

From: Ignatius Fay ifay@vianet.ca
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To: brooksbooks@gmail.com



Volume 37, Number 06 | June 05, 2022

— ASA 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.

[Renew Membership](#)

[Visit Our New Website](#)



President's Message

Jay Friedenber
HSA President

jay.friedenberg@gmail.com

The Passage of Time

ANTS.

As the weather warms one of nature's creatures we begin to notice more often are ants. They seem to be everywhere: on our clothes, in our houses and crawling across our picnic tables. Ants can be a source of annoyance or wonder. Some of us may take pleasure in stepping on them or destroying a colony with pesticide. Others may have take wonder in seeing their speed, strength, and social coordination. In this issue we will showcase three haiku about ants, each of them from African authors.

development protest
an endless line of ants
marches alongside

This poem is from Samantha Renda from South Africa. Here we have a somewhat humorous analogy between a group of people protesting a development and a line of marching ants. The first large-scale image is of people, perhaps chanting or holding placards, walking along to protest the creation of a new building complex. Then at a smaller scale we see the ants, marching about on their own business. We thus have a nice juxtaposition of the large and small and of the human and the natural. This poem is also a tribute to Taneda Santoka's haiku: "under burning heaven an endless line of ants", which can be interpreted as a symbol of humanity, uniformly toiling away.

a colony of ants
carrying a grain each —
lockdown shopping

Once more we are presented here with a parallel between the ant and human worlds. This poem is by Blessmond Alebna Ayinbire from Ghana. Each of the individual ants here are carrying a single grain. The last line tells us that shopping is in a state of lockdown and implies that the people too are limited in the amount they can carry home. It may be that the people and the ants are both shopping at the same store. The long dash creates a pause between the micro and macro worlds and may visually represent the extended line of ants as they carry off their prize.

morning light
the fly I swatted
taken away by ants

Here we have a haiku about ants that probes more deeply into natural processes. This one comes from Adjei Agyei-Baah, from Ghana. It is morning and the poet has just swatted a fly that falls to the ground. In what seems a short time later, ants take the fly's body and carry it back to their nest. It is morning, so the person may be sitting at the breakfast table, in which case both the poet and the ants may be having their first meal of the day. The poem also alerts us to the fact that all organic material gets recycled and that nothing in nature is ever wasted.



Chuck Brickley
HSA 2nd Vice-President

hsa.2vp.chuck@gmail.com

HSA Summer Contests for 2022

The Haiku Society of America is pleased to announce our summer contests are now open for submissions.

The HSA Haiku Award in honor of Harold G. Henderson
The HSA Senryu Award in memorial of Gerald Brady
The HSA Haibun Award

Deadline for haiku, senryu and haibun contests: July 31, 2022
For submission guidelines and entry fees, please see the HSA website for each contest:

Guidelines for [HSA Haiku Contest](#)
Guidelines for [HSA Senryu Contest](#)
Guidelines for [HSA Haibun Contest](#)

Adjudication: Judges for each contest will be announced at the time of the awards. Judges will not know the identity of participants.

Awards for all three contests: First Prize \$200, Second Prize \$150, Third Prize \$100. Winning poems will be published in *Frogpond* and on the HSA website.

The HSA Rengay Award Contest

HSA wishes to thank the many poets who entered our third HSA Rengay Award in honor of Garry Gay Contest. The results will be announced in the July 5th HSA newsletter.



Giving Back...to the Haiku Community and Beyond

by Roberta Beary

For poets who are willing, there are many ways to give back to the haiku community. One has the option of going big, going small, or doing something in between.

One way of giving back is by volunteering your haiku skills. For the past few years I worked with the Irish non-profit group Clan Beo, which helps people with disabilities navigate the red tape of social services, also known as reluctant engagements. In the final year of the project, artwork by people with disabilities and their families was paired with my haiku and my haibun-like renderings of Clan Beo's reluctant engagement narratives. This collaborative project would not have been possible without haiku poet and artist Mary White, who volunteered her time by leading an all-day art workshop for Clan Beo's disabled members and their families. This multi-year, collaborative effort produced the boxed album, *One Breath: The Reluctant Engagement Project*, shortlisted for a 2021 Touchstone Distinguished Book Award. It now serves as a training vehicle throughout Ireland, sparking conversations about disability within abled and disabled communities. It is a project which remains close to my heart.

A public reading of work that resonates with a library or similar audience is another way to give back to the haiku community. One of my most memorable experiences was an open reading I did from my collection *Deflection* (Accents Publishing, 2015) at a Washington, DC, public library. The sequences about my mother's dementia and my role as her caretaker, which I had set to music in video format, engaged many in the audience. And brought a few converts to haiku.

Other ways to give back:

1. Conduct a haiku workshop for the elderly or at-risk youth.
2. Make contact with a haiku poet who is struggling. (I remember every poet who wrote to me during my own hard times. Their words made a difference.)
3. Send haiku postcards in lieu of greeting cards.
4. Email those whose haiku you admire to tell them so.
5. Congratulate fellow poets on their awards. (Even if you didn't win.)
6. Offer to teach one haiku class at a local school during poetry month.
7. Seek out a haiku poet when traveling and offer to meet for coffee. (This is a favorite of mine.)
8. Organize a contest in honor of a haiku poet who made a difference. (This can be a one-off or a yearly tribute.)
9. Write a positive comment on a haiku poet's online publication. Don't wait for a poet to die to praise them publicly.)
10. Write a sequence via email with a poet who is confined to their home.
11. Buy other poets' collections as a way of supporting your peers.

