

Ripples



Haiku Society of America Newsletter

Volume 26, Number 2
July 2011

From the President

Dear Members:

I had a wonderful experience this spring in Bend, Oregon when I attended the HSA's second national quarterly meeting. The meeting was brilliantly planned and run by the HSA Oregon Regional Coordinator, an'ya, and her husband, Peter B, and it featured exceptional volunteers working on behalf of our organization. On the opening evening, several thousand people encountered contemporary, English-language haiku because an'ya and Peter had arranged for the meeting to begin as part of Bend's art walk. They used the historic Liberty Theatre, and they engaged artists to display their haiku-related artwork. The meeting included a haiku wall of 800+ haiku sent by poets from around the world, and a local school created a haiku tree that featured the students' haiku. As the weekend progressed, local people continued to attend events—several showing up on Sunday morning for Michael Dylan Welch's free haiku workshop—and they

shared their interest and curiosity about haiku. Many poets and people who hadn't yet realized they were poets found something exciting and meaningful in haiku, and they had this opportunity because HSA members made it possible.

My experience at this national meeting led me to consider how much individual HSA members can do to introduce more people to the haiku form. Certainly, our national and regional meetings offer opportunities for people to learn about haiku, as do workshops and readings given by HSA poets. Our presence at the American Literature Association and other conferences and book festivals further disseminates information about haiku in English, as do the growing number of haiku blogs and websites. The HSA Education Committee is hard at work developing workshop materials and scanning the articles from *Frogpond* so that anyone can download these resources free from our website. I think, however, that we can do more.

Our membership of roughly 700 people continues to grow, and we have more than 170 new members for 2011. With so many people actively reading

and writing haiku, I believe we can make even more opportunities available to introduce people to this poetic form. This summer, please ask yourself how can

you bring haiku to people in your physical and/or virtual community, and then send me an e-mail. Let me know how I can help and how best the HSA can support you in your efforts.

In the meantime, the HSA will have a panel at Haiku North America in August. I look forward to seeing many of you in Seattle!

Best wishes,
Ce Rosenow
rosenowce@gmail.com



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 Quarterly Meetings in 2011

The planners of this year's quarterly HSA meetings have many exciting programs in store for us. These gatherings are a wonderful opportunity to connect with other haiku poets in your region and enjoy special haiku readings, workshops and other events. The first quarterly meeting was held in San Diego in March, and the second quarterly meeting took place in Bend, Oregon at the beginning of June (see details of both these meetings in this issue of *Ripples*). The remaining two meetings are listed below. We hope to see you there!

September 17, New York City, NY (organized by HSA Northeast Metro Region; contact Rita Gray at ritagrays58@gmail.com)

December 2-4, Baltimore, MD (organized by the Haiku Poets of Central Maryland; contact Cathy Drinkwater Better (Walker) at cbetter@juno.com)

2011 Membership Directory

Enclosed with this issue of *Ripples* is your copy of the up-to-date 2011 membership directory. One of the many benefits of HSA membership is our ability to easily make connections with one another. Enjoy!

Secretary's Report

I want to take this opportunity to welcome the over 170 new Haiku Society of America members for 2011. We feel very privileged to include you in the society's activities and to have you join our returning members, many of whom have been part of the organization for 15 or more years. This is a tribute to the value that members get from being a part of our worldwide organization. If you have questions about your HSA membership you can go online to www.hsa-haiku.org or contact me at hsa-9at@comcast.net or by mail at:

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

2011 dues have remained the same. The dues for regular membership are \$33 in the US, \$35 in Canada and Mexico, and \$45 elsewhere in the world. Seniors and students pay \$30. Special memberships are Friend (contribution over membership fee), Donor (\$50 and over), and Sponsor (\$100 and over). For those of you who have made a contribution over your dues amount, thank you on behalf of the Haiku Society of America.

Like all organizations, we are facing increased costs and are looking at ways to streamline how we communicate with members. One of the ideas we mentioned in the last issue of *Ripples* is sending news flashes via e-mail to members on issues of interest and importance to the Haiku Society of America. We expect to start this up this summer, so do watch for it. We are always looking for innovative ways to provide member services, and if you have a suggestion, please let me or any of the executive committee members know.

As always, it is a privilege to serve as secretary of the Haiku Society of America.

—Angie Terry, HSA Secretary

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	John Stevenson
Secretary	Angela Terry
Treasurer	Paul Miller
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Questions about subscriptions, submissions, editorial correspondence, and other matters regarding *Frogpond* should be addressed to:

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Editor, *Frogpond*
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gswede@ryerson.ca

News and notices of events for publication in *Ripples: Haiku Society of America Newsletter* can be submitted to:

Susan Antolin
115 Conifer Lane
Walnut Creek, CA 94598

Join us on Facebook!



If you are already on Facebook or thinking of joining, check out the HSA Facebook page for up-to-date announcements, photos, links to haiku-related sites, contest information, sharing and discussion of haiku and more. Find us by searching for "Haiku Society of America" on the Facebook search bar and then click "Like" to see regular status updates. We invite you to share your haiku announcements and photos as well.

Where the ripple was
the fisherman casts his line;
another ripple

—Garry Gay (*honorable mention in Harold G. Henderson Memorial Award Collection, 1979*)

HSA's First Quarterly Meeting San Diego, California March 25-27, 2011

On Friday evening, March 25, 2011, about 10 haiku poets gathered at Billie Dee's home to kick off a special and memorable weekend of events, as members of Haiku San Diego hosted the first quarterly 2011 meeting of the Haiku Society of America. Billie Dee and Naia co-chaired the weekend event.

On Saturday, March 26, approximately 30 haiku poets assembled at The Ink Spot in downtown San Diego for the day's presentations. Attendees included members of Haiku San Diego, haiku poets from the Southern California Haiku Study Group (SCHSG), Spanish-language haiku poets from San Diego and Mexico, and Ce Rosenow, President of the Haiku Society of America.

After an HSA Board meeting and welcoming remarks by Ce Rosenow, the day's presentations included "Haiku and Presence" by Dr. Daniel Spurgeon, a palliative care physician and haiku poet. Dan shared his personal journey in discovering and practicing haiku presence and how his journey prepared him for and, to this day, integrates with his palliative care practice.

Deborah P Kolodji, coordinator of the SCHSG and outgoing president of the Science Fiction Poetry Association, led attendees on a brief ginko walk of the imagination, in her presentation titled "A Haiku Walk in an Imagined Landscape: Writing Scifaiku." Debbie posed the question, "Can authentic moments become even more real in an imagined

place?" and went on to explore the universe of speculative haiku and techniques for writing it.

Another highlight of the weekend was



Presenters and Co-chairs at the 1st Quarterly HSA meeting in San Diego
Photo by Kathabela Wilson

a presentation titled "Spanish-Language Haiku from Both Sides of the Border" featuring Olga Gutierrez, Hadia Farfan, Najah Abdeklader, Megan Webster, Billie Dee, and Ce Rosenow. Presenters shared Spanish-language haiku coupled with their English translations. We were so pleased that some of our Mexican haiku poet neighbors from Tijuana were able to join us.

Professor Rick Wilson provided musical accompaniment to and brief interludes between presentations. A professor of mathematics at the California Institute of Technology in Pasadena, Rick collects historical flutes and performs period music specific to the particular flute he's playing.

After a fabulous catered Mexican dinner at the historic Big Kitchen restaurant, we gathered in Billie Dee's home for dessert, socializing, and an experiential presentation by Billie Dee on "Scent and Emotional Memory." Through introducing various scents in small containers she passed around and asking what memories each scent evoked

among participants, Billie lead us on an interesting and often surprising discussion about the nose-brain hard wiring and how scents can trigger strong emotions and memory.

On Sunday, March 27, attendees gathered at Balboa Park for a docent's tour of the Japanese Friendship Garden followed by lunch at the Prado Restaurant. Afterwards we attended a performance by Jared Jacobsen at the Balboa Park Spreckels Organ Pavilion. Constructed in 1914, the Spreckels Organ contains 4,530 pipes and is one of the world's largest outdoor pipe organs.

The weekend's events concluded with informal walks throughout historic Balboa Park, including the Spanish Village Art Center, the Botanical Building, and a variety of the park's outstanding gardens and exquisite museums.

—Billie Dee and Naia, Co-chairs

HSA News

Treasurer's Report January 1 – March 31, 2011

Beginning Bank Balance	<u>50,679</u>
Dues / Contributions	11,866
Museum of Haiku Literature	0
Members' Anthology Sales	6
Contest Fees	0
<i>Frogpond</i> Sales	270
Miscellaneous	0
Income	<u>12,142</u>
<i>Frogpond</i> Expenses	4,857
<i>Ripples</i> Expenses	0
Administrative Expenses	0
Members Anthology Expenses	0
Contest Awards / Expenses	200
Website Expenses	193
Meeting/Travel Expenses	700
Miscellaneous	515
Expense	<u>6,466</u>
Ending Cash Balance	<u>69,286</u>

Not a lot to say at this time of year, other than to point out that the vast majority of expenses are ahead, and that membership numbers and their associated revenues are still crystallizing. Ce has done an excellent job at outreach and we have seen a significant number of new members. Additionally she has recently reached out to members who have forgotten to renew so we should see some more revenues from that effort.

—Paul Miller, HSA Treasurer

HSA Membership Renewal Mailing

Earlier this year, I wrote a letter to those HSA members who had not yet renewed their membership for 2011. HSA volunteer, Julie Moffenbier, culled out the names and addresses from the membership spreadsheet and assembled the mailing. Many thanks to those of you who renewed! Membership dues and donations allow the HSA to promote haiku, organize quarterly meetings around the country, and publish *Frogpond* and *Ripples* three times a year. Thanks, also, to those of you had already renewed by the time you received the letter. Your responses helped us update our membership records, which was especially useful as we prepared to launch the new HSA Bulletin via Constant Contact.

—Ce Rosenow

Announcing the HSA Bulletin on Constant Contact

This spring, Melissa Allen researched Constant Contact and worked with Michael Dylan Welch and Angela Terry to determine the best ways for the HSA to use this service to keep in touch with members. This summer, members will begin receiving the new *HSA Bulletin*, edited by Melissa. Members will also receive email messages when we have time-sensitive news to announce. These bulletins do not replace our newsletter, *Ripples*, but provide a way for us to supplement the newsletter, contact specific groups of members such as the regional coordinators or members living in a particular region, and alert members to important information. We hope you'll enjoy receiving this new publication!

—Ce Rosenow

Other HSA Projects

This year the HSA has numerous ongoing projects. As announced previously, we're working towards creating a new logo. A logo committee made good progress with one set of designs, but the focus group wanted to change directions. So we've hired a new graphic designer and have been exploring additional options, which have recently been narrowed down to a particularly strong design. In addition to creating a design, the design work also faces significant technical challenges, because the logo must be available for high-resolution print usage, lower-resolution online usage, and in various dimensions. We hope to be able to announce our new logo design in the next issue of *Ripples*, if not sooner by email in an HSA Bulletin.

Another task is the creation over the last year of a guide to "Hosting an HSA Meeting," written by Michael Dylan Welch, and approved by HSA officers. This six-page guide covers such issues as traditions, location, venue, dates, timelines, hotels, publicity, expenses, program development, event reports, and more. This guide has recently been updated and sent to all regional coordinators, who are most often the organizers of the HSA's national meetings. If you're ever called to organize a national HSA meeting, please be aware that this guide is available to assist you.

—Michael Dylan Welch

HSA's Second Quarterly Meeting Bend, Oregon, June 3–5, 2011

The second quarterly HSA meeting of 2011, also known as “Bend Haiku Weekend,” provided an exciting schedule of haiku events coordinated by an’ya and Peter B and hosted by Haiku Oregon.

The historic Liberty Theater built in 1917 (having been closed for the past 10 years), opened its doors, released the spirits, and created a super high-energy cocoon for attending weekend haiku poets. Frances Jones, a member of the HSA and Haiku Oregon secretary, made up program packets and volunteered her time at the registration table. On Friday evening as many as 2,800 people toured and talked about the HSA Haiku Wall displayed on large floor easels built by Ron Michnimer, a member of Haiku Oregon and our right-hand back-up man from start to finish. The book table was run by Haiku Oregon members Gary and Cynthia Timar and sold approximately 60 of the 110+ books for sale. Kristin and Sean Ely persevered to complete the evening’s door prize giveaways and made public announcements in spite of the constant din from the throngs of people wandering through. The crowd enjoyed and purchased art from every single participating artist.

