

# Ripples

## Table of Contents

From the President	1
From the Secretary	3
From the Treasurer	5
Print Publications	6
Upcoming Events	7
Contest Winners	8
Please Submit	13
Regional News	17
HSA News	32
Last Page	33

## From the President...

Dear Members,

As we roll into spring 2014, I'd like to talk to you about five M's: Members, Mentoring, Meetings, Money, and Music.

Last year, many of you joined me and the regional coordinators to reach out to former members of the HSA whose memberships had lapsed, reminding them of the benefits that the Society offers: *Frogpond*, the annual members' anthology, conferences, mentoring, and being part of an international network to share information and enthusiasm about English-language haiku. Thanks to our efforts, we added over eighty members, ending the year with 817 in our ranks, which our outgoing secretary Angela Terry reports to be the second highest membership number in our history.

Speaking of the benefits of membership, I want to update you on our mentoring program. In the past year I played matchmaker, placing nine members who requested it in contact with more experienced poets who generously offered to serve as mentors. Six of these mentoring relationships have been one-on-one, teacher-student arrangements that are unfolding via email exchanges. The seventh is an experimental section in which one mentor helps a small "class" of three poets, communicating via a listserv. I'm excited to report that I have a backlog of four mentor volunteers awaiting students. Therefore, if you are interested in receiving feedback and guidance on your haiku by a competent, published poet, email me and I'll put you in touch with him or her.

As for meetings, planning for the first national quarterly meeting will be pretty much done by the time this newsletter goes out, but you'll still have time to join us in Atlanta if you move fast. We plan to celebrate haiku and the spring equinox in the cozy Artmore Hotel, 1302 West Peachtree St. on March 21<sup>st</sup>-23<sup>rd</sup>. If you plan to attend, the conference is free to members and their guests, and although we have passed the registration deadline for hotel rooms at the special conference rate, you might try calling the Artmore at 404-876-6100 to see if you can still get the rate of \$135 nightly (add \$15 for parking), hot breakfast included. It should be a fun and stimulating gathering, including presentations and workshops by Jim Kacian, Lee Gurga, Stanford M. Forrester, Ben Moeller-Gaa, Teresa Church, Laurence Stacy, Terri French, and Lenard Moore—including public haiku readings by Tom Painting's students from Paideia School and all conference attendees who choose to participate in our open mike haiku reading under the stars. The organizing Committee consists of Terri French, Tom Painting, and yours truly. For more information feel free to contact me at [david1gerard@hotmail.com](mailto:david1gerard@hotmail.com).

A second important national meeting will be that of the American Literature Association, where once again HSA will present a panel. This year's meeting takes place in Washington, D.C., May 22<sup>nd</sup>-25<sup>th</sup>. Robert Ertman will chair the session on "American Haiku: The First 100 Years." Randy Brooks, Jim Kacian, and Bruce Ross will present papers titled, respectively, "The First Century of English-Language Haiku," "American Haiku: A Tradition of Experimentation," and "Haiku as an Absolute Metaphor." I can't overstate how important it is for our organization to attend national, scholarly meetings of this sort, increasing the "haiku IQ" of college and university instructors.



President David Lanoue

## From the President, continued.

I'm excited to report that our second quarterly HSA meeting will join forces with the Cradle of American Haiku conference July 25 - 27 in Mineral Point, Wisconsin. This special gathering will honor and feature the contributions of Randy Brooks, Lee Gurga, and Charlie Trumbull to American haiku. I thank Gayle Bull for allowing us to squeeze our HSA business meeting onto the agenda. When we came to this arrangement, one HSA member wrote to me, advising against it because, in his words, it won't be exclusively "our meeting." The Executive Committee (EC) doesn't share this opinion. The Cradle conference is a well-planned, well-attended celebration of English-language haiku in the Midwest region—precisely the kind of event that HSA members *should* support and attend. In fact, at least four EC officers are scheduled to attend, a larger face-to-face meeting of HSA officers than can be said of any of 2013's quarterly meetings. In any case, the HSA is going to Mineral Point this July, and I hope that you will join us. For more information, contact Gayle Bull at 608-987-4363 or [info@foundrybooks.com](mailto:info@foundrybooks.com) —and for information on lodging, please check <http://mineralpoint.com/>.

For the third quarterly meeting, I initially had my sights set on Oregon, but an'ya, the Oregon region's coordinator, decided that autumn won't be a good time for such a meeting (maybe we'll try again in summer 2015). Rita Gray and the Northeast Metro region stepped in, offering to host the conference in New York City on Saturday, September 27<sup>th</sup> at the Westbeth Community Center on 155 Bank Street. And our fourth quarterly meeting is slated for Washington D.C. in early December; look for updates in the next issue of *Ripples*, as well as in our monthly electronic bulletins.

The fourth M in this report is about saving Money. Under this heading, I'd like to announce a decision that I and the EC came to regarding paper ballots and paper copies of *Ripples*. As you may know, I was thrilled with the voter turnout for last November's HSA election. We more than doubled voter participation by making use of a secure and professional online service, Election Buddy. However, the HSA continued to mail hard copies of candidate bios and ballots to members not connected to the Internet, costing a significant sum. As for *Ripples*, most members now receive it electronically, which has allowed us to make the members' anthology free to all who join. The same group of members continues to receive paper copies, which also costs dearly. We have decided to continue sending paper ballots and paper copies of *Ripples* to these members, many of whom are elderly and unable to access the Internet. However, we have also decided that no new members of HSA will be granted the privilege of receiving paper ballots or paper newsletters. We have modified our application guidelines accordingly. Of course, every rule must have its exceptions, so we are willing to consider special appeals as they come up, especially in the case of disabilities. Our intention is to gradually diminish paper voting and paper *Ripples*, arriving at a point where the demand is so low that the cost will be negligible.

Finally, under the category of "Music," this item. Last year, we were approached by Cathy Caccioppoli, the organizer of a fundraiser for the symphonic orchestra in Lawton, Oklahoma, who proposed a city-wide haiku contest for high school students and asked for our help. HSA provided the teachers of Lawton's three public high schools with educational packets, and their students wrote some quite remarkable haiku on the subject of whales. HSA members Susan Burch, Tim Mize, Mike Kozubek and Mike Blottenburger served as the judging panel, selecting the twenty winners who will be honored at a Lawton Philharmonic Orchestra concert on March 15<sup>th</sup>. Thanks, Susan, Tim, Mike and Mike!

That's it for my Spring 2014 update. Enjoy the rest of the issue, and stay in touch!

David G. Lanoue

HSA President  
[david1gerard@hotmail.com](mailto:david1gerard@hotmail.com)

## From the Secretary...

### 2014 Haiku Society of America Election Results

**Total Ballots Submitted 295**  
including 277 electronic and 18 paper

<b>Postion:</b>	<b>Name:</b>	<b># of Votes</b>
President	David Lanoue	289
	Michael Dylan Welch	1 write-in
1 <sup>st</sup> VP	Mike Montreuil	146
	Michael Dylan Welch	136
		1 share the position
2 <sup>nd</sup> VP	Sari Grandstaff	274
Treasurer	Paul Miller	288
	Lee Gurga	1 write-in
Secretary	Mollie Danforth	277
	Angela Terry	2 write-in
<i>Frogpond</i> Editor	Francine Banwarth	280
	Jim Kacian	2 write-in
<i>Ripples</i> Editor	Adrienne Christian	275
Electronic Media	Randy Brooks	283
	Paul David Mena	2 write-in
<b>Regional Coordinators:</b>		
Alaska	Billie Wilson	1
California	Naia	36
Hawaii/Pacific	Brett Brady	1

Mid-Atlantic	No Candidate	
	Roberta Beary	1 write-in
	A. Scott Britton	1 write-in
	Tim Singleton	1 write-in
Midwest	Charlotte Digregorio	47
Northeast Metro	Rita Gray	25
Northeast/New England	Wanda Cook	27
Oregon	an'ya	8
Plains & Mountains	Chad Lee Robertson	6
	Al Ortolani	4
South	Carlos Colon	17
Southeast	Terri L. French	19
Southwest	James M. Applegate	12
Washington	Angela Terry	23

Certified:

Angela Terry  
2013 HSA Secretary

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## From the Treasurer...

