



Randy Brooks <brooksbooks@gmail.com>

HSA NEWS April 05, 2022

1 message

HSA Bulletin Editor <hsabulletin@gmail.com>
Reply-To: HSA Bulletin Editor <hsabulletin@gmail.com>
To: Brooks <brooksbooks@gmail.com>

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— HSA NEWS —



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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President's Message

Jay Friedenber
HSA President

jay.friedenber@gmail.com

The Passage of Time

Haiku are supposed to capture a single moment. It is this "freeze frame" of space and time that is part of their appeal. But can haiku do more than this? Can they describe the passage of time as well? The answer based on what a number of poets are writing appears to be yes. Quite a few haiku, including the examples that follow, are able to successfully convey more extended moments.

cloud patterns
 the drift
 of days

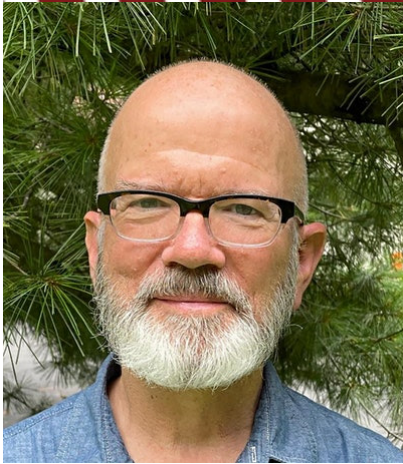
This poem by Lorraine Haig shows us in the first line a pattern of clouds. A pattern by itself does not imply motion. It could refer to the spatial distribution of clouds only. Then in line two we are provided an ambiguous reference to drifting. If this is combined with the first line, then the static pattern of clouds is now animated and the reader can visualize the clouds drifting. In the last line it then becomes clear that drift can also refer to the passage of days. The poem thus expands temporally outward, going from an instantaneous moment in time, to the drift of clouds that occurs over a period of seconds, to the drift of days. All of this in just six words.

wood shavings
 pile beside the bench
 high summer

David Grayson also provides us with a scenario showing the passage of time. A full reading of the poem depicts a person in the act of carving. Each whittle of the knife creates a shaving that adds to the pile. Cumulatively, all of these shavings add up to build a longer and more extended moment. While Lorraine Haig's haiku expands temporally, this poem expands spatially. We see first the individual shavings, then the pile, then the bench and finally the entire summer. This effect is similar to a "zoom out" technique in cinema, where the camera is initially focused on something small but then encompasses more and more of the scene. The word "pile" is a nice pivot point. When taken in conjunction with the first line it is a verb, but when read as a single line is a noun. Beautifully done.

through a sparse screen
 of dry leaves
 half moon rising

David Chandler also gives us an extended moment. In this haiku we again are taken through a series of steps. First the viewpoint through a sparse screen is provided. Then we realize the screen is made up of dried leaves. This second line also provides the season, which is either late fall or early winter. Then in the final line we see the half moon. The moon is depicted in the act of rising. This means the viewer must have been observing the scene for some time. The moon itself is also incomplete with the suggestion of the even longer time scales it would take for a half moon to build to full. This haiku also makes effective use of the telescoping technique, taking us on a successive outward journey.



Chuck Brickley
HSA 2nd Vice-President

hsa.2vp.chuck@gmail.com

*****ANNOUNCEMENTS*****
HAIKU SOCIETY OF AMERICA
2022 CONTESTS

**HSA Rengay Award
in Honor of Garry Gay**

The doors have swung open for the third annual HSA Rengay Contest!

Deadline: Submissions will be accepted from April 1 to May 31, 2022.

Eligibility: The contest is open to the public. While members of the HSA executive committee are not eligible, regional coordinators are.

Judges: Michael Dylan Welch and Kristen Lindquist.

Awards: First Prize, \$200; Second Prize, \$150; Third Prize, \$100.

Full details are posted on the HSA website.

<https://www.hsa-haiku.org/hsa-contests.htm#rengay>

**HSA Haiku, Senryu
and Haibun Awards**

The submission window for HSA's venerable summer contests — the Haiku, Senryu and Haibun Awards — will be from June 1 to July 31, 2022. Full details of the contests will be posted on the HSA website by the end of May.

HSA Renku Award in memorial of Bernard Lionel Einbond

Yes! The HSA Renku Award will be up and running again this year!

Deadline: The window of submissions will be September 1 - October 31, 2022.
Judges: Patricia Machmiller and Christopher Herold. Any recognized form of renku will be accepted (to be specified with submission).
Awards: First Prize, \$200; Second Prize, \$150; Third Prize, \$100.
 Full details will be posted on the HSA website by the end of August.



A perspective on the way of haiku

The most beautiful thing in the world is, of course, the world itself. —Wallace Stevens

Arguably, haiku – this objective sketching of a special moment with only a handful of precise words (for Albert Camus *the wrong naming of things was adding to the woes of the world*) – has never been so popular worldwide. Maybe because of the latest changes in people’s habits with shorter messages, which may have started with e-mails, then texting, replacing letters, and a more recent evolution, with tweets and social media. Maybe because – as it is generally perceived or reported – people’s attention span has greatly reduced while screen time has increased. Or because we have less and less time to read longer texts...In any case, there seems to be more and more people who read and write haiku in the world.

While some (possibly the majority, if one considers social media) write haiku as a pure pastime, like crosswords or sudoku, or a simple activity, others have adopted this poetic form and dived deeply in its practice. But wherever one is positioned in this “haiku spectrum”, I

believe all benefit from what the *way of haiku* can offer, whether it is consciously or subconsciously, and all are attracted to haiku because of this *way of haiku*.

