

Ripples



Haiku Society of America Newsletter

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July 2012

From the President

Dear Members:

As I read the latest updates on activities from HSA members as well as from other haiku organizations, it seems like haiku poets are busier than ever with projects and events. I find this increasing activity to be both energizing and inspiring. I have also seen, however, a proliferation of non-literary haiku that is, in part, the result of more people becoming aware of the haiku form. Pseudo haiku continue to appear in abundance in newspapers, on websites and blogs, in contests, and in public art displays, and HSA members have contacted me about trying to rectify inaccurate definitions of haiku, as well. I agree that it is important that the HSA continue to make accurate information about haiku and related forms available. To this end, we continue with our efforts to be present at academic, cultural, and literary events. The HSA has embarked on two additional projects.

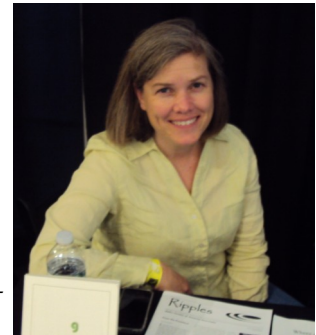
The first project is an increased willingness to co-sponsor non-HSA haiku contests and publishing opportunities. For instance, last year we co-sponsored an Earth Day haiku contest for young writers with Planet Pals, and this year we co-sponsored their blog inviting young writers to share their haiku. This year we also are co-sponsoring the Wings Over Wilcox haiku contest, and we will be an ongoing co-sponsor of the International Robert Frost Poetry and Haiku contests. In each instance, organizers have used haiku information and a working definition of haiku provided by the HSA, which helps bring a better understanding of haiku to a larger audience.

The second project is the educational resources section of our website. Thanks to the HSA's Education Committee and other volunteers, we now have several workshop outlines and articles available for people interested in teaching haiku and haibun. Some of the outlines are designed for teaching haiku to children, others for teaching to a general audience, and others for teaching at the col-

lege level. As this resource grows, we will divide the materials into sections specific to audience. It is my hope that many of you will choose to share your own workshop materials, articles, or links to your articles about haiku and related forms. All full-text materials are uploaded as PDFs and are credited to the person who created the workshop.

I would like to see us continue this emphasis on education for the rest of 2012. If you know of contests you think we should co-sponsor and/or provide information to, if you know of opportunities for the HSA to sponsor an infor-

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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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Haiku Society of America Quarterly Meetings for 2012

The Haiku Society of America's quarterly meetings provide a great opportunity for our members to connect with one another, attend lectures and readings, and explore some of the local literary sights and events in different regions of the country. 2012 is shaping up to be another spectacular year for HSA events. The first quarterly meeting took place in Seattle in February, and the second quarterly meeting was in the San Francisco Bay Area at the end of May. The remaining two meetings are listed below. We hope to see you there!

Sept. 15-16, Fort Worth, Texas: For details contact Cliff T. Roberts, vanpire13@aol.com.

Dec. 15-16, Winston-Salem, North Carolina: For details contact Dave Russo, druso1@mindspring.com.

The HSA also sponsors other regional events, including the annual Seabeck retreat in the Seattle area in October. Look for more information on that event online at <http://sites.google.com/site/haikunorthwest/seabeck-haiku-getaway-2012>.

New Assistant Editor of *Frogpond*



Michele Root-Bernstein
Assistant Editor of *Frogpond*

Haiku Society of America

established 1968 by

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

Susan Antolin
susantolin@gmail.com

President's Letter
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mation table or offer a haiku workshop, or if you know of educational materials that we should add to our website, please contact me. Thanks in advance for your help in bringing accurate haiku information to more and more people!

Best wishes,

Ce Rosenow
rosenowce@gmail.com

did only their songs
alight in this field?
meadow larks

D. Claire Gallagher
Frogpond, Vol. 26, No. 2, 2003

alone
with the diagnosis
I hold my own hand

hortensia anderson
Frogpond, Vol. 30, No. 2, 2007

Please join us in welcoming the new assistant editor of *Frogpond*, Michele Root-Bernstein. Michele lives in East Lansing, Michigan. She took her first stab at haiku in the late 1990s, but it was not until 2005, the year she joined the HSA, that she began to study the form seriously and to publish in haiku journals and anthologies. A selection of her poetry appeared in *A New Resonance* 6 in 2009. She has also developed a haiku-dance workshop which she co-presents on occasion with a dance colleague for the Kennedy Center Partners in Education program.

Michele is thrilled with the opportunity to work under Francine Banwarth as assistant editor of *Frogpond*. She looks forward to learning a great deal more about haiku and the haiku community in months to come and to helping in any way she can to keep up the tradition of excellence that has been the hallmark of HSA and its journal.

HSA's Second Quarterly Meeting San Francisco Bay Area May 25–27, 2012

The Haiku Society of America's second quarterly meeting began on Friday, May 25 with a panel presentation on African American Haiku at the American Literature Association conference in San Francisco. This was the third year in a row that the American Literature Association conference included haiku in its program.

Susan Antolin, president of the Haiku Poets of Northern California, chaired the Friday afternoon panel. Ce Rosenow, president of the HSA, presented her paper "Sequences of Events: Communal Narratives in Lenard D. Moore's Haiku;" and Thomas L. Morgan of the University of Dayton presented his paper "To sing haiku the American way is a beautiful thing: The haiku of Etheridge Knight." Dinner at a nearby Italian restaurant followed the panel.



At the American Literature Association (l to r): Ian Marshall, Deborah P Kolodji, Margaret Chula, and Joshua Gage
Photo by Susan Antolin

On Saturday, May 26, also at the ALA conference, we had a panel discussion on American Haiku and Place. Ian Marshall of Pennsylvania State University Altoona chaired the panel, and Margaret Chula, President of the Tanka Society of America, presented her paper "Beauty Behind Barbed Wire: Haiku from the Internment Camps;" Joshua Gage, of Cleveland State University, presented his paper "The Seasons of Place: The

Potential of Chiboo Kigo in Western Haiku;" and Deborah P Kolodji, the moderator of the Southern California Haiku Study Group, presented her paper "Writing Haiku from an Urban Perspective." The Saturday morning panel was followed by a meal at a local Mexican restaurant.

The HSA second quarterly meeting, hosted by the Haiku Poets of Northern California, continued after the ALA conference panels on haiku with an afternoon outing on Saturday to the Japanese Tea Garden in Golden Gate Park in San Francisco and dinner at a restaurant near the park. The afternoon included time for quietly enjoying the garden and writing haiku, which we then shared over cups of hot tea served at the garden.

On Sunday we met at the O'Hanlon Center for the Arts in Mill Valley, across the Golden Gate Bridge (which coincidentally was celebrating its 75th anniversary that day) from San Francisco. The afternoon activities on Sunday began with an update on HSA business by president Ce Rosenow, who noted that a nominating committee was being formed to fill several executive committee officer positions that will be vacated at the end of the year, including the of-

fices of president, treasurer, and newsletter editor. She also expressed her hope that someone will take the lead in maintaining a haiku presence at the American Literature Association conference, which provides valuable visibility to the haiku genre among academics.

The Sunday afternoon program then continued with a talk on "Word Choice in Haiku," by David Grayson, a haiku



At the O'Hanlon Center for the Arts in Mill Valley (from l to r): David Grayson, Maggie Chula, Carolyn Hall, Garry Gay, and John Thompson
Photo by Susan Antolin

reading by Carolyn Hall that included work from her recent book *How to Paint the Finch's Song* as well as new, unpublished poems, and a reading by Maggie Chula of haiku, tanka and haibun from several of her books. To top off the afternoon and the weekend, Garry Gay and John Thompson presented an intimate discussion of their rengay writing process, taking us step by step through a sample rengay they wrote for the occasion. This was a unique opportunity for many of us to learn more about rengay, a six-verse linked haiku form created by Garry Gay, from two of the foremost practitioners of the form.

The natural beauty surrounding the O'Hanlon center as well as the gorgeous artwork on display in the gallery where we held our meeting provided an ideal setting for sharing and celebrating haiku. Additional photographs from the weekend can be found on Facebook on the Haiku Poets of Northern California page.

—Susan Antolin

Regional Coordinator Spotlight: Ce Rosenow interviews Naia

When did you first begin writing haiku and what drew you to the form?

I've always been creative. As a stained glass artist I made upright kaleidoscopes and ornate boxes, each embellished with decorative soldering and a variety of accent pieces, such as antique glass buttons, raw minerals, hand cut and ground cabochons (I was also a rock hound), quartz crystal points and clusters to name a few. Once the business closed I wanted to find a creative outlet I could engage in anywhere, one that didn't require fixed place/time/equipment.

One day in 1998 while in the poetry section of a bookstore, I reached for a haiku book and read Issa's poem: don't worry spiders/I keep house/lightly (tr. unknown). The delicate touch, the tenderness Issa conveyed in so few words penetrated me, and I knew I wanted to experience the world like this. Having spent a good deal of my life involved in various pursuits with head engaged and leadership responsibilities, this time it would be a journey of the heart. That's a lot to realize from brief moments spent with a haiku—a testament to how deeply and intuitively a little one-breath poem can impact the reader. I joined several online haiku groups and discovered a local haiku group lead by Jerry Ball (who is now a dear friend). And so began this life-affirming journey.

What other haiku-related forms do you write? Is there one form you are drawn to more than others?

I also write haibun, tanka, cinquain, and create haiga. But, I'm always drawn back to and am sustained by my love for haiku.

What other types of writing and/or arts do you engage in?

I enjoy watercolor painting and the resulting haiga. I began painting in 2003. Not being a formally trained artist, I was encouraged by my first mentor to forget

control and, instead, to paint intuitively—to practice brushstrokes day after day until they flow through me, “un-think,” so that when an image begins to form itself, “I” am not in the way. This has been my style ever since. About 98% of the time the haiga image comes to me first. Once it's complete, I sit with the image, gaze into it, and open myself to whatever haiku might form in response.

As far as other types of writing, free verse most appeals to me, but I do write the occasional sijo, sonnet, and traditional poems with rhyming schemes.

California is a large state with many active haiku groups in addition to the HSA. How do you see your role as a coordinator for the HSA and what are the best ways you have found for connecting with the HSA members in your region?

As with several other regional coordinators, serving such a large region does present challenges, but here in California we're fortunate to have a number of long-standing, well-established, and efficiently organized haiku groups. The Haiku Poets of Northern California and the Yuki Teikei Haiku Society offer opportunities for haiku poets in the northern part of our state to connect with others who write haiku, attend workshops, and pursue haiku with a sense of community. The Central Valley Haiku Club provides similar opportunities mid-state and is now experimenting with holding virtual meetings. Through Haiku San Diego and the Southern California Haiku Study Group there are extensive resources and opportunities for haiku poets to meet, connect, and participate in the southern regions of the state. I try to keep updated with the activities of these various groups and send out newsworthy items and reminders to California haiku poets via e-mail, as well as posting them to the new Facebook page I created for our region.

What do you like best about being an HSA Regional Coordinator?

Through serving as an HSA regional coordinator I enjoy connecting and working with personable, insightful, and talented haiku poets, as well as having the opportunity to support a national organization that strives to promote haiku and provide a sense of haiku community for us all.

What suggestions would you offer to a new member in California who wants to get more involved with HSA?

The west coast regions regularly host HSA quarterly meetings, and I'd suggest the new member attend one and perhaps volunteer to work on an organizing committee for his/her local area group. In addition, I'd find out more about the areas that might be of special interest to her/him, ask if I might provide a synopsis to HSA officers, and inquire about available volunteer opportunities. I would suggest the new member read and submit to *Frogpond*. I also find tremendous value in attending retreats, gatherings, and conferences and would definitely recommend doing so to the new member.

What advice would you give to someone just beginning to write haiku?

My advice to someone new to haiku: read, read, read, write, then read some more. Find a mentor who's willing to work with you and who will be honest when giving feedback. Release all personal stake in your haiku in order to receive the full benefit from feedback offered. Learn and practice generally accepted haiku guidelines. Once they become second nature, spend less time focusing on the guidelines and more time allowing what you sense in the world around you to “flow through” those ingrained guidelines; inspiration will find its voice.



Naia

Biographical Note

Naia's haiku, tanka, haiga, watercolor art, haibun, and other poetry have appeared in publications and anthologies throughout the world, including *The Red Moon Anthology of English-language Haiku* (2001, 2002), *Modern Haiku*, *Frogpond*, *The Heron's Nest*, *Acorn*, *Contemporary Haibun Online*, *Simply Haiku*, *Haigaonline*, *Basho Festival Anthology* (Japan, 2001), *The Ehime Culture Foundation 2001 Shiki Anthology* (Japan), and many others. Naia co-edited the HSA 2002 anthology titled *Bits of Itself*, and edited the 2008 (*Above the Tree Line*) and 2009 (*Shell Gathering*) Southern California Haiku Anthologies, sponsored by the Southern California Haiku Study Group.

Naia lives in Temecula, California. She has been a member of the Southern California Haiku Study Group for 12 years and is a founding member of Haiku San Diego. Naia is co-chair along with Deborah P Kolodji of the upcoming 2013 Haiku North America, which will be held aboard the Queen Mary in Long Beach, California.

Naia currently serves as the Haiku Society of America's regional coordinator for California.

The HSA's New Facebook Page is Up and Running



Since its launch on February 7, 2012, the new HSA Facebook page has had more than 300 "likes" and has offered a wealth of information on national and regional haiku events, occasional writing prompts, photographs, contest information, and more. Among the highlights this spring were the beginning of a "100-haiku thread" in commemoration of a year passing since the 2011 Tohoku earthquake and tsunami, links to the HSA electronic Bulletin under the new editorship of Katherine Grubb Hawkinson, and numerous updates on the celebration of the Haiku Foundation's new National Haiku Poetry Day on April 17. If you are new to Facebook, or if you have been away for a while, stop by the HSA Facebook page and see what is happening in the haiku community there.

If you have an announcement you would like to share, send your news by Direct Message to the HSA Facebook page monitors, Tim Singleton and Jim Aaron. To send a message, simply click "message" in the upper right of the page next to the "like" button.

