

Ripples



Haiku Society of America Newsletter

Volume 26, Number 1
April 2011

From the President

Dear Members:

We are off to an energized and exciting start to 2011! As the membership renewal forms began arriving, HSA Secretary Angela Terry noticed she was also receiving a large number of forms from new members. By the end of February, the HSA had welcomed its 100th new member of the year!

The HSA also began the new year with a variety of meetings and events. Many regional coordinators organized gatherings that are detailed in the Regional News section of this newsletter. As I write this letter, plans are also underway for the four national meetings scheduled for 2011. Although we will have held our first meeting in San Diego by the time you read this newsletter, a recap of the meeting will appear in the next issue. Please remember that three more meetings (Bend, OR; New York, NY; and Baltimore, MD) are slated for June, September, and December respectively. The organizers have been planning these meetings since the end of

2010 and have put together very engaging programs. See p. 2 for specific dates and contact information. I do hope you will be able to attend at least one of these wonderful events.

2011 began with opportunities to co-sponsor several contests, as well. As Tanya McDonald, Michael Dylan Welch and I finished up judging the entries for the Sustainability Haiku Contest co-sponsored with the Seattle Center Foundation, the HSA was invited to participate in two additional contests. We agreed to be one of several sponsors for the 2011 Kids Count for Earthday Haiku Contest along with Planetpals.com, With Words UK, and Sketchbook Haiku Journal. an'ya will be one of the judges and the HSA will provide prizes and publicity. We will also sponsor the Richmond Writes Haiku Contest. Susan Antolin will judge the contest and the HSA will provide the first place prize. These contests are excellent ways to raise awareness about the HSA and English-language haiku.

I would also like to extend my thanks to the dozens of members both new and returning who checked off the "volunteer" option on their membership

forms. Our education and publicity committees are growing, our database of workshop leaders continues to expand, and our list of people willing to help out at liter-

ary events gains more volunteers each month. HSA has a full list of events scheduled for the year in addition to our regular meetings. If you would like to get involved, please contact me.

Finally, I have enjoyed getting to know many of you this past year either through different events, cards and letters, e-mail, or Facebook and Twitter. Your questions have been thought-provoking, your comments and feedback helpful, and your support of our *continued on page 2*



HSA President Ce Rosenow at the Dodge Poetry Festival in Newark, New Jersey on October 8, 2010

Photo by Charlie Larsson

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HSA Quarterly Meetings in 2011

The planners of this year's quarterly HSA meetings have many exciting programs in store for us. These gatherings are a wonderful opportunity to connect with other haiku poets in your region and enjoy special haiku readings, workshops and other events. The first quarterly meeting was held in San Diego in March. The remaining three meetings are listed below. We hope to see you there!

June 3-5, Bend, OR (organized by Haiku Oregon; contact an'ya at haikuby-anya@gmail.com) . Note: see a detailed announcement with the schedule of events on page 5 of *Ripples*.

September 17, New York City, NY (organized by HSA Northeast Metro Region; contact Rita Gray at ritagray58@gmail.com)

December 2-4, Baltimore, MD (organized by the Haiku Poets of Central Maryland; contact Cathy Drinkwater Better (Walker) at cbetter@juno.com)

Support for Japan

The Haiku Society of America sends it thoughts and support to everyone in Japan following the earthquake and tsunami.

John Stevenson: 2nd Vice President

The HSA executive committee is pleased to welcome John Stevenson as our 2nd vice president. Brief biographical notes on the other officers appeared in the March 2010 issue of *Ripples* and are also available on the HSA website.



2nd Vice President

John Stevenson
P.O. Box 122
Nassau, NY 12123
ithacan@earthlink.net

John Stevenson is the managing editor of *The Heron's Nest* and a founding member of the Route 9 Haiku Group, which publishes *Upstate Dim Sum*.

He has previously served the HSA as a Regional Coordinator (1995, 1996), Members' Anthology Editor (1997), President (2000), Second Vice President (2001), Treasurer (2002), Associate Editor of *Frogpond* (2002 - 2004), and *Frogpond* Editor (2005 - 2007).

snowy night
sometimes you can't be
quiet enough

-from *Quiet Enough*, by John Stevenson
(Winchester, VA: Red Moon Press, 2004)

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	John Stevenson
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

Join us on Facebook!



If you are already on Facebook or thinking of joining, check out the HSA Facebook page for up-to-date announcements, photos, links to haiku-related sites, contest information, and more. Find us by searching "Haiku Society of America" on the Facebook search bar and then click "like" to receive regular status updates. We invite you to share your haiku announcements and photos as well.

President's Letter *continued from Page 1*

work for English-language haiku very much appreciated. I look forward to continuing these relationships and to meeting more of our membership in 2011.

Best wishes,
Ce Rosenow
rosenowce@gmail.com

Secretary's Report

I want to take this opportunity to welcome new and rejoining members to the Haiku Society of America for 2011, and to thank those current members who have gotten their renewals to me in a timely manner. If you have not yet renewed for 2011, be sure to take the time now to do so. This is your last reminder, and mailing from the society otherwise. However, renewing your membership isn't difficult. You can get a membership application on-line at www.hsa-haiku.org or by contacting me at hsa-9at@comcast.net or by mail at:

Angela Terry
HAS Secretary
18036 49th PL N E
Lake Forest Park, WA 98155

2011 dues remain the same as before. The dues for regular membership are \$33 in the US, \$35 in Canada and Mexico and \$45 elsewhere in the world. Seniors and students pay \$30. Special memberships are Friend (contribution over membership fee), Donor (\$50 and over), and Sponsor (\$100 and over). For those of you who have made a contribution over your dues amount, thank you on behalf of the Haiku Society of America.

Elsewhere in the newsletter, you will find the results of the society's election for 2011 officers and regional coordinators. I apologize to those of you who got your ballots too late to vote. However, to keep dues as low as possible, we send our mailings out bulk mail, and are somewhat subject to the whims of the USPS.

I very much have enjoyed having the opportunity to serve as the HSA's Secretary, as it has given me the opportunity to work closely with many of you. I appreciate the short notes and haiku you have shared, and only wish I had the time to respond to your good wishes.

—Angie Terry, HSA Secretary

Treasurer's Report: Full Year 2010 Financial Statement

Beginning Balance	\$56,530
Dues/Contributions	\$17,738
Museum Haiku Literature \$300	
Anthology	\$6,523
Contest Fees	\$1,473
<i>Frogpond</i> Sales	\$622
Misc	\$263
Revenue	\$26,919
<i>Frogpond</i>	\$15,320
Newsletter	\$6,599
Administrative	\$1,058
Anthology	\$3,891
Contest Fees	\$1,306
Website	\$95
Meeting/Travel	\$4,400
Misc	\$100
Expenses	\$32,770
Ending Balance	\$50,678

Despite appearances, for the full year 2010 the HSA made a slight profit. The lower dues/contributions are really an illusion. Many folks paid their 2010 dues in the fourth quarter of 2009. The slight profit is mainly due to stronger than budgeted anthology sales. Scott Mason did a good job producing, promoting, and selling the book. Additionally donations were up, for which I thank you! These two increases offset losses on the contests (as of 12/31/10 not all prizes had been issued) and with the meatier *Frogpond* come meatier expenses. The budget for the society is designed around a membership base of 700. In 2010 we only had 658 which is understandable in these economic times. 2011 is looking stronger but it is really too early to tell for sure.

—Paul Miller, HSA Treasurer

Member E-mail Address Updates

As part of the Haiku Society of America's ongoing effort to get information to our members in a timely fashion, we plan to share news with members by e-mail via Constant Contact, starting this summer. For this to be an effective membership tool, it is important that we have your current e-mail addresses on file. If you have changed your e-mail address recently, or did not provide this information but wish to be included in these e-mail messages, please contact me at hsa-9at@comcast.net. Please be advised that your e-mail address will be used for Haiku Society of America messages, and will not be shared with any outside organizations. We are excited about this new opportunity to communicate with you, and hope it adds value to your HSA membership.

—Angie Terry, HSA Secretary

In Memoriam

Helen Russell

Nov. 22, 1909 - Jan. 10, 2011

On January 10, 2011, Helen Russell, member of Haiku Northwest and founder of Vashon Island's haiku group, asked that her hospital room furniture be arranged to her liking. She complimented the nurse on the bed's comfort, and then Helen asked the nurse to bring paper and pen. Helen dictated her last haiku, her jisei, and passed away in her sleep. This haiku was her last gift to us:

first night in new digs
arranging furniture
I no longer have

She lived her 101 years with verve. She began writing haiku at 87 years old after retiring from her dedication to bonsai. Helen possessed an abiding curiosity about words, culture, language, and present and past conventions in haiku.

Born in Seattle in 1909, Helen attended Broadway High School and the University of Washington (Class of 1930). She worked for Northwest industrial notables: the Daily Journal of Commerce, Simpson Logging Company, and the Boeing Company. Helen married James M. Russell in 1936, and they had two sons and were blessed with a daughter-

in-law, grandchildren, and great grandchildren.

Publication of her haiku pleased her especially. Her haiku appears in journals such as *Heron's Nest* and *Modern Haiku*.



Photo by Michael Dylan Welch

In 2003, to honor Helen, her Vashon group published an anthology, *Mondays at Three: Paradise Cove*. In 2008, *Distant Sounds*, a volume of her selected haiku was published by her Haiku NW and Vashon friends to celebrate her 99th birthday. The Haiku Society of America, in 2009, awarded to *Distant Sounds* the

Mildred Kanterman Memorial Award for Chapbook. Her most recent publication appears in *Fifty-Seven Damn Good Haiku by a Bunch of Our Friends* from Press Here, Sammamish, Washington.

A few of Helen's haiku from *Distant Sounds*:

failing sight
shadows solid enough
to stumble on

waiting room fish
see you
in six months

the drag with the paddle
holds our course
summer afternoon

a century
I have lived—
the first aster

Please visit Helen's page on the Haiku Northwest website for more of her poems, links to additional photographs of her at her 100th birthday party, as well as an article that the *Issaquah Press* published about her in 2009. <http://sites.google.com/site/haikunorthwest/poems-by-members/helen-russell>

—Ann Spiers

Le Wild

Jan. 12, 1931 – Feb. 24, 2011

Le Wild, a long-time haiku poet, died in Eureka, Missouri at the age of 80 after a lingering illness. Born in Obion County, Tennessee, Le was a newspaper reporter, a painter, a poet, a haikuist and an amateur naturalist. She worked briefly with the staff at Paducah Community College in Paducah, Kentucky, teaching students how to write haiku. Among the periodicals and journals that published her work were *Modern Haiku*, *Frogpond* and *Moonset*.

Fellow haiku poet Ken Hurm enjoyed a long correspondence with Le after he reached out to her in an effort to form a haiku group in 1999 in the lower Ohio Valley where they both lived. According

to Ken, Le "lived seventy miles southwest of Morganfield in Paducah, which is near so many great rivers (on the Ohio; near the confluence of the Ohio and Mississippi at Cairo; near the mouths of both the Tennessee and the Cumberland Rivers). So we were both river rats."

Her children were Calvin Wild (deceased), Sandy Korba and Gina Braden. She had three step-sons: Mark, Gilbert and George Rodriguez.

The following haiku by Le appeared in *Haiku: A Poet's Guide*, by Lee Gurga (Lincoln, IL: Modern Haiku Press, 2003):

California poppies—
the faintest scent
of Woodstock

—Ken Hurm



HSA Second Quarterly Meeting June 3-5, 2011 Bend, Oregon

The second quarterly HSA meeting of 2011 will take place in Bend, OR on June 3-5. Hosted by Haiku Oregon, the weekend of haiku events promises to be an enriching experience for everyone. Among the highlights of the weekend are a haiku wall display in conjunction with the Downtown Bend First Friday Art Walk; artist displays of haiga, photohaiku, haiku oshibana, haiku etchings, sumi-e, zenga, haiku suiseki, woodblock prints, and scrolls; a presentation from Bend, Oregon's sister city of Fujioka, Japan; a haiku walk through downtown Bend's Drake Park; and a free haiku workshop by the HSA's first vice president Michael Dylan Welch.

