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photo:
Marcyn Del Clements

Your monthly news: everything haiku

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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Jay Friedenberg
President
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Loneliness

The covid pandemic, with its quarantines, masking and social distancing, has separated us from each other like never before. Months spent indoors, the inability to travel, and working from home has produced alienation and isolation on an enormous scale. This has.

of course, been reflected in the outpouring of poetry from this period. In what follows, we look at three poems, each expressing a sense of loneliness in terms of a comparison with nature.

another bourbon —
awake with me,
this moonlit slug

In this poignant haiku by Joshua Gage, the poet is up late, perhaps because of insomnia. Alternatively, it could be a Saturday night and the individual has no other option but to drink by him- or herself. However, the person does have a drinking companion in the form of a slug. The moonlight enhances the sense of quiet. Slugs also move slowly, suggesting a lack of freedom and the inability to escape or do anything. These two are both awake together in the dead of night sharing a distilled and still moment.

lone ridge
a crow and i
share a dawn

Michael Baeyens expresses similar sentiments here. The protagonist in this case is instead sharing dawn with a crow. The setting implies the poet is in the middle of the wilderness, far from civilization. Even the ridge here is by itself seemingly separated from other ridges. The dawn is a quiet introspective time and the use of a lowercase "i" is probably deliberate, implying a diminished sense of self.

spoonbill in flight
this longing to
get away

Many birds, like spoonbills, migrate to warmer climes during the winter months. Unfortunately for many of us, we do not have that option. Traveling during the pandemic has been restricted due to border restrictions and flight cancellations. The poet here, Meik Blöttenberger, is looking up at these birds who have the freedom to change their location and is longing to do the same.

Gary Hotham
1st Vice-President
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1st Vice-President



Heads up!

Books may be submitted
for the HSA Merit Book
Awards beginning
January 01, 2022



January 01, 2022.

Full guidelines can be found [here](#).



Haiku: Walking the Fine Line

by Kat Lehmann and Robin Smith

While Japanese haiku is traditionally written in a single, unbroken, vertical line, regular use of the tercet (three-line verse) has been popular since early in the history of English Language Haiku (ELH). When Japanese haiku are translated into English, line breaks are often added at natural reading pauses to create tercets.

However, ELH is not dependent on line breaks to indicate pauses. When we write, our word choices and order build rhythms for the breath to follow. Reading our poems aloud greatly helps to determine where these pauses lie. While the focus here is one-line haiku, sometimes referred to as "monoku," one-line tanka is gaining interest in English as well, and similar principles apply.

ELH written on a single line need not be gimmicky or "experimental," but there are ways in which these poems differ from enjambed poems like tercets, in which a phrase is interrupted by a line break. Whichever lineation you choose for your poem, the format should fit the poem. Placing a tercet on an unbroken line is not sufficient to create an effective one-line haiku.

After you have written your one-line poem, ask yourself: will my poem lose something if I add line breaks? If your haiku is easily cut into two or three lines and reads better in one of those formats, that may be the lineation best suited to your poem. Likewise, single-line poems find their full potential when written on an unbroken line.

how the wind sighs every September song

Compare this to the same poem with different line breaks added, indicated here by slashes:

how / the wind sighs / every September song

how the wind sighs / every September song

how the wind sighs every September / song

The poem simply reads better and feels unbridled on a single line, as it leaves the interpretation of the poem more open to the reader. When enjambment is added, the poem feels constrained as the reader is guided toward one potential reading.

Other questions can be asked regarding the appropriateness of a single line format for a haiku. **Can my poem be read in more than one way? Does my poem contain multiple potential breaks?** While not required, the presence of two or more poems created by multiple natural pauses may take your haiku to the next level. The different readings of the poem can add new depth or dimension, add meanings, extend, or juxtapose one another to create several interrelated poems. The result can enhance the reader's enjoyment and be quite magical. Take the following, for example:

frog inside the bamboo so tiny the moon (flow of ideas)

frog inside the bamboo so tiny / the moon (emphasis on the moon)

frog inside the bamboo / so tiny the moon (emphasis on the moon's smallness)

frog / inside the bamboo / so tiny the moon (relation between frog and moon)

frog inside / the bamboo so tiny / the moon (location of frog)

frog / inside the bamboo / so tiny / the moon (chopped meaning and broken cadence*)

Notice how the meaning of each of these poems listed above are changed by placing a break or breaks at different positions.

Does my poem have musicality and rhythm as a single line? Repeating words and sounds, such as with alliteration, assonance, internal rhyme, and other tools to create euphony (the quality of being pleasing to the ear) can lure the reader along the line. Cadence* is the song-like pattern of stressed and unstressed syllables that rise and fall as we read. Many single-line poems have a delightful cadence that would be altered by a line break. Sometimes this alone is enough reason to keep a haiku on a single line.

curling into the bowl the shadow then the peel

Looking at the stressed (capitalized) and unstressed (lowercase) syllables in this poem, the tumbling "shadow then the peel" takes on a pleasing unstressed-stressed musical quality that complements the movement being described:

CURLing INTto the BOWL the SHAdow THEN the PEEL

Taken a step further, the repeated consonance and assonance are musical notes playing a word-rhythm. Notice the sounds "L," "IN," "THE," and "OW" repetitions.

CURLing INTto (the) BOWL (the) SHAdow THEN (the) PEEL

Is my poem improved in movement or pace by writing on one line? Some poems are written on a single line for no reason other than the speed or impact of delivery. A haiku can be a sprint, a walking meditation, or a waltz; each poem dictates its own needs. The movement can complement the content of the poem or simply add a quality to the poem that would otherwise be lacking with physical breaks.

finding my inner axis the tilt of a blue bird's head

finding my inner axis / the tilt of a blue bird's head

Tracing the narrative of this poem, we follow the direction of the tilt of the blue bird's head. The poem does not readily break down into 3-lines, and, even in the 2-line configuration (shown), it lacks the flow, momentum, and the reader participation that the one-liner allows. Alternately, with the single-line haiku, the reader has first-hand experience moving along the axis with the bird's head.