What's your way of giving back to the haiku community? Let me know via twitter @shortpoemz.

Roberta Beary is the haibun editor of *Modern Haiku* and longtime member of *Towpath Haiku Poets of the Chesapeake Watershed*. Find out more at <https://robertabeary.com>

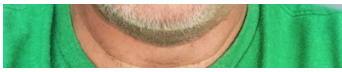
Information on *One Breath: The Reluctant Engagement Project*, including a short video featuring 26 haiga, is available at <https://www.clanbeo.org>



Dispatches from the Haiku Path by Stanford M. Forrester/sekiri

First Installment: May 23, Year of the Tiger

Days I don't enjoy:
Any day I don't walk.
Any day I don't drink saké.
Any day I don't compose haiku.



— Santōka Taneda (trans. Burton Watson)

Greetings from the Haiku Path. I'm sitting beneath a sugar maple and there's a gentle breeze. It is a perfect place to rest, so I thought I would gather my thoughts and drop you a line. While traveling a good part of the journey in a solitary fashion, this haiku poet often thinks of his fellow poets and is always accompanied by their spirit. He is never truly alone.

What is the Haiku Path you ask? For me it is path of exploration, growth, friendship, and insight. I cannot describe the joy this traveling brings, but I feel very fortunate. I'm sure you do too.

What do you need for your journey? Luckily, one needs very little. A reliable pen & a small notebook are probably the most important, as many *haijin*—like me—do not have a great memory with age. I find that many haiku present themselves when you least expect and if you don't have a notebook, the result is scribbling on the back of your hand. The main challenge here is to remember to transcribe what resembles a haiku onto a piece of paper before you wash your hands. Generally speaking, the haiku or its idea will eventually knock on the mind's door saying, "let me back in," so not to worry. But that could take a while.

The second thing you need to bring is a toolbox of sorts. Fortunately, these tools don't weigh much. They are sight, hearing, smell, touch, and taste. If you find, when looking at your own of body of work, that some of these senses are more present than others, you might want to readjust your outlook and see if you fall into any stagnating patterns that can limit the experience on the Path. Of course, a haiku doesn't need to incorporate all five senses, but re-configuring things can often result in a pleasant surprise.

The third thing, as both Bashō and Santōka suggest, is a good pair of straw sandals. I'm sure you'll agree.

You might ask: "What is the topography of the Haiku Path?" That question is easy to answer. It is ever changing whether you are stationary or in motion. Some moments, days, weeks, or months, the journey is a pleasant one without hindrances. You pluck the haiku that bloom beneath your toes or the ones that alight on your shoulder. This harvest seems effortless. One enjoys every aspect of the Path. You even wonder how the Haiku Gods have been so kind.

Unfortunately, the Haiku Path is not always shady, with lush green grass, a cool breeze or level ground. Most likely, you will encounter crazy weather, steep inclines, sharp twists & turns, stumps or rocks to trip over in the most unflattering ways—usually in the presence of other poets—not to mention long periods of drought. Facing these obstacles is the truest of challenge for any poet. The key here is to persevere. We can learn from everything—the Yin & the Yang. Sometimes we are not aware that there are haiku are bubbling inside. We lose confidence. We lack patience. Yet it is only a matter of time until they sprout on the path. This is the true test—to wait out the drought or dry out from the downpour. The Haiku Gods bring us gifts disguised in many ways. Yet, it is up to the haiku poet to appreciate whatever manifests and say: "Thank you." If we do not experience both sides of the coin, we are destined to write wallpaper or cardboard haiku that are just empty words and leave us unfulfilled. So, the challenge for any poet is embrace both the Yin & Yang and to be forgiving of oneself if the harvest is spare.

I will sign off here as I have dropped my favorite pen in the grass and need to find it. If it doesn't turn up, I'll have to find a twig and scribble my poems in the sand and hope I'll remember them by the time I return home. So please cross your fingers for me. I'd be grateful.

—Stanford M. Forrester

— REGIONAL NEWS —

CALIFORNIA

Deborah Kolodji



Haiku Poets of Northern California (HPNC)

We have just added a new event to our schedule! On **June 12 at 1 p.m.** Pacific Time, **Cherie Hunter Day** and **Hannah Mahoney** will read from their new award-winning books just released from [Backbone Press](#). And HPNC's summer quarterly meeting is also just around the corner on **July 17, at 1 p.m.**, when we will have readings by **Patrick Gallagher** and **Lesley Anne Swanson**. While HPNC virtual events are only open to members, we hope you will check out the growing list of recordings of past events on our [website](#).

And, in case you are interested in becoming a member of HPNC, please see the "How to Join" page on the [HPNC website](#). Membership in HPNC is not restricted by geographic location and comes with two issues of our membership journal *Mariposa*, quarterly newsletters, invitations to all of our virtual events held on Zoom, and this year will also include a copy of the chapbook commemorating the Two Autumns reading in September.

