

# Ripples

The Haiku Society of America Newsletter

## Special Interest Articles:

- Add a highlight or your point of interest here.
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## From the President, David Lanoue

Dear Members,

*I'm writing this in the Chicago airport, heading home to New Orleans after a fantastic weekend of haiku and camaraderie at the HSA national meeting in Evanston, Illinois. Kudos to its organizer, Midwest Regional Coordinator Charlotte Digregorio, along with her great crew of volunteers for putting together a stimulating and well-attended conference.*

*Early Saturday morning we had a productive business meeting. What follows are its highlights.*

*Elections. I announced the names of Nominating Committee members: Jeannie Martin (chair), Debbie Kolodji, Peg McAulay Byrd, and Aubrey Cox. I reported that this year we will hold our election online using a professional voting service, Election Buddy. This will save over \$400 and some trees. However, those few members without email will receive paper ballots in the mail like always. Online voters will be emailed a link to the ballot on November 5th. They will have two weeks to vote, up to 11:55 p.m. Pacific Time on November 19th. Paper ballot voters receive their ballots by the end of October and have up through November 30th (postmark) to return them to the HSA Secretary, Angela Terry. Election Buddy results will be visible to all EC officers. After Angela adds the paper ballot results to the Election Buddy tabulations, she will announce the official results.*

*The next item on the agenda at our business meeting, in accordance with HSA by-laws, was to ask for nominations. Mike Montreuil was nominated for the position of First Vice President. Mike, who was in attendance, accepted the nomination.*

*The next order of business was for me to announce that I and the EC have decided to include in next year's budget some funds set aside for mini-grants—awards that will help support local and regional haiku-related events. Expect to hear more about this in 2014.*

*The next announcement at the HSA business meeting in Evanston was to congratulate Carolyn Coit Dancy for editing and Mike Montreuil for producing (ahead of schedule!) this year's beautifully crafted members' anthology titled, **this world**. With Mike's help, next January we plan to explore the possibility of offering the anthology as a print-on-demand book as well as an e-book for Kindle and Nook. Every penny of sales will go directly into the HSA bank account.*

*I also announced that our mentoring program is moving forward, with five novice poets already working with more experienced mentors. I have already begun to receive feedback from participants that should lead to improvements in the future. Early next year, we will start another round of match-making, so if you're interested in having or being a mentor, be looking for that announcement.*

## From the President, Continued...



*John Stevenson,  
recipient of the Sora  
Award*

The Sora Award, established in 2001, is given for dedicated, longtime service to the HSA. John becomes its tenth recipient.

Less happy was my announcement that I and the EC had decided to cancel publication of the 2012 anthology. If you submitted a haiku for that book, you may now consider it free to be submitted elsewhere. If you paid for the book by PayPal, you will be reimbursed by our Treasurer, Paul Miller. Paul never received the checks that members sent to the editor, but since they are well over a year old, they are no longer good in any case. However, if you wrote a check for the 2012 anthology and it cleared your bank, you will be reimbursed. We regret this decision, but I and the EC officers unanimously agree that, after granting extension after extension and having our offers to help finish the book met with silence, it was time to abandon the project and move on.

During the last part of the business meeting I welcomed ideas for future action. I took lots of notes, and you will surely hear about these suggestions in the future. One suggestion that was to expedite our long search for a logo that might one day sell as a fundraiser on book bags, caps and the like. I appointed a committee of two--Randy Brooks and Lidia Rozmus--who were charged with creating the specifications for a logo contest that we can run next year. They gave themselves a deadline of mid-February. [NOTE: I have since learned that our 1<sup>st</sup> Vice President Michael Dylan Welch has been working on the logo project for some time, and has commissioned an artist who, he says, is nearly finished. This is great news, but should the artist not come through for us by February, we at least have the possibility of a contest to solve the problem.]

In haiku friendship,

David G. Lanoue

david1gerard@hotmail.com

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## Call for Submissions

**Sponsor: Central Valley Haiku Club**

Deadline: In hand by December 1, 2013

Submissions: All entries must be in English, unpublished, and not currently under consideration by any online or printed publication. Haibun that have appeared on social network sites are not considered published for the purposes of this contest. There is 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. The entry fee of \$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. Please note that entries that fail to adhere to contest rules will be disqualified. Contestants will be notified by email

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

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

If you have further questions, please contact Yvonne Cabalona, YCabalona@gmail.com

## Call for Submissions

Dear Ripples Readers,

We are pleased to inform you that we have "Fujisan Haiku, an international haiku competition on Mt Fuji.

We had been working on designating Mt Fuji to a World Heritage Site at Yamanashi prefectural government of Japan.

And as you may know, Fujisan was inscribed as UNESCO's world heritage site this June.

We are now accepting your Haiku works on the World Heritage Fujisan until December 19th, 2013.

Please do not hesitate to send us your excellent "Fujisan Haiku".

For more details, see below.

English <http://www.pref.yamanashi.jp/fujisan/haikuenglish.html>

Sincerely Yours,

Hitomi Horibata(Ms)

Fujisan Conservation Department,

Yamanashi Prefecture

1-6-1 Murunouchi, Kofu, Yamanashi

400-8501 JAPAN



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*“Winning is not  
everything. But wanting  
to win is.”*

*Vince Lombardi*

## Call for Submissions

For an article on haiku and animal rights/vegetarianism, please send haiku or senryu related to the theme of animal rights to Robert Epstein via email at:

worldofdewhaiku@gmail.com or via SASE:  
Robert Epstein 1343 Navellier St., El Cerrito,  
CA 94530. No compensation for inclusion.

For an anthology of haiku, senryu, tanka, and haiga on the sacred, broadly conceived, please send poems--preferably unpublished--

to Robert Epstein at  
www.worldofdewhaiku@gmail.com or via  
SASE 1343 Navellier Street, El Cerrito, CA  
94530. No compensation for inclusion.  
Current

deadline: 12/31/13.



