

# Ripples

*The Haiku Society of America Newsletter*

## From the President, David Lanoue

*Dear Member,*

*Earlier this summer I attended a haiku conference in Sofia, Bulgaria, where I met several of the poets whose work is featured in the current issue of Frogpond. As you may know, when I took on this job last year, one of my first initiatives was a publication exchange with fellow haiku organizations around the world. Thanks to Francine Banwarth, our intrepid FP editor, recent issues have included haiku by members of haiku societies in Romania, Serbia, Germany, and Great Britain. In friendly exchange, haiku written by HSA members have graced the pages of journals in all those countries. At the Sofia conference, I touched base with Zornitza Harizanova, editor of Haiku Svyat ("Haiku World"), the journal of the Bulgarian Haiku Union. She assures me that a batch of poems composed by HSA members will appear later this year (in English and Bulgarian translation) in her magazine.*

*You may know that for every issue of FP the Executive Committee votes to pick the winner of the Museum of Haiku Literature award. What you might not know is that, in addition to the winner, we create a short list of 8-10 fine, nominated poems. For recent international exchanges, I've been using these top-ranked haiku (provided that the poets are members) to represent HSA abroad. I'm thrilled with the enthusiasm with which poets in other countries have welcomed and embraced these publication exchanges. In the pipeline, expect to see poems from Colombia in the near future, and I hope that our northerly neighbors of Haiku Canada will participate soon as well. If you have international contacts, please invite them to join in.*

*A second initiative of the past year and half has been our mentoring program. As of now, I have paired twenty novice poets with experienced mentors. Whether you're a newbie to haiku looking for guidance or an accomplished haikai who understands that teaching is not just a service but also a great way to deepen one's own knowledge of haiku, let me know, and I'll play poetic matchmaker.*

*A new wrinkle to the mentoring program (suggested by Dave Russo) is the idea of pairing up peer mentors: two experienced poets who'd like expert feedback on works in progress and, perhaps most importantly, want to be motivated to write more, stretch more, and grow creatively with the help of an encouraging peer. So far, I've matched two poets for this program, and one is patiently awaiting his partner in haiku. If you think you might be interested, let me know.*

*A third bit of news is this: we now have, at long last, our official HSA logo. Though many of us will always have warm feelings for Stephen Addiss's sumi-e heron that appeared in some of our publications in the past, we have known for quite some time that we need something more: a design that includes the words "Haiku Society of America" in a striking, memorable way that will look as good in small print (as on the spine of a book) and large print (as on a book bag). Last September, at the HSA quarterly meeting in Evanston, we decided to entrust Randy Brooks and Lidia Rozmus with the task of creating a process that would secure for us a logo before autumn 2014. Thanks to their hard work, specifications were drawn up and shared with professional graphic artists. I'm happy to announce that the preliminary designs of Christopher Patchell rose to the top, in the eyes of Executive Committee officers. His winning sketches were unveiled last week at the joint meeting of HSA and the Cradle of American Haiku conference in Mineral Point, Wisconsin. Though Chris will receive an honorarium of \$500 upon receipt of the final design, this in no way can adequately compensate him for his fine, professional*

## From the President, Continued...



*from left, the three panelists who represented HSA at the American Literature Association conference held in Washington D.C. last May: Bruce Ross, Randy Brooks and Jim Kacian.*

work, which I know can easily cost ten times the amount that HSA can afford to pay him. Therefore, I'd like to give Chris a deep, appreciate bow—Japanese-style—for doing us this great service.

And speaking of service, I'd like to thank four people who represented HSA American Literature Association meeting, held last May in Washington, D.C.: Bruce Ross, who spoke on "Haiku as an Absolute Metaphor"; Randy Brooks, who gave a paper on "American Haiku: A Tradition of Experimentation"; Jim Kacian, who expounded on "The First Century of English-Language Haiku"; and Robert Ertman, who chaired the panel and took the nice picture of his fellow panelists that you see to the left. It's a wonderful thing that HSA continues the tradition that my predecessor, Ce Rosenow, fostered: to have a presence at this important academic conference.

At the more recent Mineral Point conference, First Vice President Mike Montreuil represented me at our business meeting. He announced that our treasurer, Paul Miller, and our second vice president, Sari Grandstaff, will be stepping down after this year. To fill Paul's shoes, we're hoping to find a member who's good with handling money and budgets. Sari's replacement should be a well-organized person who can supervise HSA contests (other than the Kanterman Memorial Book Awards, which the first VP handles). If you fit one of these descriptions, let me know, and we'll see about putting you on the ballot.

I hope to see some of you on September 27th at the HSA quarterly meeting in New York City. For details contact Rita Gray at [ritagrays58@gmail.com](mailto:ritagrays58@gmail.com). That day, by the way, is my birthday, and the only present I'm asking for is your presence at the meeting, if you can make it! As for our Washington D.C. conference on December 6<sup>th</sup>, we now have a venue—thanks to Robert Ertman. Be looking for more news on electronic bulletins, sent like clockwork on the fifth of each month by our bulletins' editor, Ignatius Fay. Take care,

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

## HSA News

### Marlene Mountain Appointed as New Honorary Curator of the American Haiku Archives

The American Haiku Archives advisory board is pleased to announce the appointment of Marlene Mountain as the 2014–2015 honorary curator of the American Haiku Archives at the California State Library in Sacramento ([www.americanhaikuarchives.org](http://www.americanhaikuarchives.org)). This honor is in recognition of her uninhibited long-term devotion to and exploration of haiku and related arts. Her innovations have shaken its practitioners out of complacency in the craft of haiku for many decades, and have also engaged and moved readers where no complacency needed to be shaken. Marlene Mountain's voice is unlike any other in the history of English-language haiku poetry. Examples of her groundbreaking and influential poetry can be read in depth at <http://marlenemountain.org/intro.html>. We are pleased to bestow this honor from the American Haiku Archives, which seeks to preserve and promote haiku and related poetry throughout the North American continent.

The American Haiku Archives, which includes the Haiku Society of America archives, is the largest public collection of haiku materials outside Japan. Each year since the archives were established on July 12, 1996, the AHA advisory board, currently chaired together by Garry Gay and Randy Brooks, appoints a new honorary curator (an idea suggested by the former California state librarian, Dr. Kevin Starr). Past curators, in order starting from the first year, have been Elizabeth Searle Lamb, Jerry Kilbride, Cor van den Heuvel, Robert Spiess, Lorraine Ellis Harr, Leroy Kanterman, William J. Higginson, Makoto Ueda, Francine Porad, Hiroaki Sato, H. F. Noyes, George Swede, Stephen Addiss, Gary Snyder, Jerry Ball, LeRoy Gorman, and Charles Trumbull.

The archives continues with its mission, which is as follows: “Based on the belief that haiku and related poetry can enrich lives, the American Haiku Archives is dedicated to the collection, preservation, and promotion of this poetry as a vital component of literature in the English language. Established 12 July 1996 as an inclusive educational and scholarly resource at the California State Library in Sacramento, the Archives seeks to make its material accessible to the general public, especially students, poets, writers, and scholars. The Archives' material, primarily in English, includes books, magazines, pamphlets, recordings, art work, photographs, letters, papers, and ephemera. It also encompasses other historical and contemporary material from individuals, groups, publishers, and societies around the world, from whom the Archives actively invites future and regular contributions. The American Haiku Archives exists with the hope and confidence that present and future generations will continue to enjoy and benefit from the reading, writing, and studying of haiku and all related poetry.”

The AHA advisory board is delighted to pay tribute to Marlene Mountain as the eighteenth honorary curator of the American Haiku Archives. To search the collections of the American Haiku Archives online, please visit [www.lib.state.ca.us/html/welcome.html](http://www.lib.state.ca.us/html/welcome.html). For information on donating material to the archives, or other information about its history and past honorary curators, please visit the new American Haiku Archives Web site at [www.americanhaikuarchives.org](http://www.americanhaikuarchives.org).

—Michael Dylan Welch

## Call for Submissions

Educational app developer seeking haiku

I am seeking haiku contributions for "WordFlare," an upcoming arcade word game for the iPad. The app involves throwing and matching words, has a solar system motif, and has elements of a crossword in that not all letters are visible. The game has over 1,000 levels involving myriad themes (plants, love, zombies, antiquity, etc.). Before each level begins, a relevant haiku sets the scene and immerses the gamer in the theme. Here is an example, where the player is about to start a level incorporating words about cherry blossoms and springtime:

<http://sample.wordflare.org/SampleJul14.jpg>

After 3+ years of development, WordFlare will launch this winter. Our previous app (WikiNodes) was featured by Apple. We are not offering cash compensation, but all contributors will be credited, and it's a cool opportunity to reach many thousands of casual gamers who don't normally read poetry. Game-loving beta testers are also welcome.

If you're interested, please get in touch with Michael Douma at [michael.douma@idea.org](mailto:michael.douma@idea.org)

Thanks,

Michael

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Michael Douma  
Executive Director

## Call for Submissions

The 12th Annual Jerry Kilbride Memorial 2014 English-Language Haibun Contest

Sponsor: Central Valley Haiku Club

Deadline: In hand by December 1, 2014

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).