Schedule of Events

Friday, June 3

12:30-3:30 p.m.: Arrival, hotel check-in, event registration and reception, art displays and book tables set up, and the HSA executive committee board meeting in the historic Liberty Theatre, located at 849 NW Wall Street in Bend. Street parking is free but very limited due to the Friday Night Art Walk, so be absolutely sure to get there on time Friday! Everything planned is within walking distance. For late and/or second-day arrivals, the Bend downtown parking garage is also available (call 541-317-2805).

Hotel Rooms are available within walking distance of the Liberty and all activities. We have a block of special-rate rooms set aside at the Phoenix Inn which is our Host Hotel. Please be sure to reserve now (www.phoenixinn.com/bend, the promo code is "haiku") as they are already booking for June. Also located within walking distance of the Liberty and all activities is McMenamins old St. Francis School at 700 NW Bond Street (www.mcmenamins.com/421-old-st-francis-school-home). Additional (drive-to) accommodations will be posted on the HSA and Haiku Oregon websites.

4:00 – 6:00 p.m.: A no-host downtown Bend happy hour dinner tour at establishments of your choice
www.bendhappyhour.com/happyhour/downtown

6:00 p.m.: HSA haiku wall and art on display at the Liberty Theatre Gallery for the First Friday Downtown Bend June Art Walk. Live music and ongoing open-mic haiku readings by HSA and Haiku Oregon Participants.

Saturday, June 4

8:00 - 9:15 a.m.: Meet for a no-host breakfast buffet at our host hotel, the Phoenix Inn located at 300 NW Franklin Avenue.

9:30 - 10:15 a.m.: Meeting called to order at the Liberty Theatre by HSA President Ce Rosenow with her executive board meeting recap.

10:30 - 10:45 a.m.: Introductions and Round-Robin Haiku

10:45 - 12:15 p.m.: Special Presentation: "The Haiku Poetics of Cid Corman," by Laura Winter and Ce Rosenow.

12:30 - 2:00 p.m.: No-host group lunch in the boken izakawa restaurant at 852 NW Brooks Street. Menu options and pricing will be posted at the HSA and Haiku Oregon Websites.

2:15 - 3:30 p.m.: Meeting resumes at the Liberty Theatre with haiku and haibun readings by special guests Christopher Herold, Johnny Baranski, Ernesto Santiago, and other poets.

3:45 - 4:15 p.m.: General announcements and meeting conclusion

4:30 - 5:45 p.m.: Haiku walk through Bend's Drake Park and Mirror Pond/Deschutes River area which will be inspiration for Sunday's haiku workshop.

6:00 p.m.: No-host dinner and cash bar in 5 Fusion Restaurant located two doors down from the Theatre at 821 NW Wall Street. Menu options and pricing will be posted at the HSA and Haiku Oregon Websites.

Sunday, June 5

8:00 - 9:15 a.m.: No-host breakfast buffet at our host hotel, the Phoenix Inn located at 300 NW Franklin Avenue.

9:30 a.m. – Noon: A free, open to the public haiku workshop at the Liberty Theatre by Michael Dylan Welch.

This is a tentative schedule released on March 7, 2011 and subject to modification.

Visit the Haiku Oregon website at <http://sites.google.com/site/haikuoregon> and click "HSA Meeting" for updates and more details on the meeting's sponsors, local hotels and attractions, and links to various useful websites. Contact the meeting organizers an'ya and PeterB with any questions at peterandanya@gmail.com. We look forward to seeing you there!

Regional Coordinator Spotlight: An Interview with an'ya

When and how did you begin working with haiku?

I was a published mainstream poet writing everything from sonnets to pattern poems to epic poetry before I found haiku online while posting some of my pieces at a poetry site where someone else was posting haiku —

which led me to try it too. Being a hopeless Virgo by birth, the conciseness of haiku was a perfect fit, and since I'm not an overly sentimental type, the objectivity of haiku also works for me. Once in a while, I compose an emotional subjective tanka, but haiku is my first-love because it is

pure, simple, and more nature-oriented. The very first haiku I wrote was published by Christopher at the Nest as his Editor's Choice, and I was hooked from there. Also a teacher by nature, I enjoy helping others fine-tune their haiku.

What do you value most about the HSA?

I value the cohesiveness it offers haiku poets nationwide who otherwise would not come together perhaps. I value the direction the HSA has taken to redefine the haiku syllable count mistakenly taught in public schools, and its quest to respect tradition yet to be pioneers since all poetry, including haiku, is after all, an evolving, living art form.

What made you decide to become a regional coordinator?

I decided to become a regional coordinator when Ce decided to run for president in order to help her put Oregon on the haiku map. We have so few haiku writers here, and yet we have a very eco

-rich state. Before this, I had founded the Oregon Haiku and Tanka Society, but other projects came up so I turned it over to Dave Baldwin (who had just moved to Oregon). When the HSA formed the Oregon Region, I decided the capacity of regional coordinator might be more effective in bringing together Oregon's haiku writers.



How do you typically communicate with the members in your region?

Due to long distances, the sparse population, few haiku writers, and meetings that require driving over snowy mountain passes, online is usually the best and most affordable means we have. However, several Oregonians are not fully computer savvy

yet, so we back up the communications via post.

What kinds of activities have you organized for your region?

We organized a great meeting last May 2010 at a friend's place called Tired Dog Ranch, an 18-acre bed-and-breakfast property where we held the meeting in their yurt and walked along Grey Creek and through the Oregon woods for inspiration. I say "we" because my husband Peter does most of the real work and our daughter Larisa (also a haiku poet) and her husband Jeff, are a great support team. There is a small group of Bend haiku poets also that meet whenever we can, and there is a Eugene group that does the same, although on a more regular basis. A combination of these two groups led me to create the Haiku Oregon website at: <http://sites.google.com/site/haikuoregon> which will post information on the HSA National Meeting this June in Bend, Oregon.

What types of publicity do you use for your region's events?

Again, for regional events, a combination of personal e-mails and e-mails to the Haiku Oregon list; plus some by post. However, since our family has been in the promotion business for quite some time, for the HSA's national meeting we are using press releases, newspaper coverage, e-mails, sponsorships, arts magazines, art walks, libraries, community colleges and universities, host hotels and restaurants, radio interviews, city offices, personal and artists' websites, other HSA regional coordinators, the HSA and Haiku Oregon websites, posters, flyers, business cards, other haiku societies, etc.

What are your goals as regional coordinator?

To help promote the haiku movement worldwide through the HSA using the many national and international contacts that I have made in the past through some of my other affiliations.

What plans do you have for the next year in your region?

We believe that 2011 will be a banner year for the Oregon Region especially since the HSA will be having one of its national meetings here in downtown Bend, on June 3-5. We are excited to combine the Downtown Bend First Friday June Art Walk with that HSA meeting, and have already received full support from the city. We believe it is a unique approach to spreading the word about the HSA and haiku, as well as additional Japanese and other art forms that complement haiku. We will be combining haiku with various art forms in collaboration for the Art Walk and everything will remain on display for the three day HSA meeting.

Is there something special about your region and/or its members that you'd like other HSA members to know about?

Oregon only has a population of approximately 4 million people, unlike

HSA News

other states with multiple cities larger than that. Nationwide it appears the ratio of haiku writers to the population is about one in every 35,000 people, so Oregon should have about 125 haiku poets. However, currently to our knowledge, there are only about 25 haiku poets here, which means we have a lot more work to do. With the national meeting and the publicity generated around it, we hope to discover those other 100 haiku poets scattered throughout Oregon.

Please share a couple of haiku for the newsletter. If they are previously published, please include publication credits.

One haiku for each season:

female pinecone
the morning fog squeezes
into its spirals

soft breeze
a bee's stinger lifts
in the air

night of stars
all along the precipice
goat bells ring

bitter cold
a juniper berry parts
the jay's beak

(Haiku credits in order of appearance: Gabriel Rosenstock's Haiku Enlightenment Series *WHC Review*; HM National League of American Pen Women; *Heron's Nest*; and *Heron's Nest*, Double Grand Prize Valentine Awards.)

—Ce Rosenow

2011 Haiku Society of America Ballot Results

Total Ballots Submitted	137
Total voting for all candidates	5
Total voting for no candidates	3
Position	Votes
President: Ce Rosenow	133
1st VP: Michael Dylan Welch	131
Ellen Compton	1 write-in
Lee Gurga	1 write-in
2nd VP: John Stevenson	132
Wanda Cook	1 write-in
Secretary: Angela Terry	133
Treasurer: Paul Miller	133
Frogpond Editor: George Swede	130
Anita Krumins	1 write-in
Charles Trumbull	2 write-ins
Ripples Editor: Susan Antolin	132
Electronic Media: Randy Brooks	132
Regional Coordinators	
Northeast: Wanda Cook	9
NE Metro: Rita Gray	12
Mid-Atlantic: Ellen Compton	10
South: Johnye Strickland	7
Southeast: Peter Meister	4
Midwest: Charlotte Digregorio	16
Plains & Mountains: Chad Lee Robinson	8
Southwest: Jim Applegate	7
California: Naia	17
Washington: Tanya McDonald	10
Oregon: an'ya	7
Alaska: Mark Arvid White	1
Hawaii/Pacific: Susan Marie LaVallee	1 write-in
position declined	

—Angela Terry, HSA Secretary

Haiku on NPR

On January 12, *Frogpond* editor George Swede was interviewed by Tom Ashbrook on NPR's program *On Point*. George discussed the history of haiku as well as aspects of contemporary haiku, read several sample poems, and answered questions from callers.

George notes: "My appearance on Tom Ashbrook's call-in show, *On Point*, confirmed that large numbers of people are interested in the haiku form. More calls and Tweets came in than the host could handle. After the show, NPR made dozens of the Tweets available on the Internet. Many included haiku written for the occasion. While most had more in common with "spamku" than with haiku, some did show potential."

As George mentions, the response suggests the popularity of haiku in English. The number of responses also intrigued George, and his co-editor, Anita Krumin, in terms of their editorial policies for *Frogpond*. He explains: "For Anita and me, this raised the issue of how to consider such poems. Were they now "published," and thus not eligible for submission to *Frogpond*, or were they simply spontaneous posts that would be eligible? This has led to a reconsideration and change in *Frogpond's* submission policy."

The broadcast also stimulated an English professor to ask her culinary students to write haiku about their experiences in the kitchen. She submitted an interesting essay about the resulting haiku to *Frogpond*, and it will appear in the Spring/Summer issue.

The program clearly raised awareness of haiku in English and the wide range of approaches to this form. Some of these approaches and varied interests in haiku were addressed by George's fellow guests on the program, Dylan Tweney and Stephen Ziliak. An expert in micro-poetry, Dylan Tweney is the publisher of *tinywords* and writes the ".haiku" column for the HSA website. Stephen Ziliak is a professor of economics at Roosevelt University who has published on the economics of haiku. Together with George, they provided an engaging look at haiku for program listeners.

To listen to the program and see haiku contributed by listeners, go to <http://www.onpointradio.org/2011/01/haiku>.

—Ce Rosenow



National Haiku Writing Month (NaHaiWriMo)

February 2011 was NaHaiWriMo (National Haiku Writing Month), modeled after the National Novel Writing Month held in November each year. Instead of writing a 50,000-word novel, the goal is to write one haiku each day during the course of a month. I created NaHaiWriMo in October 2010, and designated February as national haiku writing month—the year's shortest month for the world's shortest genre of poetry. I also created a NaHaiWriMo website at <http://sites.google.com/site/nahaiwrimo/home> (covering history, how to participate, links, and more), and a Facebook page where people could share poems. Both locations sported a "No 5-7-5" logo (a red circle with a diagonal slash through "5-7-5" in black), with the intent to educate people new to haiku and perhaps help them rethink their presumptions about haiku in English. I also wrote an essay about this subject, at <http://sites.google.com/site/nahaiwrimo/home/why-no-5-7-5>, titled "Why 'No 5-7-5'?"

It turns out that the Facebook page was way more popular than I imagined, generating close to 500 users and more than 11,000 haiku postings and com-

ments in each typical week—and still growing. Throughout February, I provided daily writing prompts, but participants could post poems on any topic. The site very quickly created a vibrant online community for sharing and sometimes discussing haiku, complete with numerous discussion topics, sharing of links, and postings of videos and photo-haiga—and thousands of haiku. I also occasionally promoted the Haiku Society of America, the Haiku North America conference, and other events, journals, and organizations, so hopefully the HSA might gain new members as a result.

