

Ripples



Haiku Society of America Newsletter

Volume 26, Number 3
October 2011

From the President

Dear Members:

I have really appreciated the chance to serve the HSA for a second year, and I am especially thankful to the executive committee officers and regional coordinators for their dedication and hard work on behalf of the HSA and English-language haiku. I'm also very grateful to the many HSA members who have volunteered to lead workshops; to serve on our education, history, and publicity committees; and to participate on HSA panels at conferences and meetings around the country. Many thanks, as well, to an'ya and Peter B., Melissa Allen, and Gene Myers who have taken on the editorships of the HSA members anthology, the HSA *Bulletin*, and the ".haiku" column respectively. I have addressed the importance of volunteers before, but I want to mention it again because volunteer efforts have had two important outcomes this past year.

First, these efforts have helped to gen-

erate momentum within our organization. More and more people are offering to help out. Our secretary, Angela Terry, routinely sends me names of people who have noted on their membership forms that they'd like to volunteer. I've enjoyed the chance to correspond with those members and to work with them to find the best ways for them to contribute. In some cases, we've added their names to a growing list as we develop more volunteer opportunities for the future. In other cases, there have been clear affiliations between the interests of the volunteers and particular HSA needs. The HSA is a stronger, more vibrant organization because of the generosity of all of these members.

Second, as the HSA gains more visibility through volunteer efforts including contests, national meetings, publications, and workshops, more people are joining the HSA. The increase in membership during a time of economic uncertainty further emphasizes to me that people are recognizing the HSA as a valuable resource. We have so much

support to contribute to the haiku and larger literary communities, and I am absolutely certain that the work of volunteers helps those communities better understand,

and make use of, what we have to offer.

I would like us to continue this focus on the HSA as an important resource as we move into 2012. Based on your participation and support in 2011, just imagine what we can do next!

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 News

In Your Inbox: the HSA Bulletin

Members may have noticed some new e-mail showing up in their inboxes this summer: The Haiku Society of America *Bulletin*. (If you haven't noticed the *Bulletin* in your e-mail yet, you may want to make sure that the society has a correct and up-to-date e-mail address for you, or check to make sure it isn't being sent to your spam folder.)

The *Bulletin* is a brief newsletter that allows the HSA to share news and reminders of upcoming events quickly and relatively frequently. Examples of information included in the *Bulletin* so far include reminders of contest deadlines, details about upcoming quarterly meetings, information about *Frogpond* and *Ripples* deadlines and mailings, news about updates to the HSA website, and links to photos of past HSA events.

The *Bulletin* isn't intended to replace the in-depth coverage of *Ripples*, but to make sure members get information in a timely manner about the activities and resources of the society. We're hoping this will encourage more to take advantage of what the HSA has to offer! Feel free, as well, to forward the *Bulletin* to non-members who might be interested in our events or in becoming members.

The *Bulletin* has so far been mailed approximately monthly, but may arrive more or less frequently depending on how much news we have to share. We hope you find this a valuable new benefit to your HSA membership. Feel free to share feedback and suggestions about the *Bulletin* by e-mail to hsa.bulletin@gmail.com.



HSA Bulletin Editor Melissa Allen

Past *Bulletins* have been archived and can be easily accessed by going to the HSA homepage and looking for the prominent link to the *Bulletin* archive.

—Melissa Allen, HSA Bulletin Editor

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

Susan Antolin
susantolin@gmail.com

Treasurer's Report January 1 – July 31, 2011

Beginning Bank Balance	<u>50,679</u>
Dues / Contributions	23,838
Members Anthology Sales	61
Contest Fees	198
Frogpond Sales	307
Income	<u>24,404</u>
<i>Frogpond</i> Expenses	(4,857)
<i>Ripples</i> Expenses	(2,709)
Administrative Expenses	(602)
Members Anthology Expenses	0
Contest Awards / Expenses	(850)
Website Expenses	(487)
Meeting/Travel Expenses	(1,320)
Miscellaneous	(515)
Expense	<u>(11,340)</u>
Ending Cash Balance	<u>63,743</u>

