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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.

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*photo: Meik Blöttenberger
Caledonia State Park, PA*

From the



Dear Members,

How do you do? I am Princess Tatsuta, Goddess of Autumn. A literal translation of my name into English would be 'Dragon Rice Field;' the name of a mountain located west of Nara, the ancient capital of Japan. I govern the beauty of the autumn mountains and fields. Some of you might have expected another tiny creature as this month's DW (Designated Writer). I have to apologize if I have disappointed you. Fay asked me to write about autumn insects. I think it will be better if, rather than talk about them, I let those creatures speak for themselves.

虫なくや我れと湯を呑む影法師 前田普羅
mushi naku ya ware to yu o nomu kagebôshi

insects sing—
my shadow sipping
hot water with me
Fura Maeda

from *Haiku Dai-Saijiki* ('Comprehensive Haiku Saijiki'), Kadokawa Shoten, Tokyo, Japan

As you may know, 'mushi,' an autumn kigo, only applies to a singing insect, such as a cricket or a grasshopper. Ancient Japanese aristocrats enjoyed 'mushi awase' (insect match) bringing their own to compete to determine whose insect would sing most beautifully. Other insect-related kigo exist, like 'mushi shigure' (insect shower) or 'mushigari' (insect hunt) and 'mushi erabi' (insect selection). If you listen to the insect chorus with a glass of wine in your hand, the Haiku Muse may join you.

蚯蚓なくあたりへごみあるきする 中村草田男
mimizu naku atari e kogomi aruki suru

towards the area
where an earthworm sings
I walk stooping
Kusatao Nakamura

from *Haiku Dai-Saijiki* ("Comprehensive Haiku Saijiki"), Kadokawa Shoten, Tokyo, 2006

I know you will say 'an earthworm doesn't sing!' You are right. Ancient people confused the earthworm with a mole cricket. Let me tell you an interesting folktale. Once upon a time, the snake was a beautiful singer, but it didn't have eyes. An earthworm went to the snake and asked to exchange its eyes for the snake's singing voice. Personally, I will never give up my eyes and the ability to see gorgeous leaves in the autumn mountains. I will gladly let someone else do the singing and I am happy just listening to it.

蓑虫のいのちふくらむ風の中 宇多喜代子
minomushi no inochi fukuramu kaze no naka
bagworm
its life balloons
in the wind
Kiyoko Uda

from "Haiku Dai-Saijiki" ("Comprehensive Haiku Saijiki"), Kadokawa Shoten, Tokyo, 2006

A 'minomushi' (bagworm) also doesn't have an organ for singing. According to *Makura no Soshi* (The pillow Book), the bagworm is a demon's child. Father demon didn't like it and placed a dirty bag over its head. The demon said he would be back in the autumn. When the autumn wind started, the bagworm cried 'Chihhi yo, chichi yo' (Oh father, oh father)' like an abandoned child. As Goddess, I tell the bagworm there are a lot of friendly souls other than its cruel father. Falling leaves will gently touch it. Soft moonlight will tuck it in at night.

I have heard about ancient Egyptian mythology. Bees were believed to grow from tears of the Sun God, Ra, when they landed on the desert sand. Insect stories are not always heartwarming. On Old Babylonian seals, flies were used as symbols of Nergal, the god of death. In Swedish folklore, the devil uses dragonflies to weigh people's souls. Someone like me, who has lived near the ancient capital of Nara for centuries, will find it difficult to choose the right creature with the right story for you haiku poets. You will say, 'I'd rather go to nature to find my haiku materials than searching for a story on the Internet.' That's fine with me. When you go out into the autumn fields and listen to the grasshoppers' song, you may come up with your own story. Let me hear it, if you do.

crickets' song
the footsteps halt
at the gate

From the
2nd Vice-President



Beverly Momoi
HSA Second Vice-President
hsa.2vp.bev@gmail.com

Dear Members,

The results of HSA's 2019 contests for haiku, senryu and haibun are in! The winners are announced below. The next issue of *Frogpond* will include the winning poems and the judges' commentary.

Congratulations to the winning poets, thanks to all who participated in this year's contests, and special thanks to our judges for their work.

HENDERSON HAIKU CONTEST RESULTS

First Place: "ultrasound" by Raquel D. Bailey, Jamaica

Second Place: *"high summer"* by Michael Morell, Havertown, PA

Third Place: *"fireflies"* by Michele L. Harvey, Hamilton, NY

Honorable Mentions (unranked):

"downpour" by Paul Kulwatno, Falls Church, VA

"dawn chorus" by Jacquie Pearce, Vancouver, BC, Canada

"frosty night..." by Martha Magenta, Bristol, United Kingdom

"barn owl's cry:" by Temple Cone, Hyattsville, MD

"it ends" by Matthew Markworth, Mason, OH

"crack house" by Roland Packer, Hamilton, Ontario, Canada

"to lead a life" by Annette Makino, Arcata, CA

The judges for the 2019 Henderson Haiku Contest were Carole MacRury and Christopher Herold.

BRADY SENRYU CONTEST RESULTS

First Place: *"refugee—"* by PMF Johnson, Minneapolis, MN

Second Place: *"newborn"* by Roberta Beary, Westport, County Mayo, Ireland

Third Place: *"holiday letter"* by Annette Makino, Arcata, CA

Honorable Mentions (unranked):

"town undertaker—" by Barry George, Philadelphia, PA

"age spots" by Tom Painting, Atlanta, GA

"park map" by Jayne Miller, Hazel Green, WI

"migrant children" by Mel Goldberg, Ajijic, Mexico

"identifying" by Brad Bennett, Arlington, MA

The judges for the 2019 Brady Senryu Contest were Susan Burch and Steve Hodge.

ANNUAL HAIBUN CONTEST RESULTS

First Place:

"Migration" by Rich Youmans, North Falmouth, MA

Second Place:

"The collector" by Jacquie Pearce, Vancouver, BC, Canada

Third Place:

"Sorrento Sirena Sisters" by Marita Gargiulo, Hamden, CT

Honorable Mentions (unranked):

"Cloistered" by Dru Philippou, Taos, NM

"Unforgiven" by Tia Haynes, Lakewood, OH

The judges for the 2019 HSA Haibun Contest were Michele Root-Bernstein and Lee Gurga.

From the

Secretary



Dianne Garcia

A Continuing Message from the secretary:

We gratefully wish to acknowledge a gift of over \$100.00 from Sponsor Roberta Beary. Somehow her generous donation got lost in the system and was omitted from last month's list of sponsors. We apologize sincerely for the oversight.

Dianne and Ignatius



Yes, election time is just around the corner.

Are you interested in becoming involved in the administration of the HSA? You may run for any position on the Executive Committee that interests you and for which you feel you have the necessary skills.

Do you know another member whom you feel could do a good job in one of these positions? If so,

contact her/him and find out if he/she would be willing to run in the election. If the person agrees, nominate her/him.

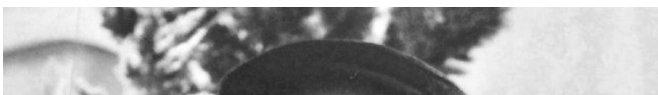
You'd like to get involved, but not at the Executive level? How about running for Regional Coordinator of your Region?

Nominations, with a short biography, must be in our hands by September 20, 2019. Send them to the President, [Jim Sullivan](#).