Please keep an eye on the "Schedule" page of our website for additional events that may be added soon.

--submitted by Susan Antolin

Southern California Haiku Study Group

Fifteen members of the Southern California Haiku Study group met via zoom on May 21st for their monthly zoom workshop: Lynn Allgood, Billie Dee, Denise Dumars, Joan Fingon, Charles Harmon, Lee Hudspeth, Deborah P Kolodji, Richard L. Matta, Rita Melissano, Naia, Lorraine Padden, Claudia Poquoc, Kathabela Wilson, James Won, and Sharon Yee.

After a read-around of haiku, Debbie Kolodji introduced our featured reader, Lee Hudspeth, who read a selection of haiku and senryu, on three themes: "Nature and Ecstasy," "The Universal 'I,'" and "Memories and Moods." He also read one haiku solo split-sequence, inspired by Peter Jastermsky's SCHSG presentation a few months ago.

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an inkling
of cerulean sky

from *Frogpond* 45:1 Winter 2022

a score of tea boxes
spilling from the pantry—
our laughter

from *Failed Haiku*, Vol 7 Issue 77

both haiku by Lee Hudspeth

After Lee's reading, Debbie conducted a presentation/workshop on "Prompted by Butterflies." In preparation for the meeting, she had sent out a collage of four butterfly photos taken in her backyard as potential writing prompts, and as the workshop began poets were invited to read a haiku generated by the photos.



Then, she talked about the art of writing to prompts and compared it to a butterfly life-cycle. The prompt is the "egg" which becomes a hungry caterpillar, eating its way through a brainstorm of ideas generated by the prompt. Then, as the leaf becomes smaller, the poet focuses on a few ideas, pondering them as the chrysalis of ideas form into a haiku butterfly. Then, the haiku emerges from into the world. We talked about places to find the eggs (prompts) and ways to generate ideas for the hungry caterpillars in our brains based on those prompts. She then presented a sampling of haiku written specifically for common butterflies found in California, accompanied by a photo of each butterfly, including:

the end of things
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on a rotten apple

Kristen Lindquist
Kingfisher 2, 2020

seaside
eucalyptus
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Cherie Hunter Day
Frogpond 18.2, Summer 1995

Afterwards, Lee Finn played an [Ostinato](#) for additional writing inspiration and then

Afterwords, Joan Fingon played an 8 [minute video](#) for additional writing inspiration and then participants shared what they had written with the group.

The next SCHSG workshop will be held on Saturday, June 18th at 2 pm. Cynthia Anderson will be the featured reader and Lew Watts will conduct a haibun workshop. If interested in attending, please contact [Debbie](#) for the zoom information.

Yuki Teikei Haiku Society

Spring Reading

On Saturday, May 14, 2022 Roger Abe, event coordinator, along with Zoom master, Christine Stern, hosted the 30th YTHS Spring Reading. President Carolyn Fitz welcomed more than fifty members and guests to listen to our four featured poets, Bona M. Santos, Helen Ogden, Marilyn Gehant, and Mark Hollingsworth.

In his presentation Mark said, "What you can do is invite others to attend to this world together with you," and certainly everyone was glad the four poets shared theirs with us. A sampling:

requiem at sea
the scent of burning incense
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Bona M. Santos

where salt
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all the way down

Mark Hollingsworth

On June 11, YTHS members will gather for an *in person* ginko with Betty Arnold at Hakone Gardens in Saratoga, CA.

- submitted by Alison Woolpert

OREGON

Shelley Baker-Gard



May Meeting Notes

The Portland Haiku Group and Oregon HSA met on May 14th at the Sellwood Community House in the Sellwood neighborhood in Portland. This was a face-to-face meeting. Jacob Salzer led the meeting. Those also attending were Shelley Baker-Gard, John Budan, Shasta Hatter, Cathy Merritt, and Carolyn Winkler.

For the first part of the meeting, we held our regular kukai and enjoyed reading the haiku, senryu, tanka and haibun. Our season theme for the month was “puddles.” The kukai results are as follows: First Place went to Jacob Salzer for his haiku “childhood puddle...” (he later showed us a very cute picture of himself as a little boy staring into a puddle), 2nd place went to Jone MacCulloch for her senryu “cashew moon...”, Shelley Baker-Gard, Jacob Salzer, and Carolyn Winkler tied for 3rd place for their haiku “under a tree...” (sbg), “long Shadows...”(js) and “deeper...”(cw)”; For the tanka, Jacob Salzer took first place, Shasta Hatter took second place, and John Budan took third place. For the haibun, Carolyn Winkler took first place for her haibun “The Magic of Make-believe.”

During the second part of the meeting, Jacob led a fun workshop on the power of scent in poetry and passed out a brief scientific overview of the 10 scents humans can detect. He had us write poems with these scents in mind: Fragrant (think roses); Woody/resinous (moldy, dirt outside); non-citrus fruit (bananas); Sharp/Pungent (phew-wee! Those onions!), Chemical (bleach); Minty (peppermint and cinnamon – think gum counter); Sweet (Mother’s Day chocolates – all 2lbs of them); Popcorn (yes- popcorn and its nutty theater friends); Sickening (better pinch your nose in the outhouse); Lemon (citrus fresh – soda pop and cleaning too). This was a very entertaining workshop, and it produced many haiku and senryu we enjoyed reading to each other.