Nature

I need here to share my conception of the *way of haiku*: at the origin of it is the fact that a haiku enables us to breathe, to look differently at life, to get a better grip on reality. In fact, haiku makes us relate to the world the way we, simple guests on this planet, should: with care, respect, intelligence and an open mind and spirit. The *way of haiku* instills a greater appreciation for all living things, a deeper gratefulness for what has been given to us, resulting in a more sensitive presence in the world.

For me, the *way of haiku* is a particular state of mind that favors perception and awareness and, combined with an active mental approach and a constructive willingness to understand and learn more about what's around us, leads in turn to respect and tolerance for the fragile and transient world in which we live. The *practice of haiku* is a gentle reminder that we need to have more complementarity and solidarity within our relationships to nature. This seems to have become quite relevant and necessary, given how much man has now put himself at the center of the universe, and how the relation between mankind and nature has become more and more conflictual. These considerations are important, if not vital, in this period of pollution and climate change, now defined as the anthropocene era, based and built on a quest for infinite growth on what is a finite planet, with more and more machines, cars, chemicals, synthetic matters, genetically modified products, concrete and mega-cities.

Human nature

And if modern times have had a dramatic impact on nature, they have also resulted in quite serious or challenging psychological issues for us. If nature has less and less space, human beings find less and less their place, in an environment seemingly set to become more and more difficult and inhospitable or hostile.

Maybe, at some stage, we have followed the wrong track or lost direction, and, with this extensive industrialization, irrational consumption and exacerbated productivity, we are in need of a radical pause, of an effort to slow down, to focus again on what is essential in our life. This is what some nations have understood, recommending to people to have walks and spend time near the seashores, deep in forests – doctors even prescribing this. This is also what the *way and practice of haiku* can provide.

Maybe, we are here solely to contemplate nature's wonders, which in turn have the capacity to keep us healthy and sane. Haiku, fusing ordinary daily events with a poetics fundamental experience, offers a key, or a tool, to be at one with all the elements, helping us have a better understanding or knowledge of our reality, a clear and not cryptic sensation of our surroundings, and our place in the world. Each haiku – that we write or read – offers a welcome pause in our life. A vital breath.

Each haiku – that we write or read – is showing us this possibility. The *way of haiku* can provide us with a grounding, a fresh starting point, a new way to go towards the other and a different relation to our world. It has the power and ability to lead us to a more harmonious contact to the world. Ultimately, the *way of haiku* can help us to live a fuller life, and teach us to acknowledge that every moment and experience we go through in our life is meaningful, bringing a new energy, a different consciousness or another positive way of being in and to the world.

To extrapolate, somehow all these haiku, we read or write, capture all these moments and experiences, allowing a realisation or a perception of their worth and importance, possibly of the beauty that is available, right in front of our body, mind, senses. Each haiku is potentially singling out our world's mysterious beauty, which most don't see or consider. And this may prove to be helpful, if one considers Fyodor Dostoevsky's enigmatic statement that *beauty will save the world*. This is what the *way of haiku* can bring to our world and to our life.

This is my conviction and I firmly believe this is why people are attracted to haiku – even if it is superficially – while a few are following the *way of haiku* in a very dedicated and conscious manner – and this does not necessarily mean writing haiku. This way they offer a constructive, unobtrusive contribution to poetry and to the world. They are showing a way. A way to be in the world. A way of life. After all, haiku, although originally Japanese, is rooted in Chinese tradition and poetry, which saw, long time ago, the *literati*, these people who started a movement, abandoning their professions, concern with pecuniary matters or dealings with money, to devote themselves and dedicate their time to reading, poetry, calligraphy, painting and other activities they considered higher and more beneficial to their life and the world.

by Gilles Fabre

Gilles Fabre is a French national, living in Ireland. His haiku have won awards and been published in various journals and anthologies in Ireland, Great Britain, Australia, India, Japan, the USA and Canada in English, and France and Canada in French. He has also been published in Japanese and Portuguese. He is the founder (and co-editor) of *seashores*, an international journal to share the spirit of haiku (haikuspirit.org). His second haiku collection *ALONG THE WAY, A search for the spirit of the world*, published by ALBA, was selected by The Haiku Foundation for the Touchstone Award Short List (2020).

— REGIONAL NEWS —

CALIFORNIA

Deborah Kolodji



Haiku Poets of Northern California (HPNC)

On March 20, 2022, HPNC gathered via Zoom to enjoy a special presentation by Chuck Brickley: Haiku Fellowship (or how I found what I didn't know I was looking for). Chuck got the discussion started by sharing his own haiku origin story and emphasizing how much the haiku community has meant to him over the years. He then invited others to share their stories, and a very enjoyable group discussion ensued. A recording of this event is available on the "Recordings" tab of the [HPNC website](#).

Entries to the HPNC-sponsored Haibun contest are due by May 1, 2022. Complete contest guidelines are posted on the HPNC [website](#). Thank you in advance for supporting HPNC by participating in the contests!

Our spring quarterly meeting will be held on April 24, with featured readers Bev Acuff Momoi and Bill Cooper. Please see the "Schedule" page of the website for additional [upcoming](#)

events.

--submitted by Susan Antolin

Haiku San Diego (HSD)

Haiku San Diego held a monthly meeting via Zoom on March 13, 2022.

Attendees: Momoyo Capanna, Susan "Sue" Champion, William "Scott" Galasso, Olga Gutierrez, Penny Harter (Guest Reader), Carol Judkins, Deborah P "Debbie" Kolodji, Kristen Lindquist, Seretta Martin, Richard Matta, Naia, Lorraine Padden, Claudia Poquoc, Michael Dylan Welch, and Kathabela Wilson.



We wished an early Happy April Birthday to Penny Harter, followed by a read-around.