Treasurer's Report January 1st, 2012 - March 31st, 2012

HSA 2012 Financials

	1st Quarter
Beginning Bank Balance	54,534
Dues / Contributions	15,449
Members Anthology Sales	371
Contest Fees	0
<i>Frogpond</i> Sales	299
Miscellaneous	0
Income	<u>16,119</u>
<i>Frogpond</i> Expenses	(6,593)
Newsletter Expenses	0
Administrative Expenses	(804)
Members Anthology Expenses	(11)
Contest Awards / Expenses	0
Website Expenses	(184)
Meeting/Travel Expenses	(55)
Miscellaneous	0
Expense	<u>(7,647)</u>
Ending Cash Balance	<u>63,005</u>

— Paul Miller

Secretary's Report

Happy spring. I want to welcome the more than 100 new members joining the Haiku Society of America so far in 2012. We feel privileged that you have chosen to become part of this organization and hope that you will begin participating in society activities and take advantage of the opportunities membership in HSA provides. I also want to welcome our returning members, many of whom have been members for over 15 years. This is a tribute to the value that members feel they receive from being part of a worldwide organization.

Included within this issue of *Ripples* is the 2012 Membership List for the HSA, which includes members as of April 10, 2012 who indicated their home address and/or e-mail address could be included in the directory. For those of you whose membership applications or renewals were received after this date, I apologize that you were not included. However, it was necessary to arbitrarily set a cut-off date so the report could be prepared in a timely fashion. Since membership in the HSA is on a calendar year basis, with all membership renewals coming due on January 1, three months into the new year seemed like a reasonable point to use as a point of reference.

Since all information is hand input into the HSA data base, mistakes do occur. Please check your information and let me know if any corrections need to be made. If you have questions about your HSA membership, you can go online to www.hsa-haiku.org or contact me at hsa-9at@comcast.net or by mail at:

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

As always, it is a privilege to serve as secretary of the HSA, and I look forward to helping you with any of your membership concerns.

—Angela Terry, HSA Secretary

Virginia Brady Young

December 2, 1911 – April 1, 2012

Frequently asked by poets and non-poets alike how she might compare haiku with other kinds of lyric/free verse, Virginia Brady Young liked to explain by saying, "Lyric/free verse poetry is like building a bridge across a chasm; haiku is leaping the chasm." And leap she did, in poem after memorable poem.

How will we in the haiku community go on without her lively, insightful, and passionate voice to sustain us? As her closest living friend, I have been feeling her loss acutely. She died on April 1, 2012 after more than a decade of living in a nursing home in Hamden, CT. Having met in the early 80s, we instantly became friends, and that friendship continued beyond the days when her eyesight failed, and I would spend many an afternoon reading poetry to her.

Virginia was born in Manhattan on December 2, 1911. At the age of five Virginia memorized and recited passages from Shakespeare with the help of an uncle. By the age of nine she began writing poetry of her own. Later, while working as a secretary at Columbia University, she was encouraged in her writing by Mark Van Doren and other professors in the English Department. While at Columbia she met her husband, Clarence Young, a professor of Psychology at Colgate University. A few years after moving to upstate New York, she became fascinated with the world of politics, and loved to recall her experiences, including riding on the Truman Campaign Train in 1948 and serving for several years as New York State Democratic Committee person. But after her friends began urging her to run for the New York State Legislature, she knew she had to make a choice, and she gave up her active work

in politics in favor of the quieter life of a poet.

She published hundreds of poems in haiku and longer forms, both here and abroad, giving readings in England, Italy, Japan, and the former Yugoslavia. President of the Haiku Society of America for three terms, she established the

Gerald Brady Memorial Award for Senryu in memory of her beloved brother, who died in World War I. She also served as senior editor for the Connecticut River Review and carried on numerous friendships by correspondence with poets such as James Merrill, William Stafford, Stephen Dunn, Sandra McPherson, and many others. Her haiku books include *Circle of Thaw*, *Shedding the River*, *Waterfall*, *Dark Tides*, and

Warming a Snowflake. Collections in longer forms are *The Clooney Beads*, *Double Windows*, *Cold Wind from Aachen*, and *Chenango Valley*.

Here is a sampler of some of my favorite poems by a poet and dear friend who, I like to imagine, is still making leaps somewhere out there:

no wind against
this apple tree yet
the petals tremble

wind
no longer wind---the quiet
of a cloud

up and down
over the veins in my hand
caterpillar

on the first day of spring
snow falling
from one bough to another

—Sylvia Forges-Ryan



Virginia Brady Young

In Memoriam

Hortensia Anderson

June 24, 1959 – May 21, 2012

We are sad to announce that longtime HSA member Hortensia Anderson passed away on May 21, 2012, after an extended illness. She had endured dialysis for more than thirty years, and more recently cancer. She excelled at haiku, tanka, renku, and haibun, which she published widely, always remaining courageous in the face of her health challenges. In a brief interview on Curtis Dunlap's blog, she wrote the following in response to the question "Why do you write haiku?": "For you. I can re-



Hortensia Anderson
Photo by Michael Rosenthal

member Zen Master Seung Sahn answering the question 'Why do you sit?' with those two words. I gave his response an unspoken one word [answer] – 'jerk.' It took me decades to grasp his meaning. Originally, I wrote haiku as poetic reminders of 'epiphanies' for me. As I kept studying haiku, I realised the finest haiku re-created the 'epiphanies' in the reader. So, to answer your question again: For you." In her final posting to her Facebook page, on April 26, in which she announced that her cancer had metastasized and that she did not expect to post again, Hortensia wrote to her friends: "I want you to know, you have been an inspira-

tion—without you, my poems would not, could not exist. With all the love in the world and then some." She then concluded her message with the following tanka:

just as I think
I can't stand the pain,
a blossom passes
and I cling to this life
while learning to let go . . .

A memorial site for Kimberly Hortensia Anderson has been set up at <http://www.reddenfuneralhome.net/>. Hortensia's memorial service is scheduled for May 24, 2012, in New York City. She will be greatly missed.

—Michael Dylan Welch

Carolyn Davis Talmadge

January 16, 1935 – May 30, 2012

Carolyn Talmadge, a longtime Haiku Poets of Northern California member and prominent teacher of haiku in the San Francisco Bay Area had a profound influence on many haiku poets in the Bay Area and beyond. She graduated from Stanford University in 1956 with a degree in Asian Studies, worked in London and Cambridge, MA, and eventually settled in Marin County, California. Carolyn treasured the natural beauty of the world, including the Linden and Magnolia trees in Marin, and she relished walking on Mount Tamalpais and in the Sierra Nevadas and Oregon's Mt. Hood.

Carolyn's passions included botany, photography, architecture and art his-

tory—but her greatest love was teaching Tai chi, an ancient Chinese form of exercise. She started teaching Tai chi in San Francisco in 1970, and for 26 years, she taught Tai chi, meditation and haiku classes at the College of Marin's Continuing Education program.



Carolyn Talmadge

Carolyn's close friend Sally Secor recalls how she signed up for a haiku class through the College of Marin in the early 1990s, and Carolyn was the teacher. Paula Bakalar and Laurie Stoelting were in the same class, and they liked it so well they repeated the class over several semesters. Carolyn held the classes in her home and served cookies and tea. Carolyn also taught tai chi (Sally signed up

for those classes as well), architectural history, art history, Eastern religion and meditation through the College of Marin. She was a woman of many talents and she shared her interests with many people.

While teaching was her life's work, becoming a grandmother was one of her greatest joys. She was loved dearly by her family and the Marin County community she called home. She will be missed by those she touched with her graceful and patient way.

A few of her poems that appeared in *Mariposa* over the past several years:

drugged . . . intensive care
a yellow-eyed eagle
grips my wrist

hollow cedar stump
inside
the sound of my breath

Indian summer
the night pulse of crickets
lulls me to sleep

—Leslie Talmadge and Carolyn Hall

Regional News

Northeast New England

Bangor Haiku Group

The BHG held an urban ginko at the University of Maine Art Museum in Bangor in lieu of our February meeting. Most of us responded to the featured exhibit "The Moment: Painting by Michael De Bista." One of us, Astrid Andreescu, responded to the exhibit "The City by Lori Nix." The relationship between the painting or constructions and our external or personal mental reality dominated our haiku and discussions of our haiku.

At lunch at the new Asian restaurant Zen, we discussed our haiku and those sent in by adjuncts. One we all liked by Kirsty Karkow clearly reflected personal space poetically:

in my space—
her perfume
a dense cloud

Our March BHG was cold but we warmed up with rounds of reading from the current issues of *Bottle Rockets* and *The Nor'easter* and *In Pine Shade, HSA 2011 Members' Anthology* and Yogi Chocolate Mayan Spice tea. Then we did rounds of our and the adjuncts' poetry. We liked the synaesthesia which, with onomatopoeia, is at the base of early periods of poetry, as in this by Bob Seretny:

aurora borealis
dozing off
the fir sizzles

The BHG had a new local member, William Haskell, who is working on a degree at the University of Maine, Orono, and currently on a project focused on the poetics of haiku. At the April BHG meeting he read the following haiku which we liked but suggested he drop the original "the" from the beginning of line 3:

rays of light
stream through darkened clouds
snowless mountain

We began rounds of green tea and classic Japanese spring haiku from Blyth's translations, many of them in an impish tone, as well as from Gary Hotham's and Jack Barry's new collections. We looked at and discussed Cor van den Heuvel's new haibun collection *A Boy's Seasons*, which focused on boyhood experiences in the 1940s and 1950s. Bruce and Astrid met Cor, originally from Saco, Maine, in NYC the week before. He said he was interested in how sentences in the adventure novels he read as a young man split in two parts, as in "The cowboy road into the sunset," perhaps a reason for his early use of one-line haiku and early interest in the separation into two parts of many haiku. We then did rounds of our own haiku and then read adjunct haiku. Liga Jahnke's haiku on looking for pussy willows for Easter elicited a long discussion. Liga, a Latvian, had noted: "In Latvian culture Palm Sunday is Pupola Svetdiena, which when translated, means, Pussywillow Sunday." We liked this (there are no palm trees in Maine) and discussed welcoming spring with holding plant branches, etc. in many world spiritual traditions.

We also discussed Tom Trowbridge's "found haiku" in which he "extracted" a haiku from a book by the Native American N. Scott Momaday. Tom had noted in a recent meeting with Bruce that the Zen austerity Bruce had noted in his haiku were perhaps related to the open spaces in the Midwest where he grew up and where his physician father treated patients at Native American reservations. Momaday's book describes such locations.

The BHG sponsored a National Haiku Poetry Day celebration on April 17 which replaced the April meeting. The celebration at the Bangor Public Library was a success. Bruce, after introductions, first gave a short history of the event, organized on the winter solstice by a librarian (the shortest day/the shortest poem) who later changed it to April 17 in the middle of National Po-

etry Month (April 17 for the 17 "syllables" of traditional haiku) and finally passed the event onto Jim Kacian and the Haiku Foundation. Bruce read a spring haiku of Basho (and the Japanese original) and Chiyo-ni. Then two haiku by Herman Von Rompuy, "Haiku Herman," the new European Union president, and two haiku by Thomas Tranströmer, the current Noble Prize winner for literature. He then sketched the history of American haiku from the Imagists to the Beats to *The Haiku Anthology* generation of the 1960s and 1970s to the poets of the 1970s, 1980s, and 1990s to the current generation of the 2000's, with examples from each (Amy Lowell, Jack Kerouac, Cor van den Heuvel, Anita Virgil, Lee Gurga, Virginia Brady Young, Tom Tico, Stephen Addis, Kathy Lippard Cobb, and Peggy Willis Lyles). Then he read a few haiku from *Scent of Pine, A Maine Haiku Anthology* (Arizona Zipper, Anne LB Davidson, Norma Sheard, Lynda True, and Paul MacNeil). Bruce then read his haiku written that morning.

Haiku Poetry Day
all of it centered
in forsythia

He suggested everyone in the room was part of the current generation of haiku poets and encouraged their reading at the celebration. We made a huge circle and did rounds of our haiku. A highlight was haiku read in English and Latvian (Liga Jahnke), English and Romanian (Astrid Andreescu), and English and French (Bob Seretny with Bruce offering the French). We also read haiku by those adjuncts who couldn't attend. Everyone agreed we should have another NHPD celebration next year. We also scheduled a spring ginko at City Forest/Bog Walk instead of the May BHG meeting, with everyone invited. The rhodora should still be out if we are lucky.

—Bruce Ross

Northeast Metro

The early spring weather brought many members out (see list below) at the March 31 Northeast Metro meeting in NYC. Rita Gray chaired the meeting asking all of us to read a new haiku which was then entered in our collection of current haiku.

Part 1: Scratch and Sniff

The session on haiku and smell began as Geoff Van Kirk cited the Beatles' line "Somebody Spoke And I Went Into A Dream" and suggested that in a parallel way, a sniff can transport us. Since both research and our own experiences in life suggest that particular smells have the power to trigger vivid memories, he quickly had the group put pen to paper to recall a smell memory from their life.

After a few minutes of noting some qualities about their memory, participants turned to a neighbor and shared. The room buzzed with conversation. After a short while Geoff presented some tidbits about the mechanism of smell and its evolution in humans drawn from writers Diane Ackerman and Lawrence Rosenblum.

Jeff Hoagland then took over and set the crowd a sensory task. He had assembled some inoffensive but intriguing items for us to smell. They were packed in ten unlabeled vials. Around the room they went, and plenty of puzzlement and conjecture resulted as lids got lifted. Fresh cut grass, coffee, toast, bacon, and mint were among the contents the group got to sample.

The last portion of the session zeroed in on haiku. Geoff, Jeff and Rita Gray had culled poetry that appealed to our sense of smell. Taken from *Frogpond*, Bill Higginson's *Haiku World*, and Bruce Ross' *Haiku Moment*, the more than two dozen poems got passed around and became the subject of lively discussion. Comments covered our readings and misreadings, the play of multiple senses in a poem, the richness of images, and minutiae of punctuation and form.

For example, one poem that generated discussion was the following by

Bill Higginson from his book *Haiku World*:

every way
the wind blows
chrysanthemums

After refreshments supplied by Rita Gray and others, we began the second half of the program.

Part 2: Cherry Blossoms

We were introduced to Sho Otaka by Hiroaki Sato, past president of the Haiku Society of America (1979-1981). Ms. Otaka is a well-known haiku teacher and judge who appears on Japanese television and recently gave a haiku workshop at the Japan Foundation in NYC. She has won many prizes, has been writing Haiku since she was 14 years old, and recently gave a haiku workshop in Paris, France.

Cherry blossoms are a metaphor for the beginning of the year in Japan. Ms. Otaka wrote on the white board several of her poems in Japanese which were translated by Hiro Sato into English.