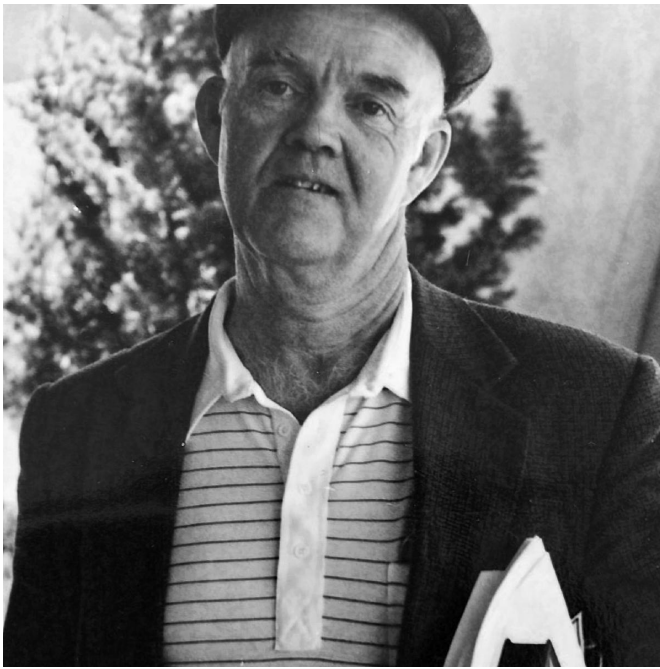
Come On! Step up and make a difference!



Obituaries



**Jerry Ball,
a Renaissance Man**



Dec 16, 1932 – Aug 18, 2019

Jerry Ball was born in Lincoln, Nebraska, during the depression. In 1940 his family moved to San Francisco where he grew up. He thought of himself as a Californian though he was not a native. He went to Lowell High School and then San Jose State, where he majored in philosophy and mathematics. During the Korean War and after college he entered the army, spending his time in Colorado Springs. Following his army tour he studied philosophy at the University of Minnesota. Eventually he received his master's degree in mathematics from California State University Hayward, whereupon he took a position at

Chabot College in Hayward where he taught humanities and mathematics courses for 36 years. During his tenure at Chabot College, and eventually Las Positas College, he wrote poetry and developed an admiration for haiku. It was in 1977 that he joined the Yukuharu Haiku Society with Kiyoshi and Kiyoko Tokutomi. This group, later known as the Yuki Teikei Haiku Society, emphasized kigo and three-line form. He was the editor of the GEPPPO for four years and also president of that organization in 1981/2. He planned and developed the Haiku Retreat held at Asilomar, Pacific Grove CA for Yuki Teikei, which began in 1984 and has gone on every year for the last 35 years. He was also the co-founder of Haiku North America, which he and Garry Gay developed jointly. He was president of the Haiku Society of America. He wrote numerous haiku chapbooks, poetry books, and academic books related to the subjects he was teaching. Jerry was honorary curator of the American Haiku Archives located at the California State Library in Sacramento where he currently has several of his books archived; his personal papers will be archived there as well.

under the grayest clouds
the sound of pouring rain
on a silk umbrella

Wherever he went, Jerry loved to gather people who enjoyed poetry together. When he and his wife moved to Seal Beach CA in 1996, he discovered there was no haiku group so he began the Southern California Haiku Study Group. While he was serving as President of the Haiku Society of America (2001–02), he conceived and developed the Haiku Pacific Rim conferences, which took place on five different occasions: in 2002 at Long Beach, CA; 2005 at Ogaki, Japan; 2007 at Matsuyama, Japan; 2009 at Terrigal, Australia; and 2012 at Asilomar, Pacific Grove, CA. The conferences included poets from all countries in the Pacific Rim, including New Zealand, Australia, Philippines, Japan, Canada, and the United States. When he moved back to Northern California in 2006, he began a haiku study group in Walnut Creek, as well as another poetry group that studied longer poems.

His wife, Sandy, was often his inspiration for haiku, tanka, and long poems. They met while they were both at Las Positas College (formerly Chabot College Valley Campus). Jerry started there in fall 1974 as a member of the original faculty. Sandy and Jerry married in 1984 and were together for 37 years.

In addition to being a recognized haiku poet, he wrote other forms of poetry, was an extremely gifted educator, enjoyed traveling and collecting ancient artifacts, was an enthusiastic supporter of all the arts, especially opera, was an amateur photographer, acted in the theater when he had the chance, played, coached and refereed soccer, and followed baseball, rooting especially for the Oakland Athletics. There wasn't a subject he couldn't talk about in some depth. He was a modern-day renaissance man.

selling umbrellas
I don't understand a word
but he is friendly

the first working day
businessmen take time out
to visit their teacher

Jerry's facility with language was unparalleled, and he was well-known for his sense of humor. Anyone who was around him for a half an hour would get the benefit of his quick wit.

Jerry passed away at home on August 14, 2019 at the age of 86, after a long battle with Parkinson's disease. He is survived by his wife, five children, six grandchildren, and three great-grandchildren.

spring twilight
the new widow wonders
where to put her hands

submitted by Sandra Ball, with excerpts from the American Haiku Archives,
<http://www.americanhaikuarchives.org/curators/JerryBall.html>

Mary Frances Meer 1922–2019

A memorial service for Mary Frances Meer was held August 25, 2019 at Pilgrim Lutheran Church, Bellevue, WA, where she was a member for over 50 years. Friends and family in attendance included many of her 10 great-grandchildren. She died after a long illness on July 6, 2019, one day before her 97th birthday.

Before many of us met her through haiku in the 1990's, Mary Fran attended Northwestern University, became a wife and mother, divorced and raised two children as a single parent, and worked as a copywriter with Leo Burnett Advertising in Chicago. When she moved to the Pacific Northwest, she worked for SPEEA, met her second husband, and fulfilled her dream to own and operate a gift shop, Heirloom Haus, in old town Bellevue.



When Haiku Northwest became affiliated with the Haiku Society of America in 1993, Mary Fran became the first Northwest Region coordinator, serving from 1993 to 1995. She edited the region's first anthology, *Echoes Across the Cascades*, (1994) and its 1997 anthology, *Cherry Blossom Rain*. She was the only coordinator to compile a notebook of the region's activities. This notebook and other HNW materials will be archived at the University of Washington Special Collections library. Many will remember her as a generous host of haiku meetings, and a weekend host to out-of-town friends who stayed with her in her beautiful Bellevue home when they came for haiku conferences. Her chapbook, *Wooing the Meadowlark*, may be viewed at the Haiku Foundation site. At her request, she was laid to rest in Princeton, Illinois, a reflection of the childhood she cherished.

the barn kitten
fills a patch of sunlight
on the hayloft floor

submitted by Connie Hutchison



Ann Bendixen

(May 8, 1942—July 3, 2019)

Ann Bendixen was a long-time member of YTHS. She died July 3, 2019, at the age of 77, surrounded by the love of family and friends, grateful for a life well-lived. She left with a “glad heart.”

Ann grew up on a farm in Iowa. She graduated from the University of Iowa as a medical technologist. She then raised four children while living in New Mexico, Iowa, Michigan, and Ohio. She was very active as a leader in both community volunteer and arts organizations. And she was a small plane pilot. She began studying Chinese brush painting

with Master Pei-Jen Hau after moving to California in 2000. She also studied Chinese calligraphy with (Shu-Jen) Marie Hu and was introduced to writing haiku poetry by Patricia Machmiller. The practice of all three art forms allowed her to connect her profound appreciation for the natural world with her deep observational skills and to practice art within amazing communities of fellow artists. She felt honored by the support and teaching she received from members of both the American Society for the Advancement of Chinese Arts (ASACA) and the Yuki Teiki Haiku Society (YTHS). Ann served as president of ASACA and traveled twice to China for exhibitions there. She was also recording secretary for YTHS and travelled to haiku conferences in Japan and New Zealand.

A collection of Ann's Chinese landscapes and haiku was published in 2010 as *Reflections of an Old Pine Tree*. Her artwork was also featured on the covers and inside both *Wild Violets*, the YTHS 2011 Members' Anthology, and *Butterflight*, the 2017 Two Autumns anthology published by the Haiku Poets of Northern California.

Ann was an adventurer: she always experienced joy in learning new things and

encouraging others to do the same. She will be buried near her parents near Spirit Lake in Iowa.

contentment
all winter the sleeping cat dreams
of slow mice

she died before winter
in the painter's eyes, the trail
of a thousand years

sheep encircle
the high desert hogan
dusting of snow

paper kimonos
cut to Kiyoko's pattern
star festival

Passing of a Haiku San Diego Cofounder, Megan Webster

On June 8, 2019, we lost one of our original co-founders of Haiku San Diego, Megan Webster. Megan participated in our initial meetings to explore, and in support of, the idea of a Haiku San Diego and to create a mission statement.

