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photo: Kathi Ashmore, Madison, WI



Haiku Society of America News

Volume 31, Issue 11 - November 05, 2016

(*HSA News* replaces *Ripples* as the official newsletter of HSA)

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The HSA appreciates your continued support and your participation in society activities. As primary supplement to the HSA website, this monthly report strives to bring you news from the Executive Committee and the Regional Chapters.

Renew Now!
2016 memberships expire on
December 31, 2016.

Become a
Member of HSA



Membership includes a year's subscription to the society's journal, *Frogpond* (three issues yearly). In addition, members receive HSA NEWS on the fifth of each month, the annual information sheet and an annual address/email list of HSA members.

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If you have not yet renewed for
2017, please do so now!

From the

President

Elections and Nobel Prizes



You will see the 2017 election results directly below this message. Thank you for voting. I encourage you to renew your membership by the end of December, if you haven't done so already. And the 2016 members' anthology will be on its way very soon.

Aubrie Cox wrote in *Frogpond* Vol 39:2, her last issue, "My goal was to extend the conversation about haiku to a wider audience." At a local haiku meeting in San Francisco, I heard that some poetry magazines have started accepting haiku and its related forms regularly and that some editors tend to see haibun as a kind of a prose poem. I am sure more people like Aubrie will continue to 'promote the haikai arts in English.' Actually, her words remind me of Bob Dylan, who was awarded the Nobel Prize for Literature. Self-driving vehicles are on our streets and a flying car is not a crazy idea in science fiction any more. If song lyrics receive a Nobel Prize, might we see a

Check out the ".haiku" column at the HSA webpage, please. Gene Myers shares tools and tips available to haiku poets.

View our web sampler and excerpts from previous issues of [*Frogpond*](#).

haiku poet in the list of winners in the near future? Or, should we concentrate on a Pulitzer Prize first? Dylan received that one in 2008.

Though Dylan has been cool about his achievement, I remember the euphoric media coverage in Japan when Yasunori Kawabata became the first Japanese writer to receive the Nobel Prize for Literature, in 1968, the year HSA was founded. As you may know, Kawabata ended his own life in 1972. Then I begin to think about Yukio Mishima who could have been the second Japanese winner of a Nobel Prize in literature. Mishima committed a dramatic suicide on November 25, 1970. The day of his death became a kigo.

三島忌の万年筆の詰りけり 大島雄作
mishima ki no mannenhitsu no tsumari
keri

*Mishima's deathday
my fountain pen
malfunctioned*

Yusaku Ohshima

from "Gunnymade," Vol 62, December 1,
2014 issue, Dorinsha, Tokyo, Japan

A Japanese saijiki contains many death anniversaries of famous people. In its winter section, you can find the dates when the three most famous haiku poets died: Basho-ki (October 12), Issa-ki (November 19) and Buson-ki (December 25). 'Ki' means 'deathday.' Those dates were on a lunar calendar, and you should add a month or so for a solar calendar.

一筋の道なほ見えず翁の忌 清崎敏郎
hitosuji no michi nao miezu okina no ki
*I cannot see
one straight road yet*

Basho's death anniversary

Toshio Kiyosaki

from 'Haidan,' ('Haiku Stage') a monthly haiku magazine, December 2013 Issue, Honami Shoten, Tokyo

Note: 'okina-ki' (old man's deathday) is an alternative way of indicating Basho's death anniversary.

Albert Camus, another winner of the Nobel Prize for Literature, was born on November 7, 1913.

Camus' birthday

I search for a language

the sea understands

Fay Aoyagi

HSA President

fay.hsa.president@gmail.com

Election Results

Election Results HSA 2017 Election

226 of 767 ballots cast

*write-in candidate

President

Fay Aoyagi: 211 votes - 98.1%

* Michael Dylan Welch: 1 vote - 0.5%

* Mike Montreuil: 1 vote - 0.5%

* Roberta Beary: 1 vote - 0.5%

First Vice President

Mike Montreuil: 207 votes - 99.5%

* Someone else: 1 vote - 0.5%

Second Vice President

Beverly Acuff Momoi: 207 votes - 99.5%

* Deborah Kolodji: 1 vote - 0.5%

Treasurer

Bill Deegan: 215 votes - 100.0%

Electronic Media Officer

Randy Brooks: 216 votes - 100.0%

Frogpond editor

Christopher Patchel: 126 votes - 59.7%

Bruce Ross: 85 votes - 40.3%

Newsletter editor

Ignatius Fay: 217 votes - 100.0%

Secretary

Dianne Garcia: 215 votes - 100.0%

Regional Coordinator

California: Deborah Kolodji

Hawaii/Pacific: Brett Brady

Mid-Atlantic: Robert Ertman

Midwest: Julie Warther

Mountain Region: Steve Tabb

Northeast/New England: Wanda Cook

Northeast Metro: Rita Gray

Oregon: Shelley Baker-Gard

Pacific Northwest: Angela Terry

South: Carlos Colon

Southwest: James Applegate

Southeast: Robin Hood Black

HSA BY-LAWS AMENDMENT

Approve: 158 votes - 79.0%

Not Approve: 42 votes - 21.0%

Abstained: 26

Contest Results

Haiku Society of America Merit Book Awards for 2016 (For books published in 2015)

