Best Unpublished Haiku

These awards were originally made possible by Mrs. Harold G. Henderson in memory of Harold G. Henderson, cofounder of the Haiku Society of America.

Deadline: In hand August 31, 2010. Entries received after that date will not be accepted.

Eligibility: The contest is open to the public. HSA officers who are members of the executive committee are not eligible, but regional coordinators may enter.

Regulations: Up to 10 unpublished haiku, not submitted for publication or to any other contest. Publication is defined as an appearance in a printed book, magazine, or journal (sold or given away), or in any online journal that presents edited periodic content. The appearance of poems in online discussion lists or personal web sites is not considered publication. Judges will be asked to disqualify any haiku that they have seen before.

Submissions: Submit each haiku on three separate 3" x 5" cards, two with the haiku only (for anonymous judging), the third with the haiku and the author's name, address, phone number and/or e-mail address in the upper left-hand corner. Please designate as "haiku." Haiku not submitted on 3" x 5" cards will not be accepted. Please type or write each haiku legibly in ink. Failure to follow this format may result in disqualification without notice.

Entry fee: \$1 per haiku for HSA members, \$2 per haiku for non-members, U.S. funds only. Please make checks/money orders payable to "Haiku Society of America."

Submit entries and fees to:

Henderson Haiku Contest
c/o Francine Banwarth
985 So. Grandview
Dubuque, IA 52003

Adjudication: The names of the judge(s) will be announced after the contest.

Awards: First Prize, \$150; Second Prize, \$100; Third Prize, \$50. Winning haiku will be published in *Frogpond* and on the HSA web site.

Rights: All rights revert to the authors after publication.

Correspondence: Sorry, entries cannot be returned. Please send an SASE (#10 size envelope only) for a list of the winning entries. Please note that SASEs with insufficient postage will not be mailed. One envelope per contest.

The Annual Gerald Brady Memorial Awards for Best Unpublished Senryu

The Gerald Brady Memorial awards were first made possible with a donation by Virginia Brady Young in memory of her brother, Gerald Brady.

Deadline: In hand August 31, 2010. Entries received after that date will not be accepted.

Eligibility: The contest is open to the public. HSA officers who are members of the executive committee are not eligible, but regional coordinators may enter.

Regulations: Up to 10 unpublished senryu, not submitted for publication or to any other contest. Publication is defined as an appearance in a printed book, magazine, or journal (sold or given away), or in any online journal that presents edited periodic content. The appearance of poems in online discussion lists or personal web sites is not considered publication. Judges will be asked to disqualify any senryu that they have seen before.

Submissions: Submit each senryu on three separate 3" x 5" cards, two with the senryu only (for anonymous judging), the third with the haiku and the author's name, address, phone number and/or e-mail address in the upper left-

hand corner. Please designate as "senryu." Senryu not submitted on 3" x 5" cards will not be accepted. Please type or write each senryu legibly in ink. Failure to follow this format may result in disqualification without notice.

Entry fee: \$1 per senryu for HSA members, \$2 per senryu for non-members, U.S. funds only. Please make checks/money orders payable to "Haiku Society of America."

Submit entries and fees to:

Brady Senryu Contest
c/o Francine Banwarth
985 So. Grandview
Dubuque, IA 52003

Adjudication: The names of the judge(s) will be announced after the contest.

Awards: First Prize, \$100; Second Prize, \$75; Third Prize, \$50. Winning haiku will be published in *Frogpond* and on the HSA web site.

Rights: All rights revert to the authors after publication.

Correspondence: Sorry, entries cannot be returned. Please send an SASE (#10 size envelope only) for a list of the winning entries. Please note that SASEs with insufficient postage will not be mailed. One envelope per contest.

The Nicholas A. Virgilio Memorial Haiku Contest

Deadline: In hand March 25, 2011
(See note below for the Einbond contest)

The HSA Bernard Lionel Einbond Renku Contest

Deadline: In hand February 28, 2011

Note: Complete submission guidelines for the Virgilio and Einbond contests are available on the HSA web site at www.hsa-haiku.org and will be printed in the next issue of *Ripples*.

Other Contests

The following contest announcements are arranged in order of deadlines.