Individually, we wrote cherry blossom haiku which were translated into Japanese by Ms. Otaka and Mr. Sato. Several of us saved the Japanese translations for posterity such as:

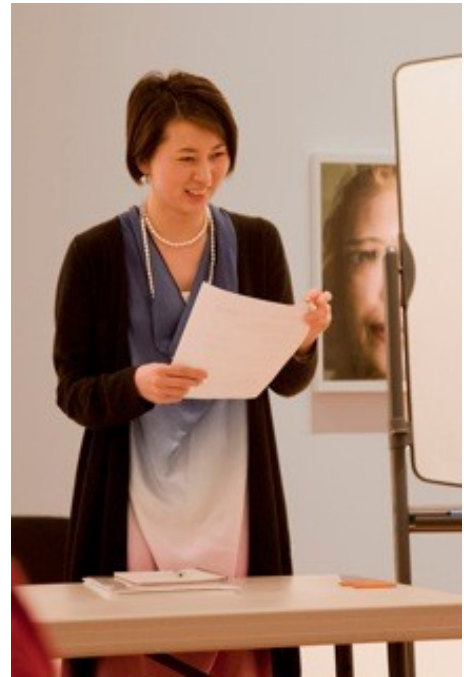
a carnival
of white and pink
this wind this light
Marilyn Hazleton

After conversation with Hiroaki, and some thought, Sho Otaka wrote the poem, in 5/7/5 Japanese sound units on the board, and then translated it back into English as:

flowering wind
flowering light
festive mood
Sho Otaka & Hiroaki Sato

This was an aesthetic lesson as well as a lesson in translation.

After the meeting we gathered at Hiroaki Sato's home for conversation and refreshments before having dinner at



Sho Otaka

Photo by Peg McAulay Byrd

our usual hangout, Bar 6!

Attending the meeting: Rita Gray, Geoff Van Kirk, Jeff Hoagland, Sho Otaka, Hiroaki Sato, Marilyn Hazleton, Arlene & Jaxon Teck, Popo Tsakino, Dorothy McLaughlin, miriam chaikin, John Stevenson, Mary Ellen Rooney, Scott Mason, RaNae Merrill, Cor van den Heuvel, Linda Rothstein, Rachel Winegrad, Jay Friedenber, Mark Harris, Patrick Alford, Lucus Stensland, Philip Roth, Elizabeth Bodien and several others.

Northeast Metro Member in the News

On Friday, March 30, 2012, the *New Haven Register*, to kick off National Poetry Month, did a feature story on haiku poet Sylvia Forges-Ryan and her experiences as a haiku poet. If you Google her name, you will find the whole story along with a picture and even a small video in one of the first listings, beginning with the quote "No need to count syllables", etc.

—Peg McAulay Byrd, Geoff Van Kirk & Sylvia Forges-Ryan

Boston Haiku Society

On April 1, members of the Boston Haiku Society and the Kaji Aso Studio gathered for a haiku reading at the Kaji Aso Studio. On April 17, in celebration of the Haiku Foundation's National Haiku Poetry Day, members of the Boston Haiku Society and students at the Boston Conservatory Dance Studio shared haiku at the conservatory. This event was coordinated by Judson Evans, chair of the Liberal Arts Program at the Boston Conservatory.

Raffael de Gruttola held a workshop on April 21 at the 4th Massachusetts Poetry Festival in Salem, MA on The Haiku(s) of Jack Kerouac accompanied by cellist Peter Zay of the Hartford Symphony. He also read his haiku later that day in a Haiku Workshop by Jeannie Martin who conducts haiku classes at the Cambridge Center for Adult Education.

Raffael de Gruttola, in conjunction with Turtle Light Press, gave a talk at Rutgers University in Camden, PA on April 27 on the new edition he edited: *A Life in Haiku: The Unpublished Haiku of Nick Virgilio*.

On May 5, to celebrate Cinco de Mayo, the renkubluz group of Paul David Mena, Brett Peruzzi, and Raffael de Gruttola will meet at the Mena's this time to write their unique style of American renku which they do often in a twelve month period after dinner and cocktails which they've been doing since 2001.

On May 17 Raffael and Peter Zay will repeat their "Haiku(s) of Jack Kerouac" at Gallery 55 in Natick, a monthly poetry venue.

On March 6 - 9, 2013, Raffael, Kathleen O'Toole, and Liz Moser will present a panel on the "Haiku of Nick Virgilio" at the Association of Writers and Writing Programs at the Sheraton Plaza Hotel in Boston.

—Raffael de Gruttola

Rochester Area Haiku Group

In her March program "Bashed in Translation," Catherine Nowaski reviewed some of the challenges the Japanese language presents for English-speaking translators and readers. Participants also examined different translations of six haiku by Basho and discussed reactions to subtle differences in vocabulary, word order, and writing style.

National Poetry Month was celebrated with Rochester Poets, who hosted a public reading at St John Fisher College on April 14.

RAHG created a framed collage of eight haiku that had been inspired during our visits to the public gardens at the First Unitarian Church of Rochester. Titled "A Haiku Garden," this collage will be displayed in the Williams Gallery from April 27 to May 10.

For our May meeting, "A Basho Sampler" was adapted by Carolyn Dancy from *Basho: The Complete Haiku* by Jane Reichhold (Kodansha International, 2008). One of this book's most interesting features is buried in the Appendix: an enumeration with examples of 33 techniques used by Basho in creating the relationship between the two parts of a haiku. A reading of these examples will lend valuable insight into Basho's work that can also inform our own writing.

RAHG will be represented by five members, namely Pamela Babusci, Carolyn Dancy, Deb Koen, Catherine Nowaski and Deanna Tiefertal at the 2012 Haiku Canada weekend.

—Carolyn Dancy

Haiku Poets' Society of Western Massachusetts

HPSWM sent out cards in honor of National Haiku Day, April 17, to forty-five groups and individuals. This is the fifth year we have done this. The card was

designed by Patricia Harvey and edited by Wanda Cook.

At our January meeting we had a round table reading by all of the members of the group. Our next three meetings have focused on some key techniques of writing haiku. The presentations were by Karen Reynolds in February, Wanda Cook in March, and Alyce Stiles in April.

We have looked at the leap between parts of a haiku with methods such as echo, contrast, word choice, pivot point, etc. We have read a good range of haiku with these concepts in mind.

Larry Kimmel and Wanda Cook have published their 5th poem card, "Sidewalk Café." It contains ten haiku. Copies are available by sending \$2 plus a forever stamp to Wanda Cook at P.O. Box 314, Hadley, MA 01035.

Denise Fontaine-Pincince had a presentation of her haiku poetry and paintings titled "Prayers of Gratitude" for the month of April at the Palmer Public Library.

—Eric Arthen

Mid-Atlantic Region

Haiku Poets of Central Maryland

The last meeting of the Haiku Poets of Central Maryland (HPCM) was held on March 24, 2012, and hosted by Tony Nasuta at his home in Mays Chapel, Timonium, MD. Also attending were: Elizabeth Fanto (Timonium, MD); Tim Singleton (Columbia, MD); Ginny Leidig (Joppa, MD); and Cathy Drinkwater Better (Eldersburg, MD). Mailing or e-mailing notes or poems, or sending materials, were: Mark Brager (Columbia, MD); Rajib Phukan (Guwahati, Assam, India); Giselle Maya (St. Martin de Castillon, France); Keiko Fujiwara; Beth Edelstein (Timonium, MD); and Kirsty Karkow (Waldoboro, ME).

We began with a reading of haiku by members present and afar and then

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turned to correspondence received since the last meeting, including: a letter from Kathleen A. Correia, supervising librarian at the California State Library in Sacramento, thanking HPCM for donating copies of our most recent (2011) poem-sheet, *Paper Lantern*, to the Library's American Haiku Archives.

Recent "happenings" in which HPCM had a small part included the 2012 National Cherry Blossom Festival, in Washington, DC, on Saturday, April 14. Thanks to the hard work of coordinator Rick Black (Turtle Light Press)— and our equally hard-working regional coordinator, Ellen Compton, who sent us reminders along the way— HPCM had a presence at the Mid-Atlantic Haiku Poets booth, sponsored by the Japan America Society of Washington, in the form of free-for-the-taking copies of all our poem-sheets, from the earliest (*A Far Town View*) to the latest (*Paper Lantern*). There were free copies of *Hibiki*, a haiku collection by Geert Verbeke and Cathy Drinkwater Better (Empty Sky, 2010) on the table, too.

HPCM took part in the nationwide National Haiku Poetry Day on Tuesday, April 17, an effort spearheaded by The Haiku Foundation, by giving a carefully prepared presentation at the Notre Dame of Maryland University (NDM) in Baltimore. Members Tony Nasuta, Ginny Leidig, Elizabeth Fanto, Tim Singleton, and Cathy Drinkwater Better presented the hour-long program in Fourier Hall, home of the Renaissance Institute, a life-long learning institution located on the NDM campus.

The NHPD presentation, which was open to Renaissance members, other students on campus, and the public, was both publicized and emceed by Elizabeth. Tim started the party with a "layman's introduction" to the haiku form, including a bit of historical background and some discussion of the writing of haiku in English. During Tim's talk, a PowerPoint presentation consisting of translations of haiku by the Japanese masters, matched with illustrative photographs, played on a screen behind him. Tim was able to use many of those poems as examples during his talk.

After a few Q&A's, Elizabeth intro-

duced Tony, Ginny, and Cathy in turn. Each read some of their own haiku aloud, as did Elizabeth and Tim. After the haiku readings, Ginny and Tony both shared some of their haibun with the crowd and gave a brief explanation of that form. Doug Walker acted as official HPCM photographer for the day, in order to record the event for posterity.

In the days following our NHPD observance, Elizabeth—who teaches haiku, among other courses, at the Renaissance Institute—received several positive comments from Renaissance members about the National Haiku Poetry Day presentation. The March meeting ended with a workshop of haiku written by those present as well as a few sent to us by people who were unable to attend in person.

The next meeting of the Haiku Poets of Central Maryland will be held on Saturday, June 2, 2012, from 12 noon until 3 p.m., on the campus of the Bon Secours Spiritual Center. This is the same location where we hosted the fourth-quarter HSA meeting back in December. We are starting an hour earlier so that we can get together for a delicious luncheon in the BSSC dining room before holding our meeting in a lovely open-balcony room overlooking the rolling hills, woodland, and gardens on the campus. Cost for luncheon and the use of the meeting area is about \$10 per person, payable at the front desk upon entering the facility. Perhaps we'll even take an impromptu ginko! (Does it still count as "impromptu" if I mention it ahead of time?) For directions to BSSC, call 410-442-1329, or go to <http://rcconsecours.com/> on the Web. For more information, contact Elizabeth at efanto@verizon.net (410-252-8531) or Cathy at cbetter@juno.com (795-0703).

—Cathy Drinkwater Better (Walker)

Towpath

Towpath met in February and April, and had an almost-full house for both meetings. Mary Wuest hosted the February meeting, with Jim (the Peach) Aaron, Roberta Beary, Elizabeth Black, Ellen Compton, Kristen Deming, Lee Giesecke, Fonda Bell Miller, Audrey Olberg, Kathleen O'Toole in attendance.

The April meeting was hosted by Peach and consort Patti. Attending were Penny Showell, Roberta, Elizabeth, Rick Black, Ellen, Kristen, Lee, Fonda, Kathleen, and Mary. This was our first meeting at the home of Peach and Patti. We all enjoyed the beautiful ikebana that Patti had made to welcome us, and we met two elegant greyhounds, one of them a new resident of the household.

In February, plans for the haiku booth at the National Cherry Blossom Festival were well underway, with Rick in charge. Kristen's contact at the Japan America Society had confirmed that we would be assigned a booth in the one-day street festival. Ellen was preparing Towpath's handouts—a collection of member haiku and an introduction-to-haiku brochure. Wearing her regional coordinator hat, she had sent out region-wide announcements of the event. Lee and Mary volunteered to help in the booth, and we had word that Maryland Poet Gary Hotham planned to be there as well. By the April meeting, the festival and the booth, like the blossoms themselves, were history. See page 12 for more details.

National Haiku Poetry Day was also on the agenda for the two meetings. By February, Lee's plans for an open reading were firmly in place. He passed around copies of his announcement flyer as he invited us to "come and read." Scheduled for the early evening, the event was held at the Woodrow Wilson Library in Arlington, Virginia. Towpath readers were Ellen, Kathleen, Kristen, Peach, Mary, Lee, and Roberta. We were pleased that one of our guests was a young Cambodian student of English, whose professor heard about the reading and sent him to listen to English-language haiku.

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Haiku Was There! The National Cherry Blossom Festival

April 14, Saturday: a beautiful day for the Fifty-Second Annual Sakura Matsuri Japanese Street Festival—a peak event in the 100th Anniversary National Cherry Blossom Festival. Given Washington's warm winter, the blossoms had come and gone, but never mind, haiku was there!

Early on the day, Rick Black and Lee Giesecke crossed the Potomac—their car packed with tables; extra chairs; tablecloths; straw baskets; easels; sumi-e paintings; haiku books for browsing or to give away; haiku pamphlets, brochures and flyers; and a very large, welcoming balloon. HSA had been assigned a place on 13th Street near historic Pennsylvania Avenue, the street that links the White House and the Capitol. By good fortune, our booth was the first as visitors entered the fair. Many thanks to Towpath's Kristen Deming, and to the Japan America Society of Washington, for making this possible.

Under a sheltering canopy Rick and Lee arranged two large tables with sunflowers, tulips, copies of *Frogpond*, and a number of haiku-related books. Among these were two new releases from Turtle Light Press: Graham High's winning chapbook *The Window That Closes*, and Nick Virgilio: *A Life in Haiku*. Fronting these displays were easels and a smaller table with handouts: brochures introducing English-language haiku, poem sheets by members of Towpath and the Haiku poets of Central Maryland, as well as flyers from haiku publishers and the HSA.

Japanese poet Murasaki Sagano had learned of the festival and donated copies of her books: *Mother's Voice* and *Haiku Flowers and Trees*. Having lost her mother in the Fukushima tsunami, the poet hoped the books would provide comfort to others. These, too, were displayed on the front table.

Lee put up the big, blue "Haiku Soci-

ety of America" banner. Rick hung a series of haiga at the entrance to the booth: his photos of Washington scenes blended with cherry blossom haiku by Basho, Kikaku, Nick Virgilio, and Susan Antolin. Kikaku's poem read:

a blind child
guided by his mother
admires the cherry blossoms

By 11 a.m., when the fair officially opened, we were set for business.