Penny Harter joined us this month as our Guest Reader, sharing a selection of her haibun. A number of those she read were written during the time after Covid-19 arrived, when many were living in isolation due to quarantine and people were struggling. Penny's approach was not to highlight the stress of those times, but, instead, to record the focuses that helped see her through them with calmness and sensitivity. Penny wrote a poem the morning of our meeting, using it to illustrate how easily the poem could become a haibun and where within the poem she might look for clues to write the accompanying haiku. After her reading we spent some time with Penny in open dialogue. The conversations felt like we all were together in someone's living room, sipping tea, sharing insights, talking about haibun, and laughing together. Our time with Penny went far too quickly, but it gifted us as a haiku group with a new-to-some and renewed-to-others friend.

Following the reading, Penny stayed to participate with our attendees in the monthly Anonymous Haiku Workshop. We discussed each of the 14 submitted haiku, expressing appreciation, offering suggestions here and there, and highlighting such things as techniques used, structure, immediacy of emotion, effective use of rhythm and lyricism, sense of season, tense, etc.

On behalf of Haiku San Diego, Happy Spring to everyone!

--submitted by Naia, Moderator

Southern California Haiku Study Group (SCHSG)

March 19 Workshop

On Saturday, March 19th, members of the Southern California Haiku Study Group and several guests met via zoom for a discussion of split sequences presented by Peter Jastermsky and a featured reading by Lorraine A. Padden. Joan Fingon assisted with the zoom tech.

39 poets were present: Lynn Allgood, Cynthia Anderson, Dyana Basist, Brad Bennett, Emily Bernhardt, Kathryn Bold, Ray Caliguiri, Claire Vogel Carmargo, Jackie Chou, BJ Cotton-Jeffords, D'Ellen, Denise Dumars, Kimberly Esser, Joan Fingon, Lee Hudspeth, Peter Jastermsky, Carol Judkins, Deborah P Kolodji, Yvette Nicole Kolodji, Richard Matta, Seretta Martin, Rita Melissaro, Vicki Miko, Naia, Genie Nakano, Victor Ortiz, Lorraine Padden, Claudia Poquoc, Bryan Rickert, Susan Rogers, Diana Rosen, Basil Rouskas, Bona M. Santos, Jie Tian, Christine L. Villa, Margaret Walker, Kathabela Wilson, and Sharon Yee.

After a read-around of haiku by those present, Lorraine A. Padden gave an evocative reading of her haiku, senryu, and tanka called "both/and," including the following two haiku:

hope chest
the forget-me-nots
pressed into her Bible

RBG
the outspoken pattern
of a lace collar

brass bell, March 2022
- Lorraine A. Padden

Next, Peter Jastermsky did a presentation of split sequences which started with a video from Frameless Sky with his split sequence, "Into the Stillness." After the video, he discussed hints for writing them, breaking away in between points to read split sequences he had written with Bryan Rickert, Lorraine A. Padden, and Christine L. Villa. At the end of his presentation, additional split sequence videos created by Christine L. Villa were shown, and Chrissi read some additional split sequences she had written with Bryan Rickert and Deborah P Kolodji. Peter, along with Bryan and Chrissi, fielded questions from the attendees about this exciting collaborative form.

Our next workshop will be on April 16th. The April program will be a spring kukai and haiku will be due by Sunday, April 10th. Contact [Deborah P Kolodji](#) with any questions regarding the April program.

April 2 – A Garden of Verse

On Saturday, April 2nd, the California Botanic Garden in Claremont sponsored their annual “A Garden of Verse” poetry reading, which the Southern California Haiku Study Group has been participating in for years. The reading was held on zoom this year, from 10 am through 1 pm. Poets from the SCHSG read first, and was followed by a group of poets called, “Poets from Far and Wide.”



SCHSG members Marcyn Del Clements is on the organizing committee for this annual event, and Vicki Miko organized the SCHSG portion of the reading, acting as the emcee for the haiku poets. The five featured haiku readers were Lorraine A. Padden, Jie Tian, Charles Harmon, D’Ellen, and Deborah P Kolodji. Many other members of SCHSG and several haiku poets from across the world also attended the reading as supportive audience members. Some of the “Poets from Far and Wide” segment of the reading even read a few haiku and haibun. It was a beautiful, garden- and nature-inspired reading that will resonate with attendees for a while. Next year, it is hoped that the reading will return once more to the actual garden.

Yuki Teikei Haiku Society (YTHS)



The Yuki Teikei Haiku Society recognizes Patricia J. Machmiller as its first Kiyoko Tokutomi Dojin (skilled leader and teacher). This is an after-the-fact recognition, as Patricia achieved that status long, long ago. Patricia has been our de facto Kiyoko Tokutomi Dojin (and so much more) for many illustrious years already. We are now thrilled to recognize this formally. This is approved by, among others, the YTHS President, both Vice Presidents, the three Yuki Teikei Dojin, the Geppo Editor, the Asilomar Annual Haiku Retreat Chair, and the YTHS Recording Secretary.

Carolyn Fitz, YTHS President

Linda Papanicolaou, YTHS First Vice President; also Dojin's Committee Member.

Christine Stern, YTHS Second Vice President; also Dojin's Committee Member.

Phillip Kennedy, Yuki Teikei Dojin; also Dojin's Committee Member.

Emiko Miyashita-sensei, Yuki Teikei Dojin.

Hiroyuki Murakami-sensei, Yuki Teikei Dojin.

Carol Steele,

YTHS Past President; also Dojin's Committee Member; also the Asilomar Annual Haiku Retreat Chair

Johnnie Johnson Hafernik, Geppo Editor.

Alison Woolpert, YTHS Past President; also YTHS Recording Secretary.

Mimi Ahern, YTHS Past President.