Peter B’s slide show presentation of haiku with many different forms of visual art on a 54-inch flat screen TV was

also thoroughly absorbed by all. Four people joined the HSA during the weekend, and Haiku Oregon signed up 12 new members! Saturday morning, the Mayor Pro-tem of Bend opened the meeting by presenting the “Bend Haiku Weekend” proclamation to Ce Rosenow, and people were stopping in all day. Ce Rosenow and Laura Winter gave readings and an informative presentation of the late Cid Corman’s work, Maggie Chula did a haiku-ikebana demonstration that held everyone’s attention, our special guest

Ernesto Santiago (visiting from Greece) read, and received the long-distance award (an inscribed cut crystal desk cube) presented by Ce, Johnny Baranski read some of his superb haibun that thrilled the crowd, as did Christopher Herold’s fantastic haiku.

We lunched and dined together at the two host Japanese restaurants, then returned to the Liberty Theater until 11:30 p.m. for a haiku “jam session” (one very long day).



Ernesto Santiago and an’ya
Photo by Michael Dylan Welch

On Sunday morning, Michael Dylan Welch’s workshop attracted 36 very interested people who hung on his every word and quite actively participated; it ran two hours overtime!

The Haiku Wall was transported by Michael back to Seattle and will be redisplayed at Haiku North America. There were 530 haiku on it, but there were actually over 900 haiku and related forms exhibited in the theater gallery for the Bend Haiku Weekend. Repeatedly we heard the reference to “community,” and indeed there was absolute support from the City of Bend, all of our sponsors and members of Haiku Oregon. The event was also supported by faithful HSA members, but we would

have liked to have seen more HSA officers in attendance.

Thanks to Bing Bingham, our official photographer, we will have lots of pictures uploaded shortly at both the HSA and Haiku Oregon websites. For photos and other information on Haiku Oregon, visit us online at <http://sites.google.com/site/haikuoregon>.

—an’ya

Ernesto Pangilinan Santiago Travels from Greece to Attend the National HSA Meeting in Bend

One of the many of exciting events that took place at the second national HSA meeting this year was the arrival of, and haiku reading by, Ernesto Pangilinan Santiago. Meeting organizers an’ya and Peter B helped Ernesto ar-

range a travel visa and set up an itinerary.

Ernesto is a Filipino immigrant poet born in Solano, Nueva Vizcaya, Philippines, in 1967, but currently living in Athens, Greece, with his wife, Nitz. He is the author of two poetry books: *The Walking Man* (2007) and *The Poet Who Asked The Birds How to Fly* (2009), both published by Outskirts Press. He is also the editor of *The Sound of Poetry Review*. His poetry has received many international poetry prizes from countries including Canada, Italy, Romania, and the United States.

Ernesto received an award at the na-

tional meeting for traveling the longest distance, and he read his haiku in a joint reading with Johnny Baranski and Christopher Herold. Here are two haiku from Ernesto’s reading:

never knowing
when it will end—
the turtle’s trip

prickly cactus
just so much patience
I have left

—Ce Rosenow

Regional Coordinator Spotlight: Ce Rosenow interviews Wanda Cook

When and how did you begin working with haiku?

I am a storyteller by nature and so it is probably not a surprise that this trait showed up early on in my writing in the form of plays, narrative poems and short stories. Encouraged by my fourth-grade teacher, I wrote an original play every Friday night, cast it on Monday and had a performance for the faculty and students every Friday afternoon. This was a year of joy!

In high school I was still writing poetry and short prose pieces in addition to writing for the local newspaper and our school paper. When my English teacher discovered I wrote poetry, she asked to see some of my work. Returning it the following day she dismissed me with a crinkled nose and these three words, "Oh, it rhymes." How delicate the teenager . . . I never showed anyone my writing again until the 1990s.

Enter haiku. In spite of everything I continued to write and focus on short stories. Since every word is critical in this genre, I started to use haiku as an exercise for perfect word selection in my stories (ah, forgive me haiku poets). Somewhere between 1991 and 1995 I discovered the error of my ways. It was clear that I had insulted this tiny gem of a poem, but by then I had found the beginning of this new path. Today haiku and short stories live happily side-by-side.

What is it about haiku that appeals to you as a poet?

Part of the appeal haiku holds for me is its brevity. I am constantly amazed that the haiku poet with so few words is able to capture the essence of a moment

and in turn a whole array of unwritten memories, impressions and senses are unlocked for the reader.

It continues to surprise me how universal these haiku moments are and that poets thousands of miles apart are moved by such similar events and



Wanda Cook

situations in nature. And, of course, I love the importance of each individual word in a haiku.

Please elaborate on any other types of writing that you do.

I continue to write short stories as well as haiku. I also incorporate my haiku/

senryu writings into miniature sculptures. I like the idea of tiny poems and tiny pieces of art. I design and edit poetry cards for the Haiku Poets' Society of Western Massachusetts and collaborate with Larry Kimmel on a series of our own poem cards. I also create books and altered books for friends and family members.

What are your favorite things about being a regional coordinator?

I have been regional coordinator for approximately seven months and I am really enjoying the job. I have had an opportunity to correspond and talk with many poets whom I have never met prior to assuming this position. I enjoy hearing about how they work and create and always feel energized after a conversation. Sometimes an individual will write with a question or problem and it is satisfying helping find an answer or solution.

Please describe your regional publication, New England Letters.

As coordinator I started an e-publication called *New England Letters*.

The publication takes the form of a letter and is an informal communication in which I include information that is exclusive or relevant to the New England membership.

I encourage our poets to send in announcements of new chapbooks, readings, honors, local contests and other events.

At the beginning of each letter I feature a poem from one of our members. I rotate the state that is represented. In future issues I plan to feature samples of poetry from all the poets in a particular state, one issue at a time. For members not online, I send out paper copy each time an issue goes out. The membership has been very positive in its response to *New England Letters*.

What are your goals as regional coordinator?

I would say that my main goal is to help bring a sense of community to all New England poets. In particular I would like to encourage our non-published poets and those writing alone. I want them to feel that they are truly a part of this larger community.

Is there something special about your region and/or its members that you'd like other HSA members to know about?

New Englanders, on the whole, tend to be reserved and introspective. I have often thought our long, hard winters account for that. But we are here quietly writing and making large contributions to the haiku world. Two haiku journals come out of New England. The first is *Bottle Rockets* edited by Stanford M. Forrester and the second is *Nor'Easter* edited by Larry Rungren.

Over the years many New Englanders have served as officers in the HSA as well as editors of the members' anthology. And finally, we have four local haiku groups in New England. Historically we have one of the older groups in the country, The Boston Haiku Society. They have been meeting since 1987. The Haiku Poets' Society of Western Massachusetts has met since 1992 and the Bangor Haiku Group since 2004. Just

recently I discovered a newly formed group, the Mid-Coast Maine Friends of Haiku (2011). Who knows what other New England groups may be out there alive and well and writing haiku?

her sixth month
in the garden she chooses
buds over blooms

old farm kitchen
the familiar scent
of drying mittens

anniversary night
arranging her body
how it used to fit his

(Haiku credits in order of appearance: *Paperclips*, HNA 2001 Anthology; *Bottle Rockets* No. 12, 2005; *Bottle Rockets* No. 17, 2007)

Biographical Note

Wanda Cook has been a member of the Haiku Society of America since 1991 and started writing haiku in 1995. She has served as an organizer for an HSA quarterly meeting, a coordinator for the Winfred Press Tanka Calendar Contests, a judge for the Robert Spiess Haiku Competition and as one of the organizers of the annual Haiku Circle event in Northfield, Massachusetts. She co-edited *Flowers of Another Country*, the 2007 HSA members' anthology, and *Nami*, the fifteenth anniversary anthology for the Haiku Poets' Society of Western Massachusetts. Wanda has served as coordinator of HPSWM since 2001 and since January 2011 has served as the New England Regional Coordinator for the Haiku Society of America.

As an award-winning poet, her work has appeared in numerous journals including *Bottle Rockets*, *Frogpond*, *The Heron's Nest*, *Ink Sweat and Tears*, *Modern Haiku*, *Nisqually Delta Review*, *Nor'Easter*, *Notes from the Gean*, *Penumbra*, *Shreveport EPN*, *White Lotus* and *Wisteria* as well as many juried anthologies. Her chapbook of western poetry, *What Gentle Gift*, was nominated for a Pushcart Award.

—Ce Rosenow

HSA Publicity Committee's New Chair: Sari Grandstaff

Sari Grandstaff has been appointed the new chair of the publicity committee. Sari was instrumental in arranging for the HSA to participate in the Dodge Poetry Festival in New Jersey last October. Her work on the publicity committee includes initiating and helping create the information sheet currently used by regional coordinators and beginning work on a brochure that should be available later this year. She has also worked diligently to list the HSA and its meetings in several important publications including Shaw Guides to Writing Conferences, New Pages, the Poets & Writers events calendar, and several Facebook pages. To further promote the national quarterly meeting in Bend, she contacted several writing groups in Oregon, Washington, and Northern California. Sari notes that she enjoys working with the other committee members: Melissa Allen, Charlotte DeGregorio, Cathy Drinkwater Better, Edith Muessing-Ellwood, and Michael Dylan Welch.



—Ce Rosenow

Past HSA Presidents Present Papers at the American Literature Association Conference

The HSA, as an affiliated society of the American Literature Association, once again sponsored a haiku panel at the annual American Literature Association conference. This year's conference was held in Boston, Massachusetts. The HSA's panel, "Traditions in American Haiku," brought together three past presidents of the HSA. Bruce Ross chaired the panel. Stanford Forester presented "American Haiku and the Search for Meaning: The Last 30 Years," followed by Bruce reading his paper, "Haiku Mainstream: The Path of Traditional Haiku in America." Raffael de Gruttola concluded the paper presentations with "The Expanding Haiku Moment." An engaging discussion with a group of poets and professors from around the country followed the papers. Next year, the HSA will have a panel at the ALA conference in San Francisco.

—Ce Rosenow



Past HSA presidents at the ALA conference: Stanford M. Forrester, Bruce Ross and Raffael de Gruttola

Upcoming Events



Register Now for Haiku North America

Haiku at the Space Needle! Registration forms and other details are now available on the www.haikunorthamerica.com website. Register by July 16 (postmarked) for a discounted rate of \$200 for the entire conference (includes the conference anthology and banquet at the Space Needle). Special rates are also available for individual days. Higher rates apply after July 16. Anticipated and confirmed speakers include Melissa Allen, Fay Aoyagi, Don Baird, Marjorie Buettner, Terry Ann Carter, Margaret Chula, Carlos Colón, Wanda Cook, Abigail Friedman, Garry Gay, Richard Gilbert, Penny Harter, Jim Kacian, David Lanoue, Paul Miller, Emiko Miyashita, Gene Myers, Makoto Nakanishi, Minako Noma, Ce Rosenow, Bruce Ross, Lidia Rozmus, Jessica Tremblay, Charles Trumbull, Cor van den Heuvel, Michael Dylan Welch, Ruth Yarow, and many more.

The conference starts Wednesday afternoon, August 3, and offers a full slate of presenters on the Thursday, Friday, and Saturday, followed by an optional boat cruise to Tillicum Village on Blake Island on Sunday, August 7. Please see the HNA website, blog, and Facebook page for additional conference details, including instructions for submitting to the conference anthology and for hotel options (rooms held at the discounted conference rate until at least July 3). Don't miss out on this highlight of the haiku calendar! And if you're coming, please help spread the word to help make this event a success. See you in Seattle!

Seabeck Haiku Getaway October 13–16, 2011

Haiku Northwest is pleased to announce that John Stevenson will be the featured guest speaker at the fourth annual Seabeck Haiku Getaway, scheduled for October 13–16, 2011, to be held once again at the Seabeck Conference Center in Seabeck, Washington. For more details, please visit <http://sites.google.com/site/haikunorthwest/seabeck-haiku-getaway>. We filled up in 2010, so book early for 2011 to ensure room availability. If you have questions, please contact Michael Dylan Welch (WelchM@aol.com) or Tanya McDonald (HaikuChicken@yahoo.com). We welcome attendees from across the continent!

Haiku Retreat to Inspire Publishing

The Haiku Society of America invites those interested in learning about haiku to attend a retreat from 2 p.m., Friday, July 22 through noon, Sunday, July 24, at The Foundry Books in Mineral Point, Wisconsin. It is free and open to the public. Events will include informal workshops and discussion, a nature walk, a reading of poems by participants, book signings, a social hour and potluck barbeque, and a haiku contest with prizes awarded. At the end of the weekend, plans will be made to publish a haiku chapbook featuring participants' work. For more information and to pre-register, contact Charlotte Digregorio, 847-881-2664.