The Haiku Society of America is pleased to announce the winners of its **Merit Book Awards** for 2016.

Judges:

Joe McKeon and Naia

***The Mildred Kanterman
Memorial Award***

First Place

Edward J. Rielly.

Answers Instead: a life of haiku

Encircle Publications LLC, Farmington,
Maine, 2015. ISBN-13: 978-1-893035-29-4,
ISBN-10: 1-893035-29-8

Second Place

Chad Lee Robinson.

The Deep End of the Sky

Turtle Light Press, Arlington, Virginia,
2015. ISBN: 978-0-9748147-5-9

Third Place

Roberta Beary.

Deflection

Accents Publishing, Lexington, Kentucky,
2015. ISBN: 978-1-936628-33-9

Honorable Mentions

(unranked, in alphabetical order by book
title)

Mostly Water

by Rick Tarquinio

Self-published, 2015. ISBN-13: 978-1-
63110-158-8

ORS

by Dan Schwerin

Red Moon Press, Winchester, Virginia,
2015. ISBN: 978-1-936848-35-5

young osprey

by Bill Cooper

Red Moon Press, Winchester, Virginia,
2015. ISBN: 978-1-936848-41-6

Judges' comments will published in the next Winter issue of *Frogpond*.

UpComing Contests

The San Francisco International Competition

Rengay

Sponsored by the Haiku Poets of Northern California

Deadline: January 31, 2017

Rengay Submission Guidelines:

All rengay must be titled. For two people (Poet A and Poet B) follow this linked format: 3 lines/Poet A, 2 lines/Poet B, 3/A, 3/B, 2/A, 3/B. For three poets (A, B, and C) the format is: 3 lines/A, 2 lines/B, 3 lines/C, 2/A, 3/B, 2/C. Type or print each rengay on three letter-size sheets. Include full authorship information, stanza by stanza, as well as all poets' names, addresses, telephone numbers and email addresses 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 rengay judge will be announced later. Send rengay submissions, with entry fee, to HPNC, c/o Fay Aoyagi, 930 Pine Street, #105, San Francisco CA 94108.

Entry Fees:

The entry fee is \$5 per rengay. Make checks or

money orders payable in U.S. dollars to "Haiku Poets of Northern California (HPNC)." Cash (in U.S. currency) is OK. 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 that late submissions, or those received without payment, will be returned using your SASE; without an SASE these entries will be discarded.

Obituaries



Carlos Colón

Carlos Wildo Colón, age 63, passed a way on Sunday, October 30, 2016. A native of Shreveport, Carlos earned his BA in English at LSUS and later received a Master's in Library Science from LSU-BR. He worked at Memphis Public Library for a short time, then returned to Shreveport to work at Shreve Memorial Library and retired in 2011.

He began writing poetry and song parodies in grade school. Upon graduation from college, he began submitting to magazines and newspapers and has published over 1,000 poems in a variety of journals including *Modern Haiku*, *Journal of Poetry Therapy*, *Writer's Digest*, *Louisiana Literature*, *Haiku in English*, *The Southern Poetry Anthology* and *The Red Moon Anthology*. Carlos Colón is the author of 12 chapbooks as well as *Haiku Elvis: A Life in 17 Syllables or Less*. His poetry is also part of two public art projects: the " *Let the Good Times Roll*" mural in Festival Plaza and a linked haiku display outside of a temple on Sado Island in Japan. In addition, Carlos Colón was named Caddo Parish Poet Laureate in 2014.

A staunch supporter of the arts, Carlos Colón was a mentor to numerous poets and writers across the world. Locally, he served as a board member of the Shreveport Regional Arts Council (SRAC) where he fostered a deep appreciation for the arts in Shreveport. He was an accomplished bridge player and a man of strong faith. As a life-long member of St. Joseph Catholic Church, he was an active prayer warrior, assisted with the Rite of Christian Initiation of Adults (RCIA) program, and was a sacristan and Eucharistic Minister for daily mass.