### HSA 2013 Financials

	FY 2013	Adjusted	Budget	f/(u)
Beginning Balance	55,247			
Dues / Contributions	41,869	31,447	29,300	2,147
Members Anthology Sales	695	695	0	695
Contest Fees	1,504	1,504	1,800	(296)
Frogpond Sales	1,063	1,063	700	363
Miscellaneous	0	0	0	0
<b>Income</b>	<b>45,131</b>	<b>34,709</b>	<b>31,800</b>	<b>2,909</b>
Frogpond Expenses	14,279	14,279	15,000	721
Newsletter Expenses	1,479	1,479	1,080	(399)
Administrative Expenses	2,423	2,423	1,500	(923)
Members Anthology Expenses	6,704	6,704	5,512	(1,192)
Contest Awards / Expenses	1,325	1,325	1,825	500
Website Expenses	0	0	400	400
Meeting/Travel Expenses	3,000	3,000	5,600	2,600
Miscellaneous	718	718	825	107
<b>Expense</b>	<b>29,927</b>	<b>29,927</b>	<b>31,742</b>	<b>1,815</b>
Ending Balance	70,451			
<b>Gain / (Loss)</b>	<b>15,204</b>	<b>4,782</b>	<b>58</b>	

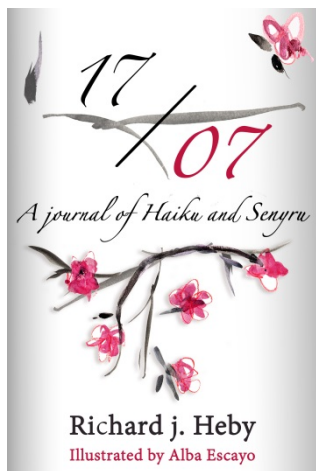
The Society had a good year in many respects. We netted \$4,782 over our flat budget. It is important to look at the "Adjusted" column which backs out 2014 dues payments paid in 2013. \$2,147 of that gain was due to increased membership of 816 vs. 735 in 2012. Additionally we had good sales of extra members anthology copies. We under-budgeted the anthology and administrative expenses, but those were offset by lower EC travel. There are still some small expenses to be paid but nothing that would materially affect the bottom line.

As always, if anyone has any questions please feel free to reach out to me.

Sincerely,

Paul Miller

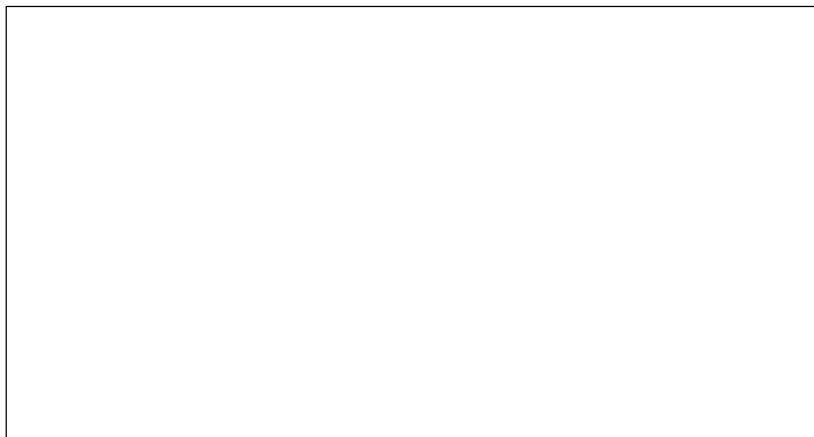
## Print Publications...



Richard j. Heby

17/07: A journal of Haiku and Senryu

Contact: [rjheby@gmail.com](mailto:rjheby@gmail.com)



## Upcoming Events

### 2014 Seabeck Haiku Getaway

Haiku Northwest is pleased to announce that the seventh annual Seabeck Haiku Getaway will take place October 16 to 19, 2014, and will feature special guest Alan Pizzarelli, together with Donna Beaver. Also attending is Allan Burns from Colorado, John Stevenson returning from New York, and the usual suspects from the West Coast. If you've thought about attending, how about this year? We welcome new faces to our warm and stimulating weekend of haiku sharing and learning. We expect to make a haiku labyrinth again, along with our usual workshops, haiku walks, renkurama, readings, anonymous workshops, shared dining hall meals, and more--plus our third annual talent show. Look for more information on the Haiku Northwest website at <https://sites.google.com/site/haikunorthwest/> (click the Seabeck link, where you can also see schedules and photos from previous years). Same price as 2013! If you have questions, please contact Michael Dylan Welch at [WelchM@aol.com](mailto:WelchM@aol.com).

## Contest Winners

William Shehan, First Runner Up in the **Vladimir Devidé Haiku Award for 2012.**

on top of the cliff  
couple prepares to take leap-  
ocean front wedding

[www.fiercebuddhist.org](http://www.fiercebuddhist.org)

Sheila K. Barksdale, Honorable Mention' in the **17th Mainichi Shimbun International haiku contest (2013)**

This is the chosen haiku:

wisteria archway  
hoping the two white peacocks  
will calm down



## Contest Winners

HAIKU WINNER, *WINDOW THAT CLOSES*, IS NOW AVAILABLE

Arlington, VA – In the last year of his mother’s life, British haiku poet Graham High occasionally jotted down poems about some of the most quotidian and heart-rending moments of their time together and compiled them into a book, *The Window That Closes*.

“*The Window That Closes* is a cycle of mounting grief and acceptance as affecting cumulatively as the film *Iris*,” said David Cobb, a past president of the British Haiku Society.

“High paints a profoundly moving portrait of saying goodbye to his mother,” said Cherie Hunter Day, associate editor of *The Red Moon Anthology of English-Language Haiku*. “This haiku collection is a chance to remember and to celebrate love.”

The book, which won the 2012 Turtle Light Press haiku chapbook competition out of more than 35 entries, is now available. It contains more than 40 poems and lists for \$11.95. It can be ordered in the States from [www.turtlelightpress.com](http://www.turtlelightpress.com) or [www.amazon.com](http://www.amazon.com). In the UK and abroad, please check with [www.amazon.co.uk](http://www.amazon.co.uk) or [www.bookdepository.com](http://www.bookdepository.com)

The opening poem demonstrates High’s deft use of language and sets the scene of the ensuing drama of his mother’s illness:

high hospital bed  
my mother and I must cross  
the rift of waiting

Soon, this rift is filled with the familiar elements of illness – the wait for doctors, for test results, for solitude. But, in the midst of it all High savors the times that are left to be together and unsetimentally records the effects of his mother’s illness as well as the reaction of others, including her cat:

all sounds alarm her  
the tea trolley’s dull rumble,  
the distant church bells

the cat on her lap—  
an ear flicks forward every  
time she turns a page

“As a poet, I am quite immediate and use ‘imagist’ strategies, so haiku fits fairly well with my writing practices,” said High, 65, who is also a painter and sculptor. He came to haiku quite late, having written mainstream poetry since the 1970s. He has published eight haiku collections and currently is president of the British Haiku Society.

Readings are being organized in London and elsewhere in the UK. For more information, please contact Turtle Light Press through their website, [www.turtlelightpress.com](http://www.turtlelightpress.com) or Graham High at his website, [www.artandmusic.org.uk/GrahamHigh/](http://www.artandmusic.org.uk/GrahamHigh/)

# Contest Winners

## The 2013 Tokutomi Contest Results Announced by the Yuki Teikei Haiku Society

The winners of the 2013 Kiyoshi and Kiyoko Tokutomi Haiku Contest are announced by the Yuki Teikei Haiku Society. The judges this year were Professor Makoto Nakanishi (Ehime University, Matsuyama, Japan) and Kaoru "Hana" Fujimoto (Councilor of the Haiku International Association (HIA) in Tokyo, Japan; for ten years with the Tokyo Bureau of the New York Times).

### 1st Place:

sugar moon rising  
the wail of a midnight train  
takes me home again  
- Ferris Gilli

### 2nd Place:

church memorial  
celebrating her long life  
creak of grasshopper  
  
- Carolyn Fitz

### 3rd Place:

open cellar door  
faint voice of a grasshopper  
lulls baby to sleep  
- Roberta Beary

### Honorable Mention:

Peggy Heinrich, Ferris Gilli, Linda Papanicolaou, Don Olsen, Desiree McMurry, Jennifer Sheridan, Gregory Longenecker, Mike W. Blottenberger, Marilyn Appl Walker, Poppy Herrin

Congratulations to all these poets and great gratitude to the judges.

The illustrated brochure of all the haiku and the judges comments on the winners may be downloaded from:

<http://www.baymoon.com/~ariadne/Tokutomi.nov.17.2013.pdf>

until it is available from the Yuki Teikei Haiku Society site:

[www.youngleaves.org](http://www.youngleaves.org)

Thank you for your support of the Tokutomi Contest.

Regards,  
J. Zimmerman  
2013 and 2014 Contest Chair

**2013 Porad Award Winners**

*The following are the winners of the 2013 Porad Award, sponsored by Haiku Northwest in memory of Francine Porad. For the 2014 contest, the deadline will again be August 31.*

**CeRosenow, Judge**  
**Nancy Dahlberg, Contest Coordinator**

**First Place (\$100)**

it could be nothing  
it could be something  
winter darkness

*Peggy Heinrich*  
*Santa Cruz, California*

**Second Place (\$50)**

Father's Day . . .  
the weight of his hammer  
that never fit my hand

*Michael L. Evans*  
*Shelton, Washington*

**Third Place (\$25)**

ground fog  
I am certain  
of nothing

*Scott Mason*  
*Chappaqua, New York*



**Honorable Mentions**

*(unranked)*

sinking moon  
the weight of all  
my unspoken words

*Seren Fargo  
Bellingham, Washington*

holly trees surround  
the garden—  
when will I learn to forgive?