On May 29th we had our Bi-monthly Zoom call. For the first part of the meeting, we held our regular kukai and enjoyed reading the haiku, senryu, tanka and haibun. Michael Dylan-Welch took first and second place – we could certainly tell he has been practicing for over 40 years! There were many poems with 3rd place ties -and many more that received at least one vote – several of us remarked that this shows how hard it was to choose from so many good ones. For the second half of the meeting Steve Bahr, who has been writing haiku for about two years, led a discussion on why we write haiku and whether or not we publish them. He also provided a slide show with sound recording of many inspirational quotes and thoughts from Chinese, Japanese, and western poets on the topic of poetry and a few comments on publisher’s rejections. We all enjoyed talking to each other about our history in the haiku world and our thoughts on why we write poetry and publishing in **Please RSVP** to Carolyn if you are planning to join 503-734-6516.

The next Bi-monthly ZOOM-only meeting is Sunday 7/31/22 – at 2 pm – 4 pm (Shelley will moderate the Zoom). This every other month Zoom meeting time is set for the last Sunday of that month –Email Shelley sbakergard@msn.com, if you want to receive 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; sbakergard@msn.com** with your kukai entries by 7/18 (2-3 haiku/senryu/tanka or 1 haiku/senryu/tanka and 1 haibun – unpublished and or not used for a previous kukai). After the kukai, a presentation will be given – the leader is TBD at this time.

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the corner on early May at 7 pm, when we will have readings by **Patricia Gallagher** and **Lesley Anne Swanson**. While HPNC virtual events are only open to members, we hope you will check out the growing list of recordings of past events on our [website](#).

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Hakone Gardens in Saratoga, CA.

- submitted by Alison Woolpert

NORTHWEST

Victor Ortiz



WA State Regional Meeting

An HSA in-person regional meeting will take place on August 27th at the Padilla Bay National Estuarine Research Reserve in Washington State thanks to the generosity of the HSA executive committee and the Padilla Bay Reserve. The theme is “The Ecology of Haiku.”

Rena Priest, the current Washington State Poet Laureate, and a member of the Lhaq'temish (Lummi) Nation, and **Michael Dylan Welch** (poet, scholar, editor/publisher, essayist, founder/cofounder and director of many haiku organizations and conferences) have graciously agreed to present topics on the meeting's theme. This should be a fun gathering with haiku friends we haven't seen in person for quite some time.

Submitted by Victor Ortiz

Commencement Bay Haiku

Commencement Bay Haiku met Monday from 5 to 7 pm on May 23 via Zoom. Betty Arnold, Joyce Baker, Aiden Castle, Dianne Garcia, Emily Kane, Shirley Marc, Dorothy Avery Matthews, Judith Schallberger, Kathleen Tice, and Richard Tice joined the meeting.

This time Kathleen Tice hosted, her first time as host, and did so very smoothly. Dorothy Matthews gave a presentation titled “Art Prompts for Commencement Bay Haiku,” showing work from the Puget Sound Sumi-e Artists and the Haiga Adventure Group. The sumi-e group includes more than fifty artists, including a few outside Washington State, and the haiga group functions as one of PSSA's affiliated units. Dorothy began by displaying collaborative art with tanrenga, a two-part poem in which one poet offers the starting verse (in English usually three lines) and the other responds with another verse (usually two lines). Two artists had paired up for each set, one offering the starting verse and the other the response, and then switching for the art pieces, or starting with the art pieces, and then switching for the tanrenga—very innovative because haiga seldom features two artists or poets working together. Then she followed by showing block art and folding screens. For the former, each artist had created a rectangular or square canvas with a border for his or her painting and poem, and for the latter, each artist had made accordion folds that showed art and haiku when unfolded. Dorothy finished by showing five artists' paintings for which we could write haiku and senryū, which she collected to share later with the artists. The presentation was one of the most inspiring and productive CBH has experienced in ten years as a group.

Submitted by Richard Tice

Haiku Northwest

Haiku Northwest met May 12 on a zoom call hosted by President Tanya McDonald.

Twenty six people attended. After announcements, Michael Dylan Welch presented *What Is*

Twenty-six people attended. After announcements, Michael Dylan Welch presented *What is Deja-ku, and Why Should You Not Fear It?* We've all had the experience of writing a haiku and finding out that it's similar to another haiku written by someone else. Michael explored varieties of deja-ku, both good and bad, and our emotional reactions to their full range, emphasizing that "deja-ku" shouldn't be perceived as a pejorative term. In fact, most deja-ku (any haiku that brings to mind another) are worth celebrating, not decrying, especially poems that share season words or other subjects or experiences—although within limits. We shared examples of similar haiku we'd encountered (or written ourselves), many of which arose from common experiences or shared empathy within our haiku community. Michael encouraged us to visit his [blog](#) or to visit his [website](#). Following Michael's presentation and discussion, we participated in a haiku critique session.