Joan Zimmerman, Occasional secretary to the Recording Secretary.

Patricia J. Machmiller is an internationally known haiku poet and translator. Her two haiku books are *Blush of Winter Moon* and *Utopia: She Hurries On*. She presented her knowledge about writing haiku in her recent book *Zigzag of the Dragonfly: Writing the Haiku Way* (2020).

“Harold Henderson’s Grammar Haiku” March Presentation by Michael Dylan Welch

Michael Dylan Welch began with biographical data of Harold G. Henderson, considered by many to be the father of American haiku. Henderson was born in New York City in 1889 and died there in 1974. His interests and talents were many. It was in 1968, along with Leroy Kanterman, that Henderson cofounded the Haiku Society of America.

Two of Henderson’s relevant publications for haiku poets are *Handbook of Japanese Grammar* (Cambridge, Massachusetts; Riverside Press, 1943) and *An Introduction to Haiku*:

An Anthology of Poems and Poets from Bashō to Shiki (New York: Doubleday, 1958).

Welch hopes that his presentation will soon appear in a haiku journal. We look forward to reading it in its entirety.

Forty-five participants attended his historical presentation.

April 19th, Linda Papanicolaou will present a Linked Verse “Tan-Renga” workshop on Zoom.

--Submitted by Alison Woolpert

OREGON

Shelley Baker-Gard



March Meeting Notes

The Portland Haiku Group and Oregon HSA met on March 12th at the Sellwood Community House in the Sellwood neighborhood in Portland. This was a face to face meeting. Jim Rodriguez led the meeting. Those attending were Shelley Baker-Gard, John Budan, Shasta Hatter, Jacob Salzer, Clayton Beach, Jim Rodriguez and Carolyn Winkler. For the first part of the meeting, we held our regular kukai and enjoyed reading the haiku, senryu, tanka and haibun. The kukai results are as follows: Jim Rodriguez took 1st place for his senryu “delivering boxes...”; There was a four-way tie between the 3 monoku by Clayton Beach and the haiku by Jim Rodriguez. For the tanka, Jacob Salzer took first place and John Budan took second place; for the haibun and sequential haiku works, Jacob Salzer took 1st place and Shasta Hatter took second place.

For the second part of the meeting, Jim led a workshop on practicing writing spontaneously about something we were observing or had observed that day. We then shared our works as a group to get suggestions and reactions – this was a helpful exercise in freeing up one’s mind to writing.

The leader for the next in person only meeting (no zoom call) will be Shasta Hatter and will be held at the Sellwood Community House, 1436 SE Spokane will be on 4/9 at 2pm. To attend - You must have had a vaccine booster and wear a mask (windows will be open). The activity and kukai will be led by Shasta. Please send her your poems by 4/2/2022 (2-3 haiku, senryu, tanka, 6 word story, or 1 haibun and 1 other) . Shasta’s email is: [Shasta Hatter](mailto:Shasta.Hatter@gmail.com). Please RSVP to [Shelley](mailto:Shelley.Baker-Gard@gmail.com) if you are planning to join or call 503-232-6560.

Notes from the ZOOM Bi-Monthly 3/27 meeting

The Zoom meeting was attended by Lynne Jambor, Shelley Baker-Gard, Jacob Salzer, Janice Doppler, Shasta Hatter, Ray Caligula, Michael Dylan Welsh, Ellen Ankenbrock, Steve Bahr, Marcie Wessels, and Margret Walker.

Lynne Jambor started the meeting with a fantastic presentation about Japanese avant-garde poet Kaneko Tohta. Lynne covered Tohta's philosophy on haiku which greatly broadens the traditional viewpoint of haiku to include all subjects and is based on human social consciousness where "no subject is taboo especially those embodied in humans primarily, but nature also..." We all thought this was very interesting, however, not everyone present agreed with Tohta's preceptive, and many other Japanese haiku poets have not ascribed to it. Fortunately, we all love to glean meaning from Japanese inspired short poetry whatever the form it takes.

After the meeting, we had a kukai. The first and second place for haiku and senryu went to Jacob Salzer, there was a tie for third place between Lisa Gerlitz and Shirley Marc. For the tanka, John Budan took first place, for the Tanka and the haibun.

The next Bi-monthly ZOOM only meeting is Sunday 5/29/22 –at 2pm – 4 pm and will be hosted by Shelley Baker-Gard *unless someone volunteers to host* (Shelley will moderate the Zoom). 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 5/25 (2-3 haiku/senryu/tanka or 1 haiku/senryu/tanka and 1 haibun).

NORTHWEST

Victor Ortiz



Commencement Bay Haiku

Commencement Bay Haiku met on the fourth Monday of March from 5 to 7:30 pm via Zoom.

In attendance were Aidan Castle, Bill Fay, Emily Kane, Shirley March, Dorothy Matthews, Victor Ortiz, Judith Schallberger, Carmen Sterba, Kathleen Tice, Richard Tice, and Michael Dylan Welch.

This time most of us brought haiku, senryū, and tanka to share, but Carmen Sterba also showed a photo-tanka of alpacas and Dorothy Matthews played a video haiga of a robin eating a worm. Not surprisingly, several poets had written haiku about the war in Ukraine. Here is one example, a particularly powerful haiku from Judith Schallberger that underwent several revisions of the third line:

scores of notes
flow from the cellist's bow—
war grief

CBH will continue to meet on Zoom for the time being because many of our members cannot attend in person or have too long a drive to meet in Tacoma. Geographically, we cover the South Puget Sound, but several Seattle area writers also come, as well as some from out of state. Most of us attend Haiku Northwest too, which takes in all of Washington. Furthermore, the group is affiliated with the Haiku Society of America, Washington Region, though many of

our members do not belong to the society. We were pleased to have Victor Ortiz attend, who is currently the HSA regional coordinator of Washington.