*Terry Ann Carter  
Victoria, British Columbia*

dog days  
through every window  
the night train's whistle

*Barbara Snow  
Eugene, Oregon*

## Call for Submissions

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### 2014 Turtle Light Press Haiku Chapbook Contest

We are pleased to announce that **Penny Harter** will be the judge of the next TLP haiku chapbook contest. Submissions are invited by June 1, 2014. The winning manuscript will be announced in the fall of 2014.

The author will be awarded 10 free copies plus a contract for 10 percent royalties on the sale of other copies of the chapbook. In general, we are open to both traditional and modern-style haiku/senryu but have a particular fondness for poems that deal with both people and nature. The haiku contest is open to published and unpublished writers.

Once a winner is announced, the winner will work with our production team on various aspects of the chapbook design and the use of images to complement the poems. An introduction or preface might be possible depending on the page length of the winning manuscript, layout and paper choice. TLP reserves the right to make all final decisions with regard to titling the manuscript, page length, design and layout, and the use of images.

#### Prior Winners

2008 – *Sketches from the San Joaquin* by Michael McClintock

2010 – *All That Remains* by Catherine J.S. Lee

2012 – *The Window That Closes* by Graham High

#### About the Judge

Penny Harter is co-author with William J. Higginson of the classic, *The Haiku Handbook*, and a past-president of the Haiku Society of America. Her free verse poems, haiku, tanka, and haibun appear in numerous journals and anthologies, and among her 21 books and chapbooks of poems, six feature haiku and related genres. Two new collections, *The Great Blue* (haibun) and *The Resonance Around Us* (free verse) are forthcoming from Mountains and Rivers Press.

She was a featured reader at the 2010 Geraldine R. Dodge Poetry Festival, and she has won three poetry fellowships from the New Jersey State Council on the Arts; the Mary Carolyn Davies Award from the Poetry Society of America; the first William O. Douglas Nature Writing Award for her work in the anthology *American Nature Writing 2002*; and a fellowship from Virginia Center for the Creative Arts for a residency during January 2011.

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## Call for Submissions, continued.

### 2014 Turtle Light Press Haiku Chapbook Contest

#### Submission Guidelines

Please submit an original, unpublished collection or sequence of poems on a theme of your choice between 12 – 24 pages, two haiku per page maximum. On a single detachable sheet, a cover page should contain the manuscript title, author's name, address, phone number, and email. The author's name should not appear anywhere else. A second title page should be provided without the author's name or other identification. Please provide a table of contents, if there is one. Manuscripts should be printed and bound with a simple clip. A second, electronic copy should be submitted as an attached file to [chapbook@turtlelightpress.com](mailto:chapbook@turtlelightpress.com) with "Haiku Chapbook Contest" written in the subject heading.

While individual poems may have won awards, appeared in journals or been printed in anthologies, they should not have run as part of a book length collection that has appeared or is under consideration elsewhere by another publisher. No more than two manuscripts per contestant are allowed in any one haiku chapbook contest.

**Reading Fee:** Please send a \$30 check payable to Turtle Light Press in U.S. dollars. American and Canadian poets can opt to pay with a Visa or Master Card. Overseas poets can send a bank check, traveler's checks, use Western Union, or inquire about other payment methods. If you're not on e-mail, please include one SASE for notification of the winner and another to confirm receipt of your manuscript; otherwise, we will notify you via email. Manuscripts will not be returned.

**Address:** Send a hard copy of your submission to the following address: Turtle Light Press, P.O. Box 50162, Arlington, VA 22205. An electronic copy should be submitted as an attached file to [chapbook@turtlelightpress.com](mailto:chapbook@turtlelightpress.com) with "Haiku Chapbook Competition" written in the subject heading.

**Deadline:** Manuscripts must be postmarked no later than June 1, 2014.

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## Call for Submissions, continued.

### UHTS

#### 2nd "aha" (Annual Hortensia Anderson) Memorial Awards 2014

These Memorial Haiku Awards are to honor the memory of a well known and respected New York based haiku poet, Hortensia Anderson. Results will be announced in the May 2014 edition of *cattails* online, and published in the July print edition. Thank you for your participation in honoring the memory of a wonderful person who dedicated so much of herself to the haiku community over the years . . . rest in peace Hortensia.

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DEADLINE: No later than 31 March, 2014.

SPONSOR: United Haiku and Tanka Society.

COORDINATOR: Marianna Monaco, USA.

ADJUDICATION: Names of the two judges will be announced concurrently with the winners.

ELIGIBILITY: Open to the public and all UHTS members, but not to UHTS Officers, Team Members, the contest coordinator, or judges.

AWARDS: First Place = \$100, Second Place = \$75; Third Place = \$50, HM = \$25, plus Award Plaques will be issued, and winning works will be published at this website, as well as other places online and in print. All rights remain with the poets.

SUBMISSIONS: There is no limit on the number of submissions, entries must be the original work of the author, be previously unpublished and not under consideration elsewhere for the entire time period it takes to complete the judging. This contest is un-themed, open to all age groups worldwide, any season is acceptable, and there is no specific syllable or line count requirement.

ENTRY FEE: \$3 per haiku, and no limit to the number of entries per person.

PAYMENT: Please click on the aha link at the side bar, and use the UHTS Paypal button at our website: <http://www.unitedhaikuandtanksociety.com>

GUIDELINES: Entries that do not follow these guidelines may not be considered, so please read this guideline information very carefully. Please email your haiku in English directly to the coordinator [marianna.monaco@gmail.com](mailto:marianna.monaco@gmail.com) and include your name, postal address, and email address.

NOTIFICATION: **ONLY** the winners will be notified, and **ONLY** via email. If you do not hear anything back from us by 10 April, 2014, your entries are automatically free for you to submit elsewhere. Winners' will be announced in our May UHTS edition of *cattails* online, and in various other publications. They will also be published in the print edition of *cattails* that comes out in July 2014.

NOTE: Thank you and good luck with your entries.

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## Call for Submissions, continued.

### Butterfly Dream 2014: Call for Haiku Submissions

Send your best published haiku (please provide publication credits) or new work and a bio sketch (50 words max.) with the subject heading "Published or Unpublished Haiku, Your Name, Submitted Date" to Chen-ou Liu, Blog Editor and Translator via email at [neverendingstory\\_haiku@yahoo.ca](mailto:neverendingstory_haiku@yahoo.ca) And place your haiku directly in the body of the email. DO NOT SEND ATTACHMENTS. Deadline: November 1, 2014.

For more information, see Neverending Story's 2014 Anthology Submissions page, <http://neverendingstoryhaikutanka.blogspot.ca/search/label/submissions>



## Regional News

### Mid-Atlantic

New York

A poetry reading featuring the Rochester Area Haiku Group was hosted by I-Square Visions Art Gallery in November. Eight members read their original work, including selections from the 2013 HSA Members' Anthology.

In December, members attended a public reading featuring Michael Ketchek. This event was hosted by Rochester Poets at St. John Fisher College.

*Where the River Runs – the Nature Tradition in English-Language Haiku* (editor Allan Burns) was reviewed by Carolyn Dancy in January.

For our February meeting, Pamela A. Babusci will present tips for writing tanka and read selections from her recently published collection, *A Solitary Woman*.

#### Members' News:

Pamela A. Babusci is the new Poetry Coordinator for I-Square Visions Art Gallery in Rochester.

Frank Judge is the current president of Rochester Poets.

Issue No. 9 of *Moonbathing*, a journal of women's tanka, was recently released by editor Pamela A. Babusci.

Carolyn Dancy

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## Regional News

### Midwest

Midwest Region Looks Forward to a Productive and Fun Year

Our last meeting of 2013 took place on Nov. 3, and was preceded by a walk through the Baha'i Temple and its grounds in Wilmette, IL for inspiration on haiku images. Ten members and friends were in attendance for a brief critique of poems and a talk on haiku by Member Lee Gurga. Among those present were: Charlotte Digregorio, Midwest Regional Coordinator, Cheryl Anderson, Joe Kirschner and Bev, Mike Schoenburg and Karen, Mike Kozubek, Susan Auld, and Jennifer Thiermann.

Questions were raised about the challenge of writing effective one-line haiku for its style and content. An example of Michele Root-Bernstein's artful one-line haiku was discussed:

*birch bark peeling away all my excuses*

In 2014, in the Chicago metro area, members and friends can look forward to regular monthly evening meetings along with weekend meetings, focusing on critique of participants' work.

Our first meeting of the year was held in Winnetka, IL, Feb. 8, and will be reported on in the next newsletter. The first monthly evening meeting will be held in Winnetka, Thursday, March 20 from 7 to 8:45 p.m. at the Winnetka Public Library, 768 Oak St.

On a Saturday in May, date still to be determined, there will be a presentation on senryu in the Chicago metro area given by Charlotte Digregorio, followed by a critique of individual's work.