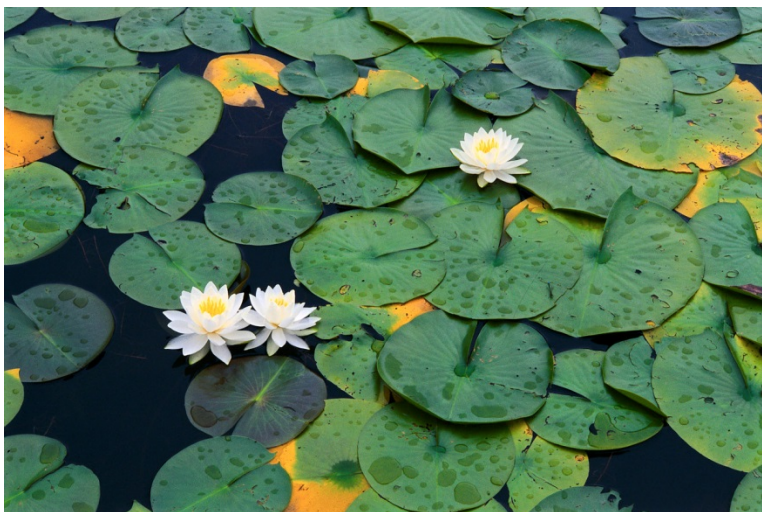
Eligibility: Open to the public; CVHC officers are not eligible.

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](mailto:YCabalona@gmail.com)



## Call for Submissions

Win cash, publication, and recognition in the Seven Hills Literary and the Penumbra Poetry and Haiku Contests, sponsored by the Tallahassee Writers Association. Deadline for entries is Aug. 30.

The contest is open to all. Previously published work is not accepted.

Categories include short story, children's book chapter excerpt, young adult novel excerpt, flash fiction, creative nonfiction, poetry and haiku. All work must be submitted electronically through <https://sevenhillsreview.submittable.com/submit>.

## Call for Submissions

For an anthology on the afterlife, please send haiku, senryu, tanka and monochrome haiga to Robert Epstein at [afterlifehaiku@gmail.com](mailto:afterlifehaiku@gmail.com) or by mail with a SASE to:

1343 Navellier St., El Cerrito, CA 94530. No compensation for inclusion. Deadline 11/1/14.

## Call for Submissions

Call for Haiku/Senryu

On the theme: Death

(The theme may be interpreted in any manner.)

For the first book in a new chapbook series from the Befuddled Press. Each book in the series will have a theme. The books will be letterpress printed onto handmade paper. The limited edition series, not to exceed 100 numbered copies, will feature an original print made in response to the selected poems.

5-15 poems will be selected. Each selected poet will receive at least 3 copies of the book (more copies if fewer poets are selected).

The Befuddled Press is a small press that makes limited edition works by hand. These books focus on the simplicity, complexity and absurdity of existence. Books usually feature paper made by hand, letterpress printing and a variety of printmaking/photographic processes. The poems will be selected by

Scott Murphy, the proprietor of the Befuddled Press, who will also make a print in response to the poems ([www.befuddledpress.com](http://www.befuddledpress.com)).

Send up to 10 poems by October 1, 2014 to:

Scott Murphy  
The Befuddled Press  
PO Box 867  
Saint Joseph, MN 56374

Any questions can be sent to: [effluviography@gmail.com](mailto:effluviography@gmail.com)

### Call for Submissions

Dear Fellow poets,

We are running a Tanka competition, the aim of which is to produce an anthology of the best of the entries along with first, second and third prize. We are open for entries (postal or e-mail) until 31st October 2014.

I am hoping you can promote this on your website to help us get a good number of entries. Full details are available on our website, [www.britishhaikusociety.org.uk](http://www.britishhaikusociety.org.uk) under competitions.

Thank you  
Andrew Shimield

### Call for Submissions

Announcing JUXTAPOSITIONS

Call for Papers: Summer/Fall 2014

The editors of a new peer-reviewed monographic series on the scholarship and history of haiku are putting out this call for submissions of articles/chapters for the inaugural issue. *Juxtapositions* will be published under the imprint of The Haiku Foundation as an e-book in Spring 2015. Editors include, Stephen Addiss (University of Richmond), Randy Brooks (Millikin University), Bill Cooper (University of Richmond), Aubrie Cox (Millikin University), and Senior Editor Peter McDonald (California State University, Fresno).

Submissions review will begin November 1, 2014. Submissions must be in English or English translation. Submission format guidelines, here: (MLA: <https://owl.english.purdue.edu/owl/resource/747/01/>). Publication, Spring 2015.

*Juxtapositions* is intended as an outlet for scholarship and research in topical areas of world haiku, related forms and their context within the broader world of literary studies. We welcome international submissions from both the academic and haiku communities.

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*Juxtapositions* will be available for all tablet platforms, and distributed by key e-book aggregators. We welcome enquiries. Please contact: [pmcdonald@csufresno.edu](mailto:pmcdonald@csufresno.edu). We look forward to reviewing your work!



## Call for Submissions

2014 San Francisco International Competition  
Haiku, Senryu, Tanka and Rengay  
Sponsored by: Haiku Poets of Northern California

### Deadlines

Haiku, Senryu, and Tanka: In hand, October 31, 2014  
Rengay: In hand, January 31, 2015

### Details

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

### Haiku, Senryu, and Tanka Submission Guidelines

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

### Rengay Submission Guidelines

All rengay must be titled. For two people (Poet A and Poet B) follow this linked format: 3 lines/Poet A, 2 lines/Poet B, 3/A, 3/B, 2/A, 3/B. For three poets (A, B, and C) the format is: 3 lines/A, 2 lines/B, 3

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

### Entry Fees

Make checks or money orders payable in U.S. dollars to "Haiku Poets of Northern California (HPNC)." Cash (in U.S. currency) is okay. Enclose a business-size SASE (U.S. first class postage or an IRC) for notification of contest winners. No entries will be returned, with the exception of late submissions, or those received without payment. These will be returned using your SASE; without an SASE these entries will be discarded.

### Coordinators

If you have any questions, please contact by e-mail: Carolyn Rohrig ([carolyne.rohrig@gmail.com](mailto:carolyne.rohrig@gmail.com)) for haiku, senryu, tanka; or Fay Aoyagi ([fayaoyagi@gmail.com](mailto:fayaoyagi@gmail.com)) for rengay.

Winning poems and judges' comments from prior years are online at [www.hpnc.org](http://www.hpnc.org)  
Thank you for participating in this year's contest.

## Call for Submissions

The deadline for entries for Haiku Northwest's Francine Porad Awards is only 94 days away: John Stevenson is the judge for 2014. Entries should be sent c/o coordinators Kathleen and Richard Tice. For their address and additional information, including how to prepare the documents for anonymous judging and the entry fee, see our website at [www.haikunorthwest.org](http://www.haikunorthwest.org). And thank you for your submissions – we enjoy the winning haiku every year at our Seabeck Haiku getaway! (And I know that the judges and facilitators always appreciate the chance to read the poems.)

Thank you so much!  
Dianne Garcia

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## Call for Submissions

**Ardea**, the multilingual short-form poetry journal: call for submissions

Please send bilingual haiku/senryu, tanka, haibun, haiga and linked verse to be considered for Issue 4, scheduled for late summer 2014. For more information, see the Submissions page at [www.ardea.org.uk/submissions.html](http://www.ardea.org.uk/submissions.html).

With many thanks and best wishes,

John Kinory



### Green Frog

From HSA Member, Mike Schoenburg

# Regional News

## Southeast

July 11-13 my husband Ray and I attended the Alabama Writers Conclave annual conference at the University of South Alabama in Fairhope, Alabama. This is the second year that I've been invited to conduct a haiku workshop as part of the conference. This year's workshop was titled "Haiku: It's Nothing to Sneeze at!" The group learned about the history of Japanese and English language haiku and the basics of writing haiku. I then had them break into smaller groups and we played an interactive haiku writing exercise based on the parlor game "Exquisite Corpse" (thanks to Bob Moyer for that idea!).

July 25 - 27 we joined fellow haikuists at the Cradle of American Haiku Festival in Mineral Point, Wisconsin. What a great weekend of readings, instruction, good food and drink, a ginko walk and companionship with the best group of poets you will find anywhere.

The conference at Mineral Point inspired and rejuvenated me for a few more activities in August. August 7, I will conduct an introductory haiku workshop at Beloved Books in Huntsville, Alabama. The bookstore is owned by Molly Reid and housed in Lowe Mill Center for the Arts, the largest privately owned art facility in the United States.

I was honored to be asked to recite haiku at "BMA Speaks" a quarterly spoken word series held at the Birmingham Art Museum in Birmingham, Alabama. The August 8 event is dedicated to Samurai death poetry. It will be a great event to promote haiku and the HSA.

This Spring I will teach a 3-week course on haiku for LearningQUEST. Partnered with the Huntsville/Madison County Public Library, LearningQUEST is a non-profit volunteer-led organization for adults, dedicated to building a learning community through educational and enrichment opportunities.

SE member Paula Moore is helping me to plan the 2015 Southeast Conference which we hope to hold in or around Orlando, Florida. I plan to have us tour the home that Jack Kerouac lived in when he wrote "The Dharma Bums." I'll have more information on the conference as details develop. In the meantime, check out this link: [www.kerouacproject.org](http://www.kerouacproject.org).