The flow of visitors was light at first. A block away, on Constitution Avenue, the Cherry Blossom Parade was happening. We could hear the music and excitement that went with it. Once the parade

and help was provided. "Brief, nature, now— that's all you need right now. What's the first thing that comes into your mind about the day?" Soon the chalk haiku had spread over an area 50 x 50 feet—all colors, all types of poems, even drawings.

perfect day
scent of a chicken
on a stick!

a warm breeze
spring has arrived
but not for me

By about noon, Lee had headed home and haiku poet Gary Hotham and his wife, Karen, showed up to lend a hand. At 2:00 they were replaced by Mary Wuest of Towpath. Flyers, brochures, and HSA pencils flew off the table. These were gone by 3:00, and Rick brought a sign-up guest book to the front table. People requesting literature left their names and mailing addresses. Overall, at least 1,000 people came to the HSA booth, and stayed to talk. At the end of the day, many went away with a book, a brochure, a flyer, a bookmark, or a pencil—and a happy memory of haiku writing.

—Ellen Compton



Rick Black, right, and Lee Giesecke staff the HSA booth at the 2012 Sakura Matsuri Japanese Street Festival in Washington, D.C. on April 14, 2012

Photo by Rust Deming

was over, however, the flood began and the streets were packed with people watching Japanese drummers, drinking Japanese beer, enjoying the tastes of Japan, buying souvenirs. Soon our booth was ten deep with visitors. Comment most often heard: "I didn't know there was a Haiku Society of America." Rick and Lee fielded questions.

People were easily engaged. They loved Rick's half-humorous Haiku IQ Quiz. Adjacent to the booth was an empty macadam surface where visitors could compose haiku, so Rick gave them chalk and invited them to write—adults and children both. He handed out free pencils and they wrote on poster boards and in a guest book. Some needed help,

Celebrating the Life and Poetry of Nick Virgilio

As part of the celebration of National Poetry Month, the American pioneer haiku poet Nick Virgilio was honored at two book launch events in Camden, N.J. in honor of a new collection of his poems, *Nick Virgilio: A Life in Haiku*.

On Friday, April 27, the Paul Robeson Library of Rutgers-Camden opened a display of its "American Haiku Collection," with haiku works from Nicholas Virgilio and Pamela Miller Ness, including original manuscripts, book art, and journals. About 50 people turned out for a luncheon program and short reading

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of the new Virgilio book that features 100 previously unpublished poems such as these:

the lake . . .

an oil-slick slips over the dam:
the rainbow

touching her son's face

with her hands in the moonlight:
the blind woman smiles

bitter cold wind

carving a frozen snowdrift—
the crescent moon

"Virgilio was one of the greatest American haiku poets on a level with the great Japanese developers and masters of the haiku form and tradition, such as Basho, Buson, and Issa," said Raffael de Gruttola, the editor of the new collection. "I think his influence will be felt for years to come. There is an elegiac aspect of Nick's work especially after the death of his younger brother Larry, who was killed in Vietnam, that is unique."

Yet, he said, Nick wrote about life on the streets of Camden and nature in equally powerful ways, and the new book features many of these poems, too, all of which were typed on his old Remington and revised numerous times.

"The difficulty was that Nick left behind hundreds, if not thousands, of haiku that were never published," added de Gruttola, "and I had to review this quantity with an eye to include new work that exhibited Nick's constant search for new ideas and themes as his style matured."

Elizabeth Moser, who curated the show and did her graduate thesis on Virgilio's poetry, spoke about the ways in which Virgilio transformed a Japanese genre into an American form of poetry as well as about how Rutgers plans on digitizing a lot of the original manuscripts and making them available to the public.

A large group of friends and admirers then gathered at the Sacred Heart Church in Camden on Sunday, April 29, for a community reading of Virgilio's poems, old and new alike. Featured readers included Tony Virgilio (Nick's

surviving brother), Henry Brann (president of the Nick Virgilio Haiku Association), Raffael de Gruttola, Rick Black and many others. One after another, members of the Camden community arose and recited a favorite Virgilio poem, shared memories of Nick and spoke about the ways in which his poetry moved them.

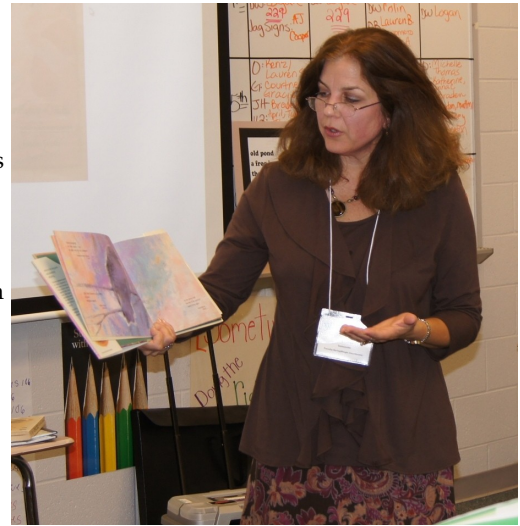
"It was a wonderful celebration of Nick's life and work," said Michael Doyle, pastor of Sacred Heart. "Nick created beauty out of the gutters of Camden and, by reading these new poems, the entire community was uplifted."

—Rick Black

North Carolina Haiku Society

Haiku Holiday is so much more than just an annual conference. The event has become synonymous with celebration. This is a time when poets travel to North Carolina from far distances. They come to feel the warmth of spring sun and partake of southern hospitality just before cool mornings give way to summer's lingering heat and humidity. Poets come bearing news of their own accomplishments as they celebrate and applaud those of others.

On Saturday, April 28, 2012, the North Carolina Haiku Society (NCHS) held its 33rd annual Haiku Holiday Conference in Chapel Hill, at Bolin Brook Farm, the home of Jean Earnhardt and her late husband John Earnhardt. This year's conference was extra special for the twenty-two poets in attendance. They celebrated the sacred space of "The Stone House," as Jean Earnhardt's memory-and-heirloom-filled home has come to be known. Her house is an elegant structure built from stones found on the property where it stands. Franc Sidler, a student of Frank Lloyd Wright, designed the house. Jean says that, "From the beginning, the house and the old farmstead felt like the ideal setting for poets who delight in nature and the insights it brings."



Robyn Hood Black shares William J. Higginson's 1991 *Wind in the Long Grass* at the Society of Children's Book Writers and Illustrators conference in Birmingham, Alabama in October 2011

Photo by Donna H. Bowman

Sources of artistic inspiration and creativity abound at Bolin Brook Farm. Observations of the stone house itself and the presence of large lichen-covered rocks dotting the grounds, wildflowers and cultivated flora, sightings of white-tail deer, woodpeckers drilling holes on high limbs, croaking frogs, and other natural elements texture the haiku canvas. A proliferation of such writings generated there never went unnoticed over the years and gave rise to the idea for a new anthology. The 2012 conference marked the official release of that work, *The Stone House: An Anthology of Haiku from Bolin Brook Farm*. More than a year earlier, the initiative for the project took root. A call for submissions was extended during the 2011 annual conference. Lenard D. Moore and Dave Russo edited the anthology published by Rosenberry Books in Pittsboro, North Carolina. *The Stone House* includes works by sixteen poets. Among these are Rebecca Ball Rust, Jay Bryan, Kate MacQueen, Curtis Dunlap, Glenn G. Coats, Joan E. Coats, Richard Straw, Roberta Beary, Stan Sicheloff, Paul MacNeil, Ellen Compton, Richard Krawiec, L. Teresa Church, Bob Moyer, Dave Russo, and Lenard D. Moore. The anthology also features artwork by the publisher Diane Katz, who was inspired by various Frank Lloyd Wright architec-

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tural paintings. For her drawings, Katz uses "colored pencils and an encaustic technique that is a cross between printing, drawing and monument rubbing [and] allow hidden textures to reveal themselves on the surface of the paper." Copies of *The Stone House* are available in deluxe and standard editions through RosenberryBooks.com.

During the afternoon session of the conference, poets read and critiqued haiku written on the self-guided ginko, which took place before lunch. This session also featured a panel discussion entitled "What Impact Has Haiku Had on Free Verse (and Vice Versa)." Lenard D. Moore moderated the discussion and asked the panelists, L. Teresa Church, Adrienne Christian, and Dave Russo, the following questions: How did you learn about haiku? What is the most striking thing about haiku? Who are your influences in haiku writing? Which poets would you recommend as examples of haiku-influenced free verse writers? Through these and other questions, the panelists shared the consensus that the economy of language and the ability to say so much with few words makes haiku appealing as a poetic form.

— L. Teresa Church

South East Region

On March 25, HSA South East members, Terri French, Peter Meister, Peggy Bilbro, Carla Simms, Laurence Stacey (via Skype) and guests Ray French and Mary Ellen Ionas, met at the home of Terri and Ray French to read and discuss haiku and upcoming plans for regional activities.

Plans are coalescing for the big HSA SE ginkgo haikufest, September 28-30, 2012. The first—of which will hopefully become an annual fest—will be held at Lake Guntersville State Park in Guntersville, Alabama. Session leaders Laurence Stacey and Tom Painting will be joined by North Carolina HSA member Robert Moyer, who will emcee a haiku linked verse game based on the Surrealist game "Exquisite Corpse."

Contact Terri at terri.l.french@gmail.com for further information on the conference or to receive a brochure and registration form. All HSA members are welcome. To take a peek at the venue visit their website at www.alapark.com/lakeguntersville.

In other news from the South East region, Laurence Stacey, co-editor of *Haiku News*, a journal engaging socio-political events through haiku, senryu and tanka (<http://www.wayfarergallery.net/haikunews>), is finishing his graduate studies at Kennesaw State University in Kennesaw, Georgia. Laurence is near completion on his first book on the concepts and techniques of haiku and its related styles. He is interested in using haiku in cross-curricular studies. He's also involved in promoting the genre as a true academic discipline. Laurence has taught online workshops and is planning to teach an introduction to haiku course for Marietta High School's continuing education program in fall 2012. He will also be a session leader at the HSA South East region's ginkgo haikufest this fall, speaking on the importance of teaching haiku to students.

Children's author and poet, Robyn Hood Black of Gainesville, Georgia has presented three haiku workshops for adults in the past year. Last June in Dahonega, Georgia she led fellow writers on a haiku journey at a poetry retreat she coordinated for the Southern Breeze region of SCBWI (Society of Children's Book Writers and Illustrators). In October, she presented a haiku session at the SCBWI Southern Breeze fall conference in Birmingham, Alabama, and in March she led a "Haiku How-to" workshop for media specialists and teachers at the Conference on Children's Literature at the University of Georgia in Athens. She spreads the haiku word during author school visits and blogs each Poetry Friday in Kidlitosphere, where she frequently celebrates haiku (www.robynhoodblack.com).

Tom Painting, of Atlanta, Georgia led a haiku workshop in March for the Virgilio Haiku Association in Camden, New Jersey, as well as workshops for The School of the Sacred Heart and the

Camden High School for the Arts. Tom teaches at The Paideia School in Atlanta, Georgia and is working on further developing a student haiku course based largely on three novels by David Lanoue, *Haiku Guy*, *Laughing Buddha* and *Frog Poet*. In July, Tom will head back to his home state of New York to conduct a workshop for the Rochester Area Haiku Group. Tom will also be a featured speaker at the HSA SE ginkgo haikufest, conducting a two-part "How-to Haiku" session.

The South East regional coordinator, Terri L. French will conduct an "Intro to Haiku" session at this year's Alabama Writer's Conclave meeting in Huntsville, Alabama. It is the first time haiku will be featured at the meeting.

— Terri French

Haiku Flags for Global Art Project for Peace

Every two years, under the auspices of the Global Art Project for Peace in Tucson, AZ, people around the world create art works on the theme of world peace and then exchange those art pieces with others participating in the program. In April of 2012, nine haiku peace flags created by CaroleAnn Lovin, were exchanged for art work created by an artist in Taiwan. The following haiku is written on the back of each flag:

butterflies
floating on a sea breeze—
praying for peace

— CaroleAnn Lovin

South Region

The last issue of *Ripples* included a message from part of the Southeast Region along with our South Region report. Those of us who live in The South do not distinguish between the Southeast and South Central states. We do, however, consider the Southwest to be a different place entirely.

Since I grew up in the Southwest, that

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region has graciously included me in several issues of *Small Canyons*, where I feel right at home. As of this weekend, however, I find that I also feel connected to the Southeast region. My family on both sides came to America via the southern route. One branch received a Revolutionary War land grant, just as the family who built The Stone House at Bolin Brook Farm near Chapel Hill, where the North Carolina Haiku Society held its 33rd annual Haiku Holiday on April 28. Which I attended. And recommend, to anyone who has not yet experienced it. The ambiance is awesome, as is the traditional Southern Hospitality.

The South Region will hold its annual conference on July 7, 2012, 9 a.m. to 6 p.m., in Shreveport, Louisiana at the Broadmoor Branch of Shreve Memorial Library. For more information, contact Carlos Colon at 318-868-8932 or 318-678-3889.

—Johnye Strickland

New Orleans Haiku Society

It's been a busy spring for the New Orleans Haiku Society, with three big events so far. First, in association with Xavier University we played host to visiting renku master Shokan Tadashi Kondo. On March 21, Professor Kondo gave a lecture on the philosophical basis of renku to a packed auditorium of Xavier students and local haiku poets. Later that week, on March 25, he led a renku-writing workshop at Latter Library, open to the public. In addition to the twelve-tone renku composed by workshop participants under Professor Kondo's guidance at the Library, members of the NOHS wrote three other renku with him during the short week of his visit, enjoying lively and instructive linked poetry sessions in the cafes and bars of the French Quarter and Uptown.

A second big event was National Haiku Poetry Day on April 17, which we also held at our normal

"headquarters," Latter Library on St. Charles Avenue. It was a small but enthusiastic turnout on a Tuesday evening. We filmed everyone's reading of five haiku apiece for the Haiku Foundation website. If you'd like to take a sneak peek at it (including some bloopers that won't be sent to the Haiku Foundation website), see them at www.haikuguy.com/april12.html.

Our third event was a public reading of haiku at the Maple Leaf Bar courtyard on Sunday, April 22. The Maple Leaf Bar sponsors the longest-running, continuous literary reading series in the South, going back to the 1970s. Eight members of the New Orleans Haiku Society took part in this well-attended reading: Carolyn Graetz, Bob Allen, Johnette Downing, Nicholas Sola, Karel Boekbinder-Sloane, Juliet Pazera, Allison Mull, and me. I was also happy to read a section from my new haiku novel, *Frog Poet*, selling and signing a few copies to kind audience members. *Frog Poet* (Red Moon Press) completes my quartet of haiku novels that began twelve years ago with the publication of *Haiku Guy*.