Carlos is survived by his wife of 38 years, Alma Maria Colón; daughter, Gina Colón Lombard (husband, Christopher); newborn grandson, Anthony James Lombard.

Excerpted from Shreveport Times
Nov. 3 to Nov. 4, 2016

Regional News

California

Deborah Kolodji



Haiku Poets of Northern California

The fall quarterly meeting of the Haiku Poets of Northern California was held on Sunday, October 16, 2016. The meeting was opened by HPNC president, Garry Gay with a round of introductions and poems. The following people were present: Susan Antolin, Fay Aoyagi, Stephanie Baker, Lynda Beigel, Chuck Brickley, Bruce Feingold, Garry Gay, Deborah P Kolodji, Beverly Acuff Momoi, Renée Owen, Cheryl Pfeil von der Heyde, Sharon Pretti, Michael Sheffield, and Joan Zimmerman.

Garry introduced our featured reader, Deborah P Kolodji, visiting from Southern California. Debbie serves as the California Regional Coordinator for the Haiku Society of America and the moderator of the Southern California Haiku Study Group, is the author of four chapbooks and one full-length collection of haiku (*Highway of Sleeping Towns*, Shabda Press, 2016), and works as a senior technical consultant for a business software firm. From her reading (and in her new book):
morning tide pools

a hermit crab tries on
the bottle cap

Following Debbie's reading, we shared announcements, including the date of the next HPNC quarterly meeting (January 22, 2017); the deadline for the HPNC-sponsored Rengay contest (January 31, 2017); and the next Mariposa deadline (March 1, 2017). Bruce Feingold announced the publication of his new collection of haiku, *Old Enough*, by Red Moon Press, and he also mentioned that his haiku are featured during the month of October on the Mann Library website, coordinated by Tom Clausen. Bruce also reminded everyone to nominate their favorite individual haiku or collection of haiku for the Touchstone Awards. Details on the Touchstone Awards and how to ate poems and books can be found on the Haiku Foundation website.

Garry also noted that while it may seem early to book rooms for the 2017 Haiku North America conference, rooms at the main hotel where the conference will be held in Santa Fe are filling up. He also gave an overview of the various kinds of presentations and other activities that make the HNA conferences so worthwhile to attend, particularly the chance to meet face-to-face with poets you have long admired. HNA is a great opportunity for haiku poets from all over the U.S., Canada, and even places as far away as New Zealand, Australia, Europe, and Japan, to gather in one place, share thoughts about haiku and enjoy each other's company over meals and late into the evening at the hotel bar. From what Garry and others have heard informally, the upcoming HNA is likely to be very

well-attended, in part because Santa Fe is such a desirable place to visit.

Michael Sheffield announced that he has been designated the Poet Laureate for the Jack London State Park and that he has done numerous readings of his free verse poetry at events in the Sonoma Valley.

For the remainder of the afternoon we enjoyed a thoughtful and engaging presentation by Beverly Acuff Momoi on the Vertical Axis in Haiku, a talk she presented in a slightly different version at the Haiku North America conference in Schenectady, New York in October 2015. While Bev had written haibun previously, she more fully embraced the haibun form as a way of responding to the March 11, 2011 earthquake and tsunami in Japan. A collection of those haibun, *Lifting the Towhee's Song*, won an e-chapbook award from Snapshot Press and is available online on the Snapshot Press website. Bev provided a handout with useful quotes and examples of haibun that she referenced as she spoke.

Bev began exploring the topic of her talk by asking herself what it was about certain haibun that made them stick with her while others were less memorable. The foundation of that sticking power, she decided, was that successful haibun are ones that engage the reader on multiple levels. Great haibun, she noted, are more than a simple retelling of lived experience. In fact, while many haibun do tend to deal with autobiographical experience, Bev cautioned against assuming that haibun are autobiographical, as that is often not a valid assumption. Fiction is just as valid

in haibun as the more common memoir or travel diary style of writing.

Bev proposed looking at haibun from the reference point of the landscape architecture of Japanese gardens. She pointed out that a landscape artist needs to consider how the garden is experienced and how each view is framed. Similarly, a writer needs to consider the way in which the haibun is framed for the reader.