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*“do not seek to follow in  
the footsteps of the  
wise; seek what they  
sought.”*

*basho*

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## Call for Submissions

### GENJUAN INTERNATIONAL HAIBUN CONTEST

Genjuan is the name of the cottage near Lake Biwa where, in 1690, Basho lived for a time. His residence in this 'Vision-Inhabited Cottage' was probably the happiest period of his life, and it was there that he wrote his most famous short haibun. The purpose of the Contest is to encourage the writing of fine haibun in English and maintain the connection between the traditional Japanese perception of haibun and what is evolving around the world. The judges are hoping that the Contest will continue to receive a warm response from all haibun writers. The award for the Grand Prix remains the same – a good replica of a Hokusai ukiyo-e print – and smaller gifts will be sent to the An (Cottage) Prize-winners. The writers of all the decorated works will receive a certificate of merit. We sincerely look forward to your participation.

#### Guidelines for 2014

- 1 Subject: Free.
- 2 Style: No restrictions, but special attention must be paid to honour the spirit of haikai.
- 3 Length: In total, between 15 to 40 lines (at one line = 80 spaces; a 3-line haiku counts as 3 lines).
- 4 Haiku/Title: At least one haiku (no formal restrictions) should be included and each piece should be given a title, however short.
- 5 Format: Print on one sheet of A4-size paper (and use the reverse if long) and write at the bottom your name (and your pen name, if you have one) together with your address, telephone number, and email address. Your privacy will be strictly protected, and the judges will not see your names until the result has been decided.
- 6 Deadline: All entries should reach the following address between 1 October 2013 and 31 January 2014. Please send your entries to: Ms. Eiko Mori, 2-11-23-206 Jokoji, Amagasaki-shi, Hyogo-ken 660-0811, Japan. Entries received after this date might not be accepted. Kindly avoid sending by express and using extra-large envelopes. Best write your home address on your envelope, too.
- 7 Entry Fee: None.
- 8 Restrictions: Entrants can send up to three entries, but two is what we normally expect. They should be unpublished. As we cannot return your entries after screening, please retain your own copies.
- 9 Questions: All queries should be sent to the address above or by email to moriemori55@yahoo.co.jp Email Ms. Mori 2 weeks after sending your entries if you wish to have an acknowledgement of receipt.
- 10 Judges: Nobuyuki Yuasa, Stephen Henry Gill, Hisashi Miyazaki
- 11 Request: The authors of the decorated works will later be requested to send us their works by email. In this, we expect your cooperation.
- 12 Results: The results and the judges' comments will be sent to all entrants in spring. The prizes and the certificates of merit will be sent to the winners by early summer.

P.S. Anyone can find the Contest Guidelines at any time on the Icebox site here:

<http://hailhaiku.wordpress.com/genjuan/>

# Regional News

## Southeast

### Terri L. French, SE Regional Coordinator

As I write this I am getting ready to head to the Annual National Meeting of the HSA in Evanston, Illinois. I am looking forward to reuniting with some old friends and meeting some new ones. I know Charlotte and others have put a lot of work into this meeting and it's going to be great!

And as you read this both the Annual Meeting and our Southeast Regional meeting in Atlanta will be things of the past. I am so excited about our meeting, ginko haikufest, "gazing at flowers," in celebration of Kobayashi Issa's 250th birthday. Here is the schedule of activities we have planned. In the next issue of *Ripples* I hope to have some photos to show just what a good time was had by all!

Friday, October 25, our "meet 'n greet" is in the beautiful courtyard of the artsy and eclectic Artmore Hotel in mid-town Atlanta.

Saturday October 26, begins with a celebratory reading by HSA President, David Lanoue. Laurence Stacey follows with a talk, "Issa and the African American Perspective in Haiku." After lunch some of Tom Painting's students from the Paideia School share with us their wonderful haiku. The kids are looking forward to lunching with David Lanoue, whose books *Haiku Guy* and others they have been reading. After lunch Dave Russo and Bob Moyer teach a beginning course "Haiku from Scratch." Curtis Dunlap and Robyn Hood Black are panel members of our "blind critique." Then we take a short break from haiku with a sumi-e brush painting demonstration by a member of Georgia's Japan-American Society.

We hit the town for dinner and return to a performance by a Taiko Drum Troupe, also members of the Japan-American Society.

The conference winds up Sunday after breakfast with a ginko bird watching walk led by Tom Painting.

This is our second regional meeting and it's going to be even bigger and better than the first one! I hope next year more of you will visit us here in the southeast.

# Regional News

## California

### Central Valley Haiku Club - Summer 2013

This summer, the Central Valley Haiku Club held two meetings.

The first meeting, on the 29th of June, was held, as planned, at the Eastern Empire Restaurant (Howe Ave., Sacramento, CA). Attending were members Bill Owen, Yvonne Cabalona, Ricardo de Bernardi, Lynne Sperry and Leslie Rose.

The first item of business was an update on the Jerry Kilbride Memorial 2013 English Language Haibun Contest. Yvonne reported that entries have begun to come in. We decided, in an effort to expand our number of entrants, we will post the contest several times between now and the contest deadline (December 1st) on both FaceBook and Twitter.

Before adjourning, poems were shared and the group celebrated: Leslie Rose announced the publication of several poems over the next month in "Prune Juice" (Issue 10), "tinywords" (13.2). "a hundred gourds" (Issue 2.4), "Ribbons" (Spring/Summer 2013), and "Frogpond" (Spring/Summer 2013). And the club was delighted to have three tan renga accepted by "Frogpond" for the Spring/Summer issue as well.

The second summer meeting was held August 10th at the Gekkeikan Sake Factory (Sibley St., Folsom, CA). Attending were members Bill Owen, Yvonne Cabalona, Ricardo de Bernardi, Leslie Rose, Mark Hollingsworth and his wife, Nancy.

There was nothing new to report regarding the Jerry Kilbride Haibun contest, but we will be posting another reminder about the contest on Facebook and Twitter, and Secretary Leslie Rose will have flyers about the contest for the attendees at the annual Haiku Northwest's Seabeck Haiku Getaway which she will be attending.

The big topic of the day was our upcoming annual English-Language Haiku Reading which will again be held in October. Yvonne has secured a room at the Gekkeikan Sake Factory (1136 Sibley St., Folsom, CA 95630) for Saturday, October 19th and the Reading will run from 1:00-3:00. It is always the highlight of our year and we're hoping for a good turn-out.

Poems were shared and a round of tan renga were created before we adjourned, with the promise to work up more two-line completions, individually, in the hopes of submitting a new cluster to various publications.

Looking forward to seeing some of you at our October Reading.....