Respectfully,

Paul Miller

Gene Myers Becomes Editor of the HSA's ".haiku" Column

The new editor of our ".haiku" column, Gene Myers, is an accomplished editor and writer in a variety of genres including haiku. He is a contributing editor to *nowculture.com*. He also writes the weekly newspaper column, "The Joy of Life," which has a circulation of more than two million people, and he is also an award-winning entertainment journalist with dozens of articles published in a wide array of newspapers. His poetry has appeared in many literary journals, and HSA members will recognize his name from past issues of *Frogpond* as well as other haikai publications including *Paper Wasp*, *Prune Juice*, and *Shamrock Haiku Journal*.

Gene is also interested in the intersections between haiku and technology. He notes that technology can help connect haiku poets who live in different areas: "The Internet has opened up so many possibilities to me. I've met wonderful people while sitting at my laptop. I've had late night haiku throw-downs with haiku poets across the globe." Putting poets in touch with one another is not the only benefit poets receive from the Internet. Gene explains that social media can impact how we develop as poets. For instance, he says, "I have more than 1,000 fellow haiku lovers on my haiku Facebook page who have helped me to analyze, interpret and even write poems. I've been able to go straight to the sources and have dialogues with masterful writers like Gary Hotham and Al Pizzarelli on their



".haiku" Column Editor Gene Myers

work, work that I've looked up to and loved."

Gene's own experiences with haiku and technology inform his plans for the ".haiku" column: "I am hoping the column that I will be writing for the HSA will open doors like these to others. I see the column as a place to share and discuss tools available to writers (like how to use Twitter, Facebook and Scribd for building community, self-publishing and marketing). I also like that the column will have some wiggle room in its subject matter allowing for interviews, blog spotlights and the occasional multimedia presentation." Keep an eye on the HSA website for exciting new ".haiku" columns by Gene Myers!

— *Ce Rosenow*

The Fourth HSA Quarterly Meeting in 2011

The planners of this year's quarterly HSA meetings have put together many exciting programs. 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, the second quarterly meeting took place in Bend, Oregon at the beginning of June, and the third meeting was in New York City on September 17. The final meeting of the year is highlighted below. We hope to see you there!

December 2-4, Baltimore, MD (organized by the Haiku Poets of Central Maryland; contact Cathy Drinkwater Better at cbetter@juno.com). See page 25 for more details.

Secretary's Report

It's hard to believe that it is September already, and by the time that you are reading this issue of *Ripples* it will be time to start thinking about renewing your HSA membership for 2012. Since the HSA operates on a calendar year basis, regardless of when you renewed or joined, you need to renew again each year as of January 1.

The executive committee voted earlier this year to increase dues for 2012, and the new dues figures are shown as follows: \$35 for regular members in the United States, \$37 for members in Canada and Mexico, and \$47 for international members. Student and senior memberships will remain at \$30. When the membership application forms for 2012 come out, they will reflect this new dues structure.

While we know that these are difficult economic times for everyone, the increased costs of printing and mailing *Frogpond* and *Ripples* made this decision necessary. However, membership in the Haiku Society of America includes many benefits, in addition to receiving *Frogpond* and *Ripples*, including being able to enter the society's annual haiku, senryu and haibun contests at half the entry fee charged to non-members, the opportunity to have your work published in our annual member anthology, inclusion in our Membership Directory, and receipt of our new HSA *Bulletin* which is e-mailed periodically to members who have provided us with their e-mail addresses, and which provides news and updates about HSA events, contests and meetings.

2011 has seen a significant increase in new and rejoining members, and as of the end of August, our total membership stood at 754. We welcome all our new and returning members, and hope that you will take advantage of all the opportunities that membership in the Haiku Society of America provides.

Wishing you all the best.