All the Best,  
Terri French

Please note that my preferred email address has changed to [terri.l.french@knology.net](mailto:terri.l.french@knology.net)  
Terri L. French, Southeast Coordinator

# Regional News

## California

### Central Valley Haiku Club

With spring in the air, the most recent meeting of the Central Valley Haiku Club was held on Saturday, March 1st, at the Eastern Empire Bar and Grill on Howe Ave. in Sacramento, CA. Attending were Mark Hollingsworth and his wife Nancy, Yvonne Cabalona and husband, Ricardo de Bernardi, Lynne Sperry, Bill Owen and Leslie Rose.

After a delicious meal of Asian delicacies, a time when we all brought everyone up to date on our lives, we celebrated the completion of yet another Jerry Kilbride English Language Haibun contest. The winners, Michael Dylan Welch, 1st place for his haibun "Punctum," Renee Owens, 2nd place for her haibun "Brennan's Barkeep," and our Honorable Mention winner, Seren Fargo, for her piece "Shedding Old Bonds," have all been notified and congratulated.

In February we opened for submissions to the 2014 Jerry Kilbride Haibun contest. Guidelines and submissions are posted on the CVHC website, and may be sent to Yvonne Cabalona, 709 Auburn St., Modesto, CA 95350-6079.

We discussed the possibility of publishing another Club Chapbook. We could not come to a consensus on that undertaking but decided, instead, that we might try writing a group book on-line, using Tapestry.com. All agreed to experiment on that App before our next meeting.

Before our meeting's close we celebrated Yvonne's birthday, as well as the following publications of our work:

- Yvonne Cabalona has 3 poems and a haibun appearing in *Bottle Rockets #30*
- Leslie Rose has a poem appearing in the latest *Red Moon Anthology*
- Bill Owen (w f owen) has work appearing on the Haiku Foundation website
- Mark Hollingsworth has work that Epstein has asked to put into a chapbook he working on of spiritual haiku.

Our next meeting was slated for May, but had to be rescheduled for June 21st when it will again be held at 12:00 at the Eastern Empire Bar and Grill (460 Howe Ave., Sacramento, CA 95825).

**The Haiku Poets of Northern California** met for our spring quarterly meeting on April 27, 2014 at Fort Mason in San Francisco. The meeting was opened by president Fay Aoyagi at 1:25 p.m. The following people were present: Sue Antolin, Fay Aoyagi, Betty Arnold, Jerry Ball, Sherry Barto, Lynda Beigel, Bill Clark, Cherie Hunter Day, Patrick Gallagher, Garry Gay, Johnny Johnson Hafernik, Carolyn Hall, June Hymas, Patricia Machmiller, Beverly Acuff Momoi, Kat Momoi, Linda Papanicolaou, Sharon Pretti, Joseph Robello, Judith Schallberger, Lois Scott, Michael Sheffield, Michèle Turchi, and Joan Zimmerman. We began the meeting with a round of introductions and haiku.

# Regional News

Fay introduced our featured reader, Beverly Acuff Momoi, who has written many forms of poetry over the years. An avid reader of haiku since the late 1970s, she has focused on writing haiku, tanka and haibun in recent years. Her poems have been published widely, appearing in *Acorn*, *A Hundred Gourds*, *Contemporary Haibun Online*, *Eucalypt*, *Frogpond*, *Heron's Nest*, *Mariposa*, *Modern Haiku*, *Ribbons*, and other journals. A *DailyHaiku Cycle 17* poet, she has new haiku appearing April - September 2014 at: [dailyhaiku.org](http://dailyhaiku.org). Her haibun collection, *Lifting the Towhee's Song*, was selected as a Snapshot Press 2011 eChapbook Award winner and can be read online at: [snapshotpress.co.uk/ebooks.htm](http://snapshotpress.co.uk/ebooks.htm). From her reading:

my life  
just a blip on the radar  
typhoon

*Modern Haiku*, Winter 2013

summer fog  
all along the coast  
new kigo

*A Hundred Gourds*, Dec 2011

if only  
those words were left  
unsaid  
but who can stop the leaves  
when they begin to fall?

*Ribbons*, Fall 2012

Following the reading, Fay made several announcements and invited others to share their news as well. The results of the rengay portion of the HPNC-sponsored contest were passed around and the winners who were present were asked to read their winning rengay aloud. Garry Gay read the rengay "Recess Bell," written together with Michael Dylan Welch, that won second place and which included the title of a classic work of literature in each verse. Michael Sheffield and Susan Antolin read their rengay "Autumn Deepens" that received an honorable mention. See the rengay contest results and judge's comments on the HPNC website.

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Fay also announced her selection of a haiku by Bruce Feingold for the HPNC President's Chime Award for the best poem from the 2013 issues of *Mariposa*. His winning one-line poem from *Mariposa* #28:

every breath I become autumn

In other news, a new chapbook by Paul M. was passed around and admired. Contact Paul Miller (HPNC Treasurer) for purchasing details. Carolyn Hall's recent book *The Doors All Unlocked* was awarded first place in the Mildred Kanterman Memorial Merit Book Awards sponsored by the Haiku Society of America for the best haiku collection published in 2013. Copies of Carolyn's book can be purchased from Red Moon Press or from Carolyn directly (see book announcement on the HPNC website at [www.hpnc.org/members-news](http://www.hpnc.org/members-news)).

After a break for refreshments and socializing, Garry Gay said a few words about Eugenie Waldteufel, who passed away in January at the age of 90. A long-time HPNC member, she was one of the readers at the very first Two Autumns reading 25 years ago, and she also served on the advisory committee for the American Haiku Archives. Garry attended her memorial service, where he read a few of her haiku. One of Eugenie's haiku:

golden brown seaweed  
tying warm sand  
to the sea

Fay then led the group in remembering Laurie Stoelting, another dear HPNC member who recently died after a long battle with Parkinson's Disease. Each of us read two of Laurie's poems aloud as we went around the circle and also shared brief memories of Laurie. From the comments it was clear that Laurie will be missed not only for her talent as a poet but also for her warm, welcoming personality and the encouragement she so generously gave to other poets. Her husband Eric, a new member of HPNC, shared Laurie's poem:

as long as it lasts  
two hawks  
on the updraft

He noted that he had admired the image in the poem but didn't see anything profound in it until after Laurie's death, when it struck him that the poem dealt with human relationships beyond the nature image in the haiku. A selection of Laurie's poems as well as her obituary are on the HPNC website at [www.hpnc.org/members-news/](http://www.hpnc.org/members-news/).

# Regional News

For the remainder of the afternoon, Patricia Machmiller led a workshop on form in haiku. The workshop began with a discussion of several examples of paintings by Georges Braque (1882-1963) that Patricia provided to us in a handout. Braque's progression from representational landscape painting toward an increasingly abstract cubist style with minimal color and prominent lines and shapes was evident in the examples provided. Patricia pointed out that after reducing the use of color in order to emphasize form, Braque later explored color combined with minimalist form, as in the painting "The Birds" (1960), which Patricia likened to a haiku in its simplicity.

After discussing Georges Braque, Patricia called our attention to another leader in the use of form, the poet Charles Bernstein (b. 1950). In his poem "Ku (na) hay," he used an experimental form with three-line stanzas with one word in line 1, two words in line 2, and three words in line 3, and in other stanzas he used the mirror of that beginning with three words, then two, and then one. In an unusual twist, the subject of the poem is also (at the outset, anyway) its form. Patricia noted that this moving of structure to the foreground while pushing meaning into the background was typical of the language poets of the 1960s.

With these two examples of experimentation with form to inspire us, Patricia then invited us to do some experimenting of our own using a variety of fixed forms. To start, we all wrote poems in the three-line structure with one word, then two, then three in the succeeding lines. We were to write as many attempts as we could in three minutes. In sharing how we felt about the exercise afterwards, people noted their surprise at how liberating it was to follow a fixed form and not have to worry about meaning or the rules of haiku. We then took a longer period of time to write in any of several possible fixed forms Patricia listed for us, including a few syllable forms (5-7-5, 4-6-4, 3-5-3), word forms (1-2-3, 3-2-1, 4-4-4), and an accented form (2-3-2). Patricia gave us the goal of writing 10 poems in 25 minutes, which many of us managed to do.

In sharing the results of our experimentation later, Garry Gay shared a new form he invented during the writing time: a poem in which the words form the sides of a box, with two words on each of the four sides. Jerry Ball wrote using dactyls (a metric unit with a long syllable followed by two short syllables). Linda Papanicolaou wrote in the 1-2-3 word form and then wrote complementing 3-2-1 word verses to form two-stanza pairs, with wonderful results. June Hymas said she always resists form, but in this case she found that trying to fit words into these fixed forms helped her to stop worrying what to write about and helped her generate a lot of new material. In summing up, Patricia said that form is an empty vessel into which you pour language. She hopes the idea of form is something we will continue to play with and explore in our writing.

Before the meeting came to a close, Garry Gay mentioned that another prominent haiku poet, Martin Lucas, who lived in England, also passed away very recently. Martin was the editor of *Haiku Presence* and a well-known voice in the haiku community. He is one of the few poets to earn a Ph.D. in haiku-related studies. A selection of Martin's haiku can be found on the *Haiku Presence* website at <http://haiku-presence.50webs.com/haiku/lucas.html>.