**Leslie Rose**

# Regional News

## South

### New Orleans Haiku Society

With our long-time headquarters, the Latter Library, under repair, members of the New Orleans Haiku Society have been holding our meetings at the Village Coffeehouse (5335 Freret St.), the third Monday of every month at 6:00 p.m. Renovations of the library should be finished in November, in time for us to use it as the main venue for the HSA national quarterly meeting on December 13-15, 2013. In addition to preparing for this spicy conference, our local group has been organizing fliers and displays for our regular table at the annual Japan Fest, coming up in October. As always, we plan to run a haiku contest for children and adults, and post the results on our blog:

<http://neworleanshaikusociety.blogspot.com/>

To the right is our updated agenda for the December meeting. We've been hearing from several HSA members from other states who plan to join us for a weekend of jazzy music, tasty food, mild weather (we promise!), and, of course, stimulating presentations and sharings of haiku. If you want to be in that number, contact us so that we can point you toward good deals for lodging, from quaint bed-and-breakfasts to low-budget hotels and hostels. *Laissez les bons temps roulez* (let the good times roll)!

Johnette Downing  
[johnnettemusic@aol.com](mailto:johnnettemusic@aol.com)

David Lanoue  
[david1gerard@hotmail.com](mailto:david1gerard@hotmail.com)

### National Meeting, New Orleans Dec. 13-15, 2013

#### Friday Dec. 13

3:30-5:00 Storyville Jazz Walking Tour - Juliet Pazera  
\*meet at the Mortuary Chapel, 311 N. Rampart Street  
5:00-6:15 Cocktails at Little Gem Saloon, 445 S. Rampart Street  
6:30 p.m. Dinner at Tivoli and Lee, 936 St. Charles (Lee Circle)

#### Saturday, Dec. 14

Latter Library, 5120 St. Charles Avenue

8:30-9:00 Meet and greet with juice, pastries and coffee  
9:00-9:15 Haiku sharing by all #1  
9:15-10:15 Haiku writing workshop: "What's Lurking?" - Tom Painting  
10:15-10:45 "Issa at 250" - David Lanoue and Laurence Stacey  
10:45-11:45 "Haiku and Video Games" - Nicholas Sola  
11:45-noon HSA business meeting  
noon-1:00 Lunch at Kyoto, 4920 Prytania  
1:30-2:00 "Photoku from Brazil" - Carolyn Graetz  
2:00-2:30 "Jazz Duet" - Johnette Downing and Juliet Pazera  
2:30-3:30 Haiku Elvis - Carlos Colon: a reading and book signing  
3:30-4:00 Haiku sharing *deux*  
7:00 p.m. Party at David Lanoue's apartment, 1921 Joseph St.  
\*"Firefly Haiku Happening" - Emma Dutreix Pierson

#### Sunday Dec. 15

10:00-11:00 Haiku walk in Audubon Park  
\*wander around, write haiku, meet at the fountain  
11:00-noon Kukai ("Haiku Contest") - Nicholas Sola, Kukai Master  
noon-3:00 Lunch  
\*a selection of restaurants easily reachable by streetcar  
3:00-5:00 "Haiku Elvis and Friends" - a reading at the Maple Leaf Bar, 8316 Oak St.



# Regional News

## Mid-Atlantic

In June Towpath was hosted by Mary Wuest, with Jim (the Peach) Aaron, Roberta Beary, Rick Black, Elizabeth Black, Ellen Compton, Elizabeth Fanto, Lee Giesecke, Fonda Bell Miller, Penny Showell, and Richard Titus attending. Towpath met at Lee Giesecke's in August, with Jim (the Peach) Aaron, Roberta Beary, Mark Brager, Elizabeth Black, Ellen Compton, Lee Giesecke, Penny Showell, Richard Titus, and Mary Wuest in attendance. Both meetings began with potluck lunch followed by readings of introductory haiku, reports and discussion, and haiku workshops.

Discussion in June concerned where we want to go as a community of poets committed to serious haiku study. Following April's Haiku Poetry Day readings, several poets expressed interest in becoming members—and this has raised questions. How might membership size enhance or detract from Towpath's effectiveness as a study group? Currently active membership stands at 15. It is clear that, if we continue to grow, meeting in members' homes will no longer be feasible, and we will need to make other, perhaps less ideal arrangements. Moreover, as we have learned from our earlier history, large numbers are likely to have a negative effect on the haiku workshops—and these are the heart of Towpath. Consensus: To allow time for reflection, Towpath will not at this time accept new members. We will, however, establish a waiting list for poets who have expressed interest in joining.

In August Lee shared a letter he had received from Margaret Maxfield, of Placerville, California. Margaret explained that Mary Wuest often shares our newsletter with her watercolor teacher, who in turn shares it with Margaret. From her letter: "I like the haiku so much. Their joy is more immediate than some forms of literature." Thank you, Margaret.

Mark received second prize in the World Monuments Fund contest. His poem celebrated historic Route 66:

crossroads . . .  
a rain-filled hubcap  
teeming with stars

To see a video displaying this poem and the work of other winners, go to <http://www.wmf.org/2013-haiku-contest-winners>

During Roberta's recent stay in England, she was guest of the Yorkshire-Lancashire haiku group, and took part in a haiku workshop at a local outdoor cafe. All enjoyed the fresh air ("but not the wasps") as they discussed some of the participants' haiku favorites. Roberta brought home a copy of the independent journal *Presence*, which publishes the work of poets from the international haikai community.

**Ellen Compton**

# Regional News

## Midwest

We welcome eleven new members. From Iowa: Patricia Noeth; From Wisconsin: Tom Martin and Mike Weaver; From Illinois: Cheryl Anderson and Edward Foreman; From Minnesota: Rebecca Paradis; From Indiana: E. James Pickens; From Missouri: Philip Howerton and Nancy Rapp; and From Ohio: Phyllis Lee and Steve Welker. If you've recently joined, your name will appear in the next newsletter.

Any Midwest member who has not been receiving emails from us, or who would like to be taken off our email list, may contact us. Please email Charlotte Digregorio, Midwest Regional Coordinator, at [c-books@hotmail.com](mailto:c-books@hotmail.com), or call 847-881-2664. If you don't have email, and would like to find out about haiku programs or general haiku news, contact Charlotte by phone and leave a message. She will call you back.

We hope that new members will network with others by attending local programs in their area. Or, they may start local haiku groups in their area, if one doesn't exist. Anyone wishing to contact other members in their area, or investigate haiku opportunities in their state, may contact Charlotte for information.