Mu First International Contest

Deadline: In hand August 31, 2010

Submissions: We are currently seeking submissions for our first international contest. Submissions must be the author's own haiku, previously unpublished and not submitted for publication elsewhere. Please paste up to 5 haiku in the body of an e-mail and send it to muhaikujournal@gmail.com. No attachments, please! International submissions are welcomed and encouraged, but please only send the English translation. Also, in your e-mail include the following information: "Mu Competition Submission" in the subject, Name, City, State, Country, and e-mail address.

Prizes: A first place prize of \$100, a second place prize of \$50, and a third place prize of \$25 will be awarded. Winners will be announced at Mu on September 5th and will be included in our inaugural issue. Up to 10 runners-up will also be featured in our inaugural issue.

Entry fee: None

Thank you, good luck and we look forward to reading your work!

—Jon-Michael Frank, Thom Williams

15th International "Kusamakura" Haiku Competition

Deadline: In hand September 13, 2010

Submissions: Each applicant may submit up to two haiku. Entries may be made by mail or online. Submissions must be the original work of the applicant and must be unpublished and not under submission elsewhere. Complete submission guidelines as well as an

online submission form may be found at http://kusamakura-haiku.jp/boshu/index_e.html

Entry fee: None

Awards: Grand prize is round-trip airfare to Kumamoto, Japan and accommodations for four days, three nights at a local hotel and ¥50,000. Second prize (to eight winners) ¥5,000. Winners will be notified by mail in November 2010.

The Jerry Kilbride Memorial 2010 English-Language Haibun Contest

Sponsored by the Central Valley Haiku Club

Deadline: In hand October 1, 2010

Submissions: All entries must be unpublished, not under consideration elsewhere, and in English. No limit to the number or length of any submissions. Submit three copies of each haibun, two (2) copies without author information attached for anonymous judging, one (1) copy with author's name, address, phone number, and e-mail address for notification purposes.

Entry fee: \$5 (US) per haibun should be paid by check and made out to Mark Hollingsworth (CVHC Treasurer).

Awards: A first prize of \$100 and a second prize of \$50 will be awarded. Honorable mention certificates also will be given. Winning entries will be published in an upcoming CVHC chapbook and will be available at the CVHC website..

Eligibility: Open to the public; CVHC officers are not eligible.

Correspondence: No entries will be returned. Send business-sized SASE for a list of the winning entries. Please note that entries without SASE, insufficient postage, or that fail to adhere to contest

rules will be disqualified.

Judges: Will not be disclosed until the contest winner has been decided.

Send entries to: Yvonne Cabalona, 709 Auburn Street, Modesto, CA 95350-6079.

2010 San Francisco International Competition for Haiku, Senryu, Tanka, and Rengay

Sponsored by the Haiku Poets of Northern California

Deadlines for Haiku, Senryu, and Tanka: In hand October 31, 2010

Deadlines for Rengay: In hand November 30, 2010

Details: All entries must be original, unpublished, and not under consideration elsewhere. There is no limit to the number of submissions. A first prize of \$100 will be awarded in each of the four categories. For the Haiku contests, second and third prizes of \$50 and \$25 will be awarded. Contest results will be announced at the first HPNC meeting in January and in the HPNC Newsletter. Winning poems will be published in the Spring/Summer issue of *Mariposa*, the membership journal of the HPNC. All rights revert to authors after the contest results are announced. This contest is open to all except the HPNC president and, for their respective categories, the contest coordinators and the judges (who will remain anonymous until after the competition, except rengay contest).

Haiku, Senryu, and Tanka Submission

Guidelines: Type or print each entry on two 3 x 5 cards. In the upper left corner of each card identify its category as Haiku, Senryu, or Tanka. On the back of one card only, print your name, address, telephone number, and e-mail address .

Entry fee: \$1.00 per poem.

Other Contests / Miscellaneous

Send haiku, senryu, and tanka submissions, along with entry fee, to: HPNC, c/o Carolyne Rohrig, 37966 Parkmont Dr., Fremont, CA 94536

Rengay Submission Guidelines: All rengay must be titled. For two people (Poet A and Poet B) follow this linked format: 3 lines/Poet A, 2 lines/Poet B, 3/A, 3/B, 2/A, 3/B. For three poets (A, B, and C) the format is: 3 lines/A, 2 lines/B, 3 lines/C, 2/A, 3/B, 2/C. Type or print each rengay on three letter-size sheets. Include full authorship information, stanza by stanza, as well as all poets' names, addresses, telephone numbers and e-mail addresses (optional) on one copy only. On the other two copies, mark stanzas with letters only (poet A, poet B, poet C) to indicate the sequence of authorship.