Submitted by Susan Antolin

# Regional News

## Yuki Teikei Haiku Society Meetings

February, 8, 2014

Fay Aoyagi took the train from San Francisco to give a splendid presentation about her own haiku practice: "Using My Japanese-ness in Haiku." She brought us a well-prepared six-page handout of the 15 haiku she planned to discuss, with plenty of room for us to take notes. This was an inspirational talk on so many levels. Here are some highlights, with two of her published haiku from the presentation.

Fay, who works as a simultaneous translator, was raised in Japan and came to the United States as a young woman. This background makes her very qualified to understand both of these cultures and languages. She began by telling us about her Three Advantages:

Japanese *sajiki*, books which list and give countless examples of kigo, or season words—including illustrative haiku—as they have been used and refined in in Japan for many, many years. Those of us who write in English have only meager sources for season words. She gave us examples of unique Japanese kigo, such as black south wind, a midsummer kigo that indicates a rainy season. White south wind is a late summer kigo, indicating a clear sky. In Japan, the times these kinds of weather occur, and their evocative special names are well understood.

black south wind  
a pirate ship  
coming for me (published in *Acorn*)

Kanji characters: the symbols with which Japanese is written. These characters developed over centuries from pictographic beginnings. The forms themselves have meaning, and several meanings may have attached themselves to a single character. Or new characters may be made by combining other characters. This extra information-baggage which is carried (for one example) by the characters that people choose to write the names of their children, may be used to enrich the haiku.

Culture and history. References to folklore, festivals, Japanese scenery and traditional matters are widely understood. For instance, the death anniversaries of famous people are used as kigo. One of Aoyagi's haiku refers to the memorial day (February 8th) for broken sewing needles! Because of her strong wish to understand and participate in American culture after she moved here, she early felt a desire to suppress some of her Japanese-ness. Naturally it came up anyway, as in one of her signature haiku:

# Regional News

Nagasaki Anniversary  
I push  
the mute button

She explains that this is not only about silencing a broadcast, but is resonant with her attempts to facilitate her assimilation by repressing her “Japanese-ness.”

Each of us now has a strong suggestion to look at our own experiences to see what advantages and life experiences we can discover and use to strengthen our writing. The work we make will be woven of our own particular invisible threads of sensation and sensibility. This presentation was very much appreciated by all who attended.

June Hopper Hymas

**March 8, 2014**

**A Haiga workshop** was led by Linda Papanicolaou at Terman Middle School in Palo Alto. In her words:

Twelve of us met in my classroom for an afternoon of art and haiga making. Activities chosen by various participants included paste papers, collage, artist books and cigar box shrines. When we paused towards the end to share, several people displayed projects in progress, and spoke about ideas they were taking away to try out at home.

Linda Papanicolaou

**April 12, 2014**

**The Yuki Teikei Haiku Society** met at the Tilden Botanic Garden in Berkeley. YT members David Sherertz, Joan Zimmerman, Carol Steele, Christine Horner, Ann Bendixen, June Hymas, Michael Sheffield, and Linda Papanicolaou were there, along with David's wife Roz Hardy, and guest artist Ceiny Carney.

David Sherertz, a docent at the Garden, led the group on a tour of the Garden following a potluck lunch. The Garden was founded on January 1 1940, and is situated in the heart of the north Berkeley Hills. It is devoted to the collection, growth, display, and preservation of the native plants of California. Our state is a vast region of many floral areas, such as seacoast bluffs and coastal mountains, interior valleys, arid foothills, alpine zones, and two kinds of desert. The Garden has sections devoted to each of these geographical areas, and contains close to 2,000 different native species collected from every part of the state. Notable among the many specimens in the Garden are representatives of nearly all the state's conifers and oaks, and probably the most complete collection of California manzanitas to be found anywhere. There are also extensive examples of California native bunchgrasses, bulbs, and aquatic plants.



# Regional News

Following the tour, all of us did our own ginko walk through parts of the Garden to which we felt drawn. Then we gathered together to write and share haiku from our Garden experience. Our friend Ceiny did the beautiful sketch, shown below, of the group as we shared the delicious potluck lunch. There were many plants in bloom, and much to stimulate our senses.

Garden afternoon  
wildflowers inspire poets –  
native paradise.

David Sherertz

## May 10, 2014

**Haiku in the Teahouse** is an annual event dating back in 1992. This year, the festivities took place on Saturday, May 10, in the Japanese Friendship Garden at Kelley Part in San Jose, CA. Poetry lovers gathered beside the fishpond in the recently renovated teahouse, which was beautifully decorated for the occasion with flower arrangements by Yuki Teikei member Carol Steele.

To begin the day, senior members of Yuki Teikei led a mini-workshop on haiku writing for both beginning and experienced writers. Time was allowed for writers to wander in the garden and write, and then the group gathered together again to share newly created haiku.

The morning workshop was followed by a yummy lunch, provided by members of Yuki Teikei, and a fascinating presentation on koi (ornamental carp) by Don Chamberlain of the Santa Clara Valley Koi and Water Garden Club. As a special treat, Kelley Park rangers took folks behind-the-scenes to visit and feed the Friendship Garden's young koi.

The main event of the day began after lunch with readings by this year's four featured poets: Don Baird from Los Angeles, Bruce H. Feingold from Berkeley, Peggy Heinrich from Santa Cruz, and Linda Papanicolaou from Stanford. While each poet demonstrated his or her own unique perspective and artistry, I was struck by how the works of all four poets shared a deep appreciation for and sense of compassion toward the human condition. Humor was also much in evidence during the readings, and there were even guest appearances by the works of Basho!

The day wrapped up with time for open-mike haiku reading. Everyone had a wonderful time, and we would like to extend our sincere thanks to the sponsors of this year's marvelous event: the Yuki Teikei Haiku Society, Poetry Center San Jose, and the City of San Jose Department of Parks, Recreation, and Neighborhood Service, Park Ranger Interpretive Services.

Amy Ostenso-Kennedy

Articles submitted by Mimi Ahern

## Mid Atlantic

### Mid Atlantic, Towpath

February. Towpath met in Northwest Washington at Ellen Compton's. With Ellen were Kristen Deming, Mark Brager, Penny Showell, Kathleen O'Toole, Rick Black, Elizabeth Black, Mary Wuest, Lee Giesecke, and new member Elizabeth (Liz) Steinglass. Liz is a long-time poet and author of children's literature. Although a late comer to haiku, she placed third in the 2013 Henderson—a good start, we would say.

We learned that Roberta Beary and husband, Frank Stella will be leaving the country (probably in July) for a year of travel. Roberta has been an important part of Towpath since its early days, and to say we'll miss her simply doesn't express it. We look forward to her return when the year is over.

Audrey Olberg has asked to be placed on the inactive list. That means she will no longer attend meetings but will remain a member and will continue to support Towpath in other ways. We will miss seeing you in our homes, Audrey, but we look forward to the poetry you will send for the Round Robin and the workshops.

In other news, Former member Marc Thompson writes from Minnesota that he has a new blog: <http://www.polymodern.weebly.com>. He tells us, "It's a place where I can muse about poetry, parenthood, politics, and any thing else that captures my interest." He also says he is now a stay-at-home father of a 9-year-old boy.

The group discussed HSA President David Lanoue's request that we host a quarterly society meeting, likely in early December of this year. Such gatherings are always a welcome gift for the poets in an area. We noted that Towpath has hosted three earlier HSA meetings. After exploring the pros and cons of doing so again, we concluded that we would not host this meeting, but members would offer help to whoever plans to do so.

We also talked about whether we want to sponsor a program for Haiku Poetry Day this year, and if so what. Several possibilities were suggested—perhaps a haiku walk? We agreed that we could follow our own schedule, avoiding the tourism conflicts that attend the April date specified by the Haiku Foundation. We liked the idea of a May event, before the great heat of summer, and Elizabeth volunteered to work on a plan.

April. This month found us once again at Elizabeth Black's Arlington home. Attending were Jim (the Peach) Aaron, Ellen Compton, Roberta Beary, Kristen Deming, Penny Showell, Kathleen O'Toole, Lee Giesecke, and Richard Titus. We welcomed new member Bill Sette, who told us something of his beginnings in haiku. Bill told us that he is enrolled in HSA's new mentoring program.

# Regional News

Elizabeth announced preliminary plans for Towpath's National Haiku Poetry Day celebration. She is designing a ginko to take place on the afternoon of May 14 in the sculpture garden at the National Gallery's ice rink.

Towpath's 20th anniversary year is 2014, and we discussed plans to celebrate with the 2015 publication of Towpath's fourth members' anthology. Earlier anthologies were *pocket change* in 2000, *a path made by bears* in 2005 and *a few stars away* in 2010. Roberta will edit the 2015 volume. Towpath members whose dues are up-to-date for 2014 may submit, and are guaranteed to have at least 1 poem selected. Poems may have appeared in the Towpath Newsletter, but must otherwise be unpublished.

Kristen gave a presentation on Japanese tanka. She traced the development of the genre from its early days as a Japanese court poetry to the work of contemporary innovators. She highlighted the tanka of Machi Tawara, whose work has brought a light touch and a contemporary feeling to genre. Here is a tanka from Tawara's 1989 book, *Salad Anniversary*, which has led to a revived interest in the form:

from the moment  
I finish writing  
and put a stamp  
time begins to flow  
waiting for an answer

Kristen provided a handout of some of her favorite tanka, ancient and modern, including some by the present Emperor and Empress, and invited us to participate in a reading of the poems.