As far as starting a local group, it's not difficult. Some libraries will offer you a free room. If you talk to the librarian in charge of Adult Services and tell him you'd like to start a haiku group, he will most likely volunteer to post a notice on their online calendar. Saturday or Sunday afternoons are usually a good time to hold meetings, depending on when the library usually holds its own programs that take precedence. If you meet at a branch library, they have a small meeting room. If you meet at the central library, they probably have multiple rooms for groups.

You should also let any literary groups you are affiliated with know that you are starting a group. There will often be interest among some of their members.

Often, major newspapers and local weekly papers have online editions where you can post a notice about a meeting or your interest in starting a group. You can also contact public radio stations, as they sometimes have online community events' postings.

Interest for haiku is everywhere. Do you know teachers in grade school through college level that you can contact? If not, just look on websites for names and email addresses of language arts teachers or English Department chairs, or contact creative writing centers at universities.

You can also post a flyer at coffee shops about your interest in starting a haiku group. Always list time, date, place, and your email address or phone number.

Don't feel badly if only a couple of people show up at first. The group will grow.

Please take the time to spread the word about haiku. For example, I've asked several literary groups in the Midwest that I belong to or have connections with, to provide the HSA website link on their web pages. Further, why not ask poet-friends to join the HSA, even if they've never written haiku? You could even lend your *Frogpond* to them...

# Regional News

## Midwest, continued.

When we have meetings in the Chicago metro area at libraries, we sometimes ask librarians to feature a haiku book exhibit before our meetings with books in their collection. You can even ask that they exhibit members' books in a display case. We also suggest that they feature our program on their television screen above the checkout desk. The latter ideas are great publicity, and librarians are happy to oblige, particularly for Poetry Month in April. Remember that getting involved in haiku activities and networking with other haikuists gives you motivation to keep writing haiku.

We'd like to commend the following haiku groups for their efforts in holding regular meetings: Haiku Dubuque, Haiku Michigan, Mineral Point (WI) Haiku (SW Wisconsin), Riverbend Haiku (NW Indiana), and Mississippi Mud Daubers (SW Illinois/SE Missouri). Lee Gurga, in the Champaign-Urbana area of Illinois, has started a haiku group. For information, contact Lee at [gurgalee@gmail.com](mailto:gurgalee@gmail.com).

In the Chicago Metro area, we will be holding a Ginko walk followed by a critique meeting to which all are invited, Sunday, Nov. 3 at 1 p.m. Please contact Charlotte for details.

**Charlotte Digregorio**



# Regional News

## Northeast Metro

HSA Northeast Metro held their autumn meeting September 21 at Tenri Cultural Center.

John Stevenson got the ball rolling with an exercise he calls “sugaring.” He likened the exercise to that of making syrup, in which 40 gallons of sap yields 1 gallon of syrup. He provided the audience with a story and then asked us to free associate phrases in response to that story. Eventually, we distilled our responses to single words. Then we were primed to hear the story of Mary Ellen Rooney.

Mary Ellen spoke of her journey into the sport of falconry. The story started in Kyrgyzstan, where she was a consultant for the UN. One day as she was singing in the Tien Shan Mountains she spotted a horseman, with an eagle on his arm. He let it fly, and Mary Ellen knew at that moment she would someday do this. After many years studying with various falconry masters, Mary Ellen ended up at a falconry festival attended by hunters from Kyrgyzstan. Of course they invited her back to the mountains of Tien Shan, to hunt with them. Some poems sugared from Mary Ellen’s story:

rare female falconer  
circling back  
to the intangible  
-Sari Granstaff

magic  
whether we see it  
or not  
-Dorothy McLaughlin

circling back the membranes over her eyes open  
-Mark Harris

Peter Yovu helped us to examine ways in which the sounds of words affect us. It is possible and even probable, that we all respond to the sounds we hear in a shared, almost archetypal way. As with chanting, different pitches produce different sensations in the body. Peter helped us to notice how sound creates its own meaning. This sound meaning may be particularly relevant for haiku, in which so few sounds are used to amplify meaning. We examined various haiku and noted that by swapping out certain words for others, even when the words held the same basic meaning, we could drastically alter the tone of the poem. Peter’s workshop certainly rang true, and we are eager for a follow-up discussion.

**Rita Gray**

# Regional News

## Northeast New England

After a summer break, at the September meeting we discussed the second annual autumn moon viewing contest and decided on the BHG viewing on Friday, October 18, with a dinner at Panda Garden at 7pm beforehand. We'll watch the moon from a closed-off bridge over the Penobscot River to take advantage of the reflections. We've opened the contest to all haiku writers worldwide. Only one haiku, with a translation into English if written in another language. A sumi painting and a monetary reward for the winning haiku writer. Each haiku is due by October 31, sent to Bruce Ross's email [dr\\_bruc\\_ross@hotmail.com](mailto:dr_bruc_ross@hotmail.com) with the subject line AUTUMN MOON HAIKU.

We read rounds of classic Japanese summer haiku from the Blyth translations. One by Issa on a moor-hen's call near a line of temple's in heavy rain through willow leaves led to a discussion of Shinto and animism, the willows mediating the almost austere setting.

Then we had rounds of core and adjunct haiku. One of mine on Buddha's faded face led to Bob Seretny saying such haiku are valuable only if the author is related to Buddhism in some way. I stated my credentials but also compared the use of such kigo to LeRoy Gorman's billboard girl haiku series and Banya's flying Pope haiku series. One by Kirsty Karkow on the moon at high tide while in a kayak, led Bob to feel he was almost there and Ginger Graham to see special meaning from experience in the neap tide as the kayak is swept along by the moon. One by Norma Shered on chickadees shaking a marsh tree's leaves but not observing the full moon led Ginger to say the birds' motion in the leaves was gotten right and Bruce to appreciate the highlighting the birds' view not the human one. One by Anne LB Davidson on mowing around the flowering weeds led Ginger to "love" the humor. One by Catherine Lee on the ebb tide and a fish-crow's receding calls in a cove led Ginger to appreciate the "layering concept" of ebb and receding.

After some soba tea we all looked forward to the moon viewing and other haiku poets' autumn moon viewing haiku and said goodbye.