In the fall, the region will hold its annual Haikufest at a library in Chicago's north suburbs with a brief presentation on haiku, followed by readings by members. Any dues-paying member who has had at least three haiku published may read at Haikufest, and give a brief introduction on how they discovered haiku and why they like to write it. Readings will be limited to haiku, not haibun, so that the maximum number of participants will have time to read.

It should be noted that around the eight-state Midwest region, more and more local haiku critique and networking groups are being formed, led by longtime members. Anyone who wishes to learn of networking opportunities will either be put in touch with a local group in one's area, or if there isn't one, will be introduced to longtime members in their area to network with. In the Chicago metro area there are three monthly groups that are meeting.

Charlotte Digregorio will advise anyone not living in an area with a haiku group on how they may go about starting one. Lining up free local meeting space and rounding up fellow members and the public is doable.

In 2014, there will be two weekend festivals in the Midwest region, including the HSA national quarterly meeting that will be held July 25-27 in Mineral Point, WI, hosted by Gayle Bull. In September, in Bemidji, MN, there will be another festival, organized by Marsh Muirhead. In the next few months, more details about each of these festivals will be made available. Weekend festivals are a wonderful educational and networking opportunity to share ideas and become proficient in haiku with enlightening presentations and workshops by the experts.

Anyone who has not been receiving emails about programs, meetings, and publication opportunities from Charlotte Digregorio and has paid their dues, should contact her immediately at [c-books@hotmail.com](mailto:c-books@hotmail.com). When you change your email address, please notify Charlotte.

Since the Midwest Region has many members who are active in haiku, Charlotte reminds them to share their news about publishing and contest successes through this newsletter.

During the month of February, Charlotte's award-winning haiku was featured on bus lines along Chicago's North Shore. In recent months, her haiku was also exhibited in storefronts in the north suburban area of Chicago. She took First Place in the haiku category in the Illinois State Poetry Society Contest in December 2013. During Poetry Month, on the evening of Wednesday, April 23, Charlotte will be featured speaker at "Haiku at High Tea" sponsored by the East On Central Association, at Madame ZuZu's Tea House in Highland Park, IL.

Charlotte reminds Midwest members that if they don't live in an area where there are many poetry events, they can initiate haiku readings and open mics at coffee houses.

Charlotte Digregorio

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## Regional News

### Northeast Metro

The Nov. 2013 meeting focused on the results of the second annual August Moon Haiku Contest, this year with 109 entries from 21 countries. The 3 prize winners in order were: Erik Linzbach, Az; Steven Clarkson, New Zealand; and AnitavaDasgupta, TX. Here is Erik's haiku:

a well worn mattock  
leans against the shed  
autumn moonlight

Honorable Mentions (10) were from PA, Lithuania, Romania, United Kingdom, ME, MA, Mongolia, and Australia.

The Dec. 2013 meeting focused on Bob Seretny's reading of his haiku sequence "D Day," memories of the WWII period when he was 7-8 years old. In the following example, the gold star signified that the former paperboy died in war:

neighbor's window shades drawn  
gold star on small flag  
our paperboy

Accordingly, we had rounds of reading from the new collection "World Haiku Anthology on War, Violence and Human Rights Violation" edited by Dimitar Analiev (Kamesan 2013), stopping to discuss each haiku. A general issue was emotion/journalism/intellectualism vs. feeling/naturalness/haiku form. One by Karma Tenzing Wangchuk on the Vietnam War and one by Sylvia Forges-Ryan on Fallujah stood out.

Bruce Ross and Astrid Andreescu attended the exhibit of sumi-e by BHG Adjunct Frederica Marshall at the Blue Hill Library and pottery display by another BHG Adjunct Elsie Sealander. Bruce and Astrid participated in the haiku reading by Frederica's group of sumi-e students The Haiku Project.

The Jan. 2014 meeting focused on a reading from the new Netherlands anthology edited by Marlene Buitelaar, "The Scent of Music, Haiku with a touch of music" (2013), including one by Bruce:

starless night  
layer upon layer  
of singing frogs

We also had reading from Blyth's translations of classic Japanese winter haiku. Each meeting included rounds of BHG and BHG Adjunct haiku.

Bruce Ross

### Northeast / New England

The Haiku Poets' Society of Western Massachusetts was very excited to welcome Stanford M. Forrester at our November meeting. He presented a paper about the work and life of Taneda Santōka, an important 20th century Japanese haiku poet. The paper was published in *Simply Haiku* (2005 v3 n3), and is available on-line [ [http://www.simplyhaiku.com/SHv3n3/features/stanford\\_forrester-santoka.html](http://www.simplyhaiku.com/SHv3n3/features/stanford_forrester-santoka.html) ].

Many of the members and guests were not familiar with Santōka, we had a lively discussion with many questions after the presentation.

## Regional News

### Northeast / New England (cont'd)

Many of our other meetings in the past year have had the theme of learning to better evaluate and edit our own poems. One exercise that we've done twice and found very enlightening is to work with the results of published haiku contests. Wanda Cook brought in printed copies of the poems and each of us separately made our choices for first, second and third place, with an explanation for why we chose them. We then compared the choices among ourselves, to see the similarity and differences in poems chosen and ordering. Finally we'd compare our results to that of the judges. In one of the contests, the judges provided their own explanation which was quite interesting.

HPSWM member Jim Laurila participated in a fundraiser for the Center for New Americans during the month of November by writing a haiku a day. His 30 haiku yielded a total of \$1150 for the cause.

Congratulations to Jim! The final tally for the CNA fund raiser was \$19,692 from a total of 49 poets and their creative efforts.

Congratulations to Wanda Cook on her re-election as HSA New England regional coordinator and on having produced issue #42 of New England Letters, a regular email newsletter that shares the haiku and information about the local groups in these six states.

Over a number of years, the HPSWM has accumulated a library of around a hundred haiku books and periodicals. This past year we have been able to keep it stored at our regular meeting place to have easier access and updated the inventory list. The increased circulation of the library among the members, has helped us all have an exposure to a wider range of haiku.

Eric Arthen

### Oregon

Oregon is getting back on the haiku-track and in the news too, having just completed a two day exhibition of "haiku" in combination with tanka and suiseki, for the Oregon Asian Celebration in Eugene on 15-16 February at the Lane Expo Center in the Atrium Stage Art Gallery. The exhibit will be repeated on 24 February at the Pioneer Museum in Oakridge, Oregon.

The Willamette Haiku Group meetings are still being held at the Springfield City Offices/Library Complex from 1-4 the third Friday of each month (which we are thinking about changing to Saturdays.) There is a strong core group plus some new members. To celebrate National Poetry month, again this year on April 17 for Haiku Day, members will hang "haiku weathergrams" strips all over the city. The haiku will be inscribed with calligraphy created by Barbara Snow (original founder of the group.) They will also be on display and sold at the "Second Hand Prose" store.

The Bend crowd is still intact with experienced haiku writers such as Frances Jones and Nadine Harmon at the helm. A few other Central Oregon writers have come back our way also and we hope to see more return, as well as Portland and surrounding area haiku poets. We will keep everyone posted about an Oregon Regional meeting possibly sometime this summer. If you want to be on our email info list, please just let me know at [haikubyanya@gmail.com](mailto:haikubyanya@gmail.com)

---an'ya, HSA Oregon RC

### South

Hot Springs, AK

#### I SWEAR

**Canadian cartoonist shines at haiku event**

**By Vic Fleming**

HOT SPRINGS, ARK. –

“Old Pond” cartoonist

big hit at Haiku Hot Springs:

Jessica Tremblay.

## Regional News

### South (cont'd)

November rolls in with hints of summer and winter. Autumn's colors dot the hillsides surrounding historic Bathhouse Row. Amid falling leaves a dozen and a half haiku versifiers, from Boston to Memphis to Plano to Vancouver, descend upon the Arlington Hotel.

This geographically diverse group is welcomed by Howard Lee Kilby, perennial guru of Arkansas's haiku community. Then by Dr. Paul Tucker, longtime leader in Hot Springs poetry circles. Then by National Park Superintendent Col. Josie Fernandez.

Friday's program kicks off with "laughing yoga," led by local resident Susan Julie Gonzales. A series of serious sessions follow. Such as Shreveport, La., poet Nan Dozier's presentation, "Let's Do the Twist." Dozier stresses the importance of originality for those bent on being published. A one-liner of hers in the latest *Frogpond* (Spring/Summer 2013) is illustrative:

still waiting for you half my tuna sandwich

Now, there's a twist!

Next up is Raffael de Gruttola, author of two haiku books, founding member of the Boston Haiku Society and Past-President of HSA. Outside temps soar into the 70's as he expounds on the haiku of Nick Virgilio. During a 20-plus-year stint as a recognized poet, Virgilio appeared repeatedly on NPR and had his own program on an FM station in Camden, N.J. Good stuff, great presenter!

Day Two brings us New Orleans psychic Juliet Pazera discussing "Tarot and Inspiration." Followed by HSA President Dr. David Lanoue's interactive workshop, "Fairy Tales, Novels, and Haiku." A faculty member at Xavier University of Louisiana, Lanoue is fluent in Japanese and brings a classy touch to the table – pun intended.