Is there anything extraneous in my poem, such as fancy formatting or words that do not contribute meaning? Often writers new to one-liners want to experiment with too many things at once, which can lead to haiku that feel busy or dense with tools. Read your poem aloud and carefully vet each word, each pause, any formatting, and any devices to ensure they are not detracting from your poem but benefitting it.

the blue swallows the blue swallows

The deceptive simplicity of three repeated words makes this poem sing. If any additional words had been used, we would miss the lulling richness of the potential readings. As a noun, a swallow is a type of bird. When read as a verb, "swallows" can mean "envelops" or "folds into." "Blue" can be the color or a synonym for "sky." For clarity, descriptions of the meanings are below:

the blue sky envelops the blue birds

the blue sky folds into itself—look at the birds

the blue birds . . . the blue birds . . . (read like a meditation)

the blue sky folds into itself . . . the blue sky folds into itself . . . (like a churning)

If one considers that "blue" can also express a sad mood, additional readings of this poem are possible.

When I read my poem aloud is there anything impeding the flow that I haven't intentionally put there to do so? Does it feel balanced? Does it have a pleasant rhythm and arc? Do I need to rearrange, change, add, or remove words to improve these things? Am I using an experimental device that draws attention to itself rather than expands the meaning of the poem?

the constant great gray cold of winter owl

the constant cold of winter / great gray owl

Although the words are not written sequentially, the fragment "great gray owl" is clear as a reading of the poem. By shifting the words "great gray" from the fragment "great great owl" into the phrase "the constant cold of winter," the poet creates a poem with a synergistic effect that simultaneously encompasses both fragment and phrase while also transcending them.

One-line haiku, with its potential to create additional layers of resonance, can likewise create new incongruities. When first setting out to write single-line haiku, take extra time to look for opportunities that elevate a good poem into a great poem. Keep a running log of edits in case you want to go back to an earlier, cleaner version of the poem, as one-liners sometimes have an increased tendency to get overcomplicated or overworked. It can help to have a reader for feedback, even for those experienced with three-line haiku, given the significant difference in function and feel of single-line poems. Many poets find themselves switching lineation back and forth, and this can be part of the process of letting the poem speak to you as you explore your comfort level within the line.

You may, at first, feel a bit out of your comfort zone, but didn't we all, when we first came to haiku? Embrace the same curiosity that you did then, and the playfulness this format allows. Have fun with it and see where the line can take you!

Kat Lehmann and Robin Smith

Kat Lehmann (she/her) is a Touchstone Award-winning haiku poet, potter, and scientist. A Best of the Net nominee, Kat's poems have been honored in the Rattle Poetry Prize (for sudo-ku) and the Haiku Society of America Harold G. Henderson Haiku Award. Kat is a founding co-editor of *Whiptail: Journal of the Single-line Poem*, a judge in the annual Trailblazer Contest, and a panelist for The Haiku Foundation Touchstone Distinguished Books Award.

Robin Smith (they/them/Mx.) is an award-winning poet whose work has earned numerous accolades including Touchstone Award for Individual Poem and inclusion in *A New Resonance 12*. They are founding Co-editor of *Whiptail: Journal of the Single-line Poem*, and Associate Editor at both *Sonic Boom* and Yavanika Press. They are Co-founder of the Trailblazer Contest, and they also serve as the Associate Coordinator for The Haiku Foundation's Touchstone Awards.

The authors want to thank Jay Friedenbergl for his early read of the article.

Poem credits (in order of appearance) all from Issue 1: Kinetic of Whiptail: Journal of the Single-Line Poem: Beverly Acuff Momoi, Hla Yin Mon, Joseph P. Wechselberger, R.D. Bailey, our thomas, m. shane pruetl.

Please see Call for Submissions below for details on how to submit to the next issue of Whiptail.

NEWS from the Regions



Deborah P Kolodji

Haiku San Diego

Haiku San Diego held its monthly meeting via Zoom on November 14, 2021.

Attendees: Momoyo Capanna, Susan "Sue" Champion, Billie Dee, William "Scott" Galasso, Carol Judkins, Debora P "Debbie" Kolodji, Yvette Nicole Kolodji (guest co-presenter), Kristen Lindquist, Seretta Martin, Richard Matta, Naia, Claudia Poquoc, Michael Dylan Welch, and Kathabela Wilson.

We wished Happy November Birthdays to Momoyo and Richard, followed by a read-around.

Sharing "San Diego Bay Ginko" with us were guest presenters Deborah P Kolodji, Yvette Nicole Kolodji, Richard Matta, and Naia. On August 18, 2021, our four presenters went on a ginko excursion, circumnavigating San Diego Bay on Richard Matta's boat. Their

powerpoint presentation invited us to join them virtually through photos and haiku they wrote. Richard began the presentation by sharing the breadth and depth of boating/captaining experience and the route we took during our exploration. There were approximately 46 photos and 24 haiku (6 per person). Each poet read her/his haiku when they appeared on the slides.

Following the presentation, members participated in our monthly Anonymous Haiku Workshop, during which we C&C'd (Comment & Critique) each of the 10 submitted haiku. While discussing each, we highlighted such things as techniques used, structure, immediacy of emotion, effective use of rhythm and lyricism, sense of season, tense, etc.

Haiku San Diego meets the 2nd Sunday of each month. Our next meeting is December 12th, when we welcome our guest reader Carolyn Hall.

May this holiday season be gentle and kind,
Naia
Moderator

photo: Deborah J Kolodji



Southern California Haiku Study Group

The Southern California Haiku Study Group held its annual anthology launch and reading via zoom on Saturday, November 20th at 2 pm. The 2021 anthology is called “the gentle sway of bamboo” after a haiku by Carol Judkins:

windsong. . .
the gentle sway
of bamboo

The 2021 anthology was edited by Marcyn Del Clements and Ignatius Fay. A special COVID-19 section was edited by former group-moderator, Gregory Longenecker.