Haiku Pacific Rim at Asilomar, California

Planning is underway for the Haiku Pacific Rim conference to be held in the San Francisco Bay Area in the fall of 2012. Mark your calendars now for this special event.

Each year the Yuki Teikei Haiku Society holds a long-weekend retreat at Asilomar Seashore and Conference Center on the Monterey Peninsula, a beautiful natural setting on the Pacific Ocean. In 2011 the retreat will have as its featured presenter the noted haiku writer, editor, and teacher Christopher Herold. The retreat will be held Thursday, September 8 through Sunday, September 11. For more information see the Society's website youngeaves.org.

In 2012 the retreat will be combined with a Haiku Pacific Rim Conference, which features the participation of haiku poets from the major Asian haiku-writing nations. It is anticipated that the Haiku Poets of Northern California will host a post-Asilomar session in San Francisco. Details will be available in the autumn of 2011.

Bend Haiku/Tanka Weekend II

Save the date for "Bend Haiku/Tanka Weekend II" (a Japanese Arts Extravaganza) sponsored by the HSA Oregon Region/Haiku Oregon, to be held again at the historic Liberty Theater in Bend, Oregon June 1–3, 2012. More info in the next *Ripples*.

Northeast New England

Bangor Haiku Group

The Bangor Haiku Group for its spring ginko returned again to the Bog Walk, a boardwalk circling the center of a huge bog and bird preservation area. It was the first non-rainy day in a week and it was full of surprises, the first being the scattering of bright white and purple trillium along the path to the boardwalk. We entered trillium on the posted whiteboard for recording visitor's observations that day. The docent suggested we keep an eye out for rhodora. And there they were everywhere along the boardwalk, pale pink blossoms just out the day before. How rejuvenating, their beauty. But on one the deer had left only one blossom. We wandered slowly along, taking time to look at the nature identification boards. Somewhere past the one that included leatherleaf, Astrid Andreescu wrote a haiku we liked:

spring bog
the tiny white bells
of leatherleaf

On another identification board was a painting of a white-throated sparrow. While we looked at it the melodious call of a white-throated sparrow from somewhere. The cotton grass was everywhere brilliant white but a bit haggard from the rain. Near each other were the carnivorous pitcher plant and sundew, the latter's early bud just above some collect water was sticky to the touch. The huge leaves of skunk cabbage were imposing. We also saw bog rosemary, heath laurel, wood anemone, and wild violets. We learned that the tamarack were stunted like many of the bog shrubs and plants because they didn't receive appropriate minerals from the bog. We were amazed by the delicacy of

their needles and Bruce Ross responded to this with a haiku we liked:

tamarack needles
even on the old tree
so soft

When we completed the walk, we found the docent had posted Emerson's wonderful "The Rhodora." Seeing their pink blossoms made us appreciate the poem even more. Following our walk we had a leisurely lunch at Green Tea where we discussed haiku, Zen, and all the rest.



Cor van den Heuvel and Tom Clausen at the Haiku Circle event on Saturday, June 4, 2011. More details on this gathering will appear in the next issue of Ripples.

Photo by Deborah P Kolodji

Bruce is collecting haiku for a forthcoming anthology of Maine haiku poets.

Bruce has also stepped in for Ce Rosenow to chair the HSA-sponsored session on haiku at the 2011 annual American Literature Association conference in Boston. He will give a talk on traditional American haiku, an updating, from Amy Lowell to 2011 haiku poets, of his introduction to his *Haiku Moment* and a referencing of his essay "The Essence of Haiku." Stanford Forrester will give a talk on American haiku and Buddhism and Raffael de Gruttola will give a talk on experimental directions in American haiku.

—Bruce Ross

Boston Haiku Society

The Boston Haiku Society, in conjunction with the Kaji Aso Studio, has been doing haiku readings and concerts to benefit the Japanese Relief Fund. The money will be used to assist the Japanese people and government in their recovery efforts after the devastating tsunami of last March. To date the BHS and the studio have submitted over \$12,000 for the relief effort.

At the third Massachusetts Poetry Festival in Salem, MA on May 14, three workshops on haiku were conducted in

the Japanese Gallery of the Peabody Essex Museum. All three workshops were well attended with question-and-answer periods after each. Some of the questions asked were: Why is haiku so well respected among poets and teachers yet seems to be having a difficult time being accepted by the literary establishment in the U.S.? Some of the answers centered around the fact that haiku poets are not submitting their work to standard poetry magazines. Another respondent commented that haiku is not adequately understood and often

teachers believe it must conform to a five-seven-five verse pattern. A discussion ensued that many standard American poets and poets writing in English do represent nature in their poetry. In fact, English-language poetry has had an abundance of elements of nature throughout its history. Another question had to do with the nature of Zen in haiku, which is foreign to the American landscape and consciousness. The haiku poets present tried to answer these question in broad terms without mentioning any religious ideas or beliefs.

Another set of questions centered around the idea of the prose poem and haibun. Gian Lombardo, a professor of graduate studies at Emerson College and a practicing prose poet and publisher, was asked about the history of prose poetry in the West as compared to

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haibun in Japan. He mentioned that prose poetry in the West has been around since the 16th century, similar to the history of haibun in Japan. He noted that Western poetry has been so concerned with the metrics of rhymed poetry and later free verse when in reality elements of poetry in prose have existed without the strict analysis of poetry in metrical terms. He quoted early French prose writers as well as the works of James Joyce, Ezra Pound and William Carlos Williams whose prose works resemble prose poetry.

Raffael de Gruttola mentioned that there were many biases prior to the middle of the last century about the poetry and literature of China and Japan. Today these barriers do not exist because Internet communication is so immediate and some of our older beliefs about foreign literature and in particular poetry are irrelevant.

The American Literature Association's Annual Conference was held in Boston from May 26 to 29, 2011 at the Westin Hotel. See more details and a photo of the three speakers on page 7 of *Ripples*.

—Raffael de Gruttola

Haiku Poets' Society of Western Massachusetts

The Haiku Poets' Society of Western Massachusetts has been meeting monthly even with the lovely excess of snow in the winter and rain this spring. Gloria Ayvazian received the perfect attendance award for the past year. The following members appeared in print recently: Alice Ward in *Bottle Rockets*, Wanda Cook in *Bottle Rockets*, *Frogpond* and *Modern Haiku*; and Denise Fontaine-Pincince had an art show with both her paintings and haiku in Northampton, MA in March and April.

Wanda Cook, the coordinator of HPSWM, has taken on the additional role of HSA regional coordinator for New England.

The whole group recently gave a public reading for National Poetry Month at the Forbes Library, Northampton on April 27. It was very successful; over forty people came from the surrounding region. A videographer recorded the reading to show on local public access TV. Seven members presented their poems: Eric Arthen, Gloria Ayvazian, Wanda Cook, Denise Fontaine-Pincince, Marilyn Gabel, Patricia Harvey and Karen Reynolds.

In addition to individual reading, we had spent the previous few meetings creating a joint performance piece that consisted of a selection of two dozen of our haiku that we arranged together, "Imagination's Slide Show." It was a very interesting exercise to work together to create a joint piece in this way.

—Eric Arthen

Rochester Area Haiku Group

At our October meeting, Jerome Cushman reported on the 2010 Cradle of American Haiku Festival in Mineral Point, WI, which was held in conjunction with the September quarterly meeting of the Haiku Society of America. Jerome's enthusiasm for the festival, and especially Mineral Point, made us wish we'd been there. In keeping with the festival's theme of "Remembering Bob Spiess—His Life and Work," Jerome also read many of Bob's poems.

In November, Michael Ketchek presented an encore of his reading at the Haiku Circle's annual gathering in Northfield, Massachusetts. His pro-

gram was carefully crafted in distinct segments: nature, contemporary life, family life, sports, and politics. In addition to Michael's straight-from-the-heart haiku, we enjoyed live music by Sonam Targee, a master of flutes from around the world. Sonam's music complemented each haiku perfectly, providing a delightful intermezzo.

On December 21 the group gathered at Carolyn Dancy's home for a winter solstice celebration with Tom Painting, who was visiting from Atlanta, GA.

In January, Pamela A. Babusci led a workshop on writing love haiku,

using examples from the 2010 collection of *Love Haiku*, edited by Patricia Donegan.

On February 13, we welcomed Pamela Miller Ness, who now lives in Rochester. Following our business meeting, RAHG presented a public reading of love haiku with nine members participating. The reading included this love haiku written by Pamela A. Babusci:

kimono
stained with love
pure moonlight

On March 13, Carolyn Dancy presented "What We Can Learn from Bashō," a discussion based on *Bashō: The Complete Haiku*, translated and annotated by Jane Reichhold, Kodansha International, 2008. This discussion introduced technical advice for analyzing and writing one's own haiku.

On April 10, we celebrated National Poetry Month with a joint reading of Rochester Poets, organized by its president Frank Judge, at St. John Fisher College.

In May, Jerome Cushman read excerpts from *The River Knows the Way*, a chapbook of haiku by five poets from Dubuque, Iowa. These poems gave us a



Poet Michael Ketchek (right) with flutist Sonam Targee

Photo by Carolyn Coit Dancy

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sense of “western” haiku and the ways in which it is unique. Jerome also shared haiku from *Wet Cement*, an anthology of haiku by those present at this year’s gathering.

Hot Off the Press

The long-awaited collection of Michael Ketchek’s haiku has been published by Swamp Press. Titled *Over Our Heads*, the chapbook’s unique format perfectly complements Michael’s haiku that, in his own words, “don’t fall into traditional categories.” To obtain a copy, contact Michael at mketchek@frontier.com

Editor Pamela A. Babusci has published the third edition of *Moonbathing*, a journal of women’s tanka. To obtain copies or inquire about submissions, contact Pamela at moongate44@gmail.com.

Member News

A certified teacher of the Ichiyo school of ikebana, Jerome Cushman spent January and February in Mineral Point, WI teaching ikebana.

In February, Carolyn Dancy presented a haiku workshop at Sonnenberg Gardens to help raise funds for restoring their 100-year-old Japanese tea house. One haiku by Carolyn Coit Dancy was published on HSA’s Haiku Wall exhibited in the historic Liberty Theater Gallery during the quarterly meeting of the Haiku Society of America in Bend, Oregon on June 3–5, 2011 as part of downtown’s Friday art walk:

spring
a helium balloon
breaks free

—Carolyn Coit Dancy

Mid-Atlantic Region

Towpath

Kristen Deming hosted Towpath’s April meeting, with Penny Showell, Ellen Compton, Mary Wuest, Roberta Beary, and Lee Giesecke in attendance, despite the wind and rain on a rampage. But not to worry—Kristen warmed our bodies with steaming lasagna, and our hearts with good wine.

Roberta gave a rich and well-researched presentation on the life and poetry of Chiyo-ni (1703–1775), woman poet and artist of Edo Japan. Although most of us are well acquainted with the works of Bashō, Shiki, and other masters of Japan, for some newer members Chiyo’s poetry was a new experience.

Chiyo lived and worked in the century after Bashō. Having studied with his disciples, she might be described as Bashō’s poetic descendent. Roberta told us that Chiyo’s family ran a scroll-making business, so it is likely that she grew up “with the brush in her hand.” Chiyo’s life is surrounded by legend. It is not known whether she ever married; we do know, however, that she became a nun in later life, a decision that freed her from many of the social restrictions that Japanese women experienced.

In *Chiyo-ni: Woman Haiku Master*, by Patricia Donegan and Yoshi Ishibashi, Donegan pointed out that women haiku poets of Chiyo’s time were seen as unimportant. Their poems were described as “kitchen haiku,” and this judgment persisted into modern times. In his *History of Haiku*, R. H. Blyth said, “it is doubtful whether women can write haiku,” and he called women’s haiku “only fifth class.” (We owe Blyth thanks for many things, but in denigrating the poetry of women, he has much to answer for.) Not until 1898 was Chiyo’s most famous “morning glory” haiku translated into English, and it was another century before Donegan and Ishibashi published their translation—the first book in English to be devoted to a woman haiku master. Donegan and Ishibashi have given us fine translations

of Chiyo’s haiku, tan-renga, and other work, in a collection illustrated liberally with beautiful haiga by Chiyo and others. Just one example:

on the ebb tide beach
everything we pick up
is alive

Before we adjourned, Kristen shared with us a beautifully produced saijiki—a gift of Yatsuka Ishihara’s Aki haiku group. The haiku were accompanied by full-color photographs of seasonal flora and fauna, famous landscapes, paintings, ceramics, prints, and other works of art. Bios and commentary were by Japan’s best-known haiku poets. Kristen commented that this saijiki “provides a richer and more comprehensive look at the Japanese culture than any other that I can think of.”