Megan Webster was a teacher, poet, writer, translator, and editor. She spoke fluent Spanish and held a master's degree in Intercultural Ed. (TESOL). She taught ESL and literature in Mexico, Northeastern University in Boston, and San Diego Community College District, and coauthored several texts in English as a Second Language.

Megan facilitated poetry workshops and classes, translated prose and poetry from Spanish to English, and did freelance editing. She published three poetry chapbooks, including *Bipolar Express*, which was awarded the 2004 San Diego Book Award for Best Unpublished Poetry Chapbook. To quote Bill Harding, publisher of the San Diego Poetry Annual, Megan Webster was "a thoughtful writer full of insights, a powerful force in our regional poetry scene and one of the founding editors of the bilingual volume of the San Diego Poetry Annual."

midnight
the relentless courtship
of the mockingbird



Regional News



Deborah P Kolodji

Haiku Poets of Northern California

HPNC Summer Meeting

The Haiku Poets of Northern California met for our summer meeting on July 21 at the home of Stephanie Baker and David Fought in San Francisco. Garry Gay, president of HPNC, opened the meeting by thanking Stephanie and David for so graciously opening their home to HPNC for the summer meeting when our usual meeting space at Fort Mason was unavailable. The following people were present: Roger Abe, Mimi Ahern, Susan Antolin, Fay Aoyagi, Stephanie Baker, Sherry Barto, Chuck Brickley, Bernie Choden, J. Hahn Doleman, Bruce Feingold, David Fought, Garry Gay, David Grayson, Alan Leavitt, Mark Levy, Renée Owen, Linda Papanicolaou, Sarah Paris, Joseph Robello, Judith Schallberger, Lois Scott, Michael Sheffield, John Thompson, Michèle Turchi, Mark Werlin, Alison Woolpert, and Karina M. Young.

Garry introduced our featured reader, Alison Woolpert, a long-time resident of Santa Cruz. Alison was born in the Coachella Valley and became interested in haiku at an early age when in 1959, her mother's literary group selected for study the Peter Pauper Press book *The Four Seasons*. As an adult, she renewed this interest when a poetry teacher mentioned that she might want to check out the Yuki Teikei Haiku Society and gave her a copy of a GEPPPO work-study journal. A few years later, she also joined both HPNC and HSA. Happily, she has been circling with haiku through the seasons ever since. Alison shared some back story on the publication of her new book *Greetings From*, which contains color reproductions of postcards from her vast postcard collection. She shared that she is a deltiologist, which many of us learned for the first time means a collector of postcards. From her book *Greetings From*:



the dogs
shake it loose
summer sea

alone on the porch . . .

just the sound
of this peach

We spent the remainder of the afternoon participating in a workshop entitled “Haiku A to Z” led by Fay Aoyagi and based on a workshop presented by Tom Painting at a meeting in Florida in May. Many thanks to Tom for lending his list of haiku and tips on how to run the exercise! The aim of the workshop was to loosen our writing mind so that we would be better able to write our way towards quality haiku. Fay began by having us each make a list of twenty-six nouns in alphabetical order. Then, we were told to choose any one of the nouns from our list and write prose about or inspired by that noun. We wrote freely, whatever came to mind, for about ten minutes. Several people then shared what they had written. Fay asked us next to repeat the free writing exercise except this time to do it from an alternate perspective. After the results of several of these were shared around the circle, we read the haiku on a handout Fay provided, selected any haiku from the list, and wrote prose in response to it. From all that was shared aloud, it was clear that the exercise brought out a lot of creativity, loosened memories, and sparked ideas for further writing. Safe to say, we all left with ideas to explore in our haiku writing practice.

The 30th Annual Two Autumns Reading

On August 25 HPNC hosted the 30th annual Two Autumns reading in San Francisco. The Two Autumns reading is always our biggest event of the year, and this year was a landmark as we celebrated thirty years of the reading series. The featured readers were Terry Ann Carter (from Victoria, B.C., Canada), Garry Gay, Jessica Malone Latham, and Paul Miller (visiting from Rhode Island). The commemorative chapbook *Ferry Crossing*, edited by Patricia J. Machmiller, with artwork by Carolyn Fitz, and produced for the event by Linda Papanicolaou was available for sale at the event (to purchase a copy now, contact Susan Antolin at susantolin@gmail.com). Brian Foster performed on the shakuhachi to open and close the reading, Patricia J. Machmiller served as our emcee, Renee Owen provided a beautiful bouquet of flowers, and Cheryl Pfeil von der Heyde provided a delicious spread of refreshments.





l. to r.: Patricia J. Machmiller, paul m, Jessica Malone Latham, Garry Gay, Terry Ann Carter

On a more somber note, this year's Two Autumns reading was dedicated to poet and long time HPNC member Jerry Ball. His presence in the haiku community will be sorely missed. We will commemorate his life and poetry at our October meeting.

Audio recordings of each reader are posted on the HPNC [website](#). The recording of Terry Ann Carter's reading also includes Patricia Machmiller's introductory remarks and her tribute to Jerry Ball. Many thanks to David Grayson for making these recordings! We now have audio recordings of both the 2018 and 2019 Two Autumns readings on our website. From the Two Autumns reading (and included in the chapbook *Ferry Crossing*):
ferry crossing

she plays cello
for the gulls
Terry Ann Carter

Summer willow
the river passes
through your hair
Garry Gay

dandelion fluff
the silly things
I still wish for
Jessica Malone Latham

day moon
the slow stream pillows
against a boulder
paul m.

Upcoming Reading by HPNC members

On October 25 Chuck Brickley, Bruce Feingold and Renee Owen (accompanied by Brian Foster on shakuhachi flute) are reading at the Fourth Friday Formal Reading series in Albany, presented by Calliope: East Bay Music and Arts. The reading will be held at the St. Alban's Episcopal Church, 1501 Washington Avenue, Albany, CA, begins at 7 p.m. and includes an open reading period and interview with the poets. More information available at the following [link](#):

Contest Announcement

The deadline for the **2019 San Francisco International Competition for Rengay**, sponsored by: Haiku Poets of Northern California is January 31, 2020. Submission guidelines are as follows:

Rengay Submission Guidelines

All rengay must be titled. For two people (Poet A and Poet B) follow this linked format: 3 lines/Poet A, 2 lines/Poet B, 3/A, 3/B, 2/A, 3/B. For three poets (A, B, and C) the format is: 3 lines/A, 2 lines/B, 3 lines/C, 2/A, 3/B, 2/C. Type or print each rengay on three letter-size sheets. Include full authorship information, stanza by stanza, as well as all poets' names, addresses, telephone numbers and e-mail addresses on one copy only. On the other two copies, mark stanzas with letters only (noet A. noet B. noet C) to indicate the

Under the copies, manufacturers' numbers only (poet 1, poet 2, poet 3) to indicate the sequence of authorship. This year's judge is Seren Fargo. Send rengay submissions to HPNC, c/o [Fay Aoyagi](#), 930 Pine St. #105, San Francisco CA 94108. If all the poets live outside the United States, submission can be sent via e-mail.

Entry Fees

The entry fee is \$5.00 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 of late submissions, or those received without payment. These will be returned using your SASE; without an SASE these entries will be discarded.

submitted by Susan Antolin

Haiku San Diego

HSD Participation in the 10th Annual Japan Festival in Encinitas, CA

On August 3, 2019, Seretta Martin and Naia represented Haiku San Diego by participating in the 10th Annual Japan Festival in Encinitas, CA, celebrating the Sister City relationship between Encinitas and Amakusa, Japan. It was held at the Encinitas Library and featured performances, children's activities, displays, Japanese food, and much more. Seretta and Naia were on stage sharing some information about haiku followed by their coordinated reading, which was very well received by the audience. Afterwards we manned a table where we shared haiku and information with festival attendees.



l. to r. Seretta Martin and Naia at the Encinitas Japanese Festival

Haiku San Diego Monthly Meeting: August 11, 2019

Attendees: Momoyo Capanna, Scott Galasso, Olga Gutierrez, Carol Judkins, Seretta Martin, Naia, and others.