Other outstanding programs include Plano, Texas, psychiatrist Susan Delaney's "Living Jewelry and Haiku," Memphis's Chris Spindel's "Life with Ferns," and Van Buren, Ark., teacher Andrew Lockhart's "Photography Haiga."

As temps fall into the 40's Saturday afternoon, up steps Jessica Tremblay of Vancouver, B.C., to warm the crowd.

Librarian by day, artist and poet by night, Tremblay's making the rounds of haiku conferences as "cartoonist in residence." She regales crowds with stories from her "Old Pond Comics," featuring Master Kawazu, the frog in Basho's "Old pond – a frog jumps in – the sound of water" haiku.

After attending conference sessions, Tremblay works into the evenings, drawing personalized cartoons for all. Including one in which two frogs talk while birds of prey and alligators lurk:

"Predators ahead."

"How many?"

"Four across, two down."

(Guess who'd made a crossword for the conference.)

Born in Quebec, Tremblay learned English in college. Early employment included archiving news stories at a TV station. A series of events led her to a library 1,000 miles west, where spare time facilitated learning haiku, drawing, and a great deal more. An accomplished speaker, Tremblay has the audience in the palm of her hand as she entertains, educates, and enlightens.

Watch out for this young woman. She's going places! It was my pleasure to chauffeur her from Little Rock's Clinton Airport to Hot Springs and back. She's creative, energetic, and entrepreneurial. Check out <http://www.oldpondcomics.com/>.

*Editor's Note: Vic Fleming is a judge in Little Rock, Ark., where he also teaches at the Bowen School of Law. His "I Swear" column and "I Swear Crossword" appear weekly in several court and commercial newspapers across the South.*

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## Regional News

### South (cont'd)

*The above was his column for Nov. 8. Judge Vic fails in the column to mention his own presentation, "Haiku and Humor," which includes original songs about haiku.*

### New Orleans Haiku Society

In conjunction with the Japan Society of New Orleans, we hosted the 4<sup>th</sup> quarterly HSA meeting, December 13-15, 2014.

The weekend kicked off on a lucky Friday the 13<sup>th</sup> with a walking tour of jazz history landmarks led by Juliet Pazera, followed by a sumptuous dinner at Tivoli & Lee restaurant attended by over twenty conference-goers.

On Saturday more people arrived, joining us at the Latter Library on St. Charles Avenue for a day of haiku sharing and exploring. In addition to Louisiana poets, the conference attracted poets from Arkansas, Arizona, New York, Maryland, North Carolina, and Georgia. The day began with everyone introducing themselves and sharing a haiku. The introductory haiku were great and reflected the diversity of the group. There was even a "haiku husband," who shared his first haiku during that initial round of reading.

Tom Painting's haiku workshop was very effective, proving that everyone "sees" haiku differently and that one can learn more about the form and find inspiration by focusing on haiku written by others that one likes. He interacted with each writer and gave us tools to use on our own to further develop our writing skills.

To celebrate Issa's 250<sup>th</sup> birthday year, David Lanoue read some randomly selected Issa haiku for questions and comments. The group also shared a few of their personal Issa favorites.

Nicholas Sola's presentation, "Haiku and Video Games," went very well and brought with it a challenge. While there are a few video games that feature haiku, there's a lot of room for improvement. This prompted a discussion about how haiku might be presented in a video game format to encourage young people to learn more about the form. Anyone who knows about kids knows that you sometimes have to gain their initial interest in entertaining ways. It could also be a fun idea for adults, too. Can you imagine playing a video game with your child, grandchild, family, friends--in which you have to compose and compare haiku?

Most of us ate lunch at Kyoto, a Japanese restaurant a couple of blocks away from where the conference was held. The group enjoyed some more conversation about haiku and got to know a little more about each other.

Johnette Downing and Juliet Seer Pazera performed an awesome duet reading of New Orleans-inspired haiku while jazzy music softly played in the background. Their haiku complemented each other quite nicely, and the cabaret mood blended it all together beautifully. We thought they'd been practicing for weeks, but they said afterward they hadn't practiced together at all. Way to go and be on the same haiku wavelength without even trying, ladies!

Carolyn Graetz's photoku were wonderful. We enjoyed seeing pictures from Brazil, listening to the lovely Carolyn talk about her experiences there, and hearing the photo-inspired haiku (which were written and read by members of the New Orleans Haiku Society).

Next, in a total act of spontaneity to help pass the time while we were waiting for Haiku Elvis's appearance, Dr. Paul Tucker (President of Arkansas Haiku Society) and Howard Kilby sang three brief Irish songs. Beautiful voices!

And then Haiku Elvis entered the building, and the crowd went wild. There was even a local woman who wandered in just for that one event and stayed for the rest of the conference, sharing a few of her own haiku at the end. David gave her more information about the local and national haiku groups, so hopefully we haven't heard the last of her.

We ended the afternoon with some more haiku reading, going around the room with each person sharing one or two haiku. It seemed to be a mixture of everybody's best with a few old favorites and "just written" ones thrown in. A party at David Lanoue's apartment rounded out the day.

## Regional News

### South (cont'd)

Sunday morning, many of us participated in a ginko walk in Audubon Park, and in the afternoon, following the headliner, Haiku Elvis (AKA Carlos Colón), we ended the weekend with a performance of haiku in the courtyard of the Maple Leaf Bar, adding one more link to the chain for the longest-running weekly literary reading series in the South.

--Poppy Herrin and David Lanoue

Shreveport, Louisiana

In November, June Rose Dowis was awarded the 2013 Shreveport Regional Arts Council Literary Arts Fellowship. Two other HSA members, Theresa Mormino and Carlos Colón, have also received this fellowship in prior years.

Carlos was unable to attend the Hot Springs haiku conference because Haiku Elvis performed at the Louisiana Book Festival, which nearly always is held on the same weekend as the Hot Springs event. They (Carlos and H.E.) were disappointed at missing Howard's conference and pledged they "will not make that mistake again."

--Carlos Colón

### Washington

Fall is traditionally a busy time for Haiku Northwest which constitutes the Seattle and area east of Lake Washington. This past few months were no exception. We started September with a table and ginko walk at the Aki Matsuri autumn festival at Bellevue College, the weekend of September 7<sup>th</sup> and 8<sup>th</sup>. The following Sunday, September 15<sup>th</sup> was the 25<sup>th</sup> anniversary of the founding of HNW, and we celebrated with a picnic potluck and cake at O. O. Denny Park on Lake Washington. Instead of our usual monthly meeting on the 4<sup>th</sup> Thursday of the month, we had a planning session at Dianne Garcia's home with lots of discussion on structure and how to move forward, and a yummy dinner.

October was highlighted by our 6<sup>th</sup> annual Seabeck retreat, organized by Michael Dylan Welch and Angela Terry, with our special guest Marco Fraticelli and a record 53 registrants. As usual, the the schedule was packed with haiku, music and comederie as well as healthy (and not so healthy snacks). The results of the 2013 Francine Porad Haiku Contest were announced. Full details of the event can be found on the following website:

<https://sites.google.com/site/haikunorthwest/seabeck-haiku-getaway-2013/seabeck-haiku-retreat-2013-schedule>. Our October meeting was held at the Bellevue Library on October 24<sup>th</sup>, with our coordinator Tanya McDonald providing a beginner's Q&A session before the actual meeting began.

November was ushered in with our first invitation to participate in Bunka No Hi, Japanese Culture Day, on November 3<sup>rd</sup>, at the historic Japanese Culture & Community Center in Seattle's International District. We shared a room with the Rainier Ginshsa, a Japanese language haiku group formed in 1934. A highlight of the day was a joint workshop where autumn leaf haiku was shared and discussed in both languages. This is our second collaborative event with them, and we hope to have the opportunity to share more in the future.

Since our 4<sup>th</sup> Thursday meeting date coincides with Thanksgiving, we have been combining our November and December meetings into a single early December one the last few years, with a potluck at someone's home. This year, though we held the meeting at the Lake Forest Park Library, having our first ever election of officers. The 2014 HNW officers are: President, Angela Terry; Vice President, Michelle Schaefer, Treasurer, Dianne Garcia; Secretaries, Ida Frielinger and Connie Hutchison; and Webmaster, Michael Dylan Welch.

2014 will be a year of transition for Haiku Northwest as we deal with our new structure and look forward to opportunities to share haiku with an ever growing number of interested people, as well as getting together with the other haiku groups in Washington.

Angela Terry

## Regional News

### Southeast

Sunday, February 2, members Laurence Stacey, Terri French and Peggy Bilbro spoke about and read haiku on Georgia State University's radio station WRAS, program Album 88. Along with some of their own haiku, Peggy read a selection of Spanish haiku. The program will air sometime this Spring.

The Birmingham Public Library (BPL), Birmingham Botanical Gardens (BBG) and the Birmingham Museum of Art (BMA) will partner with the Japan America Society of Alabama (JASA) for the Sakura (Cherry Blossom) Festival 2014.