The concept of considering haiku in terms of a horizontal (x) axis and a vertical (y) axis was put forward by Haruo Shirane in his book *Traces of Dreams* (Stanford University Press, 1998). Bev finds the same analytical framework useful in approaching haibun as well. The horizontal axis can be thought of as contemporary daily experience, and the vertical axis is what else can be brought in to add perspective, such as historical knowledge. If haibun are to have resonance and texture, Bev said, we need to develop the vertical axis. A particular challenge for non-Japanese writers is how to make a connection when we do not necessarily have a common base of historical knowledge upon which to draw. Bev had volunteers read sample haibun from the handout aloud, and she then elicited discussion of the ways in which each haibun succeeded in capturing and holding our attention. Among those she examined were "Visitation" by Terri French, "Proper Nouns" by Melissa Allen, "Ishmael" by John Stevenson, "Instructing Mona Lisa" by Peter Butler, "Fortieth Birthday" by Guy Shaked, "Exposure" by Cherie Hunter Day, "Venn Circles" by George Swede, and "The Blue Jacaranda" by Kala Ramesh. Incorporating biblical

overtones, literary allusion, musical references, well-known works of art, or simply appealing to shared elements of the human condition are among the many ways in which the vertical axis can be developed in haibun. Bev emphasized that there are many choices you can make to enrich your work. Thinking about haibun in terms of both the vertical and horizontal axes and considering where on that framework your haibun resides, is a tool that many writers may find useful and inspiring as they explore haibun further.

Submitted by Susan Antolin

Haiku San Diego (Southern California)

August 14, 2016:

HSD meeting cancelled

September 11, 2016

Haiku San Diego Regular Meeting Topic:
Juxtaposition, Small Gap, Forced, In
Fragment/Phrase and Non-
fragment/Phrase Haiku

HSD members reviewed segments of Carmen Sterba's article in *Simply Haiku*, Autumn 2007, titled *Thoughts on Juxtaposition*, in which she states that "experimenting with different types of juxtaposition may add the depth that creates a memorable haiku; one that does not fail to reverberate again and again."

We discussed whether or not haiku have to follow the fragment/phrase format for juxtaposition to occur in the 3-line format; can juxtaposition occur in a single image haiku.

As favored by Issa, the small gap can exhibit deceptively simple invitations to explore, which results in greater depth and energy. We talked about this in detail. Then, members analyzed and critiqued pre-selected, non-fragment/phrase haiku published in *The Heron's Nest* online journal over the course of three issues. We looked for the small gaps and explored the depth and energy they added.

Lastly, we briefly touched upon haiku forced into the 5-7-5 format versus naturally, effortlessly falling into the 5-7-5 format, with examples of each.

October 9, 2016

Haiku San Diego Regular Meeting Topic:
One-line Haiku

Ref: William J. Higginson's Haiku Clinic #3
"From One-line Poems to One-line Haiku
(Simply Haiku V2N5)

HSD members studied excerpts from Higginson's article in depth, including the samples he included. Higginson used 4 groups for categorizing one-line haiku:

1. One-stroke Haiku
2. Classical-style One-line Haiku
3. Multiple-meaning One-line Haiku
4. Multi-line Haiku Written on One-line ("those that include a marked stop or pause," Higginson writes, "and which, therefore, are not true one-line haiku in my sense of the term.")

Naia distributed a list of 11 one-line haiku published in the current issue of *The Heron's Nest*, and 9 one-line haiku published in *The Haiku Anthology*, third edition, (1999). Members discussed each, identified which category best described each, and identified those we felt were failed one-line haiku (falling into Higginson's 4th category). We also observed the growth and refinement of one-line haiku that has occurred between 1999 and 2016, as evidenced by our sample poems.

During the final segment of our September and October meetings HSD members participated in an anonymous haiku workshop.

Naia
Temecula, CA

Southern California Haiku Study Group

October 15, 2016:

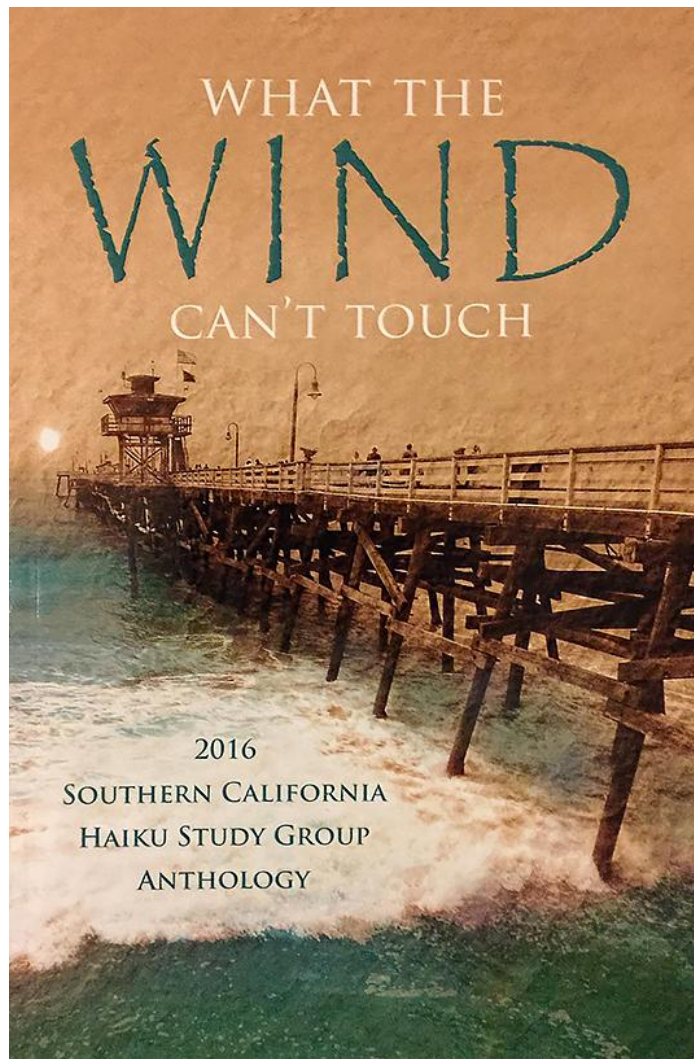
The Southern California Haiku Study Group met for its regular workshop at the Lamanda Park Library, 140 S. Altadena Dr, Pasadena, CA 91107. After a read-around of haiku by the poets in attendance (Deborah P Kolodji, Janis Lukstein, Kimberly Esser, Toni Steele, Sharon Yee, Mary Torregrossa, Gregory Longenecker, Kathabela Wilson, James Won, Patti Harrison, and Jonathan Yunkins), Debbie Kolodji conducted a workshop on the use of articles in haiku. Recent issues of *Acorn*, *bottle rockets*, *Hummingbird*, *Kokako*, and *Haiku Canada Review* were

available for browsing, as well as "over our heads" by Michael Ketchek, "bird song" by LA Davidson, and "street chatter fading" by Abigail Friedman. An anonymous haiku workshop rounded out the afternoon, with haiku written from the following fall season words: pumpkins, apples, persimmons, leaves changing/falling, Halloween, autumn light, Santa Ana winds, remaining heat, autumn deepens, migrating birds/butterflies, football season, election season, nuts and seeds. Some wonderful poems resulted and we're looking forward to hopefully seeing some of them in print one day.

November 19

The Southern California Haiku Study Group will host its annual anthology reading, starting at 2 pm at the Throop Hall, 300 S. Los Robles Avenue, Pasadena, CA 91101. This year's anthology, *what the wind can't touch*, was edited by Naia. The title haiku is after a haiku by Kim Esser:

my thoughts
at the end of the pier
what the wind can't touch
- Kimberly Esser



The cover photograph was taken by Stevie Strang. This year's anthology includes work from 75 poets writing haiku in Southern California.

Yuki Teikei Haiku Society

On October 8, 10 poets of the Yuki Teikei Haiku Society met at the Markham House in the San Jose History Park. After the attendees enjoyed a ginko on the History Park grounds, Patrick Gallagher led a workshop on haiku composition using a format that he had enjoyed as a guest of

the Washington D.C. Towpath Haiku Group. In this format, a poem is anonymously presented to the whole group, and members of the group provide appreciation and/or helpful suggestions for improvement. Patrick added a high tech element to the workshop, with a scribe (Joan Zimmerman) writing the haiku and suggested revisions out on an iPad, which was projected on a screen for all to see. The new YTHS digital projector and screen worked nicely for the exercise.

submitted by Patrick Gallagher

Oregon

Shelley Baker-Gard



September

HSA members in Oregon continued to meet with each other and the Portland Haiku group. At the Portland meeting Johnny Baranski gave a super presentation on publishing haiku, tanka, and haibun based on his and others experience. He documented several online and paper publishing organizations. He is willing to share the document, so contact him if you are interested in receiving it.

October

At the Portland October meeting, Clayton Beach gave a very interesting lecture on the history of Japanese poetry "*From Miyabi to Wabisabi - Literary Aesthetics from Ancient Japanese Song to the Emergence of Haiku*". His information

provided a great introduction to the evolution of haiku from its remote ancestor the Uta which is the word for both song and poetry in Japan. These folk songs were "...celebrations of nature, the nation of Japan, and the mythologized ancestors of the Imperial court..." If you want to have a copy of the paper he wrote, please let Shelley know and she will forward your request to him. (sbakergard@msn.com).