In addition, Jessica Tremblay started a "NaHaiWriMo en français" Facebook page (in French), and it too generated enthusiastic participation. Jessica also contributed daily NaHaiWriMo comics in her "Old Pond" comic series that were a particular delight (in both English and French). Andrew Shattuck McBride shepherded a NaHaiWriMo promotion on the *Writer's Digest* online forum for Japanese-Style Short Form Poetry, and numerous people promoted their NaHaiWriMo poems on various blogs (an extensive list is available on the NaHai-

WriMo page's Discussions tab on Facebook, including blogs dedicated to NaHaiWriMo by Mark Brooks and Katharine Grubb Hawkinson, among others). Writers participated around the globe (making the timing of daily prompts a day late for folks just west of the International Date Line), and many people commented on the fun and enthusiasm of the event, with many people making new friends and acquaintances as a result. The group was so enthusiastic about maintaining its daily haiku habit that they asked for daily prompts to continue into March and beyond. For March, I asked Alan Summers to provide daily prompts.

Appreciation for the site continues to grow—for after all, every month can be a haiku writing month! If you participated this year, you know what an inspiration it was. If you didn't participate, please check out the NaHaiWriMo website or the NaHaiWriMo page on Facebook (openly viewable by the public, although you may need to have a Facebook account), and plan to join in now or next February.

—Michael Dylan Welch

Haiku North America

Haiku North America Conference August 3–7, 2011 in Seattle

The Haiku North America conference has been playing musical chairs lately but now has a new home (it will not be held in Decatur, Illinois or Rochester, New York). The music has stopped and it's now definite: HNA 2011 will take place August 3–7, 2011 in Seattle, Washington, organized by Michael Dylan Welch, Dejah Léger, Tanya McDonald, and Angela Terry.

Haiku at the Space Needle! The biennial Haiku North America conference, started in 1991, is coming to Seattle for the first time this August 3–7, to be held at Seattle Center, at the foot of Seattle's iconic landmark. We'll even have our conference banquet up the Space Needle while the Blue Angels perform for Seattle's Seafair festival. Our theme will be "Fifty Years of Haiku," in honor of the fiftieth anniversary of the Seattle World's Fair for which the Space Needle was built, and in celebration of the time period when haiku has flowered in North America.

Please join us for a lively long weekend of haiku presentations, workshops, performances, readings, panel discussions, bookfair, haiga exhibit (including digital haiga projections), and more, including much socializing with some of the world's leading English-language haiku writers. Anticipated and confirmed speakers include Melissa Allen, Fay Aoyagi, Don Baird, Marjorie Buettner, Terry Ann Carter, Margaret Chula, Carlos Colón, Wanda Cook, Garry Gay, Richard Gilbert, Penny Harter, Jim Kacian, David Lanoue, Paul Miller, Emiko Miyashita, Gene Myers, Makoto Nakanishi, Minako Noma, Ce Rosenow, Bruce Ross, Philip Rowland, Lidia Rozmus, Jessica Tremblay, Charles Trumbull, Cor van den Heuvel, Michael Dylan Welch, Ruth Yarrow, and many more. Our registration fee isn't set yet, but will be approximately \$200, including all events from Wednesday through

Sunday (including the conference anthology and banquet), with an optional boat cruise on the Sunday to Blake Island for a Native American performance and salmon bake, with vegetarian options (for an extra fee). Activities include a trip on the Seattle Monorail to visit Pike Place Market and the Seattle Art Museum, and a haiku walk to the Olympic Sculpture Park on Seattle's waterfront. We have accommodations arranged at two charming hotels that are

steps away from our meeting facility at Seattle Center, with a discounted conference rate of either \$85 or \$145 per night.

Please join us! For more information about HNA registration, schedules, and accommodations, please visit www.haikunorthamerica.com or e-mail Michael Dylan Welch at welchm@aol.com. See you in Seattle!

—Michael Dylan Welch



Haiku North America



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Regional News

Northeast New England

Bangor Haiku Group

The Bangor Haiku Group had an “urban” ginko at the Bangor Mall, one of four large malls in the state. The Christmas decorations were being set up. Each of us wandered off to write our haiku. Although some of us connected our haiku to external nature, such as the moon, most were senryu-like and focused on the sentiment of the upcoming holiday.

One by Ginger Graham that was posted in the BHG Newsletter received some comment from a BHG Adjunct. The haiku:

in the mall
old men tell stories
by the train display

The adjunct wrote that her father worked for the B&B railroad, and as a child the train allowed her to visit tourist attractions around the state that seemed “faraway places” then. At lunch at Green Tea we read and discussed what we wrote. Ginger said the men in her haiku didn’t know each other but shared a special memory and that’s what Christmas is about. Bob took a different tack, perhaps taking a poke at the commercialization of sensibility during this season.

walking out of a dream
down the escalator
upscale mall people

Bob said the experience was like a movie which works on a lot of levels, the people in his haiku looking like figures in a dream.

After two misses because of the BHG facilitator’s health issues, we had our February BHG meeting. A haiku by Ginger on an amaryllis sprouting in a window during the first real snow brought the comment that the perhaps unfamiliar idea of forcing a plant to sprout in winter should have been in-

troduced. One by Astrid Andreescu on cotton grass ablaze with afternoon light in an early winter bog brought the comment that arctic cotton was a more correct name. One by Bruce Ross on lobster traps on floating pallets in a light snow brought the comment that lobster pots was the more familiar local name and that there is a possible allusion to Basho’s haiku on lobsters in undersea traps dreaming about the moon.

A BHG Adjunct Lynda True offered:

With today’s e-mail—
updates, coupons, and stale jokes—
the death of a friend.

Bruce had introduced the idea earlier that the haiku’s third line perhaps offers something surprising (read that morning online in a rudimentary explanation of haiku). Someone said this haiku used online “spam” as a keyword, not unlike a kigo. Another member agreed. Another disagreed and suggested that line two offers relevant information, not spam, and that line three in fact “humanizes” the internet. Another adjunct Thomas Trowbridge offered a take on the famous koan and amused all of us:

wincing at the sound
of one hand
clapping

—Bruce Ross

Boston Haiku Society

The Massachusetts Poetry Festival on May 13-14 at Salem State College will have for the first time three workshops about haiku and other Japanese forms of poetry. Raffael de Gruttola of the Boston Haiku Society and MPOP (the Mass Poetry Outreach Project) recruited haiku poets to be involved at the 3rd Annual Massachusetts Poetry Festival. He serves on the Board of MPOP and was instrumental in making sure that haiku would be included in this year’s program. The workshops are: (1) a reading by members of the Boston Haiku Society from their recent

BHS Anthology; (2) a Haiku Workshop for teachers and other interested poets and attendees by Jeanne Martin, who conducts haiku workshops at the Cambridge Center for Adult Education; and (3) Raffael and Gian Lombardo, a professor of creative writing at Emerson College and prose poet editor and publisher, will present “Haibun and the Prose Poem,” a workshop based on the prose poems of Lombardo with Raffael’s haiku. This last workshop will demonstrate the relationship between the prose poem and haibun.

Stanford Forrester, Bruce Ross, and Raffael de Gruttola will be representing HSA at the upcoming annual American Literature Association Conference in Boston on May 26-29 at the Westin Hotel. HSA President Ce Rosenow is chairing the panel.

—Raffael de Gruttola

Mid-Atlantic Region

Towpath

December’s Towpath meeting was held in Chevy Chase, DC, at the home of Ellen Compton. Present with Ellen were Kristen Deming, Lee Giesecke, Fonda Bell Miller, Kathleen O’Toole, Penny Showell, and Mary Wuest. Roberta Beary and Elizabeth Black couldn’t make it, but sent their haiku instead. In February we met again at Ellen’s on yet another day of deep winter cold. Poets attending were Ellen, Kristen, Mary, Elizabeth, Fonda, Roberta, Lee. Kathleen sent regrets along with poems for the workshops and introductory reading; she had to be in Paris, so couldn’t make the meeting. We sent Kathleen our deepest sympathies.

The December meeting featured members’ haiku on any December topic. We read our poems, then held a special workshop to talk about them. The range of topics was broad: from the chilly (Lee’s snowblowers) to the warm and cozy (Elizabeth’s curried pumpkin soup). During this workshop and the

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two regular ones, we identified poems that we wanted to discuss further in February when we planned to concentrate on the elements of effective haiku.

Towpath Anthology 2010

Also in December Ellen and Kathleen reported on their work as co-editors of the anniversary anthology. Their job was complete, the design was final and ready for the printer, and the hope was for publication before the end of the year. Printing concerns, however, led to delays. By the February meeting, printing was nearing completion. The anthology, under the title *A Few Stars Away*, was released at the end of the month. One of Audrey Olberg's haiku from the anthology:

meadow
mad with daisies—
first kiss

The anthology is priced at \$5 for in-person purchase, \$7 for mailing to a US or Canadian address, or \$9 for mailing elsewhere. Order from Towpath's Treasurer, Lee Giesecke, 4708 Columbia Road, Annandale VA 2200. Make check payable to Towpath.

February Happenings

For the February meeting, Kathleen sent us a flyer announcing the release of her collection of longer poems, *Meanwhile*, published by David Robert Books. She also invited us to the book launch, held on February 17 at the Radcliff Room of New York Avenue Presbyterian Church, and was later able to report on the success of the event. For ordering information, you can go to www.davidrobertbooks.com/otoole.html.

Kristen read her haiku that appear in the *Rollins Book of Verse: 1885-2010* (Angel Alley Press), an anthology published to commemorate the 125th anniversary of the college and designed to highlight its literary heritage. Two founders of the Poetry Society of America taught at Rollins, and the college was one of the early participants in the

Academy of American Poets Prize for colleges and universities. Kristen won the prize while a Rollins student. Her haiku included this one

blossoms...
the baby's bare feet
pedal the air

Kristen's were the only haiku appearing in the anthology. Also in the book were works of poets, past and present, who are or have been connected with the college over its history: Billy Collins, Maya Angelou, Lawrence Ferlinghetti, Allen Ginsberg, Sharon Olds, among others.

In an earlier meeting discussion our newer poets told us that they learn a great deal from comments during haiku workshops and presentations. However, they have hoped for some direct instruction from the more experienced haiku writers. Accordingly, February's program was titled "What Makes a Haiku Haiku?" Ellen led the program and discussion, first warning that there is no one way to write a haiku; master works have been written in a number of different styles, and exceptions crop up for every rule. To start, however, she offered guidelines based on the two-image haiku moment, where something special happens when two images are placed in juxtaposition. A poem by Peggy Willis Lyles was discussed as a master haiku in this design:

sweet peas tremble
on the trellis
the bride's "I will"

This poem is from *To Hear the Rain* (Brooks Books, 2002). We also talked about things to avoid in haiku (a prose sentence, images in a list, telling all, unnecessary words, cause and effect, comment or intellectual statement, sentimentalism), and things one might look for (good sounds, the right word, rhythm, sensual images). We ended with a discussion of member poems in light of these points.

April Forecast

In earlier meetings we have taken in-depth looks at the work of masters in the haiku canon, Japanese and western, past and present. We have studied the work and thought of poets such as Santoka, Raymond Roseliep, Yatsuka Ishihara, Nicholas Virgilio, and Peggy Willis Lyles, and we are ready for more of such presentations to broaden our awareness of the riches of the genre. We note that such studies are especially important for those who are new to haiku. Accordingly, in April Roberta will lead us in a study of the life and work of Chiyo-ni, woman haiku master and artist of 18th-century Japan.

—Ellen Compton

Haiku Poets of Central Maryland

The latest meeting of the Haiku Poets of Central Maryland (HPCM) was held on Saturday, February 19, 2011, from 1:00 to 3:00 p.m. Ginny Leidig opened her lovely waterfront Joppa, MD, home to us, which is located on the water; and she was a most gracious host. Attending were: Tony Nasuta and Elizabeth Fanto, both of Timonium, MD; Hazel Witherspoon, of Baltimore; and Cathy Drinkwater Better, of Eldersburg, MD. We also had notes and/or haiku to share from Susan Sanchez-Barnett (Glen Burnie, MD); Karen Van Ostrand (Sykesville, MD); Rajib Phukan (Guwahati, India); and Geert Verbeke (Flanders, Belgium). Because the February meeting took place only yesterday, as of this writing, details will be compiled and submitted soon.