A fourth spring event, coming up soon, is a party that we are calling "Issa de Mayo." Since Issa's birthday falls on the fifth day of Fifth Month, we plan to celebrate it that evening by writing a *kasen renku*. Issa will supply the *hokku* and the rest of us will take it from there. Nicholas Sola will serve as *sabaki*. Some of our faraway members are expected to join us, sharing verses and libations, via Skype. We'll let you know how it went in our next HSA update.

—David Lanoue

Northwest Louisiana Haiku Society

Seventeen people attended the National Haiku Poetry Day 2012 celebration, which was held at the Shreve Memorial Library, Broadmoor Branch on April 17. First, there were greetings from Wanda Cook and the Haiku Poets' Society of Western Massachusetts and

from Cliff Roberts of the Fort Worth [Texas] Haiku Society. Carlos Colón read a haiku that Cliff sent with his greetings:

haiku day
a butterfly's shadow
flits through mine

Then, Carlos announced the 2012 HaikuNow! International Haiku Contest award winners with special emphasis on a commended poem in the traditional category by one of the attendees:

the moment between
waking and remembering
a widow's first morn
—June Rose Dowis

Next, there was a reading by members of the Northwest Louisiana Haiku Society: Carlos, June, Nan Dozier, and Theresa Mormino. Nan read "Family Traditions," a haiku sequence, and "November Sun," a haibun. Then, Carlos read two 5/7/5 haiku by Robert Major from the Haiku Foundation website:

in the summer heat
the jar of freight cars bumping
down and up the line

silent Friends meeting
the sound of chairs being moved
to enlarge the circle

After a short coffee and snack break and the announcement of the 2011 Touchstone Awards, there was an open reading, which included two poems from the Shreveport Regional Arts Council's "Highway Haiku" project:

wake to rain
cratering road dust
last night stars
—Nadine Charity

Salt-rimed sea
Moonrise a Margarita
Bottoms-up
—Ashley Mace Havird

Laura Flett talked about her creation of 35 haiku cookies, which are haiku

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burned into three-inch slices of tree trunk. She brought along a sample cookie, which had the poem:

bird sanctuary
for those
wishing to sing
—Laura Flett

Laura also displayed her cookies on "Artist Sunday" at All Souls Unitarian Universalist Church.

Others participating in the open reading were: Dave Hicks, "Dark," Deborah Hoffman, and David Luurtsema. David improvised a rhymed haiku.

Laura Flett won the door prize, a copy of *Nothing Inside*, a mini-chapbook renku by Alexis Rotella and Colón (Proof Press, 1996). In addition, there was a table with chapbooks for sale by Nan Dozier and Carlos Colón.

—Carlos Colón

Midwest Region

About 45 people attended Haikufest, Saturday, April 28 at Skokie Public Library in Skokie, IL. They came from throughout the Chicago Metro area to hear a variety of haiku written by our members.

Ten members read their thoughtful and moving poetry which was well-received by the audience. The readers were: Amelia Cotter, Lidia Rozmus, Mac Greene, John Han, Tom Chockley, Alicia Hilton, Joanne Crofton, Tomoko Hata, Heather Jagman, and Dan Schwerin. Readers who traveled the longest distance were Mac Greene from Indianapolis, John Han from St. Louis, and Dan Schwerin from Greendale, WI.

First, the readers told about their backgrounds, and next, how they discovered haiku, why they like to write it, and what inspires them to write. Tomoko Hata not only read her haiku in English, but also held up copies of the poems written in Japanese.

Lidia Rozmus captivated the audience's attention with a display of her selected haiga, along with an explanation of her artistic vision and process.

The program began with a welcome address by Charlotte Digregorio, the Midwest regional coordinator, to celebrate National Poetry Month. Charlotte gave an introduction about HSA's purpose and member benefits including publications. In particular, she spoke about the variety of haiku activities offered throughout the Midwest region. The audience was encouraged to log onto HSA's website to learn more.

Charlotte then highlighted the stylistic elements of haiku and discussed what makes it poetry, besides being a meditation. She also gave a handout with beautiful samples of haiku from members throughout the country for analysis and commentary. The audience offered some very thoughtful interpretations of these haiku.

Charlotte gave an overview of haiku's history in Japan and the visibility and prominence of it there today, noting the activities that inspire poets in Japan to write. Among them are cherry blossom viewing picnics, watching the harvest moon, and visiting rivers at night to watch fireflies.

She spoke of the ever-growing interest in haiku worldwide, and what inspires haikuists in the U.S. to write it, such as taking ginko walks. She briefly discussed the practical methods haikuists use to compose their poems.

Charlotte mentioned books that library patrons can easily find to stimulate haiku writing, such as works by Henry David Thoreau and Ralph Waldo Emerson.

The question and answer segment drew thoughtful questions from the multi-cultural audience. Among the questions were: "How does Japanese haiku differ from American Haiku?" and "Does Haiku, when translated, lose a lot in the process?"

The audience haiku contest, judged by Heather Jagman, John Han, and Charlotte, drew eighteen entries from library patrons. HSA members were excluded from the contest. First, second and third place winners each received an issue of *Frogpond*, and the winner of the honorable mention received a copy of *Confluence*, an anthology by the Mississippi Mud Daubers, published by HSA member John J. Dunphy in Alton, IL.

John Han, who is also a member of that group, gifted the anthology. It includes work from HSA members living in Southwestern Illinois and Southeastern Missouri.

After the program, some members drove to Vernon Hills, IL to attend a get-together graciously hosted by Lidia Rozmus. They also took a ginko walk in cold, winter-like weather through a park behind Lidia's home. The peaceful view of the lake and hillside will inspire us to write haiku that Lidia will feature in conjunction with an art exhibit she is planning.

Lidia and Heather Jagman's husband, Arek Dreyer, took photos of members on the ginko walk with a backdrop of the lake. We plan to have more ginko walks and encourage more members to join us.

One thing that the Midwest region finds particularly helpful at programs is to have a registration table. Heather Jagman and Tom Chockley registered each attendee, having them give contact information so that we can follow-up to notify them of future meetings. Membership forms were available at the table. And, as souvenirs to keep the event fresh in library patrons' minds, they were offered pencils with the HSA inscription. Many library patrons lingered after the program to ask more questions.

Midwest Member News

We welcome seven new members: from Indiana, Sandra Nantais and John Bernth; Missouri, Anne Rice-Sosne; Minnesota, Gena Henrich and Donald Skrivseth; Ohio, Steve Welker; and Wisconsin, Nancy Durdin;

We remind members that local critique groups are a good opportunity to practice haiku, particularly if you are having difficulty breaking into print. Both experienced and beginning haikuists profit from these groups, along with having the chance to network with members.

Those who are interested in joining a local group may contact Charlotte Digregorio, Midwest regional coordinator, c-books@hotmail.com (or 847-881-2664). If one doesn't exist in your area, Charlotte will put you in touch with other members to either start a group or to at

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least network by meeting at a coffee shop.

Fellow members often keep each other motivated to write and offer ideas for getting published. They are a great support system for haikuists at all ability levels.

In other news, Charlotte Digregorio was recently interviewed on "Poetry In Bloom," a cable television program in Highland Park, IL. During the interview, she read her award-winning haiku sequence, "Grandfather's Death." Her other award-winning haiku sequence, "Lost in Autumn," was displayed the entire month of

April in the window of The City Park Grill in Highland Park for National Poetry Month. She was recently honored at two poetry receptions and gave readings of these poems at The Art Center in Highland Park.

—Charlotte Digregorio

Riverbend Haiku

This past semester Riverbend Haiku has been meeting weekly in South Bend, Indiana. In March we took time in one of our meetings for a tea party. Lynn Ramsby brought her flowered teacups and matching teapot her husband brought back from Japan. Lynn Edison brought a beautiful fresh fruit tray with blackberries, kiwi, grapes, and cantaloupe. Ellie Huggett brought rice cookies and some special treats which had marshmallow-like filling and a custard-like center from the Oriental market and oolong, red raspberry, white pear, and honeybush and rooibos tea.

Ayami Seto gave a demonstration of how to whisk tea and how to receive it. The cup is turned three times by each person so that the front of the cup faces the proper direction. Japanese treats are

often served on special paper and one takes a taste of the sweet treat before tasting the tea, in order to sweeten the strong tea.

The hardest part of the preparation for the tea party was heating all the water for 4 different teas. We shared some our latest haiku poems to read aloud and critique while sipping our tea and



Ayami Seto demonstrates tea preparation at the Riverbend Haiku tea party in March

Photo by Jeanne Cook

snacking on more treats that Ayami brought back from Japan where she visited her family over the Christmas holidays. We also

looked at a children's book called *Kimonos* that Ellie brought from the library where she works. The book was illustrated with Kokeshi dolls with different kimonos, hairstyles, sashes, fans, and bows. Those present were Elinor Huggett, Jeanne Cook, Jim and Willa Pickens, Lynn Edison, Ayami Seto, and Lynette Ramsby.

—Elinor Pihl Huggett

Plains and Mountain Region

Haiku is alive and well across the plains and in the mountains. We have established a private address list for anyone who wishes to share their haiku via e-mail with others in the region.

Allan Burns has been awarded honorable mention in The Haiku Foundation's Touchstone Awards for his book *Distant Virga*. Read a review on the Haiku Foundation website. *Distant Virga* is available from Red Moon Press.

Ann Schwader's work appears in the new anthology *Haiku 21* (Modern Haiku Press, 2011). Her website is: <http://home.earthlink.net/~schwader>. Autumn Hall's work appears in *Hundred Gourds*, *Prune Juice*, *Blythe Spirit*, and other places. Check Karen O'Leary's website

for her book, *Whispers* at <http://poetryalliance.hubpages.com>.

—Patricia Nolan

Rocky Mountain Haiku group

During February and March we met at the Pikes Peak Penrose Library for writing and sharing haiku and making plans for special events in April, National Poetry Month.

Liz Nichols shared a book of 108 of her haiku which was transcribed by hand by Pat Nolan onto the handmade pages of a blank book that Liz's son had brought to her from Tibet. Pat also added twenty-four small sumi-e illustrations. In April our planned regular gathering at a local park was weathered out due to strong winds and freezing drizzle. We adjourned to the warm and cozy home of Ava Molnar Heinrichsdorff for the rest of the afternoon. Ah, typical springtime in the Rockies. Woodson Taylor braved the weather and drove down from Denver to join as he usually does.

Our growing collaboration with Poetry West and Imagination Celebration Leadership Council for the Arts has greatly increased haiku poets' visibility in our community, which in turn is enhancing the awareness and appreciation of haiku as a serious literary genre. For this, we are grateful.

Michael Komatsu Doherty invited Pat Kennelly and Pat Nolan to present an introductory haiku workshop at the Pikes Peak Community College Library on April 9. RMH group members submitted 30 haiku for a display at Pikes Peak area libraries which will run on into May at the East library.

On April 17, National Haiku Day, a few members meandered around their neighborhoods and town parks hanging haiku on trees. The poems were written on small biodegradable cards with a hole punched and strung with natural yarn. Soon after, a bird was seen picking some yarn, presumably for a nest.

Our "Celebrate Haiku" event took

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place on April 21 at Bear Creek Nature Center. Seven members read about three haiku each, beginning with member Price Strobridge who has just been inaugurated as the new Pikes Peak Poet Laureate for 2012 – 2013. The readings were punctuated with Shakuhachi flute music played by Michael Komatsu Doherty from his new CD, *Yama no Oto* (available from Michael at doherty@takiochi.com). This inspirational setting provided a large window wall through which we viewed blossoming trees, clouds over the mountains, and birds building nests. Tea and snacks were served to the 20 or so guests who attended this free and open to the public event. Thanks to Rebekah Shardy who did much of the work arranging this venue. Invited guests included the Japan-America Society, the United States Marine Corps Paralympic swim team, Poetry West, groups of local writers, artists, and musicians.

Soon we will begin plans with the Japan-America Society for the Fire Festival and the celebration of the 50th Anniversary of Fujiyoshida and Colorado Springs as sister cities that will take place in August.

—Patricia Nolan

New Mexico

The High Prairie Poets, a local chapter of the New Mexico State Poetry Society, sponsors an annual poetry writing contest in the local schools. In conjunction with this, HSA member Jim Applegate personally funds a haiku contest in his mother's name, the "Kathryn Murie Applegate Haiku Contest," which he judges. This year 15 prizes were awarded, and all 15 winners were included in the *Small Canyon 7* anthology.

—Jim Applegate

Fort Worth Haiku Society

Tuesday, April 17, 2012, was National Haiku Poetry Day, under the auspices of The Haiku Foundation. It is a coast to coast celebration of the haiku poetry form. Cliff Roberts, president of the Fort Worth Haiku Society, in conjunction with the Benbrook Library, hosted the local haiku event which started at 7 p.m. with a mix and mingle with snacks and drinks, Japanese music and a slide show of haiga and emblematic haiku on the two large screens.

There was also a packed book table offering haiku books for sale from Red Moon Press, sets of haiga (illustrated haiku) cards by Cliff Roberts, and a chapbook by Jan Benson. There are Fort Worth National Haiku Poetry Day t-shirts, caps and buttons available through Cafe Press.

Other things on the table were handouts of haiku rules, haiku word finds, and FWHS membership brochures. There were 14 in attendance.

Cliff and Brenda Roberts started the reading with an energetic haiku slam written by Cliff Roberts which was both informative and entertaining. Mr. Roberts then welcomed everyone to the event and presented the Fort Worth Haiku Society members to read. Cliff not only read haiku, but a haiga and an emblematic (shaped) haiku.

After the featured readers the podium was opened to the general readers with some truly wonderful haiku being read by the attendees.

Several haiku books by Red Moon Press were awarded as door prizes throughout the festivities. Cliff Roberts presented a "How To Haiku" program which included examples of haiku from masters Matsuo Bashō and Kobayashi Issa.

The Fort Worth winners of the local haiku contest were: Patricia Ferguson (first place); Carrie Mabry (second place); Catherine L'Harrison (third place); Hilda Mendoza (honorable mention); and Ron Evans (honorable mention).