Also in October, several Oregon HSA members attended the Haiku Northwest Seabeck conference where we had a jam packed great time listening to lectures, participating in the "write now" exercises, workshops and activities. Highlights were: Margaret Chula led a Haibun workshop (and showed her talent with this genre in the talent show), and Johnny Baranski led a "write now" exercise. With the help of Carolyn Winkler, and Shelley Baker-Gard, Ellen Ankenbrock demonstrated an "outdoor" Tea Ceremony to two guests and all the conference attendees were provided a taste of green matcha tea and sweet typically provided to guests in a Tea Ceremony. Jim Rodriguez provided eerie flute accompaniment to the ghost who passed out death haiku at the cemetery. Afterward the ghost encounter, Carolyn led a masked dance with the attendees- Lots of fun!

November

The HSA/Portland Haiku group will meet at Shelley's house and Jacob Salzer will discuss the tanka form and we will practice writing them. If you would like to come to this meeting, please let Shelley know (sbakergard@msn.com). It will be held at 7 pm on November 9th (meetings

are the 2nd Friday of every month).

Oregon Members also meet in other cities besides Portland! HSA members visiting the Eugene/Springfield area are welcome to attend the meetings of the Willamette Group of Haiku Poets. They have been meeting once a month on the 3rd Friday of the month from 2 to 4 pm in the meeting room of Springfield Public Library. In the past year some topics tackled were: deconstructing poetry, answering (responding to) haiku, review of print and online journals, tips on making submissions, sharing methods of haiku record-keeping, synesthesia, revising haiku, and they also had an'ya work with us on tanka. All that in addition to a round of critiquing at each meeting. They keep pretty busy.

And Great News!! it was announced at the Seabeck Conference that Oregon Poet Shirley Plummer WON the first place award for the 2016 Porad contest !!! (Charles Trumbull judged and it is sponsored by Haiku Northwest)!! Congratulations Shirley!

submitted by Shelley Baker-Gard

Mid-West

Julie Warther

Haiku Waukesha

open invitation to Lee Gurga workshop



Lee Gurga, author of *Haiku: A Poet's Guide*, and editor of Modern Haiku Press,

will be lead a workshop on how to write fine haiku November 19th, 1-4pm at First United Methodist Church in Waukesha, WI. The address is 121 Wisconsin Ave., Waukesha, WI, 53186. We are excited to host such a fine poet, editor, and teacher. Direct your questions to dan.schwerin@fumcwaukesha.org or call Dan Schwerin at 262.542.4256. There is no charge for the event. All are welcome.

Ohaio-ku Study Group

The Ohaio-ku study group met Saturday, October 8 at the Cuyahoga Falls Library. The following members were in attendance: Jill Lange, Phyllis Lee, Joe McKeon, Susan Mallernee, Kevin Rainwater, Holli Rainwater, Valentina Rinaldi-Adams and Julie Warther. Also present were four first-time visitors. We shared and discussed haiku by haiku pioneer, Ray Roseliep, workshopped our own haiku and held a kukai with the theme "back to school" (Holli Rainwater and Julie Warther tied for first. Joe McKeon and Susan Mallernee tied for second). Winners received great Ray Roseliep inspired prizes donated by Bill Pauly!

The next meeting will be held Saturday, November 12 from 10am-noon at the Cuyahoga Falls Library. The kukai theme is "Gratitude". That specific word need not be in your haiku, but it should convey the "gratitude" theme. We will discuss the haiku of Nicholas Virgilio at this meeting. Please take a look at some of his haiku available online before the meeting and come with some of your favorites to share and discuss. Here's a biography to get you started:

[Nick_Virgilio](#)

submitted by Julie Warther



New Project by Lidia Rozmus

What is the best, most precious gift we can give to one another? One of the answers is, silence-the peace that silence brings. We live in challenging times, and personal moments of quiet and solitude are essential to our well-being and existential struggles.

Since the Fall of 2015, Lidia Rozmus has been working on a new multimedia and multilingual art project, entitled *In Silence*. The project entails a haiga portfolio book and a haiku film. The book's composition includes eighteen folders with three versions of haiga, (haiku combined with image), in the middle folders.

Specifically, Lidia will use eighteen of her haiku and each will have three versions. The English version will include photography with haiku, mostly provided by Iwona Biedermann. The Japanese version will include "classic" sumi-e (ink and brush painting on rice paper) that Lidia created, with calligraphy by Masanobu Hoshikawa. And, the Polish version will be done with color pencil on black cardboard with Lidia's haiku. The eighteen folders will be placed in a handmade box, and the edition will be limited.

The film, produced by Jan M. Zamorski, will present the four seasons with haiga selected from the book.