Previously, HPCM met on December 4, 2010, at the home of Cathy Drinkwater Better (Walker) at her Eldersburg, MD, home. Attending were: Karen VanOstrand, of Sykesville, MD; Tim Singleton, of Columbia, MD; and Elizabeth Fanto and Tony Nasuta, both of whom live in Timonium, MD; with haiku and/or notes on hand from:

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Ginny Leidig (Joppa, MD); Edith Bartholomeusz (Phoenix, Arizona); Joan Murphy (West Hempstead, NY); Kirsty Karkow (Waldoboro, ME); Roberta Beary (Bethesda, MD); Rajib Phukan (Guwahati, India); and Geert Verbeke (Flanders, Belgium). Two of the many haiku read aloud:

windless night—
how many ways into this house
the moon has found
—Tim Singleton

standing in a queue
my shadow slowly
moves past me
—Elizabeth Fanto

Congratulations were extended to several of our members, two of whom won awards in the 2010 Gerald Brady Senryu Contest—Roberta Beary, second place; and Cathy Drinkwater Better, third place; Kirsty Karkow, who took home third place in the 2010 Robert Speiss Haiku Award Competition; and Tim Singleton, who picked up a second place win in the October 2010 Shiki Kukai Contest. Cathy Drinkwater Better has also kindly been nominated for a Pushcart Prize literary award in poetry by the editorial staff of *Magnapoets*.

Some time was spent discussing plans for the up-coming fourth-quarter HSA meeting, to be hosted by HPCM in the Baltimore/Central Maryland area over the first weekend in December of this year. We are planning a “haiku retreat” at the Bon Secours Spiritual Retreat Center in Marriottsville, MD; registration details and a tentative agenda will be available very soon. The retreat center features, among other delightful amenities and venues, a full-size outdoor meditation maze for walking and a Japanese garden, which is beautiful even in winter.

News of the latest contests and journals requesting submissions were shared and contact information made available, as well as notice of the recent publication of haiku books including: *Evolution: The Red Moon Anthology of English-Language Haiku 2010*; Christopher Herold’s *Inside Out*; and *HIBIKI*, a

collaborative effort by Geert Verbeke and Cathy Drinkwater Better, which was published in Belgium.

As always, we ended the afternoon with a spirited and beneficial haiku workshop.

The next meeting of the Haiku Poets of Central Maryland will be a luncheon held in April, at the Bon Secours Retreat Center; details to come. For more information on these or any other aspects of HPCM, e-mail Elizabeth Fanto at efanto@verizon.net or Cathy D.B. at cbetter@juno.com.

—Cathy Drinkwater Better (Walker)

South Region

The South Region—which includes Arkansas, Tennessee, Kentucky, Mississippi, and Louisiana—will hold its annual conference this year in New Orleans, Friday, May 20 through Sunday, May 22. If you’ve never been to New Orleans, this would be a great time to visit, and join us for a weekend of haiku and haibun (the elusive Elvis has been known to drop in).

Everyone is welcome, but we especially invite those poets living within the South, including our neighboring regions of Southeast and Southwest. Details of the meeting will be found in the report from The New Orleans Haiku Society.

We would like to express our appreciation to Howard Lee Kilby, our regional coordinator for the past 14 years, whose constant encouragement for beginners and talent for persuading renowned poets from around the world to come to Hot Springs, Arkansas, is going to be a hard act to follow. Thank you, Howard.

—Johnye Strickland

Midwest Region

Nov. 20, 2010 Meeting

Midwest haikuists met Saturday, Nov. 20, 2010 at the Winnetka (IL) Public Library to read their poetry and have it critiqued. A small group met for a highly-productive meeting with time for in-depth critiques. They included: Charlotte Digregorio (Midwest regional coordinator), Tomoko Hata, Scott Glander, Michael Nickels-Wisdom, Susan Moss, and Cris Crisafulli. Scott and Michael, accomplished haikuists, gave special critiques of the poetry presented.

The meeting began with tips and review for beginning haikuists, along with a definition of the form by Dr. Randy Brooks, Midwest haikuist/author, professor of English, and HSA’s electronic media officer. Randy’s definition, as follows, has often been quoted: “A genre of concise poetry that conveys human perceptions and insights from particular moments through the use of images without commentary from the author.”

Charlotte stressed that beginners must regularly read a few haiku journals in order to familiarize themselves with the rhythm, language, and style of haiku. She said that both beginners and experienced haikuists often have trouble deciding on the sequence of lines in a three-line haiku, but that with practice, the poet gets a better sense of sequence. Scott said that he, too, often faces this dilemma. Charlotte also said that general poetry journals often publish poems that are categorized as haiku, but they really aren’t. Therefore, she said that if haiku poets are truly serious about writing haiku well and getting it published, they should submit it to haiku journals where the published poems are representative of what the form really is.

Charlotte also suggested that when beginners read a haiku journal, they should read it cover to cover, marking those they understand so they can re-read them to stimulate their thinking about style and form. In addition, she said beginners should also refer to those

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they didn't understand and pay attention to each word in them. In trying to consider why each word is important, perhaps they can begin to decipher its meaning. Michael said he routinely makes notations beside a lot of the poetry in a journal, including the ones he understands.

Charlotte said that while critique meetings are meant to help with refining the construction of one's haiku, the meetings are not a substitute for the practice of reading a lot of haiku.

Before the meeting Charlotte had requested that some well-known Midwest haikuists submit a published haiku for critique as an example of good haiku. Among Midwest poets' work that was read and critiqued were those of Marjorie Buettner and Marsh Muirhead of Minnesota, Joe Kirschner and Lidia Rozmus of Illinois, Jeff Winke and Dan Schwerin of Wisconsin, and Francine Banwarth and Cynthia Cechota of Iowa. Among the excellent examples critiqued, attendees made several comments about this one:

over the hill
I hear a river
give up winter
—Dan Schwerin

Charlotte also initiated discussion about senryu, humorous haiku that illustrate human nature. One clever example cited was:

passing the cream puffs
the guest of honor full
of herself
—Francine Banwarth

In addition, Charlotte referred to Thoreau's *Walden* as having many haiku moments to stimulate poems. She quoted from *Walden*: "A lake is the landscape's most beautiful and expressive feature. It is earth's eye; looking into which the beholder measures the depth of his own nature." She cited a poem, inspired by *Walden*, by the late Robert Spiess of Wisconsin in his book, *Some Sticks and Pebbles*:

autumn dusk—
lingering at the lake
where geese are touching down

The group also commented on the poetry of Scott and Michael. Among those presented were:

buttons
from his topcoat
on her quilt
—Scott Glander

last light—
sound of a drain
emptying
—Michael Nickels-Wisdom

Feb. 12, 2011 Haiku Program

Midwest haikuists convened in Winnetka, IL for what members called a "stimulating" program, Saturday, Feb. 12, at the Winnetka Public Library. There was lecture, discussion, analysis of haiku, and workshopping with an exercise for attendees to compose poems.

Prior to the meeting, we received much media attention. We also received support from the library, as it featured a haiku book exhibit and a preview of our event with attractive graphics on a huge television screen in the lobby. In addition, after the event local newspapers asked us to submit follow-up news and photos of our program.

Twenty-one people attended to hear award-winning speakers and poets Charlotte Digregorio (Midwest regional coordinator), Heather Jagman and Michael Nickels-Wisdom. Attendees included haiku enthusiasts such as Mac Greene, Melissa Allen, and Dan Schwerin, who drove hours in the early morning frigid temperatures from Indianapolis, and Madison and Waukesha, Wisconsin, respectively. Also attending were: Tomoko Hata, who graciously took photos, Scott Glander, Lidia Rozmus, Arek Dreyer, Joanne Crofton, Beth Nickels-Wisdom, Carolyn Jevelian, Jane Miller, Harriet Hahn, Cris Crisafulli, Debby Rosen, Ann Lamas, Jo Stewart,

Lila Valinoti, and Peter Jacobs.

Charlotte welcomed newcomers and introduced them to the HSA and many of the member benefits. She encouraged beginners to read a lot of haiku in journals such as *Frogpond*, *Modern Haiku*, and *Bottle Rockets*, in which many of our Midwest members are published. She said beginners must familiarize themselves with the diversity of haiku being published today. She also mentioned interesting websites that would help them, such as Melissa Allen's blog, www.haikuproject.wordpress.com.

The first presentation was Charlotte's, "Learning The Fun Art of Haiku," for the benefit of the many beginners. Charlotte gave some statistics about haiku. She referred to Professor David McMurray's statistics in his 2003 book, *Haiku Composed in English as a Japanese Language*. McMurray states that at the beginning of the century, about 32 million people were writing haiku in at least 25 languages. Japanese and English are the two languages it is most often written in.

In her presentation Charlotte gave an overview of the many stylistic elements of haiku. She also offered analysis of a variety of haiku dealing with nature and human nature written by adults and high school students. The latter was an incentive for beginners to write, revealing that even high schoolers are capable of producing insightful haiku. These poems illustrated that haiku connects people to the world around them and allows them to share their meaningful everyday experiences.

Among poetry analyzed was one by Dan Schwerin:

Sunday's bread
in many little pieces
slowly falling snow

Charlotte also shared a brief history of haiku, both in Japan and in the U.S. She discussed the Japanese tradition of poetry, and how it is much more a way of life there, than in this country. She suggested how poets can become inspired to write haiku, through methods of direct observation as well as by reading while spending the long winter

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months indoors. We can do this through writers such as Thoreau and Emerson, and poets, such as Walt Whitman, Yeats, Shelley, Frost, and Sandburg.

She also emphasized how haiku is a good exercise in becoming better poets of other forms, too. We train ourselves to write using the least amount of words, and we avoid redundancy.

Lastly, during her presentation, poets were asked to write a haiku about winter, after the group brainstormed for images.

The second presentation was given by Heather Jagman: "Hey, Sparrow! The Poetry of Issa." Heather gave a delightful and well-researched lecture with commentary on Issa, the Japanese master who lived in the latter part of the 1700s until his death in 1826. She cited many haiku among the thousands Issa wrote that illustrated the dominant role of observation.

Heather also provided much interesting biographical information, placing Issa in the historical context of the period in which he lived. She spoke of how the Japanese master poets gathered in groups to share their haiku. She told of Issa's early life, growing up as a farmer's son with strained family relations, and how later, by his own account, he became "a homeless lunatic."

Heather gave beautiful examples of Issa's poetry which she gathered from books at DePaul University where she is a Library Coordinator. One delightful poem she offered was taken from Robert Hass' book, *The Essential Haiku: Versions of Basho, Buson, & Issa*:

All the time I pray to Buddha
I keep on
killing mosquitoes.

Another example she cited from the book is:

Visiting the graves,
the old dog
leads the way.

Heather's talk motivated us to read other books, such as *Dew on the Grass: The Life and Poetry of Kobayashi Issa*, by Makoto Ueda, and *Inch by Inch: 45 Haiku*

by Issa, by Nanao Sakaki.

The final presentation, given by Michael Nickels-Wisdom, "Beneath The Waterflower: Currents of Haiku in Lorine Niedecker's Poetry," was a very well-organized, exhaustive lecture of this Wisconsin poet who is becoming recognized as one of the foremost women poets of the 20th Century. In fact, she is even being compared to Emily Dickinson. Michael gave us an in-depth appreciation of Niedecker as an "Eco-Poetics Pioneer." He spoke of how she was influenced by poets such as Cid Corman whom she knew. Michael said Niedecker was very conscious of haiku, although she was not part of the haiku movement.

Michael began his talk by instructing us on how imagism, surrealism, objectivism, projectivism, and haiku flow as currents of influence in Niedecker's work. He discussed how some of her poems are "broadly defined haiku." For the purpose of his lecture, Michael defined haiku as "a brief poem about nature that resonates in a reader's mind."

The following is an example of Niedecker's work:

Ah your face
but it's whether
you keep me warm

Michael also gave us examples of her five-line poems with up to 21 syllables and no titles, that characterize her "overt approach" to haiku:

Springtime's wide
water—
yield
but the field
will return

He pointed out in the above poem that the five lines mimic furrows. He admires her concrete images with projectivist influences, that is, where form represents content.

Another beautiful haiku-like example that Michael gave, was:

Blue and white
china cups
glacier-adjacent

lost
in the foothills

Michael liked the above poem for reasons including the projectivism of the white spacing between the third and fourth lines, evoking a glacier. In this poem, there are 16 syllables, no verbs, and no rhyme. Michael interpreted the china cup as being in fragments, and he referred to the element of the passage of time as being haikuish.