The winners of the 2012 HaikuNow! International Haiku Contest in the tradi-

tional, contemporary and innovative categories were then read along with the 2011 Touchstone Awards for Individual Poems and the 2011 Touchstone Distinguished Books Award.

There was also a brief announcement about the the Haiku Foundation Video Archive Campaign.

The evening ended with thanks and appreciation certificates being given to various individuals for their assistance in making the inaugural National Haiku Poetry Day event a success.

—Cliff and Brenda Roberts

Washington Region

Haiku Northwest

Haiku Northwest, the Greater Seattle/Eastside haiku group, is pleased to have a new meeting location at the Third Place Commons in Lake Forest Park, WA. We have been meeting there since March and have seen a rise in monthly meeting attendance, including three new members. If you're in the Seattle area on the fourth Thursday of the month at 7 p.m., please join us!

In late May, Tanya McDonald will be hosting a haiku submission party at her house in Woodinville. She hopes to encourage her fellow haiku poets (as well as herself) to submit more poems to some of the fine journals out there. Please contact haikunw1988@gmail.com for more information.

And mark your calendars for the 5th annual Seabeck Haiku Getaway, October 11–14, 2012 in Seabeck, Washington. This year, our featured guest will be Paul Miller. Please check out our website for updates as they become available. We hope you will join us! <http://sites.google.com/site/haikunorthwest/>

—Tanya McDonald

Port Townsend Haiku Group

The Port Townsend Haiku Group meets on the second Friday of the month at 1 p.m. at the Port Townsend Library Learning Center, next to the Library at 1256 Lawrence Street. We have 33 people on our e-mail list and general attendance of from 8 to 16 people. There is also an associated renku group that meets separately from the haiku group. For information, contact Alison Hedlund atalisonlh@hotmail.com or Polly Thurston at ptraivenest@hotmail.com.

—Alison Hedlund

Oregon Region

In April, Ce Rosenow participated on a panel of poetry publishers at the Oregon Poetry Association Conference in Portland. In May, she presented the paper, "Sequences of Events: Communal Narratives in Lenard D. Moore's Haiku," at the American Literature Association Conference in San Francisco. Also her essay on haiku street signs was a guest post on the Poetry and Popular Culture blog.

Congratulations to peterB (aka Whazammo) who is the new webmaster / contributing editor for *The Heron's Nest*. Congrats to an'ya who was surprised to be voted one of the top ten poets in the world for 2011 at *Simply Haiku*. She will have an exhibit of her haiga and suiseki this June at the Emerald Arts Center in Springfield, Oregon.

The local Eugene haiku meeting in April was a pleasant day with a record number of people including Johnny Baranski who drove all the way from Portland to keep peterB company with all the women poets. Barbara Snow was an especially gracious hostess, and haiku were workshopped all around so everyone hated to see it end. However, meetings are held regularly on the 3rd Friday of the month in Eugene, Oregon at Yapoah Terrace from 2:30 to 4 p.m.,

all poets welcome.

Maggie Chula read haiku and tanka at a poetry salon at Kathabela and Rick Wilson's home on April 26 and 27 to an attentive and appreciative audience, including a giraffe who stood quietly in the corner and then posed with us for a group photo. She will also be on an HSA panel with Deborah P Kolodji and Joshua Gage at the American Literature Association conference in San Francisco, CA. The topic will be "Haiku of Place" and she will read haiku and senryu from Japanese Americans in internment camps.

In June, Maggie will give a full-day haiku workshop to benefit Hypatia-in-the-Woods, a women's writing retreat in Shelton, WA.

—an'ya

California Region

Central Valley Haiku Club

Outside the windows, a mallard pair and their twelve yellow ducklings swam on cloud-darkened water, when the Central Valley Haiku Club held their first spring meeting on Saturday, April 14 at the Gekkeikan Sake Factory in Folsom. Attending were Yvonne Cabalona, Ricardo de Bernardi, Bill Owen and Leslie Rose.

This was primarily a "tech" session, with the goal of bringing everyone up to speed so that, in the future, we can begin to conduct some of our meetings via Skype. Skype names were exchanged and a time set for a trial run.

This settled, we discussed this year's Jerry Kilbride English Language Haibun contest which is currently underway. In an effort to allow entrants time to send in multiple submissions, the deadline for the contest has been set as December 1 this year. (Full information about the contest may be found at our website: www.blinkhaiku.blogspot.com as well as on page 26 of this issue of *Ripples*.) We are anticipating another set of extraordi-

nary submissions.

Congratulations were in order for Yvonne who will have several previously published haiku appearing in an anthology of poems, *The Temple Bell Stops*, collected by Robert Epstein, on the theme grief and loss.

With these bits of business out of the way, the group then conducted a tan renga workshop and created several poems before closing time, when we adjourned with the promise of meeting on-line in the evening to test the Skype conference call system.

The evening Skype test had its "trial and error" moments. And in the end we were unable to do a video conference, but the audio conference worked well. Enthused, we have set our next meeting for June 16 at 1:30, and it will be our first official Skype club meeting. In preparation for that, members will be upgrading and checking out other on-line alternatives. We are feeling quite technologically accomplished.

—Leslie Rose

Haiku Poets of Northern California

H PNC gathered for our spring quarterly meeting on April 22, 2012, at Ft. Mason, San Francisco. The following people were present: Susan Antolin, Lynda Bergel, Claudia Chapline, Cherie Hunter Day, Susan Diridoni, Bruce Feingold, Gary Gach, Garry Gay, Kate Godsey, David Grayson, Johnnie Johnson Hafernik, Carolyn Hall, Christine Horner, Patricia Machmiller, Renée Owen, Linda Papanicolaou, Joseph Robello, Judith Schallberger, Carol Steele, Michèle Turchi, and Alison Woolpert.

Sue Antolin and David Grayson led a discussion on how to teach haiku. Jerry Ball, who was also scheduled to participate in the presentation, was unable to make it due to a recent injury. His many years of experience teaching haiku would have added a wealth of insight to the discussion, but he has assured us he

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will share some of his tips on teaching haiku at a future date.

Sue opened the discussion with an overview of two lesson plans she prepared for workshops she has led for teachers in the Richmond public schools for the past two years in conjunction with a city-wide haiku contest she has helped judge. She also spoke about the positive experiences she has had in the classroom with young children, who tend to come up with surprising and exciting material for haiku.

David's experience teaching haiku has included more advanced techniques and more sophisticated groups of students, predominantly adults. He has taught at the O'Hanlon Center for the Arts in Mill Valley, and has often had returning students in his classes who have already covered the basics and want a more nuanced understanding of haiku craft. He usually begins by providing the definition of haiku from the Haiku Society of America website in order to quickly address the 5-7-5 syllable count question. Recognizing that our HPNC group includes many poets with extensive experience teaching haiku in various settings, he elicited participation in the discussion by asking questions such as, "What makes for a successful/enjoyable writing workshop?" Among the responses were the following preferences: a dynamic opening to the session; plenty of opportunities for writing either portions of or complete haiku; positive as well as constructive feedback; and resources for further study. David said he always provides his students with a list of additional books and online sites to explore for those who wish to pursue haiku further.

The featured reader for the spring meeting was Susan Diridoni, who presented haiku that characterized the varied trajectory of her haiku path. Her initial haiku focused on features of experience at a Trappist Abbey outside of Portland, Oregon (a beginning detailed in "3 Questions" at *Blogging Along Tobacco Road*). Both haiku and tanka have been used in her response to life-changing events (the death of her mother and sale of her childhood home), as well as compelling world

events, notably the 2/11 "Arab Spring" and the 3/11 Japan earthquake/tsunami. When Susan's gendai breakthrough occurred in 2009 (described in the essay, "My Accidental Slip Into Gendai Haiku," *Modern Haiku* 43.1 winter/spring, 2012) her three-line haiku were increasingly supplanted by one-line haiku. Currently, her radical and contemporary haiku, and increasingly her tanka, appear in a variety of publications. More reflection into Susan's creative process can be found in her answers to poet Melissa Allen's "Lives of the Poets" at Melissa's blog *Red Dragonfly*.

Much appreciated were Susan's stories of occasional feedback from various editors, which helped her creative revisions. Sometimes editorial comments provided deliberate help, while other comments offered assistance that had never been intended! From her reading:

patches of night
fill the western sky
my jigsaw memories
(*Bottle Rockets* #19, 2008)

Announcements at the spring meeting included news of a change in editorship of HPNC's literary magazine, *Mariposa*. Ebba Story has been a stalwart advocate of HPNC talent editing *Mariposa* for many years, first with Claire Gallagher, then on her own for some issues and finally with Sue Antolin for the past few years. At this moment of transition, our deepest appreciation to both Ebba and Sue for their tireless efforts in making *Mariposa* an ever-more respected membership magazine. On behalf of all HPNC members, President Sue Antolin extends her congratulations to the new editor: "I would like to warmly welcome our new *Mariposa* editor, Cherie Hunter Day. In her capable hands, *Mariposa* will continue to serve as a showcase for our members' best work. I wish her the very best as she adds her editorial touch to *Mariposa*."

Our HPNC membership secretary, Carolyn Hall, is also transitioning from the much-esteemed magazine, *Acorn*, which she has edited since 2008. Sue Antolin is now assuming editorial stewardship of *Acorn*. We congratulate Caro-

lyn for upholding *Acorn's* high standards, and we wish Sue a pleasing endeavor!

Longtime HPNC member and renowned tanka poet David Rice is honored to assume the editing of the Tanka Society of America's magazine, *Ribbons*, from outgoing editor Dave Bacharach. We wish David a gratifying editorial experience!

—Susan Diridoni and Susan Antolin

Yuki Teikei Haiku Society

In March the society held its annual haiga workshop at the Hotel in History Park San Jose. To the delight of members, Susanne Smith demonstrated how to make several styles of hand-made booklets in which to include their haiku and art.

The April meeting found the poets outside on a spectacular spring day at Hakone Gardens in Saratoga. With the gardens in blossom and tadpoles in the pond, there were many kigo to choose from. In the late afternoon light we sat at picnic tables to share treats and the day's haiku writing.

On May 12, the 20th spring reading, "Haiku in the Teahouse" was celebrated at the Japanese Friendship Garden in Kelley Park, San Jose. Park Ranger and YTHS poet, Roger Abe, led the morning haiku workshop, and after the attendees dispersed to a ginko on the grounds. Upon their return they were invited to enter two haiku in a kukai. The featured teahouse readers included Beverly Acuff Momoi from Sunnyvale, Neal Whitman from Pacific Grove, Susan Antolin from Walnut Creek, and Naia from Ocean-side. Along with haiku, their readings included haibun and tanka, and Naia shared some beautiful haiga. The special day ended with an open haiku reading.

The Yuki Teikei Haiku Society, along with the Haiku Poets of Northern California, is busy planning the 5th Haiku Pacific Rim Conference to be held September 5-9, 2012, in Pacific Grove, California, at Asilomar Seashore and Con-

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ference Center. The keynote speaker will be the noted Dr. Akito Arima. Please visit <http://haikupacificrim2012> for updated information. We hope to see you there!

—Alison Woolpert

Southern California Haiku Study Group

March 17, 2012 – Workshop

It was a rainy, cold California day, much colder than Michigan, where our unexpected guest, Michael Rehling hails from. After a read-around of haiku by the eight poets present, we held a kukai based upon a selection of 22 haiku from the March 2012 issue of *The Heron's Nest*. These haiku were read anonymously, each author revealed after the vote.

Although the editor's choices for the issue received votes from our members, the winning haiku from our kukai was "catch and release" by Jim Kacian. One poet had never fished and didn't realize the poem was about fly fishing, instead envisioning a person catching and releasing moths. We were all delighted to realize the poem worked for that situation, too. One of the wonderful things about haiku is that a haiku can become a dialog between the poet and the reader. The white space in the poem is filled in from the reader's own experiences.

After the kukai, we discussed why we voted for the poems, their strengths and weaknesses. This was followed by an anonymous haiku workshop conducted by Deborah P Kolodji.

Poets present at the Pacific Asia Museum for this workshop were Marcia Behar, Amir Sapir, Greg Longenecker, Kimberly Esser, Genie Nakano, Susan Rogers, Deborah P Kolodji, and Michael Rehling. Afterwards, we gathered at Tender Greens for dinner.

March 31, 2012 – Workshop at Huntington Beach Library

For the second year in a row, the Huntington Beach Library held a haiku workshop in preparation for National Poetry Month in April. The workshop was organized by Christine Moore, moderated by Deborah P Kolodji, and attended by nine people, including SCHSG member, Beki Reese.

The workshop started with a short overview of English-language haiku, followed by a discussion. A group of season words were written on a white board and workshop participants were invited to write poems from these kigo. The list included pastel colors, chirping birds, new life, earth worms, birds' nests, daffodils, spring rain, flowering trees, Easter lily, chocolate bunnies, spring forward, butterflies, tulips, spring thaw, and March swell.

After the writing session, we shared our haiku. After the sharing, participants were invited to submit haiku for workshopping on the white board. We workshopped haiku until we ran out of time. Some wonderful haiku resulted.

April 17, 2012 – National Haiku Day Reading at Bean Town Café

On April 17, 2012, the Haiku Foundation sponsored readings across the country in honor of National Haiku Poetry Day. There were readings in Atlanta, Baltimore, Bangor, Boston, DuBuque & Mineral Point, Fort Worth, Los Angeles, Minneapolis, New Orleans, New York, Princeton, San Francisco, Seattle, Shreveport, State College, Washington, DC, and Winston-Salem. The Los Angeles event took place in Sierra Madre at Bean Town Coffee Bar, 45 N. Baldwin Ave, starting at 7:30 p.m. The Haiku Open Mic was also an event of the San Gabriel Valley Poetry Festival.

The reading was well-attended, with about 24 people in the audience. Some additional Bean Town customers also stayed and listened for awhile. Musicians, Chris Wesley on guitar and Rick Wilson on xiao and shakuhachi, played during the entire reading, enhancing the audience's enjoyment of the haiku being read. Deborah P Kolodji was the emcee.



Ginko at the Huntington (l to r): Jie Tian, Kathabela Wilson, Marcia Behar
Photo by Deborah P Kolodji

Since the event was sponsored by the Haiku Foundation, we were privileged to be able to announce the winners of the HaikuNow! haiku contest and the Touchstone Awards at the reading. Sharon Hawley announced the HaikuNow! winners and read the winning haiku in the traditional category, which was judged by Jane Hirshfield. Mary Torregrossa announced the HaikuNow! winners and read the winning haiku in the contemporary category, which was judged by Jim Kacian. Chris Wesley read and announced the winners in the innovative category, also judged by Jim Kacian. Samantha Henderson announced the Touchstone Awards and read the winning haiku. The contest announcements and readings of winning haiku were interwoven between open mic readers.