Entry fee: \$5.00 per rengay. Make checks or money orders payable in U.S. dollars to "Haiku Poets of Northern California (HPNC)." Cash (in U.S. currency) is OK.

Judge: The 2010 rengay judge will be announced later (check the HPNC web site at hpnc.org)

Send rengay submissions to: HPNC, c/o Fay Aoyagi, 930 Pine St. #105, San Francisco CA 94108. Enclose a business-size SASE (U.S. first class postage or an IRC) for notification of contest winners. No entries will be returned, with the exception of late submissions, or those received without payment. These will be returned using your SASE; without an SASE these entries will be discarded.

Thank you for participating in this

Haijinx Relunched

In the spring of 2010 Alan Summers, Carmen Sterba, and Mark Brooks re-launched the web site and online quarterly journal haijinx (after a six-year hiatus). The 2010 relaunch includes the new haijinx quarterly, also known as hai-Q, a journal focused on putting the hai back in haiku, as well as a new haikai Twitter feed, @haijinx. The hai found in the word haiku (and haikai) means "playful" or "humorous" and haijinx highlights this particular feature of haikai poetry. For more information, please visit www.haijinx.org/ or www.twitter.com/haijinx/.

year's contest. If you have any questions, please contact Fay Aoyagi by e-mail (fayaoyagi@gmail.com) <http://www.hpnc.org>

The Winter Moon Awards for Haiku 2010

Deadline: In hand December 1, 2010

Rules: All haiku must be the entrant's original, unpublished work, and not under consideration by any publication or other contest.

Submissions: Up to 10 haiku in English, typed (or printed legibly) on one sheet of 8 1/2 x 11 paper. Submit 2 copies. Provide name, address, and pen name, if you use one, in upper left corner of one copy only.

Prizes: First Prize: \$100; Second Prize: \$50; Third Prize: \$25; Zen Award (if warranted): \$25. Honorable Mentions. Winners living outside the U.S. will receive subscriptions to haiku journals in place of cash prizes.

Eligibility: Open to everyone.

Entry Fee: None

Correspondence: Send #10 (4 c x 9 1/2) SASE (outside U.S., SAE and 1 IRC) for notification of results. No entries will be returned.

Send entries to: Carolyn Thomas, 7866 Hogan Circle, Hemet, CA 92545 USA

Events Calendar at the Haiku Foundation web site

Our event calendars have been updated—and some deadlines are fast approaching. These calendars are designed to help haiku poets keep track of journal submission and contest entry deadlines. They are available in either pdf or html versions. The main document has publications and contests; the other is a contests-only version. They can be used as checklists as well as reminders. Many thanks to those who have sent information to help us keep the information current and correct. Please continue to send new information, updates, and corrections to: calendar@thehaikufoundation.org.

—Jim Kacian

Simply Haiku

The international English language journal for traditional Japanese short form poetry read by over 6,000 people worldwide has a new online location at www.simplyhaiku.wordpress.com. Submissions for the Autumn issue will be accepted from July 15 through September 15.

We are accepting quality traditional English language haiku, tanka, haibun, haiga, renga, book reviews, interviews, and feature articles. Please read our submission guidelines on the web site before submitting.

—Robert D. Wilson & Sasa Vazic
Co-Owners, Co-Publishers,
Co-Editors in Chief

Gary Snyder Appointed as New Honorary Curator of the American Haiku Archives

The American Haiku Archives advisory board is pleased to announce the appointment of Gary Snyder as the 2010–2011 honorary curator of the American Haiku Archives at the California State Library in Sacramento (<www.americanhaikuarchives.org>). This honor is in recognition of his long-standing influence on haiku poetry in North America, through his sharing of haiku with prominent Beat poets that in turn influenced a generation of poets and writers, and by maintaining a steadfast haiku consciousness in his own environmental poetry. Snyder's long list of books of and about poetry demonstrate an attunement to nature and the seasons that have specifically inspired and influenced countless haiku poets. We are pleased to bestow this honor from the American Haiku Archives, which seeks to preserve and promote haiku and related poetry throughout the North American continent.