— *Angela Terry, HSA Secretary*

Call For Papers: American Literature Association Conference 2012

The HSA continues its presence at the annual American Literature Association Conference. The next conference will be held in San Francisco, May 27–30, 2012, at the Hyatt Regency at Embarcadero Center. We would like to have two panels and a business meeting at the conference this year. If you are interested in participating, please send your ideas for panel themes and papers to Ce Rosenow at rosenowce@gmail.com or P.O. Box 5389, Eugene, OR 97405 by December 31, 2011. We will determine the panel themes and select the presenters by mid-January.

—Ce Rosenow

HSA Facebook Group Undergoes Changes

HSA's Facebook group page has had an interesting and, at times, frustrating beginning. More than 400 people have joined our group, many of whom have regularly shared their haiku and engaged in interesting discussions about haiku and related forms. Unfortunately, several people over several months chose to use the site as a place to antagonize other members and to post inappropriate comments. After trying several approaches to lessen these types of posts and to maintain a friendly, creative, and interesting group page, we decided to change the focus of the page for the time being.

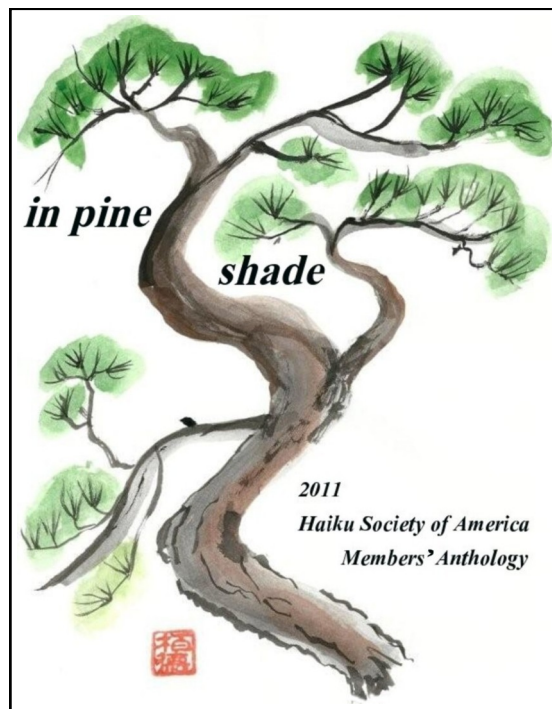


For now, the page will only be used to distribute information about the HSA and haiku-related news. Only administrators will be able to post new messages, although group members will be able to respond to these posts. If you have HSA-related news or news about haiku contests, workshops, or publication opportunities that you would like us to share on Facebook, please send it to your regional coordinator or to Ce Rosenow, Michael Dylan Welch, or George Swede to post on our group page.

It would also be very helpful to hear ideas from the HSA membership at large regarding how we might better use Facebook to fulfill our mission to promote haiku in English. Your ideas are most welcome, so please let us know.

—Ce Rosenow

The HSA Members' Anthology *In Pine Shade* Nearing Completion



In Pine Shade, ISBN 978-0-930172-09-1
Designed and Produced by an'ya and peterB
Cover art by Pat Nolan

The 2011 Haiku Society of America members' anthology, *In Pine Shade*, is in the final stages of production and will go to the printer soon. Designed and produced by an'ya and peterB from Oregon, this year's anthology is a beautiful collection with full-color cover art by Pat Nolan from Colorado, closing haiku by Elizabeth Bodien from Pennsylvania, and kindly proofread by Edith Muesing-Ellwood. The title is from a haiku by Robert Epstein. It is not too late to order additional copies of this gorgeous 200-page perfectbound book. See purchasing details online at the HSA website: www.hsa-haiku.org/. Purchasing and sharing the members' anthology is a fun way to support the HSA and English-language haiku.

—an'ya

Jerry Ball Appointed as the New Honorary Curator of the American Haiku Archives

The American Haiku Archives advisory board has named Jerry Ball as the 2011–2012 honorary curator of the American Haiku Archives. The archives are located at the California State Library in Sacramento and contain the world's largest public collection of haiku and related poetry books and papers outside of Japan.