Open mic readers included Deborah P Kolodji, Greg Longenecker, Peggy Castro, Kathabela Wilson, William Hart, Kimberly Esser, Amir Sapir, Kimberly Cobián, Lisa Verlo, Eric Lawson, Marie Lecrivain, James Won, Steve Hardy, and Mark. Mary Torregrossa and Jie Tian

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read haiku by Bashō, Buson, and Issa, as translated by Robert Hass in *The Essential Haiku*. Christine also read a haiku from *The Essential Haiku*, in both Japanese and English. Kimberly Cobián read a haiku she had written in Romani, as well as its English translation. Deborah P Kolodji finished up the evening by reading some haiku by Haiku Foundation president, Jim Kacian, as well as a haiku by Jack Kerouac.

April 21, 2012 – April Workshop

Sixteen poets were present at the April workshop at the Pacific Asia Museum, including Judy Garris, Sharon Yofan, John Campbell, Lynn Allgood, D'Ellen, Debbie Kolodji, Maurey Garnholz, Naia, Bill Hart, Peggy Castro, Greg Longenecker, Liz Goetz, James Won, Kathabela Wilson, Billie Dee, Amir Sapir, and Ross.

Greg, the new SCHSG anthology editor, announced the submission deadline for the next anthology will be June 30, 2012. Submissions may be e-mailed to 2012schsganthology@gmail.com or snail mailed to Greg Longenecker, 1560 Scenic Drive, Pasadena, CA 91103. All Southern California haiku poets are invited to submit 5-10 haiku, whether or not they attend group meetings.

After a read-around of haiku, Debbie explained the juxtaposition exercise developed by Tim Russell before taking the group down to the museum courtyard to do the exercise there.

Participants were asked to write down the season (spring) or the month (April) and a word that describes the day (rain, wind, sun, etc), creating one line of their haiku as "spring rain" or "April wind," etc. (A favorite from the meeting was "April heat," since we were currently experiencing a heat wave.)

Then, poets were told to look around and write a short phrase over two lines, describing something they saw, heard, smelled, or touched. This phrase comprised the other two lines of the haiku and the poet was then asked to add it to the line originally created (example: "April heat wave").

An example poem developed from this exercise is this one by D'Ellen:

April heat wave
the scent of jasmine
in the sun

After the writing exercise, poets put their poems on index cards and they were put into a kukai. William Hart, D'Ellen, Naia, Amir Sapir, and Greg Longenecker wrote the top vote-getters in the kukai.

May 5, 2012 – Ginko at the Huntington

On Saturday, May 5, the Southern California Haiku Study Group sponsored a ginko at the Huntington Library, Art Galleries, and Botanical Gardens. Poets met at the main entrance at 10:30 a.m., walking through the Rose and Japanese Gardens before lunching at the Chinese Garden tea house. After lunch, we walked through the Chinese Gardens, before returning to the Japanese Garden to share the haiku we had written.

Participating poets included Greg Longenecker, Debbie Kolodji, Maja Trochimczyk, Peggy Castro, Kathabela Wilson, Jie Tian, Sharon Hawley, Susan Rogers, and Marcia Behar. By coincidence, we also ran into Consuelo Marshall in the Chinese Garden and Dan Spurgeon in the Japanese Garden.

May 19, 2012 – May Workshop

Nineteen poets gathered in the Blue Room of the Pacific Asia Meeting for the Southern California Haiku Study Group's May workshop. They include Kimberly Esser, Deborah Kolodji, Judith Garris, Maury Garnholz, Bonnie, Genie Nakano, Elva Lauter, Greg Longenecker, Peggy Castro, Phyllis Collins, Sharon Yofan, Jackie, Naia, Amir Sapir, Bill Hart, James Won, Denise Petifils, Kathabela Wilson, and Lynn Allgood.

After a read around of haiku by all present, Naia, in her role as California regional coordinator, gave a short talk about the upcoming Haiku Pacific Rim conference and its guest speaker, Dr.

Akito Arima. Naia read a biography of Dr. Arima along with a short sampling of his haiku. This was followed by a preview presentation of the urban haiku paper that I will be presenting in San Francisco. The meeting ended with an anonymous haiku workshop.

Upcoming Events

June 16, 2012, 2 p.m.: Workshop, Pacific Asia Museum.

June 23, 2012, 6:30 p.m.: Ginko at the Griffith Observatory. (We will meet on the outside deck of the Café at the End of the Universe).

July 21, 2012, 2 p.m.: Workshop, Pacific Asia Museum.

July 27, 2012, time/place tba: Don Baird is organizing a haiku evening with Dr. Richard Gilbert.

—Deborah P Kolodji

Do you have news?

See page 32 for details on sending news to *Ripples*. The deadline for the next issue is October 1, 2012. A huge thank you to anyone who submits early.

Please note that submissions of regional news should focus on the haiku-related events that happen in your area. This is a great way for others to get ideas for their haiku gatherings. It also serves as a record of what has taken place of significance in the haiku community. A listing of individual publication credits does not serve this purpose. High quality photographs are always welcome. Remember to include a note identifying those in the picture as well as the name of the photographer.

—Susan Antolin, Editor

Contest Results

The Haiku Foundation's Touchstone Distinguished Book Awards for 2011

Winners (listed in alphabetical order by title):

Beyond the Reach of My Chopsticks: New and Selected Haiku, by Fay Aoyagi, Blue Willow Press, San Francisco, CA.

Dreams Wander On: Contemporary Poems of Death Awareness, edited by Robert Epstein, Modern English Tanka Press, Baltimore, MD.

Few Days North Days Few, by Paul m., Red Moon Press, Winchester, VA.

An Unmown Sky, edited by Vukelic-Rozic Durda, Haiku Association Three Rivers, Ivanić Grad, Croatia.

Honorable Mentions

Distant Virga, by Allan Burns, Red Moon Press, Winchester, VA.

A Narrow Road, by Ljubomir Dragovic, Liber Press, Belgrade, Serbia.

Things Being What They Are, by John S. O'Connor, Deep North Press, Evanston, IL.

Judges: Lorin Ford, David G. Lanoue, Philip Rowland, Charles Trumbull, and Barbara Louise Ungar

Touchstone Awards for Individual Poems for 2011

Winners

Ernest J. Berry
Cherie Hunter Day
Terri L. French
Gregory Hopkins
Bill Pauly
Chad Lee Robinson

Judges: Fay Aoyagi, David Cobb, Dee Evetts, John Martone, Paul Miller, and Diane Wakoski.

For a complete listing of the winning poems, judges' comments and the short list poems as well, visit the Haiku Foundation website at www.thehaikufoundation.org/touchstone-awards-for-2011/.

Turtle Light Press 2012 Haiku Chapbook Competition Winner

After a very close competition, the winner of the third Turtle Light Press biennial haiku chapbook competition is Graham High's *The Window That Closes*, a threnody for his mother that movingly follows her illness and death over the course of a year.

Entries were received from around the world including Canada, Denmark, England, Ethiopia, Japan, Ireland, Germany, New Zealand and the U.S. Honorable Mention was Duro Jaiye's *There Was a Time*, which explores the African American experience of slavery and its aftermath in a short series of powerful poems.

The two judges were Kwame Dawes, an English professor at the University of Nebraska-Lincoln and the editor-in-chief of *Prairie Schooner*, as well as Rick Black, an international award-winning haiku poet and founder of the press.

A painter and sculptor who lives in London, England, High came to haiku quite late, having written mainstream poetry since the 1970s. He entered both of TLP's prior contests before being named this year's winner. He has published six haiku collections and been editor of the British Haiku Society's journal, *Blithe Spirit*.

Turtle Light Press, a small publisher based in Arlington, Virginia, plans to release *The Window That Closes* in the spring/summer of 2013.

—Rick Black

幻住庵 Genjuan Haibun Contest Decorated Works 2012

Grand Prix:

"Jackdaws" by D J Peel (Takenoko), U.K.

An (Cottage) Prizes:

"The Blue Jacaranda" by Kala Ramesh, India
"Crime and Punishment" by Cara Holman, U.S.A.
"Yeh Go I" by James Norton, Ireland

Honourable Mentions:

"Kite in August" by Carol Pearce, U.S.A.
"Gandolph and Merlin" by Pearl Elizabeth Dell May, U.K.
"The Unstrung Guitar" by Patricia Prime, New Zealand
"Timeline" by Roberta Beary, U.S.A.
"Mind Unfound" by Sonam Chhoki, Bhutan

Judges: Nobuyuki Yuasa & Stephen Henry Gill

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 August 31, 2012. 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 August 31, 2012. 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 websites 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 Contests

Nicholas A. Virgilio Memorial Haiku Contest

Founded by the Sacred Heart Church in Camden, NJ, and sponsored by the Nick Virgilio Haiku Association in memory of Nicholas A. Virgilio, a charter member of the Haiku Society of America, who died in 1989. The Haiku Society of America cosponsors the contest, provides judges, and publishes the results in Frogpond and on the HSA website.

Deadline: In hand March 25, 2013

Eligibility: Any student in grades 7 through 12 enrolled in school as of September 2012 may enter.

Regulations: Submit up to three haiku per student. All haiku must be previously unpublished, original work, and not entered in any other contest or submitted elsewhere for publication. Please follow the guidelines carefully. 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: Each haiku must be on three separate 3" x 5" cards. The haiku must appear on the front of each card; your name, address, age, grade level, and school (please include the school address) must appear on the back of (only) one of the cards for each haiku. Please do not send self-addressed stamped envelope with your entries. All winners will be notified. Winning haiku and commentaries will appear in *Frogpond*. Do not use staples for any purpose. Failure to follow this format will make it impossible to judge an entry and may result in the disqualification of a submission without notification.

Entry fee: None.

Submit entries to:

Tony Virgilio
Nick Virgilio Haiku Association
1092 Niagara Rd
Camden, NJ 08104-2859.

Adjudication: Judges named by the HSA.

Awards: Six haiku will be selected and each awarded \$50. The winning haiku and list of winners will be published in *Frogpond* and on the HSA website. The high school of each student winner will receive a one-year subscription to *Frogpond*.

Rights: All rights revert to the authors after publication.

Correspondence: Please keep a copy of your haiku; entries cannot be returned.

Mildred Kanterman Memorial Merit Book Awards for Excellence in Published Haiku, Translation, and Criticism

This award is made possible by Leroy Kanterman, cofounder of the Haiku Society of America, in memory of his wife Mildred Kanterman.

Deadline: In hand March 31, 2013

Eligibility: The contest is open to the public. Books must have been published in 2010 and clearly must contain printed a 2010 ©. An author or publisher may submit more than one title. Books published by HSA officers are eligible for this award.

Submissions: The HSA encourages authors or publishers to proactively submit eligible books, not only so the judge(s) will consider them, but also so that the HSA can add these books to the permanent HSA Archives in the American Haiku Archives at the California State Library. Please send two copies of each book, noting them to be Mildred Kanterman Memorial Merit Book Award entries. Authors or publishers should contact the 1st vice president before the deadline to ascertain that books have been received. In addition, authors and publishers are encouraged to communicate with each other so that duplicate entries are not submitted.

Entry fee: None; however, donations to offset costs are welcome. If including a donation, please make checks/money orders payable in U.S. funds to "Haiku Society of America." Submit entries or nominations to:

Michael Dylan Welch
HSA 1st Vice President
22230 NE 28th Place
Sammamish, WA 98074-6408

Adjudication: The names of the judge(s) will be announced after the awards are decided.

Awards: \$500 for first place, \$100 for second place and \$50 for third. The first place award money is made possible by the generosity of Leroy Kanterman in memory of his wife Mildred. The list of winners will be published in *Frogpond* and on the HSA website.

Rights: Books submitted will remain the property of the HSA, and one copy will be deposited in the permanent HSA Archives in the American Haiku Archives at the California State Library.

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 August 31, 2012. 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.

The 9th Annual Jerry Kilbride Memorial English-Language Haibun Contest

Sponsored by the Central Valley Haiku Club

Deadline: In hand December 1, 2012

Submissions: All entries must be unpublished, not under consideration elsewhere, and in English. No limit to the number or length of any submissions. Submit three copies of each haibun, two (2) copies without author information attached for anonymous judging, one (1) copy with author's name, address, phone number and e-mail address for notification purposes. A first prize of \$100 and a second prize of \$50 will be awarded. Honorable mention certificates also will be given. Winning entries will be posted at the CVHC website: www.valleyhaiku.org/. The entry fee \$5 (US) per haibun should be paid by check and made out to: Mark Hollingsworth (CVHC Treasurer).

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

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

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

Send entries to:

Yvonne Cabalona
709 Auburn Street
Modesto, CA 95350-6079

Fort Worth Haiku Society Haiku Contest

Deadline: Postmarked by August 15, 2012

Entry fee: \$10 for non-members for up to 5 poems; \$3 for FWHS members for up to 5 poems; and as a special offer this year any member of an organized club or society may enter 5 poems for \$5 with the name of the group of which they are a member.

Submissions: Send one copy of the poem with identification and one with no identification. There are cash prizes for 1st, 2nd and 3rd place. No previously published poems please. Send entry fee and poems to: Fort Worth Haiku Society c/o Cliff Roberts, 5008 Flagstone Dr., Sansom Park, TX 76114.

Contests

The 2012 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, 2012 (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 11–14, 2012.

Adjudication: Our 2012 judge will be Deborah P Kolodji, moderator of the Southern California Haiku Study Group.

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, 2012 to:

Porad Haiku Contest
Nancy Dahlberg
1757 NW 59th Street, #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>.

2012 San Francisco International Haiku, Senryu, Tanka and Rengay Competition

Sponsored by the Haiku Poets of Northern California

Deadline for Haiku, Senryu, and Tanka: October 31, 2012
Deadline for Rengay: January 31, 2013

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

Haiku, Senryu, and Tanka Submission Guidelines: Type or print each entry on two 3 x 5 cards. In the upper-left corner of each card identify its category as Haiku, Senryu, or Tanka. On the back of one card only, print your name, address, telephone number and e-mail address (optional). The entry fee is \$1.00 per poem. Send haiku, senryu and tanka submissions, along with entry fee, to HPNC, c/o Carolyne Rohrig, 37966 Parkmont Dr., Fremont, CA 94536.