**Bruce Ross, Hampden Maine**

## North Carolina

### Haiku Holiday

The North Carolina Haiku Society hosted its 34th Annual Conference on Saturday, April 27, 2013, at Bolin Brook Farm in Chapel Hill, North Carolina. Fifteen poets, including five first-time attendees, participated in the event. One among the first-time attendees drove twelve hours from Michigan. Lynn McLure and Roberta Beary were this year's presenters. McLure's presentation, entitled "Deeper into Each Experience," explored haiku, haibun, and aging. In her presentation, "The Devil's Arithmetic," Beary discussed how to take two good haibun and make one great one.

L. Teresa Church

# Regional News

## Northeast New England, continued

### A PoeTree Grows in NYC

Amy Losak

The Children's Museum of the Arts in New York (103 Charlton St.) is featuring an interactive installation that pairs poetry with the visual arts: titled the PoeTree, it is now on display in CMANY's Fine Arts Studio through the end of the year, with special workshops taking place every Thursday conducted by teaching artist, Amelie Brown. This striking golden structure, which Amelie created with care, highlights the haiku of Sydel Rosenberg, one of the charter members of HSA. Some longstanding members will remember Syd's work, which appeared in a variety of anthologies and journals, including *Frogpond*. She was a graduate of Brooklyn College, earned her Master's Degree in Linguistics from Hunter College in the 1970s, and was married for 41 years to Sam. Syd passed away in 1996. She is the mother of two children, Amy and Nathan, and the grandmother to Zachary and Julia. Thanks to Syd's daughter, Amy Losak, a public relations executive in NY, several of Syd's haiku, including seasonally relevant selections that showcase autumn and winter, now live on in this vivid, hands-on creative experience for children in the New York Metro area.

In addition to the PoeTree project, Amy has sponsored a new haiku/visual arts program this fall at P.S. 163 Arthur A. Schomburg in the Bronx. She is collaborating with teaching artists Vidho Lorville and Shawn Shafner under the auspices of the nonprofit organization, Arts For All. Second-graders are participating in a series of six workshops, one per week, using eight of Syd's haiku as starting points for their painterly explorations. The pupils' artworks based on the haiku eventually will be displayed in the school.

Amy also recently partnered on a free haiku writing workshop for children with the Poets' House, where she had the opportunity to recite several of Syd's haiku to a small but enthusiastic audience. Amy is proud that some of her mother's haiku is nurturing the imaginations of budding poets and artists today.

For more about the PoeTree project and the Children's Museum of the Arts, visit:

<http://blog.cmany.org/featured-artists/poetree/> For more about Arts for All, visit <http://www.arts-for-all.org/> For Poets House, <http://www.poetshouse.org>.

### ROCHESTER AREA HAIKU GROUP

Carolyn Coit Dancy

During the summer months, RAHG discontinues its regular monthly meetings at Barnes & Noble and enjoys ginkos instead. In July, we visited Corbett's Glen Nature Park (Brighton) and Tamrack Swamp (Irondequoit) in August. This summer's highlight was a visit from Tom Painting of Atlanta during which a picnic supper was followed by a haibun workshop.

On regular meetings resumed on Sept. 8th with a book talk on *Walden By Haiku* by Ian Marshall. In this book, Marshall presents nearly 300 haiku that he "found" in Henry David Thoreau's *Walden* and documents the underlying similarities between Thoreau's prose and the art of haiku.

On Oct. 13th, the group hosted a poetry reading at Barnes & Noble Booksellers in Pittsford, which featured RAHG members reading their original works as well selections from the newly released 2013 HSA Members' Anthology, including haiku by nine RAHG members.

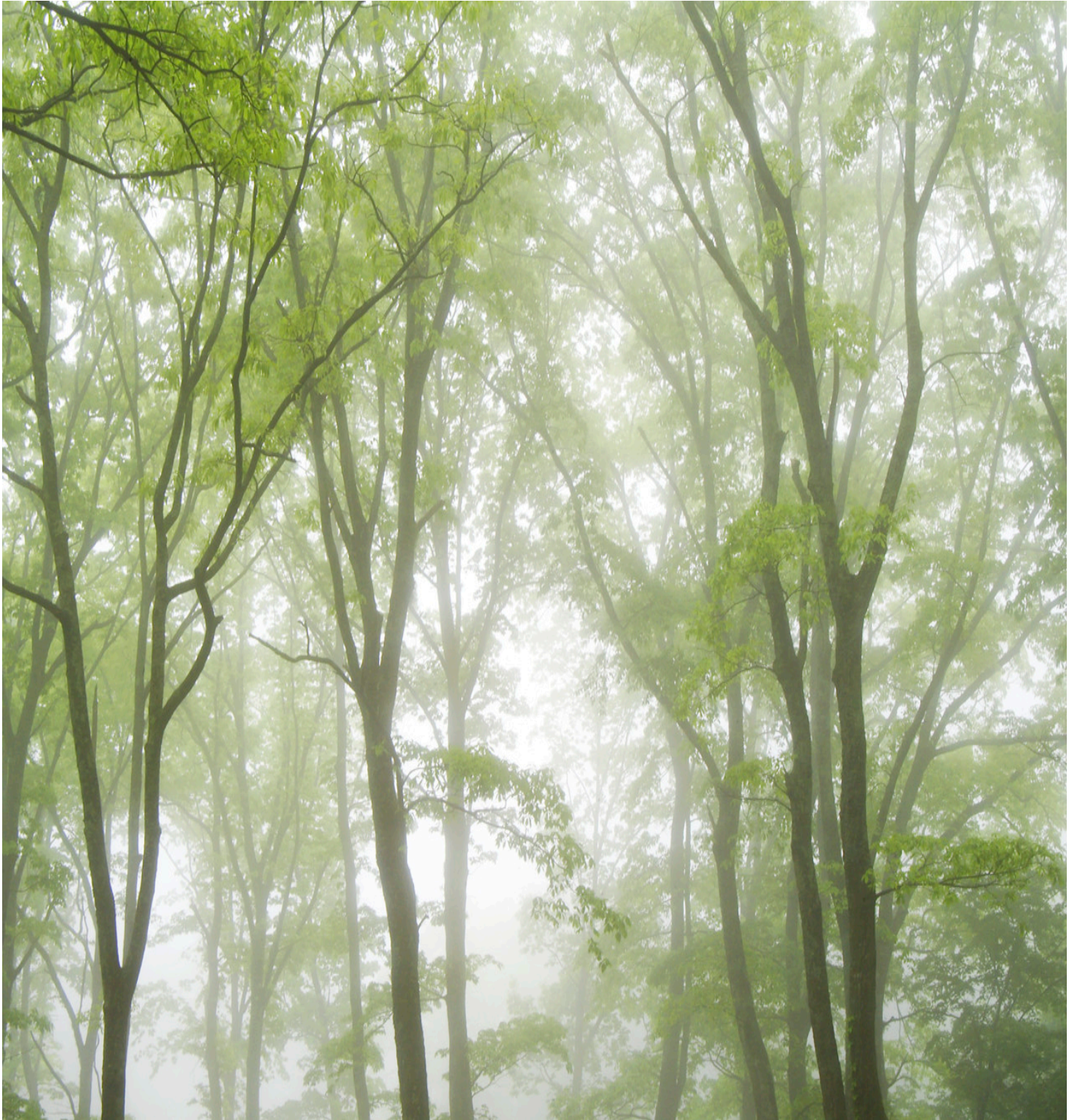
#### Members' News:

