

Ripples



Haiku Society of America Newsletter

Volume 25, Number 3
December 2010

From the President

Dear Members:

As this is my last letter to you in 2010, I would like to begin it by thanking Susan Antolin, Francine Banwarth, Randy Brooks, Paul Miller, George Swede, Angela Terry, and Michael Dylan Welch for their countless hours of work on the executive committee, their congeniality in all of our interactions, and their willingness to give me a generous learning curve during my first year as HSA president. I also want to thank the regional coordinators for their dedicated service this year: an'ya, Jim Applegate, Ellen Compton, Charlotte Degregorio, Rita Gray, Howard Lee Kilby, Susan Marie LaVallee, Tanya McDonald, Peter Meister, Naia, Chad Robinson, Lawrence Rungren, and Mark White. The HSA asked that the regional coordinators take on more responsibilities and activities this year than in the past, and I appreciate the willingness with which they rose to the challenge.

After such a wonderful year, it is with regret that I say goodbye to Francine

Banwarth as HSA second vice president. Anyone who knows Francine will understand when I say that I feel genuinely fortunate to have worked with her and will miss her presence on the executive committee. I must also say goodbye to three fine HSA regional coordinators, Howard Lee Kilby, Susan Marie LaVallee, and Lawrence Rungren, each of whom worked diligently on behalf of the HSA and the members in their respective regions. John Stevenson will step into the office of second vice president and Johnye Strickland will become regional coordinator for the South region. Both have already given such service to the HSA over the years that I cannot believe our good luck in having them return.

During the past year, the HSA pursued two goals: to continue to professionalize our organization and to give it greater visibility, both in the poetry community and with the public in general. Thanks to the efforts of the executive committee officers, regional coordinators, and volunteers across the country, we accomplished many projects in service of these two goals. The HSA participated in national academic and

literary events including the American Literature Association conference, the Dodge Poetry Festival, and the Skagit Valley Poetry Festival. We established a partnership with the Seattle Center Foundation to celebrate the fiftieth anniversary of the Seattle World's Fair in 2012. This partnership included sponsoring a haiku contest and leading a haiku workshop, both of which took place this fall. It also includes installing a haiku and art project on the Seattle Center campus in June 2011 and giving a haiku reading in 2012. Additionally, we stepped up our communication with the HSA membership and with the larger literary community. We initiated subscription trades between *Frogpond* and leading literary journals.



HSA President Ce Rosenow at the Dodge Poetry Festival in Newark, New Jersey on October 8, 2010

Photo by Charlie Larsson

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HSA's Third Quarterly (Annual) Meeting Mineral Point, Wisconsin September 10 - 12, 2010

The Cradle of American Haiku Festival 2 was held September 10-12 in conjunction with the third quarterly meeting (which is deemed the official annual meeting) of the Haiku Society of America, in Mineral Point, WI, as a tribute to Robert Spiess, long-time editor of *Modern Haiku*. Bob died in 2002, after editing and publishing *Modern Haiku* from 1978 until his death. It was generously hosted by Gayle Bull, Wisconsin HSA member and owner of the local bookstore, Foundry Books, where many of the festival events took place. Several of the events were also held at the Mineral Point Opera House in this quaint, historic mining town, tucked in the hills

of Southwest Wisconsin.

The annual meeting of the Haiku Society of America was held on Friday afternoon outside Foundry Books. For minutes of the meeting, please see the report submitted by HSA secretary Angie Terry on page 6 of *Ripples*.

The festival, attended by more than 60 members and non-members from throughout the U.S. and Canada, began with a reception of catered food provided courtesy of *Modern Haiku* and Charlie Trumbull, its current editor. After dinner many people paid tribute to Bob by sharing memories of him and reading a selection of his poems distributed by Charlie Trumbull.

Charlotte Digregorio, Midwest Regional Coordinator, commented on how Bob had helped so many of us develop our abilities as haiku poets. Lee Gurga, literary executor of Bob's estate, Randy Brooks, Gayle Bull and her daughter Becky, Roberta Beary, and Charlie Trumbull shared memories of Bob. Bill Pauly read from Bob's book, *Speculations*, in which Bob offered his insights on haiku. Afterwards, there was an open reading during which people read their own haiku, senryu, and renga.

Saturday's activities began early with Jayne Miller, Iowa HSA member, and her husband, Greg, performing Tai Chi, a martial art of relaxation exercises "of internal energy." Jayne and Greg explained that yoga and Tai Chi are very similar. With yoga you hold a pose, but with Tai Chi, "you keep the flow going, and the energy is an even and continuous movement."

Haiku Society of America

established 1968 by

Harold G. Henderson and Leroy Kanterman
P.O. Box 31, Nassau, NY 12123

President	Ce Rosenow
First Vice President	Michael Dylan Welch
Second Vice President	Francine Banwarth
Secretary	Angela Terry
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News and notices of events for publication in *Ripples: Haiku Society of America Newsletter* can be submitted to:

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President's Letter

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We created an HSA Facebook group page and a Picasa photo repository. We added many materials to the HSA website including a search function, detailed pages for each HSA region, Dylan Tweney's ".haiku" column, more photos, and options to donate to the new HSA Education Fund and the HSA Scholarship Fund. We are also in the process of designing a new logo.

Three committees have been instrumental in our pursuit of these goals. The education committee is currently developing a variety of educational resources that will be uploaded to the website in 2011 and is compiling a database of workshop leaders from the various HSA regions. The history committee is preparing informational documents for the website and will update the HSA entry on Wikipedia. The publicity committee, in addition to putting out press releases and other communications regarding HSA events, is developing book fair kits to assist any members who wish to have an HSA table or booth at a literary event.

Finally, we saw very successful incarnations of two of our most popular tra-

ditions: the national meetings and the membership anthology. The most recent national meeting was held in conjunction with the Cradle of American Haiku Festival in Mineral Point, Wisconsin. Many thanks to the organizing committee headed by Gayle Bull and Francine Banwarth. A full description of the event can be found in this newsletter. Thank you, also, to Scott Mason for designing and editing this year's membership anthology, *Sharing the Sun*, and giving members an outstanding publication we can truly be proud of.

In closing, I'd just like to say how much I've enjoyed working on behalf of the HSA this year and look forward to continuing this work in 2011. We're just getting started!

Best wishes,
Ce Rosenow
rosenowce@gmail.com

After Tai Chi, held outdoors on Foundry Book's property, the official opening of the festival began at the opera house. Charlotte Digregorio gave the welcome speech. She thanked Gayle Bull and her family for their hospitality in graciously hosting the festival. Gayle, Francine Banwarth, Second VP of HSA, and Jerome Cushman, New York HSA member, spent much of 2010 planning and organizing the festival. Charlotte explained that Gayle and her late husband Jim, a professor at the University of Wisconsin, Platteville, were publishers of *American Haiku*, the first American haiku journal, in the early 1960s. Robert Spiess' poems appeared in the journal. Today Gayle holds haiku readings and critique at her bookstore. We therefore call Southern Wisconsin "The Cradle of American Haiku."

Charlotte noted that Bob, who lived in Middleton, a small town in Southwest Wisconsin near Madison, did so

much through *Modern Haiku* to bring attention to haiku written in the English language. Today haiku is written in many

languages all over the world. Outside of Japan, English is the primary language in which haiku is written. Charlotte thanked Lee Gurga and Charlie Trumbull for having carried on Bob's work after his death. Lee was editor of *Modern Haiku* from 2002-2006, and afterwards, Charlie assumed editorship. Charlotte said Bob would have been

very proud of them for expanding the journal and its presence in the haiku world. Charlie drove from Santa Fe for the event.



Modern Haiku editor Charles Trumbull paying tribute to Robert Spiess in Mineral Point, Wisconsin on Friday, September 9, 2010
Photo by Aubrie Cox

Artiste Extraordinaire, who often gives presentations to the HSA; and Jayne Miller. She recognized Mike Rehling, in absentia, for his many contributions to the HSA, including assisting with the membership database, his internet activity promoting haiku, and his organizing of Haiku Michigan.

Charlotte welcomed newcomers and invited them to join, speaking of the numerous membership benefits, and citing HSA as the definitive source for

Bob left us a legacy of haiku with clear, concise images, transparency of language, and the haiku moment of realization.

—Lee Gurga

haiku activities and information. She also acknowledged the various local haiku groups in the region and their leaders, and asked members to either become active in a local group or to start one. She offered her assistance in helping members start a local group and to publicize it. After introducing all eight presenters with brief biographies of their haiku accomplishments, the day's presentations began.

Randy Brooks "A Poetics of Modern Haiku"

Randy Brooks, Dean of Arts and Sciences and Professor of English at Millikin University in Decatur, IL, gave a comprehensive overview of Bob Spiess' poetry. With ample examples of Bob's work, Randy noted that Bob was an observer of the world with his "egoless perception." Randy said Bob was not afraid to play with language, citing this haiku:

as the dry ZZZZZZ
of one cicada ceases,
another begins

Randy commented that in Bob's eight books of poetry, he revealed himself as a lover of animals, and a man of compassion for children and for ordinary people. An example:

making lunch for refugees—
my back turned, a child
picks through the garbage pail

Randy gave examples of Bob's self-effacing nature, sometimes referring to himself in his poetry with the lowercase "i." For those of us who never had the pleasure of meeting Bob, Randy's presentation was an eloquent one, introducing us to an extraordinary poet.

Lee Gurga "Robert Spiess' Muse and the Future of American Haiku"

Lee has often wondered about Bob Spiess' muse. Lee told an anecdote about seeing a postcard of Greta Garbo on Bob's bookshelf, and wondering if she was his muse. Lee said Bob left us a legacy of haiku with clear, concise images, transparency of language, and the haiku moment of realization. "Bob made us realize that we should use haiku to enrich our world around us," Lee said. He also said that we realize through Bob that we are the future of haiku and that there is room in haiku for all kinds of voices, including the traditional, mainstream, and experimental.

Lee appreciates the “translucency” of haiku that has clarity but also leaves room for the imagination. He and Scott Metz are publishing an “Anthology of Haiku in English.” It will contain a broad range of haiku. Scott likes the “opacity” of haiku that is often hard to decipher. Lee cautioned, however, that haiku can be too transparent or too opaque. Overall, Lee said haiku will survive and grow, whether it’s traditional or experimental. He advised that one should read a haiku with empathy first, and then critically. “Enjoy the flower first, and then inspect the petals.”

Charles Trumbull “Verbs in Haiku”

Charlie gave comprehensive examples of the variety of uses of verb tenses. Verbs which provide “existence and action” must be strong ones, Charlie stressed. He also discussed verbless haiku and provided examples written by Bob Spiess as well as other well-known haikuists. Charlie believes the trend toward verbless haiku is growing, but he cautioned that some verbless haiku can be difficult to understand.

Charlie gave the following example of a successful haiku without a verb by Illinois member Joe Kirschner:

a moment of respite
among the yellow maples—
my muddy shoes

Charlie gave another example of successful haiku with a verb, by Second VP Francine Banwarth:

passing the cream puffs
the guest of honor full
of herself

Charlie concluded that if you use verbs, you must select them carefully and according to mood.

Roberta Beary “A Journey to the Back of Beyond: Risk-Taking in Haibun”

Roberta writes haibun to “reproduce a sensation that is bittersweet and brings me a sense of consolation in the pre-



Members of Haiku Dubuque: David McKee, Jayne Miller, Cynthia Cechota, Bill Pauly, and Francine Banwarth read from their new book *The River Knows the Way in Mineral Point, Wisconsin* on Saturday, September 10, 2010
Photo by Susan Antolin

sent.” Roberta stressed that the haiku in a haibun must be very strong. It must stand on its own without the prose. And, of course, the prose must be strong, too, she said. She believes that haibun lets one experiment, and that one exposes oneself in it. Her advice is to avoid long, flowery prose, and “avoid writing a long, short story.”

Roberta emphasized the importance of risk-taking in the title. She advised that the title shouldn’t be “mundane.” The title is very important as it draws the reader into the piece. She added that one shouldn’t “give the haibun away” in the title. In writing haibun, she writes the prose first, then the haiku, and then the title. She said the order in which you write it is a personal choice.

Roberta prefers haibun written in the present tense. She cautioned that its haiku shouldn’t repeat the prose, but that it should represent a similar feeling. Overall, Roberta said, “Keep the flow going, draw the reader in, and write it so you can read your haibun to an audience.”

Other Festival Events

The Festival also included one-to-one mini conferences with award-winning poets, editors, and publishers of various Japanese poetic forms. In addition, there was “Hat Haiku,” a workshop by Francine Banwarth and Dubuque Haiku. Haiku were written by participants, submitted anonymously, and then critiqued by the group.

Lidia Rozmus “A Traditional Approach to Haiga”

one breath
one brush stroke
one

—Lidia Rozmus

Artist Lidia Rozmus introduced workshop participants to the world of sumi-e, or black ink pictures. Lidia studied art at the Art Institute of Chicago, and at the Jagiellonian University in her native Poland. She has lived in the United States since 1980. Her work has been exhibited throughout the United States, Poland, Japan, and most recently in Australia.

More than just a show-and-tell of the tools she uses to create her paintings, the workshop allowed everyone to engage in the practice of creating sumi-e and haiga, the artful combination of sumi-e and haiku. Even if attendees never picked up a brush and ink again, Lidia wanted to help everyone understand how sumi-e can capture the spirit of a moment.

Lidia explained the proper way to grind the sumi, which is a hard block of an inky substance made of carbon and glue. The sumi is ground against an inkstone which holds a small pool of water, and the process of scraping the ink cake across the stone and into the water quickly drew participants into a thoughtful, almost meditative state. Making enough ink for painting is not a quick process, so before long Lidia surprised us all by replacing our inkstones

with small plastic bowls filled with liquid ink, and provided us with generous supplies of newsprint.

Before our time was up, we tried a few free-form brush strokes from the heart (as much as possible) and combined abstract paintings with a complementary haiku of our own. More information about Lidia Rozmus is available at: <http://www.brooksbookshaiku.com/LidiaRozmus/>

Jerome Cushman "Experience Kodo (Japanese Incense): Enjoy the subtleties and nuances of incense from Japan"

Air freshener, bug repellent and time keeping device—thanks to Jerome Cushman, participants in his Kodo workshop learned that not only has incense been used for all of the above, it can also be enjoyed as a game during a slightly non-traditional version of a traditional incense ceremony.

Jerome led the group in playing a short version of a traditional kumiko, or incense game, in which six different types of agarwood incense are burned. As the bowls are passed around, each guest "listens" to the scent, and makes a note of the qualities of each smell, and whatever else comes to mind. After all six bowls are passed, the master of the ceremony deploys a seventh bowl containing one of the previous six scents, and guests attempt to guess which of the six scents was repeated.

"Listening" to the scents of course involves smelling, but also requires opening your heart and spirit to the incense. Jerome provided a handout with helpful descriptions of the five qualities traditionally used to describe the agarwood incense aromas: sweet, sour (like a plum or other acidic fruit), hot/spicy, salty and bitter. Participants found these concepts useful in distinguishing the scents, but also found themselves noting memories the scents evoked.

Additional Activities

On Saturday night we were treated to cocktails and a delicious barbecue by Gayle Bull and her family, there was a drawing for books, and Randy Brooks was presented with the Haiku North America banner. (Editor's note: please see page 28 for an update on Haiku North America location change for 2011.)

There was also a Saturday night open reading. Charlie Trumbull had prepared a brochure of his new haiku in commemoration of the Festival. This one is lovely:

a dream lingers on
from the night before . . .
pine candles

In addition, Haiku Dubuque members read from their exquisite new anthology, *The River Knows the Way*.

On Sunday Jerome Cushman led us on a tour of Mineral Point, with its stone

buildings and houses, settled by the English tin miners from Cornwall in about 1830. One of the highlights of the tour was a ginko walk through Shake Rag Alley, a park-like setting with a sanctuary of flowers and buckeye trees. We also held a kukai contest with the theme, "Transitions." Angie Terry took first place with:

bedside vigil—
she asks me again
if I watered her violets

Roberta Beary and Randy Brooks placed second and third, respectively.

To conclude the festival, we ate a special outdoor lunch at Café 4 with a personalized menu to commemorate our festival. There was a final open reading.

—Charlotte Digregorio and Heather Jagman



Passing the Haiku North America torch (in the form of a banner) from the 2009 HNA planners and attendees to the organizers of HNA 2011 (the banner is moving towards the left). From left to right: Aubrie Cox, Shirley Brooks, Randy Brooks, Joe Kirschner, Bill Pauly, Mike Montreuil, Francine Banwarth, Charlie Trumbull, and Jerome Cushman at Foundery Books in Mineral Point, Wisconsin on Saturday, September 10, 2010
Editor's note: please see page 28 for location change for HNA 2011
Photo by Susan Antolin

While most of us would recognize the incense that comes in sticks and is sold in little boxes, traditional agarwood incense begins as resin that forms in fungus-infected evergreen trees native to south-east Asia. Jerome made use of incense chips, which are small, scented wood chips typically heated over charcoal and contained in small bowls filled with white ash. The chips release a gentle scent as they warm.