Niedecker was born in 1903 and died in 1970, living a hermetic life in the small Southern Wisconsin town of Atkinson, in a one-room cottage on a flood plain. She earned a living by scrubbing hospital floors.

Michael's presentation inspired us to read Niedecker's poems. He suggested *Collected Works of Lorine Niedecker*, by Jenny Penberthy. Online, there is also a "Friends of Lorine Niedecker" website, www.lorineniedecker.org.

Member News

The Midwest Region welcomes 14 new members: Illinois—Harriet Hahn, Molly Hong, and Ann Lamas; Indiana—Susan Wyman, River Bend Haiku c/o Ellie Huggett, and Jeanne Cook; Wisconsin—Keith Weiland, Marilyn Fleming, and Melissa Allen; Minnesota—Laura Dadd and Gary P. Gorman; Michigan—Rhiannon Schmidt; Ohio—John Burroughs and Theresa Williams.

We hold haiku meetings throughout the region: Chicago metro, SW Illinois/SE Missouri, Dubuque, IA, Detroit metro, South Bend, IN, and Mineral Point, WI. In addition, Lucas Stensland of Minneapolis and Mac Greene and Bruce Pfeiffer of Indianapolis have expressed interest in starting haiku groups in their areas. If you would like to join a local haiku group or help Luke, Mac and Bruce start one in their areas, please contact me, Charlotte Digregorio, at 847-881-2664 or cvpress@yahoo.com. I will try to put you in touch with interested members.

Regional News

Haikufest To Inspire Poets To Publish

Beginning and advanced poets will learn to appreciate, write, and enhance their haiku skills, from 1 to 5:30 p.m., Saturday, May 7 at the Evanston Public Library, 1703 Orrington Ave., Evanston, IL. The event with lecture, discussion, and exhibition of poetry and art, is free and open to the public. It is co-sponsored by the Midwest Region of the Haiku Society of America and the Evanston Public library. Pre-registration is required.

The first presentation, "Haiku: A Path Leading to Conservation Thought," will integrate a lecture on haiku style, form, and history with a discussion of the underlying thought of reverence for nature. Charlotte Digregorio, HSA Midwest Regional Coordinator, will speak. She is an award-winning author, poet, and educator, recently nominated for a Pushcart Prize in poetry. Her poetry has been translated into several languages, and is often exhibited in public venues.

"A Writing Life in Seventeen Syllables or Less," will follow by award-winning Iowa poet Francine Banwarth. She will discuss what inspires her to write haiku, and her methods of writing with multi-layers of meaning. Banwarth, who is regularly published worldwide in haiku journals and anthologies, and who has served as a haiku leader, educator, and poetry competition judge for organizations including HSA, says: "Haiku for me is not so much a way of thinking a moment, as it is a way of feeling a moment. I think that is where intuition enters in, as if there is a hermit inside me, or as if I am in a quiet place, breathing under water."

Subsequently, Randy Brooks, Dean of the College of Arts and Sciences at Millikin University and Professor of English, will speak on "The Role of Kukai in The Haiku Tradition." Kukai is a haiku contest in which participating poets are judges. Preceding Haikufest, attendees may submit from three to five haiku by April 23 to Brooks at brooks-books@sbcglobal.net. These haiku will

be exhibited at Haikufest and judged.

Brooks and his wife, Shirley, are co-editors and poetry publishers of Brooks Books. They also edit *Mayfly*, a haiku magazine. An award-winning poet who teaches haiku at Millikin, Brooks is the author of *School's Out*, his haiku collection, and is co-editor of anthologies including the *Global Haiku Anthology*. He is co-chair of the American Haiku Archives at California State Library in Sacramento.

The last presentation will be "Haiga: History and Technique." Poet and artist Lidia Rozmus will reveal the art of haiku accompanied by an ink painting. She will exhibit and discuss her work. Rozmus has authored and designed several portfolios and books on Japanese-style poetry and haiga that have won HSA awards, including, *A Dandelion's Flight Haiku and Sumi-e; Twenty Views from Mole Hill: My Journey*; and *Hailstones, Haiku by Taneda Santoka*.

Rozmus' art has been exhibited throughout the U.S., Japan, and Poland.

For more information on Haikufest, and to pre-register, contact Charlotte Digregorio, 847-881-2664.

—Charlotte Digregorio

Mineral Point—Southern Wisconsin Haiku Group

The Mineral Point/Southern Wisconsin haiku group met Sunday, February 7 at The Foundry Books. Jerome Cushman from the Rochester (New York) Area Haiku Group was visiting and led the group in a discussion of the haiku of Jack Kerouac. Jerome had a CD of readings and music as well as other haiku Kerouac had written over the years. It was an interesting and lively discussion (especially as many of us were around when Kerouac was writing). Most of us left the meeting believing Kerouac was a much better haiku poet than we had believed.

—Gayle Bull

Riverbend Haiku

In September 5 members, Elinor Pihl Huggett, Dorothy Kazmierzak, Jim, Jim Jr, and Willa Pickens rented a van and drove to the Cradle of American Haiku Conference in Mineral Point, Wisconsin. This was the first haiku conference for us and we were impressed



Front row: Dorothy Kazmierzak, Carolyn Tihen, Jeanne Cook, Ayami Seto
Back row: Ted Salis, Willa Pickens, Jim Pickens, Ellie (Elinor) Pihl Huggett,
and Bob Hosier at the Riverbend Haiku 2010 holiday party

Photo by Mary Lieveuse

Regional News

with the town, the conference, the workshops, and the fellowship.

Riverbend Haiku had five new students sign up for their 12 lessons in beginning haiku this past autumn at Forever Learning Institute in South Bend, Indiana. For one of the lessons Ayami Seto from Japan gave us demonstrations in how to make your own hanko, the Japanese personal signature stamp, and sumi painting. At the end of the semester 14 club members, beginning students, and guests went to Nick's Patio in South Bend for lunch and fellowship.

In December Elinor (Ellie) Huggett, Jim, Willa and Jon Pickens, Marilyn Ashbaugh, Ayami Seto, Jeanne Cook, Janice Hunter, Carolyn Tihen, Mary Holtz, Dorothy Kazmierzak, Ray Flory, Bob Hoosier, and Ted Salis met at the Centre Township Library in South Bend for our Christmas party. Ayami made special Japanese green tea for us and a delicious mung bean desert and brought rice wafers from Japan. We gave Ayami a gift of a box of Chocolate Charlie, a chocolate, marshmallow, and peanut candy made only by Claeys Candy in South Bend at Christmas time.

In January our meeting at the library was cancelled due to icy roads after receiving over 26 inches of snow.

In February we had carry out pizza at our regular meeting at the library. Due to winter weather only Ellie Huggett, Jim and Willa Pickens, Jeanne Cook, Dorothy Kazmierzak, Bob Hosier and Ted Salis were able to attend.

—Elinor Pihl Huggett

Washington Region

Bellingham Haiku Group

Into its third year, the Bellingham Haiku Group gathers for monthly meetings at the Firehouse Cafe to share haiku from homework assignments and participate in anonymous critiquing and writing exercises. Meetings usually last about two hours. During our February

meeting, we began a couple of new activities, including a new rengay writing exercise. We also met in early February for our winter ginko. We have held one each season since spring 2010 at the same location—a beautiful 100-acre parcel of woodlands and wetlands—watching and writing about the changes throughout the year.

—Seren Fargo

Haiku Northwest

Haiku Northwest is gearing up for another busy year. We ended 2010 with a holiday meeting and potluck at Tanya McDonald's house in Woodinville, where we shared poems, ate too much delicious food, and basked in the warmth of good company. Our January meeting at the Redmond Library was a subdued one due to the recent passing of Helen Russell, one of our most beloved members. Helen was 101 years old, which gave her plenty of experiences to draw upon for her haiku. Her wry humor, keen wit, and bright smile will be much missed by us all. See the memorial note on page 4 of this issue of *Ripples*.

In February and March, we met at our usual location, the Bellevue Library. Dianne Garcia was our featured reader in March, and she treated us to a reading of "Oblate Spheroids" and a tanka by Noriko Tanaka.

We are looking forward to participating at Sakura-Con, the largest anime convention in the Northwest on April 22-24 at the Washington State Convention Center. This will be our second year attending the convention. Along with staffing a table in the exhibition hall, members of Haiku Northwest will be giving a haiku workshop and volunteering to help kids write haiku in the Youth Matsuri area. It promises to be an exciting and educational time!

Other upcoming venues include the Arts in Nature Festival on August 20-21 at Camp Long in Seattle, and Aki Matsuri on September 10-11 at Bellevue College. In addition to these events, we

are planning a number of smaller outings in the local area, and in June we will be meeting up with members of the Port Townsend Haiku Group and the Bellingham Haiku Group for a day at the Bloedel Reserve on Bainbridge Island. If you're in the area, we'd love to see you at one of our events. Please visit <http://sites.google.com/site/haikunorthwest/Home/2011-events> for details.

On August 3-7, members of Haiku Northwest will be hosting the 2011 Haiku North America conference at Seattle Center. Plans are falling into place and we are very excited for the opportunity to host such an event. We hope to see you in Seattle! See more details on Haiku North America on page 9 of *Ripples*.

Our 4th annual Seabeck Haiku Getaway will be held October 13-16 in Seabeck, Washington. Although it's still half a year away, we're already looking forward to the warm camaraderie and a bit more sunshine than last year. Thank you to Deborah Kolodji for her write-up of the 2010 getaway in the December issue of *Ripples*. For more about last November's Seabeck adventure, please visit: <http://sites.google.com/site/haikunorthwest/seabeck-haiku-getaway>.

Haiku Northwest is pleased to announce the eighth annual Porad Haiku Contest, cosponsored by Haiku Northwest and the Washington Poets Association. The contest is named for Francine Porad, founder (in 1988) of Haiku Northwest, former president of the Haiku Society of America, and editor for eight years of *Brussels Sprout*, an international journal of haiku and art. This year's judge will be Susan Constable. The deadline for entries is August 31, 2011. Winners will be announced at our Seabeck Haiku Getaway. For more information, please visit: <http://sites.google.com/site/haikunorthwest/Home/2011-events/2011-porad-award>

On November 15, 2010, Michael Dylan Welch read his haiku at Seattle's Richard Hugo House for the release of a new anthology of Northwest poets titled *Many Trails to the Summit* (Rose Alley Press). Starting on May 2, Michael will be giving a three-week long haiku work-

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shop at the Seattle Japanese Garden. He will be reading his selections as judge for the Vancouver Cherry Blossom Festival's Haiku Invitational at the Sakura Days Japan Fair in Vancouver, British Columbia, April 2-3, 2011, and will be giving a poetry reading at Simon Fraser University in Vancouver on May 14, followed by a haiku workshop at Historic Joy Kogawa House on May 15. He continues to add weekly updates to his website at www.graceguts.com, which features essays, reviews, poems, and more relating to haiku.

—Tanya McDonald

Oregon Region

Haiku Oregon calls for your haiku to be displayed at the HSA Quarterly National Meeting & Haiku Art Walk Wall at the historic Liberty Theatre in downtown Bend, Oregon on June 3, 4, and 5, sponsored by Haiku Oregon and the city of Bend. Please see full details on page 4 of *Ripples* and at the HSA website as well as the Haiku Oregon website <http://sites.google.com/site/haikuoregon>.

Our goal is to exhibit 500 haiku. We have more than half that amount already, but please take a moment to e-mail your own favorite haiku that you have written to date (published with credits or unpublished) under the subject heading "HSA Haiku Wall" to an'ya at haikubyanya@gmail.com and just include your name, city, state and country. We would like to have all HSA members present at the meeting one way or the other. We are also displaying haiga and other forms of artwork that include haiku, so please feel free to contact an'ya if you are interested or want to know more about this part of the project as well.

Member News

Johnny Baranski's "Star-Spangled Haiku" sequence and his haibun "The Writer" appears in the current issue of *Frogpond*.

Thomas Martin has a haiku in *Evolution*, the 2010 Red Moon Anthology, and one of his haibun will appear in the print version *Contemporary Haibun* (#12.) Tom is also hoping to bring out a book of haiku, haibun and other short lyrics by the time of the meeting in Bend; the tentative title is *Where the Light Falls*.