The anthology was read in its entirety. Marcy was the emcee for the regular section, and Marcy and Ignatius read the haiku and haibun for poets unable to attend. In the COVID-19 section, Greg was the emcee and Kim Esser and Scott Galasso helped Greg read the haiku and haibun for poets who were not in attendance.

The following poets were present: Lynn Allgood, Susan Burch, Jackie Chou, Marcyn Del Clements, Pauli Dutton, Richard Dutton, Kimberly Esser, Joan Fingon, Ignatius Fay, William Scott Galasso, Carol Hajdu, Charles Harmon, Carol Judkins, Deborah P Kolodji, Yvette Nicole Kolodji, Gregory Longenecker, Richard Matta, Vicki Miko, Genie Nakano, Lorraine Padden, Sandra Payne, Claudia Poquoc, Susan Rogers, Wakako Rollinger, Bona M. Santos, Ambika Talwar, Beki Reese Van Buren, Kath Abela Wilson, and Michael Dylan Welch.

Copies of the anthology can be purchased for \$18 plus \$3 postage (US mail) by sending an e-mail [here](#) with name, address and number of copies. Inquire about postage costs outside the US to the same e-mail. Payments can be made via PayPal [here](#).

The December workshop will be via zoom on December 18, 2021 at 2 pm pacific. Our guest presenter will be Robin Smith (they/them/Mx.).

Yuki Teikei Haiku Society

YTHS held our annual retreat on Zoom, November 5-8. The distinguished poet Robert Hass was our guest speaker. Hass, author of *The Essential HAIKU Versions of Bashō, Buson, and Issa (1994)* shared his deep interest in haiku, provided a workshop, and participated in a conversation with translator Keith Ekiss. Kath Abela Wilson, chair of the 2021 Tokutomi Memorial Haiku Contest, along with esteemed contest judge, Emiko Miyashita, revealed the winners: 1st Place – Marilyn Ashbaugh, 2nd Place – Lynne Halley Algood, and 3rd Place – Susan Polizzotto. You can read their haiku and the *HM* poems, along with the *Judge's Commentary* in a brochure posted on our website: YTHS.org.

Anthology Editors, Elaine and Neal Whitman, presented the 2021 Members' Anthology, *Susurrus*, designed by Patrick Gallagher. Greg Longenecker led a fabulous pictorial ginko at Huntington Botanical Gardens and Linda Papanicolaou orchestrated a lively haiga workshop, "Artists Make Do" *Digital Haiga*. Emiko Miyashita served as Kukai Master. The top three kukai winners were: Marilyn Ashbaugh, Patricia J. Machmiller, and Johnnie Johnson Hafernik. Out of 90 anonymous haiku submitted, 80 of the haiku received at least one vote, making them considered "born," a congratulatory custom in Japan. Phillip Kennedy, highly respected YTHS member and dojin in *Ten'i* Haiku Society of Japan, gave a talk: *Seasonal Fundamentals: Exploring the Seasons and Season Words*.

YTHS will hold our annual Holiday Party on Zoom – December 11, 11:00-1:00 PST. Members will share haiga created for the event. And, there will be a special viewing of "Holiday Haiga Cards," a collaboration over the years that includes the art and tan renga of Patricia J. Machmiller and June Hopper Hymas.

submitted by: Alison Woolpert



Shelley Baker-Gard

November Meetings

The Portland Haiku Group and Oregon HSA met on November 14th at the home of Shelley Baker-Gard. This was a face to face meeting, as well as a zoom meeting. Those attending were Shelley Baker-Gard, Shasta Hatter, Ray Caligiuri, Diane Sltoun-Briggs, Jim Rodriguez, John Budan, Jone Mac Culloch, Ellen Akenbroch and guest, Michael Dylan Welch.

For the first part of the meeting, instead of a kukai, we each brought a poem to share and ask for advice on how to improve it. This proved to be very beneficial to everyone participating. Jim Rodriguez also entertained us with his flute music.

For the second half of the meeting, we discussed our guidelines for holding the meetings and for poem submissions. We are currently on draft 2 and will finalize them at the December meeting.

The next face-to-face meeting for the Portland Haiku Group/HSA meeting will be **December 11th at 2 pm** at Shelley Baker Gard's home: 1647 SE Sherrett St. Portland. Attendees need to be vaccinated.

The leader for the kukai will be [Jacob Salzer](#). Please send him your poems by 12/6 (2-3 haiku, senryu, tanka, 6 word story, or 1 haibun and 1 other). Please RSVP to Shelley if you want to join us via email or call 503-232-6560; 1647 SE Sherrett, Portland, Or 97202. We will also have limited zoom access.

After the kukai, we will take a walk to tour our new in-person meeting location, the Sellwood Community House. From there, we will visit goats and a historic house where haiku poet Gary Snyder worked. John Budan will provide a short history of the home. Last stop will be for tea or coffee at a local outside coffee shop.

The next Bi-monthly ZOOM meeting is Sunday 1/30/22 from 2 – 4 pm and will be hosted by Shelley Baker-Gard or a volunteer (not yet determined – feel free to volunteer). This every-other-month Zoom meeting time is set for the last Sunday of that month

–Email [Shelley](#), if you want to receive the invitation. The meeting is open to anyone in the Northwest, including Canada or to others interested from different areas (email Shelley if you want to attend as the size is limited to 15 attendees).

Email [Shelley Baker-Gard](#) with your kukai entries by 1/20 (2-3 haiku/senryu/tanka or 1 haiku/senryu/tanka and 1 haibun).



Seren Fargo

Haiku Northwest November 18 Meeting update

Recent Meeting

Haiku Northwest held its monthly meeting on Thursday, November 18. This meeting

Haiku Northwest held its monthly meeting on Thursday, November 18. This meeting happened later than our usual 2nd Thursday time slot, because we wanted to give folks some time after the Haiku North America and Seabeck conferences to decompress.