May. As planned, Towpath celebrated a delayed Haiku Poetry Day on May 14. The event was designed by Elizabeth Black, who gathered the walkers—Roberta Beary, Jim (the Peach) Aaron, Lee Giesecke, Mark Brager, Rick Black, and Penny Showell—on the National Mall in the sculpture garden of the National Gallery of Art. This beautifully landscaped garden features works from the museum's contemporary sculpture collection, works by artists such as Joan Miro, Alexander Calder, and Roy Lichtenstein. (The fountain at its center becomes an ice rink during the winter months.)

As the event began, poets told of experiences of past ginko walks and read haiku from a book that Rick provided. Elizabeth spoke about not seeking the perfect haiku, but of "allowing thoughts, words, images . . . to arise from the experience of walking in the sculpture garden . . . no right, no wrong, simply noting what your senses are experiencing." The poets closed their time together by sharing haiku that arose from the walk.

Ellen Compton

## Midwest

### Midwest Member News

#### 1) New Members

In recent months, 28 new members have joined the Midwest Region of HSA. Ohio, Wisconsin, and Illinois have picked up a lot of new members. As longtime members begin to hold meetings in their areas, new members hear about it through publicity, word of mouth, and the HSA website. If you are not sure if a local group meets near you, you can check with Charlotte Digregorio, Midwest Regional Coordinator.

We welcome these new members:

**Minnesota:** Michael Kassner

**Missouri:** Tim Murphy, Brian Vandenberg

**Ohio:** Rees Evans, Dawn Apanius, Joe McKeon, Patricia Niehoff, William Schnell, Charles E. Smith, and Theresa Woods

**Wisconsin:** Philip Allen, Mary Jo Balistreri, Christine Lamb, Jack Douthitt, Marilyn Fleming, Tom Martin

**Iowa:** Patricia Noeth, Valorie Woerdehoff

**Indiana:** Ruth Imler Langhinrichs, Sandra Rosinski

**Illinois:** Neal Whitman, Edward Foremen, Beth Snyder, P.J. Leonardson, Gary Simpson, Roger Mandel, Marika Josephson, Maggie Van Dyke

#### 2) Volunteers

We always appreciate the initiative and work of all Midwest volunteers. We'd like to thank Gayle Bull and Jerry Cushman, Wisconsin members, and Francine Banwarth, Iowa member, for organizing The Cradle of American Haiku Festival in July, and working to combine it with the National HSA meeting. Gayle, who hosts The Cradle Festivals and summer retreats on a regular basis, puts in untold hours on dozens of details. These include: finding meeting space, planning meals, and coordinating workshop venues in the town of Mineral Point, Wisconsin for these three-day events that have become very popular with not only Midwest members, but with members from various regions.

In the Chicago metro area, William Shehan, VP Temple Relations, for The Buddhist Temple of Chicago is commended for bringing haiku events to his organization and inviting Haiku Society members to participate.

Further, we greatly appreciate the ongoing work of these volunteers who involve members on a local level. Please contact people in your area and become involved:

In Iowa, contact Bill Pauly, [billpauly@mchsi.com](mailto:billpauly@mchsi.com)

- In Michigan, contact Mike Rehling, [mikerehling@gmail.com](mailto:mikerehling@gmail.com)
- In Wisconsin, contact Gayle Bull, [info@foundrybooks.com](mailto:info@foundrybooks.com)
- In Indiana, contact Elinor Huggett, [e.pihlhug@hotmail.com](mailto:e.pihlhug@hotmail.com)
- In the Chicago suburban area, Contact Charlotte Digregorio, [c-books@hotmail.com](mailto:c-books@hotmail.com)
- In Arlington Heights, IL, contact Susan Auld, [suauld@yahoo.com](mailto:suauld@yahoo.com)
- In Champaign/Urbana, Illinois, and Downtown Chicago, contact Lee Gurga, [gurgalee@gmail.com](mailto:gurgalee@gmail.com)
- In Southern Illinois and St. Louis, Missouri, contact John Dunphy, [thesecondreading@piasanet.com](mailto:thesecondreading@piasanet.com)

### 3) Miscellaneous

Many of our Midwest members are actively involved in haiku, but they rarely send in news of their activities. We ask our members to make a point of submitting not only news of haiku events they organize, but news of their significant accomplishments and small triumphs, too.

Charlotte Digregorio reports that she published her book, *Haiku and Senryu: A Simple Guide for All*, in April. It contains information including: Haiku & Senryu Basics; Why Poets Love to Write Them; Reading Them with Appreciation; Where & How They Originated; Writing Sequences with a Theme; How & Where to Get Published; and Teaching Haiku & Senryu to Adults/Students of All Levels.

In May, Charlotte gave a workshop, "You Can Write Delightful Haiku and Senryu," for the Northwest Cultural Council, in Palatine, IL. It was sponsored by Poets & Writers. In June, Charlotte gave a haiku presentation at The Buddhist Temple of Chicago.

### Midwest Doings

The first half of this year, the Midwest Region expanded its offerings of meetings. In the Chicago area, three groups each meet on a monthly basis for study of haiku, critique of participants' work, and programs with presentations. In May, in suburban Chicago, members attended a special senryu presentation. Weekday evening meetings have begun in suburban Chicago for those who find weekend meetings inconvenient.

In Winnetka, IL, on Saturday, Aug. 16 from 10 a.m. to 1 p.m., there will be a critique meeting at the Library, 768 Oak St. Those who wish to attend, please RSVP to Charlotte Digregorio, [c-books@hotmail.com](mailto:c-books@hotmail.com).

Please read "Midwest Member News" in this newsletter for contact people in your area to inquire about scheduled meetings. They will put you on their contact list for notifications.

# Regional News

Conversely, if you'd like to be dropped from our email list, just holler.

The Midwest Region is happy to report that it is receiving regular press about its programs from the Poetry Foundation. This will help us not only expand our member base, but bring haiku into the forefront of poetry.

Members are asked to recruit writers who belong to other poetry or literary groups they belong to. Introduce them to haiku by sharing your favorite haiku with them and giving haiku readings. Many of our members report that when they do haiku readings, they are always well-received by the audience.

Although we can't say this enough, please recognize that the more you network with haikuists, the more haiku you tend to write, inspired by others' work. You don't have to be an outgoing person to attend haiku meetings in your area. You just have to have a genuine interest in learning the form, and you will meet like-minded people.

Those who have questions about the Midwest Region, may contact Charlotte Digregorio, Midwest Regional Coordinator, [c-books@hotmail.com](mailto:c-books@hotmail.com).

Charlotte Digregorio

## **Southern Illinois-St. Louis region**

The Mississippi Mud Daubers met on March 28 at Sacred Grounds Coffee House in Edwardsville, Illinois. It was our first meeting of 2014, due to winter weather that prevented us from getting together. Members present included: Gretchen Graft Batz, Lori Becherer, Ruth Bell, Natalia Coleridge, John Dunphy, John Han, Lois Mitchell, Ben Moeller-Gaa, and Lisa Porter.

Ben reported that he attended the HSA convention in Atlanta, where he gave a presentation titled "Make Books, Not War: An Examination of the Haiku Chapbook in All Its Incarnations and Possibilities." He also brought with him to our meeting copies of his latest chapbook *Wasp Shadows*, which was published by Folded Word. Members bought every copy he had. Ruth Bell told us that one of her poems is featured in a new book by local author Deborah Heal. John Han translated into Korean 20 poems by Gretchen Graft Batz. These poems will be published in South Korea in both Korean and English.

Lori Becherer will soon have her work published in *Cantos*, a literary journal produced at Missouri Baptist University and edited by John Han. Lori told us that she is a past Grand Prize Winner of the poetry contest sponsored by the Wednesday Club of St. Louis. Natalia shared some work from a memoir-writing class she has taken. John J. Dunphy noted that his column "Gary Snyder Gives Jack Kerouac A Tutorial in Haiku" was published in *The [Alton, IL] Telegraph*, while his collection of previously-published haiku celebrating spring appears in the on line Book Blog of the *St. Louis Post-Dispatch*.

John J. Dunphy

# Regional News

## Northeast Metro

**ROCHESTER AREA HAIKU GROUP** (Rochester, New York)  
submitted by Carolyn Coit Dancy

During our March 9th meeting, Deb Koen led a workshop titled "Haiku as Narrative." Developed by Tom Painting, this workshop was first presented during HSA's quarterly meeting in New Orleans, which Deb had attended.

In April, we celebrated National Poetry Month with Rochester Poets by public reading at St. John Fisher College.

Three RAHG members traveled to Ottawa for 2014 Haiku Canada Weekend on May 16 - 18, namely Pamela Babusci, Carolyn Dancy and Catherine Nowaski. As a featured reader, Pamela A. Babusci shared selections from her tanka anthology, *A Solitary Woman*.

For the June 8th meeting, Catherine Nowaski and Pamela Babusci reported on the Haiku Canada Weekend.

The group also decided to produce a 2014 members' anthology to celebrate RAHG's tenth anniversary in October.