Submitted by Richard Tice

Northwest Washington including Bellingham area and Vancouver,

Poets from uppermost Northwest Washington, particularly the Bellingham area, as well as poets from Vancouver, CA gathered via Zoom on March 12, 2022.

The poets in attendance, including non-HSA members, were Catherine Crawford, Gary Evans, Peter H. Fischer, Frank Frazee, Patrick Gallagher, John S Green, Tere Harrison, Lynne Jambor, Carole MacRury, Zorwyn Madrone, Victor Ortiz, C.J. Prince, Carla Shafer, Sheila Sondik, Denny Stern, and Bob Zaslow.

Lynne Jambor presented on the topic "Conceivable Content: The Writings of Kaneko Tohta and his Philosophy of Haiku." Based on the 2019 book *Haiku as Life: A Kaneko Tohta Omnibus* (Richard Gilbert, et al.), Lynne shared her enthusiasm for some key topics in Kaneko's philosophy. The following themes were discussed within Kaneko's view that haiku must reflect "social consciousness as a matter of an author's stance:" The Poetic Composition of Living Things, The Unfortunate Dead, The Raw Perception of Living Beings, A Wild Ordinary Human: *Arabonpu*, and Kaneko's Surrealism. Following Lynne's inspiring talk, a lively discussion ensued that included how Kaneko's views might take some of us out of our comfort zones when writing English-language haiku. Kaneko passed away in early 2018 but we agreed that his influence will likely continue for some time.

Prior to the meeting, Lynne suggested writing topics that were important to Tohta, like war and disease, raw perceptions/experiences, and targeting the taboo, and she added that we might respond to the work of surrealist artists. Haiku written before and during the gathering were shared, including those composed with a social consciousness:

old photo
dead civilians
new photo
- Sheila Sondik

We also wrote poems that were inspired by surrealist painters:

knot a senryu
(after René Magritte's "The Treachery of Images")
- P.H. Fischer

Just before we parted Bob Zaslow shared his sketched portraits of everyone at the gathering, a cheerful way to end a fabulous time.

Submitted by Victor Ortiz

30 haiku enthusiasts attended our March 10 zoom educational session organized and facilitated by Haiku Northwest President Tanya McDonald.

Persons attending the meeting included: Aidan Castle, Anne Kundtz, Anne Laird, Bob Redmond, Connie Hutchison, Curtis Manley, David Chandler, Dennis Sullivan, Diane

Wallihan, Dorothy Matthews, Elaine Mannon, Elliott Simons, Emily Kane, Gary Evans, Ida Freilinger, Jessica Dawson, John S Green, Judith Avinger, Kathleen Tice, Kim Weers, Larry St. Pierre, Lisa Gerlits, Michael Dylan Welch, Michelle Schaefer, Peter H. Fischer, Richard Matta, Ronald Swanson, Susan Lee Roberts, Tanya McDonald, Victor Ortiz.

Attendees critiqued haiku submitted earlier by anonymous and very brave poets. Reporter Bob Redmond says "Lots of illuminating haiku and great comments. The anonymous aspect allowed everyone to dig deeply into the poem itself, without the author needing to explain it—or anyone even having preconceived notions about the writer. A fun approach!" Haiku Northwest membership is available to any Washingtonian – but you're welcome to attend zoom meetups at 7 PM PDT no matter where you live. If you'd like an invitation email, click [here](#).

Submitted by Dianne Garcia

Haiku Northwest established a Community Engagement Committee to create and strengthen relationships between us and various other relevant groups in the region. Our goals are to foster youth participation and to develop education and opportunities for our membership. Committee members are Terran Campbell, Aidan Castle, Victor Ortiz, Bob Redmond, and Michelle Schaefer. The committee will meet through April, when we expect to have a plan ready to implement.

Submitted by Bob Redmond

SOUTH

June Rose Dowis



If you have news and/or are interested in creating a group in one of these regions, please contact HSA South Region Coordinator, [June Rose Dowis](#).

Arkansas Region

Results of the First Annual Arkansas Cherry Blossom Festival Haiku Competition

Howard Lee Kilby reports that The First Annual Arkansas Cherry Blossom Festival Haiku Competition was successful. A talented Japanese haiku poet was the judge. Howard Lee Kilby received a telephone call from his dear friend, Gordon Bradford in Harrison, Arkansas. He was excited. He said that he won 1st place in the adult haiku division and Gordon's favorite lady won 2nd place. Gordon and Sherri have attended our autumn haiku conferences over the years. Anette Chaney won 3rd place. CONGRATULATIONS!

Hot Springs Haiku Club Monthly Meetings

The Hot Springs Haiku Club meets the first Friday of every month at the Garland County Public Library from 3-5 PM in Hot Springs, Arkansas. There is no charge to attend. For information email Howard Lee Kilby at hkilby@hotmail.com or call 501-767-6096.

Ouachita Life Haiku Column

Howard Lee Kilby writes a haiku column for OUACHITA LIFE magazine. He's done so for over 16 years. This is a labor of love which has resulted in a growing swell of interest in haiku poetry in central Arkansas. There are eight contests every other month. The deadline to enter the contests is the 13th day of the odd numbered months. Email Howard Lee Kilby at hkilby@hotmail.com or call 501-767-6096 for information.