Michelle Schaefer led the meeting; in attendance were 26 folks: Aidan Castle, Bob Redmond, Carmen Sterba, Carolyn Stewart, Connie Hutchison, Curtis Manley, David Berger, Dennis Sullivan, Elliot Simons, Emily Kane, Garry Wilson, Helen Ogden, Ida Freilinger, Jacqueline Price, Janice Doppler, Kim Weers, Kristen Gianaris, Larry St. Pierre, Leszek, Michelle Schaefer, Nicolas Klacsanzky, Peter Fischer, Ron Swanson, Sharon, Susan Lee Roberts, and Terran Campbell.

After sharing things for which we were thankful, we shared haiku for comment by the group.

Upcoming: Our December meeting (Thursday, December 9) will be from 7 pm to 9 pm PST, and will consist of a haiku workshop session. Folks should bring up to three haiku ready to screen-share and discuss. We will also announce the results of our Officer Elections for 2022, which conclude on December 8th (Washington State voters only).

End note: Anyone is welcome to attend Haiku Northwest meetings and to join the Haiku Northwest emailing list at this [link](#).

— submitted by Bob Redmond

Commencement Bay

The fourth Monday came early in November, so Commencement Bay Haiku met on the 22nd from 5 to 7:30 pm. Many of the group were traveling, but we still had a good turnout, including Aidan Castle, Bill Fay, Emily Kane, Dorothy Avery Matthews, Zoë Myers, Judith Schallberger, Doug Taylor, Kathleen Tice, and Richard Tice. We first watched a presentation “Oh, the Places You’ll Go: Traveling the World through *Utamakura*” by Richard Tice, which he had given at the Seabeck Haiku Getaway in October. That surveys a number of Japanese and English haiku that use place names (*utamakura*) and examines how the place names work in the poems. Then we took time to write haiku and senryū using place names, with some wonderful results. Dorothy Matthews wrote this gem, readily identifiable to those who live in northwest Washington:

view from the ferry
Seattle
lifted by fog

Then we shared poems, including ones written about or for Thanksgiving, with comments on what worked and what might be more effective. Bill Fay brought this multilayered, poignant senryū for us:

faded potholder
grandma remembering
grandma

This and several other poems launched a discussion on capitalizing proper nouns in haiku — names, titles, and roles used as a title for a specific person, as in “we visited Grandma on Thanksgiving,” in contrast to “my grandma is a great cook.” The discussion was fruitful, including lower-casing letters in haiku that would otherwise be upper-cased, but ultimately we came to no conclusion. That’s a topic that invites several essays, perhaps with a discussion of punctuation too.

submitted by Richard Tice



Barbara Hay

Austin Haiku Group

The Austin Haiku Group will next meet in person on Sunday, December 12 at Illuminate Coffee Bar in Northwest Austin near Lakeline at 11am-1pm. Interested local attendees are welcome to show up or email [Agnes](#).

Agnes Eva Savich
Austin, TX, USA

The SW members' anthology, *A Charm of Finches*, is now available for purchase! This has been a months-long, concerted effort with a wonderful result! A big thank you to Agnes Savich, editor, and Roadrunner Press for producing this beautiful representation of our members' work! Please contact [me](#) for ordering information.

Barbara Hay
Tulsa, OK
Southwest Regional Coordinator

Thank you!
All the best—
Barbara Hay



Howard Lee Kilby

Congratulations

to June Rose Dowis of Shreveport, Louisiana.

June is the 2022 South Region Coordinator for Arkansas, Kentucky, Louisiana, Mississippi and Tennessee. She has my complete confidence and I will do everything I can to be helpful.

Additional kudos to June for winning the 2021 Dr. Paul Tucker Award of \$100 in the OUACHITA LIFE Haiku Lines contest.

This will be a short report.

I remember as a Boy Scout we were taught to enter the forest with respect and to leave without a trace.

With love and admiration to everyone during this special season of the year.

Howard Lee Kilby
hkilby@hotmail.com
501-767-6096 C



Bryan Rickert

Ohaio-ku Study Group

The Ohaio-ku Study Group met Saturday, November 13th, from 10 am to noon via Zoom, facilitated by Nicky Gutierrez. The following Ohio poets were in attendance:

Matthew Markworth, Nicky Gutierrez, Nancy Brady Smith, Jill Lange, Joe Mckeeon, and Valentina Randaldi-Adams. The following visiting poets were in attendance: Janice Doppler, Ruth Holzer, Alan Summers, and Sarah Metzler.

We started our meeting with announcements. *After some general discussion, we looked at haiku that were published by The Heron's Nest and discussed them.*

We then did our kukai. Our kukai theme was "leaf peeping." Top poems were Nancy Brady Smith in third, Joe Mckeeon in second, and Matthew Markworth in first. In lieu of book awards, they received a rousing round of applause! Congratulations!

Our next meeting will be held Saturday, December 11th, on zoom 10 AM -12 PM. Our kukai theme will be "holiday music reference."

Please check the Ohio Haiku Facebook page for meeting information. Or for out-of-staters who wish to join us, please contact [Nicky Gutierrez](#).

All are welcome! We'd love to see you there.

A note from Ellen Grace Olinger:

All are welcome to visit Poems From Oostburg, Wisconsin. December is the blog's 12th anniversary (December 2009 – to the present time).

<https://ellenolinger.com/>

The Illinois State Poetry Society-Haiku Society of America Haiku Chapter

invites you to its regularly scheduled Zoom meeting on Sunday, December 12 from 1:00 to 3:00 p.m. via Zoom.

If you would like to attend, please RSVP to [Tom Chockley](#).

- Please send Tom your RSVP by Tuesday, December 7.
- For those RSVPing, Tom will send out the meeting agenda and further information when he receives your reservation.

ISPS and HSA haiku enthusiasts are invited to attend. We ask that those who wish to workshop their haiku for feedback, please limit the number to one haiku per participant.

Charlotte Digregorio will host another global Poetry Open Mic (via Zoom), Sunday, Feb. 6, from 2-4 p.m., (Chicago Time). This will be sponsored by the Winnetka-Northfield (IL) Public Library District.