On July 13th, the group will enjoy a ginko at Maplewood Rose Garden. Ten days later Tom Painting (RAHG member now living in Atlanta) will lead a workshop for us titled, "You be the Judge: What Makes a Successful Haiku."

The workshop will be preceded by a potluck supper.

Members' News:

Carolyn Coit Dancy received honourable mention in the 2014 Betty Drevniok Contest.

## Northeast New England

**The Haiku Poets' Society of Western Massachusetts** has continued its "Getting to know you" member sessions. John Darrow talked about how haiku helps him write the lyrics for his songs. Karen Reynolds spoke about her composition process and use of humor.

In four of our recent meetings, we wrote at least one haiku a week to bring to a meeting even if they were not (yet) good, and we practiced our evaluation and editing skills.

At one of our meetings we read the fun picture book "Stone Crazy" by Tracy Gallup. Then in the tradition of *suseki*, we all arranged interesting stones and sand in shallow containers. Each of us wrote a haiku to accompany our arrangement.

The HPSWM celebrated National Haiku Poetry Day by sending out its annual haiku card. About 70 individuals and groups throughout the US and Canada received a copy of the wonderful frog card. This is the sixth year the Society has sent out National Haiku Poetry Day greetings. The card was designed and edited by Wanda Cook and the art work was by Patricia Harvey.

Eric Arthen

### **BANGOR HAIKU GROUP (MAINE) REPORT.**

Bruce Ross

At the April meeting we had reading rounds from *Where the River Goes: The Nature Tradition in English-language Haiku*, edited by Allan Burns. At random we chose Charles Dickinson (Ginger knows his sister in Maine who gave her one of his collections). We noted that mostly Allan chose some of the lesser known haiku as with the other poets, but all moving choices (the collection has received strong positive reviews). We also chose John Wills whose cloud haiku was once on T-shirts and Jim Kacian whose "camping alone/stars" haiku seemed especially strong. Bruce is represented in the anthology. We also had our usual rounds of our own haiku.

We had a shorter May meeting with rounds of reading and planning haiku walks. Our Spring haiku walk at Asticou Garden and Tuya Garden near Acadia National Park is June 8. Because of the health-related issues for two of our core group (not Bruce) the BHG will no longer meet monthly. We will meet for seasonal haiku walks and again sponsor the BHG Autumn Moon Haiku Contest.

Bruce's collection *spring clouds haiku* (Bangor, ME: Tancho Press, 2012) placed in both the 2013 HSA Merit Book Award and the 2013 World Haiku Club R. H. Blyth Award.



## South

### North Carolina Haiku Society: 35th Annual Haiku Holiday

By L. Teresa Church, Ph.D.

DURHAM, NC—The North Carolina Haiku Society (NCHS) held its 35th Annual Conference on Saturday, 26 April 2014. Jean Earnhardt welcomed local and out-of-state poets to the event at her home, in Chapel Hill, North Carolina, as she has done for more than three decades. Nineteen participants attended the conference. Included among this number were two past presidents of the Haiku Society of America, John Stevenson and Lenard D. Moore, as well as the current Haiku Society of America president, Dr. David Lanoue.

Haiku Holiday 2014 featured the past and current presidents of the Haiku Society of America as workshop leaders. Stevenson's workshop consisted of an exercise based upon the principles of playback theater and illustrated the relationship between haiku and narrative. Conference participants worked in two-person groups, writing haiku in response to various narrative accounts shared during the course of the workshop. John Stevenson serves as managing editor of *The Heron's Nest*.

Lenard Moore led a workshop that included the reading and discussion of haiku written by conference attendees. He serves as the Executive Chairman of the North Carolina Haiku Society and teaches at the University of Mount Olive, a liberal arts institution located in Mount Olive, North Carolina.

In his workshop, Dr. David Lanoue focused upon the topic "Issa and Animal Rights." He discussed some of the writings of Kobayashi Issa. Following this discussion, he encouraged workshop participants to imagine the world from an animal's perspective and write haiku inspired by a range of stimuli. Dr. Lanoue translates Japanese haiku, teaches English and world literature, and is a professor at Xavier University, in New Orleans, Louisiana.

During the 2014 Annual Conference, the North Carolina Haiku Society also celebrated the release of *Learning to See the Truth*, edited by Lenard D. Moore and Dave Russo, the web administrator for the North Carolina Haiku Society and The Haiku Foundation. *Learning to See the Truth* is illustrated by Diane Katz and available through [RosenberryBooks.com](http://RosenberryBooks.com). Included in the anthology are writings by North Carolina Haiku Society members: Richard Krawiec, Charlie Smith, Joy Acey, Susan Nelson, Preston Martin, Johnye Strickland, Dave Russo, Jay Bryan, Roberta Beary, Rebecca Ball Rust, MaXine Carey Harker, L. Teresa Church, Kate MacQueen, Lenard D. Moore, Chase Gagnon, Merrill Gonzales, Richard Straw, Jean Earnhardt, Curtis Dulap, Glen G. Coats, Maria Tadd, Scott Owens, and Crystal Simone Smith.

## **Hot Springs National Park, Arkansas**

Dr. Paul Tucker, President of the Arkansas Haiku Society is pleased to announce that Shokan Tadashi Kondo will be the Poet in Residence for the autumn haiku conference in Hot Springs National Park, Arkansas on October 31 and November 1st. Dr. Kondo will be in HSNP from October 22 through November 3 to the delight of his many friends in the Spa city. There is no registration or attendance fee. Haiku friends are invited to attend the conference. For more information contact [hkilby@hotmail.com](mailto:hkilby@hotmail.com) or 501-767-6096.

The Wednesday Night Poetry Reading which Dr. Tucker and his wife Suzanne has championed has recently celebrated 25 years of weekly readings regardless of snow, flood, fire, freezing ice storms, or holiday without missing a single weekly reading.

## **Shreveport, Louisiana**

Carlos Colón was named the inaugural Caddo Parish Poet Laureate by the Caddo Parish Commission on April 3. A reception for Carlos was held on April 27 to celebrate this honor. Caddo Parish Commissioner Stephanie Lynch proposed creating the position and guided the legislation through the process.

On April 17, 2014, Shreve Memorial Library's Broadmoor Branch hosted "National Haiku Poetry Day" from 6:30 – 8:00 p.m. Melissa Fowle, June Dowis, Leta Leshe, Carlos Colón, C. L., and Vincent DeFatta shared and critiqued haiku. C. L. made origami birds for each attendee.

The Northwest Louisiana Haiku Society continues to meet every other month for critiques. At the June meeting, Dennise Aiello brought a church friend, Jamie McDonald, who had an interesting connection with one of the other members. Jamie, when she taught at St. Joseph's Catholic School, introduced Carlos to haiku!

Carlos Colón  
[ccolon423@comcast.net](mailto:ccolon423@comcast.net)

# Washington

## Haiku Northwest

So far, 2014 has been quite busy for members of Haiku Northwest. In addition to our regular critique sessions at our monthly meetings, in February and April, the meetings also featured writing prompts. In March, Ruth Yarrow was our featured reader, surprising us with a selection of her earlier haiku, and passing around copies of some of her books, with explanations of the context for them. In May, we had the privilege of welcoming Ramash Anand, and having him read for us and discuss haiku activities in India. And in June, Richard Tice read a selection of his haiku written and relating to the different places he has lived since starting to write haiku back in the 1970s.

On March 1, several members of HNW participated in an art and music ginko at the Frye Museum in Seattle, in conjunction with their joint exhibitions of Isamu Noguchi and Qi Baishi: Beijing 1930 and Mark Tobey and Teng Baiye: Seattle/Shanghai. Following time spent in the galleries, the Ladies Musical Club of Seattle performed in the auditorium. Over tea and cake we shared some of the haiku we had written and decided to make a tri-fold to send to the museum as a thank-you, which Dianne Garcia coordinated.

Friday night March 7th, was Japan Night at the John L. Stanford International School, and Michael Dylan Welch presented several mini workshops on haiku. Members of HNW helped students make weathergrams, and talked about haiku with them. There were over 400 people at the event.

On Saturday, March 8th, Terran Campbell led a haiku workshop at Seattle University as part of the Arts in Buddhist Practice held by the Northwest Dharma Association. Following her workshop, there was a brief haiku reading by Terran, Michael Dylan Welch, Ann Spiers and Tanya McDonald.

April 17th was National Haiku Poetry Day and HNW celebrated with a reading of our newly published 25th year anthology *No Longer Strangers* at SoulFood Books in Redmond. Seventeen contributors were on hand to read from the anthology: Terran Campbell, Seren Fargo, Ida Freilinger, William Scott Galasso, Connie Hutchinson, Winifred Jaeger, Roy Kindelberger, Dejah Leger, C.R. Manley, Tanya McDonald, Marilyn Sandall, Michelle Schaefer, Judt Shrode, Carmen Sterba, Angela Terry, Michael Dylan Welch and Stuart Zobel. Michael and Tanya coordinated the event, including arranging for a dinner of pizza and conversation before the event for anyone able to get there early.

Sakura-con was held the weekend of April 17th to 20th, and Dianne Garcia and Carmen Sterba represented HNW, meeting the many enthusiastic festival attendees, providing HNW business cards with Sakura-con themed haiku. Carmen led a well attended haiku panel at the event.