Rengay Submission Guidelines: All rengay must be titled. For two people (Poet A and Poet B), follow this linked format: 3 lines/Poet A, 2 lines/Poet B, 3/A, 3/B, 2/A, 3/B. For three poets (A, B, and C) the format is: 3 lines/A, 2 lines/B, 3 lines/C, 2/A, 3/B, 2/C. Type or print each rengay on three letter-size sheets. Include full authorship information, stanza by stanza, as well as all poets' names, addresses, telephone numbers and e-mail addresses (optional) on one copy only. On the other two copies, mark stanzas with letters only (poet A, poet B, poet C) to indicate the sequence of authorship. The entry fee is \$5.00 per rengay. Send rengay submissions to HPNC, c/o Fay Aoyagi, 930 Pine St. #105, San Francisco CA 94108.

Entry Fees: Make checks or money orders payable in U.S. dollars to Haiku Poets of Northern California (HPNC). Cash (in U.S. currency) is okay. Enclose a business-size SASE (U.S. first class postage or an IRC) for notification of contest winners. No entries will be returned, with the exception of late submissions, or those received without payment. These will be returned using your SASE; without an SASE these entries will be discarded. If you have any questions, please contact Fay Aoyagi by e-mail at fayaoyagi@gmail.com.

Haiku Poets of Northern California: <http://www.hpnc.org>

Upcoming Events

Haiku North America 2013 August 14–18, 2013 The Queen Mary, Long Beach, California

Save the dates for Haiku North America 2013. On behalf of the HNA Foundation Board and the local organizing committee, HNA conference co-chairs Deborah P. Kolodji and Naia are pleased to announce that Haiku North America 2013 will be held on board the historic Queen Mary ocean liner, permanently docked in Long Beach, California. The Queen Mary is steeped in history and old-world grandeur. Poets will walk the decks where such celebrities and dignitaries as Fred Astaire and Winston Churchill once walked, while enjoying Southern California's climate and the companionship of their fellow haiku poets. The Queen Mary has five restaurants on board, and there is easy tram access to downtown Long Beach. The local organizing committee has reserved a block of reasonably priced rooms on board, with both

inside and outside state rooms available. As with past Haiku North America conferences, we are planning five days packed with haiku workshops, panels, presentations, and readings, as well as a haiku book fair and an art display. Come and meet editors, publishers, members of regional and national haiku organizations, and the people behind the names you read in haiku journals.

The theme for HNA 2013: Intervals. "The journey to full moon, the timespan of high to low tide, the lull from one wave to the next, the pause between breaths. Intervals—the spaces in-between, where humanity slows, observes, absorbs; there, where connection is made through our senses, sensibilities, intuitive nature."

The local organizing committee is planning to issue a call for proposals. Although the details will be announced later, it is not too soon to start thinking about how you can share your haiku expertise, energy, and ideas with your haiku colleagues.

For more information as it becomes available, please visit the Haiku North America website (<http://www.haikunorthamerica.com>) or e-mail the co-chairs: Deborah P Kolodji (dkolodji@aol.com) or Naia (naia01@yahoo.com).

—Naia and Deborah P Kolodji

2012 Seabeck Haiku Getaway October 11–14, 2012 Seabeck, Washington

Haiku Northwest is pleased to announce the 2012 Seabeck Haiku Getaway, scheduled for October 11–14, 2012 in Seabeck, Washington (near Seattle). The featured speaker will be Paul

Miller, incoming editor of *Modern Haiku* magazine, with other presentations, workshops, and craft activities by members of Haiku Northwest. We'll also have a

haiku book fair, silent action, haiga displays, anonymous workshops, a renkurama (weekend-long self-paced renku session), and much more. Registration opens August 1 at the cost of \$215 for all meals and accommodations (that's a great bargain compared to most other haiku retreats!) For more information, and the registration form, please visit <http://sites.google.com/site/haikunorthwest/seabeck-haiku-getaway-2012>. Can you join us?

—Michael Dylan Welch

The Cradle of American Haiku Festival July 20–22, 2012 Mineral Point, Wisconsin

The Cradle of American Haiku Festival in Mineral Point, WI, Friday, July 20 through Sunday, July 22, will be a jam-packed weekend of learning and fun. This is the third time the festival is being offered. The Cradle Festivals celebrate the importance of the Midwest in the development of English-language haiku. The first Cradle Festival honored Raymond Roseliep of Dubuque, IA, one of the best early American haiku poets. The second Cradle Festival honored Robert Spiess of Madison, WI, one of the best early poets and editors of English language haiku journals. This year's Cradle Festival will honor the development of the *American Haiku* journal, the first publication devoted exclusively to English-language haiku. It was founded in Platteville, WI. Don Eulert, one of its founders, will be among honored guests and presenters.

The three days will feature readings, presentations, food and fun. Some of the presenters and panelists are Charles Trumbull, Jerome Cushman, Gayle Bull, Marjorie Buettner, Charlotte Digregorio, Francine Banwarth, Melissa Allen, Bill Pauly, Aubrie Cox, Mike Montreuil and Lidia Rozmus. The fee for the three-day festival is \$45. This will include all presentations, workshops, readings and the reception and Saturday night picnic. We encourage pre-registration to make it easier to determine the amount of food and facilities needed. Throughout the festival, there will be coffee, tea, iced tea, water and goodies on the front porch of Foundry Books for those who just want to sit, relax, talk and write. We look forward to seeing you at the festival.

If you have any questions, please contact Gayle Bull at info@foundrybooks.com. She will be happy to send you a registration form.

—Gayle Bull



Seabeck 2011

Photo by Michael Dylan Welch

Call for Submissions

20th Anniversary Rengay Anthology

Garry Gay invented rengay, the six-verse form of thematic linked poetry, in August of 1992. To mark rengay's 20th anniversary in 2012, Michael Dylan Welch seeks your best rengay for an anthology to be published by Press Here. To submit your rengay, please follow the submission guidelines available at <http://sites.google.com/site/graceguts/rengay/20th-anniversary-rengay-anthology-submissions>. The submission period is August 1 to September 30, 2012 (do not submit before August 1). If you have questions, please e-mail Michael at WelchM@aol.com.

—Michael Dylan Welch

Journal of Renga and Renku

The *Journal of Renga and Renku* is now open for offers of content for issue 3. For details about how to submit, please visit www.darlingtonrichards.com and click on the *Journal of Renga and Renku* tab. Also available from Darlington Richards press at the same web address are several publications, including Hortensia Anderson's *The Plenitude of Emptiness*; and a collection of John Carley's recently-designed four-verse renku format represented by 60 poems, in *The Little Book of Yotsumonos*.

—Moirra Richards

Anthology of Beginnings, Renewals, and Firsts

For an anthology titled, *Now This: Contemporary Poems of Beginnings, Renewals, and Firsts*, please send haiku, senryu, and tanka—preferably unpublished—to Robert Epstein at worldofde-whaiku@gmail.com or SASE to: 1343 Navellier St., El Cerrito, CA 94530. No compensation for inclusion. Deadline extended to: 10/01/12.

—Robert Epstein

National Haiku Poetry Day

National Haiku Poetry Day was held on April 17 across the country with much success. Registered by Sari Grandstaff in 2007 and implemented as a project of the Haiku Foundation in 2012, it occurs in the heart of the United States' celebration of National Poetry Month. The foundation encourages public events, including readings, exhibitions and competitions on this day, and culminates the celebration with the announcement of winners from our HaikuNow! contest. To read more about the many ways National Haiku Poetry Day was celebrated around the country, visit the Haiku Foundation website at www.thehaikufoundation.org/national-haiku-poetry-day/.

—Jim Kacian

Editor's note: The Haiku Foundation's National Haiku Poetry Day project was a resounding success as evidenced by the many activities we received word about from around the country. Please see the many references to National Haiku Poetry Day in the preceding regional reports.

The Haiku Foundation Video Archive Project

Haiku poet Eve Luckring, an accomplished photographer and video artist, will collaborate with the Haiku Foundation's founder and president, Jim Kacian, on a series of interviews. They will record in-depth interviews documenting the development of 20th century haiku using professional audio and video equipment. Within one year, with your help, The Video Archive will launch its website at the Haiku Foundation. For more details on this project, including how to make a financial contribution to make it happen, visit the Haiku Foundation website at www.thehaikufoundation.org/.

—Jim Kacian

Acorn: a Journal of Contemporary Haiku

Acorn: a Journal of Contemporary Haiku, under the new editorship of Susan Antolin, seeks the submission of high quality contemporary haiku. For submission guidelines, sample poems, ordering information and more, visit our new website at www.acornhaiku.com. If you attempted to visit the site at the beginning of July, we apologize for the lapse in the website during the transition in editors. By the time you read this, the new site should be up and running.

The reading period for the fall issue is July and August only. Responses are sent on a rolling basis as submissions come in. Please send your submissions to acornhaiku@gmail.com. I look forward to reading your work.

—Susan Antolin

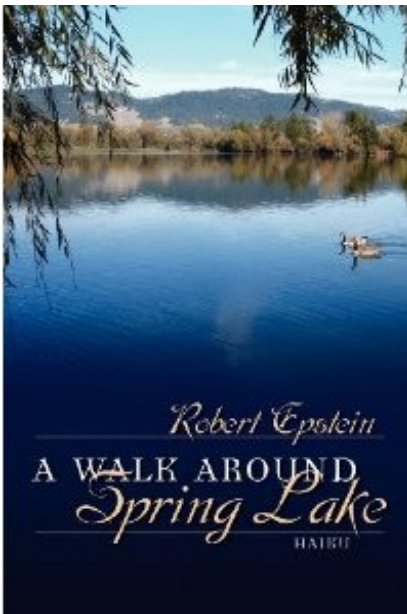


Publications

Print Publication Announcements

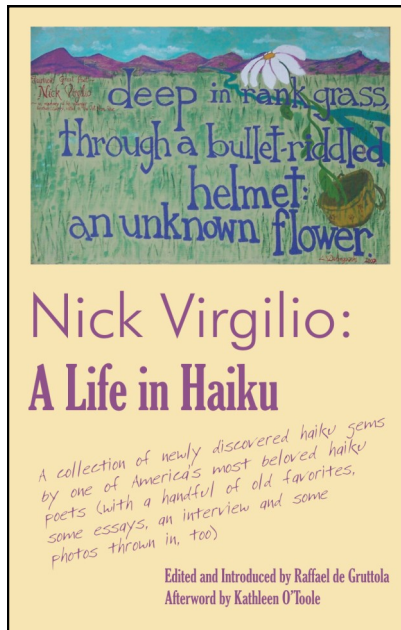
Individual Collections

A Walk Around Spring Lake: Haiku by Robert Epstein (Shelbyville, KY: Wasteland Press, 2012). 9 x 6 inches; 74 pages. ISBN: 978-1-60047-729-4. Original cover photograph by Deborah Collins. Price: \$10., including domestic shipping from the author: Robert Epstein, taylorrepstein@earthlink.net or 1343 Navellier St., El Cerrito, CA or online for \$12 at Amazon.com.



Burl, haiku by Mark Harris (Winchester, VA: Red Moon Press, 2012). 64 pages, perfect softbound. ISBN: 978-1-936848-04-1. Price: \$12 plus shipping from www.redmoonpress.com.

Frog Poet, by David Lanoue (Winchester, VA: Red Moon Press 2012). This book completes Lanoue's quartet of "haiku novels" that includes *Haiku Guy*, *Laughing Buddha*, and *Haiku Wars*. 184 pages, perfect softbound. ISBN: 978-1-936848-03-4. Price: \$17 plus shipping from www.redmoonpress.com.



Nick Virgilio: A Life in Haiku, edited and introduced by Raffael de Gruttola, afterword by Kathleen O'Toole (Arlington, VA: Turtle Light Press, 2012). Virgilio, who started writing in the 1960s, was one of the pioneers of haiku in the U.S. and founding members of the Haiku Society of America. The book, which highlights 100 previously unpublished haiku, also includes 30 old favorites, excerpts of an interview on WHYY's "Radio Times," two essays by Virgilio on the craft of writing haiku, a tribute by Michael Doyle, family photos and replicas of original manuscripts. 137 pages, perfect softbound. ISBN: 978-0-9748147-3-5. Price: \$14.95 from

www.turtlelightpress.com with free shipping in the U.S., or the book can be purchased at Amazon.com.

Ripples, haibun by Steven Carter (Winchester, VA: Red Moon Press 2012). 80 pages, perfect softbound. ISBN: 978-1-936848-10-2. Price: \$12 plus shipping from www.redmoonpress.com.

Wildflowers, haiku and senryu by Edith E. Muesing-Ellwood (Xlibris, 2012). Paperback; 85 pages. Available from Xlibris at www.Xlibris.com. For a signed copy by the author, call (570)588-3111 or visit edithellwood@excite.com.

Anthologies

Contemporary Haibun, Volume 13, edited by Jim Kacian, Bruce Ross, and Ken Jones (Winchester, VA: Red Moon Press 2012). This anthology contains 64 haibun and 20 haiga. 106 pages, perfect softbound. ISBN: 978-1-936848-11-9. Price: \$17 plus shipping from www.redmoonpress.com.

Electronic Media Publications

The June 2012 issue of *Notes from the Gean* is currently available online at www.notesfromthegean.com. The current issue includes a tribute to Hortensia Anderson as well as 148 pages of haiku, tanka, haiga, haibun, linked forms and more.

—Colin Stewart Jones

Things with Wings, edited by Aubrie Cox (Yay Words!, 2012). 115 pages. PDF. Free online at <http://yaywords.wordpress.com/projects/things-with-wings/>. In March 2012, I hosted a challenge called "I Doodle, You 'Ku." Participants wrote haiku, tanka, and other micropoems in response to doodles posted daily on my blog *Yay Words!* From these, I chose my favorite poems for each doodle and collected the poems and corresponding doodles into a free, downloadable PDF collection. This is the eighth collection produced and made available on my blog.

—Aubrie Cox

Needed

Needed: Copies of *Laughing Buddha* by David Lanoue (Red Moon Press, 2004) for a junior high haiku class I'm developing. Willing to purchase or trade for Red Moon Anthologies. Contact Tom Painting at tpainting51@gmail.com

—Tom Painting

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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
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Got News?

October 1 deadline for the next issue

Please submit news for *Ripples* to your regional coordinator (see p. 31) or directly to Susan Antolin via e-mail at susantolin@gmail.com by October 1, 2012 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 Francine Banwarth's contact information).

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

—Susan Antolin