According to Jerome, taking time to exercise our memories and senses is believed to potentially alleviate or prevent depression, anxiety and even Alzheimer's disease. Certainly at the very least it can create an environment conducive to the creation of haiku.

Minutes of the Annual Meeting of the Haiku Society of America

The Annual Meeting of The Haiku Society of America, held on September 10, 2010 in conjunction with the Cradle of American Haiku Festival 2 in Mineral Point, Wisconsin, was called to order by 2nd Vice President Francine Banwarth. executive committee members Angela Terry, Randy Brooks and Susan Antolin as well as Midwest regional coordinator Charlotte Digregorio also attended. As this was an open membership meeting, many HSA members were also present.

2011 Slate of Officers

Francine presented the proposed slate of officers for 2011. Editor's note: please see the slate of officers on the ballot included in this issue of *Ripples*. After presenting the slate, Francine asked if there were any nominations from the floor. There being none, Joe Kirschner moved, and Jerome Cushman seconded that the slate be approved as presented. The membership in attendance voted unanimously to accept the proposed 2011 slate.

HSA Website

Randy Brooks discussed what he has been doing with the HSA website, including building up the sections for regional news. He would love for people to send photographs, as well as updates on what local groups are doing.

Membership Data Base

Angela Terry talked about the work Mike Rehling has been doing to set up a web-based membership data base which would be more accessible to members and officers alike.

Ripples

Francine mentioned that *Ripples* is now being published three times a year, with a new format, and that Susan Antolin is working hard on it. When Sue arrived,

she received a well-deserved round of applause for her work on the newsletter, which she said is still a work in progress.

Midwest Region

Midwest regional coordinator Charlotte Digregorio provided a recap of what has been going on in the Midwest region, and on her efforts to interest new members. She said she has been posting meeting information in area libraries and sending it to local university professors, targeting writers' groups, and also suggested that if an HSA member is in an area where there isn't a local group, that he or she should start one up.

The question was raised as to whether the HSA could put together a boiler plate flyer for local and regional coordinators to use for meeting notices and information purposes.

HSA Contests

Francine mentioned that the Henderson and Brady contests have just been completed, with 800 submissions for the Henderson and 600 for the Brady. Due to the sheer numbers involved, she pre-screened out about 400 of them. She mentioned that regional coordinators need to encourage members to enter the contests.

Francine raised the questions of whether members of the EC should be able to enter the Henderson and Brady contests, of whether EC members should be judges for these contests, and of whether judges' names should be announced ahead of time. There was a good discussion among the members present, with comments made that if EC members were allowed to enter or judge there could be concerns regarding whether the work was judged fairly and without cronyism coming into play, but also, that possibly the quality of submissions might be raised. It was also noted that knowing the judges

(whether they were EC members or not) ahead of time could give those people more familiar with the judges' views on haiku an unfair advantage.

Bob Moyer moved, and it was seconded that no changes (related to EC members entering or judging contests or announcing judges ahead of time) be made to the Henderson and Brady contests at this time. The membership in attendance agreed to this unanimously.

Francine then asked if members would be in favor of online submissions for contests. The group was favorable to the idea, but raised the question of the cost of using Pay Pal for this. No vote was taken.

History Committee

Charlie Trumbull is the chair of the newly-formed HSA history committee, working with Raffael de Gruttola and Michael Dylan Welch. They have been working with The Haiku Path and the minutes of old HSA meetings, and Charlie hopes to have the first section ready to go to Randy to be put on the website soon.

Education Committee

Francine mentioned that Ce Rosenow is really trying to move the society forward and one of her main focuses at this point is on education. An education committee is needed to provide a vision for working with educators, and redirecting how and what teachers learn about haiku. Jerome Cushman suggested that Tom Painting might be approached to chair this committee. Randy said they have been talking with Tom, and also that the 2011 Haiku North America meeting to be held next July in Decatur, IL (see page 28 for location change of HNA 2011 to Rochester, NY) is going to be addressing this issue as well.

There being no further business, the meeting was adjourned.

—Angie Terry, HSA Secretary

Secretary's Report

You'll find included in this issue of *Ripples*, your ballot for the election of HSA's 2011 executive committee and regional coordinators. Short biographies of all the proposed slate are part of the packet as well. It is important that you send your completed ballots to me as soon as possible. Be sure to vote for each member of the executive committee, but only the regional coordinator for the region your state is in; last year we had a number of people who voted for all of the regional coordinators. Also, you will notice that there is a place for write-in candidates, if you so desire.

As we have mentioned in prior reports, we had been hoping to have a web-based membership system in place in time for the 2011 membership renewal, but unfortunately, we just aren't there yet. So, we are also including the 2011 HSA membership form. While you're thinking about it, please take the time to fill it out, and send it to me with a check, cash or money order at:

Angela Terry, HSA Secretary
18036 49th PL N E
Lake Forest Park, WA 98155

or you can pay using Pay Pal. By doing it now, you will be certain to get all of the 2011 issues of *Frogpond* and *Ripples*, as well as timely information on HSA meetings, Regional activities, contests and other haiku related events. Dues for 2011 will remain the same, \$33 US, \$35 Canada and Mexico, \$45 international, \$30 Seniors 65 and older and full time students. We already have more than 50 new and renewing members for 2011.

It's hard to believe we're close to the end of 2010 already. I hope it has been a rewarding year for each of you. If any of you have a membership related question, please feel free to contact me. My e-mail address is: hsa-9at@comcast.net.

All the best and an enjoyable holiday season to you and yours.

—Angie Terry, HSA Secretary

Join Us On Facebook!

The HSA now has a Facebook group and we encourage members who are on Facebook to join us. We're using our page to share information about haiku events and activities as well as to make a space for anyone interested in haiku to post announcements and communicate with other poets. We've recently put up many photos of the HSA at the Dodge Festival and look forward to seeing more photos of HSA events in the near future. Come check it out and tell your friends: www.facebook.com/group.php?gid=137567702957028&ref=ts



Treasurer's Report: 2010 Year to Date Financials

September 30, 2010

Beginning Bank Balance	<u>56,530</u>
Dues / Contributions	13,975
Museum of Haiku Literature	300
Members Anthology Sales	6,184
Contest Fees	1,473
<i>Frogpond</i> Sales	341
Miscellaneous	166
Income	<u>22,439</u>
<i>Frogpond</i> Expenses	(9,372)
Newsletter Expenses	(4,004)
Administrative Expenses	(864)
Members Anthology Expenses	(2,495)
Contest Awards / Expenses	(421)
Website Expenses	(95)
Meeting/Travel Expenses	(3,500)
Miscellaneous	0
Expense	<u>(20,751)</u>
Ending Cash Balance	<u>58,217</u>

At this point we still have \$6,000 in *Frogpond* expenses, \$1,400 in Anthology expenses, and \$2,200 for an additional newsletter to pay; in addition to contest, ballot, and meeting expenses. I currently project an overall (\$1,000) loss for the year. The main driver of this loss is a decreased membership which is unfortunately understandable under these economic conditions. At present count we have 658 members this year. On a calendar basis, however, we'll see many folks pay their dues before year end so the cash balance will rise with that 2011 revenue. It should be back in the low fifty thousands. This is the one tricky thing about our financials. While they currently show only \$13,975 in dues and contributions, another \$11,000 was collected in 2009 and was reflected on those financial statements.

—Paul Miller, HSA Treasurer

George Swede's Papers Archived in the Thomas Fisher Rare Book Library

This fall, the HSA asked me to write a short feature about the archiving of my papers:

On July 29, 2010, a University of Toronto truck picked up 29 banker boxes of my literary papers. Its destination was the Thomas Fisher Rare Book Library. Included in the boxes were all my published books (of poetry, children's

fiction and psychology), anthologies I had edited (of poetry and psychology), periodicals for which I was an editor (including seven issues of *Frogpond*), anthologies and periodicals (of literature and psychology) edited by others in which my work appeared. Also included was correspondence involving the various organizations with which

I have been involved over the decades, as well as correspondence with other writers; a number of tapes involving interviews with me on radio and TV; my awards and grants for writing; a large number of Google Alerts; and, finally, miscellaneous items, such as programs from art galleries and music and dance performances that incorporated some of my visual poems and haiku. In several boxes the papers of Anita Krumins (my spouse of 41 years) were interwoven with mine because on many occasions we worked together on projects (something we continue to this day with *Frogpond*).

Why did I contribute my papers while still healthy and looking forward to at least another decade of writing and editing? The early approach was recommended by The Writer's Union of Can-

ada in a published circular a number of years ago. It said that writers themselves could better prepare their papers than their heirs, most of whom would neither know what's important nor how to organize the materials.

Why did I choose the Thomas Fisher Library? In 1975, when I was the Poetry Review Editor for *Cross-Canada Writers' Quarterly*, the Uni-



George Swede in front of his house in Seaton Village, Toronto, Canada on July 29, 2010

Photo by Anita Krumins

University of Toronto Press sent me a review copy of Makoto Ueda's *Modern Japanese Haiku*. I loved its haiku and wanted to write the review myself, but felt that my knowledge of the form was not enough to do a good job. So, I searched the various libraries in Toronto and discovered that the Fisher Library had the best selection of English-language haiku books and periodicals. Reading them prepared me for the review and encouraged me to try writing haiku in addition to other kinds of poems. Because the Fisher Library was where my passion for haiku began, I thought it fitting to offer it my papers.

In several months, the sorting and cataloguing process should be over and a list of contents will become available on the Internet under the title of "GEORGE SWEDE COLL. Papers, 1968 ongoing."

Of course, I look forward to that extra decade of writing and editing, and will, over time, be able to add further material to my papers at the Thomas Fisher Library.

—George Swede

Frogpond Subscriptions Traded with Leading Literary Journals

As a leading haiku journal, *Frogpond* contains excellent selections of contemporary English-language haikai, compelling articles, and thoughtful book reviews. In order to make this resource available to a broader poetry audience, we have recently arranged subscription trades with important literary publications around the country. At present, we have trades with *African American Review*, *American Poetry Review*, *The Kenyon Review*, *Poetry*, and *Pembroke Magazine*. We are also sending *Frogpond* to the following places to increase its visibility within the poetry community: Hugo House, The Loft, Poetry Center, Poetry Daily, and Poets House. Several other journals are reviewing our journal and will make their decisions about trading early next year.

These subscription trades offer many benefits to HSA members and to haiku poets in general. First, they circulate our published work among a larger readership of excellent poets and editors. Second, they demonstrate to the editors of important journals what constitutes quality English-language haiku. By reading *Frogpond*, these editors will become better readers of haiku submissions to their journals and may be more willing to include haiku and related forms in their publications. Third, the essays and reviews make readers aware of the scope of haiku publishing and scholarship much in the same way that George Swede's listing *Frogpond* in academic bibliographies has done.

I'd like to emphasize that the initial response to my queries regarding trades was very positive. Even the editors that had to decline explained their reasons, most of which were financial. I look forward to increasing the number of trades over the next year as we bring *Frogpond* to a wider poetry audience.

—Ce Rosenow

HSA Joins Other Literary Organizations at the Dodge Poetry Festival

The Geraldine R. Dodge Poetry Festival celebrated its twenty-fourth year in 2010. The biennial festival boasts an attendance often exceeding 15,000 people, and this year the large crowds gathered at the festival's new location: the New Jersey Performing Arts Center in Newark. From October 6-9, poetry of all kinds filled the center. Poets including Amiri Baraka, Billy Collins, Rita Dove, Galway Kinnell, Sharon Olds, Kay Ryan, and the HSA's Penny Harter, gave readings, participated in panel discussions, and signed books.

The Borders Book Tent, a regular part of the festival, once again included Literary Row with its tables for nonprofit literary organizations. This year, the HSA had an information table at the festival as part of our effort to increase our visibility within the larger poetry community. We distributed a wide range of haiku materials, including *Frogpond*, *Ripples*, the HSA information sheet, and membership forms. Sari Grandstaff, with input from Michael Dylan Welch, designed and printed 400 bookmarks that included information about the HSA and our website address. We also set out display copies of the beautiful new 2010 members' anthology, *Sharing the Sun*, edited by Scott Mason. People were impressed with the HSA's publications, and the high quality of these publications led directly to many visitors taking membership forms with them.

We were in very good company on Literary Row with the Poetry Foundation and Poets' House as two of our

neighbors. We are sending copies of *Frogpond* to both places as part of our new subscription swap. Poets' House representatives recalled the longstanding association that the HSA has had with their organization, holding early meetings at their facility in New York City. Representatives from Poets' House invited the HSA back whenever we'd like to hold meetings or activities there again. There was tremendous interest in the HSA and haiku from festival attendees, as well. Teachers and librarians picked up information to take back to their institutions and sent students over to talk with HSA volunteers about haiku. HSA members attending the festival dropped by to visit while other poets came by to write haiku, add their names and contact information to the visitors' book, and take the Test Your Haiku IQ quiz created by Michael Dylan Welch and modified by Rita Gray.

Our fun and successful endeavor to let more people know about the Haiku Society of America was only possible

through the efforts of several volunteers led by Sari Grandstaff and Northeast Regional Coordinator, Rita Gray. Sari originally contacted me and Rita last spring about the possibility of having a table at Dodge. Because the festival was moving to a new location, organizers did not know until the end of the summer if there would be space for non-profit organizations. We learned at the end of August that we could have a table, and every-

one shifted into high gear. Sari and Rita began enlisting volunteers. Susan Antolin and I shipped boxes of materials to distribute. In addition to Sari and Rita, the following volunteers donated their time to help spread the word about haiku and the HSA: Terry



Rick Black of Turtle Light Press and Penny Harter at the Dodge Poetry Festival in Newark, New Jersey on October 8, 2010

Photo by Ce Rosenow

Ann Carter, Jim Handlin, Charlie Larson, Peg McAulay Byrd, Stacy Pendergrast, Ce Rosenow, and B. J. Swartz.

For more photos of this exciting event, visit the HSA website, <http://www.hsa-haiku.org/>, and our new Facebook page. If you would like to assist at an HSA book table or information booth at various literary events around the country, please send an email to rosenowce@gmail.com.

—Ce Rosenow

Publicity Committee

The Publicity Committee has five members who are each involved to varying degrees. One main project the committee has undertaken is the creation of book fair kits. These kits will assist members who want to set up a book table or information booth for the HSA. They will include general guide-

lines about how to set up a table as well as materials to display and/or distribute at the event, and organizers will be able to download many of these materials from the HSA website.

Additionally, Charlotte has been actively sending out HSA-related press releases, and Michael is going to set up the new HSA Facebook page.

Members:

Charlotte Digregorio
Cathy Drinkwater Better
Sari Grandstaff
Gene Myers
Mike Rehling (behind the scenes only)
Michael Dylan Welch (chair)

—Ce Rosenow

HSA Education Committee

The education committee is producing a variety of materials ranging from recommended websites, books, and articles to outlines for workshops. The materials will be organized by audience, as well, so that someone preparing to lead a haiku workshop for children will be directed toward materials specifically designed for that task, etc. Some committee members have already been assigned projects while others will begin work later this fall.

Members:

Fay Aoyagi
Terri French
Jeanne Martin
Lenard D. Moore
Peter Newton
Tom Painting
Ce Rosenow (Chair)
Bruce Ross

History Committee

The history committee began work earlier this year to produce a short history of the HSA, update the HSA entry on Wikipedia, and create a comprehensive list of HSA officers among other things. Charlie reports that the committee has not been active recently but will pick up again in mid-November. Charlie and Randy plan to work together to make sure that the materials are visually engaging for web readers.

Members:

Raffael de Gruttola
Charlie Trumbull (chair)
Michael Dylan Welch

— Ce Rosenow

HSA Members' Anthology for 2010

Members have called it a “treasure chest,” a “class act,” a “triumph,” and even “a great work of art.” This year’s members’ anthology – entitled *Sharing the Sun* – has already sold at record levels (over 500 copies), but a limited number remain available for those who act quickly.

The 215-page volume features haiku from 269 members with each poem referring to a particular species of plant or animal, all in recognition of the U.N. declaration of 2010 as “International Year of Biodiversity.” The anthology also includes a highly readable 15-page glossary of the less familiar species and other references in the poems. At the member’s price of just \$14 including domestic shipping, *Sharing the Sun* could make the perfect addition to your haiku library or a unique gift for friends and family who love nature . . . or who simply wonder what captivates you so about haiku!

To check current availability, e-mail Scott Mason (editor of *Sharing the Sun*) at hsaanthology@gmail.com and indicate how many copies you wish to purchase. He will respond with payment instructions (sorry, only U.S. currency or personal checks for U.S. residents).

Workshop Leaders Needed

The HSA is putting together a comprehensive list of members interested in leading workshops on haiku and related forms. When schools and libraries contact us, we will be able to find qualified poets in the vicinity to lead the workshops. If you would like to be included on this list, please contact education committee member, Marilyn Hazelton at marilyn Hazelton@rcn.com. She will need to know about your previous experience, the audience(s) with which you would like to work, and where you currently reside.

— Ce Rosenow

HSA Quarterly Meetings in 2011

While the exact dates of the HSA quarterly meetings are still being worked out, the following is the approximate schedule for the coming year. The quarterly meetings are a wonderful opportunity to connect with haiku poets in your region and enjoy some special haiku workshops and events. We hope to see you there!