May started out with an anthology mailing party on May 5 at the Lake Forest Park library, with Tanya McDonald, Michelle Schaefer, Michael Dylan Welch and Angela Terry setting up an assembly-line, and getting the project done in remarkably quick time.

For more information on Haiku Northwest activities, please refer to our website:  
[www.HaikuNorthwest.org](http://www.HaikuNorthwest.org).

Regards,  
Angela Terry

### **The Commencement Bay Haiku**

**group** has tripled its members in the last year ever since we obtained a permanent place to meet monthly at King's Books on Second Tuesdays in Tacoma. We welcome Haiku Northwest members who are in the area and any other haiku poets visiting the Greater Seattle area. Location: 218 St Helens Ave Tacoma, WA 98402.

Commencement Bay Haiku Meeting | King's Books

Start: 05/13/2014 6:00 pm Join Commencement Bay Haiku at this monthly meeting open to the public.

View on <http://www.kingsbookstore...>  
Preview by Yahoo

Carmen Sterba

## **Oregon**

Maggie Chula's haiku

behind the veil

of morning fog

Mount Hood

has been selected (out of 1100 submissions) for the Orange Lining Project in Portland, Oregon. In the first phase, Art Starts Now, the poems appeared on construction fences. In the Impressed Concrete phase, poems have been stamped into concrete sidewalks facing the rail tracks and station of the newly built Orange Line Light Rail.

Maggie Chula

## Oregon

**The Willamette Haiku group** holds workshop meetings from 2-4 on the third Friday of every month at the Library/City Offices building in Springfield, Oregon. For National Poetry month in April, the group made their annual "haiku weathergrams" and hung them in trees throughout the city. This year, they also made extras for the "Friends of the Library" Bookstore in Eugene. The lovely haiku calligraphy was done by member Barbara Snow, and an'ya made the posters.

David Rosen, a member of the Willamette group, currently has numerous books out that are receiving rave reviews. Member peterB has retired from the Heron's Nest webmaster position, turning it over to another friend and fellow Oregonian Stewart Baker. Member Marianna Monaco in addition to being contest coordinator, is now Treasurer of the UHTS. an'ya held a beginner's haiku class with slide presentation by peterB at the Oakridge Library on 1 June.

Forthcoming will be the Oregon Regional Meeting also to be held in Oakridge. Date to be announced, if you would like to be on the email list for notification, contact the Oregon RC [athaikubyanya@gmail.com](mailto:athaikubyanya@gmail.com)

and more . . .

The UHTS now has its own "in-house" cattails press, and if enough orders are received for the premier edition, we will continue with the plan to print it. Our minimum is 50 pre-orders, and the price is \$24.95 plus shipping to your area; If you are interested, please contact us: [info@unitedhaikuandtankasociety.com](mailto:info@unitedhaikuandtankasociety.com)

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The UHTS contests include the "aha" haiku/ Senryu Awards, the Fleeting Words for Tanka, and the Samurai Haibun Competition. The aha contest results are in the current edition of *cattails*, and a call for submissions for our other contests are included there as well. The current contest running is Fleeting Words for tanka.

# Regional News

RSVP Required

for

**The Haiku Society of America (Oregon Region)  
2014 Oregon State-Wide HSA REGIONAL MEETING**

Sunday August 24, 2014

Beginning promptly at 10AM - 4PM in Oakridge, Oregon at the Willamette Fish Hatchery.

Take the 45-slide tour: (at the bottom of the screen, click the middle arrow to begin their automatic show)

[http://www.dfw.state.or.us/images/photo\\_gallery/hatchery\\_willamette/index.html](http://www.dfw.state.or.us/images/photo_gallery/hatchery_willamette/index.html)

Oregon Department of Fish and Wildlife  
Willamette Fish Hatchery  
76389 Fish Hatchery Road  
Oakridge, OR 97463  
(541) 782-2933

The Willamette Fish Hatchery is used for adult holding/spawning, egg incubation and rearing of Spring Chinook, Rainbow Trout. and both summer and winter Steelhead fingerlings.

From the West; Take Highway 58 East, 1.7 miles past the (only) stop light in Oakridge, to Salmon Fish Hatchery Road. (go L)

From the East: Take Highway 58 West, 2.0 miles past Kitson Springs Road, to Salmon Fish Hatchery Road, just past Dinks little Market. (go R)

From either the East or West, travel one mile North on Salmon Fish Hatchery Road to the Hatchery, use their first driveway. (R) We will have a Haiku sign at the road.

This will be an outdoor/shelter house/nature event, and we will be hosting a free lunch. There will be a haiku book door prize (Blyth's 4 Volume Set), book/art "for sale" table (bring your books, new or used), a ginko and kukai, open "mic" readings, a workshop session, and a museum and fish hatchery tour.

For planning, we need to know of any dietary considerations, or handicaps.

This is a no cost meeting, but definitely an RSVP event requiring pre-registry, so if you are interested in attending, please respond by email asap. You will then receive a follow-up email with the full itinerary, and your confirmation.

Please help us spread the word, and if you have specific questions, feel free to contact the HSA Oregon Regional Coordinator, an'ya, at: [haikubyanya@gmail.com](mailto:haikubyanya@gmail.com). See you there!

love 'ya, an'ya

HSA Oregon Regional Coordinator

# From the Secretary

HSA has 800 plus members. And we continue to add new and renewing members. Your dues are current if you received the most recent issue of *Frogpond* this month(July).

Dues for 2015 are due by December 31, 2014, no matter when you paid your dues for 2014. Mailing a *Frogpond* to late dues payers costs \$3.00 per magazine and more than \$10 for those mailed outside the U.S. Please pay your dues on time!

Please allow three months for checks to cash and membership to be registered.



# From the Treasurer

## HSA 2014 Financials

as of June 30

Beginning Balance	70,451
Dues / Contributions	17,170
Members Anthology Sales	(626)
Contest Fees	165
Frogpond Sales	425
Miscellaneous	0
<b><i>Income</i></b>	<b>17,134</b>
Frogpond Expenses	5,256
Newsletter Expenses	695
Administrative Expenses	911
Members Anthology Expenses	14
Contest Awards / Expenses	950
Website Expenses	0
Meeting/Travel Expenses	1,900
Miscellaneous	0
<b><i>Expense</i></b>	<b>9,726</b>
Ending Balance	77,859
<b>Gain / (Loss)</b>	<b>7,408</b>

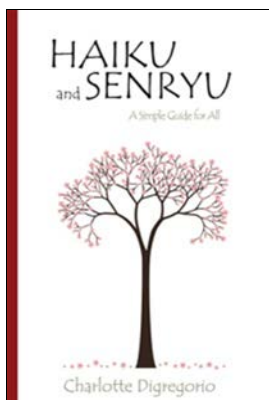
We still have two issues of *Frogpond*, the 2014 anthology, and some other expenses to pay. The (\$626) expense in Members Anthology represents refunds on the 2013 anthology. But overall the finances look good.

Sincerely,

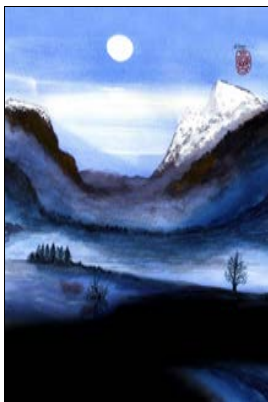
Paul Miller



# Print Publications



*Haiku and Senryu: A Simple Guide for All*, by Charlotte Digregorio, is for beginners and advanced poets alike. Learn to write/publish/perfect your haiku or teach it! This book offers hundreds of examples of published poems by excellent poets with detailed analysis. For educators of all levels, it provides practical outlines and lesson/homework plans. The exhaustive appendices guide poets to be published worldwide. Digregorio is HSA Midwest Regional Coordinator. To order an autographed copy, please send check for \$19.95, payable to Artful Communicators Press, PO Box 25, Winnetka, IL 60093, [artfulcommunicators@icloud.com](mailto:artfulcommunicators@icloud.com).

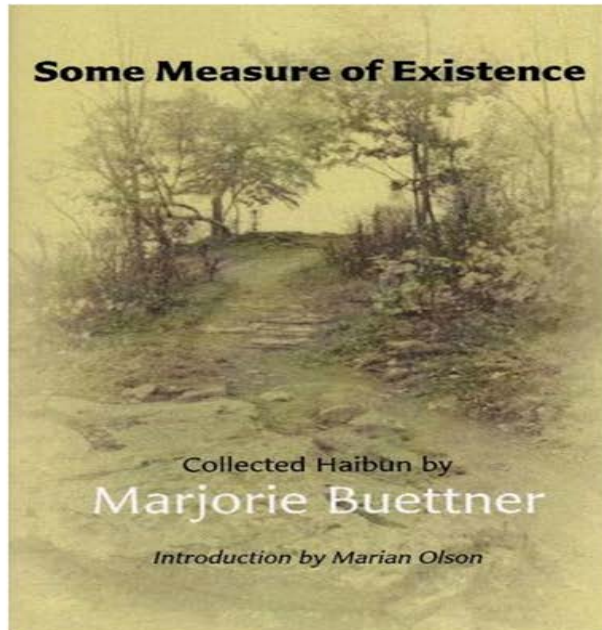


*Haiku Forest Afterlife* by Robert Epstein Middle Island Press, 2014. \$13. 132pp. Available at Amazon.com or Robert Epstein for \$11., including shipping. Inquire at: [taylorepstein@earthlink.net](mailto:taylorepstein@earthlink.net).