- Pamela A Babusci has been awarded a Distinguished Work Prize in the 5th Yamadera Basho Memorial Museum English Haiku Contest for the poem below:  
<http://yamadera-basho.jp/?p=log&l=326413>

after the divorce  
a tattered moon  
in every window

- Michael Ketchek, publisher of Free Food Press, recently released *Laughing To Myself*, a collection of haiku and senryu by Tom Clausen.

- Carolyn Coit Dancy served as editor of the 2013 HSA Members' Anthology and Dennis Burns created the cover art. The anthology, titled *this world*, was released at HSA's annual meeting on September 28th.



# From the Secretary

As I write this final secretary's report for 2013, it's still summer outside my window, although the sunflowers and asters have definitely taken over the garden. By the time you read this in *Ripples*, the damp gray will have returned to the PNW, and we'll wonder why we were wishing for rain in late August. (There's probably a haiku, or at least a senryu, there somewhere, though I haven't gotten there yet.)

Hard as it is to believe, it's time to renew your Haiku Society of America membership for 2014. Membership forms are available to download at the HSA website, and you can always renew using the PayPal button on the website. For those of you who have no access to e-mail, and are receiving this newsletter in print format, a copy is included in your packet. Dues for 2014 are remaining the same as during 2013: \$35 for regular members in the US, \$37 for members in Canada and Mexico, and \$47 for international members. Student and Senior memberships in North America are \$30.

Membership in HSA has grown by almost 10% so far in 2013 and we are approaching the highest membership numbers in recent years. This is a very exciting time for HSA, with new initiatives being discussed by the Executive Committee on a regular basis. We encourage all members to take full advantage of the benefits of membership, and we look forward to seeing more of you participating in society activities.

For 2013, in conjunction with *Ripples* being distributed online, the Member Directory is as well, and you will find in at the end of this issue. We hope you like the new format, and find it as useful as always. And this year for the first time we are going to have on-line voting for HSA officers and regional coordinators as well. Hopefully, this will encourage more people to participate in the process.

Regards,  
**Angela Terry**  
HSA Secretary



# From the Treasurer

## Treasurer's Report

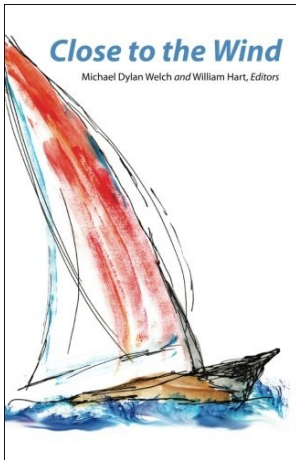
Beginning Balance	55,247
Dues / Contributions	22,783
Members Anthology Sales	504
Contest Fees	1,504
<i>Frogpond</i> Sales	757
Miscellaneous	(28)
<b><i>Income</i></b>	<b>25,520</b>
<i>Frogpond</i> Expenses	9,253
Newsletter Expenses	891
Administrative Expenses	2,324
Members Anthology Expenses	4,082
Contest Awards / Expenses	700
Website Expenses	0
Meeting/Travel Expenses	2,600
Miscellaneous	690
<b><i>Expense</i></b>	<b>20,539</b>
Ending Balance	60,227

We still have one more *frogpond*, some anthology, and contest expenses to pay. While we look unfavorable in some categories against the budget, I'm hoping the increase in new members will offset that.

Respectfully,

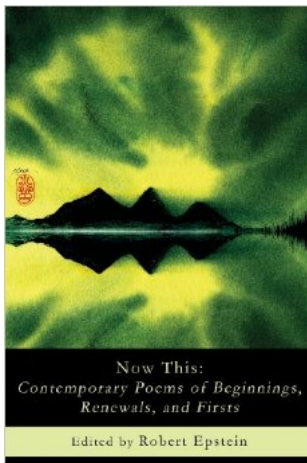
**Paul Miller**

# Print Publications



## Haiku North America 2013 Conference Anthology

The 2013 Haiku North America conference anthology, *Close to the Wind*, has just been published by Press Here. It collects nearly a hundred haiku and senryu by attendees of the 2013 Haiku North America conference, held August 14 to 18, 2013 aboard the Queen Mary in Long Beach, California. Edited by **Michael Dylan Welch** and **William Hart**, this wide-ranging anthology features many of the leading poets writing haiku in the English language, together with seaside-related illustrations by Naia. Copies are \$12 plus postage, and are available from <https://www.createspace.com/4383358>. You can also read the introduction at <https://sites.google.com/site/graceguts/introductions/close-to-the-wind-introduction> ISBN 978-1-878798-35-0, 52 pages, 5.5 x 8.5 inches.