Poets may read any form of poetry. Those who are just reading haiku, may read up to eight poems. For more information, and to register, go [here](#).

At the last open mic, many HSA members attended, including those from six foreign countries.

In other news, Charlotte will give a haiku workshop at the Annual Conference of the Arizona State Poetry Society, Saturday, Jan. 8. It will be held via Zoom. Contact [Charlotte](#) for more information.



Michael Henry Lee

One Step Beyond **Zoom Open Mic and Kukai Contest**

Our HSA SE Region ***One Step Beyond*** Zoom Open Mic is almost here. The event will be Saturday December 11th 2:00pm EST.

After a welcome from host, Michael Henry Lee, the program begins with our featured guest speaker, Terri French, who will share her poems as well as an entertaining presentation entitled: "Arr Arr V Adventures - Poetry in Motion".

Three Kukai winners will be presented with a fabulous prize and have the opportunity to read their winning entries. Next up, Stanford M. Forrester, former HSA President and editor of *bottle rockets*, has a public service announcement of interest to the group. Last but not least, Michael Henry Lee will warm up the mic with a poem or two and then turn it over to event co-host Toni Libro, who will call readers up to the virtual mic to share their poems. Note: While the kukai submission date has expired, members still have until Wednesday Dec 8th to register for the event. The Zoom link will be provided a day or two prior to the open mic.

In other news, Edward Cody Huddleston, one of the very talented members of the SE Region, has recently released a book entitled: *Wildflowers in a Vase* available through Red Moon Press. It is an excellent collection that I highly recommend to all HSA members.

Michael Henry Lee
HSA SE Region Coordinator

Broader Haiku NEWS



2021 Seabeck Haiku Getaway

Haiku Northwest's 14th annual Seabeck Haiku Getaway took place October 28 to 31, 2021 at the Seabeck Conference Center, focused on the theme of togetherness. Thursday and part of Friday gave us drenching rain, but Saturday and Sunday compensated with beautifully clear skies—and a rare frost on Sunday

morning. Everyone was fully vaccinated and wore masks, and we had about 45 people in attendance (including a few spouses), a smaller attendance that enabled us to have all our chairs in a circle, meeting in the Colman building this year, because the new Pines building wasn't quite ready for us.

Chuck Brickley was our featured guest, and he gave a reading, led a workshop, explored his life and haiku influences in a wide-ranging interview (with photos and video) by Michael Dylan Welch, and Chuck inspired us in sharing personal stories about haiku fellowship. Other highlights Thursday and Friday included a "Common Ground" icebreaker, a "Haiku Tag," round-reading with improvised guitar responses to our poems by Jacob Salzer, Richard Tice speaking about place names in haiku, Tanya McDonald delivering Ce Rosenow's paper on new schools of American haiku (when Ce was unable to come), a group reading of 40+ postcards sent to us by friends who couldn't attend this year, and then the writing and mailing of Seabeck Haiku Getaway postcards to almost 90 people in response, orchestrated by Tanya McDonald.

Angela Terry organized a scavenger hunt around the Seabeck campus, followed by an

anonymous workshop led by Ianya, and on Friday evening Abigail Friedman surveyed moon-related haiku, then led us on a night walk over the lagoon's wooden bridge out to the waterfront (decorated with many carved pumpkins). We looked for the aurora borealis, which was rumored to appear, but instead we appreciated constellations of bright stars. On Saturday we recorded a haiku read-around, Dorothy Matthews introduced the Haiga Adventure Study Group's extensive haiga display, and we enjoyed a walk to the Cathedral in the Woods for haiku readings by Rich Schnell, Margaret Chula, Jacob Salzer, and Abigail Friedman. Ron Swanson also announced winners of the 2021 Porad Award (won by John Hawkhead), with tabla music by Jacob Salzer. After group photos in the amphitheater, backed by fall colors, John S Green organized a walk out to the historic cemetery, and then we reveled in Annette Makino's presentation on haiga.

Connie Hutchison won this year's Seabeck kukai, followed by our silent auction wrap-up, an anonymous workshop led by Michael, and a reading from *My Red* by John Stevenson, complete with John's video trailer for his new book. Then on Saturday evening we enjoyed a relaxed salon-style talent show (seated in a circle), with a surprise appearance by Carnac the Magnificent (John Green). Jacob played piano and we enjoyed a little singing, a selection of longer poems, and a few other surprises.

Throughout the weekend, we also made the most of a book fair (four tables full of books), a table full of freebies, lots of snacks, and Write Now generative writing sessions presented by Jacob Salzer, Sam Blair, Aidan Castle, and Michael Dylan Welch. On Sunday, midway through breakfast, the power went out, and it didn't come back on until noon. We tried rearranging our schedule to accommodate, despite being in the dark, starting off with Chuck's presentation and discussion of haiku fellowship, which turned out to be one of the highlights of the weekend, celebrating togetherness. At the end of this session, we presented Chuck with a gift book, handmade by Susan Callan, that all of us had secretly signed during the weekend. After a clean-up break, we concluded with Michael Dylan Welch's talk on "Harold Henderson's Grammar Haiku," although without its accompanying PowerPoint, as the power was still out.

We ended our weekend with lunch in the dining hall, wishing for the camaraderie to never end, but eventually went our separate ways under clear blue skies. We look forward to returning next year, without having to wear masks, and to meet for the first time in the brand-new Pines building.

See photos of the 2021 Seabeck Haiku Getaway here:

Day 1 – 28 October 2021

<https://photos.app.goo.gl/8yTxJvCLtMG5a9z97>

Day 2 – 29 October 2021

<https://photos.app.goo.gl/YzgXxTQpMRdDtmP8A>

Day 3 – 30 October 2021

<https://photos.app.goo.gl/j1hQu6UgrbStUjNe8>

Day 4 – 31 October 2021

<https://photos.app.goo.gl/m55xdmft38yLchXz8>



Global Poetry Open Mic/Workshop

Charlotte Digregorio will host another global Poetry Open Mic (via Zoom), Sunday, Feb. 6, from 2-4 p.m., (Chicago Time). This will be sponsored by the Winnetka-Northfield (IL) Public Library District.