March, San Diego, CA (organized by Haiku San Diego; contact Billie Dee at billiedee2000@gmail.com or Naia at naia01@yahoo.com)

June, Bend, OR (organized by Haiku Oregon; contact an’ya at haikubyanya@gmail.com)

September, New York City, NY (organized by HSA Northeast Metro Region; contact Rita Gray at ritagray58@gmail.com)

December, Baltimore, MD (organized by the Haiku Poets of Central Maryland; contact Cathy Drinkwater Better (Walker) at cbetter@juno.com)

Regional Coordinator Spotlight: Charlotte Digregorio

Charlotte Digregorio began writing haiku in 1995 after reading a sample copy of *Modern Haiku*. She knew that she wanted to learn more about the haiku form so she subscribed to *Modern Haiku*, started reading other journals, and joined the Haiku Society of America. Fifteen years later, she is an accomplished haiku poet and the HSA regional coordinator for the Midwest. Charlotte acknowledges that she became a regional coordinator in order to meet more of the haiku poets in her region. She notes, "It's one thing to be a member, but when you coordinate, the experience is more meaningful. You are more active just by doing volunteer projects, and you are often thinking about haiku." She values the "wealth of haiku talent" in her eight-state region and the generosity of the poets in the area who willingly share their time and knowledge.

As regional coordinator, Charlotte actively recruits new members for the HSA and consistently works to support the members in her region. She regularly communicates with members by phone, e-mail, and snail mail. She also organizes a range of activities including

quarterly meetings, critique meetings, and dinners. As part of the meetings, Charlotte holds a drawing for non-members to receive free copies of *Frogpond*. Several people have joined the



Charlotte Digregorio

Photo by Jill Norton Photography

HSA after "winning" a copy of the journal and seeing some of the benefits that the HSA has to offer.

One reason that these meetings are so well-attended is Charlotte's extensive publicity for the events. She sends press releases to newspapers, public radio stations, university and com-

munity college educators, newsletter editors for various writers' organizations, and librarians. She posts flyers at a range of high traffic areas including libraries, coffee shops, grocery stores, and cultural and recreation centers. In an effort to establish relationships between the HSA and other literary organizations and to encourage writers new to haiku to learn more about it, she personally invites poets and writers from other organizations to attend the regional meetings. Finally, Charlotte mentions the HSA and its activities in her writers' blogs, online social networks, and alumni magazines.

Helping build connections between

the haiku poets in her region forms the foundation of Charlotte's work. She explains that these connections are in part what she loves about the HSA:

"I value the sharing of haiku knowledge among members, not only at meetings, but in my correspondence to members I've never met in other parts of the country. This keeps me motivated to write it. I love to read what other members are writing, and their work inspires me. And, I love all the benefits of membership, such as the information I receive in publications about what's happening worldwide in haiku. The publications are a real education."

Charlotte applies these interests to her efforts as regional coordinator and the results have been exceptional. HSA membership continues to grow in the Midwest, the active Chicago metro group is thriving, and many smaller, local groups have been established around the region.

after his funeral . . .
his walking stick rests
beside the door

Modern Haiku, 33.2, Summer 2002

walking through the zoo . . .
i keep my problems
in proportion

Modern Haiku, 41.1, Winter-Spring
2010

—Ce Rosenow

Charlotte Digregorio has been a published writer for 31 years. She is the author of four non-fiction books: *You Can Be A Columnist*; *Beginners' Guide to Writing & Selling Quality Features*; *Everything You Need to Know About Nursing Homes*; and *Your Original Personal Ad*. Her books are in public/academic libraries in thirty-six countries. They are also designated as featured selections by books clubs. Three have been regularly adopted as supplemental texts for university courses in seven countries. She is frequently interviewed by major

print and broadcast media, and signs books at chain stores.

As a poet, Charlotte has had her ses-tina, sonnet, free verse, haiku and tanka published. More than 200 haiku/senryu have appeared in journals and anthologies, including *Modern Haiku*, *Bottle Rockets*, and *Frogpond*. She has received twelve poetry awards, and often gives readings at libraries and on cable television. Her poetry has been displayed on public transit, at art galleries, libraries, cultural centers, and at an apparel shop and a wine store. She hosted her own

radio poetry program on public radio, and she has judged poetry and non-fiction contests.

Charlotte holds graduate degrees from the University of Chicago in Italian and French Literatures. She has been on university faculties teaching writing and languages to graduate school students. She has been a writer-in-residence at universities and speaks at writer's conferences throughout the U.S.

In Memoriam

Peggy Willis Lyles

Sept. 17, 1939 - Sept. 3, 2010

The death of Peggy Willis Lyles on September 3, 2010 stunned and saddened the worldwide haiku community. Though mainstream media barely notes the absence of a revered haiku poet, Peggy's passing is a tragic loss to the literary world as well as to



everyone who loved her. She is survived by her husband of 51 years Julian L. (Bill) Lyles of Tucker, Georgia; their daughter Leslie Lyles Middleton of Jupiter, Florida; their son Robert H. Lyles of Atlanta, Georgia; her sister Cathy Willis of Cincinnati, Ohio, and four grandchildren.

Born in Summerville, South Carolina, Peggy Willis Lyles attended Columbia College and Tulane University. Having taught at Sophie Newcomb College in New Orleans, High Point College in North Carolina, and the University of Georgia, Peggy retired from teaching in the 1980s. She was poetry editor of *Georgia Journal* for five years and was a founding member of Pinecone, the North Georgia Haiku Society.

Peggy joined the editorial staff of *The Heron's Nest* in 2002, and was active until two months before her death. During her tenure as Associate Editor, Peggy devoted herself to the journal and to the hundreds of poets with whom she personally corresponded.

Among the best English-language

haiku poets of her time, Peggy was revered not only for her distinguished written work, but also for her wisdom and generous spirit, her keen sense of humor, her impeccable character and tact, and her infinite grace. Current and future generations of readers will continue to appreciate the inherent truth and beauty of Peggy's work, exemplified by her haiku in this small but significant selection:

a cool current
where the river deepens
summer sky

good morning kiss
wing beats
of the hummingbird

birdsong
through open windows
he lifts the veil

mother's scarf
slides from my shoulder . . .
wild violets

in spite of everything forsythia

summer night
we turn out all the lights
to hear the rain

yellow leaves
a girl plays hopscotch
by herself

into the afterlife red leaves

During her nearly 30 years of participation in the haiku community, Peggy won numerous awards for her poetry and haiku-related works, including collaborative renku. She also judged many prestigious competitions and gained universal recognition, notably from the Museum of Haiku Literature, the Haiku Society of America, the



Peggy Willis Lyles with her husband Bill on a visit to San Francisco in 2005

Photo by Carolyn Hall

World Haiku Club, and the New Zealand Poetry Society. Peggy was one of the ten editors of the *Red Moon Anthology*. She supported The Haiku Foundation, and she was an advisor to Red Moon Press.

Peggy was my close friend and mentor, my teammate and confidant, and my constant champion. Even through my grief for her corporeal passing, her voice and essence guide me. Occasionally we may connect with someone whose profound example illuminates a true course. Such was Peggy's gift to all whose lives she touched. We miss her deeply.

Ferris Gilli
Associate Editor
The Heron's Nest

[Haiku credits in order of appearance: *The Heron's Nest* IV:8; *To Hear the Rain: Selected Haiku of Peggy Lyles* (Brooks Books, 2002); *The Heron's Nest* IV:2; *The Heron's Nest* IV:2; *The Snapshot Press Haiku Calendar 2008*; *To Hear the Rain: Selected Haiku of Peggy Lyles* (Brooks Books, 2002); *The Heron's Nest* III:02; *Modern Haiku* 41:1.]

In Memoriam

H. F. Noyes 1918–2010

Sad news from Greece: H. F. Noyes, the well-known haiku poet and critic, died in April of 2010. He was 91. At this time, we have no further information.



Tom, as he was known to countless friends worldwide, was born on an Eastern Oregon farm in May 1918, and spent his youth in the American Northwest. One of his signature haiku was drawn from a memory of a camping trip during those precollege, prewar years:

midstream halt—
the horseman looks up
at the falling stars

Tom earned an undergraduate degree in anthropology and counseling before joining the U.S. Navy as a commissioned officer. On returning to civilian life, Tom completed postgraduate studies in counseling at Columbia Univer-

sity, then embarked on a long career as a psychotherapist in New York City. Early on during this period, composer-poet John Cage, a friend, introduced Tom to both Zen and haiku. Tom also danced, briefly, in the fabled Katherine Dunham Dance Company.

The call of Greece and a growing disgust over the Vietnam War eventually led Tom to emigrate in the early 1970s. Tom spent the last years of his long life in Politia, a suburb north of Athens, where he lived comfortably with his godson Manos Noyes-Kryiazis, god-daughter-in-law Violetta, two loving grandchildren, and, oftentimes, other members of the extended family. Tom's beloved sister Emily, who was married to *New Yorker* editor William Maxwell, predeceased Tom in 2000. Tom is survived by his older brother Robert H. Noyes, Jr., of Portland, Oregon.

It was in Greece where Tom matured as a haiku poet and became an eminent haiku critic. His first haiku books were *Star Carvings* in 1983 and *My Rain, My Moon* in 1984 (London: Parkway Creative Communications), followed by *The Blossoming Rudder* in 1987 from the same publisher. The 1996 collection, *Between Two Waves/Între Doua Valuri* (Constanta, Romania: Editura Leda Publishing House), established Tom as a major haiku poet.

In 2002, *Still Here: Collected Haiku and Senryu* (Northfield, Massachusetts: Swamp Press) cemented Tom's reputation and earned the author some of his best reviews.

Tom's "Favorite Haiku" columns are arguably his greatest contribution to haiku literature. Written over three decades, they earned him a reputation as "an American R. H. Blyth." By 2002, Jim

Kacian's Red Moon Press had published five collections of Tom's columns, the first of which is now available free online (<http://thehaikufoundation.org/diglib/favorite1.pdf>). vincent tripi has a final large collection in manuscript form.

For his service over the years in support of the Haiku Society of America, Tom was given the Haiku Society of America's Sora Award in 2005. HSA Past-President Stanford M. Forrester traveled to Greece to present the traditional award certificate and a small crystal frog. It was the award Tom told friends he most cherished.

Tom was appointed honorary curator of the American Haiku Archives for 2007–2008. The current office holder is Gary Snyder. More information about Tom, and an interview with him by Stephen Addiss, is available on Tom's curator page at www.americanhaikuarchives.org/curators/HFNoyes.html.

spring miracle—
each seed knowing
what to become

season's end
all the autumn color
in one leaf

these death poems—
grandson hearing Bashō's
asks for mine

raking aside leaves
on the backyard pond
I release the moon

—Karma Tenzing Wangchuk and
Michael Dylan Welch

Art Stein

Art Stein, a HSA member and poet past away in his Northfield, MA home on Sept. 30, 2010 after a long illness. He was 81. Art was very active in the Mohawk Valley poetry scene as well as publishing in a number of haiku and tanka publications. The Greenfield Recorder writes that "He was one of the founding members of the publishing

collaborative Slate Roof Press, which published *Blonde Red Mustang* a collection of his poetry." Most recently, Art was one of the featured readers at the Haiku Circle which took place this past June in Northfield. On November 19 and 20 the Slate Roof Poets celebrated Art's life and poetry by having two readings in his honor. There is a sensitivity and awareness that can be found in all of Art's poetry, as well as a sense

of humor with hints of the philosophical about the human condition. Art will be missed. Here is what Art considered his death poem:

my shadow
now includes
a cane

—Stanford M. Forrester

Northeast New England

Bangor Haiku Group

Our summer and fall ginko replaced our regular August and September meetings. The summer ginko was at Ecotat Gardens, Hermon, Maine. We thought Ecotat might stand for "ecological habitat." We took the short trail through the blossoms, picked raspberries, read poems, and had lunch on benches in the shade. We viewed sunflowers, balloon flowers, dragonflies, bees, rock gardens (more pottery turtles than blossoms), apple trees, yarrow, and phlox, among other flora and fauna, all under a half day moon. We discussed a haiku of mine on an old birdhouse. Here are ones by Ginger Graham and Astrid Andreescu which we also discussed, as in "we liked them."

following the scent
to a white flower
covered in bees

summer garden
the dragonfly returns
to the same leaf

Our fall ginko was at our favorite Fields Pond Audubon Center where Astrid and Bruce took a workshop in wild mushroom gathering this summer. We followed the Brook Trail and experienced colored leaves, mushrooms, old reddened pine needles, roots, boulders, a piece of mushroom left on a stump by a squirrel. A frog hopped above a low creek we had to cross on boulders. Bob: "Hello Basho. Want to hike with us?" We then hiked the Lakeside Trail that led to a lakeside bench. We experienced the lapping sound of the lake, a seaplane overwintering, boulders at the shoreline, rustling water weeds just beyond the boulders, a loon's call off and on from the other side of the lake, and an osprey cruising on the wind. It was QUIET, a wonder-

ful lakescape, with leaves turned on the far side and on an island, to be painted. Bruce: "My favorite season." Bob: "I like spring." Bruce: "Spring stirs you up. Fall is meditative." One each by Bob Seretny and Bruce Ross which we mutually appreciated:

my absence
entering the woods
falling aspen leaves

the yellow leaves
among the lake reeds
take refuge

Preparing for the regularly scheduled November BHG meeting, I notice that many of the extended BHG poets have placed work in *Frogpond* (Fall 2010), *Sharing the Sun*, HSA Members' Anthology 2010, *Modern Haiku* (Autumn 2010), *Acorn* (Fall 2010), *Haiku Canada Review* (Oct. 2010), *Hocking College's Riverwind* 30 (Fall 2010), with a special 30th anniversary section of 30 haiku, and many online haiku journals, including *World Haiku Review*.

—Bruce Ross

Haiku Poets' Society of Western Massachusetts

We are pleased to welcome Denise Fontaine-Pincince as the newest member of our haiku group. Denise is an active artist whose work has been featured in several area shows during the last few months. She is presently planning a show which will feature haiku embedded in her paintings. A venue has yet to be set.

Artist and member Marilyn Gabel has also been exhibiting her art. She was featured at a recent show in Springfield, MA. Congratulations to both these poet/artists.

Appearing in print this fall were members Beverly Bachand, Alice Ward and Wanda Cook.

Finally, Patricia Harvey and Wanda

Cook have been busy preparing our annual National Haiku Poetry Day greeting card. Haiku groups across the country should look for it in the mail some time around the Winter Solstice.

—Wanda Cook

Boston Haiku Society

The Boston Haiku Society meets on the 3rd Saturday of each month from 2 to 5 at the Kaji Aso Studio on 40 St. Stephen St. in Boston. There are two other renku groups that meet apart from the Studio, the Immature Green Heron Group of Karen Klein, Raffael de Gruttola and Judson Evans, and the Renkubluz Group of Raffael de Gruttola, Paul David Mena, and Brett Peruzzi. This year the above poets as well as other BHS poets have read at the Atomic Bean Cafe, the Upton Tea Company, Gallery 55, David Lang's Studio, and the Boston Conservatory. Work from a few of the poets can be seen on: www.vimeo.com/10998813 and www.reedscontemporaryhaiga.com. Raffael de Gruttola has been invited to Kyoto, Japan this November to meet with renku poets planning a Conference in Kyoto in 2011. Plans are in progress for members of the BHS to return to Cesenatico, Italy in 2012 for an International Poetry Festival featuring the Japanese poetic forms.

—Raffael de Gruttola

Rochester Area Haiku Group

On May 21 the Rochester Area Haiku Group welcomed John Stevenson of Ithaca, NY for a public reading of his works at Barnes & Noble Booksellers. The following day, John presented an engaging workshop titled "Articulate Lines," which was attended by nine members of RAHG.

For our June meeting, Tom Painting led a haibun workshop during which

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we created greeting cards. The meeting closed with a “fare thee well” to Tom because his family was moving to Atlanta, GA in July.



Michael Ketchek shares a “moon haiku” with Carolyn Dancy, while standing in front of the Japanese teahouse at Sonnenberg Gardens in Canandaigua, NY
Photo by Deanna Tiefenthal

During July and August, we enjoyed two ginkos. Our visit to Oatka Creek Park inspired a mini-chapbook of haiku by the 8 poets who’d participated, including this one by John Holtz:

dog-day afternoon
woodpecker staccato
pierces the silence

In September, we resumed our monthly meetings at Barnes & Noble Booksellers in Pittsford. Carolyn Dancy presented a program based on excerpts from HSA’s *Frogpond* that included analyses of haiku judged as winners in the annual Harold Henderson Contest for the past three years.

On September 24, RAHG participated in a “moon-rising celebration” at Sonnenberg Gardens to help raise funds to renovate their 100-year-old Japanese

teahouse. (Of the 250 Japanese gardens throughout the US and Canada, only 100 boast a teahouse.) Our poetry readings were preceded by Taiko (Japanese drumming) and followed by Shakuhachi performance (Japanese flute). Readers included Jerome Cushman, Carolyn Dancy, Deb Koen, Deanna Tiefenthal, Pamela A. Babusci with tanka, and Michael Ketchek with moon haiku & haibun. Even though the moon remained hidden behind clouds, the event was enjoyed by approximately 125 people.