The Sakura Festival is a one-day event on Saturday, March 22<sup>nd</sup> from 11 a.m. to 3 p.m.

- Sunday February 23 to Friday March 14. *Twitter Haiku Contest* sponsored by the Southeast Chapter of the Haiku Society of America (HSA) and BPL. The contest website will go "live" early February. We will have two divisions: one for youth aged 13-17 and another for adults (18 and up). There will be a winner from each division for the week of February 23, the week of March 2, and the week of March 10; these winners will receive books as prizes. These 6 poets will be the top winners of the entire contest, and HSA judges would then decide who's 1st, 2nd, and 3rd. The winners' rankings will be announced at the Sakura Festival main event at the Birmingham Botanical Gardens on Saturday, March 22, and they will receive cash prizes: \$50, \$30, and \$20. The two first place winners in each division will also receive a one-year membership to the Haiku Society of America.
- Friday, March 7, 6:30 p.m. to 9:00 p.m. *Bards, Brews, & Haiku*, Central Library, Fiction Department. Featuring haiku readings and sake tasting in addition to the usual line-up. The event will also be a fund raiser for Miss Iwate, the Japanese friendship doll. Miss Iwate is in good condition overall, but is in need of some restoration work which will be done by master dollmakers in Japan.
- Saturday, March 8, 10:00 a.m. to 12:00 noon. *Haiku Workshop*. Central Library, storycastle. Led by Terri French, who heads the Southeast Chapter of the Haiku Society of America (HSA).

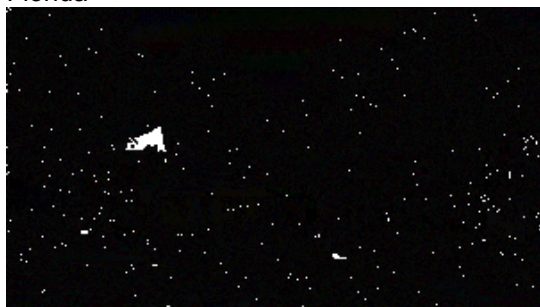
The Southeast region has published their first anthology from members who attended the regional conference in Atlanta this past fall. Haiku by Tom Painting's students at The Paideia School in Atlanta also are featured in the book. The anthology, titled "gazing at flowers," is available at <https://www.createspace.com/4222507> and [amazon.com](http://amazon.com).

Southeast Coordinator, Terri French will lead a session on "Yoga and Haiku" and the first quarterly HSA conference in Atlanta March 21-23.

Those members in the southeast region interested in joining our activities contact Terri French at [terri.l.french@knology.net](mailto:terri.l.french@knology.net)

Terri French

Florida



LIFETIME ATHLETIC CLUB POOL, BOCA RATON, FL  
Mike Schoenburg



## California

Fall to year's end was a time of celebration for the Central Valley Haiku Club.

Saturday, October 19th, the Club had their annual Reading at the Gekkeikan Sake Factory in Folsom, California. As koi nibbled at the surface of the water outside the windows of the meeting room, members Mark Hollingsworth, w f owen, Yvonne Cabalona and Leslie Rose shared haiku, tanka, tan renga, and haibun. Members Ricardo de Bernardi and Lynne Sperry, as well as Mark's wife, Nancy, were part of an appreciative audience.

After the reading the group met briefly to discuss, among other things, next year's haibun contest and the tan renga which the group had selected to submit to various publications.

The next meeting date was set for Saturday, December 7th at the Eastern Empire Bar and Grill.

The December meeting was the annual holiday luncheon. In attendance were w f owen, Lynne Sperry, Mark Hollingsworth and his wife, Nancy, Yvonne Cabalona, and Ricardo de Bernardi. It was a relaxed meeting, in the holiday spirit, and the only point of business covered was the conclusion of the annual Jerry Kilbride English Language Haibun Contest which had reached it's deadline on December 1st. The contest submissions were sent to the judges and all anxiously await the results of that competition, which will be announced in the New Year.

The next meeting will be March 8th at noon, and will again be held at the Eastern Empire Bar and Grill (460 Howe Ave., Sacramento, CA 95825).

Leslie Rose

**The Haiku Poets of Northern California** gathered for our summer meeting in San Francisco on July 21. As always, the meeting began with a round of introductions and poems. Fay Aoyagi, the HPNC president, introduced our featured reader, Kate Godsey, who began writing haiku in 2009. Raised in New Mexico and Colorado, she credits her parents for teaching her to love the beauty of nature. She is an avid photographer and is particularly drawn to the way photographs capture a moment in time. Kate noted that "photography blends quite organically with the philosophy of haiku." From her reading:

God particles  
the gleam of magnolia leaves  
in moonlight

Following the reading, Fay made several announcements and invited others to share their news as well. Fay noted that the moonviewing party at Carolyn Hall's place in San Francisco in June was a great success despite the moon's absence. She said that next year we will have to hire a "moon manipulator" so we can see the moon even if the San Francisco fog keeps it hidden from view. After a short break Michael Sheffield began a workshop entitled "Improve Your Public Reading Skills" with a story about attending a public reading by one of the great American poets (whom he politely declined to name). That reading was one of the worst he had ever attended even though the poetry was excellent. Afterwards, in analyzing what went wrong with the reading, he decided there were several specific things people could do to greatly improve their public readings. Michael said it is first important to recognize that a poetry reading is a performance. Your internal awareness modifies how you present yourself. He also emphasized that poetry is meant to be spoken, not just read with your eyes.

Michael passed around a handout with ten specific tips for improving public readings. He led us through each point, giving examples and further explanation where needed. The ten points are as

follows: 1. Center yourself. Take three breaths. Begin. 2. Slow down and be aware. 3. Connect with your audience with your eyes. 4. Never bend your head to look down onto your text. Hold your text up so that you can read and look over the top of your text. 5. Look down only to review your next haiku. 6. Body center your voice in your heart and project. 7. Be mindful of pronouncing T and S distinctly. 8. Pause after the kigo if it is the first line or before the kigo if it is the last line and take a breath. 9. Be aware of the rhythm of the words. 10. Pause between each haiku. Don't be thinking about the next haiku before you finish.

Michael pointed out that the way a poem feels in your mouth can be very pleasurable, and it is helpful to be aware of the physical quality of reading a poem out loud. The importance of practicing at home before a public reading was also discussed. Michael recommended reading each haiku twice and separating the haiku from its repetition by one breath and to breathe twice before reading a new haiku. He stressed that breathing is how you punctuate the haiku for the audience, so careful thought should be put into where and for how long to pause within each poem as well. "Pauses and pacing make the haiku come alive," he said. After a thorough discussion of all of the tips Michael presented, we went around the circle and each took a turn standing up and reading two of our own haiku using the techniques and skills he suggested. Afterwards, Michael remarked that all of us showed great improvement compared to the round of introductory poems we read at the beginning of the meeting. On a final note, Michael said that in his opinion one of the most skilled poets at reading his work aloud was Carl Sandburg, which surely sent several of us to YouTube later that evening.

On September 21 many HPNC members and friends met at Claudia Chapline's art gallery in Stinson Beach for a party in honor of the poets to be featured at the Two Autumns reading the following day. With delicious food and drink, the gorgeous, sun-filled gallery, and out-of-town guests in attendance, we spent a fun afternoon just minutes from the beach nestled at the base of Mt. Tamalpais. Artist Jerry Mack, a friend of Claudia's, was there to demonstrate the art of rock balancing, which provided an entertaining and thought-provoking addition to the party. To see photos and learn more about rock balancing, see Jerry's website at [www.terraformproductions.com](http://www.terraformproductions.com).

On Sunday, September 22 HPNC held our big event of the year, the annual Two Autumns reading. This reading series is widely known as the longest-running haiku reading series outside of Japan, but it was recently suggested that because public haiku readings are not customary in Japan, the Two Autumns reading may actually be the longest-running haiku reading series anywhere in the world. In any case, it is HPNC's opportunity to showcase some of the very best haiku poets from among our membership and to spend an afternoon celebrating their work and hearing a selection of poems read in each poet's voice. This year our readers were Eve Luckring, CarolyneRohrig, CeRosenow and Gregory Longenecker. Unfortunately, due to an illness in the family, CeRosenow was unable to be with us, but her work was included in the commemorative chapbook and was read aloud by Carolyn Hall. Each of the readers did an outstanding job reading their work and providing extra tidbits of information to provide context where appropriate. The 2013 Two Autumns chapbook, edited by Carolyn Hall and produced by Cherie Hunter Day, is titled *The Color of Water* and is available for purchase through our bookseller, Joseph Robello at [jwrobello@hotmail.com](mailto:jwrobello@hotmail.com).