In other news, Ellen and Roberta appeared with local poet Jonathan Tucker on a panel devoted to haiku, sponsored by the Washington Chapter of the Women’s National Book Association, in celebration of April as National Poetry Month. The event took place at Busboys and Poets, a restaurant well-known as a poetry venue in the Washington area. The name refers to American poet Langston Hughes, who worked as a busboy at the Wardman Park Hotel in the 1920s before gaining recognition as a poet. Tucker is part of the Busboys and Poets 11th Hour Slam Team and has represented Washington at the National Poetry Slam for the last two years. In addition to slam poetry, he writes haiku and teaches the spoken word to youth in the Washington and Baltimore school systems. The panelists spoke briefly about their own work, then read a selection of their poems. A question period was followed by an open mic, with audience members reading their haiku as well as poetry in other genres.

April was a busy month. Elizabeth Black was a featured reader at Federal Poets Celebration of National Poetry Month, held at West End Library in Washington’s Foggy Bottom. Kathleen O’Toole read from her new book, *Meanwhile*, at the Shirlington Branch of the Arlington Public Library. And this just

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in: Audrey Olberg received *Modern Haiku's* award for "Favorite senryu" of the winter-spring 2011 issue.

—Ellen Compton

Haiku Poets of Central Maryland

The most recent meeting of the Haiku Poets of Central Maryland (HPCM) took place on Saturday, April, 9, 2011, at the Timonium, MD home of Tony Nasuta. Also in attendance were Elizabeth Fanto, Tim Singleton, Dave Barnett and Susan Sanchez-Barnett, and Ginny Leidig. Member James Davis sent haiku to share, and the group welcomed special guest speaker Michael Dylan Welch, who attended all the way from Sammamish, WA, via Skype.

Since your faithful newsletter editor was under the weather that day and stayed home—for everyone's sake—Elizabeth kindly took notes in order that I might compile the following semi-coherent report.

The meeting opened with the usual round of haiku read aloud.

Special Guest Speaker

HPCM had the pleasure of welcoming well-known haiku poet—and frequent speaker, teacher, and writer on the subject—Michael Dylan Welch for what we believe might just have been the first-ever remote-location Skype presentation at a local haiku group meeting in the U.S. Michael's topic was the oft-encountered phenomenon of "déjà ku."

To read about Michael's thoughts on déjà ku, you can see three of his articles on the topic at the following websites: <http://sites.google.com/site/graceguts/essays/introduction-to-deja-ku> ("An Introduction to Déjà-ku"); <http://sites.google.com/site/graceguts/essays/selected-examples-of-deja-ku> ("Selected Examples of Déjà-ku"); <http://sites.google.com/site/graceguts/essays/some-thoughts-on-deja-ku> ("Some Thoughts on Déjà-ku").

Member News

HPCM member Rajib Phukan (Guwahati, India) and his fiancée Pushpanjali were married recently. Along with some beautiful photos of the ceremony, Rajib sent the following haiku to commemorate the day:

spring morning
songs of sparrow
my wedding day

Susan Sanchez-Barnett reported that after learning about the Hexapod Haiku contest for students through HPCM, she shared the information with the language arts teacher, Sherri Wolfe, at Lansdowne Middle School, where she also teaches. Ms. Wolfe's students entered the competition and one of them, Donyae J., age 11, of Baltimore, won in the "under-the-age-of-13" category! The winning haiku:

I saw a spider
It was in front of my door
And we were laughing

Also, Edith Bartholomeusz's fine prologue to her book of poems, *Into the Sun: Selected Haiku and Tanka* (Black Cat Press, 2009), is now featured on the Web for its ability to inspire other poets. Read it at: <http://sites.google.com/site/graceguts/further-reading/how-to-write-a-poem>. Another link will bring you to it as well: <http://sites.google.com/site/graceguts/further-reading>. Or just contact Edith and buy the book (you won't be sorry!).

We have a brand new member living in the area: Melanie Brown, of Harwood, MD; and we look forward to meeting her in person soon!

Next Meeting

The next meeting of the Haiku Poets of Central Maryland will diverge from the usual format in the way of place, time, and menu. We will meet on Saturday, June 25, 2011 at the Bon Secours Spiritual Center (BCCS) in Marriottsville, MD, where HPCM will be hosting the Haiku Society of America's fourth-

quarter meeting the first weekend of December 2011.

June 25 will begin with lunch at 12:00 noon prior to our regular meeting from 1:00 to 3:00 p.m. in one of the many lovely indoor or outdoor locations at the retreat center. The cost will be \$10.00 per person for lunch, to be paid upon arrival at BCCS. Please RSVP (to cbetter@juno.com) as soon as possible if you plan to come so that we can get the best possible head-count for BSSC's lunch-planning efforts.

Till next time, everyone take care and we hope to see you soon!

—Cathy Drinkwater Better (Walker)

South Region

The New Orleans Haiku Society hosted the 15th annual South Region HSA Conference May 20–22, 2011, beginning with a reception and dinner at Crescent City Brewhouse on Decatur Street on Friday evening.

On Saturday we convened at Latter Library on St. Charles Avenue near the Tulane campus. The program began at 10:00 with a welcome from David Lanoue and a haiku read-around, followed by "What's Lurking?" an interactive workshop led by Tom Painting, who we are delighted to learn now lives in the South (Atlanta).

Juliet Seer Pazera finished off the morning session with a "Tarot Haiku" workshop, where we each drew a card from a tarot pack resembling a modernistic Japanese version of *Star Wars*, and were challenged to produce a haiku inspired by our card.

The afternoon session consisted of a "Haiku Jazz Duet" performed by Carlos Colon and Johnette Downing, accompanied by riffs from a guitarist friend of Johnette's, and concluded with a virtual "Interactive Renku with Skype" led by Dennis Holmes (Chibi) and Johnette—"virtual" because we were unable to make contact with the poet in Japan who was supposed to join us.

After a brief discussion of HSA business, including an offer from donors to sponsor HSA membership for anyone interested who had never been a member, we adjourned for a potluck dinner hosted by the New Orleans group at the home of David Lanoue and Kathleen Davis. Following our traditional white elephant gift exchange, we celebrated the approaching birthday of Bob Dylan by singing his songs, accompanied by guitarists Johnette Downing, Vic Fleming and Justin Michaels.

Sunday was a perfect day for a ginko and kukai in Audubon Park, led by Nicholas Sola, and for joining other New Orleans poets for open-mic readings in the courtyard at the Maple Oak Bar, where the audience included an emerald lizard with a ballooning ruby throat on display. Twenty-three people attended the Saturday session, and a few other local residents joined us for the poetry reading on Sunday. We very much appreciate the organization, attention to detail, and the hospitality of the NOHS.

The New Orleans Haiku Society is currently the most active group in the South Region. However, Carlos Colon has plans to revive the North Louisiana Haiku Society, beginning with a meeting June 26, 2:00–4:00 p.m., in Meeting Room A of the Broadmoor Library, 1212 Captain Shreve Dr., for a critique session. For details about the meeting, please contact Carlos Colon at ccolon423@comcast.net (cell phone 318-393-3516).

Howard Lee Kilby announced that the Arkansas Haiku Society will have its 15th annual meeting in Hot Springs, Arkansas, November 4–5, 2011. For details about program and venue, please contact Howard Lee Kilby at hkilby@hotmail.com (phone 501-767-6096).

—Johnye Strickland

Midwest Region

Haikufest 2011 in Evanston, IL at the Evanston Public Library drew 50 people from five states on Saturday, May 7. We had an informative day on haiku and haiga with the theme of inspiring poets to publish.

Some who traveled great distances to Evanston included Dr. Randy Brooks, speaker from Decatur, IL; speaker Francine Banwarth, Dubuque, IA; Mac Greene, Indianapolis, IN; Michele Root-Bernstein, East Lansing, MI; and from Wisconsin, Gayle and Kelly Bull, Mineral Point; Melissa Allen and David McKee, Madison; Jeff Winke, Milwaukee; Dan Schwerin, Greendale; and Doris Hayes, Burlington.

Charlotte Digregorio began by welcoming members and many attendees new to haiku. She spoke about HSA and its various membership benefits, stressing the comprehensive publications it offers. She then spoke on “Haiku: A Path Leading to Conservation Thought.” Next, Francine Banwarth spoke on “A Writing Life in Seventeen Syllables or Less.” The third presentation was given by Dr. Randy Brooks on “The Role of Kukai in the Haiku Tradition.” Poet and art Lidia Rozmus gave us the final presentation on “Haiga: History and Technique.” For the entire month of May, the library featured Lidia’s art exhibit and individual placards of haiku by some HSA members.

In her presentation, Charlotte gave an overview of haiku—its style, content, and history in Japan and the U.S. She mentioned the founding of *American Haiku* journal in the early 60s in Platteville, WI by Jim Bull, husband of Gayle Bull. Charlotte stressed that haiku poets are especially sensitive to the destruction of the environment. She said haiku poets don’t escape to nature, but they return to it. “You return to your roots.” She gave examples of how haiku poets see nature as a constant, how an understanding of nature and its cycles was particularly crucial to man’s everyday existence in past centuries, and how we have become disconnected from nature in our high-tech world.

Charlotte spoke of the humility of the haiku poet, sensitive to not only nature, but having a sense of responsibility for all creatures and other human beings. “We note our relative insignificance on this earth, considering all that surrounds us,” she explained.

Charlotte gave numerous examples of haiku illustrating these thoughts, including those of the old master Japanese poets, Bashō and Issa. She also spoke of the basic elements of haiku’s brief form, and how as an imagist form appealing to our senses, the possibility of writing haiku happens frequently in our lives as we are in touch with ordinary occurrences.

She gave a well-known example of the simplicity and beauty of haiku from the book *School’s Out*.

school’s out—
a boy follows his dog
into the woods

—Randy M. Brooks

She also gave examples of two-image haiku and their subtle juxtaposition. As an overview of haiku, Charlotte also included examples of haiku that were not about nature and the seasons. This is a published haiku by an HSA Midwest member:

checkout line . . .
faces of celebrities
no longer with us

—Christopher Patchel

Next, in Francine Banwarth’s presentation, we were offered insights and very practical tips on writing haiku. Francine said that haiku comes from moments of realization and that she writes it using her “inner and outer eye.” She finds meaning in order and chaos around her, writes what’s in her heart, and with a “sixth or even seventh sense.”

As to why and when she writes haiku, she writes it because “it allows me to quiet my mind and open my heart.” She said some of her best haiku came to her while doing an ordinary task like vacuuming. She also advised to “get in touch with yourself” in order to write it.

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Francine emphasized the importance of suggesting rather than describing in haiku, and to keep in mind that “less is more.” Further, she said that “If you put yourself in the poem, then put yourself secondary in the poem.”

Through her many years of writing award-winning haiku, Francine has developed “a knowledge, appetite, and hunger for haiku.” She said she writes it “however I can, whenever I can, and wherever I can.” She noted that the turning point in writing effective haiku for her arrived when she read Lee Gurga’s book, *Haiku: A Poet’s Guide*. She encourages everyone to regularly read critical essays about haiku and haiku journals. Among her beautiful haiku, Francine read:

autumn fog . . .
the river knows
the way

—Francine Banwarth

Francine concluded by saying, “Give the poem a sense of place, a sense of time, and a state of being.”

Dr. Randy Brooks, Dean of the College of Arts and Sciences at Millikin University and Professor of English, gave a very enjoyable, hands-on presentation of a kukai, a haiku contest. We judged poems anonymously that were submitted to Randy by e-mail the previous month. The first and second place winners of the contest were Francine Banwarth and Tomoko Hata, respectively. They each received a copy of *Modern Haiku*, courtesy of Charles Trumbull, editor, and Lidia Rozmus, art director.

feeling her loss . . .
two sparrows pecking
inside one’s shadow

—Francine Banwarth

after the quake
haircut appointment
Mother keeps

—Tomoko Hata

(Tomoko’s poem was written after the disaster in Japan when she contacted her mother.)

In Randy’s introduction of the kukai tradition, before the poems were selected, he cautioned that a kukai is not an editing workshop. He said you must appreciate the haiku in its entirety. In a kukai, one is not allowed to nominate one’s own haiku, nor are comments allowed about why someone doesn’t like a particular haiku.

Randy explained the procedure as: “The point of a kukai is to find haiku that are loved. The Japanese say that when the haiku finds a reader that loves it, that is the moment it is born. After everyone has talked about why they like that haiku, a vote is taken to determine how many select that haiku as a favorite.” Participants may be persuaded to vote for a particular haiku after hearing the discussion.