Poets may read any form of poetry. Those who are just reading haiku, may read up to eight poems. For more information, and to register, go [here](#).

(At the last open mic, many HSA members attended, including those from six foreign countries.)

In other news, Charlotte will give a haiku workshop at the Annual Conference of the Arizona State Poetry Society, Saturday, Jan. 8. It will be held via Zoom and is intended for beginners. Contact [Charlotte](#) for more information.



Sachiyo Ito and Company will present 2 Programs of Salon Series in December

Live Streaming and Public Performance

Salon Series No. 70: Cycling of Seasons through Dance and Poetry

Time: Sunday 12/12 at 3pm

Venue: Tenri Cultural Institute 43A West 13th Street NYC

Public attendance welcomed with vaccination and masks

*Seats are limited

Streaming Link: Visit dancejapan.com for the link. Link is active for 24 hours.

Attendance is free online and at the venue, however, any donation to Sachiyo Ito and Company, NPO via website PayPal is greatly appreciated

At the time of closure of 2021 and welcoming the New Year, the program will explore the turning of seasons through Japanese classical dance and Haiku.

Dance performances include *Flowers in Four Seasons*, and *Equinox*, and an improvisation on *Renku* (linking Haiku verses). Audience members are welcomed and asked to join in and contribute haiku verses. Sachiyo Ito will improvise dances based on the contributed haiku and will be accompanied by live music. Those watching online can send in their haiku via chat. During the performance, florist Katsuya Nishimori will create a life size arrangement inspired by the dances and poetry. Also the former president of Haiku Society of America, and editor and curator of haiku publications, will join in the program.

Special Guests: Masayo Ishigure on koto, Yukio Tusji on percussion, Beth Griffith on vocal, John Stevenson haiku poet, Katsuya Nishimori florist.



THE MODERN KIGO COMPETITION

Background and How to Enter!

A kigo is a season word or phrase. The modern kigo project was initiated by Réka Nyitrai and me earlier this year. Our aim was to augment kigo that already exist with a range of new examples. Once we have a new kigo we write a definition and then both write accompanying haiku. Here's an example:

dark apples: new kigo for autumn

Picked apples stored in a cool, dark place to preserve their freshness through the autumn and winter months.

dark apples — Alan Peat
a miracle
in the wolf's belly

*Hedgerow 135 Autumn 2021

a devil born Réka Nyitrai
from dark apples
its sweetness

*Cold Moon Journal August 2021

We have since been joined in this project by Michael O'Brien, Fay Aoyagi and Clayton Beach.

The competition seeks to expand the range of new kigo. The three winning entries will be published in 'Weird Laburnum' in February 2022.

Your task:

Invent a new kigo
Add a definition
Add a haiku using the new kigo

To enter, simply email your new kigo, it's definition (and related season) AND an accompanying haiku (which uses the kigo) to [Alan Peat](#) between **December 5th 2021 and January 5th 2022**. Include your full name, country and email address.

Réka and I will judge all entries, and the winning three will receive confirmation emails in late January, prior to publication in 'Weird Laburnum' in February.

Honourable mentions will also be awarded at the judge's discretion

Honorable mentions will also be awarded at the judge's discretion.

Winning entries will be considered for a forthcoming first anthology of modern kigo.

Good luck. We're really looking forward to reading your entries.

The Robert Spiess Memorial Haiku Awards Competition for 2022

Modern Haiku is pleased to announce the Robert Spiess Memorial Haiku Awards Competition for 2022. The purpose of this competition is to honor the life and work of Bob Spiess, editor of *Modern Haiku* from 1978 to his death on March 13, 2002.

Theme: Haiku are to be written in the spirit of the following "Speculation" (Robert Spiess, *A Year's Speculations on Haiku*, Modern Haiku Press, 1995):

[T]he more satisfactory haiku are those that incorporate or juxtapose two (sometimes three) elements or perceptions in an aesthetic manner, rather than merely elaborating on one entity. The use of a season word, for example, has the function of relating 'in absentia' all the aspects and entities of the season to the entities put forth in the haiku.

Deadline: In hand no later than March 13, 2022.

Rules: The competition is open to everyone but the staff of Modern Haiku, the competition coordinator, and the judge. Entries must be in English. Each entry must be the original, unpublished work of the author, and should not be under consideration in a contest or for publication elsewhere. For purposes of this competition, appearance of a haiku in an Internet journal, on a Web site, in a blog, or in any other public media is considered publication, but posting haiku on a private email list is not. Of course, entries should not be shared in an Internet journal, Web site, blog, private or public email list, or any other public media during the term of the competition.

Submission guidelines: Poets may submit a maximum of five haiku written in the spirit of the above Speculation, accompanied by the applicable entry fee.

Email entries are to be submitted as follows: (1) on the *Modern Haiku* subscription page, <http://www.modernhaiku.org/subscriptions.html>, scroll down to the Donate button; (2) make a donation of up to \$5 [\$1 for each entry]; (3) when you receive your payment confirmation number, copy and paste it into an email with your haiku and your name, mailing address, telephone number, and email address; (4) send the email to [Billie Wilson](#).

Postal entries should be typed or printed legibly on one sheet of paper that contains all haiku being submitted (not one sheet per haiku). The poet's name, mailing address, telephone number, and email address (if any) should appear in the upper left-hand corner of the sheet of paper. Send postal entries to: Billie Wilson, 1170 Fritz Cove Road, Juneau, AK 99801-8501 USA.

Please keep a copy of your submission; entries will not be returned. Please follow the instructions carefully; entries that are incomplete or that do not comply with the instructions will be discarded.

Entry fee: \$1 per haiku, cash, check, or PayPal (U.S. funds); for postal entries, make checks payable to *Modern Haiku*; for email entries, follow the instructions above.