Haiku Oregon welcomes new members, Sharon Hawley, Cara Holman, Amy Whitcomb, Ernesto Santiago, Jeanie and daughter Jocelyn, and Ron Michhimer.

Jeb Barton did presentations and painting workshops in February at the Eugene, Oregon 2011 Asian Celebration, and will present a full zenga exhibition in April.

George Swede and Dylan Tweney were interviewed on NPR's show, "On Point." (See more about this on page 8 of *Ripples*.) One of the poems that George read was Oregonian Nancy Moody's haiku from the last issue of *Frogpond*. See <http://www.onpointradio.org/2011/01/haiku>.

Shamrock has accepted a haiku by Oregonian Frances Jones. Doug Erickson and Melissa Dalton highlighted "Oregon Poetic Voices" on "Talking Earth Radio" Monday, February 21 on KBOO, 90.7 FM, in Portland broadcast live on the web. OPV will be playing recordings from Oregonian Maralee Gerke. In addition, a haiku by Maralee was accepted for *Mu* magazine.

Cara Holman just had a haiku appear in the most recent issue of *Frogpond*, and another of her haiku took second place in the January Shiki Kukai (kigo section).

On March 19, Maggie Chula read at the "Manzanita Writers Series" with Oregon's Poet Laureate and two other fine poets. Her poems from *What Remains: Japanese Americans in Internment Camps* are on exhibit in a two-woman show with quilt artist Cathy Erickson at the La Connor Quilt and Textile Museum in Washington from April-June. She will also give a poetry reading at the Lake Oswego Library with Cathy Erickson on April 19. Maggie and Ce Rosenow have been invited to give a workshop on May 6 at

the NW Poets Concord in Newport, Oregon. Their workshop is entitled "Haibun: The Harmony of Poetry and Prose."

an'ya will Judge the 2011 Vancouver Cherry Blossom Festival this year, and is co-judge for Judith Gorgone's Planet-Pals Earthday Contest. She was also the featured haiga artist in March at <http://www.dailyhaiga.org/> and has a haiku forthcoming in the 2011 Red Moon Anthology. an'ya is still working on her moonsite <https://sites.google.com/site/existencearts>. an'ya & Whazammo's (aka PeterB) Existence Arts is now on display at the "Merchant's Market" in Bend, Oregon. They also had four pieces of art work accepted for the Jordan Schnitzer Museum of Art Exhibit in Eugene, Oregon in February 2011 at the Asian Celebration, but alas, could not make it over the snowy Willamette pass!

Sharon Hawley, Nancy Moody, Ce Rosenow, and Barbara Snow all read their haiku on the Atrium Stage for the Asian Celebration Saturday morning, and Harriot West was also in attendance to support the HSA. The Eugene Haiku Group continues to meet monthly at Harriot's house.

—an'ya

California Region

Central Valley Haiku Club

On Saturday, October 23, 2010, our Central Valley Haiku Club welcomed autumn with our annual haiku reading in celebration of the Arts and Humanities at the Gekkeikan Sake Factory in Folsom, California. With the koi pond as a backdrop, CVHC members Bill Owen, Yvonne Cabalona, Mark Hollingsworth and Leslie Rose shared a wide variety of their haiku and related forms with a large and receptive audience. After the reading, the readers, along with member Ricardo DeBernardi, retired to the tasting room to

toast the event and to briefly discuss club business. This included going over the finishing details for completion and the eventual posting on-line of our CVHC 10-year anniversary chapbook *These Years In the Garden*. We celebrated the fact that entries for the annual Jerry Kilbride Memorial 2010 English-Language Haibun contest had been sent to the judges and, by our December meeting, we would be able to notify the winners.

The Christmas luncheon, which was our December meeting, was held on Saturday, December 4 at the Eastern Empire Restaurant in Sacramento. Members Bill Owen, Mark Hollingsworth and his wife Nancy, Yvonne Cabalona, Ricardo De-Bernardi, and new member Lana Campbell, gathered to share food and laughter. We are very happy that Lana has decided to join our group after attending the haiku reading at the Sake Factory in October. Member Leslie Rose was unable to attend as she was in Seattle with her new grandson and his family enjoying her new role of proud grandmother.

Amid all the delicious food, the meeting was rather relaxed, but Yvonne did share with the group the names of the winners of the 2010 Haibun Contest. We wish to congratulate Renée Owen, first place winner, and Ellen Compton, second place winner. Special thanks goes out to Edward Reilly and Amy Whitcomb who were our judges for the contest.

And speaking of contests....with the new year we are again preparing to receive entries for this year's 2011 Haibun contest. The deadline will be October 1, 2011. For further information please go to <http://www.valleyhaiku.org>.

Before the December meeting was adjourned, we decided to start a new round of linked haibun by the CVHC members. Lana generously offered to start the first link. We look forward to this next group of shared writings.

Our next meeting is planned for Saturday, April 9th, 2011 at the Gekkeikan Sake Factory from 11:00 a.m. to 3:00 p.m.

—Leslie Rose

Haiku Poets of Northern California

Gathering for our fourth quarterly meeting on January 23, 2011 at Ft. Mason in San Francisco, were the following people: Susan Antolin, Fay Aoyagi, Peg McAulay Byrd, Susan Diridoni, Bruce Feingold, Gary Gach, Patrick Gallagher, Garry Gay, Kate Godsey, David Grayson, Maxine Grodjinsky, Johnnie Johnson Hafernik, Carolyn Hall, Patricia Machmiller, Renée Owen, Linda Papanicolaou, Joseph Robello, Kazuko Sakima, and Judith Schallberger. The most important order of business was the election of a (somewhat) new slate of officers/appointees. By unanimous approval, the following people were elected: Susan Antolin, HPNC President; Fay Aoyagi, Vice President; Paul Miller, Treasurer; Carolyn Hall, Membership Secretary; Susan Diridoni, Newsletter Editor. Long-time HPNC member and officer, Garry Gay shared some entertaining memories of early elections. We offer out-going President David Grayson our appreciation for his generous service.

Introducing his talk "Gendai Haiku: Why Should We Care?" Patrick Gallagher spoke briefly about haiku history as well as Japanese aesthetics. He quoted R. H. Blyth's dismissive critique of gendai haiku, indicative of the total absence of contemporary gendai haiku poets in Blyth's work. Haiku in Japan, we were told, was a continuously evolving literary form. Patrick read from the valuable bi-lingual *The Haiku Universe for the 21st Century* (Modern Haiku Association, Tokyo, 2008). Scott Metz, editor of the online *Roadrunner* journal, wrote a significant review of this book in an article called "Reboot" (*Modern Haiku*, 40.3, Autumn 2009, available online at <http://www.modernhaiku.org/bookreviews/ModernHaikuAssociation2009.html>) in which he quoted gendai haiku experts Richard Gilbert and Hasegawa Kai, each of whom has made significant contributions to the scholarly discourse on gendai haiku. In the interest of space, the lengthy quotes shared at our meeting will not be included here, but anyone

interested in exploring gendai haiku is encouraged to read Metz's review cited above.

Patrick also read from an important source book for gendai studies, scholar Richard Gilbert's *Poems of Consciousness* (Red Moon Press, 2009), which contains Gilbert's landmark research paper, "The Disjunctive Dragonfly." The paper delineates seventeen varieties of disjunction (interestingly not synonymous with juxtaposition) and provides examples of each.

Patrick concluded his talk by answering, simply, why we should care about gendai haiku, "Gendai haiku offers one more way of expressing ourselves," freed from the restriction of objectivity. And with that, Patrick offered everyone index cards and invited us to compose two gendai haiku, which we later read aloud.

The second gendai talk was given by Susan Diridoni: "My Accidental Slip Into Gendai Haiku." Susan's "accidental slip into gendai haiku" began with an oft-rejected haiku of hers: "coyote chorus/ruminations/ again." This haiku had significance for her because it was one of many that she first wrote when she began to be serious about haiku—haiku that would describe the beauty, the people, and the interior dynamics that happened while she visited a Trappist Abbey outside of Portland, Oregon, in the scenic and pastoral Yamhill Valley where vineyards had sprung up.

Susan shared the journey she took from that first draft through a series of profound discoveries about the writing process and the possibilities opened to her by gendai haiku. She had begun to read *Roadrunner*, investigating its progressive, imaginative haiku. Some of them were distasteful to her and some she could appreciate, but in total, she felt that the style was not hers. She even felt that she did not have the "mentality" for such language. Interestingly, *Roadrunner* had delivered, in March '09, the latest rejection of "coyote." One night she decided to try something different. "Try something different" — what an innocent phrase, and so familiar to writers who usually understand it to mean revision.

She had the TV on, but she wasn't focusing on it. "My notebook was with me,

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and I thought I would just scribble something in a new direction. One brief scribble, and then another. I may have dozed a bit and when I woke up and saw my two short phrases, I decided to go further and try writing out the “new” haiku. I wrote . . . in what I would now describe as an unusually permissive, a particularly unmonitored, manner. For me, following decades of “hearing” words, phrases and entire sentences in my mind, this was a distinctly unfamiliar process. So I read what I had, in some semi-blinded way, somehow written: “coyote chorus/ elevator to the roof/ of forgotten woods.” I closed the notebook and left it unopened for several days,” she said.

Susan elaborated on the complex associations the new version of her haiku brought to mind and noted that she was deeply surprised to find that the meaning of the two new lines so

closely echoed “coyote’s” original intention. Even more, she felt that had she been asked to re-write that intention, she could not imagine consciously producing the two lines that had emerged! The transformed poem was accepted to *Roadrunner* and then later requested for the anthology *Haiku 21*.

This fortuitous event of radical change to a haiku was remarkable for more than its publication. “What most amazed me was the wonder of creativity: that despite my opinions about gendai haiku, and my even stronger opinion about myself—that gendai haiku was not “my” mentality—the creative impulse cared only for its own expression! This mystery of creativity may have shocked me by its audacity, but what it really did was to open for me a door into the happening realm of gendai haiku! An accidental slip—seemingly—

but an inexorable forward step into what has called and captured me since my teenage years: the evocativeness of art! O joy!”

Susan recommends the following two poets for anyone interested in expanding their study of gendai haiku. Fujiki Kiyoko (dates unknown), “Gendai Haiku Translations” by Hiroaki Sato, in



At the HPNC Tea Garden Ginko on March 20 in Golden Gate Park in San Francisco
Maxine Grodjinsky, Susan Antolin, Linda Papanicolaou, Paul Watsky,
Susan Diridoni, Gary Gach, Garry Gay, and Fay Aoyagi (in front)
Photo by Carolyn Hall

Roadrunner IX:1, February 2009. This is a woman speaking of her life in a remarkably contemporary tone, the reality of her era shown in an achingly honest style. The second poet she recommends is Peter Yovu, whose book *Sunrise* (Red Moon Press, 2010) is full of creative explorations of life, symbols, strong-hearted relationships, and scathing social commentary.

The next HPNC meeting will take place on April 17 and will feature a reading by Linda Galloway and a haiga workshop by Patricia Machmiller. The summer meeting will be on July 17 and will feature a reading by Eve Luckring and a talk on haiku and religion by David Grayson. Please join us if you are in the area. More information on HPNC is available at www.hpnc.org.

—Susan Diridoni

HPNC's Tea Garden Ginko

On Sunday, March 20, HPNC members gathered in the Japanese Tea Garden in San Francisco’s Golden Gate Park for a haiku walk of the garden. The azalea were in full bloom, the cherry blossoms were beginning to open, and the steady rain of the preceding days stopped long enough to allow us to spend the afternoon wandering the garden and writing haiku.

We walked from the garden to a nearby restaurant for a delicious dinner. Fay Aoyagi, who planned the day’s events, taught us a haiku writing exercise called “fukuro mawashi” in which envelopes are passed around the table with a season word written on each. We wrote haiku using the season word on a note card, placed it in the envelope, and passed the envelopes around until we had

written a haiku for each envelope. We then read the haiku aloud and were pleasantly surprised by the resulting poems, a few of which are posted on the HPNC website at www.hpnc.org.

Pie-ku Contest

On Sunday, February 13, Copperfield Books in Petaluma and the Petaluma Pie Company co-sponsored an innovative event pairing two irresistible treats: pie and haiku. HPNC member Renée Owen served as one of the judges for a contest in which the public was invited to write pie-inspired haiku on suggested themes. The event attracted an enthusiastic crowd, many entries in the haiku contest, and the chance to taste some delicious pie. A fabulous event!