After the haiku is born, the poet’s name is revealed. Randy said that in Japan, when the newborn haiku’s author is announced, there is applause or snapping of fingers or tapping of pencils to thank the writer for their “gift.” Then the process repeats itself with the group looking for another haiku waiting to be born.

Randy spoke of the kukai experience as a social one. He said, “The significance or meaning exists not within the poem, but within those who take it to heart and imagine it and connect it to their own memories, associations and feelings of being alive.”

He also explained that a kukai can be organized or focused on a writing prompt. Sometimes the selected haiku are printed on cards of “shikishi” and posted in the room for viewing with written votes.

Randy also gave us a hands-on exercise on a “matching contest” that also involved the open discussion approach. He provided us with matched pairs of haiku. When haiku were submitted to him, he grouped some according to a commonality, finding interesting matched pairs. That is, haiku that focus on the same image or intuitively connect in some way. The haiku are arranged in eight pairs, with some attention to potential connections of winning pairs, too. Next, each pair of haiku are read out loud and considered by the

audience, “so that each is given our full imaginative attention—its own chance to move us.”

As in a kukai, in the matching contest, edits mustn’t be suggested. The goal is to appreciate both haiku, then to decide which should move on in the tournament as your favorite. However, audience members are allowed to persuade others to appreciate the haiku they like, advocating for it to move forward.

After commentaries are completed, there is a vote and the favorite haiku is paired with the winner of another pair. This continues until there is the grand champion of the matching contest. After the grand champion has been determined, the authors of the haiku are revealed in reverse order, with the champion being recognized first.

After his presentation, Randy gave attendees complimentary copies of *Mayfly*, the journal he and his wife, Shirley Brooks, publish.

Our last presentation, on haiga by Lidia Rozmus, revealed that you don’t have to be an artist to create haiga, an ink brush painting accompanied with a haiku you’ve written. Sumi-e, “black ink pictures,” is a type of brush painting that originated in 13th-century Japan. It is associated with Zen Buddhism and is similar in concept to Japanese calligraphy. Sumi-e relies on simplicity of thought, action, and form to create a mark of understated beauty.

Lidia encouraged us to try different techniques of haiga, such as photo haiga (accompanying your haiku with a photo). She advised to use your imagination and come up with a good combination of haiku and art.

Lidia considers her haiga of ink brush paintings to be “pretty abstract,” as do many of us who have viewed her library exhibit. She appreciates the simplicity of haiga.

Lidia said people often wonder why, as a Polish person, she’s crazy about Japanese art. She explained that it’s due to wabi-sabi. This is the quintessential Japanese aesthetic—the beauty of things impermanent, modest, humble and unconventional.

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Among publications on haiku that Lidia recommends is the journal *Reeds*, by Jeanne Emrich. She said it is filled with great contemporary haiga. Personally, I also recommend Lidia's award-winning book, *Dandelion's Flight Haiku and Sumi-e*.

Consider this haiku that illustrates Lidia's art:

one breath
one brush stroke
one

—Lidia Rozmus

After Lidia's talk, a large group gathered for dinner in Evanston at the Celtic Knot Public House. (It should be noted that we had a change in venue while Haikufest was in progress, due to a power outage at the library. After the first presentation, we moved the event across the street to the Hotel Orrington where we sat in plush chairs. As Cris Crisafulli intuitively said, "There must be a reason for this," just after the outage. And, so it turned out that way, with the plush chairs, at least. However, we were unable to hold a book sale and give individual help with haiku that attendees may have been inspired to write during the day. Consequently, at our next meeting, in August, TBA, we will focus on critique of our poems.)

If you would like to purchase any of Randy's or Lidia's books, log onto Randy's website, www.brooksbookshaiku.com

Member News

We welcome 13 new members. From Illinois: Jo Stewart, Thomas Chockley, Lorraine Brown, Marianne Schaefer, Jim Harper, and Ilze Araj; from Indiana, Doris Lynch; from Wisconsin, Gerald Glaeve; from Missouri, Ralph Moritz, Jeanne Allison, and Adrienne Wartts; and from Michigan, Helen Granger and Janice Karlovich. If you've recently joined, your name will appear in the final newsletter of the year, if it is not listed above.

Any Midwest member who has not been receiving e-mails from us, or who would like to be taken off our e-mail list,

may contact us. Please e-mail Charlotte Digregorio, Midwest Regional Coordinator, at cvpress@yahoo.com, or call (847)881-2664. If you don't have e-mail, and would like to find out about haiku programs or general haiku news, contact Charlotte by phone.

We hope that new members will network with others by attending local programs in their area. Or, they may start local haiku groups in their area, if one doesn't exist. Anyone wishing to contact other members in their area or investigate haiku opportunities in their state may contact Charlotte for information.

We'd like to commend the following haiku groups for their efforts in holding regular meetings: Haiku Dubuque, Haiku Michigan, Mineral Point (WI) Haiku (SW Wisconsin), Riverbend Haiku (NW Indiana), Mississippi Mud Daubers (SW Illinois/SE Missouri).

In the Chicago Metro area, we will be holding a critique meeting to which all are invited, Saturday, Aug. 6 at 10 a.m. at Winnetka (IL) public library.

The Chicago Metro group has been quite active lately. In April, Heather Jagman, Scott Glander, Michael Nickels-Wisdom, Lidia Rozmus, and Charlotte Digregorio judged a 3rd through 12th grade haiku contest in the Chicago Public Schools, co-sponsored by the Japanese Consulate General in Chicago. In June, they attended a reception for the winners, organizers, and judges of the contest at the Consulate. There was commentary given on the winning poems by the judges, and Charlotte made congratulatory remarks and spoke briefly on haiku and the HSA. Lidia Rozmus created an artistic poster for the reception.

Last September, Charlotte helped the consulate establish eligibility guidelines for the contest and the judging of it. In February, she gave a haiku workshop to Chicago Public School teachers so they could in turn teach it to their students to prepare them for the contest. The Consulate plans to make it an annual event.

At the consulate, Lidia Rozmus will be exhibiting her Japanese art and haiga in September, and there will be a special opening reception for it.

Charlotte makes time to spread the word about haiku whenever she can, as she finds this rewarding and it attracts new members. In March, a belated article about the Cradle of America Haiku Festival, held in Mineral Point, WI last September, appeared in the journal, *Verse Wisconsin*. It was good publicity for the HSA.

In May, Charlotte was a guest speaker at Chicago Mayor Daley's city-wide 11th Annual Book Club Conference. It was a conference on literacy for 7th through 12 graders that featured Chicago authors. Further, in May, Charlotte received funding from Poets House in New York, in conjunction with the Milwaukee Public Library programs. She was asked by the library to give a lecture on haiku. She spoke on haiku and conservation thought.

In November, Charlotte's award-winning haiku sequence, "Seasons of the Homeless," will appear on buses running along Chicago's North Shore. This project is sponsored by Highland Park Poetry in Highland Park, IL. She was also recently nominated for a Pushcart Prize.

—Charlotte Digregorio

Plains and Mountains

The Colorado Haiku Group, a new HSA chapter, met for the first time on Sunday afternoon May 15 at the Mediterranean Cafe in Colorado Springs.

We began with introductory sharing of each person's background and experience with haiku and other Asian forms of poetry, literature, and arts. A lively discussion followed about the history and forms of haiku around the world. Some read favorite poems from their own published/unpublished work and classic works from the masters: Bashō, Issa, and Buson.

Using prompts of three words selected randomly from a collection, everyone wrote several haiku. Then, every-

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one used the same three word prompts (forest, birch, glow) to write again and explore the possibilities.

He left you
swallowed by the birch trees
glow ignites forest
—Pat Kennelly

Pat explained how this was inspired by a sad childhood incident. Others felt it recollected the 170,000-acre Hayman wildfire in Colorado in 2002 ignited when a park ranger burned old love letters.

slant light falls
on birch forest deer path
—your grave glows
—Patricia Nolan

And another by Autumn Hall using different prompts:

black words gnawed
on aspen white
elk poem

HSA members present were Autumn Hall, Pat Kennelly, and Patricia Nolan. Membership forms were given to everyone else. Pat Kennelly's scrumptious homemade pumpkin bread was enjoyed by all on the chill, rainy spring afternoon.

This spring, Patricia Nolan has been working with Cheyenne Mountain Elementary School students writing haiku and creating haiga with photographs as well as the students' original art work.

Our next haiku gathering will be Sunday afternoon, June 19, 2011, again at the Mediterranean Cafe. A wilderness mountain setting (TBD) will be the site of a renga party planned for later this summer. All Colorado poets are invited to join our HSA group. For more information, contact Patricia Nolan, 3355 Apogee View, Colorado Springs, CO 80906; (719)540-2038; riverphoto@aol.com.

—Patricia Nolan

Washington Region

Haiku Northwest

In spite of the unseasonably cool weather, Haiku Northwest has been keeping busy this spring. The Seattle/Eastside group continues to meet on the second Thursday of the month, usually at the Bellevue Library. In April, we held our meeting at the Seattle Nichiren Buddhist Temple, which was a new venue for us. Thank you to Rev. Kanjin Cederman for graciously inviting us to use the space.

On April 22–24, members of Haiku Northwest staffed a haiku table at Sakura-Con in Seattle. Held at the Washington State Convention Center, Sakura-Con is the largest anime convention in the Northwest. (This year's total attendance was 19,040!) Our table was in the exhibits hall, and we had a great time chatting with folks (both those dressed up in cosplay costumes and those who weren't). Tanya McDonald gave her first-ever haiku workshop to ten enthusiastic attendees. She also supplied a brief explanation of haiku for the souvenir convention magazine, including this sample haiku inspired by the anime *Fullmetal Alchemist*:

robin song—
Edward flexes
his new auto mail

Thank you very much to everyone who generously volunteered their time to help staff the table: Dianne Garcia, Dejah Léger, Frances Gifford, Joan Stamm, Sharon Cooper, Kerry Hamilton, Carmen Sterba, and Michael Dylan Welch.

Since the last newsletter, Haiku Northwest has welcomed seventeen new members to our e-mail list. A few found Haiku Northwest through Michael Dylan Welch's recent haiku classes at the Seattle Japanese Garden, others discovered us through online searches for local haiku groups in the Seattle area, and others signed up at Sakura-Con. We look forward to seeing more new faces at our meetings and future events.

On June 18, members of the Port Townsend Haiku Group hosted the biannual joint meeting of the Puget Sound area haiku groups at Bloedel Reserve on Bainbridge Island. Members from the Bellingham Haiku Group also attended, and we enjoyed much haiku sharing, a *kukai*, and warm camaraderie.

Members of Haiku Northwest are also busy preparing for the 2011 Haiku North America conference, which will be held in Seattle on August 3–7. We have some fantastic events planned (a banquet at the Space Needle, a ginko to Pike Place Market, and a boat cruise to Blake Island, to name a few). For information on the conference, registration, and area attractions, please visit: <http://www.haikunorthamerica.com>. We're looking forward to reuniting with old friends and making new ones as we show off our beautiful region.

Planning has also begun for the fourth annual Seabeck Haiku Getaway, which will be held on October 13–16 at the Seabeck Conference Center, which will feature John Stevenson. Please check out <http://sites.google.com/site/haikunorthwest/seabeck-haiku-getaway> for information on past retreats, and stay tuned for news about this year's haiku escape. Last year, registration filled up quickly, so if you are interested in attending, please e-mail



Tanya McDonald staffs the Haiku Northwest table at Sakura-Con in Seattle on April 22, 2011

Regional News

Tanya McDonald at haiku-chicken@gmail.com to be placed on the Seabeck e-mail list so you are kept up to date on registration announcements and other related news.

Since the last newsletter, the results of the Vancouver Cherry Blossom Festival's 2010 Haiku Invitational, judged by Michael Dylan Welch, have appeared on hundreds of buses and SkyTrains in Vancouver, British Columbia. In addition, twenty banners showcasing winning haiku were displayed at the April 2-3 Japan Days festival at VanDusen Gardens in Vancouver (pictures available at <http://picasaweb.google.com/MichaelDylanWelch>), where Michael also read the top 2010 winners and selected Sakura Award poems with violin accompaniment. During the spring, Michael also gave haiku workshops for the Plateau Area Writers Association in Auburn, for the Redmond Association of Spokenword in Redmond, and a three-week class at the Seattle Japanese Garden. He was also a featured poet at the Cross-Border Pollination poetry reading at Simon Fraser University in Vancouver on May 14, followed the next day by a well-attended haiku workshop at Historic Joy Kogawa House (with many members of the new Vancouver Haiku Group participating). Michael has also recently edited issue #2 of *Cascade*, the journal of the Washington Poets Association (of which he's a board member), which contains winners of the Porad Haiku Award, and edited *Tidepools: Haiku On Gabriola* (Pacific-Rim Publishers), celebrating the tenth anniversary of the annual haiku weekends on Gabriola Island in British Columbia. He also contributed translations of a dozen Bashō haiku (cotranslated with Emiko Miyashita) to *Bonsai*, a new art book from PIE Books in Tokyo. Michael has also been busy working on the Haiku North America conference, coming up in August.