Adjudication: A judge will be selected by *Modern Haiku*; the judge's name will be announced at the time of the awards. Judging will be double-blind, and the judge will not know the identity of the entrants. The judge's decisions are final.

Selection criteria: The judge will look for entries that hew to Western norms for haiku as published in *Modern Haiku* and other leading English-language haiku journals and that best capture the spirit of the theme Speculation above. There are no rules as to syllable or line count.

Awards: First Prize: \$100; Second Prize: \$50; Third Prize: \$25. Up to five poets will be awarded an Honorable Mention.

Notification: Winners will be notified by email or phone before the winning entries are published in the summer 2022 issue of *Modern Haiku*, posted on the *Modern Haiku* Web site, and announced on social media. If you would like a list of the winners, to be mailed after the public announcement, please indicate that on your e-mail entries or send a stamped, self-addressed envelope (SASE) with your postal entries.



ANNOUNCING

Stardust

The Debut Collection
from Janice Doppler

length - 80 pages

price - \$12 (USD)

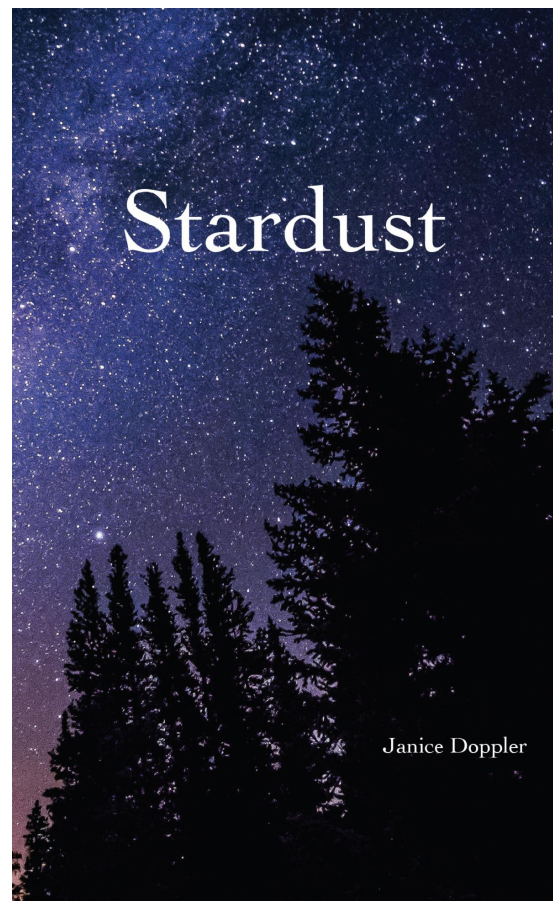
ISBN - 978-1-7770895-9-7

where available – Amazon.com/ in USA
and Amazon outlets worldwide

quotes from back cover

In *Stardust*, Janice Doppler leads us to her favorite meadow and invites us to sit with her in silence. These spare and pure poems ring with stillness, with close observation, with wonder. Each moment is keenly observed and lovingly recorded. In the quiet that Doppler creates, we feel the might of *ma*.

Brad Bennett,
Haiku and Senryu Editor of *Frogpond*



Whether she is writing about mammal tracks, waiting rooms, or cloud dragons, Janice Doppler brings a bird watcher's eye for detail and compassion to her haiku imagery. There is a gentle knowing of the world in these poems; it seems there is nothing that goes unnoticed. A fine first collection.

Terry Ann Carter,
author of *Tokaido* (Red Moon Press, 2017)
Touchstone Distinguished Book Award

something about the book

Janice Doppler, who was placed second in the 2021 Porad Haiku Award, invites us to sit with her to experience moments of fur and feathers, of apple blossoms and maple buds, of meadows and ponds, of mud and mist. Each is keenly observed and lovingly recorded. Janice brings an eye for detail and compassion to haiku imagery that is spare and pure. There is a gentle knowing of the world in these poems; it seems there is nothing that goes unnoticed. This fine first collection is full of respect and gratitude and wonder. This debut collect collection offers 61 haiku and 5 haibun.

2022 Calendar of Art and Haiku

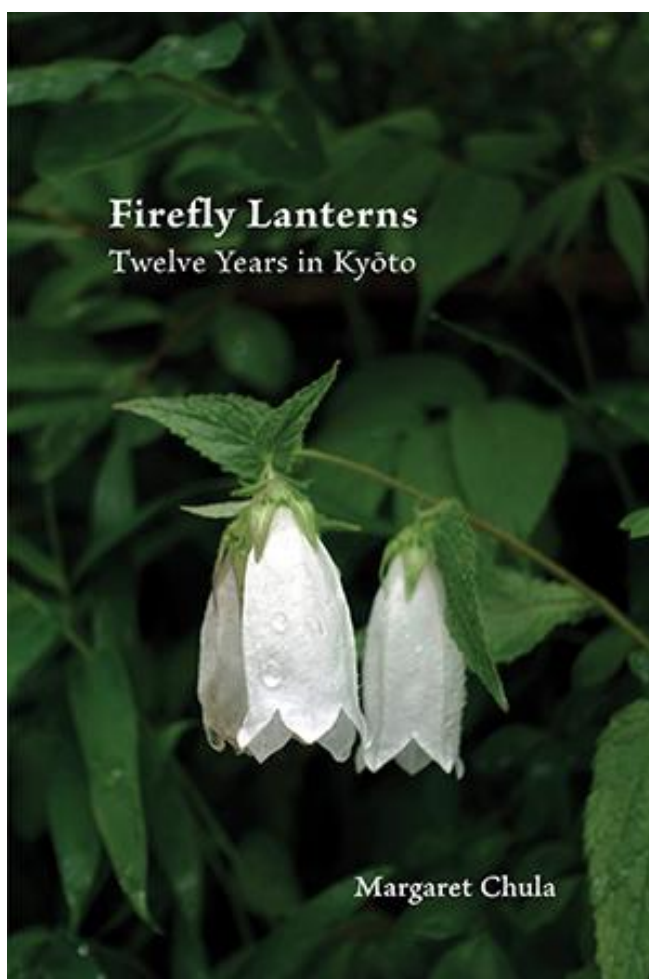
Annette Makino has published a 2022 calendar of her haiga featuring peaceful landscapes and animals. She created the colorful collages in this mini-calendar with hand-painted and torn washi papers and other found papers, such as old letters, book pages and maps. These calendars of art and haiku are \$12 each, available [here](#).