## Contemporary Poems of Beginnings, Renewals, and Firsts; edited by Robert Epstein

Available through editor for \$16., including domestic shipping or online at Amazon.com \$17.95 plus shipping



## apology moon by Cherie Hunter Day

From the back cover: "For two decades now, Cherie Hunter Day has quietly been assembling one of the crucial contemporary haiku oeuvres. Her scientific background, deep knowledge of haiku traditions, and responsiveness to modern realities inform quality haiku that often feature eye-opening, thought-provoking juxtapositions and segues." —Allan Burns

ISBN 978-1-936848-28-7. Price \$12.00 plus s+h from Red Moon Press at [www.redmoonpress.com](http://www.redmoonpress.com) or directly from the author at [cheriehunterday@gmail.com](mailto:cheriehunterday@gmail.com)

# HSA News

## Shark Attack! by Lee Gurga

(Chicago, Illinois) Shortly after attending a workshop in which Kaneko Tohta's famous "blue shark" haiku ("blooming plum / to the garden blue sharks / have come") had been Artfully Explicated by HSA president David G. Lanoue, haiku poets Gayle Bull, Hiroko Schatz, and Francine Banworth were Viciously Attacked by a Blue Shark while strolling peacefully on Chicago's storied Hollywood Beach. (It had been early suggested by poet Eliot Landau that the ladies were themselves "blue sharks," but this scurrilous assertion was immediately disproved.) Fortunately for the Pulchritudinous Poets, HSA past-president Lee Gurga was on hand and Heroically Wrestled the Shark to the surf after throwing sand in its Face.

The Four Fish Fighters later presented the trophy Blue Shark to Professor Toshio Kimura as a souvenir of his first trip to Chicago. (Professor Kimura had earlier expressed the concern that there might be "Sea Monsters" in Lake Michigan, but this suggestion was immediately dismissed by Gurga. Little did Gurga know that he would soon be putting his Own Life in on the line in a fight to the death with this Ferocious Fugitive from the sea!) It is believed that the Blue Shark will be placed in the Museum of Haiku Literature in Tokyo alongside Kaneko Tohta sensei's Kazoo.

## NewKu by Mac Greene

notes from the Haiku Society of America annual meeting in Evanston, IL September 27-29, 2013

empty bottle...  
broken bottle less than empty

I love haiku, at the boundary between the heart and the world. I have been striving to live in that magic moment for decades. But at the meeting I learned that the editors are screaming.

Reading 1000's of heart-felt, well-crafted ku, is like eating the entire half gallon of ice cream by yourself while watching a sunrise in Hawaii and listening to Joni Mitchell sing about clouds and parking lots. The masters of our art are gagging on lyrical nature mysticism, shimmering poignancy, tricky humor. The bottle is broken, leaving an enigmatic stain in the sand. The editors want a new container, maybe not even a wine bottle. They want new wine, maybe not even wine. They don't know what they want, just anything fresh and lively.

At the meeting, I learned that a dialectic between modernism and traditionalism has been rocking the haiku world for over a century. Gendai (modern) poets, in Japan and America, cut the tether to Basho's dead tree and float into mental space. Lived life is replaced by word play, surrealism, shock value. Jarring dysjunction. Faux symbolism. The eerie narcissism of emo cutters raving Screamo lyrics. Remember the crucifix sealed in a bottle of urine? I cringe as 21st century haiku totters around the nihilistic vortex at the edge of the future.

that red blooming smile

after eating glass

try Maalox

October 3, 2013

# HSA News



Charlotte Digregorio. Evanston, IL 2013.



Francine Banworth, Lee Gurga, Roberta Beary. Evanston, IL 2013.



Mike Montreuil, Heather Jagman. Evanston, IL 2013.



Gayle Bull, Hiroko Schatz, Francine Banworth. Evanston, IL 2013.



David Lanoue. Evanston, IL 2013.



Professor Kimura and Lee Gurga. Evanston, IL 2013.

# HSA News



## HSA Annual Meeting Keynote Address

The keynote address, “New Era/Epoch of Haiku” was given by Professor Toshio Kimura of Nihon University in Tokyo. His talk addressed such questions as “What is Haiku?”, “Fixed Form,” “Haikuess,” “Humor,” “Haiku and Zen,” “Season Words,” and “Haiku as Innovative Poetry.” He gave a brief history of the most important reformers of haiku, including Basho, Shiki, the early 20th century New-Style Haiku Movement’ (Shinko Haiku) and the post-World War II Avant-garde Haiku Movement (Zen’ei Haiku). The entire talk will be published in the winter issue of Frogpond. Some notable quotes:

The haiku fixed form lies in the rhythm itself, not in the number of on (syllables).

I think a kind of “grasp by intuition” might be the essence of haiku.

There seems to be one common thing in the development of haiku from the Edo period to modern times: ‘haiku’s ability to reform itself’.

If words in a haiku poem don’t bring up a traditional association of ideas, and still the poem can be understood, then, the complicated connotations behind the traditional season words would be no longer necessary.

meow meow the violin / kicking the moon / and  
there goes moo Toshio Kimura

□□□□□□□□□□□□□□□□

□□□□

(1956- )

**Lee Gurga**

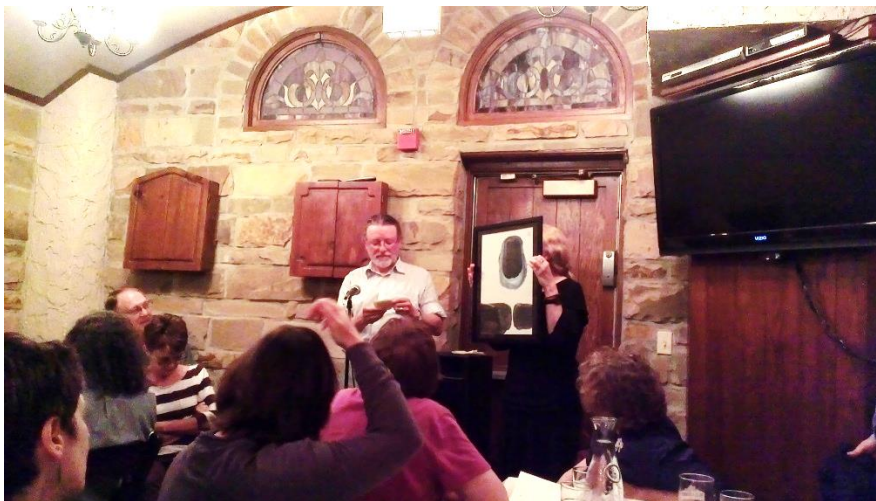
# The Last Page: Link & Shift

Aubrie Cox

"The Last Page" features excellent, recently published haiku that execute a chosen aesthetic or technique while hopefully including new, emerging voices. Each poem is selected from a print or online serial based on its individual merit and whether or not it fits within the current theme.