—Susan Antolin

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Southern California Haiku Study Group

The haiku keeps on coming in Southern California. In the past few months, there was an internment camp haiku program at Beyond Baroque, a haiku workshop at Anime Los Angeles, and many Southern California Haiku Study Group events. The group recently had a visit from our founding member, Jerry Ball, who now lives in Northern California. We also were happy to welcome east-coaster Beverly Tift for several of our meetings while she was temporarily living in Southern California. There were a couple of gatherings at the home of Kathabela and Rick Wilson—a brunch for Jerry Ball and a haibun dance performance by Genie Nakano. Wendy and Tom Wright hosted the annual post-holiday party at their home where we exchanged haiku gifts. We also had several inspiring workshops and programs.

November 12, 2010: Hiroshige Haibun Workshop

A special exhibition of Japanese woodblock-prints entitled “Hiroshige: Visions of Japan” was on display at the Norton Simon Museum in Pasadena from June 4, 2010 through January 17, 2011. The exhibition featured 175 prints by Utagawa Hiroshige (1797-1858), most from the Norton Simon’s extensive collection, many of them previously owned by Frank Lloyd Wright.

In conjunction with this exhibit, the Southern California Haiku Study Group hosted a haibun workshop in the display galleries on Friday evening, November 12, 2010. Marcia Behar, Pauli & Richard Dutton, Deborah P Kolodji, and Jonathon Vos Post were among the attendees. While browsing the exhibit, attendees were asked to write haibun inspired by the woodblock-prints. We met in the final gallery and shared our poems. A couple of these haibun have been subsequently published in *Frogpond*.

November 20, 2010: Pacific Asia Museum, Pasadena

Jerry Ball was the featured speaker at the Southern California Haiku Study Group meeting in November. Almost thirty people attended, including Lynn Algood, Ashley Baldon, Marcia Behar, Peggy Castro, Phyllis Collins, Dick Dutton, Pauli Dutton, Kimberly Esser, Maury Garnholz, William Hart, Peggy Hehman-Smith, Lindy Hill, Janis, Deborah P Kolodji, Sean Kolodji, Elva Lauter, Gregory Longnecker, Genie Nakano, Naia, Amir Sapir, Beverly Tift, Kathabela Wilson, James Won, and Wendy Wright.

As preparation for the meeting, group members sent in haiku for a kukai ahead of time. The list was sent to Jerry so he could pick out haiku to discuss. On the day of the meeting, we started with a haiku read-around and then Jerry discussed his haiku-writing practice and discussed different ways of writing haiku, showing examples of lyric haiku, dramatic haiku, 5-7-5 haiku, etc. The kukai list was passed around and everyone voted. After the votes were collected, Jerry talked about the haiku he voted for and then the group votes were revealed. A discussion followed, comparing Jerry’s choices with the group’s choices. One of Jerry’s selections:

fall back
he looks at his watch
to see if he’s hungry
—Margaret Hehman-Smith

Top haiku from the meeting attendees:

oscillating fan
the summer heat
comes and goes
—Kimberly Esser

no pony for xmas
instead I lasso
the stars
—Genie Nakano

Kathabela and Rick Wilson hosted a brunch at their home in Jerry’s honor.

December 18, 2010: Pacific Asia Museum, Pasadena

Kigo was the focus of the December meeting. Wendy Wright led a survey where she polled meeting attendees as to which season they believed the following words belonged: North wind, wind, falling leaves, leaf drift, juniper, frost, melting frost, dry leaves, pine candles, clouds, billowing clouds.

We also discussed emotions. Does rain convey grief? Does it convey joy? How can knowing how most people react to these words help us when writing our own haiku?

Attendees observed the following seasonal changes in Southern California in the week preceding the meeting: winter rain, Christmas lights, multi-leaf colors, short days, temp drops, jade plants blooming, wool scarf, warmer hats, peppermint, holiday drivers, squirrels, sidewalk ice.

We spent about twenty minutes writing haiku using these seasonal words, and then held an anonymous haiku workshop. The following people were present: Marcia Behar, Maury Garnholz, William Hart, Janis, Oleg Kagan, Deborah P Kolodji, Genie Nakano, Beverly Tift, Kathabela Wilson, and Wendy Wright.

January 15, 2011: Pacific Asia Museum, Pasadena

At the January meeting, the Southern California Haiku Study Group held its traditional “kukai meeting” while continuing its focus on kigo. Ashley Baldon, Marcia Behar, Peggy Castro, Phyllis Collins, Billie Dee, Kimberly Esser, Maury Garnholz, Deborah P Kolodji, Elva Lauter, Greg Longnecker, Genie Nakano, Susan Rogers, Kathabela Wilson, and James Won were present. Attendees offered the following seasonal observations: citrus (grapefruit, orange, lemon), winter camellia, vernal pools, Japanese magnolia, moche, chestnuts, whale watching, spiced apple cider, winter orchid, gingerbread.

After the kukai, attendees were urged to submit their winter-themed haiku for a chapbook that was being developed

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by Wendy Wright and Deborah P Kolodji, as a handout for their Winter Haiku performance at Beyond Baroque.

February 4, 2011: Beyond Baroque, Venice

Beyond Baroque is one of the United States' leading independent Literary/Arts Centers and public spaces dedicated to literary and cultural production, contact, interaction, and community building. Founded in 1968, it is based in the Old Town Hall in Venice, California, near the Pacific Ocean. It offers a program of readings, free workshops, publishing, bookstore, archiving, and education. On Friday, February 4, there was a 2 ½ hour haiku program entitled "Winter in Southern California," which featured Deborah P Kolodji, Wendy Wright, Eve Luckring, and Chris Wesley.

Debbie and Wendy did a multi-media reading based upon a 2010 road trip from Los Angeles to Monterey Bay. As they read haiku inspired by the trip, they were accompanied by Chris Wesley on electric guitar, and a slide show of photos shot out the window during the actual journey.

Eve Luckring followed with a reading of her haiku and a presentation of her video renku clips. After showing the video renku clips once, she explained how her process of linking the images relates to the junicho renku form. She then re-ran the videos.

Finally, there was a reading of winter haiku written by the Southern California Haiku Study Group. The haiku was compiled into a small limited-run chapbook, *60 degrees: winter haiku from Southern California* by Wendy Wright and Deborah P Kolodji. Each section of the chapbook was organized by season word category (i.e. "fields and mountains" or "human affairs"). Wendy be-

gan this part of the program by reading a short essay she had written on kigo. Then, Wendy and Debbie read the entire chapbook, with help from Oleg



Wendy Wright reads haiku while Chris Wesley accompanies on guitar at the Beyond Baroque event in Venice, CA on February 4, 2011
Photo by Xochitl-Julisa Bermejo

Kagan, and Kimberly Esser. Chris Wesley accompanied the readers on acoustic guitar.

February 19, 2011: Pacific Asia Museum, Pasadena

During the February meeting, the Southern California Haiku Study Group continued their study of kigo by a "winter rain" exercise. Each attendee was asked to write a list of ten items that were associated with winter rain, but did not mention the word "rain" or the word "winter." Examples include mud, umbrella, leaky roof, wet dog, soggy newspaper, flood insurance claim, and boots.

Each person was asked to give their list to the person sitting next to them, who was then asked to write a haiku using one of the items on the list. After spending about twenty minutes writing, we shared the resulting winter rain haiku.

The meeting closed with a reading of "20 degrees" for those members who were unable to make the Beyond Baroque program. Marcia Behar, William Hart, Deborah P Kolodji, and Wendy Wright were the four readers. Ashley

Baldon, Marcia Behar, Pauli Dutton, Maury Garnholtz, William Hart, Peggy Hehman-Smith, Janis, Deborah P Kolodji, Gregory Longnecker, Mira

Mataric, Genie Nakano, Taura Scott, Kathabela Wilson, James Won, and Wendy Wright were present at the meeting. Afterwards, Kathabela and Rick Wilson hosted a salon in their home featuring Genie Nakano.

Upcoming Events

The Southern California Haiku Study Group is currently looking for submissions for its annual anthology. Please contact 2011 anthology editor, Billie Dee at haikuantology@gmail.com or group moderator or group mod-

erator Deborah P Kolodji at dko-lodji@aol.com for submission information.

Haiku walks are tentatively scheduled for Bolsa Chica Ecological Preserve (March), Friendship Park Nature Center (May), the Los Angeles Harbor (July), and Mt. Pinos (August). A hike to a waterfall is also in the works. Dates and locations will be announced on our e-mail list, socalhaiku@yahoogroups.com.

—Deborah P Kolodji

Do you have news?

See page 28 for details on sending news to *Ripples*. The deadline for the next issue is June 1, 2011. A huge thank you to anyone who submits their news early.

Please note that photos in which people's faces are clearly visible are preferable to shots taken from a great distance. Thank you!

—Susan Antolin, Editor

Contest Results

2010 Kanterman Award Winners

The Haiku Society of America is pleased to announce the 2010 winners of the Kanterman Awards for books published in 2009. Seattle haiku poet and newspaper publisher Mike Dillon served as judge. The results are as follows. The judge's complete comments and book ordering details will appear in *Frogpond*. Congratulations to each of the winners.

First Place (\$500): *Live Again*, by John Stevenson (Winchester, Virginia: Red Moon Press, 2009)

Second Place (\$100): *Pacific*, by Ce Rosenow (Hillsboro, Oregon: Mountain Gate Press, 2009)

Third Place (\$50): *A Gate Left Open*, by Alice Frampton (Winchester, Virginia: Red Moon Press, 2009)

Best Criticism (Tie): *Walden by Haiku*, by Ian Marshall (Athens, Georgia: University of Georgia Press, 2009); and *Haiku and Modernist Poetics*, by Yoshinobu Hakutani (New York: Palgrave Macmillan, 2009)

Best Anthology: *Seeing Stars*, edited by Michael Dylan Welch (Seattle, Washington: Haiku Northwest, 2009)

Special Award for Fiction: *Haiku Wars*, by David G. Lanoue (Winchester, Virginia: Red Moon Press, 2009)

2010 World Haiku Contest

This contest is sponsored the the *Lyrical Passion Poetry E-Zine* at <http://lyricalpassionpoetry.yolasite.com>.

Judge: R.D. Bailey

First Place: terminal.
she skirts
the word
—Ernest J Berry

Second Place: donor forms
while the body is still warm
lilac breeze
—Ignatius Fay

Third Place: a dried lotus leaf
in Tibetan Book of the Dead...
winter dusk
—Chen-ou Liu

The 2011 Anita Sadler Weiss Memorial Haiku Awards

Judge: Roberta Beary

First Place: cold front
everything she stores
inside
—Jayne Miller

Second Place: house of closed doors:
saffron rice fragrance
drifting through
—Sheila K. Barksdale

Third Place: scent of crabapple
I let the wind
have its way
—Jennifer Corpe

First Honorable Mention:
roadside puddle
a street dog
licks the winter moon
—Chen-ou Liu

Second Honorable Mention:
new moon
she lets him feel
her mended bones
—Bill Pauly

Third Honorable Mention:
gust of leaves
the nervous laugh
of the bride
—Roland Packer

Fourth Honorable Mention:
the slow click
of a baseball card...
stuck in a wheelchair
—Alan S. Bridges

Fifth Honorable Mention:
mountain track
an old sandal
at the rest stop
—Ernest J. Berry

More information on the Anita Sadler Weiss Memorial Haiku Awards, including an archive of past winners, is available online at www.cathydrinkwaterbetter.com (click on "HPCM").

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 the Haiku Society of America.

Deadline: In hand by August 31, 2011. 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 websites 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 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 John Stevenson
P.O. Box 122
Nassau, NY 12123

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 website.

Rights: All rights revert to the authors after publication.

Correspondence: Sorry, entries cannot be returned. Please send an SASE (No. 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.

Gerald Brady Memorial Awards for best unpublished Senryu

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

Deadline: In hand by August 31, 2011. 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 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 John Stevenson
P.O. Box 122
Nassau, NY 12123

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 website.

Rights: All rights revert to the authors after publication.

Correspondence: Sorry, entries cannot be returned. Please send an SASE (No. 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.