26th Annual Conference in Hot Springs National Park

The 26th autumn haiku conference is booked for November 11-12, 2022, at the Arlington Resort and Spa in Hot Springs, Arkansas. Howard Lee Kilby has asked Natalie Goldberg to be the featured poet; he hopes she can make it. Natalie's new book, THREE SIMPLE LINES, is a treasury of haiku, travel, and Zen journeys in Japan. Howard Lee Kilby has also asked Celia Stuart Powell of Tulsa, Oklahoma, to be the Featured Poet and Christina Beck of North Carolina to join in as well. Lee Gurga is planning on attending. Lee is loved and appreciated by this community. He's been here about six or seven times. He spoke to the kids at Hot Springs High School one time. He's always funny and causes waves of laughter. Howard Lee Kilby would like to invite everyone to consider attending the haiku conference.

North Arkansas Haiku Group (NAHG)

A new email-based group has been established in northern Arkansas. This will be a monthly group, and everyone is invited to participate. For more information, please contact the group's leader, Barbara Robinette, at rosablue722@gmail.com.

Louisiana Region

The Northwest Louisiana Email Haiku Group held their monthly haiku critique and discussion (via email) in March. This month's discussion was in response to this question: What is your favorite haiku you have written and why. Here are some thoughts...

*Haiku, and all my other priceless words put to paper, are a lot like children...so precious...so perfect...except...hmmm, maybe a tiny change here...and there...
That's a hard one to answer for me. When I write my poems, I usually love the one I've just written and later, I may not like it at all.*

A haiku Carlos Colon told me, but I already knew, that ku are not supposed to rhyme. He liked it too.

Sometimes I look back at my haiku and think well no wonder it didn't get published, what was I thinking and I change them up. But others I feel really good about and even if they were never published, I still cherish them.

Kentucky, Tennessee, and Mississippi Regions

Mississippi

Jianqing Zheng's haiku chapbook, *Delta Notes*, was recently published online from [Buttonhook Press](#). It's a collection of 100 moments, notes, or impressions about the most southern place on earth. You can download a free PDF version by clicking the link above.

Jianqing also did a poetry reading from his haibun book, *A Way of Looking*, at the 2022 Mississippi Philological Association annual conference on March 18.

MIDWEST

Bryan Richert

**Haiku on the Theme of Waterways Wanted**

Charlotte Digregorio seeks haiku submissions on the theme of waterways for [The Daily Haiku](#). You may [email her](#) by April 15 with just one of your best haiku on waterways. Previously-published haiku is fine. Unpublished poems may be edited for clarity. All are welcome to submit, especially those who've never appeared on her blog that features poets from sixty-one countries. Digregorio's goal is to feature all active haikuists worldwide, beginners and experienced, who wish to appear.

Digregorio will be honored in a "Salute to Haiku" by Highland Park Poetry at 5 p.m., Saturday, May 14 at Madame ZuZu's Cafe, 1876 S.W. First St., Highland Park, IL. She will read from her two books, *Ripples of Air: Poems of Healing* and *Haiku and Senryu: A Simple Guide for All*. An open mic and Digregorio's book signing will follow. You may contact her with questions at the email above.

The Illinois State Poetry Society-Haiku Society of America Haiku Chapter invites you to its regularly scheduled Zoom meeting on Sunday, April 24, 2022, 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, April 19.
- 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. Looking forward to seeing you.

Ellen Grace Olinger welcomes all to visit [Easter And Spring Poetry](#).

Ohaio-ku Study Group

The Ohaio-ku Study Group met Saturday, March 12th, from 10am to noon via Zoom facilitated by Nicky Gutierrez. The following Ohio poets were in attendance: Nicky Gutierrez, Elliot Nicely, Jill Lange, Nancy Brady, Matthew Markworth, Barbara Sabol, Skaidrite Stelzer, Valentina Ranaldi-Adams, and Nancy Pownell. The following visiting poets were in attendance: Joan Chaput, Ruth Holzer, Janice Doppler, Sarah Metzler, Wilda Morris, Jo Balistrer.

We started our meeting by doing a quick read around and introductions.

We then did our kukai. Our kukai theme was “birds.” Top poems were Matthew Markworth in third, Richard Barnes in second, and in first, Sarah Metzler. In lieu of book awards, they received a rousing round of applause! Congratulations!

We ended our meeting by discussing published haiku from *The Heron's Nest* and workshopped.

Our next meeting will be held Saturday, **APRIL 23rd**, on Zoom 10 AM -12 PM. Our kukai theme will be references to “Insects.”

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.

BROADER HAIKU NEWS



Third Virtual HSA National Conference

June 04–05, 10:45 a.m. – 7:00 p.m. EST

Dear Haiku Society of America member,

The HSA is happy to announce its third virtual national conference to be held on the first weekend of June. We are looking for members who want to participate in the conference. If you are interested in giving a talk, hosting a workshop or other activity, notify the conference organizer by May 4th. The conference will be held using the Zoom software package. Video and audio presentations including slides can be accommodated, as will the capability to host concurrent break out sessions. Sessions will be 50 minutes long.

Please send me the title of your proposed presentation and a brief summary of the content, as well as a description of how you plan to conduct your activity (lecture, workshop or other). We will notify you as to whether you have been selected to participate and ask you for a more detailed description of your proposal. This is an exciting opportunity and we hope that you will be able to take part. All proposals should be sent to the contest organizer, [Jay Friedenber](#).

Best regards,
Jay Friedenber
President, Haiku Society of America

Relaunch of Graceguts and Other Websites



Graceguts has been relaunched after a four-month overhaul. Please explore the new [website](#), with numerous resources devoted to haiku and related poetry. The site is now secure and optimized for PCs, tablets and phones, and has many other changes. For details about recent additions (essays, reviews, poems, and more), please visit "[Graceguts News](#)". A new ebook, *Ocular Oracle*, is also available [here](#). Other extensive site overhauls and revisions have also been rolled out for [Haiku Northwest](#), [National Haiku Writing Month](#), and the [Tanka Society of America](#). Also check out our [blog](#), which offers occasional essays on deka-ku (haiku that bring to mind other poems). If you have comments, please contact [Michael Dylan Welch](#).