Gary Snyder, whom Lawrence Ferlinghetti has referred to as “the Thoreau of the Beat Generation,” is a poet, author, scholar, cultural critic, and professor emeritus of the University of California at Davis. He was born in San Francisco in 1930. As a youth in the Pacific Northwest, he worked on the family farm and seasonally in the woods. He graduated from Reed College in Portland, Oregon in 1951. After graduate study in linguistics at Indiana University, he entered graduate school at the University of California at Berkeley in the department of East Asian languages. He studied Chinese poetry with Chen Shih-Hsiang and did his Han-shan translations then. In the Bay Area, Snyder associated with Kenneth Rexroth, Robert Duncan, Jack Spicer, Philip Whalen, Allen Ginsberg, Jack Kerouac, and others who were part of the remarkable flowering of West Coast poetry during the fifties. In 1956, he moved to Kyoto, Japan to study Zen Buddhism and East Asian culture. During his ten years in Japan, he traveled

for six months through India and Nepal, visiting ashrams, shrines, and temples, together with Allen Ginsberg and Joanne Kyger. In 1969, he returned to North America.

For four decades he has lived in California's northern Sierra Nevada. He has divided his time between environmental and cultural issues with a focus on the Sierra Nevada ecosystem, and teaching at the university with a focus on creative writing, ethnopoetics, and bioregional praxis.

His books have been translated into at least ten languages. Snyder has served on the California Arts Council, been a Guggenheim Fellow, is a member of the American Academy of Arts and Letters, and has served as a chancellor of the Academy of American Poets. *Turtle Island* won the Pulitzer Prize for poetry in 1975, and his book of selected poems, *No Nature*, was a finalist for the National Book Award in 1992. *Mountains and Rivers Without End* won the Bollingen Prize for poetry in 1997. His most recent poetry book, *Danger on Peaks*, contains haiku, as do occasional earlier books, such as *The Back Country*. In 2004, he was awarded the Masaoka Shiki International Haiku Grand Prize in Matsuyama, Japan.

The American Haiku Archives, which includes the Haiku Society of America archives, is the largest public collection of haiku materials outside Japan. Each year since the archives were established on July 12, 1996, the AHA advisory board, currently chaired together by Garry Gay and Randy Brooks, appoints a new honorary curator. Past curators, in order starting from the first year, have been Elizabeth Searle Lamb, Jerry Kilbride, Cor van den Heuvel, Robert

Spiess, Lorraine Ellis Harr, Leroy Kanterman, William J. Higginson, Makoto Ueda, Francine Porad, Hiroaki Sato, H. F. Noyes, George Swede, and Stephen Addiss.

The archives continues with its mission, which is as follows: “Based on the belief that haiku and related poetry can enrich lives, the American Haiku Archives is dedicated to the collection, preservation, and promotion of this poetry as a vital component of literature in the English language. Established 12 July 1996 as an inclusive educational and scholarly resource at the California State Li-



Gary Snyder

Photo by Giuseppe Moretti, 2005

brary in Sacramento, the Archives seeks to make its material accessible to the general public, especially students, poets, writers, and scholars. The Archives' material, primarily in English, includes books, magazines, pamphlets, recordings, art work, photographs, letters, papers, and ephemera. It also encompasses other historical and contemporary material from individuals, groups, publishers, and societies around the world, from whom the Archives actively invites future and regular contributions. The American Haiku Archives exists with the hope and confidence that present and future generations will continue to enjoy and benefit from the reading, writing, and studying of haiku and all related poetry.”

The AHA advisory board is delighted to pay tribute to Gary Snyder as the fourteenth honorary curator of the American Haiku Archives. To search the collections of the American Haiku Archives online, please visit www.lib.state.ca.us/html/welcome.html. For information on the archives please visit the new American Haiku Archives web site at www.americanhaikuarchives.org.

—Michael Dylan Welch

Upcoming Events

THE CRADLE OF AMERICAN HAIKU FESTIVAL 2: SEPTEMBER 10-12, 2010

The "Cradle of American Haiku" Festival 2 will be held in Mineral Point, Wisconsin in conjunction with the quarterly meeting of the Haiku Society of America. The theme of this year's "Cradle of American Haiku" is "Remembering Bob Spiess—His Life and His Work." There will be several talks and presentations on the topic and an audience-participation reading of Bob's poems. Everyone who knew Bob will be invited to share his/her memories during the opening reception on Friday.