The art from this project will be exhibited in various international

locations with the film, some of which are listed on the website below.

Because the cost of this project is substantial, Lidia has decided to use the services of the portal Indiegogo in order to finance it. Her goal is to raise \$5,000 to cover some of her and her colleagues' production costs.

All information related to the project can be found [here](#) on Indiegog. Those who would prefer to send a check, are welcome do so by writing to Lidia at the following address:

Lidia Rozmus
1 Echo Court
Unit 11
Vernon Hills, IL 60061

Lidia would greatly appreciate your sharing this message with friends, acquaintances, or with anyone who would like to contribute to this worthy project.

If you have any questions, Lidia can be reached by email at:
rozmuslidia@gmail.com

Please note that Lidia will be in Poland for the next two months and will have limited access to email. She will be checking her email about once a week. She would appreciate your patience in her getting back to you.

Lidia extends her heartfelt thanks for your attention to this, and for your kindness and generosity. Any amount that you can spare will be genuinely appreciated. No amount is insignificant.

Sincerely yours,

Charlotte Digregorio

silence
I hide in
just for a moment

by Lidia Rozmus

Charlotte Digregorio at ArrivaDolce

Charlotte Digregorio's poetry is featured at ArrivaDolce Cafe in Highland Park, IL. And, she is the featured poet in the Fall issue of *Spotlights*, a publication by the Northwest Cultural Council in Barrington, IL. She is honored for her book, *Haiku and Senryu: A Simple Guide for All*, and for her haiku exhibits, in this publication.

South

Carlos Colón

Carlos Wildo Colón, age 63, passed a way on Sunday, October 30, 2016. Please see obituary above.



Southeast

Robin Hood Black

Honoring the Earth



Meeting and Workshop

Fall may FINALLY be in the air, but tilt your hat toward Spring, just for a haiku moment.

HSA SE will host a meeting and workshop, "**Honoring the Earth**" on Earth Day weekend, April 21-23, 2017, on beautiful St. Simon's Island, Georgia.

We will stay at Epworth by the Sea, a Methodist Conference Center/Camp. Meals are included from Friday dinner through Sunday lunch. (No pets or alcohol on the premises, but we can socialize in the evenings at a local watering hole if desired.)

Highlights:

FRIDAY - Check in late afternoon; dinner; gathering and short session Friday evening.

SATURDAY AM - "Bird is the Word" with Tom Painting. Says Tom, "We will explore the magic of birds in memory, imagination and the here-and now. Workshop participants will call upon some the many fine haiku written in English about birds to act as models and inspiration. A discussion of how birds are linked to seasonal awareness will further enhance our understanding.

With spring migration at its peak, participants will be invited to go on a bird-walk. We will identify birds in a wide range of breeding plumages and especially through their vocalizations, which make every species that much more unique.

Those interested in the walk should bring binoculars. I will have a number of pair to lend out for those not owning them." Attendees should bring a favorite bird haiku written by someone else. (Note: St. Simon's Island is a magnet for birds and avid birders.)

SATURDAY AFTERNOON - Fay Aoyagi, HSA President, will conduct a short business meeting.

HSA Past-President David G. Lanoue will lead us in a "Write like Issa" workshop. He'll offer another session later drawing upon his recent book, *Issa and the Meaning of Animals*, and his current work-in-progress exploring Issa's human relationships.

Here's a question from David to ponder: "What does it mean to be alive, and how can haiku help answer this question?"

SUNDAY MORNING - Laurence Stacey will lead us in exploring "new concepts regarding the place of poetry in both ecological and peace studies discourse" - title TBA.

We'll also do some workshopping, try a kukai (haiku contest voted on by attendees), and explore some other new haiku collections compatible with our Earth Day theme, as well as simply enjoy the inspiring natural surroundings and ocean breezes.

The scoop on cost: Our generous speakers are funding most or part of their own expenses, but attendees will need to plan on contributing an estimated \$50

toward the weekend. Lodging and meals (2 nights + 6 meals) will cost \$322 total per person for a single occupancy room or \$272 total per person for double occupancy, if you are traveling with a spouse, partner, or friend/fellow member.

So, total for the conference including program, lodging and meals will be:

\$322/single occupancy per person

\$222/double occupancy per person

(Contact me if you will be coming during the day only; I'll need to collect money in advance for meals and our workshop fee.)

TO RESERVE A SPOT: Please send me a \$40 non-refundable per-person deposit, made out to me, as soon as possible:

Robyn Hood Black
PO Box 1022
Beaufort, SC 29901

Balance will be due (to me) in early March.