GRACEGUTS

Call this a poetry magazine, if you like.

Something authentic and delicious. Graceguts has just one main contributor. This is a place for poems, essays, stories, book reviews, and other materials that I've written or created—plus a few surprises. I add to it organically, focusing on published work. I've published thousands of poems, mostly haiku and related genres, as well as hundreds of essays and book reviews, and I hope you enjoy them. In addition to visiting the following highlighted links, please also explore the full menu. Thank you for visiting.

—Michael Dylan Welch

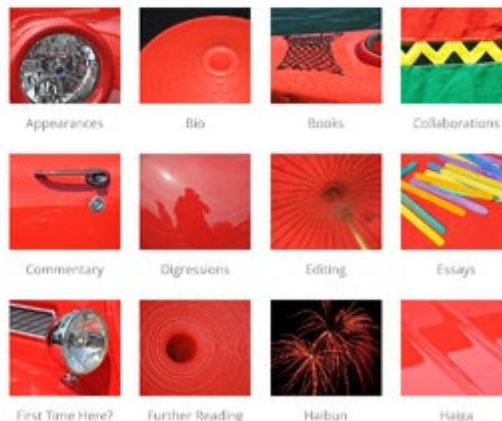
Graceguts News

Read about recent site additions or other news or featured pages.

1 March 2022

The month of February has brought the following changes and additions to Graceguts:

- On the [Appearances](#) page, I've added several new events and event photos.
- On the [Books](#) page, through the introduction pages for *Eyeball Kick*, *Beena Solish*, and *Yitroozu Humor*, I've added downloadable PDFs (free ebooks) for each of these three collections. See also the introduction to *Ocular Oracle* to view a PDF of the fourth ebook in this trilogy.



New Rengay.com Website

There's a new website in town! It's for rengay, a six-verse collaborative poetry usually for two or three poets. Please check out the [site](#), which features selections of rengay by Michael Dylan Welch written solo, or for two, three, or six poets. This website will also be home to a new rengay anthology celebrating the 30th anniversary of rengay poetry in 2022. Watch for additions in the coming months, in anticipation of a printed book with selected collaborations from the online anthology. Comments welcome at WelchM@aol.com.

Rengay

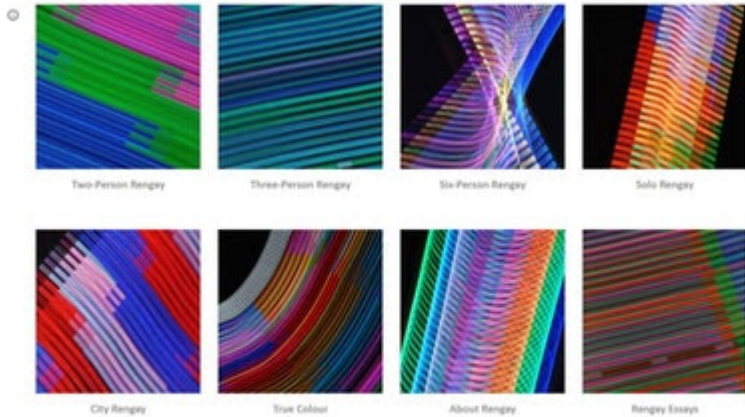
Rengay is collaborative poetry written by two or three poets alternating three-line and two-line haiku or haiku-like verses in a six-verse thematic form. Garry Gay invented rengay, naming the form by combining his last name with "renga," the centuries-old Japanese tradition of linked verse. He and Michael Dylan Welch wrote the first two-person rengay together in 1992, and Michael proposed the three-person variation. This page celebrates rengay by presenting Michael's rengay with various authors, including solo and six-person rengay variations, his City Rengay, all the pieces from his solo rengay book, True Colour, his essays on rengay, and a comprehensive collection of essays by others that promote and celebrate rengay.



30th Anniversary Rengay Anthology

This site also features contributions chosen for the 30th anniversary online rengay anthology, with collaborations from around the world. Selections from this collection will also become a printed book, with publication anticipated in late 2022. Please also share your rengay on Facebook.

Rengay and Essays by Michael Dylan Welch



If you have any comments or questions about rengay or this website, please contact Michael Dylan Welch. Blurred-light photos by the author.

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Jack Kerouac's Centenary

We are celebrating Jack Kerouac's centenary with a workshop on his haiku.

Patrica invited Stanford M Forrester to give a workshop for Poetry Pea listeners and viewers on Jack Kerouac's haiku. The podcast and workshop has been widely acclaimed by academics and non-academics alike. Many said that they didn't appreciate his influence on haiku as we have come to know it today, and that they have a new appreciation for his work.

If you would like to learn more about Kerouac, or listen and watch any of the other workshops regularly produced as a free resource to haiku enthusiasts at Poetry Pea, please go to the [website](#) and explore.

San Francisco International Haibun Contest



Sponsored by Haiku Poets of Northern California

Deadline — May 1st, 2022

Entry Fee — \$5 for 1-3 haibun

Contest Details —

The contest is conducted in a “double-blind” manner, meaning the identities of judges and entrants are withheld until the results are announced.

All entries must be original, unpublished, and not under consideration elsewhere.

The winning haibun will receive a \$100 grand prize. At the discretion of the judge/s, an unspecified number of haibun will receive honorable mention awards (no prize money and no ranking).

Haibun with multiple authors will be considered a single entry for each author, and in the case of such a haibun winning the grand prize or honorable mention, the authors will share that award and prize money.

Contest winners will be announced at the summer HPNC meeting, and the full results, including commentary, will be published on the HPNC web site. The grand prize winning haibun will be published in the HPNC journal Mariposa. All rights revert to authors after the contest results are announced.