At our monthly meeting in October, Jerome Cushman reported on The Cradle of American Haiku Conference in Mineral Point WI. This year’s conference celebrated the contributions of the late Robert Spiess, long-time editor of *Modern Haiku*. Jerome gave an overview of Robert’s life as a haiku poet and read several of his poems. During the conference, Jerome created several Ikebana displays and shared information about Kodo, the traditional incense ceremony.

Congratulations are in order—after studying the art of Japanese flower-arranging for six years, Jerome recently became a certified instructor in the Ichiyo School of Ikebana.

—Carolyn Coit Dancy

Northeast Metro

We had a special treat at the September meeting on the 12th to have our distinguished member Cor van den Heuvel, past president of the Haiku Society of America; editor of many haiku books, the *Haiku Anthology*

plus numerous national and international awards, give a wonderful reading of his latest book *A Boy’s Season* (Single Island Press) about his childhood in Maine and New Hampshire—a delightful presentation. This was his 11th volume!

After refreshments and book signing by Cor, we were introduced to Japanese visitor Popona Ysukino who recently won the Japanese Gendai Haiku Kyokai prize for her 30 Haikus for those under 40 years old.

Scott Mason told us *Sharing The Sun*, the 2010 member’s Anthology based on the International Year of Biodiversity, would be mailed to us all soon.

Lastly, we were introduced by Hiroaki Sato to Kai Xie, a young Chinese scholar, who spoke to us about her master’s thesis from the University of Massachusetts Amherst: “A Comparative Study of the Chinese Lian Ju by Han Yu’s Circle and the Japanese Haiku by Basho’s School,” a detailed study of the ideas surrounding Chinese and Japanese Link Verses during the later half of the 1600’s composed by multiple poets—hence the term “Linked Verses.” Of the two groups, the Basho School for cultural and other reasons became dominant.

We then retreated to Hiroaki Sato’s home for more refreshments before dinner at a local NYC restaurant.

—Rita Gray and Peg McAulay Byrd

Towpath (Mid-Atlantic)

Remembering Peggy

Towpath was shocked and saddened by news of the death of Peggy Willis Lyles. For some the loss was deeply personal, and at the October meeting we shared our memories of a warm and generous spirit. We talked about her life and the richness of her poetry. From Peggy’s book, *To Hear the Rain* (Brooks Books, 2002), each poet

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selected a haiku to read and discuss. Kristen Deming was especially drawn by the beauty and simplicity in one poem—letting the roses arrange themselves, letting the natural thing happen:

I shake the vase
a bouquet of roses
finds its shape

Elizabeth Black was moved by the honor paid to the life of a tree:

recycling—
before he grinds the stump
he counts the rings

Peggy, we join the world-wide haiku community as we mourn your loss.

Inside the Hedge: A Junicho Renku

Over the summer Towpath completed the renku project begun at the February meeting. Participants were Kathleen O'Toole (hokku), Fonda Bell Miller, Mary Wuest (two stanzas), Ellen Compton, Lee Giesecke, Elizabeth Black (2 stanzas), Penny Showell, Roberta Beary (2 stanzas) and Kristen Deming. At the August meeting everyone expressed pleasure with the exercise and applauded Mary for her leadership.

Season Words and Topics

For the August meeting poets were assigned to write haiku on the July 4 holiday, and we were delighted with the varied approaches to the theme. In addition to sparklers, rockets, and other fireworks, there was interesting word play on "independence" in terms of "assisted living" facilities. Newer poets had feared that season words or topics would prove constraining, but most said they found the exercise stimulating and helpful. We will do this again for the December meeting with any word or topic relating to that month.

Haiku Education

Ellen distributed HSA's notice regarding the society's plans to revive the Educa-

tion Committee and to engage in a number of activities to broaden awareness of haikai poetry. Haiku education has always been a major interest in Towpath, and we applauded HSA's plans.

The newer poets said they would like more in-depth haiku education at the local level. They told us they learn a great deal about writing haiku from the comments of experienced poets during haiku workshops and in presentations on well-known haikai of the past. They hope, however, for a little more direct instruction relating to the art of haiku, and we will begin addressing this need in the February meeting.

Meanwhile, we looked at learning through an exercise in critique. Lee had assigned us to read the September issue of *The Heron's Nest* and select haiku for discussion in the October meeting—some that we liked, and perhaps some that we didn't (or that might be "almost there"). The caveat was that we should not be influenced by the journal's "editor's choice" selections, and in the results it was clear that we were not. We were surprised by the lack of duplication, but we did hear some enthusiastic comments of the oh-yes-I-liked-that-one-too variety. For example, we all perceived an expression of warmth and sharing between friends in Kirsty Karkow's:

bee season
she asks me to listen
to her fruit trees

Of course not all was praise, and members made a number of insightful observations about problems such as less-than-effective word choice, and overuse of certain images and phrases. All in all, Towpath poets had an excellent opportunity to hone their critical skills.

Anthology Update

The editors are busy reviewing members' submissions for the upcoming Towpath anthology. Decisions should be final shortly, with publication (it is hoped) before the end of the year.

Members Highlights

Roberta Beary was awarded Distinguished Prize for her haiku,

mother gone
moonlight shimmers
the last white rose

in the 2nd Bashō Museum English Haiku Contest.

Ellen Compton received First Prize in Haiku Canada's Betty Drevniok Competition 2010 for

whispers of a fragrance
my sister loved
evening in spring

Ellen received Honorable Mention for a second haiku.

—Ellen Compton

Haiku Poets of Central Maryland

The Haiku Poets of Central Maryland met on Saturday, July 24, 2010, at the Timonium, MD, home of Elizabeth Fanto. Due to temperatures over 100 degrees and vacation schedules, it was a small meeting: Tony Nasuta, of Timonium, and Cathy Drinkwater Better, of Eldersburg, arrived in person; and several poets sent notes and/or haiku from afar: Susan Sanchez-Barnett (Glen Burnie, MD); Eugene Himmelstein (Brooklyn, New York); Joan Sauer (Berlin, Maryland); Judi Hays (Woodstock, Maryland); Kirsty Karkow (Waldoboro, Maine); Tim Singleton (Columbia, Maryland); Geert Verbeke (Flanders, Belgium); and guest poet Tasneem Shahnaz, from India.

Judi brought a lovely haiga to share: her haiku with a photo taken by friends, in China. Tony and Cathy each brought haibun to read aloud, and Elizabeth shared her latest haiku.

We welcomed a new member: James Davis, of Silver Spring, MD, and hope to meet him in person soon. Congratula-

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tions were in order for member Roberta Beary, of Bethesda, MD: a song based on her haiku, “rainy season/ again he tells me/ she means nothing,” with music by Sarah Kenan Shunk, was named “Best Original Song” in the 2010 MidAtlantic Harmony Sweepstakes. To find out more about haiku songs, including those inspired by Roberta Beary’s haiku collection, *The Unworn Necklace* (Snapshot Press), visit www.haikusongs.com/home.html.

The March 2010 issue of *Blithe Spirit*, Journal of the British Haiku Society, contained a commentary by the editor in which he explored the viewpoint that a haiku comes to us whole, immutable, and complete—no need for revisions or rewrites—while longer forms do take much revision to perfect. This appears to be 180 degrees from the philosophy of the majority of American haiku poets, who find that a haiku can almost always benefit from a little tinkering; and that’s it often the longer style poems that seem to arrive fully formed, as though delivered from on high. Interesting! By the way, *Blithe Spirit* also gave HPCM member Edith Bartholomeusz’s book, *Into the Sun: Selected Haiku and Tanka* (Black Cat Press, 2009), a GREAT review!

Dr. Tasneem Shahnaaz Associate Professor in the Department of English, Sri Aurobindo College, Delhi University, sent a selection of her English haiku for us to enjoy. It’s always a pleasure to meet another haiku poet and to experience their distinctive voice and viewpoint. A sample of Dr. Shahnaaz’s haiku:

a blurred image rises
bewildered I see my face
in the heart of the lake

Dr. Shahnaaz has published reviews of works by poets and authors and literary articles in scholarly journals and books. Her own poetry won first prize in the “Indian Poets” category of the contest organized by the Chetana Literary Group, Mangalore, in 2006. Dr. Shahnaaz is also the co-author of a Delhi University text book, *Business English*, published in 2008. We thank

her for sharing her haiku with us!

As always, we ended the meeting with a haiku workshop.

The latest meeting of HPCM was held on Saturday, October 2, 2010, at Tony Nasuta’s lovely Timonium, MD, home. (Technically, this was our “September” meeting.) In attendance were: Elizabeth Fanto (Timonium); Hazel Witherspoon (Baltimore); Karen VanOstrand (Sykesville, MD); Tim Singleton (Columbia, MD); brand-new member Ginny Leidig (Joppa, MD)—this was her first HPCM meeting; and Cathy Drinkwater Better (Eldersburg, MD). We had poems and correspondence from: Susan Sanchez-Barnett and David Barnett (Glen Burnie, MD); Eugene Himmelstein (Brooklyn, NY); Joan Sauer (Berlin, MD); Geert Verbeke (Flanders, Belgium); recently joined member James Davis (Silver Spring, MD); and Rajib Phukan (Mumbai, India). One of the poems we discussed:

summer breeze
grass bends
into shades of green
—Karen VanOstrand

It was with great sorrow that we spoke of the passing of two fine poets in September, Peggy Willis Lyles and Arthur L. (Art) Stein, and discussed the poetic legacy of each. Shortly after Peggy’s death, HPCM member Rajib Phukan wrote us: “...it’s so sad that Peggy is no more in the haiku world. Here is my tribute to the departed soul: autumn night/a night bird flying/from infinity to eternity.”

Elizabeth shared her successful experiences sharing various haiku-writing exercises and methods with her avid haiku students at The Renaissance Institute. We also revisited briefly the central theme of an editorial in a recent issue of *Blithe Spirit* (journal of the British Haiku Society): the idea of not laboring too long or too intensely over one haiku, but letting it evolve naturally from the “moment,” and that sometimes it’s good just to let a bothersome haiku ferment a while and return to it later.

Geert Verbeke and Cathy Drinkwater

Better have collaborated on a collection of haiku. The finished product is due out in November 2010 from Empty Sky publishers.

The deadline for the 2011 Anita Sadler Weiss Memorial Haiku Awards, is January 31, 2011. Once again, a total of \$300 in prize money will be awarded. See the contest announcement section on page 32 of this issue of *Ripples* for full details and entry requirements

We finished up with a lively haiku workshop and the meeting was a rousing success (as always!). The next HPCM meeting will be held on Saturday, December 2, 2010 from 1:00 to 3:00 p.m. at the home of Cathy Drinkwater Better (Walker), 613 Okemo Drive, in Eldersburg, MD. Contact Cathy at 410-795-0703 or by e-mail at cbetter@juno.com to RSVP or for directions or other inquiries. All are welcome!

HPCM has agreed to plan and host the December 2011 quarterly meeting of the HSA here in the Baltimore metro area. We’re going to do all we can to make it an event to remember!

—Cathy Drinkwater Better (Walker)

Virginia

Jim Kacian was the United States representative to an international haiku conference held September 13-19 in Ghent, Belgium. The conference, attended by poets from 20 countries, sought to honor the canals and waterways of Ghent, and also to signal the emergence of that city as a major center for European haiku. Jim presented the keynote speech for the conference on Haiku Mastery on Thursday and took part in an open panel discussion on Saturday. This latter session was highlighted by a surprise visit from the President of the European Union, Herman von Rompuy, an ardent amateur haiku poet in his own right. In fact, much of the talk of the conference was how haiku was the chief element that lifted Mr. von Rompuy from relative obscurity to Haiku Herman, and with

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such an identity he was able to emerge from a pack of equally qualified contenders to his office.

Typically, Jim didn't come home right after the conference but instead arranged several more stops in various countries, reminiscent of his trip around the world in 2000. Through the generous hospitality of Max Verhart, he was able to use the Netherlands as his home base while making presentations at Cascina Macondo in Torino, Italy, and the Centre Européen Poesie d'Avignon, France; and offering the keynote address in Rotterdam at the annual meeting of the Haiku Kring Nederlands, the oldest haiku society in Europe. Still not done, he then attended the Red Thread Haiku Weekend in northern Wales, where he offered a talk on the contemporary international haiku scene.

—Jim Kacian

Southeast Region

On Friday, October 8, 2010 Rose Marie Stutts drove 3 ½ hours from Tuscaloosa to Huntsville (both in Alabama), spending the evening with Sarah and Peter Meister, in order to attend the next day's Lingerin' Twilight session at the home of Terri and Ray French, who served us lunch and shared their impressions of the Robert Spiess quarterly in Wisconsin. Terri and Ray showed us several haiga they had recently created together, and printed colorful copies of two for Peter's office door.

Terri's newly published *A Ladybug on My Words* is available through Amazon.com. She was the featured poet on "Blogging Along Tobacco Road" (October 3, 2010), and has been accepted as contributor for the next six

months on *Daily Haiku*. In the spring she is scheduled to lead a 6-week course on haiku for the Osher Lifelong Learning Institute at the University of Alabama in Huntsville.



Participants at the Haiku in Ghent International Haiku Conference in Ghent, Belgium on September 16, 2010

Photo by Ip Man

Our gatherings tend to fall on the second Saturday of the month. Please contact the regional coordinator for directions and other details. If you live in the Southeast and cannot make it to our gatherings, please submit to our anthology by visiting the following website: http://newinfo.uah.edu/colleges/liberal/fll/german/haiku_HSA_southeast.html so we can get to know you that way and perhaps schedule a Saturday at a location that works for you. Feel free to suggest such a time and location.

—Peter Meister (meisterp@uah.edu)

Pinecone: the North Georgia Haiku Society

On September 25, 2010, Pinecone: the North Georgia Haiku Society gathered in Duluth, Georgia on a beautiful Saturday for JapanFest. Nora Wood welcomed a group of approximately 35

for a reading/haiku workshop followed with a memorial tribute to our founder, Peggy Willis Lyles. Nora gave a PowerPoint presentation which was quite informative for the new haiku poet.

Pinecone members each gave short readings after which Tom Painting led the group in a lively haiku writing session. What motivation, Tom! We were pleased with the audience participation as many were anxious to share their writings aloud.

JapanFest is a yearly event which attracts thousands of visitors. The sights, sounds, and costumes are a treat, along with the authentic Japanese cuisine—a festival of festivals.

Perhaps some of you will want to make it a destination next year!

Pineconers in attendance were Zhanna P. Rader, Tom Painting, Nora Wood, and Marilyn Appl Walker. A thought from the day by Marilyn:

haiku afternoon
the age of the six inch
bonsai

—Marilyn Appl Walker

South Region

The 14th Annual Haiku Society of America South Region Conference in Hot Springs, Arkansas was successful. More people attended the conference this year than in recent years, thanks in part to Johnye Elizabeth Strickland's fine organizational skills. Congratulations to Johnye for agreeing to serve as the South Region Coordinator for 2011. More will be written about the conference in the next newsletter.

—Howard Lee Kilby

New Orleans Haiku Society

One of our main activities recently has been an online 36-verse kasen renku, begun on August 5, 2010. As of the time I'm writing this (Halloween weekend), we have just six verses to go. I'm serving as sabaki, allowing three days for each new verse. Twelve of us are participating, so the final poem will have three verses from each person, though not in any set order. Every round, all participants submit a verse, and I choose the best one that fits the context. This is the method I learned from renku master Tadashi Kondo a few years back at the HSA South meeting in Hot Springs, Arkansas. So far, the results are quite good, I think. Since we started it in the summer, it begins with a summer verse provided by our youngest member, Nicholas Sola:

waiting for lighting
damp squib
in the rain

Our most recent verse (#30), comes from our most senior member, Robert, an ex-marine octogenarian; it perfectly fits the Halloween "season":

deep in alcohol
he stares down the pumpkin

This summer, a film crew of college interns for online Hulu TV filmed our group (those who were not off vacationing) for an upcoming program: "America's Greatest O-Taku." It's scheduled to air this winter. The kids who filmed us told us to start checking the listings in December at www.hulu.com. "O-Taku," by the way, signifies something along the lines of "Super Fan of Japanese Culture." We certainly qualify for that, as most readers of this newsletter do. The interview was filmed in the little back room of Kyoto's restaurant: our usual destination after our regular meetings, which occur on the third Monday of each month, 6:00 - 7:45 p.m. in Latter Library on St. Charles Avenue. See how cleverly I worked in our meet-

ing time and place, in case you find yourself in New Orleans hankering to share haiku. You are most welcome!