June's meeting will be June 9 at 7 pm on Zoom. Paul E Nelson of Cascadia Poetics LAB will speak to us about the Poetry Postcard Fest in August and how we can get involved. Here's a link to the [website](#) for more information. Also, early (discounted) registration ends on June 4 (before our meeting), so you may wish to take advantage of it. All who are interested are welcome to attend via zoom; if you'd like to attend the June 9 meeting, please e-mail the [secretary](#) and an invitation will be forthcoming.

Our next quarterly meeting will be Saturday July 9 from 1-4pm (Pacific Time). Agenda to follow.



Haiku Northwest announces the Submissions to the 2022 Porad Award Open June 1

Haiku Northwest is pleased to announce its eighteenth annual Porad Haiku Award. The contest is named for Francine Porad, founder of Haiku Northwest, former president of the Haiku Society of America, and editor for eight years of *Brussels Sprout*, an international journal of haiku and art. The submission window is June 1 to September 20, 2022, and you can submit up to five poems for \$5.00. Our judge is Lenard D. Moore. Prizes (\$100, \$50, and \$25 and honorable mentions) will be awarded at Haiku Northwest's annual Seabeck Haiku Getaway, to be held October 27–30, 2022. For submission details, please go [here](#). We welcome your entries!

Submitted by Dianne Garcia

Northwest Washington

Terezin—
a child's drawing

left behind

- Gary Evans

snow fall softly
on shagged out buildings
post-war London

- C.J. Prince

On May 14th Judith Avinger, Gary Evans, Peter H. Fischer, Patrick Gallagher, Tere Harrison, Victor Ortiz, C.J. Prince, Sheila Sondik, and Bob Zaslow gathered via Zoom to discuss haiku that focused on war and its human cost.

There was first a discussion about the poignant portfolio of woodcuts by Käthe Kollwitz titled "Krieg" (War) as well as Picasso's stunning anti-war painting "Guernica," which both focus on the emotional responses of civilians and other victims of war. We then talked about haiku that affected us deeply from a selection of war haiku sent in advance of the meeting. These poems were written by "participants in war" and "commentators" alike, terminology from Paul Miller's article "Haiku and War" (*frogpond* 37:1&37:2, 2014) that helped us frame our discussion. Finally, we shared haiku that had been drafted in advance of the meeting as well as time set aside to write at our gathering.

I think many of us pretty much felt afterwards the way one of the participants did who expressed that we had time for "some very deep discussion and realizations."

Submitted by Victor Ortiz

SOUTH

June Rose Dowis



Arkansas Region:

Garland County Library Upcoming Haiku Events submitted by Howard Lee Kilby

Garland County Library Exhibit For almost 30 years, Howard Lee Kilby has exhibited a collection of letters, signed photographs and artwork at the Garland County Library. The exhibit began in celebration of National Letter Writing Week in 1982. The idea was you can write to anyone in the world and many times they will write back. It was a successful exhibit. During **June 2022**, the main display case will feature an exhibit which will include haiku.

Garland County Library Haiku Presentation on Friday, June 17

9am-12pm HAIKU, ZEN & BOB DYLAN

Howard Lee Kilby received permission from Michael Goldberg the producer and Director of A ZEN LIFE - D.T. SUZUKI to offer a free showing. Marty Gross of Montreal, Canada who is the distributor of AZL-DTZ has agreed to allow the showing of a film he made of an interview with Mihoko Okamura, personal assistant to D.T. SUZUKI from 1953 to 1966.

Lunch provided by the Arkansas Haiku Society.

2 from TANGLED UP IN BOB: a fresh documentary narrated by NATALIE GOLDBERG of

4-SPRING TANGLED UP IN BOB: a fresh documentary narrated by NATALIE GOLDBERG of Santa Fe, NM.

The film explores the city of Hibbing, Minnesota where BOB DYLAN was born and raised. Natalie interviews his High School English teacher and friends. If you love Dylan, you'll love this film. Kilby was introduced to Dylan by Mel Lyman at the Newport Folk Festival in 1965. The film was made by Mary Feidt. Kilby suggested to a Dylan contact that he should publish a book of haiku. Wouldn't that be interesting?

For information, email hkilby@hotmail.com or call 501-767-6096

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. 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.

North Arkansas Haiku Group (NAHG)

The North Arkansas Haiku Group shared haiku and gave comments in May. This was the month's discussion topic: *I wonder what everyone thinks about the quote from Lips Licked Clean "In this way, kigo encourage intertextuality and Haruo Shirane has even suggested that haiku in its totality can be read as a group poem."*

Here is one comment:

What I found most compelling was the thought that all the haiku I write is a part of one larger poem like a renku or renga. It made me feel not so alone. I felt more community. But, I also felt more responsibility. It made me want to give each haiku my best effort because I did not want to weaken the larger renku or renga.

For more information on this monthly email group, 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 (via email) in May. For more information on this monthly email group, please contact the group's leader, June Rose Dowis at junerosedowis@gmail.com.

Our discussion questions this month were the following: Why do you continue to write haiku? What interests you most about the form? Some responses...

I came to haiku via watercolor painting. I love the challenge of "less words"...they help to remember moments that are special...and I love the succinctness of a good haiku, that the writer is not preaching to me but allows me to take it in my way. Infinite.

I started from another media - playing with clay. I have always enjoyed the implied in clay sculpture. It is in the moment with clay. My poems are like a musical chord to me.