HPNC's fall meeting for 2013 was held on October 20. Our featured reader was Kathabela Wilson, from Pasadena. Kathabela is an accomplished haiku and tanka writer, as well as a visual artist. She is the secretary for the Tanka Society of America, is active in the Southern California Haiku Study Group, and was on the organizing committee for the Haiku North America conference on the Queen Mary in Long Beach in August. She organized and led the participants in the Haiku North America Regional Reading (and created a book for the event). She also presented her group Tanka Poets on Site (a Facebook group) on Tanka Sunday (following the HNA conference). She publishes haiku,

tanka and free verse in many online and print journals and anthologies. Her boundless enthusiasm for haiku and related forms is infectious. Kathabela was accompanied by her husband, Rick, a mathematics professor who collects and plays flutes from around the world. For this reading, he used a Mojave Desert flute for his performance, playing right along as Kathabela read, filling in the natural spaces between words with sounds that matched the mood and amplified the emotions of the poems. Kathabela started out by reading each poem twice, but quickly veered into a more interpretive mode of repeating words and phrases rather than entire poems. Kathabela's improvisational presentation kept us all attentive as we listened for the unexpected repetitions, which had an effect much like jazz music with a rhythm and flow that added resonance to her poems. The response was overwhelmingly positive. Afterward, Kathabela credited Kozue Uzawa's use of a similar presentation technique at the tanka gathering that followed the Haiku North America conference in August as her inspiration. Kathabela noted that there is no need for poetry read aloud to match exactly the words on the page, a sentiment with which the audience agreed. From her reading:

first rain  
wearing the rings  
water makes

Following the reading, Fay made several announcements and invited others to share their news as well. Fay reminded us of the October 31 deadline for the San Francisco International Competition for Haiku, Senryu and Tanka. She also said that Dr. Arima, president of the Haiku International Association in Japan, will be speaking in Belgium on January 24, 2014, so if anyone happens to have plans to be in Europe at that time, they should join the conference. Herman Van Rompuy, president of the European Council, also an avid haiku poet, will be speaking at the conference as well.

Marian Yap said a few words about the artwork she brought along and displayed for us at the meeting. She noted that the pieces she brought were a part of her "Haiku Threads" series, which originated with a desire to combine her interest in haiku with her abstract paintings. Using vintage thread from the days when her father was a milliner in New York City (he used to bring home the spools that were discarded at the end of each job run), she stitched through the canvas over collaged paper to create this series of paintings. In her Haiku Threads series Marian expresses the ideals of awareness of the moment and of simplicity. She is inspired by the following quote by Patricia Donegan: "A fine haiku presents a crystalline moment of heightened awareness in simple imagery..." Marian's work can be found online at [www.marianyap.com](http://www.marianyap.com).

The rest of the afternoon was devoted to a rengay workshop presented by Carolyn Hall and Garry Gay. Rengay, a collaborative six-verse linked poem created by Garry Gay more than 20 years ago, remains popular and has been written in at least 14 languages. Garry created rengay in reaction to the frustrations he experienced in writing renga, with a master often rejecting verses that were "too close" to the preceding verses or participants losing track of where in the long progression of verses they were (particularly when the renga was done through the regular mail, which made the writing process slow and confusing). Preferring a shorter version of linked verse that would still allow for the pleasure of collaboration, Garry came up with the idea for rengay and decided the participants would all be on equal footing with no master overseeing the process. He also decided rengay would have a theme (or two or more concurrent themes), and that the form would be clean and simple. "The heart of rengay," Garry said, "is the intimacy of writing with another person."

Carolyn passed around copies of her 2003 article "Rengay: the Art of Partnering" (Frogpond, XXVI:1). Having written rengay for a number of years and with a variety of partners, Carolyn offered

many useful insights into the writing process. On the topic of theme, she said that while it is generally one of the first things you decide when beginning a rengay, some writing partners prefer to let the theme evolve. Whether you decide at the outset to write on a particular topic or instead offer an opening verse (or several) and see where it takes the other poet, by the third verse, you will know what the theme is. Echoing Garry's sentiment that writing rengay is a great way to really get to know the poet you collaborate with, Carolyn noted that the collaboration process itself often reveals the personality of your partner. Some poets like to offer multiple verses each turn for the other poet to choose from; others offer just one. Some poets believe each verse, even a two-liner, should be the strongest possible stand-alone haiku you can write on the topic, while others feel it is more important to serve the overall purpose of the rengay, linking to the previous verse and moving the poem forward. Some poets interpret the theme narrowly and stick close to it throughout, while others interpret it broadly and may try to incorporate more than one theme in a single rengay. In preparation for the workshop, Carolyn and Garry thought it would be useful to write a rengay together. Instead of writing one rengay, they ended up writing five all at once.

Carolyn and Garry provided blank forms for writing two-person and three-person rengay, and had us break into pairs or groups of three to write rengay on the spot. Everyone present participated in writing rengay and most completed at least one. With the HPNC-sponsored rengay contest deadline approaching (January 31, 2014), some of the rengay begun at the meeting will likely be refined and submitted to the contest. In Garry's words, "if you can write a haiku, you can write a rengay." With those encouraging words in our minds, we closed the meeting shortly before 5 p.m.

HPNC's first meeting of 2014 was held on January 19. Claudia Chapline was our featured reader. An artist and gallery owner in Stinson Beach, Claudia's artwork has been exhibited internationally. She has been recognized by the Northern California Women's Caucus for Art for her contributions to the arts in California. She read to us from her new book of haiku *Bird Watch*, a benefit for Point Blue Conservation Science, an organization promoting the preservation of birds, other wildlife and ecosystems through science. From her reading:

dancing in the lake  
on this clear night  
the milky way



Eve Luckring, Carolyn Rohrig and Gregory Longenecker at the Two Autumns reading in San Francisco. Photo by Susan Antolin.

Following the reading Fay Aoyagi led a boot camp style haiku writing workshop called in Japanese “Fukuromawashi,” which loosely translates to “passing the envelope.” Fay had us break into small groups and gave each group a stack of ten envelopes, each one printed with a word we were to use in a haiku. With three minutes per envelope, we were to write a haiku on a card, place it in the envelope, and pass it along to the next person in the group. The fast pace was challenging but also served to help us quiet our inner critic as we hurried to write haiku and pass the envelopes until we had written one haiku using each of the ten envelopes within 30 minutes. We returned to the large group circle and shared some of the better haiku we had written and discussed the challenge and fun of the workshop. David Grayson shared a Robert Frost quote that came to mind: “I never write exercises, but sometimes I write poems that fail and call them exercises.”

Our meetings are always free and open to the public. If you are visiting San Francisco and would like to join us, we would love to see you. See our schedule of events at [www.hpnc.org](http://www.hpnc.org).

Submitted by Susan Antolin

#### YTHS News 2014

##### “Be Happy, Be Happy,”

the title of Chapter 24 of William Saroyan’s novel The Human Comedy, was Roger Abe’s choice of literature to share at the YTHS January 2014 meeting held in History Park San Jose’s Markham House.

Roger Abe, as host for the day, requested everyone to bring a favorite book, story, play, or poem written by an American or California author. In Roger’s words, “We can all share through a short (or complete, depending on length) reading of our choice plus an explanation of why it is a favorite and any other pertinent information.

While this is not a study of haiku, per se, it will likely broaden our understanding of our literary milieu and of each other. It’s winter—time for comfort food and comfort reading! Time to remember why we like to read and write! OK, also maybe a haiku inspired by this old favorite.”

Here is what those attended read and some of what was shared:

Linda Papanicolaou: Carol Ann Duffy, “How many sailors to sail a ship?” *I chose to read “How many sailors to sail a ship?” by Carol Ann Duffy, a children’s author and UK poet laureate. I hadn’t known about her until Alan Summers assigned her to me in Facebook Poetry Tag.*

Carol Steele: Ann Patchett, Bel Canto.

Betty Arnold: Carolyn Hall, the doors all unlocked. *I love Carolyn Hall’s third collection of haiku and senryu because her images are fresh, insightful and ingeniously juxtaposed with her inner landscape.*

ClystaSeney: Mark Doty and Darren Waterston, A Swarm, A Flock, A Host. *The original book is a letter-press portfolio of a bestiary commissioned by the SF Museum of Art for a visual artist and a poet working together. I love this integration of artistic appreciation and approaches to express the connections and wonders of life in an old-fashioned form.*

Alison Woolpert: Robert Haas, "Meditation at Lagunitas." *I chose this poem because it speaks of loss, of longing, of such tenderness, and for its last line: "saying blackberry, blackberry, blackberry."*

June Hymas: E.N. Wilson, The White Indian Boy. *It was a gift to me when I was seven, was one of the first real books I read by myself. It sparked by lifelong interest in other cultures.*

Anne Homan: Katherine Kressman Taylor, Address Unknown.