—Tanya McDonald

Oregon Region

Cara Holman had a haiku accepted to the June issue of *The Heron's Nest*, two haiku accepted to the June issue of *Notes from the Gean*, and a haibun accepted to *VoiceCatcher*6. She was also the guest prompter at the NaHaiWriMo Facebook page for the month of May.

Maggie Chula gave a reading at the Windfall Poetry Series in Eugene, Oregon with the author of *Defiant Gardens*, Kenneth Helphand. The theme of the evening was "Beauty, the Ultimate Strength?" how gardens, poetry, and art carry us through times of war and devastation. She also gave a retrospective reading of her haiku, tanka, and haibun as well as a selection of her recent Poet Laureate poems at the Pond House in Milwaukie on May 11. It was a lovely spring evening with mallards and their ducklings swimming on the pond bordered by yellow iris. State Representative Tomei has invited Maggie to read a poem at the opening ceremony of the Oregon State House of Representatives on June 14 (Flag Day). Maggie also gave a workshop at the HSA quarterly meeting in Bend on June 4 entitled "Haiku Inspired by Ikebana."

Thomas Martin announces the publication of his new book, *Where the Light Falls*, mixing haiku and longer poetry.

Johnny Baranski will have both a haibun and tanka appearing in the October *Lynx* plus a haibun appearing in the next *Haijinx*.

Ce Rosenow gave a haiku workshop and haiku reading at the Canyon Arts Festival in April. She also gave a presentation on Cid Corman with Laura Winter at the HSA national quarterly meeting in Bend in June. Ce's press (<http://mountainsanddriverspress.org>) published *Sand, Stone, and Other Living Things: Early Haiku by Brad Wolthers* and is the U.S. distributor for the recently-published *Walking By My Self Again*, versions of Taneda Santoka's poems by Scott Watson.

One of an'ya's haiku placed in the Haiku Foundation contest, and she is currently judging contests such as the Vancouver Cherry Blossom Festival, and the Earth Day Contest. She is also edit-

ing the 2011 HSA Members' Anthology with her husband Peter B. In addition, he and an'ya were the coordinators for the HSA Bend Haiku Weekend/HSA National Meeting hosted by Haiku Oregon, concluding a quick four months of design, planning, sourcing, and promotion.

—an'ya

California Region

Central Valley Haiku Club

It was a small gathering, our first of the spring, that our CVHC held on Saturday, April 8, 2011, at the Gekkeikan Sake Factory in Folsom, California. Attending were members Bill Owen, Yvonne Cabalona, Ricardo de Bernardi and Leslie Rose

Lately our members have found themselves tugged in a variety of directions, making it difficult for many to attend the bi-monthly meetings. So we briefly discussed the possibility of "skyping" our meetings so that members might be able to share in what is happening from wherever they are on our meeting days. It was decided that we should further investigate this possibility and discuss it again at a future meeting.

Our annual Jerry Kilbride Memorial 2011 English-language Haibun Contest is up and running, the deadline for submissions being October 1st. Again we're posting announcements and contest details on our blog and website and have asked other sites, such as the HSA and the Tobacco Road Blog to post that information as well.

We all shared and enjoyed each other's recent creative efforts before adjourning.

Our next meeting will be Saturday, June 4th, at the Eastern Empire Restaurant on Howe Ave. in Sacramento, when we will share good company, good food and our writings.

—Leslie Rose

Haiku Poets of Northern California

HPNC gathered for our first quarterly meeting on April 17, 2011 at Fort Mason in San Francisco. The following people were present: Susan Antolin, Fay Aoyagi, Bruce Akizuki, Betty Arnold, Jerry Ball, Susan Diridoni, Bruce Feingold, Patrick Gallagher, Linda Galloway, Garry Gay, Nardin Gottfried, David Grayson, Maxine Grodjinsky, Johnnie Johnson Hafernik, Patricia Machmiller, Renée Owen, Brian Foster, Linda Papanicolaou, Joseph Robello, Judith Schallberger, Carol Steele, Alison Woolpert, and Carl Young. Introductory comments were followed by a sharing of haiku by the poets present. Of the haiku shared, a handful

addressed the enormous tragedy suffered by Northeastern Japan when March brought a stunningly high magnitude quake that was followed by a tsunami of devastating proportion. Links continue to be posted online, keeping the world alert to Japan's new and persisting needs. No doubt our poetry will be ongoing—one form of outreach to the stricken Tohoku region and to Japan at large.

Some tinkling notes from a Japanese cast-iron bowl—called *hamohn* (meaning, wave ripple)—signaled the opening of Linda Galloway's tanka presentation. Linda noted that for many English-language tanka poets, there is a leaning toward prettiness, while Japanese tanka poets have traditionally taken inspiration from contemporary topics, including even strains of the fantastic. She introduced her shakuhachi player—Carl Young (incidentally, an astro-physicist!)—who has studied the emotionally more expressive style of playing called "Katsuya Yokoyama" (in

contrast to the highly refined "Kinko" style). Carl's music would parallel Linda's three categories of tanka. In part one, the theme was "life and death," as the musician played a requiem. Part two offered tanka of contemporary and edgy material, and here the shakuhachi turned out jazzy improvisation. In Linda's final part three, intimacy was expressed, while the flutist played a contemporary piece described by the

image is changed, the poem is changed, each transformed when brought together.

Patricia then distributed a piece of paper with an image, "providing the art," and invited us to "provide the text." As we looked at our art, we recognized an iconic image: that of "earthrise" from the surface of the moon. Patricia invited us to imagine that any one of us could be one of those



At the Yuki Teikei annual Tea House reading on May 14: Carol Steele, Billie Dee, Mariko Kitakubo, Susanne Smith and Patricia Machmiller
Photo by Deborah P Kolodji

poetic phrase, "Monks relaxing, wistfully recalling home." Both the hamohn and the shakuhachi showcased the sensitive range of Linda's tanka. At times, a breathy intensity perfectly accompanied a searingly direct poem. Carl Young ended with a flute solo, charged with representing, "Over the mountain: what it would feel like to write beautiful poetry."

Our second feature, Patricia Machmiller's haiga presentation, began with an orientation to haiga's origin from China where tradition held that the accomplished painter was one who could also compose poetry and write calligraphy. In Japanese, haiga means "haikai drawing" (haikai being the precursor to haiku). Patricia's teacher, Pei Jen Hau (whose poems she has recently translated, available from her), maintains that an integral part of a poet is being an artist. Haiga adds a visual dimension to the poem, and only then can we see what haiga really is: the third thing, greater than the sum of its parts. The

three who originally landed on the moon. Patricia took us through the eighteen months prior to the mission: of being chosen, training in multiple skills, rigorously studying before the landing simulations began, technical preparation preceding the launch, then the orbiting, the landing, and finally the splash-down, into the return of gravity, home. We could also imagine being any one of several

participants in that historic time: astronaut, one of the astronaut's family, Ground-Control-Houston, an engineer, etc. Our mission, this Sunday in April, 2011, was to write haiku to accompany the "earthrise" image. Patricia offered four kigo examples that we were free to use: (winter) "winter galaxy"; (spring) "shimmering air"; (summer) "short night; (autumn) "full moon."

An ample writing period produced a number of round-robin sharings. As poems were recited, Patricia frequently asked a poet to read the haiku again—this time, while we gazed at the image that she held aloft. This demonstrated, time and again, what she had told us earlier: the haiku had changed, was now enhanced, when combined with the image. How many in Patricia's workshop will make it a point to try more haiga or break into haiga with more than a glimmer of hope? Time will tell!

—Susan Diridoni

Yuki Teikei Haiku Society

The March meeting of the society was a haiga workshop at the studio of donnalynn chase. In April members of the society travelled to Sacramento for a special tour of American Haiku Archive materials not usually accessible to the public. Seeing the materials of their late colleagues was a moving occasion for the attendees.

The society's annual Haiku in the Tea House day at the San Jose Japanese Friendship Garden was held on May 14. The featured haiku readers this year were Patricia Machmiller, Carol Steele, Billie Dee, and Susanne Smith (see the photo on page 18). Refreshments and an open reading followed the featured readings. Mariko Kitakubo, Japanese tanka poet, was a special guest. She presented a

reading of tanka in Japanese, with English translations read by Roger Abe.

The society announced that its annual retreat will be September 8–11 at Asilomar State Beach and Conference Center on the Monterey Peninsula. Prominent American haiku poet and editor Christopher Herold, and Emiko Miyashita, honored guest from Tokyo, will help us find our way on the haiku path. Register with a deposit check of \$100 or more (payable to the YTHS) to one of the registrars: Carol Steele, 711 Oak Drive, Capitola, CA 95010 or Wendy Wright, 272 Siena, Long Beach, CA 90803. For more information on the conference or the activities of the society, visit youngleaves.org on the web.

—Patrick Gallagher

Southern California Haiku Study Group

**March 13, 2011 – Ginko at
Bolsa Chica Ecological Preserve,
Huntington Beach**

Willetts, snowy egrets, great blue herons, marbled godwits and a reddish egret were among the more than 30 types of birds observed on an early morning walk around the Bolsa



Oleg Kagan of the Southern California Haiku Study Group at the Lancaster Regional Library, where he taught a haiku workshop on April 26, 2011

Photo by Deborah P Kolodji

Chica Ecological Preserve on March 13th. Wendy Wright, Marcia Behar, and Deborah P Kolodji of the Southern California Haiku Study Group were joined by Patrick Gallagher and his friend Joann from Northern California for a wonderful day of birds and haiku. Afterwards, we picked up sandwiches and ate lunch at the Long Beach home of Wendy and Tom Wright while sharing the haiku we wrote on the walk.

**March 19, 2011 – Pacific Asia
Museum, Pasadena**

On Saturday, March 19, thirteen members of the Southern California Haiku Study Group gathered for a read-around of haiku and a discussion of haiku from the March issue of the *Heron's Nest*. Participants included Kimberly Esser, Janis Lukstein, Marcia Behar, Elva Lauter, Billie Dee, Mira Matarac, James Won, Maury Garnholz, Genie Nakano, Greg Longenecker, Liz Goetz, Debbie Kolodji, and Kathabela Wilson.

Each participant was supposed to

pick a poem from the most recent issue of the *Heron's Nest* and discuss why they liked it. A short discussion followed each poem as we compared reactions and interpretations.

This was followed by a short workshop on punctuation in haiku, based upon pages 72–76 from Lee Gurga's book, *Haiku: A Poet's Guide*.

**Wednesday, March 30, 2011 –
The Getty Museum, Los Angeles**

To celebrate Vincent Van Gogh's birthday, the J. Paul Getty Museum interviewed SCSHG group moderator, Deborah P Kolodji, and invited the general public to write haiku for Van Gogh and post it to the Getty blog: <http://blogs.getty.edu/iris/van-goghs-irises-haiku-verses-from-readers-an-invitation/>.

Van Gogh was drawn to Japanese art, and it influenced his own painting. Anelisa Stephan from the Getty wrote, "Haiku are short imagistic poems that, like Van Gogh's paintings, capture a moment in time: sunflowers going to seed, boots untied after a day's labor, irises blooming in a walled hospital garden. And like Van Gogh's paintings, haiku speak to us directly and humbly."

It is still not too late to post a haiku for Van Gogh in the comments at the above URL. Because each comment is approved by Getty staff, it may take a day or two before your haiku appears on the page.

April Library Programs for National Poetry Month

Several members of the Southern California Haiku Study Group volunteered to teach free haiku workshops at local libraries for National Poetry Month.

On Saturday, April 2, Debbie Kolodji conducted a workshop in the Balboa Room of the Huntington Beach Central Library from 2–4 p.m. This workshop was set up by Christine Moore. About ten people attended, including SCSHG members Susan Rogers and Wendy Wright. Several of the participants wrote their first haiku. Haiku from the workshop were on display in the library

Regional News

for the month of April.

On Saturday, April 16, Beki Reese taught a beginning haiku workshop at the Rancho Santa Margarita Public Library from 1 to 3:30 p.m. This workshop was part of a program at the library called "Imagination Celebration." During the workshop, each participant had the opportunity to write their own poem, have it scripted by a professional calligrapher, and decorated with dried flowers.