What interests me about the form are the constraints to distill the beautiful moments of life into a capsule to treasure as if you could only take a few things with you on a journey, it would be these little moments of life.

Writing haiku is a quick way to get my thoughts in a written form, even though I can also edit and edit and edit when I want to take the time. I keep a journal that is a combination of haiku, daily thoughts, Bible verses, and an occasional photo or sketch.

I joined a writing group of wild and experimental poets---fun!!! Inspiring. Carlos Colon wrote and included haiku and friends' haiku in our quarterly publication, Sunday at Four. He told me to check out the Haiku Anthology from the library, and I was hooked.

It was all Carlos Colon for me. Without his encouragement, I would never have tried, but I finally did and it opened a beautiful way of thinking and observing our world and people.

The shortness of haiku caught my attention over 50 years ago! Haiku in Ohio began to teach me to notice nature...that is a continuing interest. Haiku teaches me to use as few words as possible...another continuing interest. Haiku in America evolves...a condition of interest to me.

Mississippi Region:

Several poets from Mississippi and Louisiana have teamed up to form an email haiku critique group, LaMis. This is a monthly group. If you have interest in joining, please contact junerosedowis@gmail.com for information.

Kentucky and Tennessee Region

I am not aware of groups meeting in these areas, but would be happy to help establish some. (June Rose Dowis, South Region Coordinator), please email me at junerosedowis@gmail.com, with any events happening in your area.

--

June Rose Dowis

MIDWEST

Bryan Rickert



Ohaio-ku Study Group

Charlotte Digregorio seeks tanka submissions for her [blog](#). Only one previously-published tanka will be considered each submitter. Deadline: June 25. Please contact [Charlotte](#) with one of your best previously-published tanka. Charlotte's long-running blog includes The Daily Haiku, and features writers from sixty-one countries.

The Illinois State Poetry Society-Haiku Society of America Haiku Chapter invites you to its regularly scheduled Zoom meeting on Sunday, June 12, 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, June 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.

Some great news from Jennifer Hambrick:

Some great news from Jennifer Hammond.

* It was announced today during Haiku Canada Week that her haibun collection, *Joyride* (Red Moon Press), won the 2022 Marianne Bluger Book Award from Haiku Canada.

* She also received an Honorable Mention in the 2022 Betty Drevniok Haiku Contest (Haiku Canada).

* She won First Prize in the 2021 Martin Lucas Haiku Award Competition, awarded by *Presence* journal (U.K.)

* On April 30 Jennifer led a haibun workshop for the Chicago Public Library's Poetry Festival.

The Ohio-ku Study Group met Saturday, May 14th, from 10am to noon via Zoom facilitated by Nicky Gutierrez. Following Ohio poets were in attendance: Skaidrite Stelzer, Nicky Gutierrez, Jill Lange, Matthew Markworth, and Matt Brady. The following visiting poets were in attendance: Ruth Holzer, Sarah Metzler, and Deborah Henderson

We started our meeting with a haiku read around, and then we had discussions and announcements.

We then did our kukai. Our kukai theme was "New Spring Kigo." Top poems were Deborah Henderson in third, Jill Lange in second, and in first, Matthew Markworth. In lieu of book awards, they received a rousing round of applause and congratulations!

We ended our meeting by workshopping some haiku.

Our next meeting will be held Saturday, June 18th, on Zoom 10 AM -12 PM. Our kukai theme will be referenced as "Welcoming Summer."

Please check the Ohio Haiku Facebook page for meeting information. Or for out-of-staters who wish to join us contact Nicky Gutierrez, nickgootz@gmail.com.

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

You are invited to the Cradle of American Haiku Festival 2022

A Cradle of American Haiku Festival is planned for August 5 – 7, 2022! We are very excited to be hosting a weekend of beautiful learning, writing, eating, drinking and exploring Mineral Point, Wisconsin.

This year's program will include: Charlie Trumbull telling us the latest on Haikupedia and the Haiku Database; Lew Watts giving us into "How Haibun Works: The 5 Sparks"; Marjorie Buettner enlightening us on "Sijo: Korean Poetry"; Shan Thomas describing the American Haiku Magazine archives; and a special presentation by Randy and Shirley Brooks celebrating the life of haiku poet, Bill Pauly.

All this and our usual open readings, Friday afternoon reception, a banquet on Saturday, a Ginko Walk and Mineral Point's Gallop. The cost this year will be \$40 which includes the Saturday banquet. (An additional charge of \$25 may be paid on site for a guest banquet.)

There are two ways to register:

Register online with a credit card (there is a \$1.46 surcharge) by going to our website <https://www.eventcreate.com/e/haiku> (for complete schedule of events here.)

Or pay with check or cash at the door on Friday afternoon or Saturday morning.

Updates can be found on our Facebook page *Cradle of American Haiku*.

If you have any questions please contact Shan Thomas at cradleofhaiku22@gmail.com or Julie Schwerin at wartherjulie@gmail.com

You can find ideas on lodging and restaurants at the Mineral Point Chamber of Commerce.

Hope to See You Soon!