Jerry Ball was selected for this honor in recognition of his many years of dedication and leadership in the haiku community. A past president of the Haiku Society of America and of the Yuki Teikei Haiku Society, Jerry has also had a hand in the beginning of many significant haiku organizations and events. He founded the Southern California Haiku Study Group in 1996, a group that continues to thrive years after he moved to Northern California. He also founded the Haiku Pacific Rim conference in Long Beach, California in 2002, a biennial gathering of haiku poets from around the Pacific Rim region and beyond. The Haiku Pacific Rim conference takes place in the years in between the biennial Haiku North America conference, of which he is also a founding member. He founded the Yuki Teikei Haiku Society's annual retreat at Asilomar, which will coincide in 2012 with the Haiku Pacific Rim conference for a much-anticipated international gathering there (see details about HPR 2012 on page 25 of *Ripples*).

In addition to his leadership and knack for starting new haiku organizations, one of Jerry's greatest contributions to the haiku community has been as a teacher of haiku. A professor of math and philosophy at California State University, Long Beach for many years, Jerry is at home in his role as a teacher. He regularly leads workshops for the Haiku Poets of Northern California, teaches poetry in the local elementary school classrooms whenever he gets the

chance, leads poetry writing groups at the local bookstore, and is patient and generous with anyone interested in



Jerry Ball
Photo by Susan Antolin

learning about haiku.

Jerry has authored seven collections of haiku, as well as three volumes of longer poetry. His haiku collections are *Left Handed Year* (1979), *The Sound of Shoes* (1984), *Summer in Italy* (1996), *Winding the Clock Again* (1996), *The Eye of the Day* (2006), *Pieces of Eight* (2006), and *Baseball Seasons* (2010). He has been recognized for his talents as a haiku poet by the Museum of Haiku Literature in Tokyo, which awarded him the rank of "Haiku Dojin."

Born on December 16, 1932 in Nebraska, Jerry moved with his family to San Francisco in 1939 and has spent much of his life in the Bay Area. He graduated from San Jose State University with a degree in philosophy in 1954 and did graduate work there before entering the Army during the Korean War. After the war he resumed graduate studies in philosophy at the University of Minnesota. He returned to the Bay Area and earned the first master's degree ever awarded by Alameda State University, now known as California State University, East Bay.

In 1976, while teaching mathematics and philosophy at Las Positas College, he was asked to teach a course in the

Humanities Department on poetry. As a part of this class, he included a section on haiku and soon became enamored with the form. He joined the Yuku Haru haiku group led by Kiyoshi and Kiyoko Tokutomi and met with that group, which eventually became the Yuki Teikei Haiku Society, every month for the next 30 years. He began writing traditional 5–7–5 haiku, but later wrote what he calls freestyle haiku as well. He continues to write and appreciate both traditional and freestyle haiku. Of writing haiku in either style, he says, "they come, not when they are summoned, but when they show themselves."

When his appointment as curator of the archives was announced at the Haiku North America conference in August, he read a selection of haiku written in 5–7–5 syllables

which were also each written with exactly 17 words. His playful spirit and his openness to different approaches to haiku make him a rare gem in the haiku community.

The position of curator carries no specific responsibilities or compensation, but is a way to honor individuals who have had a significant impact on haiku in North America. Past honorary curators include: Elizabeth Searle Lamb, Jerry Kilbride, Cor van den Heuvel, Robert Spiess, Lorraine Ellis Harr, Leroy Kanterman, William J. Higginson, Makoto Ueda, Francine Porad, Hiroaki Sato, H. F. Noyes, George Swede, Stephen Addiss, and Gary Snyder. On being designated the new honorary curator for 2011–2012, Jerry says, "I'm grateful."

The archives are open to the public and accept donations of haiku-related materials as well as gifts of time and/or money to help maintain the timely processing of materials. For additional information on the archives, visit their website at www.americanhaikuarchives.org/.