Martin, Robert Menyar, Naia, Claudia Poquoc

After announcements, Naia led in a discussion about Santoka (1882-1940), known as the "Free-Verse Haiku Poet". Naia began with information developed by Deborah P Kolodji from her trip to Japan in March/April 2019 (which Debbie presented to the Southern California Haiku Study Group), which included a timeline of Santoka's life. Then we reviewed some highlights from Stanford Forrester's in depth essay titled *A bowl of rice: An Introduction to the Haiku of Taneda Santoka*, which appeared in the Autumn 2005, vol 3 #3 issue of *Simply Haiku*, which members discussed. Naia handed out a number of Santoka's haiku for members to read. Each member chose one and spoke about the haiku from her/his perspective, after which everyone joined in a broader discussion.

During the second part of our meeting we conducted an anonymous haiku workshop. Each month we focus on our own haiku that as yet are unpublished, have not been submitted to journals, and have not been submitted to or placed in contests. Workshopping at this stage helps us move from observing/writing to self-critiquing by putting on our own editors' caps.

Haiku San Diego meets regularly on the second Sunday of each month.

submitted by Naia
Moderator, Haiku San Diego

Haiku San Diego Monthly Meeting: July 14, 2019 (meeting was cancelled/no report)

Haiku San Diego Monthly Meeting: June 9, 2019

Attendees: Momoyo Capanna, Scott Galasso, Olga Gutierrez, Carol Judkins, Naia, Lorraine Padden, Claudia Poquoc

After announcements and a read-around, Naia acquainted members with Gabriel Rosenstock's 3-part videos *Haiku as Gaelge: An Introduction to the Art of Haiku in Irish*. The videos were funded by Foras na Gaelge, presented by the Irish Writers Center, and featured Gabriel Rosenstock speaking his lessons in Irish, with English subtitles, and videographer George Hooker. We studied the 3 videos, and our many take-aways included the following:

- "[as a reader] You must feel the haiku and fill it out within yourself, because there is always something left unsaid. We are given hints, sketches, sensations, rather than a complete narrative from beginning to end."
- regarding full stops at the end of haiku, "We don't want to confine or close off the haiku. It's free--a breath roaming the universe."
- "Basho tells us to write haiku as a samurai warrior draws his sword from the scabbard, in a flash--so fast there's no time to think. There is no time to think in haiku. Instinct, not the brain, writes haiku."

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Southern California Haiku Study Group

Summer 2019 SCHSG Workshops

On June 15, 2019, fourteen members of the Southern California Haiku Study group met in the Hill Ave Branch Library in Pasadena; Deborah P Kolodji, Kimberly Esser, Kathabela Wilson, Scott Galasso, Toni Steele, Sean Kolodji, James Won, Penelope Moffett, Sharon Yee, Bonnie Santos, D'Ellen, Janis Lukstein, Lynn Allgood, Charles Harmon.

The following books/journals were brought to share:

1. Poetry as Consciousness by Richard Gilbert
2. Steel Cut Moon by Peter Jastermsky
3. Acorn – Spring 2019
4. Akitsu Quarterly – Summer 2019
5. frogpond 42.2
6. Modern Haiku 50.2
7. Miju Poetry & Poetics (Korean Poetry Society Journal which published a selection of haiku)

After a read-around of haiku where poets either read their own haiku or from one of the books/magazines provided, moderator Deborah P Kolodji led the group on a “Heron’s Nest kukai” Kolodji had prepared a selection of haiku from the June 2019 issue of the Heron’s Nest and the group took turns reading the haiku (without names). Then, members voted on their favorite haiku and discussed them and the authors were revealed at that time.



l to r,

back: Kimberly Esser, Mary Torregrossa, Sharon Yee, Patricia Wakimoto, Toni Steele, Wakako Rollinger, Kathabela Wilson, Richard Gilbert, Susan Rogers, Marcyn Del Clements, James Won
front: Scott Galasso, Naia, Eve Luckring, Deborah P Kolodji

On July 20, 2019, members of the SCHSG met at the Hill Ave Branch Library and celebrated the anniversary of the moon landing by having their monthly workshop. The workshop was attended by Deborah P Kolodji, Kimberly Esser, Gregory Longenecker, Charles Harmon, Bonnie Santos, James Won, Yvette Kolodji, Kathabela Wilson, and Lynn Allgood.

The following books/journals were brought to share:

1. Noon: An Anthology of Short Poems edited by Philip Rowland
2. If Someone Asks: Shiki's Life in Haiku published by the Shiki Museum
3. Kukai in Tokyo by Lynn Kanssen
4. In One Breath – a Haiku Moment by Elaine Andre & Sandip Chanham
5. All That Remains by Catherine J. S. Lee
6. Where the River Goes edited by Allan Burns

After a read-around of haiku from the poet's own collection or from the selection of books provided, moderator Deborah P Kolodji handed out a handout of haiku written about the space program/outer space in honor of the Apollo 11 Anniversary. These included:

flag on the moon—

a summer's footsteps

erased by time

- Deborah P Kolodji, Modern Haiku, July 2003

spaceship window—

my face

tattooed with stars

- Lorraine Schein, Star*Line 41.4

red planet

the distance a dream

has to travel

- Sam Bateman, tinywords 2017

After reading and discussing the selection, we generated a list of seasonal words and wrote to them: thermador, hot, solstice, earthquake, moon landing, shade, muggy, melting, moon bridge, bastille day, watermelon, last strawberry, heat wave, sprinkler, summer vacation, the beach

We rounded out the meeting with an anonymous haiku workshop

On August 17, 2019, SCHSG poets were back at the Hill Ave Branch Library for their August Workshop. The following poets were present: Deborah P Kolodji, Sean Carlton, Wakako Rollinger, Kimberly Esser, Kathabela Wilson, Jackie Chou, Aya, Marcyn Del Clements, Bonnie Santos, James Won, Matt Hoisch, Lynn Allgood.

The following books/journals were brought to share:

1. Mariposa #40, Spring/Summer 2019
2. Wishbones by Ben Moeller-Gaa
3. Contractions by kjmunro
4. A Hole in the Light – Red Moon Anthology 2018
5. Equiverse Space: A Sound Home in Words edited by Kala Ramesh, Smeetha Bhoumik, Abha Iyengar, Taseer Gujral, and Mohammed Farhan

After a read-around of haiku where poets either read their own haiku or one from the books/journals provided, Moderator Deborah P Kolodji handed out a tribute sheet of Jerry Ball's haiku from our group anthologies. Jerry Ball had founded our haiku group in the 1990's and unfortunately passed away on August 14th. We took turns reading Jerry's haiku and then discussed our favorites.

bottom of the ninth

starlings begin scavenging

for crackerjacks

...these bird songs...

as the sun rises

over Diablo Mountain

- Jerry Ball

Next, we talked about how a typical Jerry Ball-style meeting would be for the SCHSG. He would conduct an auditory kukai. First we'd make a list of season words, spend time writing to them, write them on index cards where a designated reader would read each twice, then starting over again would read each once and people would vote.

We didn't do a kukai, but in honor of Jerry, we made a list of August season words for people to write to and then had an anonymous haiku workshop: vacation, watermelon, extreme heat/dog days, strawberry stand, August birthday, sunflowers, napaids, mosquito

extreme heat/dog days, strawberry stand, August birthday, sunflowers, perseids, mosquito bites, ants, concerts in the park, snow cones, sharpened pencils.