Registration, the opening reception hosted by Modern Haiku, the Midwest-style tailgate picnic, and two of the workshops will be held at The Foundry Books. Other activities will take place at the newly restored Mineral Point Opera House. There are great restaurants within easy walking distance of both venues. This is a very informal event. We encourage you to leave the white shirts and ties, the uncomfortable dress shoes, etc. at home. Dress is "Midwest casual" (shorts, sandals, jeans).

The Festival also will feature a *kukai* with the theme "Transitions". Everyone is encouraged to bring one original, unpublished haiku that pertains to this theme (two 3X5 card copies, one with your name/e-mail and another without your name) and turn them in at registration. Deadline for entries will be 9:00 Saturday morning.

We want as many as possible to attend the Festival, so we have kept the fees to a minimum—\$30.00—to cover the opening reception, the workshops, a tai-chi session, a ginko walk, and the picnic. While there is no preregistration, we do need to know approximately how many will be attending in order to prepare enough food, wine, beer, etc. Please e-mail Gayle Bull at info@foundrybooks.com and let her know how many there will be in your party.

The Foundry Books will again sell books for both publishers and individual poets during the Festival. You set the price and we will keep \$1.00 from the sale of each book to cover our costs. Please bring a list of the books you are selling, the number of copies available, and the cost of each book—or even better, e-mail Gayle Bull at the above address with the information so that we'll plan enough space and a price list can be available at the bookstore.

Mineral Point is located in southwest Wisconsin halfway between Dubuque, Iowa and Madison, Wisconsin, and about 45 minutes from either. We will arrange a van pick-up and drop-off at the Madison airport for those who wish to fly into Madison.

Mineral Point has 17 B&B's and 3 motels. Room rates range from \$50.00–\$120.00 a night. Blocks of rooms have been booked at all three motels and at the Mineral Point Hotel (which is really a B&B). Block reservations will be held only until August 9 as there is another event in town. Check

the Mineral Point web site at www.mineralpoint.com for lodging details and to make online reservations.

Schedule of Events

Friday, September 10

2:00-7:00 Registration at The Foundry Books: 105 Commerce Street/Mineral Point

5:00-7:00 Opening Reception Sponsored by Modern Haiku

7:00-8:30 Memories of Bob Spiess—Speakers to include Bob's friends and associates. Memories will be followed by readings of Bob's haiku and "Speculations."

8:30-9:30 Open Haiku Reading

Saturday, September 11

Breakfast On Your Own

7:30-8:00 Tai-Chi Warm up—Jayne Miller

9:00-9:55 Robert Spiess: A Poetics for Modern Haiku—Randy Brooks

9:55-10:10 Break

10:10-11:05 Robert Spiess's Muse—Lee Gurga

11:05-11:20 Break

11:20-12:15 Verbs in Haiku—Charles Trumbull

12:15-1:15 Lunch On Your Own

1:15-2:45 Hat Haiku: A Midwest Workshop—Francine Banwarth & Dubuque Haiku

1:15-2:45 Traditional Approach to Haiga—Lidia Rozmus

1:15-2:45 Experience Kodo (Japanese Incense): Enjoy the Subtleties and Nuances of Incense from Japan—Jerome Cushman

3:00-4:30 A Journey to the Back of Beyond: Risk-Taking in Haibun—Roberta Beary

3:45-5:15 Repeat Lidia Rozmus

4:15-5:45 Repeat Jerome Cushman

4:45-5:45 Instant Feedback: One-on-one mini-conference sessions with award-winning haiku, senryu, rengay, and haibun writers, editors, and publishers.

6:00-6:45 Cocktails and Social at TFB

6:45-7:45 Midwest Style Picnic/Tailgate at TFB

7:45-8:15 HSA and Midwest Regional Announcements and Presentation of the Haiku North America banner to Randy Brooks

8:15-9:15 Open Reading

Sunday, September 12

Breakfast On Your Own

9:00-10:30 Shake Rag Alley Kigo

10:30-11:00 Announcement of *Kukai* Contest Winners

11:30-? Lunch and Haiku Reading—Location TBA

We look forward to seeing you there!