HSA and Other Contests

HSA Contest for Best Unpublished Haibun

This HSA contest is new for 2011. We encourage members to help us publicize this contest, which promotes prose mixed with haiku.

Deadline: In hand by August 31, 2011. Entries received after this 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 three unpublished haibun, of no more than 1,000 words, 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 websites is not considered publication. Judges will be asked to disqualify any senryu that they have seen before.

Submissions: Submit each haibun on three separate 8.5" x 11" or A4-size sheets of paper, two with the haibun only (for anonymous judging), the third with the haibun and the author's name, address, phone number and/or e-mail address in the upper left-hand corner. Please designate as "haibun." Please type or write each haibun legibly in ink. Failure to follow this format may result in disqualification without notice.

Entry fee: \$3 per haibun for members, \$5 per haibun for non-members, U.S. funds only. Please make checks/money orders payable to "Haiku Society of America."

Submit entries and fees to:

HSA Haibun Contest
c/o John Stevenson
PO Box 31
Nassau, NY 12123 USA.

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

Awards: First Prize, \$100; Second and Third Prize, no prize money. Winning haibun will be published in *Frogpond* and on the HSA website.

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.

Kiyoshi & Kiyoko Tokutomi Memorial Haiku Contest

Sponsored by the Yuki Teikei Haiku Society

Deadline: In hand May 31, 2011

Prizes: \$100 \$50 \$25

Rules: Haiku in English of 17 syllables in a 5-7-5 pattern. Each haiku must use one kigo, and only one kigo, taken from the contest list. Haiku with more than one recognized kigo will be disqualified.

2011 Contest Kigo List

New Year: New Year's confetti
Spring: first crocus
Summer: billowing cloud
Autumn: persimmon
Winter: winter solitude

Entry fee: \$7.00 per page of three haiku. No limit on entries. Entries will not be returned.

Submission Guidelines: Submit 4 copies of each page, with your name and address on only one copy, typed on 8 ½ x 11 paper. Make checks or money orders payable to "Yuki Teikei Haiku Society." Overseas entrants please use International Postal Money Order, in U.S. currency only. For results send an SASE marked "Contest Winners." Entries must be original, unpublished, and not under consideration elsewhere. No previous winning haiku are eligible. This contest is open to anyone, except for the YT President and Contest Chair. Final selection will be made by a distinguished haiku poet. The Society may print winning poems and commentary in its newsletter, annual anthology, and current brochures.

Send entries to:

Deborah P Kolodji – Contest Chair
10529 Olive Street
Temple City, CA 91780
Attn: Tokutomi Contest

Other Contests

Vancouver Cherry Blossom Festival Haiku Contest

The Vancouver Cherry Blossom Festival is an annual festival that celebrates the return of spring in our communities. Every year the Festival hosts the Haiku Invitational, a contest that awards the best haiku in five different categories including: Youth, British Columbia, Canada, USA and International. Since it began in 2006, the Festival's Haiku Invitational has attracted entries from more than 36 countries in North America, Asia, Europe, Africa and South America.

Deadline: This year's invitational opens March 1 and submissions can be made online until May 31.

Adjudication: The winning haiku for this year will be judged by an'ya, a widely published and award winning poet from Oregon; past editor of "haigaonline," "Ribbons," and "moonset," publications that feature Japanese poetic forms. She is currently Oregon's Regional Coordinator for the Haiku Society of America.

Submissions: Submit your haiku online at <http://www.vcbf.ca/haiku/haiku-invitational-2010>.

Additional Information: The theme and challenge for this year's competition is to capture the inspiration experienced with the blossoming of the cherry tree and to celebrate Vancouver's heritage as it reaches its 125th anniversary. The Haiku Invitational welcomes both poems of fewer than 17 syllables and haiku that follow a 5-7-5 syllable pattern.

To celebrate this milestone year for the City of Vancouver, the Vancouver Cherry Blossom Festival is pleased to announce the unveiling of the Haiku Installation, a textile installation celebrating festival haiku, designed and created by the local and honoured landscape artist, Jane Durante. The haiku will be in English and Japanese (translated by Emiko Miyashita and Michael Dylan Welch) represented through images created by a Japanese shodo artist and a western calligrapher.

The Haiku Invitational has inspired other programs such as the Haiku Inspirations Exhibition that will be hosted at the Federation Gallery from April 12 to May 1 and an interactive Haiku Bench created by Harald Merk from Bing Thom Architects and hosted at Pacific Centre, Vancouver.

To view past winners and read informative tips for writing haiku, visit the Vancouver Cherry Blossom Festival website at www.vcbf.ca/.



The 2011 Francine Porad Award for Haiku

Haiku Northwest is pleased to announce the eighth annual Porad Haiku Contest, cosponsored by Haiku Northwest and the Washington Poets Association. The contest is named for Francine Porad, founder (in 1988) of Haiku Northwest, former president of the Haiku Society of America, and editor for eight years of *Brussels Sprout*, an international journal of haiku and art. We welcome your haiku submissions!

Deadline: Received by August 31, 2011 (late entries may be accepted, but only at the discretion of the contest organizers).

Prizes: Cash prizes \$100 for first prize, \$50 for second prize, and \$25 for third prize. Poems will also be published on the Washington Poets Association website. Winners will be announced at Haiku Northwest's annual Seabeck Haiku Get-away, to be held October 13-16, 2011.

Adjudication: Our 2011 judge will be Susan Constable. She is a frequent contributor to more than a dozen haiku, tanka, and haiga journals. Featured in various anthologies, including *New Resonance 6*, *Montage: The Book*, and winner of the 2010 Porad Award, she says she feels both challenged and honored to judge the 2011 competition.

Fees: \$1 per poem (unlimited entries), payable in cash or by check or money order in U.S. funds to "Haiku Northwest."

Submissions: Please submit your previously unpublished poems on 8.5x11-inch or A4 paper (multiple poems on one sheet is preferred, more than one sheet is acceptable; do not use other sizes of paper or index cards). Please submit one copy of each sheet with your name, address, and e-mail address and another copy without author identification for anonymous judging. Submit your entries with payment to "Haiku Northwest" to be received by August 31, 2011 to:

Porad Haiku Contest
c/o Nancy Dahlberg
1757 NW 59th St. #301
Seattle, WA 98107 USA

Additional Information: To see past Porad contest results, please see <http://sites.google.com/site/haikunorthwest/porad-haiku-contest>. For more information about Haiku Northwest, please visit <http://sites.google.com/site/haikunorthwest>. These contest guidelines are also online at <http://sites.google.com/site/haikunorthwest/Home/2011-events/2011-porad-award>.

Calls for Submission / Publications

Mu: An International Haiku Journal

Mu welcomes submissions to the second issue of its online journal www.muhaikujournal.com.

Deadline: In hand June 30, 2011

Submissions: Please paste up to 10 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: "Haiku Submission" in the subject, Name, City, (State), Country, e-mail address.

Anthology on Grief, Loss, and Change

Call for Submissions: For an anthology of haiku, senryu, or tanka related to the theme of grief, loss and change entitled: *The Temple Bell Stops*. Unpublished poems preferred but previously published poems containing full credits considered. No compensation for inclusion in the collection. Please send poems via e-mail to Robert Epstein at worldofde-whaiku@gmail.com or with an SASE to 1343 Navellier St. El Cerrito, CA 94530.

Print Publication Announcements

Spilled Milk: Haiku Destinies, haiku by Gary Hotham (Montrose, CO: Pinyon Publishing, 2010). 144 pages, paperback, bamboo watercolor illustrations. ISBN: 978-0-9821561-5-5. Price: \$15 plus shipping from www.pinyon-publishing.com/books.html.

Hibiki, a collaborative book of haiku by Cathy Drinkwater Better and Geert Verbeke (Flanders, Belgium: Empty Sky, 2010). 40 pages, side-stapled, digest-size. Price in the U.S.: \$10 (postpaid) from Cathy Drinkwater Better, 613 Okemo Drive, Eldersburg, MD 21784. For more information e-mail Cathy at [\[ter@juno.com\]\(mailto:ter@juno.com\) or visit her website at \[www.cathydrinkwaterbetter.com\]\(http://www.cathydrinkwaterbetter.com\). For information on overseas ordering, go to Geert's website at \[www.haikugeert.net\]\(http://www.haikugeert.net\) and click on Cyberwit India at the top, or write to him at Leo Baekelandlaan14, B-8500, Kortrijk, Flanders, Belgium.](mailto:cbet-</p></div><div data-bbox=)

The Breath of Surrender: A Collection of Recovery-Oriented Haiku, edited by Robert Epstein (Baltimore MD: The MET Press, 2009). 94 pages, softcover. ISBN 9781395398141. Price: \$14. including domestic shipping from the editor taylorepstein@earthlink.net; or \$16.95 plus shipping from Lulu.com.

Electronic Media Publications

Haijinx IV:1 is now online at <http://www.haijinx.org/IV-1/> with over 200 poems from more than 60 poets. The main section contains 25 pages of haiku, 8 of haibun & 4 of haiga. There are 6 pages of news, three articles, four reviews & a multi-part special on NaHaiWriMo. Art from kris moon throughout.

Editors for the issue included Mark Brooks, Alan Summers, Carmen Sterba, Roberta Beary, kris moon, Meilssa Allen and our guest Tom Clausen. Special section on NaHaiWriMo from Aubrie Cox. Special thanks to Karen, Dylan & Casey Brooks for their assistance and support during this issue.

Next issue's guest editor will be Aubrie Cox and kris moon will start as renga/renku editor for that issue too. Open for submissions now through May 21 at <http://www.haijinx.org/submissions/>

Kiyoshi and Kiyoko Tokutomi: a biography of the founders of the Yuki Teikei Haku Society, written by Patricia J. Machmiller and Yukiko Tokutomi is now available at <http://www.americanhaikuarchives.org/donors/Tokutomis.html>.

Dreams Wander On, a new blog by Robert Epstein related to death awareness—one's own mortality, aging, and the loss of loved ones is located at www.deathawarenesshaiku.blogspot.com Readers are invited to share their own

reflections and/or post death awareness poems—haiku, senryu, tanka.

Turtle Light Press is holding a treasure hunt to launch its new website, www.turtlelightpress.com, complete with a blog on haiku issues, handmade books, sumi-e painting, and running a small press. Find the following three things and let us know through our website contact form or e-mail where they're located – and we'll send you three complimentary Japanese ink sumi-e note cards: 1. the phrase "Spilled Milk" (Hint: think haiku); 2. a picture of the Highland Park Public Library; and 3. a picture with the words "5 cents—Coney Island." You have to find all three to win!

If you "like" our page on Facebook, you'll receive an additional note card; and if you find all three items, "like" us on Facebook and sign up to follow us on Twitter, you'll receive a complimentary box of five note cards or an unframed 8 x 10 or 9 x 12 print of your choice.

You might want to browse through some of the poems of the 2010 TLP Haiku Chapbook Contest winner *All That Remains* by Catherine J.S. Lee, recounting her childhood growing up in Maine and coming to terms with change and loss.

Or take a look at the e-anthologies of prize-winning and unpublished haiku that have been compiled out of contest submissions from Pamela Babusci, Helen Buckingham, Margaret Chula, Tom Clausen, Alice Frampton, Garry Gay, Barry George, LeRoy Gorman, David Grayson, Graham High, Gary Hotham, Kathleen O'Toole, and George Swede, among others. Each of the poets also has provided a brief response on how they got started and what originally drew them to haiku and senryu.

We hope to be in touch with you through our monthly newsletter and blog – or just stop by our Facebook page to learn about the latest news, whether it's a new haiku or painting. Lastly, feel free to let us know how you like our new website and any ways to improve it.

Correction

In the last issue of *Ripples*, John Han's e-mail address was misprinted. The correct address is hanjn7@gmail.com.

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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.

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Ripples

Haiku Society of America Newsletter

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

Got News?

June 1 deadline for the next issue

Please submit news for *Ripples* to your regional coordinator (see p. 27) or directly to Susan Antolin via e-mail at susantolin@gmail.com by June 1, 2011 for inclusion in the next issue of *Ripples*. Meeting the submission deadline will help ensure your news makes it into the next issue.

What to send

Let us know what is happening in haiku in your area. What workshops, programs, readings, or performances have taken place? Do you have a new haiku publication you would like to publicize? Let us know! Photos are also welcome. Please identify the subject and let us know who should get credit for taking the picture.

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 the previous page 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