Our next workshop will be on the 3rd Saturday of September, September 21st, starting at 2:00 pm at the Hill Ave Branch Library in Pasadena.



l to r:

Matt Hoisch, Bonnie Santos, Sean Carlton, Jackie Chou, Aya, Kathabela Wilson, James Won

Sitting: Kimberly Esser, Deborah P Kolodji, Wakako Rollinger

not shown: Marcyn Del Clements, Lynn Allgood photo by: Lynn Allgood

August 24 – SCHSG Welcomes Richard Gilbert

On the warm Saturday afternoon of August 24, a special meeting of the Southern California Haiku Study Group in Pasadena welcomed Richard L. Gilbert to the Hill Street Library, as guest speaker presenting his lecture, *Haiku Poem, Haiku Mind: Exploring Diversity and Life Philosophy in Contemporary Haiku*. Gilbert mentioned his plans to retire from his university position in Japan and then proceeded to list a number of projects he'll be developing through a grant from the administration! I held back from asking if golf might be on his agenda.

On a brilliantly more serious note, Gilbert opened his talk with quotes from *Future Histories* by Lizzie O'Shea and citing the reason for poetry is to "memorialize history". Gilbert enlightened the audience to the response of Japanese Avant Guard poets in 1947 after the dropping of the atomic bomb with the question, "Should we write haiku anymore because look what happened, the war, we couldn't stop anything..." As a result of this debate, the poet Kaneko Tohta helped revolutionize the genre. And perhaps, in response to a convergence of technology onto nature and human nature, Gilbert asks today, how do haiku poets make the genre a "living ideology"?

His deeply nuanced yet perfectly observable answer is *philopoetics*. This concept involves "moments of breakthroughs – a freedom of the spirit" as put forth by Cornell West in his discussions of dealing with the history of dominance. Philopoetics involves *iki mono*, in English, living things, that is, "the rawness of and immediacy of living things through poetry". It involves *taido*, in English, a stance. Philopoetics is a stance to determine there is value. Gilbert reminds us, it is the reader who takes the stance upon the reading of the poem. Philopoetics is autonomy when the world talks back to us. It is incarnation as the poet invites in the muse. It is to take the risk of identity. Gilbert recognizes that poetry, and haiku, sets "a distance from other and closeness to self". Gilbert offers us a view of the horizon and path to follow it beyond.

Present were the following poets: Eve Luckring, Naia, Kathabela Wilson, Wakako Rollinger, Kimberly Esser, James Won, Scott Galasso, Marcyn Del Clements, Mary

Torregrossa, Patricia Wakimoto, Sharon Yee, Toni Steele, Lynn Allgood, Susan Rogers, Deborah P Kolodji, Richard Gilbert.

submitted by Mary Torregrossa

Yuki Teikei Haiku Society

YTHS June 2019 Meeting: Sharing of Wakamatsu Festival

It happened on a Saturday, midday, June 15, 2019. Twelve intrepid lovers of haiku gathered at the home of Alison Woolpert in Santa Cruz, CA. Alison, Roger Abe and Carolyn Fitz reported on the 150th Anniversary celebration of the first Japanese colony established in the US. In 1869, the Wakamatsu Colony started a tea and silk farm in California's Gold Country. At the festival, Alison, Roger, and David Sherertz invited visitors to write haiku about the experience while Carolyn demonstrated and encouraged visitors to have a brush with sumi-e style painting. After the report, we broke for a potluck lunch that ended with Roger's amazing cherry cheesecake dessert.

haiku luncheon
salads, salads, more salads
cherry coda

Following lunch and conversations, a list of summer kigo was made available. We had a 45-minute opportunity to sit quietly in the front or rear garden, or to stroll a couple of short blocks to the bluff above the blue Pacific, to write haiku either from the list, or not. We then regrouped and, going around the circle, read our inspired masterpieces: what we witnessed, what we experienced, what we felt, or what stood out for each of us.

proverbial
the good time that was had
by all

Attendees: Alison Woolpert, Roger Abe, Carolyn Fitz, Linda Papanicolaou, Mimi Ahern, Joan Zimmerman, Dyana Basist, Jean Mahoney, Karina Young, Eleanor Carolan, Carol Steele, and yours truly, Dana Grover.

submitted by Dana Grover (haiku by Dana Grover)

Zigzag of the Dragonfly Workshop – June 22

Patricia Machmiller is offering four haiku workshops titled "Zigzag of the Dragonfly." The first one, *The Writing Process – getting words on paper*, was held June 22, at the Monterey Dunes Colony Clubhouse. There were a number of fun and challenging exercises to stir our minds to create a large pile of words (the writer's tool, she says). Our writing time was interspersed with opportunities to take the path through the sand dunes to the sea for inspiration. Everyone left feeling energized with new ways to tap into their creative writing process.

Participants: Mimi Ahern, Betty Arnold, Sherry Barto, Dyana Basist, Kathy Goldbach, Jean Mahoney, Thomasjohn Wells Miller, Lois Scott, Carol Steele, Karina Young, Joan Zimmerman, and myself.

submitted by: Alison Woolpert

July 2019 Tanabata

In July, YTHS celebrated Tanabata in the Livermore hills at the lovely home of Anne and Don Homan.

With the help of Roger Abe's *Planisphere* (an analog star chart) and his iPhone *Night Sky*

with the help of Roger Abe's *Transphere* (an analog star chart) and his iPhone *Night Sky* app, he pointed out the correct positioning for the rise of the two most important stars of the night, Altair and Vega. Legend has it that two lovers, Altair (cow herder) and Vega (weaver princess), shirked their duties, and for that reason they are allowed to meet only once a year.

Haiku, written on colored paper called *tanzaku*, were hung from bamboo branches.

in the stillness
the sound of wind through the trees
magpie wings flutter
Carol Steele

Beside our host, Anne Homan, her daughter Becky Davies, and her brother Jim Marshall, the guests included: Kathy and Ewald Goldbach, Judith and Lou Schallberger, Patricia Machmiller, Mimi Ahern, Roger Abe, Karina Young, Carol Steele, Alan Leavitt, and Alison Woolpert.

submitted by: Alison Woolpert



Shelley Baker-Gard

August Meeting Notes

In lieu of our regular monthly meeting, we hosted a lecture night for the internationally recognized haiku poet and scholar Dr. Richard Gilbert on August 16th. Dr. Richard Gilbert is visiting the USA on a sabbatical from the Graduate School of Social and Cultural Sciences, Kumamoto University, Japan.

Dr. Gilbert presented a power point discussion on the diversity of haiku in the past, present, and suggestions on the future of haiku. The lecture was attended, by at least twenty people all interested in haiku and or Japanese culture. After the presentation we had a circle gathering where he answered several questions about his viewpoints on haiku which are best explained by reading his book, *The Disjunctive Dragonfly – A New Approach to the English-Language Haiku*.

To learn more about Dr. Richard Gilbert and his contributions to understanding Japanese poetry forms, go to the Living Haiku Anthology [website](#).

On Saturday, Carolyn Winkler provided a wonderful traditional tea ceremony as a thank-you to Dr. Gilbert for enriching our knowledge of the art of haiku in modern times

Monoku Haiku Contest Winners Announced!

There was a tie for first place for the monoku contest – both winning monoku will be printed on pencils that will be given out to those attending the September 28th meeting in Newport, OR. The winners also received 25 pencils each.

The contestants had to meet the criteria of a one line haiku that was no longer than 30 letters or characters long including spaces. While there were many fine monoku entered

and it was tough to choose, we finally narrowed it down to these two winners – CONGRATULATIONS to both!:

Ellen Compton, from Washington DC wrote:

water music an otter slips in

and

Julie Warther from Dover, Ohio wrote:

one and the same river rain

Annual HSA and PHG meeting set for 9/28

It is official - we will have our annual meeting on 9/28 at the Newport Visual Arts Center at 777 NW Beach from 9:30 to 3 pm. Fay Aoyagi the current president of Haiku Society of America will be coming to the meeting and will be speaking on her Blog Project "Daily Haiku Translation' " with some audience participation.

Jim Rodriguez will be leading the Renku session - this will definitely be a fun and interesting day. There will be a pizza /salad lunch at the meeting room in the Arts Center (cost of lunch \$5-\$8 each). No fee for the meeting. We will also have an informal get together as usual at the Sylvia Beach Hotel on 9/27 Friday evening at 4pm. Contact Shelley Baker-Gard for more information sbakergard@msn.com.