—Francine Banwarth and Gayle Bull

Upcoming Events

Seabeck Haiku Getaway, November 4-7, 2010

Haiku Northwest is pleased to host its third annual haiku retreat on the weekend of November 4-7, 2010. Extensive information is available at <http://sites.google.com/site/haikunorthwest/seabeck-haiku-getaway>, and registration opens September 1 (please do not register before then). For a complete long weekend (Thursday through Sunday — we're adding an extra day this year), including accommodations and food, the price is a bargain at only \$199. So please get November 4-7 on your calendar, and let us know if you have ideas for a presentation, workshop, or other activity for the weekend. If you do have a proposal, please send it to Michael Dylan Welch at WelchM@aol.com as soon as possible. And if you have an interest in attending, that would be useful to know too. Our featured speaker will be *Modern Haiku* editor Charles Trumbull, and other speakers will include Lana Hechtman Ayers, Jerry Ball, Alice Frampton, Penny Harter, Christopher Herold, Debbie Kolodji, Tanya McDonald, Naia, Ce Rosenow, Michael Dylan Welch, and others. Watch for our detailed weekend schedule soon. This weekend has become a truly magical time, so please plan to join us in November to share your passion and enthusiasm for haiku.

Haiku North America July 27 - July 31, 2011 Decatur, Illinois

Paths to Learning and Teaching Haiku

Save the dates for HNA 2011! Millikin University in Decatur, Illinois, welcomes and invites you to join in the spirit of learning and teaching the art of haiku. We learn and teach through example and through the generosity of others. For five days we will celebrate the teachers, mentors, editors, publishers, friends, haiku societies, web site-based connections, and social networks that introduced us to and nourish us on the haiku path. Share your haiku story and resources. Offer a workshop, presentation, panel discussion, or demonstration on some aspect of teaching and/or learning the art of haiku. We welcome your ideas, your expertise, and your energy.

Call for Submissions

If you are interested in making a presentation or demonstration, leading a workshop, or forming a panel discussion for HNA 2011, please forward the following information to:

Randy Brooks—brooksbooks@sbcglobal.net
Francine Banwarth—frantic647@yahoo.com

Title:

Presenter:

Synopsis: (50 words)

Bio: (50 words)

Technical assistance required:

HNA 2011 Memorial Reading

During the 2011 HNA Conference, we will remember those in the haiku world who have died since August 2009. Please send the names, biographical information, and favorite haiku of the deceased to Marjorie Buettner: mbuettner@juno.com

Travel Arrangements

If you plan to travel by air, it is recommended that you fly into Bloomington, Illinois. Bloomington is 45 minutes by automobile from Decatur.

We look forward to seeing you there!

—Francine Banwarth and Randy Brooks

Publications

Individual Collections

Cloud Calligraphy, haiku by Stephen Ad-diss (Winchester, VA: Red Moon Press, 2010). 64 pages, 4.25" x 5.5" perfect softbound. ISBN: 1-978-893959-92-7 Price: \$12 plus shipping from www.redmoonpress.com/.

Rustic, haiku by Dimitar Anakiev (Winchester, VA: Red Moon Press, 2010). 76 pages, 4.25" x 6.5" perfect softbound. ISBN: 1-978-893959-16-3 Price: \$12 plus shipping from www.redmoonpress.com/.

Seeds, haiku by Yu Chang (Winchester, VA: Red Moon Press, 2010). 72 pages, 4.25" x 6.5" perfect softbound. Price: \$12 plus shipping from www.redmoonpress.com/.

The Inside Scoop, by Carlos Colón (Kingston, PA: Naissance, 2010). The book covers nearly 40 years and includes a selection of haiku, concrete poetry, structured verse, and free verse. 60 pages. Price: \$10 (postpaid in the Continental U.S.) and available from the Naissance web site: <http://chapbookpublisher.com/shop.html>.

Autumn Leaves: A Twelve-Tone Concrete Renku, by Carlos Colón and Raffael de Gruttola. Price: \$6.00 (postpaid) from Carlos Colón, 185 Lynn Avenue, Shreveport, LA 71105-3523.