MID-ATLANTIC

Robert Ertman



In 2020, the **Towpath Haiku Poets of the Chesapeake Watershed** published our 25th

anniversary collection, *Isn't 2 Jazz*. This chapbook, edited by Elizabeth Black and the late Ellen Compton, features work by twelve Towpath members. The cover art is a reprint of a painting by Elizabeth Black. The issue was designed and produced by Rick Black, owner of Turtle Light Press. This chapbook is still available for purchase from our treasurer, Lee Giesecke. Please contact [him](#) to learn more.

News from Recent Towpath Meetings

On April 23, 2022, five Towpath poets met at the Freer Gallery of Art to appreciate the special exhibition on [Mind Over Matter: Zen in Medieval Japan](#) and to write poems. The photo below is taken with the backdrop of [a painting, by the Japanese artist Kaihō Yūshō \(1533-1615\), on the Four Accomplishments: music, painting, calligraphy, and go](#). A group haiku sequence is forthcoming.



From left: Roberta Beary, Ryland Li, Elizabeth Black, Kathleen O'Toole, and Robert Forsythe

For our March 12, 2022 Zoom meeting, Roberta Beary presented an appreciation of the late Kristen Deming entitled *Ruby Slippers – Kristen Deming's Haiku Journey*. A former President of the Haiku Society of America, Kristen was a founding member of Towpath. Throughout Kristen's two decades with the Towpath Haiku Group, she organized many events for the membership through her diplomatic connections, and she hosted many meetings at her home in Bethesda.

Here is a sample of her award-winning work:

dawn swim—

making a butterfly of water

of light

- Museum of Haiku Literature Award (*Frogpond*, 2013)

alone now

no ruby slippers

to take me home

- Third Prize, Robert Spiess Haiku Competition (2014)

To learn more about Kristen and her poetry, please visit her profile at [The Haiku Foundation](#).

Towpath Member News

Roberta Beary is proud to announce that *One Breath: The Reluctant Engagement Project* was shortlisted for a 2021 Touchstone Book Award. She writes, "As this was a collaborative effort with artwork by people with disabilities and their families, along with my haiku, it is very close to my heart."

close to my heart.

Julie Bloss Kelsey won the 2021 Sable Books International Women's Haiku Contest for her poetry collection, *Grasping the Fading Light*. Her collection is forthcoming from Sable Books. Bill Sette had his poem on display in Washington, DC as part of this year's Golden Haiku Poetry Contest:

Opening day . . .
only my cap
still fits

The Towpath Haiku Group is excited to announce that we have a new website! Please visit us [here](#) to learn more.

- Submitted by Towpath member Julie Bloss Kelsey

BROADER HAIKU NEWS



HSA News

Marianne Bluger Book & Chapbook Awards for 2022

Four members of the HSA received Marianne Bluger Book & Chapbook Awards for 2022 (sponsored by Haiku Canada):

Books

1st Place – Jennifer Hambrick, *Joyride*

Honorable Mention – Barry George, *Sirens and Rain*

Chapbooks

1st Place – Debbie Strange, *The Language of Loss*

Honorable Mention – Gary Hotham, *Mannequins Dressed for the Window: Haiku Secrets*



Haiku News

Touchstone Awards

As part of the celebration of International Haiku Poetry Day on April 17th, 2022, The Haiku Foundation published its award lists for both the [Touchstone Awards for Individual Poems](#) and [Touchstone Distinguished Books Awards](#) for 2021.

The Touchstone Awards, the pre-eminent awards in the genre, are bestowed annually on noteworthy contributions to English-language haiku in the estimation of two distinguished panels of poets, editors, and scholars. These awards are granted to individual poems (haiku and senryu) as well as books (collections of poems and works of scholarship) published in the previous calendar year.

Nominations for the Touchstone Awards are submitted to THF from journal editors as well as nominations from fellow writers. Further updates will include nomination instructions for this year!

We offer our congratulations to the many poets who were recognized in the Touchstone Awards!

All the best,

Robin Anna Smith (they/them)

Associate Coordinator, Touchstone Awards Committee
The Haiku Foundation

Tanka Submission Request

Charlotte Digregorio seeks tanka submissions for her [blog](#). Only one previously-published tanka will be considered by each submitter. Deadline: June 25. Please contact [Charlotte](#) at with one of your best previously-published tanka. Charlotte's long-running blog includes The Daily Haiku, and features writers from sixty-one countries.

Cincinnati, Ohio

June 28 to July 2, 2023

Haiku North America is pleased to announce that its next conference, in person, will take place at the historic Hilton Netherland Plaza hotel in Cincinnati, Ohio, from June 28 to July 2, 2023 with a tanka day on June 3. Please save the date on your calendar and watch for more information on proposals and registration.



2022 San Francisco International Haiku, Senryu, and Tanka Contest

Deadline

In hand by October 31, 2022

Entry Fee

\$1 per poem

Details

All entries must be original, unpublished, and not under consideration elsewhere. There is no limit to the number of submissions.

Judges will award first, second, and third places in each category. The first place winner in each category will receive a \$100 cash prize. At their discretion, judges for each category will award honorable mentions.

Contest results will be announced at the first HPNC meeting in January 2023, and the top three winning poems will appear in *Mariposa*. The full results, including judges' comments, will be published on the HPNC website.