The next Portland joint meeting will be September 13th, (We meet 2nd Fridays of the month from 7:00 pm-9:00 pm at The Friendly House at: 1737 NW 26th Ave (and Thurman), Portland, OR 97210.)

The host will be will be Shelley Baker-Gard, please bring haiku to share (most of the meeting will be a rehearsal for the concert in October (see announcement below)

Don't forget that if you are in the Eugene area and want to attend that groups meetings contact [Barbara Snow](#) ; and if you are in the Bend area contact [Nancy Bright](#) for meeting information.

Other announcements

Concert

Sunday, OCT 13th from 3:30 to 5:30 pm : A Music and Haiku Concert will be held at a private residence: 3026 SE Berkeley Place, Portland OR. The event will be a performance of the music composed by Vincent Persichetti using the haiku of several Japanese haiku poets including Buson, Basho, Issa, Shiki, Chiyo and others. These haiku appeared in the Harold Steward anthology *A Net of Fireflies* published in 1960. The pianist is Joshua Pearl and is well-known in the northwest for his own compositions and talent. He will also play other works on the Koto.

The second half of the performance will be the readings from the New Bridges Anthology, which will be accompanied by the flute and drum music of James Rodriguez and Jacob

which will be accompanied by the flute and drum music of James Rodriguez and Jacob Salzer. A \$10 donation is requested. Please RSVP to [Shelley](#) before 10/8/19. This will be a remarkable and special event.

and an extra from Jacob Salzer

Alan Summers is accepting haiku (published or unpublished) that align with Japanese art (woodblock prints) displayed at the Bristol Museum.

"There is also an opportunity to submit haiku, senryu or tanka poetry online, based on (or matched to) Bristol Museum & Art Gallery's prints, from wherever in the world you are logging on. We are looking for poems to use as examples during the event, and some may also be selected for possible publication on the museum's website."

Here is the [link](#) to learn more about the event.

Here are 3 links to view the Japanese woodblock prints:

Masters of Japanese prints: [Hokusai and Hiroshige landscapes](#)

Masters of Japanese prints: [Life in the city](#)

Masters of Japanese prints: [Nature and seasons](#)

And here is the [link](#) to submit haiku! (Alan notes to include the Japanese Print title and/or ID number for each woodblock print you write haiku about. The Print ID numbers are at the bottom of each piece and look like this: Mb7788)

Jacob Salzer also recently published his first book of tanka, *Distant Sirens*, edited by Diana Saltoon, Clayton Beach, and Nicholas Klacsanzky. It consists of 40 tanka. *Distant Sirens* is now available to buy online at: lulu.com, amazon, and barnes & noble for \$9.

example:

deep
in the dark woods
sleeping starlings...
these old trees do not know
our names



Steve Tabb

Dear All,

We are planning another front range gathering.

Sunday 22 September

9 am

Panera Bread in The Shops at Briargate, Colorado Springs
I-25 exit 151. Go east, follow the signs

Last month's gathering in Denver was nice. Thanks, Ellen for arranging that. Of course, we realize that not all of you are close enough to travel to Denver or Colorado Springs at just any moment. Many of us, however, live here along the front range and we find it rewarding to gather with other haiku poets from time to time.

We try to meet at different locations in order to be convenient for as many people as possible. This next time it will north Colorado Springs. If that is a convenient location for you, we hope you will join us.

Bring some of your own haiku to share...or not. As you wish. We are very casual and informal. Just come and enjoy coffee, tea and good conversation.
No need to RSVP. Just show up. Ellen and I will be there at 9am.

If anyone would like to carpool with Ellen from south Denver (Lone Tree), please contact [her](#).

If you would like more information, contact me; [Pat Nolan](#), Or csll: 719-332-5534

submitted by Pat Nolan



Barbara Hay

Austin Haiku Group

The Austin Haiku Group held its inaugural meeting on Saturday, August 24. In attendance were HSA members Agnes Eva Savich, Claire Vogel Camargo and Christine Wenk-Harrison. They discussed the Haiku North American conference, which all three had recently attended in Winston-Salem, NC, sharing some favorite haiku written there.

The meeting included a review of their recent poetry accomplishments. Most notably, Claire had read her award-winning haibun to open the Austin City Council meeting earlier that week. The three also shared tips on how to organize one's haiku and where to submit for publication, and discussed some best practices in haiku composition.

The next meeting will occur **Saturday, October 12 at 11am** at Illuminate Coffee Bar located at 12129 RR 620, suite 102, Austin, TX 78750. The group will aim to meet every other month, locations may change. Interested members should contact [Agnes](#).





Margaret Lane Dornaus

23rd annual conference of the Arkansas Haiku Society

Stanford Forrester and Lee Gurga will be featured poets at this year's Hot Springs Haiku conference, hosted by the Arkansas Haiku Society in Hot Springs, Ark., Nov. 1-2. The 23rd annual conference will meet both days from 9 a.m.-5 p.m. at the historic Arlington Hotel. For more information, email [Howard Lee Kilby](mailto:Howard.Lee.Kilby@arkhaiku.org) or call 501-767-6096.

South Wind: A Haiku Anthology

South Wind: A Haiku Anthology featuring South Region members' haiku, haibun and haiga—published in 2018 to commemorate HSA's 50th anniversary—will be available at a special discounted price of \$10 (plus shipping) through the end of the year at www.lulu.com. Proceeds from the book's sale will be used to endow future South Region projects.

88 pages, perfect bound paperback



Julie Warther

Hello HSA Midwest!

In 2014, Charlotte DiGregorio asked a rookie poet to step into this role as HSA Midwest Regional Coordinator. I was honored and scared in equal measures, not being in the least bit sure what I was doing. That was five years, two national meetings and two haiku paths ago. It has been such a joy to grow into this position and have an opportunity to get to know so many of you. Now, it's time to pass the baton, so HSA Midwest can continue to grow in new ways. It is with great confidence that I endorse Bryan Rickert of Belleville, Illinois as your next Midwest Regional Coordinator. You will see Bryan's name and bio on the election ballot to be delivered to your inbox later this year. I know you will welcome him with the same warmth I have experienced these last five years!

All the best,
Julie

on the manuscript
the shadow of a butterfly
finishes the poem
Nicholas Virgilio

Announcements

AN EVENING OF HAIKU: Indy Haiku is pleased to present an evening of haiku with featured poets Bryan Rickert and Chuck Brickley, and a reading by Aaron Packard.

Bryan Rickert, a widely published haiku poet from Belleville, Illinois, is the editor of *The Living Senryu Anthology*. His haiku collection *Fish Kite* is available at Cyberwit.net.

Chuck Brickley was the associate editor of *Modern Haiku* 1980-85, under Bob Spiess. His work has been published in many journals, collections and anthologies. His book *earthshine*--winner of the THF Touchstone Award for Distinguished Books 2017, and the HSA Merit Book Award 2017 Honorable Mention, is in its fourth printing.

Location and time as follows:

What: An Evening of Haiku

When: Saturday, 21 September 2019, at 7:00 pm

Where: 1140 W 56th Street, Indianapolis, IN 46228

All are welcome. For questions or to RSVP please email [Aaron Packard](mailto:Aaron.Packard@indystyle.com).

SAVE THE DATE

August 7, 8, 9, 2020 at the Walker House in Mineral Point, Wisconsin for the next Cradle of American Haiku. More details to follow in the coming months.

Midwest Members In The News

Joe McKeon will be a featured presenter at the [Ohio Poetry Association](http://OhioPoetryAssociation.org)'s 3rd annual Sun and Moon Poetry Festival held in Yellow Springs, Ohio, September 13-15, 2019. To read an interview with Joe about his presentation and the art of haiku, including haiku

examples, click [here](#).

Charlotte Digregorio will have a haiku/haiga exhibit at the Glenview Park District in Glenview, IL from Oct. 2 through Dec. 31. She will also have a haiga exhibit from Saturday, Sept. 7 through Monday, Sept. 30 at the Winnetka Community House in Winnetka, IL.