Two other items of recent interest include: (1) we once again took part in the annual Japan Fest held in the New Orleans Museum of Art in City Park. We personed a table with informational handouts and a display of haiku written by group members. We also organized a for-fun, no-rules, public renga. Everyone who contributed was e-mailed a typed final copy of the "poem," which wasn't entirely bad, though the last four verses got inexplicably fixed on the topic of ducks. (2) Also, we had a haiku walk in Baton Rouge, where two of our members reside, about an hour's drive west from New Orleans. We strolled and wrote in the area of the state capital building, a place with gardens, greenery, lakes and a Native American ceremonial mound—a lovely site on a lovely autumn day, as long as one didn't look to the horizon:

ceremonial mound -
distant smoke signals
on oil refinery

—David Lanoue

Northwest Louisiana Haiku Society

At last count, six members (Theresa Mormino, Nan Dozier, Carlos Colón, Nadine Charity, Marian Poe, and Dennise Aiello) of the Northwest Louisiana Haiku Society will be heading to Hot Springs for the HSA South Region Conference, which will be held November 5-6. Also, Carlos Colón, in September, was named the recipient of the third annual G. Scott Griffin Award, a \$1000.00 local prize from the Community Foundation in recognition of one artist who has overcome adversity to make a contribution to the community in the execution of his art.

—Carlos Colón

Midwest Region

The big event in the Midwest Region this fall was the Cradle of American Haiku Festival, the details of which can be found beginning on page 2 of this issue of *Ripples*.

Midwest Region Meeting

The Midwest Region held a productive meeting of reading/critique of hakuists' work, Saturday, August 21 at the Winnetka, IL Public Library. In attendance were: Charlotte Digregorio, Rob Waterbury, Joanne Crofton, Mary Jane Gabrielsen, Sung Kyu Kim, Cindy Kim, Ron Levitsky, Elyne Handler, Deborah Rosen, Tomoko Hata, and Chris Patchel.

Charlotte gave an introduction about the Haiku Society of America and its goals and membership benefits to the newcomers present. They had heard of the Society through other literary groups, the media, and postings of flyers at area libraries. She reported on the Midwest region's activities to date, and its upcoming events, such as the HSA annual meeting and haiku festival to be held in Mineral Point, WI, Friday through Sunday, Sept. 10-12.

She also spoke about useful resources such as books, journals, and websites of interest to haikuists. Among well-respected books and excellent publications of haiku noted, were: *How to Haiku: A Writer's Guide to Haiku and Related Forms*, by Bruce Ross and *Mayfly*, published by HSA's Electronic Media Officer Randy Brooks.

Before the reading and critique session, there was also a brief review of the basics of writing haiku—its content and style—for the benefit of beginners. Charlotte discussed many haiku style points, including using objective language. She noted mistakes typically made by beginning haikuists, such as preaching to the reader rather than allowing one to feel the underlying emotion of the poet. She also stressed that one of the beauties of haiku is that the reader can interpret its meaning on different levels. As usual, Charlotte

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brought along samples of published haiku by HSA members, including the following by an Illinois member:

foster-care child
only a doll tells her
"I love you"

—John J. Dunphy

Chris Patchel, award-winning poet, discussed the style and form of haiku, critiquing many of the attendees' poems. In particular, he stressed the need for beginning haikuists to avoid the tendency of having too many verbs with too many images in the haiku. In addition, Sung Kyu Kim commented on the style and form of Korean haiku.

Among haiku read and critiqued by those present was the following by Joanne Crofton:

sunrise peeking
between bare branches
—abandoned nest

Midwest Member News

The Midwest Region welcomes ten new members: Illinois: Joanne Crofton, Joseph Conway, Roger Mandel, Jenene Ravesloot, Tom Roby, Sandy Strauss; Minnesota: Luke Stensland, Victor Faith; Ohio: Dianne Borsenik; Michigan: Matthew Paige. New members who wish to either join a local haiku group or help start one, should contact Charlotte Digregorio, Midwest regional coordinator, at cvpress@yahoo.com.

Mac Greene and Bruce Pfeffer, active members in Indianapolis, are interested in starting a local group for networking in their area. If you live there, you can contact Mac by e-mail at mccgreene@yahoo.com.

In Illinois news, Charlotte Digregorio reports that she is a winner of the "Poetry That Moves 2011 Contest," sponsored by Highland Park Poetry. Her winning haiku sequence will be displayed on buses running along Chicago's North Shore throughout the month of November 2011.

Wisconsin member Jeffrey Winke has published *I'll Tell You So*, a haibun collection (see page 34 of this issue of *Rip-*

ples for details). His haibun capture "the inane, remarkable, or imagined episodes of everyday life," according to Jeff.

John J. Han recently published two volumes of haiku: *Little Guy Haiku: Life with Bailey, a Maltese and Chopsticks and Fork: A Senryu Collection* (see page 34 of this issue of *Ripples*). He also has new haiku in a dozen literary magazines and anthologies, including *The Laurel Review*, *Flood Stage*, *Spare Mule*, and *Grist*. He gave haiku readings at the University of Arkansas at Fayetteville, Washington University in St. Louis, Missouri Baptist University, Morgan County, MO High School, and John F. Hodge High School in St. James, MO. In the fall of 2010, he taught "Writing Haiku in English" at Washington University.

—Charlotte Digregorio

Riverbend Haiku

A group of poets in South Bend, Indiana have been studying and sharing haiku for 5 ½ years under the leadership of Jim Pickens and Elinor Pihl Huggett. At our August 19, 2010 meeting we decided to name our group Riverbend Haiku. We chose the name "Riverbend" for the St. Joseph River (known locally as the St. Joe River) which starts in Michigan, flows west, bends or dips south in Indiana at Elkhart and South Bend, then re-enters Michigan and empties into Lake Michigan.

Five members of our group, Elinor Pihl Huggett, Jim Pickens, Willa Pickens, Jim Pickens Jr, and Dorothy Kazmierzak, drove together to Mineral Point, Wisconsin this past September to attend the Cradle of American Haiku Festival. We greatly enjoyed meeting other haiku poets and attending the workshops and presentations.

Elinor is teaching a beginning class in Haiku Poetry at Forever Learning Institute in South Bend once a week from September 13 to November 29, 2010. Our Riverbend Haiku group meets once a week at Forever Learning during the school semester and also once a month

in South Bend at the Centre Township Library, where Elinor works. Anyone interested in taking classes in haiku or joining our group can contact Elinor at e.pihlhug@hotmail.com

—Elinor Pihl Huggett

Southwest

Writing Nature: A Haiku Workshop

On November 15, 2010, Georgia O'Keeffe's 123rd birthday, Charles Trumbull led a three-hour public workshop, "Writing Nature," at the Georgia O'Keeffe Museum in Santa Fe. About 35 participants explored the definition of haiku and learned what distinguishes it from a Western poem. Charlie reviewed the evolution of the genre from its roots in Japan through the discovery of the genre by Western scholars and poets in the late 19th century, to the explosion of interest on the Internet in recent years. Special attention was paid to the Japanese aesthetics of haiku (as opposed to Western aesthetics and poetics), which on many points applies to O'Keeffe's painting style. After about an hour of lecture-style presentation, the group viewed the exhibit, "O'Keeffiana: Art and Art Objects," which traces the links between the artist's works and the physical objects—such as stones, bones, and features of the Southwest landscape and New York cityscape—that inspired them. Participants returned to the meeting room to compose haiku on their observations and share them with the group. The workshop concluded with a discussion and a presentation of a dozen or so haiku that have been written over the years about O'Keeffe's life and work.

O'Keeffe's 'Black Cross'
the wind blows and blows
in the high desert

—Elizabeth Searle Lamb
Modern Haiku 27:2 (1996)

—Charles Trumbull

Washington Region

Haiku Northwest is pleased to announce that we have been growing. Currently, we have over 140 people on our e-mail list, which is twice the number we had last year at this time. This growth is likely due to the increased appearances of Haiku Northwest at local events, most of which have been arranged by Michael Dylan Welch. Thank you, Michael, for your tireless work to spread haiku throughout Western Washington!

A new venue for Haiku Northwest this summer was the Arts in Nature Festival. The outdoor festival took place on August 21-22 at Camp Long in West Seattle. Along with staffing a table for the weekend, Michael Dylan Welch and Tanya McDonald set up over eighty haiku on bamboo sticks around the camp for attendees to discover. The haiku were all written by members of Haiku Northwest, and we received many positive responses to them. On Saturday, Michael gave a free haiku workshop at the festival. Nancy Dahlberg also helped to staff the table. The outdoor environment was perfectly suited to haiku and we are already looking forward to next year's festival. For photos of the haiku on sticks, please visit <http://picasaweb.google.com/MichaelDylanWelch/HaikuOnSticks#>.

On August 21, Michael Dylan Welch and Tanya McDonald attended the Moon Viewing Festival at the Seattle Japanese Garden, where they were judges for the evening's haiku contest. They received sixty-seven submissions, and in spite of the rain, the moon itself peeked out through the clouds to hear them read the winners' haiku by lantern light.

The thirteenth annual Aki Matsuri (Fall Festival) was held at Bellevue College on September 11-12. Richard Tice and Curtis Manley assisted Tanya McDonald with arranging dozens of haiku on the wall behind the Haiku Northwest table. Dianne Garcia, Tanya McDonald, Kerry Hamilton, Paul T. Williams, and Michael Dylan Welch volunteered their time to staff the table

at the popular festival. As in previous years, the haiku wall attracted the attention of hundreds of passing visitors.

Twice a year, the Seattle/Eastside haiku group meets up with the Port Townsend haiku group for a day of haiku camaraderie. On October 2, the Port Townsend group hosted the autumn joint meeting at Fort Worden, near Port Townsend. We gathered at the Olympic Hostel and then walked to the Point Wilson Lighthouse, where we climbed to the top and learned more about the lighthouse's history. Upon returning to the Olympic Hostel, we spent the rest of the sunny afternoon reading and sharing haiku. One of the highlights was everyone receiving a copy of *Keepers of The Light*, a chapbook of lighthouse haiku and senryu that Christopher Herold edited and produced from submissions by our members. Another high point of the day was a tribute reading of Doris Thurston's poems from her new book, *A Circle of Light*, also edited and produced by Christopher. Doris co-founded the Port Townsend haiku group in 1992, and until recently, hosted their monthly meetings at her house. She is always a joy to be around, so it was a lovely way to honor such a special lady.

On October 23, Michael Dylan Welch gave a free haiku workshop at Seattle Center as part of The Next Fifty, a celebration to mark the fiftieth anniversary of the Seattle World's Fair in 2012. The enthusiasm of the participants made up for their numbers, and several expressed interest in attending future Haiku Northwest events. The Next Fifty is also sponsoring a haiku contest as part of their celebrations. The theme is Sustainability and details can be found here: <http://seattlecenter.org/2010/09/buzz-6-sustainability-haiku-contest/>. (The deadline is December 31, 2010.) Other haiku activities, including a performance, are being planned for the coming months.

Haiku Northwest, the Seattle/Eastside haiku group, continues to meet on the second Thursday of each month. In October, William Scott Galasso graciously hosted a meeting at his

beautiful house in Edmonds, and although only a handful of us could make it, a good time was had by those in attendance. Our November meeting will be held at the Bellevue Library, and in December, we will meet at a member's house for a pre-holiday potluck.

The Bellingham haiku group, led by Seren Fargo, continues to meet monthly to share their haiku with each other. Their group has grown since it started in 2009 and nine people were in attendance at the September meeting.

In October, the Port Townsend Renku Club finished their fourth kasen renku, "A Butterfly Lands," at Doris Thurston's house. Participants in this renku were Jay Haskins, Leticia Huber, Carmi Soifer, Jackie Barr, Carol O'Dell, Doris Thurston, Christopher Herold, Karma Tenzing Wangchuk, Jim Kacian, and Sarah Zale. The club was organized in the summer of 2007 by Christopher Herold and Karma Tenzing Wangchuk. There are now 24 poets on the mailing list of which 12 actively participate. Meetings rotate from home to home. In an atmosphere of mutual support, the club focuses on learning rather than speedy completion of a poem.

Michael Dylan Welch continues to be active with haiku appearances and promoting haiku in the Pacific Northwest. On August 27, at the invitation of the Jack Straw Writers Program, which he has been selected to participate in for 2010, he read a selection of commissioned poems (including haiku, senryu, and longer poems) for SAM Remix, an event that attracted 2,500 people to the Seattle Art Museum's Olympic Sculpture Park. These poems, together with photographs of the various sculptures he wrote about, are on his website (graceguts.com) under the heading of "Silver Notes." Michael also staffed an interactive table promoting "American Sentences," Allen Ginsberg's variation of haiku, that drew a steady stream of participants.

—Tanya McDonald

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Seabeck Haiku Getaway

For the second year in a row, I've journeyed north from my home in Southern California to Seabeck, Washington to participate in the Haiku Getaway Weekend organized by Haiku Northwest. This year's program was again well worth the plane fare.

The conference takes place annually in the fall, on the Kitsap Peninsula at the Seabeck Conference Center, across the lagoon from the Hood Canal. On the first day of the conference, Thursday, November 4, haiku poets gathered in the lobby of the Historic Inn. The California contingent was among the first to greet organizers, Tanya McDonald and Michael Dylan Welch. Charles Trumbull, this year's guest speaker, and Deborah Adams arrived from New Mexico. Priscilla Van Valkenburgh arrived from Utah. Poets from Washington, Oregon, British Columbia, Utah, California, and New Mexico attended the conference this year:

Jerry Ball, Joshua Beach, Jane Boone, Susan Callan, Terran Campbell, Frank Cole, Susan Constable, Nancy Dahlberg, elehna de souza, Billie Dee, Ida Freilinger, Dianne Garcia, Jay Gelzer, Kerry Hamilton, Katharine Hawkinson, Christopher Herold, Connie Hutchison, Nicholas Klacsanzky, Deborah Kolodji, CR Manley, Dorothy Matthews, Vicki McCullough, Tanya McDonald, Naia, Genie Nakano, James Rodriguez, Ce Rosenow, Barbara Snow, Carmi Soifer, Carmen Sterba, Dean Summers, Doris Thurston, Charles Trumbull, Priscilla Van Valkenburgh, Michael Dylan Welch, and Sarah Zale.

After dinner, Michael Dylan Welch welcomed everyone to the conference and kicked off a haiku read-around. Charles Trumbull did a reading of "Haiku on the Road." Tanya McDonald led us in a sharing of "Favorite Haiku." Participants brought haiku written by others that they found meaningful and explained why they liked them.

One of the things I find fun about the Seabeck Conference is the preparation in the weeks before the conference. Several

weeks in advance, Tanya mailed participants a list of things to bring. Many of these were optional, but all were designed to allow all participants to contribute in some way to the conference. We could design our own nametag, bring a favorite haiku written by someone else, trifold handouts to pass out, something to share for the "haiku show and tell," digital or physical haiga to share, or bring silent auction items.

The first evening ended with an



Deborah P Kolodji and Carmen Sterba at the Seabeck Haiku Getaway

anonymous haiku workshop focusing on revision. Die-hards had the opportunity to stay later to compose rengay.

On Friday some people woke up before breakfast to do silent centering with Christopher Herold and yoga/stretching with Genie Nakano. Others, like me, barely made it to breakfast before each day's haiku events started at 9:00 a.m.

Friday started with a reading of the Haiku Handouts people brought to the conference. This was a fun addition to the program and now, when I look back and read through the handouts I brought home with me, I can hear the poets' voices in my head, reading their haiku. Next, Jerry Ball gave a presentation of "Haiku with Very Few Verbs." He led us on an exercise of rewriting haiku we had written with verbs, without those verbs. Then we decided which version we liked better. This led to a lively discussion on the pros and cons of verbs in haiku.

Tanya McDonald led a writing workshop called, "Juxtaposition: Taking a Flying Leap" which led to a productive

crop of haiku. After lunch, we had a ginko on the beautiful grounds of the conference center. Following the ginko, Ce Rosenow led a workshop entitled, "Prose is Prose is Prose is Prose: Verse Paragraphs, Prose Poems, and Haibun," where she highlighted some innovations in haibun by authors like Roberta Beary and Penny Harter. This was followed by a book launch and reading of Penny Harter's new book, "Recycling Starlight," which was published by Ce Rosenow's

Mountains and Rivers Press.

Penny was originally scheduled to be at Seabeck but was later unable to attend, so Ce Rosenow read on her behalf.

The afternoon ended with a three-hour renku-writing session. We divided into two groups, one led by Christopher Herold, and the other by Michael Dylan Welch. After dinner, Susan Constable presented a haiga slideshow, "In and Out of Water." Afterwards, those who brought digital haiga (Naia, Michael Dylan Welch, and myself) shared them with the group.

Charles Trumbull led a discussion on "Meaning in Haiku," which was followed by an anonymous haiku workshop focused on meaning. Another strength of the Seabeck schedule this year was the way anonymous haiku workshops were used to follow discussions and put the lessons learned from them immediately into practice.

On Saturday Michael Dylan Welch welcomed additional participants and led us all in another round of haiku reading. Tanya McDonald led a "Haiku Show and Tell" session, where participants were supposed to bring something someone related to haiku to share with the group. This could be anything from a rare book to a game of "Haiku Cubes" to a dance.

After a short break, Charles Trumbull did a presentation on "The Uses of Haiku: Native American Writers," highlighting some of the similarities of Native American poetry with haiku. He discussed views of nature, sense of place, kinship, cultural survival and rebirth. A discussion followed on the topic of cultural appropriation versus integration.

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After lunch, Nancy Dahlberg announced the winners of the 2010 Porad Haiku Contest, many of whom were present to collect their prizes.