On Tuesday, April 26, Oleg Kagan conducted a "Spring Breeze" haiku workshop at the Lancaster Regional Library, starting at 6:00 p.m. Oleg used Chapter 12 of *The Haiku Handbook* as a model for his workshop, setting up each table with haiku books either from the library system or Oleg's personal collection. Seven people attended and everyone wrote haiku. Participants gathered for dinner afterwards at a local bistro. On Wednesday, April 27, Oleg gave the same workshop at the Acton-Agua Dulce Library.

April 16, 2011 – Pacific Asia Museum, Pasadena

At the April meeting, the Southern California Haiku Study Group held its traditional kukai meeting with a focus on season words. Peggy Castro, Phyllis Collins, Marcia Behar, Kathabela Wilson, Liz Goetz, Kimberly Esser, William Hart, Maury Garnholz, James Won, Tina, Debbie Kolodji, and Lynn Allgood were in attendance.

The group brainstormed the following list of spring kigo: wild mustard, California poppy, crocus, poison oak, pink jasmine, azalea, apple blossoms, nosegay, lilies, century plant, wild cucumber, and passion flower. After the group moderator read back the list, participants went into the museum garden to write haiku inspired by these season words. This was followed by a kukai, using the haiku written that day.

April 23, 2011 – "Hike-Ku" to Fish Canyon Falls

Eight poets participated in the third annual "Hike-Ku" to Fish Canyon Falls: Peggy Castro, Judy Cammer, Kendall Evans, James Won, Ash Baldon, Debbie Kolodji, Susan Rogers, and Taoli-Ambika Talwar. Fish Canyon is a moderate hike, four miles round trip with a



At Fish Canyon (l to r): friend of Susan Rogers, Susan Rogers, Taoli-Ambika Talwar, Deborah P Kolodji, Kendall Evans, Ashley Baldon, James Won, and Peggy Castro

900 foot gain/loss. Most of the hike is shaded, wildflowers are plentiful, and the waterfalls are some of the most beautiful in the Angeles National Forest. Fish Canyon is located at the borders of the cities of Azusa and Duarte. Unfortunately, most of the time, access is blocked due to rock quarry operations by the Vulcan Mining Company. The company schedules "open access" days on some Saturdays.

Some of the haiku that comes out of this annual hike usually makes it into the SCHSG group anthology.

May 14, 2011 – Pacific Asia Museum, Pasadena

The May meeting focused on the haiku journal, *Bottle Rockets*. Six different issues were displayed on the table. At the beginning of a typical SCHSG meeting, there is generally a read-around of haiku. Haiku books are always available on the table for poets who may not have a haiku to share. Several people read from the *Bottle Rockets* issues during the read-around.

After the read-around, moderator Debbie Kolodji conducted a kukai from the latest issue, #24. She read the poems from the first three pages of the issue aloud twice, without reading the names of the poets (coincidentally, three of the poems were written by SCHSG members who were present at the meeting). She then read each poem again once, and participants voted. At this point the authors were revealed as

follows: 1st place: Susan Constable ("spring equinox"); 2nd place: John J. Dunphy ("no more cleavage"); and 3rd place: vincent tripi ("our woolen blanket"). William Hart's "buzz cut," Tanya McDonald's "log truck," and Tom Painting's "waterfront" also got a lot of votes.

We then discussed the top three poems in detail, why people voted. This was followed by an anonymous haiku workshop of participant's poems. The following people were present at the meeting: Sharon Hawley, Marcia Behar, Elva Lauter, Wil-

liam Hart, Kimberly Esser, Maury Garnholz, Ash Baldon, Greg Longenecker, Lynn Algood, Liz Goetz, Debbie Kolodji, Janis Lukstein, and Quynh Ha.

Upcoming

Haiku walks are tentatively scheduled for the Los Angeles Harbor (July), and Mt. Pinos (August). Dates and locations will be announced on our e-mail list, socalhaiku@yahoo.com. Patricia Machmiller is tentatively scheduled to be a guest presenter at the November 19 meeting.

—Deborah P Kolodji

Do you have news?

See page 28 for details on sending news to *Ripples*. The deadline for the next issue is September 1, 2011. A huge thank you to anyone who submits early.

—Susan Antolin, Editor

In Memoriam / Contest Results

Nancy Hatch Wiley

Mar. 5, 1931- Dec. 3, 2010

When it came to haiku, Nancy Hatch Wiley didn't sit on the sidelines. Over the years, she initiated two photo/haiku exhibit collaborations (see www.brooksbookshaiku.com/onlinecollections) with me. She also did the hand calligraphy work for the framed gallery versions of these exhibits and for our photo/haiku note cards. She even tried her hand at haiga (see *South by Southeast* 7:3).



Nancy Hatch Wiley in 2002
Photo by Gretchen Graft Batz

In 1999 she won first place in the *Christian Science Monitor's* Bumper Sticker Haiku Contest.

on the gun rack
of his shiny pickup
a black umbrella

Since 1997 her haiku have appeared in *Bonsai*, *Dragonfly*, *Frogpond*, *South by Southeast* and *Bottle Rockets*.

Guests at Nancy's bed and breakfast accommodations always learned something from her about haiku. She loved to nurture the new-to-haiku poets. Her able editing allowed the individual's voice to remain. Best of all, Nancy lived the haiku spirit!

She passed away on December 3, 2010. Our Mississippi Mud Daubers group is grateful to have been touched by her enthusiasm and contributions.

driving by
her vacant house—
magnolias blossom

—Gretchen Graft Batz

Earthday Haiku Contest for Children and Young Persons 2011 Contest Results

This contest was sponsored by With Words (UK); Sketchbook Haiku Journal (USA); Planetpals (Worldwide) and the Haiku Society of America.

Judge: an'ya

Overall First Choice:

Earth Day dusk—
falling all around me
blckbird song
—Amy Claire Rose Smith (13), UK

7-9 years old division First Choice:

the water is smooth
a bird dips down, and away
ripples on the water
—Katy Smith, Fourth Grade, USA

10-12 years old division First Choice:

between trees
the moon rises
to let the light out
—Camden Smith (12), USA

13-15 year old division First Choice:

See overall winner above

16-18 years old division First Choice:

dark clouds—
he cuts out an akala
from an old tyre
—James Bundi (17), Kenya

Note: All entries will also be published in the Fall issue of *Sketchbook Haiku Journal*, and will appear on the contest blogsite: <http://kidsearthdayhaiku.blogspot.com/>. Many entries included haiga (art plus haiku), so we have featured them separately: <http://planetpals.com/earthday-haiku-contest-2011-haiga.html>.

Much thanks to the following people for their time and effort : an'ya, HSA; Alan Summers, With Words; Karina Klesko and John Daleiden, *Sketchbook Journal*.

Contest Results

2010 San Francisco International Haiku, Senryu, Tanka and Rengay Contest

Haiku Judge: Marco Fraticelli

First Place: rhubarb leaves
 how they soften
 the pelting rain
 —*Michael McClintock*

Second Place: Garry Gay

Third Place: Linda Galloway

Honorable Mentions: Linda Galloway, Melissa Spurr, Jeanne Cook

Senryu Judge: Ferris Gilli

First Place: Dead Sea Scrolls
 my mother still has
 my baby teeth
 —*Garry Gay*

Second Place: Ernest J. Berry

Third Place: Ernest J. Berry

Honorable Mentions: Francine Banwarth (2), Bruce Feingold, Seren Fargo, John Stevenson, Carolyn Hall

Tanka Judge: John Stevenson

First Place: unbuttoning
 a cuff
 loosening
 a sleeve
 the cool evening
 —*Michael McClintock*

Second Place: Michael McClintock

Third Place: John Soules

Honorable Mentions: Michael McClintock, John Soules, Andre Surridge

2011 Lyman Haiku Award Contest of the North Carolina Poetry Society

Judge: Roberta Beary

First Place: steady rain
 a red leaf
 on his grave
 —*Lynn McClure*

Rengay Judge: Paul Watsky

PULSE

reunion
the smell of new clothes
in a hug

ladies choice
her cha-cha hips

sharing an umbrella
our steps
in and out of sync

third attempt
by the chiropractor
gets a crack

the eye roll
as security frisks her

a seatmate's baby
cradled in my arms...
his pulsing fontanel

—*Cherie Hunter Day*

—*Christopher Patchel*

Second Place: John Thompson & Renée Owen

Third Place: Michael Dylan Welch, Billie Dee & Tanya McDonald

Honorable Mention: John Thompson & Garry Gay

The complete results are available online at www.hpnc.org and in print in the HPNC membership journal *Mariposa*, Volume 24, Spring/Summer 2011.

Second Place: Silent Night
 drifting in from the neighbors—
 I relearn Chinese
 —*Chen-ou Liu*

Third Place: daffodils
 laced with snow
 the rusty gate
 —*Patricia Daharsh*

Honorable Mention: Cari Grindem-Corbett

Results published in *Pinesong*, Volume 47 (2011 North Carolina Poetry Society)

HSA Contests

Harold G. Henderson Awards for Best Unpublished Haiku

These awards were originally made possible by Mrs. Harold G. Henderson in memory of Harold G. Henderson, cofounder the Haiku Society of America.

Deadline: In hand by August 31, 2011. Entries received after that date will not be accepted.

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.

Regulations: Up to 10 unpublished haiku, not submitted for publication or to 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 haiku that they have seen before.

Submissions: Submit each haiku on three separate 3" x 5" cards, two with the haiku only (for anonymous judging), the third with the haiku and the author's name, address, phone number and/or e-mail address in the upper left-hand corner. Please designate as haiku. Haiku not submitted on 3" x 5" cards will not be accepted. Please type or write each haiku legibly in ink. Failure to follow this format may result in disqualification without notice.

Entry fee: \$1 per haiku for members, \$2 per haiku for non-members, U.S. funds only. Please make checks/money orders payable to Haiku Society of America.

Submit entries and fees to:

Henderson Haiku Contest
c/o John Stevenson
P.O. Box 122
Nassau, NY 12123

Adjudication: The names of the judge(s) will be announced after the contest.

Awards: First Prize, \$150; Second Prize, \$100; Third Prize, \$50. Winning haiku will be published in *Frogpond* and on the HSA website.

Rights: All rights revert to the authors after publication.

Correspondence: Sorry, entries cannot be returned. Please send an SASE (No. 10 size envelope only) for a list of the winning entries. Please note that SASEs with insufficient postage will not be mailed. One envelope per contest.

Gerald Brady Memorial Awards for Best Unpublished Senryu

The Gerald Brady Memorial awards were first made possible by Virginia Brady Young in memory of her brother, Gerald Brady.

Deadline: In hand by August 31, 2011. Entries received after that date will not be accepted.

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.

Regulations: Up to 10 unpublished senryu, not submitted for publication or to 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 senryu that they have seen before.

Submissions: Submit each senryu on three separate 3" x 5" cards, two with the senryu only (for anonymous judging), the third with the haiku and the author's name, address, phone number and/or e-mail address in the upper left-hand corner. Please designate as senryu. Senryu not submitted on 3" x 5" cards will not be accepted. Please type or write each senryu legibly in ink. Failure to follow this format may result in disqualification without notice.

Entry fee: \$1 per senryu for members, \$2 per senryu for non-members, U.S. funds only. Please make checks/money orders payable to Haiku Society of America.

Submit entries and fees to:

Brady Senryu Contest
c/o John Stevenson
P.O. Box 122
Nassau, NY 12123

Adjudication: The names of the judge(s) will be announced after the contest.

Awards: First Prize, \$100; Second Prize, \$75; Third Prize, \$50. Winning haiku will be published in *Frogpond* and on the HSA website.

Rights: All rights revert to the authors after publication.

Correspondence: Sorry, entries cannot be returned. Please send an SASE (No. 10 size envelope only) for a list of the winning entries. Please note that SASEs with insufficient postage will not be mailed. One envelope per contest.

HSA and Other Contests

HSA Contest for Best Unpublished Haibun

This HSA contest is new for 2011. We encourage members to help us publicize this contest, which promotes prose mixed with haiku.

Deadline: In hand by August 31, 2011. Entries received after this date will not be accepted.

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.

Regulations: Up to three unpublished haibun, of no more than 1,000 words, not submitted for publication or to 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 senryu that they have seen before.

Submissions: Submit each haibun on three separate 8.5" x 11" or A4-size sheets of paper, two with the haibun only (for anonymous judging), the third with the haibun and the author's name, address, phone number and/or e-mail address in the upper left-hand corner. Please designate as "haibun." Please type or write each haibun legibly in ink. Failure to follow this format may result in disqualification without notice.