Midwest Study Groups

Evergreen Haiku Study Group (Michigan)

Where did the summer go? It's almost time to think about coming together again! This is just a heads-up that our fall meetings are scheduled for the following Saturday dates:

September 21

October 12

November 16

December 7

Our meetings will be held at Michigan State University in C310 Snyder Hall, 362 Bogue Street, East Lansing, MI. 48825, starting at 1pm. Many thanks to the Center for Poetry, RCAH, for hosting us. Parking free on campus on Saturdays. Contact [Michele Root-Bernstein](#)

Haiku Waukesha (Wisconsin)

Haiku Waukesha did not meet in August, but we will gather again September 18th, 5-7pm at First UMC Waukesha, 121 Wisconsin Ave., Waukesha, WI 53186. New haiku poets are welcome! Address questions to [Dan Schwerin](#).

The Haiku Chapter of the Illinois State Poetry Society (Illinois)

In August the group met and had a lively conversation about haiku and life and things that concerned us. It was exactly what a good regional haiku meeting should be: support, critique, humor, and life spilling out among us.

The Haiku Chapter of the Illinois State Poetry Society is meeting next on October 20, 2019 from 1pm-4pm at the Northbrook Library, 1201 Cedar Lane, Northbrook, Illinois in the Civic Room. In addition to our critiquing we share resources and discuss published haiku from the perspective of those that delight and those that mystify. In October, we will have a special session on fragment-phrase haiku. Contact [Jim Sullivan](#) for more information.

Ohaio-ku Study Group (Ohio)

The Ohaio-ku Study Group did not meet in August, as many of our members were attending the Haiku North America Conference in Winston-Salem, North Carolina. The September meeting for the Ohaio-ku Study Group will be Saturday, September 14, from 10am to noon at The [Cuyahoga Falls Public Library](#) located at 2015 3rd Street, Cuyahoga Falls, Ohio 44221. Those who attended Haiku North America will share their experiences. September's kukai theme is "Travel"

A look ahead: Lee Gurga, author of *Haiku: A Poet's Guide*, will be our guest speaker at the October 12 meeting. All are welcome! We'd love to see you there. Contact: [Julie Warther](#).

Columbus Haiku Group (Ohio)

The Columbus Haiku Group meets the fourth Saturday of each month from 10 am to

The Columbus Haiku Group meets the fourth Saturday of each month from 10 a.m. to noon. Locations around the Columbus area vary. Please contact [Jennifer Hambrick](#).

Peregrine Haiku Society (Ohio)

The next installment of the Peregrine Haiku Society will be held at noon on Thursday, September 5, 2019 at [The Mercantile Library](#) located at 414 Walnut Street, 11th Story, Cincinnati, Ohio 45202. The Workshop is free and open to both members and non-members of the Mercantile Library. Please contact Amy Hunter at the Library (513-621-0717) to make a reservation. Lunch will be provided.



HNA Sizzles

Read Michael Dylan Welch's report on Haiku North America [here](#), complete with a group photo by Garry Gay and details on conference highlights. And yes, there was skinny-dipping in the hotel pool!



Haiku North America Heading to Victoria, British Columbia in 2021

Haiku North America is delighted to announce that the next iteration of its biennial conference, in celebration of its 30th anniversary, will take place in Victoria, British Columbia. Terry Ann Carter and Lynne Jambor will serve as chief organizers, and they anticipate scheduling the conference in late August or early September of 2021 (watch for further announcements). Americans should make sure they get a passport, which will be required for visiting Canada by 2021. See you there!

required for visiting Canada by 2021. **See you there:**

submitted by Michael Dylan Welch

Photos of Attendees at HNA 2019

A small gallery of photos of attendees at HNA 2019 taken by Marcyn Clements may be viewed [here](#).

An additional gallery of those attending Tanka Sunday/Monday may be found [here](#).

Thanks, Marcyn!



Announcing: The Backbone Press Haiku Chapbook Contest

A chapbook is a small collection of poems, no more than 40 pages, resulting in a collection that approaches but falls short of a full-length collection of poetry. Haiku poets of all levels are encouraged to submit. Best of luck!

Submissions & Guidelines

Entries will be accepted **September 1st- October 20th** from authors within the United States and International authors writing in the English language. Using our **submissions form**, please submit chapbook-length manuscripts, (18-30) pages. Multiple and simultaneous submissions are okay but, please inform us if your manuscript is accepted elsewhere.

Prize: \$100 plus Publication

Final Judge: Michael Dylan Welch

Entry fee: \$20.00

Submissions Deadline: Sept 1ST - Oct20TH

<http://backbonepress.org/featured-contest/>



HENDERSON HAIKU CONTEST RESULTS

First Place: "*ultrasound*" by Raquel D. Bailey, Jamaica

Second Place: *"high summer"* by Michael Morell, Havertown, PA

Third Place: *"fireflies"* by Michele L. Harvey, Hamilton, NY

Honorable Mentions (unranked):

"downpour" by Paul Kulwatno, Falls Church, VA

"dawn chorus" by Jacquie Pearce, Vancouver, BC, Canada

"frosty night..." by Martha Magenta, Bristol, United Kingdom

"barn owl's cry:" by Temple Cone, Hyattsville, MD

"it ends" by Matthew Markworth, Mason, OH

"crack house" by Roland Packer, Hamilton, Ontario, Canada

"to lead a life" by Annette Makino, Arcata, CA

The judges for the 2019 Henderson Haiku Contest were Carole MacRury and Christopher Herold.

BRADY SENRYU CONTEST RESULTS

First Place: *"refugee—"* by PMF Johnson, Minneapolis, MN

Second Place: *"newborn"* by Roberta Beary, Westport, County Mayo, Ireland

Third Place: *"holiday letter"* by Annette Makino, Arcata, CA

Honorable Mentions (unranked):

"town undertaker—" by Barry George, Philadelphia, PA

"age spots" by Tom Painting, Atlanta, GA

"park map" by Jayne Miller, Hazel Green, WI

"migrant children" by Mel Goldberg, Ajijic, Mexico

"identifying" by Brad Bennett, Arlington, MA

The judges for the 2019 Brady Senryu Contest were Susan Burch and Steve Hodge.

ANNUAL HAIBUN CONTEST RESULTS

First Place:

"Migration" by Rich Youmans, North Falmouth, MA

Second Place:

"The collector" by Jacquie Pearce, Vancouver, BC, Canada

Third Place:

"Sorrento Sirena Sisters" by Marita Gargiulo, Hamden, CT

Honorable Mentions (unranked):

"Cloistered" by Dru Philippou, Taos, NM

"Unforgiven" by Tia Haynes, Lakewood, OH

The judges for the 2019 HSA Haibun Contest were Michele Root-Bernstein and Lee Gurga.