One column in and I feel I must break away from our regularly scheduled programming, but with good reason. During HSA's third quarterly meeting at the end of September, in Evanston, Illinois, the lovely and talented Lidia Rozmus (responsible for the covers of *Mayfly* magazine and *Modern Haiku*) had her sumi-e and haiga paintings on display. With her display, she presented a challenge to all attendees: Write a poem to accompany this painting.

David McKee reads the poems while Lidia Rozmus holds up the aforementioned painting.



For those unfamiliar with the term haiga, it's the combination of an image and haiku. The poem should not reiterate what the image presents, nor should the image illustrate the poem. Rather, both elements bring something unique to create an experience that could not exist without the combination. In other words, the poem must link to the image, and then shift away from it (and vice versa).

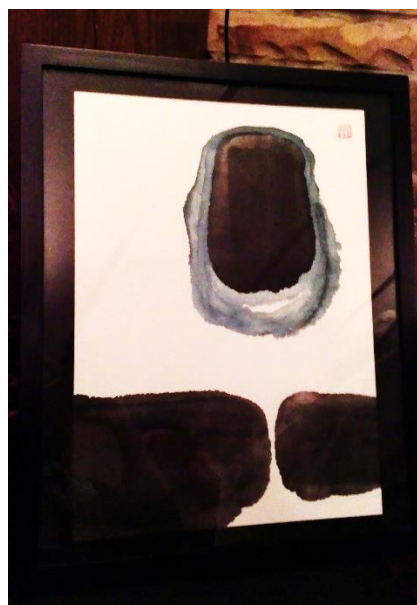
Link and shift is a technique poets can also see in haibun between the prose and poem, as well as renga/renku from link to link. However, I would also argue that even within haiku itself there needs to be a link and shift between the juxtaposed halves. Part of this comes out of its historical connection with renga. Another part of it is that it helps the brain make connections between ideas, but also opens up the poem at the end for the "ahhh" experience poets and readers strive for—we ourselves link to the poem, then shift away into resonance.

snow  
shoe  
falls

Scott Glander

footprint  
melting in the snow,  
a doorway to autumn

Michael Nickels-Wisdom



Glander's poem draws upon the white space within the painting to bring the reader into winter. It also complements the sparseness of the image with bare bones language. Then, it takes the reader into a slightly different direction by bringing in the snow shoe. This is where the haiku shifts away from the painting ever-so-slightly. The black could be the shoeprint, it could be the shadow of the snow shoe, but nowhere in the painting is anything falling. This is a new element that makes us look at the image differently.

As for within the poem itself, Glander links and subtly shifts subtly within the line breaks. Isolating snow provides the reader a chance to imagine it—the whiteness, the frigidness—and the second line alters the meaning of the word. Snow works double-duty as snow itself and the adjective for shoe. Within the third line, just as there's a shifting away in the painting, the poem shifts from winter, from the shoe itself, to the act of falling. The last line also links back to snow itself while guiding the reader into the multiple possibilities of the meaning of falling.

Nickles-Wisdom's haiku works similarly with imagery, but also takes us a step farther from the painting. "A doorway to autumn" shifts drastically as it opens up a variety of new ideas. I imagine matted grass, dead leaves, and sticks that can be seen I lift my feet and the year's first snow sticks to my boots. It's something that the painting itself doesn't provide, but the blue ink links to the feeling of melting—possibly the melting a river which is nowhere mentioned in the poem. The combination of the painting and haiku create a sense of wonder of what lies beneath. And as both the poem and painting introduce the possibilities—last of autumn, a river—the reader shifts away from the surface level and digs deeper.

autumn chill  
grandfather's whisker burns  
on my cheek

Terri L. French

a little bit  
of light still left  
. . . mother's eyes

Roberta Beary

Both French's and Beary's haiku introduce people, which is shift away from the painting by introducing new elements. But while they introduce new ideas in their haiku, their inspiration from and linking to the painting comes from looking at the little things within the image that may otherwise go unnoticed.

Shape and color strongly influence all these haiku, but I see the whisker burns in French's poem also within in the texture of the painting—the rugged, uneven edges of the ink bleeding into the paper. When linking haiku to another piece of art, whether it be an image, prose, music, etc., all elements are fair game for link and shift. It can help the reader notice details that he or she may have otherwise overlooked, thus enhancing his or her experience with both halves.

Beary's "a little bit of light" brings my attention to the sliver of white between the strokes of blue. It's just a little bit of the white coming through and being closed in on either side. All that's left of the white that was there before. The poem and painting work closely together in this phrasing—a strong link. Then, as the third line comes in, the reader's perception of both the poem and image shift. Within the poem, the light now has a place, and a purpose for its significance. Beforehand, it could be understood the little bit of light at the end of the day, slipping under a door, or the last of a candle about to burn out. In relation to the painting, it could be that little white sliver where the ink didn't overlap.

As the poem changes, the focus within the painting expands. It forces the reader to pull away and see what's surrounding the light. The blue, the dark black (almost like a dilated pupil) and the empty void beyond that forces the reader to consider the light that's been lost.



Haiku Society of America  
*established 1968 by*  
Harold G. Henderson and Leroy Kanterman  
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Editor, *Frogpond*  
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## HSA Executive Committee

President, **David Lanoue**

First Vice President, **Michael Dylan Welch**

Second Vice President, **Sari Grandstaff**

Secretary, **Angela Terry**

Treasurer, **Paul Miller**

Electronic Media Officer, **Randy Brooks**

*Frogpond* editor, **Francine Banwarth**

*Ripples* editor, **Adrienne Christian**

# Ripples

## Haiku Society of America Newsletter

c/o Adrienne Christian, Editor

p.o. box 39825

greensboro, nc 27455

### Got News?

Please submit news for *Ripples* to Adrienne Christian via e-mail at [adrienne@adriennechristian.com](mailto:adrienne@adriennechristian.com) by February 1, 2014 for inclusion in the March 2014 issue of *Ripples*. Meeting the submission deadline will help ensure your news makes it into the next issue.

Please be sure to add in which section of the newsletter you want your submission printed. The sections are as follows: HSA News, Print Publications Announcements, Contest Results, and Regional News. If your submission includes photos, please be sure they are in jpeg format. Lastly, please don't forget to include where the photo was taken, who took it, and the names of the people in it (from left to right).

I'm looking forward to this next issue of *Ripples*. I hope you are too.

### 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*.

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

**Adrienne Christian**