This contest is open to all except the HPNC president, the contest coordinator, and the judges (who will remain anonymous until after the competition).

Submission Guidelines —

Submissions are by email; however, so as not to exclude anyone wishing to enter, if you are unable to send your entry via email, please contact the coordinator and an accommodation will be made for you.

Send all submissions in a single email to the contest coordinator J Hahn Doleman. In the subject line, please type: HPNC Haibun Contest 2022, your name, the date. At the top of your email, type: your name, address, phone number, email, and the PayPal transaction ID number for your entry fee (see below).

Type or paste haibun directly into the body of your email; no attachments will be opened. Identify any haibun with multiple authors, and provide names of each.

Please send payment of \$5 via PayPal to HPNC. In the 'Add a Note' section, type: 2022 Haibun Contest Entry Fee. Locate the PayPal transaction ID number and include it with your email submission.



Save the Date!

August 5-7, 2022

The Cradle of American Haiku Festival is back!
(Haiku Presentations, Readings, Music, Food and Fun)
The Walker House - Mineral Point, Wisconsin

More information will be out shortly. Stay tuned.
 Meanwhile, if you plan to attend, you may want to make reservations soon as lodging in Mineral Point fills up quickly

2022 HAIKU CIRCLE

After a two-year hiatus, the Haiku Circle, a day of readings, presentations, open mic, and lots of haiku comradery, will be held on June 11, 2022 at a new location, the Flat Rock Disc Golf Course, in Athol, Massachusetts. The Flat Rock Disc Golf Course is a lovely rural spot with a pond, a fire pit, a barn, and nature trails. The estimable Tom Clausen and Bill Kenney will be our featured readers. Workshops will be led by Joyce Clement, Kristen Lindquist, and Brad Bennett. The schedule and registration information for the 2022 Haiku Circle will be posted [here](#) within the month of April. To ensure everyone's safety, we ask that only those who are fully vaccinated attend.



Haiku on the Theme of Waterways Wanted

Charlotte Digregorio seeks haiku submissions on the theme of waterways for [The Daily Haiku](#). You may email [here](#) by April 15 with just one of your best haiku on waterways. Previously-published haiku is fine. Unpublished poems may be edited for clarity. All are welcome to submit, especially those who've never appeared on her blog that features poets from sixty-one countries. Digregorio's goal is to feature all active haikuists worldwide, beginners and experienced, who wish to appear.



Submission period:

April 1- May 15, 2022.

Submissions are due in hand by midnight CST, May 15, 2022.

Editor: John J. Han

Email: submitforhsa2022@gmail.com (snail mail not accepted)

Any original haiku/senryu, published or unpublished, are most welcome. Please send in up to five of your best poems. One poem will be selected for inclusion. Tanka, renku, haibun and haiga will NOT be considered.

Please include in the subject line:

HSA 2022 – Poet's name, the city, the state.

Examples:

HSA 2022 – Jane Smith, Norman, Oklahoma

HSA 2022 – John Smith, Tokyo, Japan

Paste your poems in the body of the email message. Published poems must be accompanied by a brief acknowledgment of first publication.

Examples:

Frogpond, Winter 2020

Failed Haiku, May 2021

I look forward to reading your submissions.

2023 bottle rockets press bird anthology

Submission Guidelines for the 2023 bottle rockets press bird anthology. **Please read the entire page. (We can tell when you don't). We really can.**

bottle rockets press is looking for published and/or unpublished haiku about any aspect of birds. Any type of bird. This anthology is 2nd in the new series! The first, *Window Seats* (A cat anthology), which is already in its second printing, will set the stylistic standard for all future books in this series. Please send only

your **exceptional** poems. **All submissions must be mailed in. No e-mails. No exceptions. Please plan accordingly. A high level of professionalism is required. It saves everyone time and it's courteous.**

Guidelines:

HOW TO MAIL

ALL submissions must be sent through the post. No e-mail submissions. (For poets outside the USA, your submission, if complete, will be sent an e-mail reply about your submission.)

All US poets include a Self-Addressed-Stamped-Envelope. no. 10 (standard size business). Proper postage required.

WHAT TO SEND

-Common courtesy to include a simple note or cover letter.

-**Send only one submission.** Multiple submissions will not be accepted.

-Send **only** haiku. No tanka, haibun, photos, linked poems, etc....Just haiku. We lean very much away from 5-7-5 "haiku," so please do not include any. They are not what we are looking for.

-Must be typed. (ZERO exceptions)

-Must be printed on standard white 8.5" x 11" computer paper. People outside the USA, it's ok if the page size slightly varies. Understandable.

-Name, Address, E-mail **MUST** be on the top right-hand corner of **EVERY** page.

-**Single-sided pages only.**

-Mail up to 20 of your most **EXCEPTIONAL** poems. Only exceptional please.

-5-10 poems per page. Please space them accordingly so it is clear where one poem ends and the other begins.

-Unpublished poems ok to include.

-Published poems are ok. Must include Name of publication, Volume & Issue #. Year if possible.

(The editors will not review any incomplete submissions & will not be required to contact the submitter.)

-Absolutely no simultaneous submissions. No submission accepted or rejected will be returned. Please make a copy of your submission for your records.

WHEN TO SEND

Deadline for Submissions: July 15, 2022. (plan accordingly if you live abroad and within the US).

All complete submissions replies will be mailed out by the end of Sept. 2022 from the editors.

WHERE TO SEND

bottle rockets press

bird anthology

P.O. Box 189

Windsor, CT 06095 USA

Stanford M. Forrester/sekiro,
Editor of bottle rockets press

bottlerockets_99@yahoo.com

www.bottlerocketspress.com



Ignatius Fay

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

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