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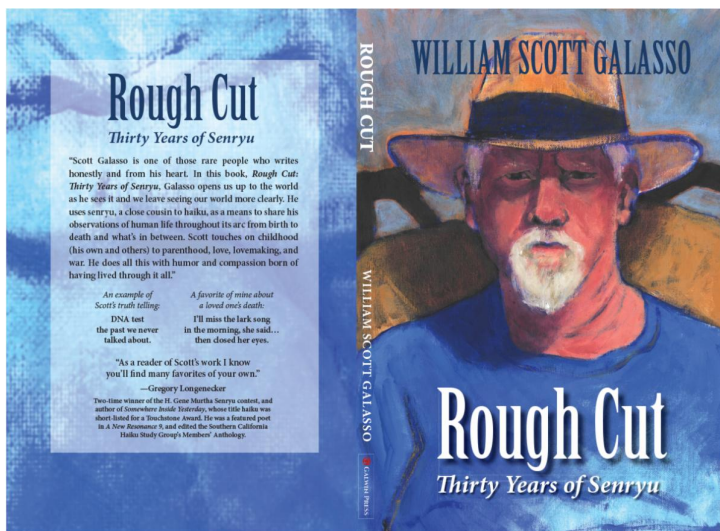
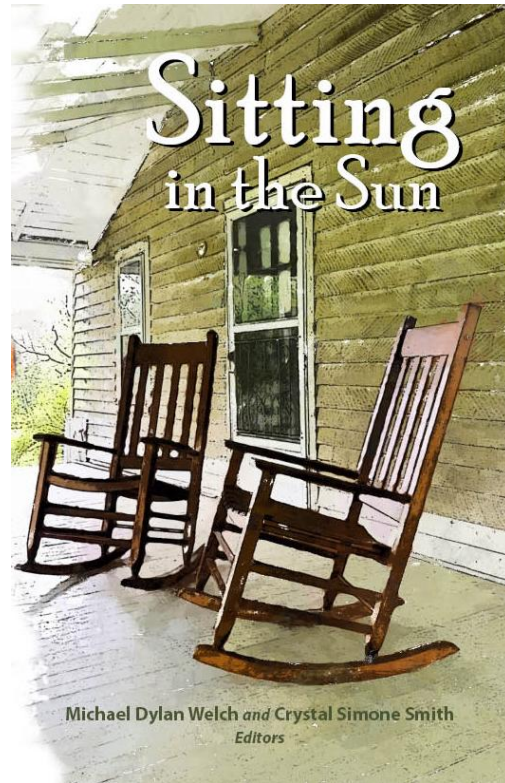
Beverly Acuff Momoi
HSA, 2nd Vice President



Sitting in the Sun: 2019 Haiku North America Conference Anthology

Press Here is pleased to announce the publication of *Sitting in the Sun*, the 2019 Haiku North America conference anthology, edited by Michael Dylan Welch and Crystal Simone Smith. The book is 64 pages, 5.5 x 8.5 inches, and features haiku and senryu by 93 attendees of the sixteenth biennial haiku conference, held in Winston-Salem, North Carolina in August of 2019. Order for \$12 plus shipping from [Amazon](#).

“*Sitting in the Sun* celebrates the fifteenth biennial Haiku North America conference, held in Winston-Salem, North Carolina, in 2019. These conferences provide an array of academic research and inspired readings and presentations, but they’re also a kind of ‘sitting on the porch a spell,’ a gathering of friends to enjoy the day, to talk about a favorite poetic subject, and to ponder—or avoid—the ups and downs that life has to offer. In the very first Haiku North America anthology in 1991, the collection’s poems were arranged by each poet’s first name, and we’ve been doing that ever since. It’s a sort of front-porch familiarity that we continue to value—and seek to promote. So please sit a spell with these poems and poets.” —*adapted from the introduction*



Announcing the publication of **Rough Cut:** **Thirty Years of Senryu.** by William Scott Galasso

This book of 137 pages contains over 380 poems focused on human foibles and explore our humorous, complicated and sometimes difficult relationships.

More than 30 years of writing in this form are encompassed. Every poem has been previously published in haiku/senryu

poetry journals, anthologies, and on-line in nearly twenty countries worldwide. Further, over one hundred new pieces are included, works that have not appeared in previous collections.

Published by Galwin Press, **Rough Cut** is available on Amazon for \$12.95. Photos by the author accompany these pieces, adding breathing space and topicality to the work. The author hopes you enjoy this collection, which is the second of four in to be produced in a “legacy” series.



An anthology of Signature Haiku

Call for submissions for an anthology of Signature Haiku (as well as senryu or tanka).

What is a Signature Haiku, you ask? Well, it's one of those poems that you regard as your best, one that defines you as a poet or by which you wish to be remembered.

Submission Deadline: December 31, 2019.

The poems may be published or unpublished. **ONE POEM ONLY PER CONTRIBUTOR.** Your submission may include up to one paragraph of commentary about the poem, which is subject to editing. No remuneration for inclusion.

Send email to: worldofdewhaiku@gmail.com

or SASE to: Robert Epstein, 1343 Navellier St., El Cerrito, CA 94530.

2019 Porad Award

Haiku Northwest is pleased to announce the sixteenth annual Porad Haiku Award. The contest is named for **Francine Porad**, founder of Haiku Northwest, former president of the Haiku Society of America, and editor for eight years of *Brussels Sprout*, an international journal of haiku and art. We welcome your haiku submissions!

Deadline: Submitted online or by email or postmarked by **September 20, 2019** (late entries may be accepted, but only at the discretion of the contest organizers).

Prizes: \$100 for first prize, \$50 for second prize, and \$25 for third prize, plus honorable mentions. Poems will also be published on the Haiku Northwest website (see past **Porad Award Winners**). Winners will be announced at Haiku Northwest's annual Seabeck Haiku Getaway, to be held October 24–27, 2019.

Adjudication: Our 2019 judge is **Tom Painting**. Tom taught literature and creative writing at the School of the Arts in Rochester, New York for many years. He now teaches junior high humanities at the Bridge School in Atlanta, Georgia. Tom has been an active

junior high humanities at the Palmetto School in Atlanta, Georgia. Tom has been an active member of the Haiku Society of America for more than twenty years. In addition to haiku, his interests include hiking and bird watching.

Entry Fees: \$1.00 per haiku (unlimited entries), in U.S. funds only. Please pay via PayPal (preferred) or by postal mail.

- **PayPal Payment (preferred):** To pay by PayPal, please use the following PayPal button. Enter the number of dollars that matches the number of poems you're submitting. Note that PayPal charges a fee for online payments, which Haiku Northwest is absorbing. If you wish to help offset these fees, feel free to include an extra dollar with your payment. To submit more than ten poems, please make a separate PayPal payment for additional poems. If you receive a transaction or confirmation number when you make your PayPal payment, please include that number with your submission, whether using the online submission form or by email (see below). Don't worry about the confirmation number if you don't receive it when paying. Then submit your poems (see "Submissions" below).
- **Postal Payment:** Please send checks/money orders made payable to "Haiku Northwest" or cash in U.S. dollars (at your own risk). Mail to the contest coordinator at the address listed below (see "Postal Submissions").

Submissions: Poems submitted must be previously unpublished. Poems posted on public Facebook pages, blogs, or other websites are not eligible for submission. By submitting, you assert that your entries are previously unpublished and are solely your own original creations. If you submit using the online submission form, please do NOT also email any submissions—use one submission method only (it's okay for payments to come separately, though, if you can't pay via PayPal).

- **Online Form Submissions (preferred):** Before submitting, please add up the number of poems you're submitting, pay the entry fee of \$1 per poem by PayPal (above), and make a note of your confirmation number (if you receive one). Then go to our [online submission form](#) and enter your name, address, email, phone number, PayPal confirmation number (if paying by PayPal), and your poems.
- **Email Submissions:** We strongly prefer that you submit using our online submission form, but if it does not work for you, you may submit by email. When submitting by email, please type or paste your previously unpublished haiku in the body of the message (no attached files) and write "Porad Award Entries—[your name]" in the subject line. Include your name, address, email address, phone number, and method/date of payment above your haiku (include your PayPal transaction or confirmation number if PayPal provides one when you made your payment; please also indicate if you included any extra money to offset PayPal charges). If you are concerned about any special formatting characteristics, you may add a brief note after each applicable poem. Please do not number your poems. Send by September 20, 2019 to the contest coordinator, Ron Swanson, at taibokuan@gmail.com.
- **Postal Submissions:** If neither the online form or email submissions are possible for you, please submit your previously unpublished poems on 8.5x11-inch or A4 paper (multiple poems on one sheet is preferred, more than one sheet is acceptable; do not use other sizes of paper or index cards). Please submit one copy of each sheet with your name, address, email address, and phone number. There is no need to send another copy without author identification for anonymous judging because all poems submitted by postal mail will be incorporated into an electronic file and then "shuffled" for anonymous judging. Submit your entries with payment to "Haiku Northwest," postmarked by September 20, 2019, to:
 - Porad Haiku Award

- c/o Ron Swanson
- PO Box 4661
- Rollingbay, WA 98061 USA

Additional Information: See past [Porad Award results](#). If you have questions, please email WelchM@aol.com.

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