Ce Rosenow presented and led a discussion on the topic of "(Re)Defining the West: Orientalism in American Haiku," and continued some of the discussion raised by Charles Trumbull's presentation. Christopher Herold launched and read from his new book, *Inside Out*. I gave a presentation on "Exploring Urban Haiku," which discussed urban haiku by the haiku masters, the beat poets, poets from the *Haiku Anthology*, in addition to current trends and modern innovation. This was followed by Michael Dylan Welch's presentation on "Punctuation in Haiku," where he presented examples of haiku using various forms of punctuation and we discussed how the haiku was affected by the punctuation and whether or not it was effective. This was followed by an anonymous haiku workshop on punctuation.

After dinner, there was a book launch and reading of *Fifty-Seven Damn Good Haiku by a Bunch of our Friends*, an anthology edited by Michael Dylan Welch and Alan Summers. It included haiku by Seabeck attendees Susan Constable, Tanya McDonald, and myself. We read all of the haiku in the book, each of us reading haiku by contributors who could not be present for the reading.

Susan Callan led a "Japanese Stab-Bound Book" bookmaking and suminagashi Japanese paper marbling workshop. The day ended with a kukai of poems written during in the retreat, although a few brave haiku souls remained to write rengay into the wee hours.

On Sunday Christopher Herold led a presentation and workshop on "The Seasons in Kigoless Haiku," where participants were given emotions and asked to assign a season to them. Then, we read various haiku without kigo and asked what emotions they evoked and what seasons we felt they were associated with.

Charles Trumbull followed with a "Haiku Potpourri," where he discussed *Modern Haiku*, his haiku database and some of his projects. He read, with Deb-

orah Adams, a draft of a section of a book-in-progress about the life of Elizabeth Searle Lamb.

After a final round of haiku, we reflected upon our weekend and the journey we had taken together.

I am ready to go again.

—Deborah P Kolodji

Oregon Region

We have quite a few new people on our Oregon list this time, and are already planning a regional haiku meeting sometime in mid-May 2011 to be held in the Central Oregon area.

Frances Jones from the Bend area of Central Oregon had three haiku accepted by Notes from the Gean for December, and one for Sid's Season's Greetings publication.

Also in the Bend area, an'ya and Peter put on a haiku presentation at Central Oregon Community College (in a biology class, of all places). However, the nature tie-in worked quite well. an'ya also was featured haiku writer and haiga artist at the downtown Bend Loft Gallery where she workshopped the "Bend-ku" project. an'ya and her husband (aka Whazammo) have launched their new "Existence Arts" project and are exhibiting tanka, haiku and haiga creations at the Bend Indoor Market every Saturday and Sunday.

More in our Central Oregon area, Jeb Barton will be teaching for the Nature of Words Storefront Project in January. The Storefront Project offers free, drop-in creative writing classes for teens at a literary center in downtown Bend.

Ce Rosenow gave a reading from her book *Pacific* at Looking Glass Books in Portland in August. She read with Maggie Chula (who organized the event) and Amelia Fielden. She helped staff the HSA's table at the Dodge Poetry Festival in Newark, New Jersey in October, and she led a workshop, "Prose Is Prose Is Prose Is Prose: Verse Paragraphs, Prose Poems, and Haibun," and gave a presentation, "(Re)Defining the West: Orientalism in American Haiku,"

at the Seabeck Haiku Retreat in November.

Johnny Baranski's latest haiku collection, *Just a Stone's Throw*, No. 12 in Vince Tripi's Pinch Book Series, is available for \$5.00 ppd from the author (see page 34 of this issue of *Ripples* for more details). For every copy sold he will donate \$1.00 to the Nuclear Resister (see nuclearresister.org) in your name.

Margaret Chula has been inaugurated as Poet Laureate of Friends of Chamber Music in Portland, Oregon. For the 2010-11 season, she will compose poems while listening to some of the world's top ensembles, which include Czech Nonet, the Takacs Quartet, Red Priest, and Academy of St. Martin in the Fields Chamber Ensemble. Visit www.focm.org and click on Poet Laureate for samples of her poems. On January 7, 2011, she will give a haiku talk and workshop for Tomodachi (Japan-America Society of Oregon) at the Nichiren Buddhist Center in Portland.

—an'ya

Haiku Poets of Northern California

The 21st Annual Two Autumns Reading

Our biggest event of the year, the Two Autumns Reading occurred on Sunday, August 22, 2010. The longest-running annual haiku reading outside of Japan, this event was originally intended to showcase both established and new poets. This year's readers were Roberta Beary, Deborah P Kolodji, Victor Ortiz and Ebba Story (to read about their achievements, see www.hpnc.org's introduction to the poets). A group of just over fifty people gathered at Fort Mason in San Francisco for the event. A commemorative chapbook, *Lighting a Candle*, edited by Michael Dylan Welch, is available for purchase by contacting HPNC's bookseller, Renée Owen at renee-owen@sbcglobal.net. Michael invited this year's readers to write rengay together as a way to honor former HPNC

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President Garry Gay's creation of the rengay genre, as well as his many years of service to HPNC. The readers stood up in pairs and read the rengay they had written together, and the audience was treated to a beautiful hand-out with each of the rengay printed on it to take home as a keepsake.

October 10 Meeting

HPNC gathered for our third quarterly meeting on October 10, 2010 at Fort Mason in San Francisco. The following people were present: Susan Antolin, Fay Aoyagi, Betty Arnold, Laurie Nal-sey Brown, Claudia Chapline, Susan Diridoni, Garry Gach, Garry Gay, David Grayson, Maxine Grodjinsky, Carolyn Hall, Peggy Heinrich, Eve Luckring, Patricia Machmiller, Joseph Robello, Michael Sheffield, Susanne Smith, Carol Steele, John Stevenson, Laurie Stoelting, and John Thompson. Announcements included an apology for our meeting coinciding with San Francisco's Fleet Week finale featuring the Navy's high-powered quartet of jets known as "The Blue Angels," that thunderously ripped overhead periodically, making a few appearances in spontaneous haiku!

The autumn meeting featured a special reading and workshop with long-time editor, poet and actor John Stevenson. John opened his reading with a stirring tribute to the power of words. John read a quote from Helen Keller in which she claimed that language "awakened [her] soul [that] each name gave birth to a new thought ... [that] words would make the world blossom" for her. John spoke about language itself as a type of technological tool, of which every poet is a custodian. He related his impressions of attending his first haiku meeting where Cor van den Heuvel and Francine Porad were among a group of poets earnestly debating whether a particular poem would be stronger with the word "a" or "the."

John went on to discuss what he calls "weight-bearing words," which, among other attributes, help raise an awareness

of ourselves as fellow creatures, awaken a memory, or frame a juxtaposition. John then read a selection of his own haiku, inviting us to listen for his particular weight-bearing words. Each haiku, printed upon a small card, was



Carolyn Hall and Garry Gay attending the 2010 Two Autumns Reading of the Haiku Poets of Northern California on August 22, 2010 in San Francisco
Photo by Susan Antolin

presented felicitously, as soon as he had read it, to a person in our group.

To begin the workshop segment of our meeting, John passed around a potted plant and asked each person to identify what it was (with imaginative responses encouraged). "This is not a pot of flowers—it is the Pleiades exploding!/ a colony of sea anemones/ a massage tool from Japan/ a phone-call from my daughter," were among the responses. Following this warm-up exercise, John then introduced us to a theater improvisation technique used in "Play-Back Theater" in which any topic, problem, or dynamic can be embodied as a character. Once designated as a character—whether animal, or cancer, or a broken suitcase—each can speak directly as a character among other designated characters, ready to dialogue. For our purposes as haiku poets, John titled our exercise "The Articulate Line," in which we would consider each of the three lines of a haiku as distinct characters, each expressing statements about itself. Working in groups we collaborated to come up with statements

made from the point of view of each line of a haiku. We considered, for example, what the first line of a haiku might say, if it could communicate. Then we listened to the "voices" of each line.

John then introduced the group to an application of "The Exquisite Corpse," a composition method popular among Dadaists and Surrealists in which lines are assembled in a seemingly random manner, yet can produce thrilling associations. Our random factor was John's walking around the circle and sequentially assigning lines 1, 2 or 3 to everyone. We composed our assigned lines, and then the "haiku trio" would stand and each recite his or her "exquisite corpse" line—to the amusement, and sometimes the interest, of the group. John charmed and delighted HPNC and gave us plenty of reason to re-open or purchase any or all of his three haiku publications

from Red Moon Press: *Live Again*, 2009; *Quiet Enough*, 2004; and *Some of the Silence*, 1999.

—Susan Diridoni

Yuki Teikei Haiku Society

The Society is proud to announce two new publications. *The San Francisco Bay Area Nature Guide and Saijiki* is authored by Anne Homan, Patricia Machmiller, and Patrick Gallagher. It presents 100 Bay Area season words, together with descriptions, photographs, and poems illustrating the use of the season words. The book is dedicated to the late D. Claire Gallagher who was an initiator of the project that led to the publication, and a major contributor of descriptions and poems to the volume. *The Diary of Kiyoshi Tokutomi*, translated by Tei Matsushita Scott, with an introduction and annotations

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by Patricia Machmiller, provides insights into the manifold activities and thoughts of this generous, kind, and inventive man, one of the co-founders of the Society.

In July the Society held its traditional celebration of Tanabata at the home of Anne Homan in the foothills of Mount Diablo.

September 16 through 19, members and friends of the Society enjoyed their 2010 annual Retreat at the Asilomar State Beach and Conference Center. The attendance at the conference was the largest in recent years, with 33 poets participating throughout the Retreat. The program started at noon on Thursday with a picnic at the Carmel River State Beach. A visit to Tor House and Hawk Tower, the stone home and tower built by poet Robinson Jeffers for his wife and family, followed. The evening events included announcement of the winners of the 2010 Tokutomi Memorial Contest by Alison Woolpert, the contest chair. Friday morning Anne Homan and Patricia Machmiller presented the Society's new publication, *San Francisco Bay Area Nature Guide and Saijiki*, and the story of its inception and publication. Later in the morning the poets participated in a ginko on the grounds and beach, and those who wished returned to the conference room to share their poems.

Friday afternoon the poets participated in a craft workshop led by Susanne Smith. Each poet was able to produce an artistically decorated blank book, and later used their book to collect a poem by each of the Retreat participants, written in the book in their own hand. In the evening Margaret Chula, the featured presenter of the Retreat provided a reading and talk about her poetic trajectory, "A Retrospective Reading: How My Haiku Has Changed Over Thirty Years." Later in the evening the Society celebrated the 35th anniversary of its founding by Kiyoshi and Kiyoko Tokutomi. Special guests were the Tokutomis' daughter Yukiko and their two grandchildren. Patricia Machmiller provided a gift to the participants of a new publication, *Diary of Kiyoshi Tokutomi*. A birthday cake for the Society was

shared.

On Saturday morning after a period of free time, Patrick Gallagher presented an introduction and writing workshop "Gendai (Modern) Haiku—A Japanese Innovation." After lunch Maggie Chula presented "The Interplay of Collaboration." Her talk related the story of how she as a literary artist, and the fabric artist Cathy Erickson, collaborated to produce ten poems and quilts inspired by the experience of Japanese Americans in internment camps during World War II. These works have been presented together to many interested groups. The poems and quilts, and much other material about the internments and the collaborative process of the artists, are shown in the handsome book authored by the two artists, *What Remains: Japanese Americans in Internment Camps*. After a break, Maggie presented "Persona Haibun: The Art of Empathy," an introduction and writing workshop in which each poet wrote one or more haiga in the voice of a person chosen from photographs Maggie presented. Many of the poets greatly enjoyed this exercise, and wrote haiga in two or more personas.

At the close of the afternoon Patrick Gallagher conducted an oral kukai for poems written at the retreat.

Saturday evening the poets enjoyed a traditional renku writing party. Two teams raced to complete 36 verses of kasen renku, while maintaining a high level of artistry and adhering to the traditional guidelines. It was heartening for veteran writers to see newcomers catch on to the spirit and art of renku. On Sunday morning the renku were read aloud, each poet reading the verses they had contributed. The formal closing of the Retreat that followed attempted to acknowledge the contributions and provide thanks to the many who helped plan and conduct the retreat. For those poets that cared to stay on through Sunday afternoon, Patricia Machmiller provided a workshop to allow discussion of poems written at the Retreat.

In October, Society members enjoyed an evening of moon viewing and haiku writing at the home of Patricia Machmil-

ler. A special guest was visiting Japanese tanka poet Mariko Kitakubo. Ms. Kitakubo provided members a workshop in tanka writing the next day.

In November the monthly meeting of the Society was held at the Japanese American Museum in San Jose.

—Patrick Gallagher

Central Valley Haiku Club

The Central Valley Haiku Club met on July 24, 2010 for their summer meeting. In attendance were: w.f. owen, Mark Hollingsworth, Margot Best, Ricardo DeBernardi, and Yvonne Cabalona. Amy Whitcomb, who had moved out of state, happened to be in California at the time, and we welcomed her appearance.

Bill surprised Yvonne with a chocolate cake celebrating her retirement after 26 years of service to a school district in Modesto.

The CVHC's 10-year anniversary chapbook was discussed at length. A title was chosen from a line in a poem written by Claris Moore, "These Years in the Garden." We thought the title was extremely appropriate in reflecting how each member has cultivated his/her haiku sense and growth over the past ten years. Claris has not been able to attend any meetings but she has remained a steadfast member and the club appreciates her continued contributions. Copies of the chapbook will be available beginning in November.

Bill shared that his books are now e-books and available online.

On October 23, 2010, we will be meeting at Folsom, California's Gekkeikan Sake Factory for our annual reading in celebration of the Arts and Humanities Month.

Yvonne also conveyed that her first haiku book has been published and is available through her. The name of the book is, *Down the Mermaid's Back*. Anyone interested in a copy can contact her at rivedi@sbcglobal.net.

The meeting was rounded out by

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sharing haiku and tan renga and the next planned meeting is for Saturday, October 23, 2010, after the reading at the sake factory.

—Leslie Rose

Southern California Haiku Study Group

An Island of Egrets: The 2010 Southern California Haiku Study Group Anthology

The Southern California Haiku Study Group launched its 2010 anthology, *An Island of Egrets*, with two readings. The first was held in Pasadena on Sunday, September 26 at the Pacific Asia Museum, and the second was held in San Diego on Saturday, October 9 at the Ink Spot. The October 9 reading was hosted by our sister group, Haiku San Diego.

An Island of Egrets was edited by Billie Dee and is a 124-page volume of work by 65 haiku poets throughout Southern California. It includes a bilingual Spanish-English selection of haiku by well-known border-region authors. See the Publications section of this issue of *Ripples* for more details.

On September 26, the official launch and reading was held in the Pacific Asia Museum courtyard. Even though it was an incredibly hot afternoon, one of the hottest days in the history of Los Angeles County, the side of the building in the courtyard offered a deep shade that kept it bearable. We had 30 readers and over 60 people in attendance. Rick and Kathabela Wilson accompanied the readers on flute and percussion. Two poets came up from Tijuana to participate in the reading. A film crew was present from UTB Hollywood, a local Japanese language television station. It was aired on October 9 at 8 p.m. The show is archived at the UTB website: <http://utbhollywood.com/en/news/monicli/story/2010/10/10.9/index.php> The clip of the SCHSG reading is the second news story.

A nice-sized contingent of poets from

Los Angeles county traveled down to participate in the October 9 reading in San Diego: Ash Baldon, D'Ellen, Deborah P Kolodji, Sean Kolodji, Brosnan Rhodes, G. Murray Thomas, Kathabela and Rick Wilson, and Wendy Wright. Joan E. Day also took the train down from Ventura. Unfortunately, poets coming from Tijuana were delayed at the border and never made it to the reading, so Megan Webster and Billie Dee improvised, Megan reading the Spanish haiku and Billie reading the translations.

Anita Guenin, Una Nichols Hynum, Seretta Martin, Naia, Karen Stromberg, and Elizabeth Yahn Williams also read. Rick and Kathabela Wilson accompanied the poets on flute and percussion. Afterwards, Naia arranged a nice dinner at Sole Luna Cafe.

—Deborah P Kolodji

July 17, 2010 Meeting

On July 17, 2010, a "Hotter Than July" day (1980 album cover by Stevie Wonder), the Southern California Haiku Study Group was graced by two guests, Dr. David Lanoue, a translator of Japanese haiku, a teacher of English and World Literature at Xavier University in New Orleans, and a writer of haiku and "haiku novels," and Luce Pelletier, a bilingual poet from St. Basile-le-Grand, Quebec, Canada, who read in French and English. Fay Aoyagi from San Francisco was also in the audience. The meeting was held at the Pacific Asian Museum auditorium with over 40 people in attendance.

The meeting started off with each of us introducing ourselves with one haiku. Then the show ignited. Pelletier gave a non-stop performance with her haiku in French and in English.

David did a "Troy Donahue" (his words), haiku interactive presentation/discussion. With a mic in hand he went up and down the room encouraging the audience to interact. Concepts such as the following were open for discussion: What role does the reader have in the playground of a creative space? Do we as poets lose control over the meaning

of our art? Does it matter? For art is a living and dynamic entity, meanings are impermanent.