—Susan Antolin

Regional Coordinator Spotlight: Ce Rosenow Interviews Rita Gray

When and how did you begin working with haiku?

Harold Henderson's *An Introduction to Haiku* was my personal introduction to haiku. I loved how he was able to use rhyme successfully, without detracting from the haiku. That was 24 years ago. Then I discovered R. H. Blyth, and his work helped me to understand haiku at another level. I know some people don't like his emphasis on the Zen aspects of haiku. But Blyth's work gave me a glimmering of what lay under the surface of a good haiku. I have a Japanese friend who reads old Japanese haiku to me in their original form. I enjoy hearing how the literal sounds of the words resonate with the content of the poem. I have come to understand that much is lost in translation.

My last book for children, *One Big Rain*, is an anthology of 20 rain poems, eight of which are haiku. I want young people to understand that haiku are poems. William J. Higginson provided the translations for most of the haiku in the collection, and well as an introductory note on haiku form. We hoped to move young people and teachers away from the idea of the traditional 17 syllable 5-7-5 form. Although haiku has been an important part of my life for many years, I have only recently begun to write.

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

I am drawn to haiku because it is the poetry of the senses, rooted in nature and the seasons. In these aspects it is very concrete, and common to all people. I also like that the form is so compact, which gives such nuance to every word. Haiku are also spacious. They provide the writer, and the reader, with room for big human experiences. Mostly, I like writing haiku because it helps me connect with the world, and myself.

What made you decide to serve as a regional coordinator?

When my predecessor Miriam Borne stepped down from her post as regional coordinator, I stepped in. I remember how welcome I was made to feel when I first joined the HSA, thanks to the tone she set, as well as her creative planning. I decided that I wanted to help out. Somebody needs to bring the banner!

Your HSA region is very important for American haiku history and the beginnings of the HSA. How does that historical importance inform your work as the regional coordinator and the activities you plan?

The New York area is rich with haiku history thanks to the early work of people like Harold Henderson, Leroy Kanterman, William J. Higginson, Penny Harter, Cor Van Den Heuval, Alan Pizzarelli, and many other fine poets. Cor still manages to make most meetings, but now Bill is gone, and so we don't see Penny any more. Alan and his wife Donna are busy with their excellent haiku podcasts, so we don't see much of them either. Leroy occasionally manages to make a meeting. It has been inspiring to learn from these poets, and to feel a direct connection to a long haiku lineage. But it's also exciting when new poets come on board.

What aspects of the HSA do you especially value?

I appreciate the HSA because it is a national organization of long standing that is available to all people. Many haiku poets are involved in private writing groups and publications, so it is good to have a group that is so far reaching. It allows us to connect with haiku poets all across the country.



Rita Gray

What would you like to see happen in your region and in the HSA in the future?

Looking forward in my role as regional coordinator, I hope to try new things, and also be more responsive to the specific interests of our group. We all get so busy, but I hope to carve out more time to coordinate with my fellow group members.

Biographical Note

Rita Gray has lived in Manhattan for 22 years, and she works with children as a teacher and play therapist. She has published four books for young children: *Nonna's Porch* (Hyperion, 2004); *The Wild Little Horse* (Dutton, 2005); *Easy Street* (Dutton, 2006); and *Mama Mine, Mama Mine* (Dutton, 2008). She also edited a poetry anthology for children for Charlesbridge entitled *One Big Rain*. She is the HSA Regional Coordinator for the Northeast Metro Region.

spring dusk—
the sound of a blind man's stick

Thanksgiving
old people being helped
into taxis

winter cold
the homeless man's tin can
full of rust

HSA Members Attend Reception in Honor of Herman Van Rompuy

John Stevenson and Cor van den Heuvel attended a reception in the auditorium of New York's United Nations International School (UNIS) on Tuesday, September 20 to honor Mr. Herman Van Rompuy, former Prime Minister of Belgium, current President of the European Council, and haiku poet.