Schwerelos Gleiten/Slipping Through Water, haibun by Ruth Franke (Winchester, VA: Red Moon Press, 2010). 120 pages, 7.75" x 9.25" hardbound w/ dustjacket. ISBN: 978-3-942063-40-1 Price: \$20 plus shipping from www.redmoonpress.com/.

Where I Leave Off / Waar Ik Ophoud, haiku by Jim Kacian (Winchester, VA: Red Moon Press, 2010). In English and Dutch. 48 pages, 4" x 5.25" hardbound. ISBN: 9789490607029. Price: \$12 plus shipping from www.redmoonpress.com/.

Pop Bottles, the debut collection of haiku and senryu by Chad Lee Robinson and

winner of the True Vine Press 2009 Summer Chapbook Competition, is available from the author at jedirobinson@yahoo.com. 14 pages, stapled softbound, cover art by Ron Moss, \$5 post-age paid. No ISBN. Limited number of copies available.

Live Again, haiku by John Stevenson (Winchester, VA: Red Moon Press, 2010). 64 pages, 5.25" x 8" perfect softbound. Price: \$12 plus shipping from www.redmoonpress.com

As Far as I Can, haiku by Dietmar Tauchner (Winchester, VA: Red Moon Press, 2010). 64 pages, 4.25" x 6.5" perfect softbound. ISBN: 1-978-893959-93-4 Price: \$12, plus shipping from www.redmoonpress.com/.

A Delicate Dance of Wings, a collection of haibun by Linda Jeannette Ward (Colrain, MA: Winfred Press and Clinging Vine Press, 2003). Winner of the Haiku Society of America's 2003 Merit Book Award for best book of haibun. Second printing released January 2010. Introduction by Larry Kimmel. Perfect softbound, 51 pages. Order from Larry Kimmel's Storefront: <http://stores.lulu.com/larrykimmel> ISBN 0-9702457-4-2, 6"x9" perfect bound trade edition: \$11.00 US.

Anthologies

Where the Wind Turns: The Red Moon Anthology 2009, edited by Jim Kacian and the Red Moon Press Editorial Staff (Winchester, VA: Red Moon Press, 2010). 161 poems, 12 linked pieces and six critical works. 160 pages, 5.5" x 8.25" perfect softbound. ISBN: 978-1-893959-88-0. Price: \$17 plus shipping from www.redmoonpress.com/.

Contemporary Haibun Volume 11, edited by Jim Kacian, Bruce Ross, and Ken Jones (Winchester, VA: Red Moon Press, 2010). 70 haibun, ranging in style from memoir to journal to short story, as well as 32 haiga. 122 pages, 5.25" x 8.25" perfect softbound. ISBN: 978-1-893959-89-7. Price: \$17 plus shipping from www.redmoonpress.com/.

Position Open

Marketing – Turtle Light Press, a small, growing publisher of haiku, poetry, fine art cards and customized photography – is looking for a marketing professional who can create a marketing plan for taking note cards nationally as well as expanding our digital portrait business. Payment is per project or on a commission basis. If you have the qualifications and you're interested, contact Rick Black: info@turtlelightpress.com

Other Publications

The song *Rainy Season*, lyrics based on a Roberta Beary haiku, music by Sarah Kenan Shunk, won the award for Best Original Song in the 2010 Mid-Atlantic Harmony Sweepstakes A Cappella Competition. The song is on a cappella quartet Fleur-de-Lisa's newest CD, *The Unworn Necklace*. The title of the CD is inspired by Beary's collection *The Unworn Necklace*. Copies of the CD can be ordered at <http://www.facebook.com/1/73effEkCnjG-rr8sxzM-QnEemTw;www.haikusongs.com/>

Haiku Wars, a novel by David G. Lanoue (Winchester, VA: Red Moon Press, 2010). 184 pages, 5" x 7.75" perfect softbound. ISBN: 978-1-893959-82-8 Price: \$17 plus shipping from www.redmoonpress.com/.

Haiku, a one-act play by Katherine Snodgrass, has been adapted into a performance renku piece by Judson Evans, Karen Klein, and Raffael de Gruttola. The renku performance can be viewed online at: www.vimeo.com/10998813. Katherine is the Director of the Boston Playwright's Theatre at Boston University. The piece was performed at the Mass. Poetry Festival last year and was videotaped by the local Lowell TV Outlet. Katherine's play won the 1988 Heidemman Award for the best one-act play that year.