*HAIKU SEX: before, during and after* celebrates and suggests sex in the fewest possible words. Erotic musings consisting of 17 syllables arranged in three lines of 5, 7, 5 syllables respectively. May these haikus stimulate your mind just as much as your loins. LOOK INSIDE: <http://amzn.com/1499147015>  
AUTHOR INFO: Gabriel A. Tolliver is a creative mothership across media platforms and a chronicler of people, places and things. He is the author of several books; THE DAO OF WHOOPIN' ASS, HINDU KUSH: Reflections on War in Afghanistan, EMBRACE THE SUCK: 366 Days of courage, strength, inspiration, wisdom/hope and BLING: The Hip-Hop Jewelry Book. He resides in Brooklyn, NY and places in between.

# Print Publications



[Some Measure of Existence](#) by Marjorie Buettner is a full-length collection of haibun, a Japanese form combining prose and haiku. This wide ranging collection is arranged traditionally, with a section devoted to each of the year's four seasons.

"An impressive work by an extraordinary writer of haibun, Marjorie Buettner's book, *Some Measure of Existence*, takes the reader on an eclectic journey through the four seasons into a world of dreams and redemption, where the diurnal and eternal clash and combine in an insightful mosaic." - Roberta Beary, haibun editor, *Modern Haiku*



\*\* Please, buy my book of haiku *Full Moon* from Amazon.com, and suggest buying it to the other members of the Society.

Thank you!

Best regards,  
Vlad Neagoe

# Contest Results

## The Genjuan Haibun Contest 2014

Genjuan Haibun Contest, just announced. The top four pieces can also now be read at the Icebox site on a special page

<http://hailhaiku.wordpress.com/genjuan-14-winning-haibun/>

After three years as the 'Kikakuza International Haibun Contest', we have now completed another three as the 'Genjuan Haibun Contest'. This year we received 83 entries from 14 countries - Australia, Bhutan, Bulgaria, Canada, Denmark, India, Ireland, Japan, Malaysia, New Zealand, Poland, Romania, UK, and USA. For the first time there were three judges, Hisashi Miyazaki having been co-opted to work beside Nobuyuki Yuasa and Stephen Henry Gill. We also had a new contest officer, Eiko Mori. Guidelines for the 2015 Genjuan will be announced sometime this summer or autumn, firstly on the Icebox.

The judges wish to thank all entrants for their efforts and to congratulate the authors of the ten awarded haibun pieces, who will each be receiving signed certificates. The four prize-winners will also receive beautiful Japanese traditional artifacts.

The results are as follows:

### □□□ Grand Prix

Well of Beauty -- Margaret Chula, Oregon, USA

### □ An (Cottage) Prizes

The Bardo of Justice -- Sonam Chhoki, Thimphu, Bhutan

Caged Birds -- Margaret Dornaus, Arkansas, USA

Uncle Walter -- John Parsons, Norfolk, UK

### Honourable Mentions

There Are Two Moons -- David McCullough, Kyoto, Japan

The Meeting -- Geethanjali Rajan, Tamil Nadu, India

Prime Meridian -- John Kinory, Oxfordshire, England

Independent Dog -- Daniela Kuzmanova, Sofia, Bulgaria

New Beginnings -- Barbara A. Taylor, NSW, Australia

Renunciation -- Matthew Caretti, Pennsylvania, USA

Thanks in advance for your kind cooperation with announcing the results.

Warm wishes,

Stephen Gill

# Upcoming Events

**Watermark's Mississippi Headwaters Festival of Poetry and Haiku;** September 26-28; At the Historic Chief Theater and other venues in Bemidji, Minnesota; with Jane Hirshfield - award winning poet, essayist, and translator.

Events include a Friday celebration of Jazz, with a Slam and an Open Mic, free appetizers and an open bar. Workshops and readings in haiku and poetry, a craft lecture by Jane Hirshfield Saturday morning and a reading Saturday night. A autumnal river cruise on the Mississippi. A lakeside "Literary Brunch" on Sunday. Many events are free, a weekend pass (\$50) gets you more than your money's worth, including the "Green Room Reception" with Jane, food and drinks.

Details, questions on lodging and all other matters contact: Marsh Muirhead  
mgmuirhead@midco.net Cell phone: 218 556-6313

**HSA QUARTERLY MEETING.** New York City. West Beth Community Center. September 26-27. David Lanoue presents his new book, *Issa and the Treatment of Animals*, along with poetry readings and flamenco dancing! For more details contact Rita Gray: [ritagrays58@gmail.com](mailto:ritagrays58@gmail.com).

# Last Page

The Last Page: The Power of Play  
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.

Depending on the translation, haiku means "play" or "light verse." These terms can mean different things for different poets, but I want to focus in on the power of "play" in particular. Like embracing the unsaid, it's one of the key qualities of haiku that drew me in, in the first place. Sometimes poetry (and poets) takes itself too seriously. In grad school, I remember one of my professors observing that there are two types of poets: ones that introduce themselves with a laugh and say, "I'm a poet," and those that announce, "I'm a Poet." Not that the latter can't write wonderful, thoughtful poems, but there's often something earnest and easier to engage in poems written by the former. While little poets take their craft seriously, they also are more willing to participate in play.

Within haiku, play is usually found in subject matter. Poets will look to child or childlike moments and memories for inspiration, or perhaps the joy of animals in their natural element. Those seeking more comedic routes will often roam into senryu territory, focusing on human nature. These approaches are more than valid—they tend to embrace the "light" as well as "play" in verse. However, haiku poets cannot dismiss playing with language. Haiku may be called "the wordless poem;" it may not be "mainstream" or the same as "Western poetry," but haiku is still poetry, and a part of poetry is engaging with words themselves. Given traditional warnings to avoid similes and metaphors, it's easy to forget that there are other ways of playing with language, or that poetic devices can be used in haiku. In fact, it's important to remember this so that we can keep haiku fresh and interesting, especially when addressing topics that have already been covered.

For example, the sea and the self have been addressed in more than a handful of haiku, and writing as a whole. There's the endlessness of the sea and the clearly limited self, or simply, standing by the sea makes one feel small. Not to mention all the things that may wash up from the ocean's depths.

lapping waves finding a you or a me

Robyn Hood Black  
*Modern Haiku* 44.3

Black's one-line haiku's playfulness is subtle, but enough to make me stop. Working with articles in haiku is tricky business—too many and the poem seems cluttered, too few and the poet risks sounding like Tanto from *The Lone Ranger*. And yet so much of this poem rides on the indefinite article. Without it, I probably would have overlooked the poem, or felt a certain weight that would be provocative, but not as interesting as inclusion of the indefinite article. It's not a matter of finding the self in the waves, but what version of one's self. With each incoming wave, it could be different "you" or "me." It embraces the possibility of change while also taking advantage of the juxtaposition of indefinite articles and direct object pronouns. Placing this at the end opens the poem to heightened resonance.

A poem cannot pitter out at the end, especially haiku—it's where the writer hands the moment off to the reader. Thus another way to play in haiku can come in at the line break and/or final line. When haiku are written in lines, the poem is building up to something at the end, that "ah!" moment.

first star  
a stud glistens  
on her tongue

smoking  
in the sunlight  
mother's curly hair

Ron C. Moss  
bottle rockets 15.1

Belle Shalom  
bottle rockets 15.1

Both the poems above turn the moment on its head in the last line, which makes the central line pivotal, figuratively and literally. Moss uses "stud glistens" to transition between the tiny speck of a star in the night sky to a tongue piercing. Both hold some societal significance, but in vastly different ways (which also creates a small roller coaster of emotion). By using "first star," I suspect this is perhaps the girl's first of many piercings to come, just as the first star is followed by an infinite number of stars in the night sky.

Similarly Shalom uses what both images, smoke and curly hair, must look like in the sunlight to create a spark. I can easily picture smoke from a cigarette coiling upward, twisting in on itself, then the mother's hair in thick curls that the sun peeks through at certain angles. The middle line gives the reader time to contemplate the first before shifting to the latter. What's also fun about this one is it's hard to say whether the mother is smoking, or perhaps this is a commentary on the mother's "smoking hot" appearance. Likely both.

elevator music  
leading me nowhere  
but down

Edward J. Rielly  
Modern Haiku 44.3

Rielly siezes the unfortunate reality of cheesy elevator music to spin multiple meanings of leading the speaker downward. Not to mention the line break at "nowhere"—the ride already feels endless and the music probably only heightens the feeling. Aside from actually going down in the elevator, mellow, perhaps depressing, music brings his or her mood lower than it already was. I can't help but admire the cleverness and craft in the line breaks and word choice.

## Ripples

Adrienne Christian, Editor  
**Haiku Society of America Newsletter**  
124 E. 117<sup>th</sup> St. # 1J  
New York, NY 10035

### Got News?

Please submit news for *Ripples* to Adrienne Christian via e-mail at [adrienne@adriennechristian.com](mailto:adrienne@adriennechristian.com) by October 1, 2014 for inclusion in the November 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**, Calls for Submissions, **Upcoming Events**, 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**