Entry fee: \$3 per haibun for members, \$5 per haibun for non-members, U.S. funds only. Please make checks/money orders payable to Haiku Society of America.

Submit entries and fees to:

HSA Haibun Contest
c/o John Stevenson
PO Box 31
Nassau, NY 12123 USA.

Adjudication: The names of the judge(s) will be announced after the contest.

Awards: First Prize, \$100; Second and Third Prize, no prize money. Winning haibun will be published in *Frogpond* and on the HSA website.

Rights: All rights revert to the authors after publication.

Correspondence: Sorry, entries cannot be returned. Please send an SASE (#10-size envelope only) for a list of the winning entries. Please note that SASEs with insufficient postage will not be mailed. One envelope per contest.

The Jerry Kilbride Memorial 2010 English-Language Haibun Contest

The Jerry Kilbride Memorial Haibun Contest is sponsored by the Central Valley Haiku Club.

New Deadline: In hand by October 1, 2010

Submissions: All entries must be unpublished, not under consideration elsewhere, and in English. No limit to the number or length of any submissions. Submit three copies of each haibun, two (2) copies without author information attached for anonymous judging, one (1) copy with author's name, address, phone number and e-mail address for notification purposes.

Prizes: A first prize of \$100 and a second prize of \$50 will be awarded. Honorable mention certificates also will be given. Winning entries will be available on our website.

Entry Fee: The entry fee (\$5 US dollars per haibun) should be made out to: Mark Hollingsworth (CVHC Treasurer).

Eligibility: Open to the public; CVHC officers are not eligible.

Correspondence: No entries will be returned. Send business-sized SASE for a list of the winning entries. Please note that entries without SASE, insufficient postage, or that fail to adhere to contest rules will be disqualified.

Judges: Will not be disclosed until the contest winner has been decided.

Send entries to: Yvonne Cabalona, 709 Auburn Street, Modesto, CA 95350-6079.

Other Contests

The 2011 Francine Porad Award for Haiku

Haiku Northwest is pleased to announce the eighth annual Porad Haiku Contest, cosponsored by Haiku Northwest and the Washington Poets Association. The contest is named for Francine Porad, founder (in 1988) of Haiku Northwest, former president of the Haiku Society of America, and editor for eight years of Brussels Sprout, an international journal of haiku and art. We welcome your haiku submissions!

Deadline: Received by August 31, 2011 (late entries may be accepted, but only at the discretion of the contest organizers).

Prizes: Cash prizes \$100 for first prize, \$50 for second prize, and \$25 for third prize. Poems will also be published on the Washington Poets Association website. Winners will be announced at Haiku Northwest's annual Seabeck Haiku Get-away, to be held October 13–16, 2011.

Adjudication: Our 2011 judge will be Susan Constable. She is a frequent contributor to more than a dozen haiku, tanka, and haiga journals. Featured in various anthologies, including *New Resonance 6*, *Montage: The Book*, and winner of the 2010 Porad Award. Susan says she feels both challenged and honored to judge the 2011 competition.

Fees: \$1 per poem (unlimited entries), payable in cash or by check or money order in U.S. funds to "Haiku Northwest."

Submissions: Please submit your previously unpublished poems on 8.5x11-inch or A4 paper (multiple poems on one sheet is preferred, more than one sheet is acceptable; do not use other sizes of paper or index cards). Please submit one copy of each sheet with your name, address, and e-mail address and another copy without author identification for anonymous judging. Submit your entries with payment to "Haiku Northwest" to be received by August 31, 2011 to:

Porad Haiku Contest
Ida Freiling
3325 172 Ave. NE
Bellevue, WA 98008-2044

Additional Information: To see past Porad contest results, please see <http://sites.google.com/site/haikunorthwest/porad-haiku-contest>. For more information about Haiku Northwest, please visit <http://sites.google.com/site/haikunorthwest>. These contest guidelines are also online at <http://sites.google.com/site/haikunorthwest/Home/2011-events/2011-porad-award>.

2011 San Francisco International Haiku, Senryu, Tanka and Rengay Competition

Sponsored by the Haiku Poets of Northern California

Deadline for Haiku, Senryu, and Tanka: In hand by October 31, 2011

Deadline for Rengay: In hand, November 30, 2011

Regulations: All entries must be original, unpublished, and not under consideration elsewhere. There is no limit to the number of submissions. A first prize of \$100 will be awarded in each of the four categories. For the haiku contest, second and third prizes of \$50 and \$25 will be awarded. Contest results will be announced at the first HPNC meeting in January and in the *HPNC Newsletter*. Winning poems will be published in the Spring/Summer issue of *Mariposa*, the membership journal of HPNC. All rights revert to authors after the contest results are announced. This contest is open to all except the HPNC president and, for their respective categories, the contest coordinators and the judges (who will remain anonymous until after the competition, except for the rengay contest).

Haiku, Senryu, and Tanka Submission Guidelines: Type or print each entry on two 3 x 5 cards. In the upper-left corner of each card identify its category as Haiku, Senryu, or Tanka. On the back of one card only, print your name, address, telephone number and e-mail address (optional). The entry fee is \$1.00 per poem. Send haiku, senryu and tanka submissions, along with entry fee, to HPNC, c/o Carolyne Rohrig, 37966 Parkmont Dr., Fremont, CA 94536.

Rengay Submission Guidelines: All rengay must be titled. For two people (Poet A and Poet B), follow this linked format: 3 lines/Poet A, 2 lines/Poet B, 3/A, 3/B, 2/A, 3/B. For three poets (A, B, and C) the format is: 3 lines/A, 2 lines/B, 3 lines/C, 2/A, 3/B, 2/C. Type or print each rengay on three letter-size sheets. Include full authorship information, stanza by stanza, as well as all poets' names, addresses, telephone numbers and e-mail addresses (optional) on one copy only. On the other two copies, mark stanzas with letters only (poet A, poet B, poet C) to indicate the sequence of authorship. The entry fee is \$5.00 per rengay. Send rengay submissions to HPNC, c/o Fay Aoyagi, 930 Pine St. #105, San Francisco CA 94108. The 2011 rengay judge is Renée Owen.

Entry Fees: Make checks or money orders payable in U.S. dollars to Haiku Poets of Northern California (HPNC). Cash (in U.S. currency) is okay. Enclose a business-size SASE (U.S. first class postage or an IRC) for notification of contest winners. No entries will be returned, with the exception of late submissions, or those received without payment. These will be returned using your SASE; without an SASE these entries will be discarded. If you have any questions, please contact Fay Aoyagi by e-mail at fayaoyagi@gmail.com.

Haiku Poets of Northern California: <http://www.hpnc.org>

Publications

Print Publication Announcements

A New Resonance 7: Emerging Voices in English-Language Haiku, edited by Jim Kacian (Winchester, VA: Red Moon Press, 2011). 186 pages, perfect softbound. ISBN: 978-1-936848-00-3. Price: \$17 plus shipping from www.redmoonpress.com.

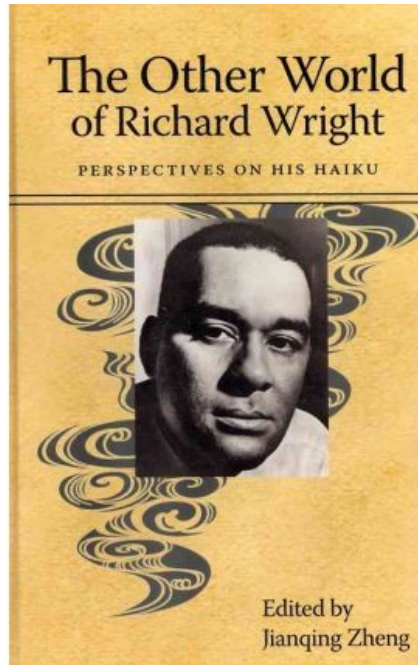
Contemporary Haibun 12, edited by Jim Kacian, Bruce Ross, and Ken Jones (Winchester, VA: Red Moon Press, 2011). This volume contains 70 haibun and 32 haiga. 112 pages, perfect softbound. ISBN: 978-1-893959-99-6. Price: \$17 plus shipping from www.redmoonpress.com.

Evolution: the Red Moon Anthology of English-Language Haiku 2010, edited by Jim Kacian and the Red Moon editorial staff (Winchester, VA: Red Moon Press, 2011). This volume features 119 poems, 16 linked pieces (haibun, renku and renga), and 6 critical pieces on the reading, writing and study of the genre. 160 pages, perfect softbound. ISBN: 978-1-893959-98-9. Price: \$17 plus shipping from www.redmoonpress.com.

Ikimonofûei: Poetic Composition on Living Things, an extended essay on the topic of composing haiku on living beings, by Kaneko Tohta (Winchester, VA: Red Moon Press, 2011). 92 pages, perfect softbound. ISBN: 978-1-936848-01-0. Price: \$12 plus shipping from www.redmoonpress.com.

My Favorite Thing, edited by Stanford M. Forrester (Windsor, CT: Bottle Rockets Press, 2011). The first book in a new anthology series called "3-n-1," this volume features the work of Michael Ketchek, Bob Lucky, and Lucas Stensland. 45 pages, color paperback, 5" x 6.5." ISBN: 978-0-9792257-6-5. Price: \$7.50 plus shipping from www.bottlerocketspress.com.

The Other World of Richard Wright: Perspectives On His Haiku, edited by Jianqing Zheng (Jackson, MS: University Press of Mississippi, 2011). The first scholarly consideration of the over 800 haiku written late in Wright's life. 224 pages, hardcover. ISBN: 978-1-61703-022-2. Price: \$55 plus shipping from www.upress.state.ms.us/books/1401.



Tea's Aftertaste, by Aubrie Cox, illustrated by Katie Baird (Decatur, IL: Bronze Man Books, 2011). 48 pages, 5.5 x 5.5, hand-sewn Japanese binding. ISBN 978-0-9819591-2-2. Price: \$12.00 plus \$2.50 postage from the publisher at <http://www.bronzemanbooks.com> or by mail from: Bronze Man Books, Millikin University, 1184 W. Main, Decatur, IL 62522. Special limited edition hand-colored copies numbered and signed by the author and illustrator are \$25.00 plus \$2.50 postage.

Tidepools: Haiku On Gabriola, edited by Michael Dylan Welch (Gabriola, British Columbia: Pacific-Rim Publishers, 2011). 6x9 inches, 72 pages. ISBN 978-0-921358-26-8. Price: \$20 plus postage from Naomi Beth Wakan, 3085 Mander Road, Gabriola Island, BC V0R 1X7 Canada, or from Michael Dylan Welch at 22230 NE 28th Place, Sammamish, WA 98074-6408 USA (please inquire about postage, depending

where you live, by e-mailing naomi@naomiwakan.com or welchm@aol.com). This book celebrates ten years of haiku weekends on Gabriola Island, British Columbia, with contributions from 42 poets, featuring a mix of haiku, senryu, haibun, reminiscences, and an interview with Naomi Beth Wakan by Vicki McCullough.

Electronic Media Publications

Modern Haiku Press is pleased to announce the publication of *Modern Haiku*, Volumes 1-10 in a CD-ROM edition. This archive of the first ten years of *Modern Haiku*, edited and designed by Randy Brooks, features facsimiles of all pages from Volume 1.1 (winter 1969), through Volume 10.3 (autumn 1979). The HTML files may be read with any Web browser. The index of authors, prepared by *Modern Haiku* Editor Charles Trumbull, records, in alphabetical order by author, all essays, reviews, regular features, and—most significantly—the full text of every haiku and senryu that were published. Cover graphic design is by Lidia Rozmus. Order your copy for \$30.00 plus \$2.50 shipping & handling (\$10.00 shipping for orders outside the USA) from: Randy M. Brooks, 3720 N. Woodridge Drive, Decatur, IL 62526. It is also available for online purchase from the Brooks Books website at: <http://www.brooksbookshaiku.com/othersbooks/ModernHaikuCD-Volumne1-10.html>

San Francisco Bay Area Nature Guide and Saijiki is available at <http://www.lulu.com/product/file-download/san-francisco-bay-area-nature-guide-and-saijiki/15347392>. This book, edited by Patrick Gallagher, Patricia J. Machmiller, and Anne M. Homan, is a combination of field guide and haiku; beautiful photographs and art accompany descriptions of seasonal occurrences of natural phenomena and human activities in the San Francisco Bay Area. Each element is accompanied by haiku that evoke an emotional or spiritual aspect of the human interaction with the natural world. Price \$5.99 for the ebook edition.

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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?

September 1 deadline for the next issue

Please submit news for *Ripples* to your regional coordinator (see p. 27) or directly to Susan Antolin via e-mail at susantolin@gmail.com by September 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 the previous page 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