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 only. Please send one email - and one email only - containing all your submissions of haiku, senryu, and/or tanka to contest coordinator J Hahn Doleman (dolemanjeff@gmail.com). In the subject line, type: HPNC 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 poems directly into the body of your email; no attachments will be opened. Identify each poem or group of poems as haiku, senryu, or tanka.

Please send your PayPal payment for the number of poems you are submitting to hpncadmin@gmail.com. In the 'Add a Note' section, type: 2022 HST Contest Fee. Locate the PayPal transaction ID number and include it with your email submission. If you are unable to establish a PayPal account, please email the contest coordinator to discuss alternative methods of payment.



Japan Fair Haiku Contest Deadline is June 19

The Japan Fair in Bellevue, Washington is pleased to announce its second annual Japan Fair Haiku Contest! We welcome your haiku in English or Japanese. Deadline for submissions is June 19, 2022 (US Pacific Time).

Haiku awards (English entries judged by Michael Dyhlan Welch) will be announced during a live stream on July 9. Find more details and how to submit on the Japan Fair [website](#).

Submit your haiku online [here](#) (free to enter).



Submissions for the 2022 Porad Award Opened June 1

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

The submission window is June 1 to September 20, 2022, and you can submit up to five poems for \$5.00. Our judge is Lenard D. Moore. Prizes (\$100, \$50, and \$25 and honorable mentions) will be awarded at Haiku Northwest's annual Seabeck Haiku Getaway, to be held October 27–30, 2022.

For submission details, please visit the [site](#).

We welcome your entries!



BackbonePress Haiku Book Contest

Miles Deep in a Drum Solo, Cherie Hunter Day (winner)

"A stunning collection that presents an expansive view of the haiku form. With subject matter ranging from natural images of redwoods and patterns of sand on the beach to bank balances, privacy settings, and unused data, these poems challenge the reader to ponder complex images and make intuitive rather than logical connections between them. More than a third of the **collection** is comprised of one-line haiku, each one arresting in its own right but also integrated into the whole in a way that creates both rhythm and added meaning. Grappling with large concepts such as grief, desire, and the destruction of the environment, these haiku defy what one might expect from poems of such small size."

Judge, SUSAN ANTOLIN

Shifting Light, Hannah Mahoney (runner up)

"These skillfully crafted haiku are the product of sensitive observation of nature and of human relationships. Each poem is the distillation of a moment of sharp perception and is presented in a way that is suggestive rather than telling. On the whole, this collection reads as a meditation on what is most meaningful in life. Many of these poems will linger in your mind long after you close the pages of this book."

Judge, SUSAN ANTOLIN

Order Info: <https://backbonepress.org/category/haiku-collections/>



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Miles Deep in a Drum Solo

Cherie Hunter Day

(Winner of the Backbone Press Haiku Book Contest)

"A stunning collection that presents an expansive view of the haiku form. With subject matter ranging from natural images of redwoods and patterns of sand on the beach to bank balances, privacy settings, and unused data, these poems challenge the reader to ponder complex images and make intuitive rather than logical connections between them. More than a third of the collection is comprised of one-line haiku, each one arresting in its own right but also integrated into the whole in a way that creates both rhythm and added meaning. Grappling with large concepts such as grief, desire, and the destruction of the environment, these haiku defy what one might expect from poems of such small size."

Judge, SUSAN ANTOLIN

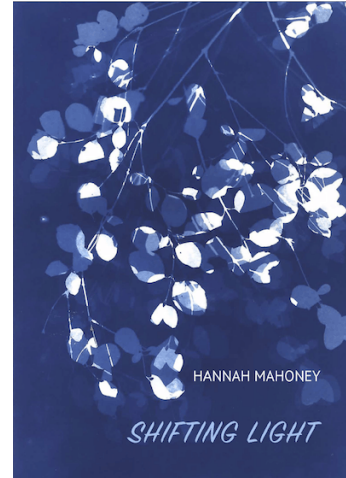
Shifting Light

Hannah Mahoney

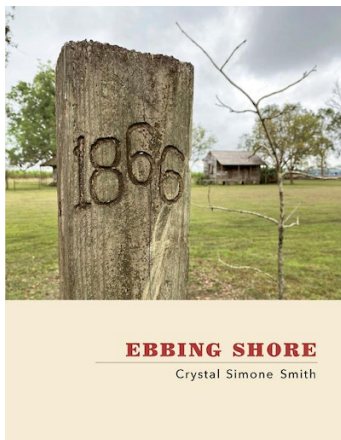
(Runner up in the Backbone Press Haiku Book Contest)

"These skillfully crafted haiku are the product of sensitive observation of nature and of human relationships. Each poem is the distillation of a moment of sharp perception and is presented in a way that is suggestive rather than telling. On the whole, this collection reads as a meditation on what is most meaningful in life. Many of these poems will linger in your mind long after you close the pages of this book."

Judge, SUSAN ANTOLIN



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Ebbing Shore Crystal Simone Smith

As a poet of African descent writing haiku, Crystal's approach while conjured by the natural world, often shifts to that of cultural experiences. The focus is often historical, dating back to American slavery.

Order Info: <https://crystalsimonesmith.com/books/>



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**





Ignatius Fay

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

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BLOG

The best news here and now

Haiku Society of America, Inc., P.O. Box 31, Nassau, NY 12123 USA