Patricia Machmiller: Charles Bernstein, "Ku(na)hay." *Charles Bernstein is a poet who when writing always starts with form—often forms he makes up. I thought it would be interesting to see a work that gives form priority over meaning.*

Roger Abe: William Saroyan, The Human Comedy. *"Be Happy, Be Happy" showcases Saroyan at his best in his early works, and through the actions of two small boys, how it is within us to appreciate the wonder in the world or to always want more.*

Ann Bendixen: Mary Austin, The Land of Little Rain

Judith Schallberger: Frederico Garcia Lorca, "The Guitar"; Robert Bly, "Dawn"; Mary Oliver, "Evidence: Moon and Water." *I selected my poems based on rhythm/musicality and imagery plus the common link of transitions.*

Eleanor Carolan: Gary Keator, Linda Yamane, Ann Lewis, In Full View. *A rich nature guide to California native plants, Linda Yamane shares the local native people's wisdom in a poem about Douglas Iris.*

Bill Barnhart: Robert Bly, "Huckleberries."

Bill Peckam.

Sandy Vroomar: Ursula LeGuin, Always Coming Home.

Patrick Gallagher: Mary Austin, "Song of the Mavericks." *I shared it because I thought my haiku friends would enjoy the dramatic language of the poem and sympathize with the expressions of thwarted ambition.*

Mimi Ahern: Jerry Ball, New Sprouts. *I mentor myself to different poets I really like. Lately I have been using Jerry's treasure of a book.*

—Mimi Ahern



*Roger Abe at Markham House by Mimi Ahern*

### **YTHS News: December 2013**

On the evening of December 14, 2013, the Yuki Teikei Haiku Society, friends, and newcomers met for the annual Holiday Party and Haiga Card Exchange. Al and Patricia Machmiller, most gracious hosts, opened their lovely home in San Jose. All guests received warm greetings punctuated with choices of libations and starters.

The voices of social sharing filled the atmosphere until time for plating at the buffet table as all contributed entrees and 30 haiga cards for the exchange. The aroma of savory cuisine from many cultures permeated the setting. Following this leisurely feast, poets read their haiga card poems in a round-robin sequence prior to distribution. Just before closure, a sumptuous selection of desserts added another dimension to the festivities. Every person departed with a cache of haiga card gifts. This event left all with rich memories generated through a haiku life with kindred friendships.

—Judith Schallberger

### **Notes from a Newbie—YTHS Annual Asilomar Retreat, 2013**

As a newcomer to the study and writing of haiku, I was warmly welcomed at the 2013 Yuki Tekei Haiku Society retreat at Asilomar State Beach and Conference Center on Monterey Bay, California (November 7-10). The year before, I had been invited by a California friend to attend one day of the Haiku Pacific Rim Conference, co-sponsored by YTHS, which featured renowned Japanese physicist-poet Dr. Akito Arima. He was a charming, engaging speaker. In a few hours, I was sucked into the world of Japanese short-form poetry and taken by the focus and conviviality of the YTHS members. Not only did I join the Society then and there, I committed to coming from Bayfield, Wisconsin for the full 2013 retreat.

I attended every event, beginning with the pre-conference activity, a quiet, breathtaking ginko at Pt. Lobos above the seashore. My companions on the walk generously shared their knowledge of the flora and fauna we encountered. I noted “cormorants” and “jellyfish” in my little notebook and took several photos to preserve the memories.

What appealed to me about the retreat was its overall sense of appreciation and reflection. No phones in the rooms, no TV. I only glanced at my email occasionally. My time was spent learning, thinking and writing. My vocabulary and my experience were expanding. I began to understand the importance of kigo, although my midwestern seasons do not always match those of Japan or California. I participated in the *kukai*—which I had only observed the year before—and shared my haiku as often as possible. My leap of faith was met with careful attention, encouragement and helpful observations from members of the group.

I was especially interested in learning more about haiga, and I had come prepared with a few of my own. I found mentors who motivated me to pursue this form and also supported a contemporary photo format. On the other hand, I was delighted to learn ancient brush painting techniques with new tools (I had never used a water pen!).

Presentations included haiku recitation; one-line haiku (new to me); form in haiku (syllable patterns and accents I had not considered); a reading in memory of Tei Scott, painter, poet, translator and friend of YTHS; a captivating haiga video set to music; and a beautiful improvisational performance of landscape painting to a flute accompaniment.

And then there was the *renku*, which could be lubricated with wine and sustained with delicious treats. A few participants wore party clothes. There were rules and expectations that were taken seriously, but there was also a fair amount of hilarity. Teamwork was paramount. It went on for hours into the evening. Less energetic contributors dropped out along the way, leaving their lines behind. As for me, I was determined to make it through that challenge.

All my senses were activated. New friendships were formed. I discovered that there is much more to learn: haibun, tanka, senryu. I came away inspired, eagerly anticipating the 2014 retreat (November 6-9; see [www.youngleaves.org](http://www.youngleaves.org)).

—Christine Stern

## HSA News

Please welcome Mollie Danforth as the new secretary of the HSA, and say thank you for your service to Angela Terry, the former secretary. Mollie wants to remind each member that 2014 dues are due, regardless of when you paid in 2013.

Please welcome Mike Montreuil as the new 1<sup>st</sup> Vice President, and say thank you for your service to Michael Dylan Welch. From Mike: "Friendship, respect and working for the good of the HSA membership are what I hope to bring to you all."

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At the New Orleans HSA meeting (Dec. 2013), Carlos Colon, David Lanoue, Tom Painting, and (in the distance), Howard Lee Kilby.



## Last Page

The Last Page: Clarity  
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. In my debut issue, I addressed the value of what's left unsaid—leaving room for the reader to act as co-creator. I also acknowledged that we must strike a balance between the said and unsaid. If there is too much left unsaid, or the ambiguity is too strong, some readers may not be able to get a foothold into the poem. Thus, this time around, I want to focus on the other end of the balancing act. More specifically, clarity in what's being said.

As an editor and teacher, I love clarity. It's not just about efficiently getting an idea across, but the images the right words can produce. If you want the reader to be able to engage the poem, the reader has to be able to visualize what's happening. The less time a reader has to puzzle over what the words mean for the physical situation, the more time he or she can spend exploring the possibilities of the unsaid. One surefire way to help your reader orient him or herself is to establish location.

cloud reflections  
the pond path softened  
by pine needles

Deb Baker  
Modern Haiku 44.3, Fall 2013

final lecture  
a butterfly comes  
in the window

Mike Fessler  
Modern Haiku 44.3, Fall 2013

Baker's haiku thoroughly grounds the moment. I not only imagine myself near a body of water, but possibly in a patch of woods or park. I'm on the path, and the path is near or under pine trees. The clarity of the physical details allow me, as the reader, to explore my own senses in the moment—the smell of the pine needles and the way they quiet my footsteps, the coolness of the shade from the trees. In the combination with the cloud reflections, I have an overall calming feeling.

While Baker's haiku as a whole focuses primarily on the physical location, Fessler wraps up the overall setting fairly quickly. “Final lecture” directly takes me to a classroom, and likely the end of the spring semester. The latter thought is reinforced by the butterfly. Because Fessler clarifies this is the final lecture, the butterfly's entrance has a slightly different connotation than if it were just any other day in class—rather than just the restlessness all students feel when the weather turns nice in the spring semester, there is heightened a sense of new beginnings and anticipation whoever is in the class will soon discover what else is beyond the window.

Clarity in physical details and setting roots haiku in reality, but it can also be helpful to clarify relationships and identities of persons as well. This brings us to the one of the more difficult aspects of clarity. If we were going to be 100% clear, we would perhaps tell our readers everything, and we've already established this is not a good quality in haiku. Yet, we must tell the reader something, whether

it be the time of year, who a person is, or what is happening. When giving information, it comes down to what you're telling, and how much.

summer's end  
leaving his stepson  
at the new school

James Chessing  
Modern Haiku 44.3, Fall 2013

autumn sun  
she says no  
to further chemo

Marcus Larsson  
The Heron's Nest XV.4, December 2013

Like Fessler's final lecture, the time of year bears some importance. Here, there's the start of a new year at a new school. And it's not just his son, but his stepson. I can't help but imagine that this parent-child relationship is relatively new, and that because of the marriage and possible move, the son has had to change schools. All the while, the stepfather attempts to be a parent to the child, taking up duties such as taking him to school. Identifying this relationship creates tension, which evokes an emotional response. If the last two lines were "leaving his son / at the new school," the emotional response would still happen, but the tension would be less. Having both the emotion and tension creates a more dynamic poem.

The final haiku I've included, "autumn sun," probably has the strongest amount telling among the four. But it's the telling that makes this haiku so powerful. Not to mention the clarity and simplicity of the phrase "she says no." This poem could have ended with that: autumn sun / she says / no. It works as a haiku with its juxtaposition and room for the reader to wonder what she said no about and why, but I think Larsson's choice to include "to further chemo" is a wise one. Clarifying what she says no to, while it cuts off some possibilities, creates a whole new dimension that most readers probably would not consider. In providing a little more guidance, Larsson's haiku also sparks a whole new range of emotions and questions that hits sooner and greater than if found by the reader's interpretation of "no".

The aim of clarity is not to limit the reader, but to open the most potent doors.

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### **Got News?**

Please submit news for Ripples to Adrienne Christian via e-mail at [adrienne@adriennechristian.com](mailto:adrienne@adriennechristian.com) by June 1, 2014 for inclusion in the July 1 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  
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