Spaces will be filled on a first-come, first-served basis as long as the conference center can accommodate our numbers.

Epworth's cancellation policies:
Any individual cancellation after March 24 will result in a forfeiture of \$20 per person. Any individual cancellation within 72 hours of arrival will result in forfeiture of entire per-person charge.

Birds of a haiku feather flock together!

Submitted by Robyn Hood Black

Washington

Angela Terry

From Haiku Northwest



In August several members of Haiku Northwest and the Commencement Bay (Tacoma) Haiku Group attended the Haiku Society of America meeting hosted by the Portland Haiku Group. We read from our 25th year anthology, *No Longer Strangers*, and enjoyed the activities planned from the welcome water to the final night dinner at Shigeao, a lovely Japanese restaurant.

September saw us once again at Aki Matsuri, although this time just as observers, as the venue and structure of the event has changed. We are hopeful that next year, we will once again be part of the event; we did have copies of our Haiku Northwest brochure to hand out. Our September meeting was held at 3rd Place commons in the Lake Forest Park Town Center on September 22. Since it was the first day of autumn, Angie Terry brought copies of Keats' *To Autumn*, for a found haiku session. Some interesting haiku resulted, although we all found the language perhaps a bit too poetical, forcing us out of our comfort level.

During October, all of our efforts were focused on planning for our annual Seabeck Haiku Getaway. Since Seabeck

started on October 27th, we did not hold our regular monthly meeting, which would have been the same night. This year (our 9th) we had a record number of registrants, 58, most full time attendees, although we did have some people come only for the weekend and some for only a day. As always, the event was jam-packed with activities, including lectures and readings by our featured speaker Sonja Arntzen and her husband Richard John Lynn on Japanese and Chinese poetry.

Our theme for this year's getaway was the sense of Smell, and something new this year included quick Write Now sessions on the scents of: music, politics, the season, cooking, childhood, ghosts and goblins, the day of the dead, and memory. Each was led by a different participant, and gave us lots of extemporaneous writing practice. And there was time for sharing after each session. Everyone agreed they enjoyed these. We also had workshops and presentations led by Maggie Chula, Jay Friedenbergl, Hisao Mori, Jacquie Pearce, Richard Tice, Angie Terry and Michael Dylan Welch.

In addition, there were haiku readings by Portland Haiku Group attendees (Shelley Baker-Gard, Johnny Baranski, Jim Rodriguez, and Carolyn Winkler), and by Dianne Garcia, Chandra Bales, Barbara Snow, Chrissi Villa, Tanya McDonald and Michael Dylan Welch, Maggie Chula and Leanne Mumford We had a memorial reading for Marilyn Sandall led by Terran Campbell, a tea ceremony led by Ellen Ankenbrock, a renku session "*Four Sheets to the Seabeck Wind*" led by Sonja Arntzen, a mushroom presentation and walk led by David Berger. We painted haiku rocks and made masks. We walked

to the historic cemetery in the dark, and had a visit from a ghost (aka Michelle Schaefer), and returned to dance our masks alive with the help of Carolyn Winkler at the start of our amazing talent show and Halloween party orchestrated by Katharine Grubb. And in the midst of all this activity there still was time to chat with old friends and get to know people here for the first time.

As is a tradition at Seabeck, we also announced the winners of the **Francine Porad Haiku Award**. These results will be posted on the HNW website:
www.haikunorthwest.org

Regards,
Angela Terry
Washington Region Coordinator
The Haiku Society of America

Upcoming Events

Invitation from Terry Ann Carter

Autumn Meeting Haiku Arbutus Study Group

Sunday afternoon, Nov. 13, 2016
Monterey Community Centre
1442 Monterey Avenue, Victoria BC
1:00 - 4:00pm

1:00 - 1:30

meet and greet, appreciations, gifts
from Standford M. Forrester

...Visit

<http://haikucanada.org>

and

<http://bottlerocketspress.com>

recent publications, updates on Haiku
Arbutus facebook page (Jim Force),
announcements etc.

1:30 - 3:00

autumn kukai (thanks to Dan Curtis for
collecting poems)

short break

3:15 - 4:00

torn and cut paper collage using haiku
(Terry Ann) If you are interested in
staying for this part of our gathering,
please bring scissors, and glue
(I will provide papers)

*moonlit the empty slot in
the knife block*

Stuart Quine



Ignatius Fay
HSA NEWS Editor
Haiku Society of America
hsabulletin@gmail.com

Comments or concerns about your membership?
Please contact the [HSA officers](#)



Haiku Society of America | P.O. Box 31 | Nassau | NY | 12123