We broke down, dissected and analyzed haiku such as:

Atom Heart Mother*
in the prefab bathroom
spurts blood

—Ami Tanaka

*Pink Floyd, 1970

and Fay Aoyagi's:

ants out of a hole—
when did I stop playing
the red toy piano

The elusiveness of the haiku provided a wide range of interpretations, many of which were just as creative, if not more creative, than the haiku being discussed.

—Genie Nakano

Boat Cruise Ginko

On Sunday, August 1, members of the Southern California Haiku Study Group boarded an electric duffy boat for a ginko cruise of the Naples Canals in Long Beach. Participants included Billie Dee, Marcyn Del Clements, Maury Garnholz, Oleg Kagan, Deborah P Kolodji, Janis Lukstein, Christine Moore, Genie Nakano, Ruth Nolan, Michael, Susan Rogers, and Wendy Wright.

We met at the home of Wendy and Tom Wright for pizza and a short haiku workshop before walking a few blocks to the public boat dock, where Tom docked the rental boat.

The organizers, Wendy and Deborah P Kolodji, timed this so that the group was on the water at sunset with an amazing palette of colors reflected in the gentle currents for inspiration. At the beginning the water looked like molten metal, then it softened to yellows. At one point the boat was afloat in a sea of pink.

Afterwards, we walked back to Wendy and Tom's, ate cookies and shared what we had written.

—Deborah P Kolodji

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August 21, 2010 Meeting

While our moderator, Deborah P Kolodji was on her way to San Francisco to be one of the four readers at the HPNC "Two Autumns" reading, Billie Dee was here from San Diego to host the meeting and lead the anonymous haiku workshop. Present at the meeting were Lynn Allgood, Marcia Behar, Peggy Castro, Joan E. Day, Billie Dee, Kimberly Esser, Maury Garnholz, John Gentry, Hammerton, Oleg Kagan, Elva Lauter, Genie Nakano, Sumako Paik, Rolland Vasin, Kathabela Wilson, James Won, and Machiko Yoshida.

Many interesting discussions extended throughout the meeting on topics of kigo, Japanese language elements, Southern California seasons, characteristics of haiku composition (historical and contemporary), haiku books for study and more. We each read a new haiku to begin the session, or one favorite from our books.

Conversation on haiku followed while we sipped jasmine tea and shared snacks. After "ripening figs" was suggested as a local summer kigo, one of our members walked in with figs from her own tree! After a break we continued with an anonymous haiku workshop. Genie wrote the haiku on the whiteboard, and Lynn timed the discussion, which was very animated and helpful. By extending the end-time we finished discussions on all the haiku and more!

September 18, 2010 Meeting

While many of our members were attending the Yuki Teikei Asilomar Haiku Retreat in Northern California, a smaller group of us kept the haiku fire alive in Southern California. Phyllis Collins beautifully managed the session, introducing a lovely kigo discussion and overview of the season, to which many contributed natural developments of our Southern California environment at this time. Present were Ash Baldon, Peggy Castro, Phyllis Collins, Kimberly Esser, Hammerton, Bill Kenney, Bill James, Beverly Tift, Kathabela Wilson, and James Won.

Phyllis brought some fascinating haiku books for perusing, and we shared two rounds of our newly-written work. Holding our meetings in such a beautiful museum enhances the experience. We wander in the courtyard where koi swim and new flowers bloom, small waterfalls sound and excite the imagination. This day was especially unusual; there was a performance by dancers and orchestra of Los Angeles Indonesian Culture Center, and the drums and bells could be heard even from our Blue Room writing table! The anonymous reading proceeded to the Indonesian tunes, and our interesting discussions complemented our appreciation as we listened and considered.

—Kathabela Wilson

October 16, 2010 Meeting

Nineteen people attended the October meeting: Marcia Behar, Peggy Castro, Joan Day, Billie Dee, Dick Dutton, Maury Garnholz, John Gentry, Liz Goetz, Deborah P Kolodji, Elva Lauter, Janis Lukstein, Melanie Moorhead, Genie Nakano, Deanna Osborne, Amir Sapir, Samah, Dan Spurgeon, Kathabela Wilson, and James Won. After a read-around of recent haiku, Deborah P Kolodji led a workshop called "The Senses of Autumn."

Because of haiku's focus on visual images, the group was invited to write haiku using sound, smell, taste, and touch. The group brainstormed the sounds, smells, tastes, and touches of autumn. Sounds: crunchy leaves, howl of the wind, honking migrating geese, branches scratching the house, crickets, tires on wet pavement, crackling fire. Smells: smoke, baking/kitchen smells, mold, wet earth, incense for All Souls, La Dia de los Muertos, first lighting of a furnace, fallen ginkgo fruit, rutting deer, cranberry candles, charred wood. Tastes: cough syrup, baked apples, spice cider, cranberry sauce, vanilla. Touches: static electricity, slimy pumpkin seeds, scratch of wool sweaters, dry air, dry crumbling leaves, warm socks, sting of the wind, dampness, soft comforters.

Then, we wrote haiku inspired by our resulting list and shared what we'd written. Afterwards, we had time to workshop about a half dozen of the haiku written during the session.

—Deborah P Kolodji

Hawaii

The 16th Annual Festival of the Arts, held March 12–14, 2010 in Honolulu, featured selected haiku from several HSA members. Among those whose haiku were selected for display at the festival were: Carolyn Thomas, Ferris Gilli, Marian Poe, Stanford M. Forrester, Michael McClintock, Tom Painting, Susan Constable, Peggy Willis Lyles, Tom Tico, Charles Trumbull, Johnny Baranski, Jim Kacian, Ernest Berry, Carolyn Archibald, Elizabeth Warren and Bruce Ross.

peaceful vigil
one candle
lights them all

Tom Painting

Each year the festival is attended by tens of thousands of people from all parts of the world. It is the darling of Hawaii's cultural celebrations and is filled with light-heartedness, hope, and renewal. Mahalo to all for helping to make the festival an unforgettable experience. Aloha. A Hui Hou (until we meet again).

—Susan Marie La Vallee

Do you have news?

See page 36 for details on sending news to *Ripples*. The deadline for the next issue is March 1, 2011. A huge thank you to anyone who submits their news early!

—Susan Antolin

Upcoming Events / Contest Results

Haiku and Classical Music

It is with great pleasure that composer Vivian Fung invites members of the Haiku Society of America to a concert of classical music at the Americas Society in New York on April 26, 2011 at 8:00 p.m. Among her works presented that evening will be Six Haiku for Baritone and Piano performed by Bryan Wagorn and Jonathan Estabrooks.

The Americas Society is located at 680 Park Avenue, New York, NY 10065. Please visit www.vivianfung.net for more information on the program for the evening and featured artists. Please do not hesitate to contact us directly, should you need our assistance.

—Gargi Shinde
Assistant to Vivian Fung

(917) 535-0050
E-mail: vivianfung@vivianfung.net
www.vivianfung.net

The Harold G. Henderson Awards for Best Unpublished Haiku

Judges: Fay Aoyagi and Lenard D. Moore

First Place: Michele L. Harvey
Second Place: Tish Davis
Third Place: Michele L. Harvey
First Honorable Mention: Margaret Chula
Second Honorable Mention: Adelaide B. Shaw
Third Honorable Mention: Carolyn Hall

The Gerald Brady Memorial Awards for Best Unpublished Senryu

Judges: Linda Jeannette Ward and Marsh Muirhead

First Place: Garry Gay
Second Place: Roberta Beary
Third Place: Cathy Drinkwater Better
Honorable Mentions (Unranked): Garry Gay, Neal Whitman, Julie Warther, Roland Packer

The winning poems for both the Henderson and Brady contests will appear in the next issue of *Frogpond*. Deep thanks to our judges and hearty congratulations to this year's winners!

—Francine Banwarth

New Location: Haiku North America in Rochester, NY, July 27—31, 2011

Organizers of the 2011 Haiku North America conference are pleased to announce that Rochester, New York, will now host the 2011 HNA conference, to be held July 27–31, 2011. The conference will maintain the theme of education in haiku and will take place at the Rochester Institute of Technology, cosponsored by the National Technical Institute for the Deaf, by the Postsecondary Educational Network-International funded by the Nippon Foundation of Tokyo, and by the Rochester Area Haiku Group. Led by Jerome Cushman, the local organizing committee also includes Carolyn Dancy, Deb Koen, and Deanna Tiefenthal. More details will be provided at www.haikunorthamerica.com and on the HNA Facebook page. For more information, please contact Jerome Cushman at jercush@aol.com or Michael Dylan Welch

at welchm@aol.com. We look forward to seeing you at Haiku North America in Rochester!

Note: Randy Brooks and Millikin University regret that they are not able to host HNA in 2011. We're grateful for Randy's initial work in planning HNA for 2011, and also grateful to haiku poets in Rochester, New York, for taking on the conference.

—Michael Dylan Welch, Garry Gay,
and Paul Miller

Call for Proposals

If you already submitted a proposal for HNA at Millikin University, it will still be considered (no need to resend). If you would like to submit a new proposal, please send it to Michael Dylan Welch at

WelchM@aol.com by January 31, 2011. The theme will be education in haiku, but proposals do not have to fit the theme. Proposals can include papers, presentations, panel discussions, readings, workshops, or other activities featuring haiku and related literature (except tanka) in North America. Please provide the following details with your proposal (directly in your email message; no attached files, please): 1. Title (as you would want it to appear in the conference program—make it catchy or provocative if appropriate). 2. A maximum of 50 words describing your presentation (as you would want it to appear in the conference program; please write to attract an audience). 3. Additional descriptions or goals of your presentation (for the benefit of conference organizers), mentioning any planned handouts or activities. 4. Special needs such as digital projection (for PowerPoint presentations), audio, whiteboard, etc. 5. Length of time needed or preferred.

Contest Results

2009 Francine Porad Haiku Contest

The Washington Poets Association is pleased to announce the winners of its 2009 Porad Haiku Contest, named after Francine Porad, founder of the Haiku Northwest group and past president of the Haiku Society of America. Congratulations to Carolyn Hall and the rest of the winners!

—Michael Dylan Welch, judge

First Prize: fall garden
the cat's ashes
no more than a handful
—Carolyn Hall

Second Prize: Christmas morning—
the snowprints of the stray
who curled by our door
—Dejah Léger

Third Prize: white towels
by a wash basin
jane doe
—Roland Packer

Honorable Mentions (in order):

three-quarter moon
mandolin music
just sad enough
—Francine Banwarth

milky sky
an eagle's rib bones
cradle the snow
—Cynthia Cechota

expectant father
the tender way he holds
his comic book
—Tanya McDonald

An excerpt from the judge's comments: All of this year's selections demonstrate a careful consideration of craft, which extends beyond the triviality of syllable-counting to capture what French philosopher Roland Barthes called "a faint gash on time." They also show not just fine crafting, but the art and power of haiku, which Ludmila Balabanova, the president of the Sofia Haiku Club in Bulgaria, has described as being "directed inside, deeper than the decorative possibilities of language."

The 2010 Kiyoshi and Kiyoko Tokutomi Memorial Haiku Contest

This contest is for English language haiku written in the traditional form in three lines of 5, 7, and 5 syllables. Each poem is required to contain one (and only one) season word from an assigned list.

Contest Judges: Masako Kakutani and Toru Kiuchi

First Prize: tell us, hazy moon—
which lunacy will you send
to our fragile town?
—Dennis Noren

Second Prize: riding a horse through
a field in the steady rain—
autumn loneliness
—joan iversen goswell

Third Prize: windows open now
my cat laying on the sill
in the hazy moon
—Michael "Henry Lee" Sanders

First Honorable Mention:

noticing again
the tea in the pot gone cold
autumn loneliness
—Joseph Robello

within chrysalis,
rehearsing yellow and black –
tiger swallowtail
—Dennis Noren

the empty bookshelves
after the last box is packed
autumn loneliness
—Deborah P Kolodji

the water bottle
exactly where I left it—
autumn loneliness
—donnalynn chase

Second Honorable Mention: Linda Papanicolaou, Sheila K. Barksdale, joan iversen goswell, Patricia Prime, Michael McClintock, Eduard Tară, Richard St. Clair, Genie Nakano, Susan Rogers, Garry Gay, Francine Banwarth, an'ya.

Contest Results / HSA Contests

Vancouver Cherry Blossom Festival 2010 Haiku Invitational Winners

The Vancouver Cherry Blossom Festival is pleased to announce the winners of its 2010 Haiku Invitational, judged by Michael Dylan Welch. The winners are as follows and are featured online at www.vcbf.ca/haiku/2010-winning-haiku, in *Rice Paper* magazine, and in *Haiku Canada Review*. These five poems will also be read at a spring 2011 performance of the Vancouver Symphony Orchestra, and will appear on placards about Vancouver metro buses and SkyTrains in the spring. In addition, the website presents many dozens of additional Sakura Award winners and honorable mentions, all celebrating cherry blossoms, along with commentary from the judge. Congratulations to all the winners, and thanks to everyone who entered for helping to celebrate spring and cherry blossoms.

—Michael Dylan Welch

British Columbia

biopsy . . .
but just for today
cherry blossoms

—Laryalee Fraser

Canada

holding hands
for the first time
cherry blossoms

—DeVar Dahl

United States

a sudden hush
among the children
cherry blossom rain

—Melissa Spurr

International

cherry trees in bloom—
if only I could stop
the wind

—Lucas Garczewski

Youth

the inspiration
for my wardrobe choice today—
pink cherry blossoms

—Rukshila Dufault (age 17)

The HSA Bernard Lionel Einbond Renku Contest

The Haiku Society of America sponsors this annual award for renku of 36, 20, or 12 stanzas.

Deadline: In hand February 28, 2011

Eligibility: The contest is open to the public. HSA officers who are members of the executive committee are not eligible, but regional coordinators may enter. No entries will be accepted that include work by any of the judges.

Regulations: For the purpose of this contest, a renku may consist of 36, 20, or 12 stanzas (kasen, nijūin, junicho or shisan forms) written by two or more persons, each of whom contributes a substantial number of individually authored stanzas. Any particular author may appear in no more than three different renku entered. Entries must be in English. Entries must not have been previously published, nor contain any stanzas previously published, submitted for publication, nor entered in any other contest. Publication is defined as an appearance in a printed book, magazine, or journal (sold or given away), or in any online journal that presents edited periodic content. The appearance of poems in online discussion lists or personal websites is not considered publication. Judges will be asked to disqualify any link that they have seen before.

Submissions: One copy, with full authorship information, stanza by stanza, must give the full name and address of all authors, and indicate the coordinator (to whom any correspondence will be addressed). This 'identified' manuscript must be signed by all authors or other definite confirmations such as hard copies of e-mail confirmations of permission from each author should be included with the entry. Three additional copies, without authors' names but marked with numbers or letters to show the sequence of authorship, must accompany the identified manuscript. Failure to follow this format makes it impossible to judge an entry and could result in disqualification without notification.

Entry fee: \$10 must accompany manuscript. Please make checks/money orders payable in U.S. funds to "Haiku Society of America." Submit entries and fees to: Einbond Renku Contest, c/o Second Vice President (please check the HSA website for the post-election address in January 2011).

Adjudication: The names of the judge(s) will be announced with the winners.

Awards: Grand Prize: Up to \$150 and publication in *Frogpond* and on the HSA website. All rights revert to authors on publication. Amount of Grand Prize and additional prizes may vary, depending on the quality and number of entries. If no renku is deemed by the judges to be worthy of the Grand Prize, renku awarded lesser prizes may or may not be published in *Frogpond* and on the HSA website.

HSA Contests

The Nicholas A. Virgilio Memorial Haiku Contest

Founded by the Sacred Heart Church in Camden, NJ, and sponsored by the Nick Virgilio Haiku Association in memory of Nicholas A. Virgilio, a charter member of the Haiku Society of America, who died in 1989. The Haiku Society of America cosponsors the contest, provides judges, and publishes the results in Frogpond and on the HSA website.

Deadline: In hand March 25, 2011

Eligibility: Any student in grades 7 through 12 enrolled in school as of September 2011 may enter.

Regulations: Submit up to three haiku per student. All haiku must be previously unpublished, original work, and not entered in any other contest or submitted elsewhere for publication. Please follow the guidelines carefully. Publication is defined as an appearance in a printed book, magazine, or journal (sold or given away), or in any online journal that presents edited periodic content. The appearance of poems in online discussion lists or personal websites is not considered publication. Judges will be asked to disqualify any haiku that they have seen before.

Submissions: Each haiku must be on three separate 3" x 5" cards. The haiku must appear on the front of each card; your name, address, age, grade level, and school (please include the school address) must appear on the back of (only) one of the cards for each haiku. Please do not send self-addressed stamped envelope with your entries. All winners will be notified. Winning haiku and commentaries will appear in *Frogpond*. Do not use staples for any purpose. Failure to follow this format will make it impossible to judge an entry and may result in the disqualification of a submission without notification.

Entry fee: None.

Submit entries to:

Tony Virgilio
Nick Virgilio Haiku Association
1092 Niagara Rd
Camden, NJ 08104-2859.

Adjudication: Judges named by the HSA.

Awards: Six haiku will be selected and each awarded \$50. The winning haiku and list of winners will be published in *Frogpond* and on the HSA website. The high school of each student winner will receive a one-year subscription to *Frogpond*.