Annette recently published a full-color book of her watercolor haiga, *Water and Stone: Ten Years of Art and Haiku* (\$24.99 [here](#)).

Please contact [Annette](#) with any questions.

Makino Studios • art that connects • 707-362-6644 • www.makinostudios.com





Firefly Lanterns: Twelve Years in Kyoto

by Margaret Chula

Price: \$24.99

Pages: 142, perfect bound

Images: 24 full-color photographs

Publisher: Shanti Arts

For a signed copy and free shipping in the U.S., contact the author at: margaretjchula@gmail.com

In 1980, having spent two years traveling the globe, Margaret Chula and her husband, John Hall, agreed that they wanted to live and work in a different culture for an extended period. They chose Japan. Chula was drawn to the subtleties of Japanese poetry and to a culture that celebrated the beauty of everyday life. Once settled, they immersed themselves in the joys and

challenges of living in a traditional Japanese house. Upon their return to the U.S. in 1992, they were pressed for stories about their “exotic” lives in Kyōto. Chula began to write her recollections in the Japanese form *haibun*, a combination of prose and haiku. The result offers a glimpse into the life of a *gaijin* (outside person) with humorous, embarrassing, and heartbreaking stories. Complemented with select photographs, *Firefly Lanterns* is the story of an inner journey enriched by knowledge of Japanese history and culture and relayed in the rich and artful haibun form—a beautiful homage to a remarkable and life-changing experience.



The Touchstone Distinguished Books Award and The Touchstone Awards for Individual Poems for 2021

The Haiku Foundation is currently accepting nominations for both The Touchstone Distinguished Books Award and The Touchstone Awards for Individual Poems for the year of 2021!

The Touchstone Awards for Individual Poems are bestowed annually on haiku and senryu that represent noteworthy additions to English-language haiku in the estimation of a distinguished panel of haiku poets, editors, and scholars. For the Touchstone Awards for Individual Poem, poets may nominate 2 previously published poems, one of which may be their own, via the [entry form](#) (more details inside).

The Touchstone Distinguished Books Award, the pre-eminent award in the genre, is bestowed annually on published collections of poems, or works of scholarship, that represent noteworthy contributions to English-language haiku in the estimation of a distinguished panel of poets, editors, and scholars. For the Touchstone Distinguished Books Award, anyone may nominate either a print or e-book and there is no reading fee.

E-books are nominated via [entry form](#) and then the pdf file is emailed [here](#). The timestamp deadline is December 31, 2021.

For print books, submit six copies of the book you wish to nominate. The postmark deadline is December 31, 2021. One copy will be sent to each of the five panel members; the other will be entered into The Haiku Foundation's permanent hard copy library. Each submitter will be recognized as a donor to the Foundation and cited on the Donation Page of the website. Award-Recipients and Honorable Mentions will be cited on The Haiku Foundation's website. Nominated volumes should be sent to:

The Haiku Foundation
Touchstone Distinguished Books Award
PO Box 2461
Winchester VA
22604-1661 USA

For books published in both print and e-book format, we encourage you to submit in print format, however, if it is otherwise prohibitive for your entry, then submission as e-book is at your discretion. Submission as e-book is not permitted if the book was solely published a print book.

Further details about eligibility are available on THF's website here: [Poems](#) & [Books](#).

Bruce H. Feingold
Coordinator

The Haiku Foundation Awards Committee

Robin Smith
Associate Coordinator
The Haiku Foundation Awards Committee



Babylon Sidedoor

Babylon Sidedoor: Flash, haibun, CNF
ed. Alan Summers,
Web: babylonsidedoor.blogspot.com
email: Alan Summers

Who is Alan Summers?
<https://www.callofthepage.org/about-1/>

Submission window
January 1st - December 31st 2022 (rolling basis)

Submissions guidelines
All submissions to be previously unpublished.

Send one piece, either:
haibun (prose+haiku)
tanka story (prose with tanka)
Flash Fiction
Creative Non-Fiction

500 word count maximum for each genre

Submissions should be in one .doc or .docx attachment

Babylon Sidedoor aims to provide a response within two weeks of receipt.
Copyright remains, in all cases, the property of the author.



babylon sidedoor
Flash, Haibun, CNF
ed. Alan Summers

Submissions to *Whiptail*

Submissions to *Whiptail* will be accepted January 1-14. This issue is themed: Birds. Submit via Google form on [our page](#) (Link to form is live during the submission window). Send us your one-line haiku, tanka, sequences, haiga, cover art, and more!

Kat Lehmann & Robin Smith, Editors

www.whiptailjournal.com

A graphic announcement for Whiptail Journal. The background is a light green color with decorative elements: a teal circle in the top left, a teal leaf in the top right, and a teal leaf in the bottom right. The text is written in a black, handwritten-style font. At the top, it says "Whiptail Journal". Below that, it says "Issue 2 will have the theme BIRDS!". In the center, there is a black and white illustration of seven birds perched on a branch. Below the illustration, it says "We will be open January 1-14 for single-line haiku, tanka, sequences, haiga & cover art!". At the bottom, it says "Check our updated guidelines: www.whiptailjournal.com/submissions.html".

Whiptail Journal

Issue 2 will have the theme
BIRDS!

We will be open January 1-14
for single-line haiku, tanka, sequences, haiga & cover art!

Check our updated guidelines:
www.whiptailjournal.com/submissions.html





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Visit our Website



Ignatius Fay

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

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