Publications / Regional Coordinators

Haiku Society of America Executive Committee

HSA President

Ce Rosenow
815 E. 28th Avenue
Eugene, OR 97405-4127
rosenowce@gmail.com

Frogpond Editor

George Swede, Editor
Box 279, Station P
Toronto, ON M5S 2S8
Canada
gswede@ican.net

Secretary

Angela Terry
18036 49th Place NE
Lake Forest Park, WA 98155-4314
hsa-9at@comcast.net

Electronic Media Officer

Randy Brooks
3720 N. Woodbridge Dr.
Decatur, IL 62526-1117
brooksbooks@sbcglobal.net

1st Vice President

Michael Dylan Welch
22230 N.E. 28th PL
Sammamish, WA 98074-6408
welchm@aol.com

2nd Vice President

Francine Banwarth
985 S Grandview Avenue
Dubuque, IA 52003
frantic647@yahoo.com

Treasurer

Paul Miller
31 Seal Island Rd
Bristol, RI 02809-5186
pauldmiller@fctvplus.net

HSA Newsletter Editor

Susan Antolin
115 Conifer Lane
Walnut Creek, CA 94598
susantolin@gmail.com

Questions or concerns?

The executive committee and the regional coordinators welcome your feedback and suggestions. If you want to get more involved in the Haiku Society of America or have ideas for how we might better pursue our mission of promoting the writing and appreciation of haiku in English, please let us know.

Regional Coordinators

Northeast:

Lawrence Rungren
1 Tanglewood Way N.
Andover, MA 01810-1616
lrungrn1@verizon.net

Southeast:

Peter Meister
959 Old Gurley Pike
New Hope, AL 35760-9367
meisterp@uah.edu

California:

Naia
P.O. Box 5373
Oceanside, CA 92052-5373
naia01@yahoo.com

Alaska:

Mark White
PO Box 1771
Palmer, AK 99645
eralancodex@yahoo.com

Northeast Metro:

Rita Gray
785 West End Ave., #12C
New York, NY 10025-5454
rita@ritagraytoday.com

Midwest:

Charlotte Digregorio
518 Winnetka Avenue, Suite
204
Winnetka, IL 60093
cvpress@yahoo.com

Washington:

Tanya McDonald
16721 N.E. 29th St.
Bellevue, WA 98008
tanyamcdonald1375@yahoo.com

Hawaii/Pacific:

Susan Marie LaVallee
834 Wanaao Rd.
Kailua, HI 96734-3563
(no e-mail)

Mid Atlantic:

Ellen Compton
5425 Connecticut Ave. NW,
Apt. 217
Washington DC 20015-2764
eac97@peoplepc.com

Plains and Mountains:

Chad Robinson
913 S. Cleveland
Pierre, SD 57501
jedirobinson@yahoo.com

Oregon:

an'ya
Moonset Literary Newspaper
PO Box 3627
La Pine, OR 97739-0088
moonseteditor@gmail.com

South:

Howard Lee Kilby
PO Box 1260
Hot Springs, AR 71902-1260
hkilby@hotmail.com

Southwest:

James M. Applegate
601 Fulkerson Dr.
Roswell, NM 88203-4127
japple@dfn.com



Ripples

Haiku Society of America Newsletter

c/o Susan Antolin, Editor
115 Conifer Lane
Walnut Creek, CA 94598

Got News?

October 30 deadline for the next issue

Please submit news for *Ripples* to your Regional Coordinator or directly to Susan Antolin via e-mail at susantolin@gmail.com by October 30, 2010 for inclusion in the one remaining newsletter of the year. Meeting the submission deadline will help ensure your news makes it into the next issue.

What to send

Please send news to let us know what is happening in haiku in your area. Where do you meet? What workshops, programs, readings, or performances have taken place? We can also print photographs, so please send one or two photos along as well if you like.

What not to send

Poems that were not the subject of a workshop or discussion. Please do not send a poem by everyone who attended a meeting. If you would like to see more of your poems in print, please submit to our world-class journal *Frogpond* (see page 31 of *Ripples* for *Frogpond* editor George Swede's contact information).

Thank you for your help in making *Ripples* a useful source of information for all HSA members!

—Susan Antolin