Rights: All rights revert to the authors after publication.

Correspondence: Please keep a copy of your haiku; entries cannot be returned.

Mildred Kanterman Memorial Merit Book Awards for Excellence in Published Haiku, Translation, and Criticism

This award is made possible by Leroy Kanterman, cofounder of the Haiku Society of America, in memory of his wife Mildred Kanterman.

Deadline: In hand March 31, 2011

Eligibility: The contest is open to the public. Books must have been published in 2010 and clearly must contain printed a 2010 ©. An author or publisher may submit more than one title. Books published by HSA officers are eligible for this award.

Submissions: The HSA encourages authors or publishers to proactively submit eligible books, not only so the judge(s) will consider them, but also so that the HSA can add these books to the permanent HSA Archives in the American Haiku Archives at the California State Library. Please send two copies of each book, noting them to be Mildred Kanterman Memorial Merit Book Award entries. Authors or publishers should contact the 1st vice president before the deadline to ascertain that books have been received. In addition, authors and publishers are encouraged to communicate with each other so that duplicate entries are not submitted.

Entry fee: None; however, donations to offset costs are welcome. If including a donation, please make checks/money orders payable in U.S. funds to "Haiku Society of America." Submit entries or nominations to:

Michael Dylan Welch
HSA 1st Vice President
22230 NE 28th Place
Sammamish, WA 98074-6408

Adjudication: The names of the judge(s) will be announced after the awards are decided.

Awards: \$500 for first place, \$100 for second place and \$50 for third. The first place award money is made possible by the generosity of Leroy Kanterman in memory of his wife Mildred. The list of winners will be published in *Frogpond* and on the HSA website.

Rights: Books submitted will remain the property of the HSA, and one copy will be deposited in the permanent HSA Archives in the American Haiku Archives at the California State Library.

Other Contests

2011 Anita Sadler Weiss Memorial Haiku Awards

The Anita Sadler Weiss Memorial Haiku Awards, sponsored by the Haiku Poets of Central Maryland, are dedicated to the memory of Baltimore-based haiku poet and teacher Anita Sadler Weiss.

Deadline: In hand January 31, 2011

Eligibility: Open to the public, ages 18 and up. (The contest coordinators are prohibited from entering.)

Awards: Total of \$300.00 in prize money: First Place, \$175.00; Second Place, \$75.00; Third Place, \$50.00. Five ranked Honorable Mentions will also be awarded. (Contest coordinators reserve the right to lower the prize money if sufficient entries are not received to cover the stated awards.)

Entry fee: \$1.00 per poem. Poets may enter up to 15 haiku. Entry fee must accompany submission.

Submission Guidelines: All entries must be the original work of the poet, unpublished, and not under consideration elsewhere. Print or type each individual haiku on three separate 3-inch x 5-inch white index cards. On the back of **one card only** print or type your name, address, and email address (if one is available). Include a No. 10 (business-size) SASE (or SAE plus US \$1 for return postage for entries sent from outside the U.S.) for notification. Also enclose your entry fee in U.S. currency or check or money order payable in U.S. dollars to "HPCM/Elizabeth Fanto." Entries not following these guidelines will be returned or (if sufficient postage and/or envelope are lacking) discarded. Entries without SASE or SAE + return postage will not receive winner notification. Send entries to: Haiku Poets of Central Maryland, c/o Elizabeth Fanto, 51 Gerard Avenue, Timonium, MD 21093 USA. Do not e-mail entries.

Notification/publication: Winners' list will be mailed on April 6, 2010, to commemorate Anita Sadler Weiss' birthday. Notification of winning poems will be sent to all competition participants and made available to the public for an SASE while supplies last. The winning poems also will be printed in *The Dragonfly*, the newsletter of the Haiku Poets of Central Maryland. All rights remain with the poets.

Adjudication: The name(s) of the judge (s) will be announced concurrently with the winning haiku.

其角座 Kikakuza Haibun Contest 2011 English Section

Kikakuza is a group of haikai (linked-verse) poets founded in 2005 in honor of Kikaku (1661~1707), Basho's celebrated disciple. We wish to help revive the tradition of haibun, which gradually went out of favour after the Meiji Restoration. For this purpose, we have created a Haibun Contest and invite foreign writers to enter.

Deadline: In hand January 31, 2011

Subject: Free, but discretion must be used to avoid slander and obscenity.

Style: No restrictions, but special attention must be paid to honor the spirit of haikai.

Length: In total, not more than 30 lines (at 1 line = 80 spaces).

Haiku: At least one haiku should be included.

Format: Print on a sheet of A4 size paper and write at the bottom your name and your pen name if you have one, together with your address, telephone number, and your e-mail address. Your privacy will be strictly protected, and the judges will not see your names.

Please send your entries to: Ms. Motoko Yoshioka, Regalia 907, 7-32-44 Fujimi-cho, Tachikawa-shi, Tokyo 190-0013, Japan

Entry Fee: None

Judges: Nobuyuki Yuasa and Stephen Henry Gill

Number of entries: Entrants can send up to three entries. They should be unpublished. As we cannot return your entries after screening, please don't forget to retain your own copies.

The results of the contest will be announced in the *Kikakuza Bulletin* and on its homepage, and awards will be sent directly to the winners.

Questions: All questions should be sent to the address above.

Sample haibun: Sample haibun can be read at the following sites:
<http://hailhaiku.wordpress.com/category/haibun/> (also click 'longer haibun' page) http://contemporaryhaibunonline.com/pages_all/

Robert Spiess Memorial Haiku Award Competition for 2011

Modern Haiku is pleased to announce the Robert Spiess Memorial Haiku Award Competition for 2011. The purpose of this competition is to honor the life and work of Bob Spiess, editor of Modern Haiku from 1978 to his death on March 13, 2002.

Theme: Haiku are to be written in the spirit of the following "Speculation" (Robert Spiess, *A Year's Speculations on Haiku*, Modern Haiku Press, 1995): [H]aiku help to make our senses more alive to sounds, and colors, to textures and odors.

Deadline: In hand March 13, 2011

Rules: The competition is open to everyone but the staff of *Modern Haiku*, the competition coordinator, and the judges. Entries must be in English. Each entry must be the original, unpublished work of the author, and should not be under consideration in a contest or for publication elsewhere. For purposes of this competition, appearance of a haiku in an

Other Contests / Call for Submissions

Internet journal, a website, or a blog is considered publication, but posting haiku on a private e-mail list is not. Of course, entries should not be shared in an Internet journal, website, blog, or haiku list during the term of the competition.

Submission guidelines: Poets may submit a maximum of five haiku written in the spirit of the above Speculation. Entries should be typed or printed legibly. Submit three copies of each haiku on plain white 3"x5" cards or paper. The haiku (one haiku per card) should appear on the face of each card. The poet's name, mailing address, telephone number, and e-mail address (if any) should appear on one of the three cards, in the upper left-hand corner above the haiku; the other two copies should contain only the haiku. Please keep a copy of your submission; entries will not be returned. Please follow the instructions carefully: entries that are incomplete or that do not comply with the instructions will be discarded.

Entry fee: \$1 per haiku, cash or check (U.S. funds); make checks payable to *Modern Haiku*.

Send submissions to: Billie Wilson, 1170 Fritz Cove Road, Juneau, AK 99801-8501 USA.

Adjudication: Two judges will be selected by *Modern Haiku*; their names will be announced at the time of the awards. Judging will be double-blind, and the judges will not know the identity of the entrants. Judges' decisions are final.

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

Awards: First Prize: \$100 plus a previously-loved copy of *The Heron's Legs* (1966, out of print; copy #328 of 335). Second Prize: \$50 plus a copy of Bob's *The Shape of Water* (1982); Third Prize: \$25 plus a copy of Bob's *Some Sticks and Pebbles* (2001). Up to five poets will be awarded Honorable Mentions and each

will receive a copy of Bob's *A Year's Speculations on Haiku* (1995).

Notification: Winners will be notified by e-mail or phone before the general announcement. Winning entries will be published in the summer 2011 issue of *Modern Haiku* and posted on the Modern Haiku website, www.modernhaiku.org/, on or before July 1, 2011. If you would like a list of the winners, please enclose a stamped, self-addressed envelope (SASE) with your entries. Overseas entrants should provide one IRC or one U.S. dollar in cash with a self-addressed envelope. These will be mailed when the summer issue of *Modern Haiku* is released.

ukiaHaiku Festival and Competition

Ukiah is a northern California town whose name, backwards, spells "haiku." In 2011 the City of Ukiah will hold its ninth annual competition and festival. The competition encourages local, national, and international submissions to the Jane Reichhold International Prize category.

Postmark and E-mail Deadline: March 18, 2011

Website Address: www.ukiahaiku.org

Fee: \$5 for up to three haiku

Limit: Maximum 3 haiku per person (only 1 haiku/person/category may win an award)

Eligibility: Age 19 and over

Start date for submissions: January 1, 2011

Festival Ceremony: May 1, 2011 (announcement of winners)

Submission Guidelines: If submitting via the online form:

1) On or after January 1, 2011, go to www.ukiahaiku.org, click on "submit your haiku" and then "the online form." Follow instructions on the form.

2) If our PayPal payment form is live by then, you can send your payment electronically. Otherwise, send the fee (US check or international money order) by

snail mail to ukiaHaiku festival, PO Box 865, Ukiah, CA 95482. Clearly indicate the author's name of the haiku submission for which the payment is intended.

If submitting via snail mail: On or after January 1, 2011, go to www.ukiahaiku.org, click on "submit your haiku" and then "the printed form (pdf)"; download the form. Follow instructions on the form. Mail along with your fee.

Judging: Jane Reichhold will judge the Jane Reichhold International Prize category.

Awards: \$100 first place, \$50 second place, \$25 third place, plus a small booklet of winning poems and publication in that booklet.

Festival and Awards Ceremony: Sunday, May 1, 2011, 2 p.m. Winners are strongly encouraged to attend the festival to read their poems (winners will be contacted in advance of the festival date). Out-of-towners might consider visiting the many world-class tourist destinations surrounding Ukiah—inland wine country and redwood forests, or the Mendocino Coast (a 1-1/2 hour drive from Ukiah) before or after the festival.

Call for Submissions: Mu Inaugural Issue

Deadline: In hand January 30, 2011

Submissions: Please paste up to 10 haiku in the body of an e-mail and send it to muhaikujournal@gmail.com. No attachments, please! International submissions are welcomed and encouraged, but please only send the English translation. Also, in your e-mail include the following information: "Haiku Submission" in the subject, Name, City, (State), Country, e-mail address.

Thank you, good luck and we look forward to reading your work!

— Thom Williams, Jon-Michael Frank

Publications

Individual Collections

Just a Stone's Throw, haiku by Johnny Baranski, edited by vincent tripi (Greenfield, MA: Tribe Press, 2010). 4" x 4.5" letterpress, handbound, outside wrapping. Number 12 in the "pinch book series." Price: \$5 (postpaid) from Johnny Baranski, 9715 NE 19th Place, Vancouver, WA 98665.

Shadow Crossing, haiku by Vladimir Devid (Winchester, VA: Red Moon Press, 2010). 24 pages, 4" x 5.375" stapled softbound with special mango endpapers. Price: \$7 plus shipping from www.redmoonpress.com/.

Sunrise on the Lodge, haiku by Bruce H. Feingold (Winchester, VA: Red Moon Press, 2010). 68 pages, 5.5" x 8.5" perfect softbound. Price: \$12 plus shipping from www.redmoonpress.com/.

A Ladybug on My Words, haiku by Terri L. French and illustrated by Logan Tanner (CreateSpace, 2010). 42 pages, 7.8" x 5" perfect softbound. ISBN: 1453770828 Price: \$9.95 plus shipping from Amazon.com.

The Closer We Get, haiku by D. Claire Gallagher (Winchester, VA: Red Moon Press, 2010). 24 pages, 4" x 5.375" saddlestapled softbound. Price: \$7 plus shipping from www.redmoonpress.com/.

How to Paint the Finch's Song, haiku by Carolyn Hall (Winchester, VA: Red Moon Press, 2010). 80 pages, 4.25" x 6.5" perfect softbound. ISBN: 978-1-893959-94-1 Foreword by John Stevenson. Price: \$12 plus shipping from www.redmoonpress.com/.

Little Guy Haiku: Life with Bailey, a Maltese, by John Han and illustrated by Joy Han (Baltimore, MD: PublishAmerica, 2009). 47 pages, 8.5" x 8.5" perfect softbound. ISBN: 978-1-61546-044-1. Price: \$13.50 (postpaid) from the author at hanjin7@gmail.com.

Chopsticks and Fork: A Senryu Collection, by John Han and illustrated by Joy Han (De Soto, MO: Fountain City Publishing, 2010). 35 pages, 8.5" x 5.5" perfectbound

hardcover. Price: \$13.50 (postpaid) from the author at hanjin7@gmail.com.

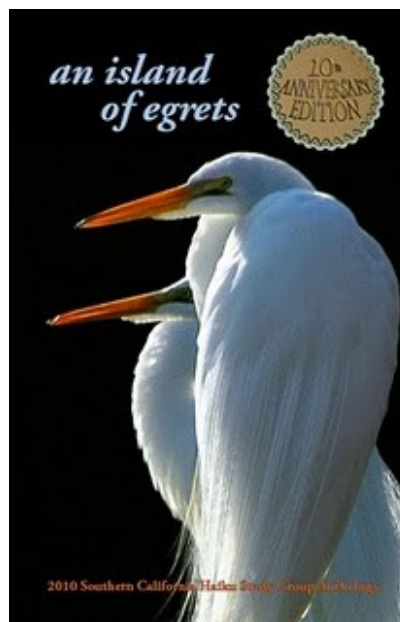
Inside Out, haiku by Christopher Herold (Winchester, VA: Red Moon Press, 2010). 106 pages, 5.5" x 7" perfect softbound. Price: \$12 plus shipping from www.redmoonpress.com/.

A Boy's Seasons, haibun memoirs by Cor van den Heuvel (Portsmouth, NH: Single Island Press, 2010). 206 pages, 6.5" x 7.5" Four color cover, first edition Soft cover, Smyth-sewn binding ISBN #978-0-9740895-8-4 Order from Single Island Press at 379 State Street, Portsmouth, NH 03801 or at www.haikumuse.com \$24.95 includes shipping and handling.

I'll Tell You So: A flash story, haibun by Jeffrey Winke, (Ellison Bay, WI: Cross+Roads Press, 2010). 102 pages, perfectbound. ISBN: 978-1-889460-23-9. Price \$12 plus shipping from Cross+Roads Press, P.O. Box 33, Ellison Bay, WI 54210 or ngblei@gmail.com.

Sunrise, haiku by Peter Yovu (Winchester, VA: Red Moon Press, 2010). 96 pages, 4.25" x 6.5" perfect softbound. Price: \$12 plus shipping from www.redmoonpress.com/.

Anthologies



An Island of Egrets, edited by Billie Dee (Southern California Haiku Study Group, 2010). 124 pages, perfect softbound. Contains work by 65 haiku poets throughout Southern California and includes a bilingual Spanish-English selection of haiku by well-known border-region authors. Books can be ordered for \$9.95 plus \$3.35 shipping to domestic addresses in the United States. Please contact Billie Dee at haikuanthology@gmail.com for international shipping charges. Checks can be made to "Southern California Haiku Study Group" and mailed to Haiku Anthology, PO Box 620457, San Diego, CA 92162.

Fifty-Seven Damn Good Haiku by a Bunch of Our Friends



Michael Dylan Welch
and Alan Summers, Editors

Fifty-Seven Damn Good Haiku by a Bunch of Our Friends, edited by Michael Dylan Welch and Alan Summers (Sammamish, WA: Press Here, 2010). To order in the United States, please send \$8.00 plus \$2.00 postage. Make payments payable to "Michael D. Welch" and send to him at 22230 NE 28th Place, Sammamish, WA 98074-6408. For orders outside the United States, please inquire for details by emailing WelchM@aol.com.

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Questions or concerns?

The executive committee and the regional coordinators welcome your feedback and suggestions. If you want to get more involved in the Haiku Society of America or have ideas for how we might better pursue our mission of promoting the writing and appreciation of haiku in English, please let us know.

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Ripples

Haiku Society of America Newsletter

c/o Susan Antolin, Editor
115 Conifer Lane
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Got News?

March 1 deadline for the next issue

Please submit news for *Ripples* to your regional coordinator (see p. 35) or directly to Susan Antolin via e-mail at susantolin@gmail.com by March 1, 2011 for inclusion in the next issue of *Ripples*. Meeting the submission deadline will help ensure your news makes it into the next issue.

What to send

Let us know what is happening in haiku in your area. What workshops, programs, readings, or performances have taken place? Do you have a new haiku publication you would like to publicize? Let us know! Photos are also welcome. Please identify the subject and let us know who should get credit for taking the picture.

What not to send

Poems that were not the subject of a workshop or discussion. Please do not send a poem by everyone who attended a meeting. If you would like to see more of your poems in print, please submit to our world-class journal *Frogpond* (see page 35 of *Ripples* for *Frogpond* editor George Swede's contact information).

Thank you for your help in making *Ripples* a useful source of information for all HSA members!

—Susan Antolin