The President was in town for UN week (having spent the morning in Libya) and wished to meet with those involved in the United Nations Students' Haiku Contest. As the judge for the English-language sections, John was asked to speak about the contest, as were UNIS faculty members Geoffrey Van Kirk and Kazuo Tsuda. A group of UNIS students who have won prizes during the past four years read their work and a short film about the contest was screened. The program concluded with remarks by Mr. Rompuy, who stressed the importance of a poetry that values simplicity and modesty in a very complex and stressed world. He described his personal haiku journey and mentioned, in a humorous way, that his haiku book has made him the best selling poet of any sort in the history of Belgium. While stating that this is more a product of his political visibility and the novelty of a politician being a haiku poet than the quality of his haiku, he also said that he will be very happy if he can use his position to promote this type of poetry.

Hiro Sato, who has been the judge for the Japanese language sections of the contest, was also scheduled to speak but was unable to attend. Anyone who would like more information about this contest is welcome to contact John Stevenson (ithacan@earthlink.net). A short video of the event is online at <http://vloghvr.consilium.europa.eu/?p=5750>.

—John Stevenson

Betty Kaplan (1919 – 2011)

Some time after Betty Kaplan had become a widow, her daughters offered her a trip on a cruise ship. It was highly appreciated, yet she declined the offer: wouldn't she be just as alone after the trip as she was before? She'd rather have a computer, so she could e-mail and surf the Internet.

And thus Betty Kaplan entered the haiku community. Quite another world than running a fashion shop with her husband, as she had done earlier. But she willingly lost herself in that new world. She became an active member of haiku groups on the Internet, learned a lot from others and recognized Francine Porad (1929-2006) in particular as an important mentor.

Next to love for haiku she developed a strong passion for linked poetry, especially because linked poems were the product of intense cooperation between two or more poets: renga with 36 or 12 stanzas and the much shorter rengay of six stanzas. Besides, you could span the world that way; in some of the renga she co-wrote, poets from three continents participated!

In addition to haiku and linked poetry she also wrote tanka and haibun. Her style, especially in her haibun, was short and straightforward. The subject matter was found quite near, in her own life and history, being both very personal and at the same time generally recognizable as human nature. Because of that and in combination with that concise, almost businesslike style, Betty's haibun were—and remain—strongly evocative of underlying emotions.

She published in all those genres, both in printed media and—how could it not be so after she had learned to work with her computer—on the Internet.

Betty had a charming personality and since one reaps what one sows, she had many friends in the international haiku community. The news that she passed away on July 25, 2011 therefore struck many with sadness. But she will live on in her poems and haibun and will remain in our memories as a friend who



Betty Kaplan

left us much too early. For she was in reality considerably younger than her age.

taking front stage—
a moth circles
the spotlight

now in a small box
the ring that hugged my finger—
autumn deepens

dusk—
an unfinished sweater
on the rocking chair

poetry meeting
I try to read my haiku...
a frog in my throat

—Max Verhart

In Memoriam

Janice Bostok

April 9, 1942 – Sept. 4, 2011

Janice M. Bostok, Australia's greatest haiku poet; patron of the Australian Haiku Society, editor, teacher, judge and mentor; as well as a driving force behind so many benchmarks in haiku development. Janice died peacefully in the Murwillumbah Hospital on Sunday, September 4, 2011.

Janice Bostok was a true pioneer in haiku on the world stage; and in Australia she was the sole flag carrier for many years back in the mid 20th Century. Since then she has helped make Australia a highly respected place for haiku and helped forge one of her dreams, with the help of John Bird, to create an Australian Haiku Society (Haiku Oz) which continues to go from strength to strength.

On a personal note, fate played strange hands with us as we were both invited into the then Brisbane haiku group, but now international, Paper Wasp haiku group at the same time, and missed a possible meeting back in 1994 by a matter of a week as I had to head back to England for family reasons. Six years later I had my wish and we met as invited guests at the official opening of Katikati's Haiku Pathway—one of New Zealand's Millennium Projects—where the largest collection of haiku "stones" outside Japan exists, and the only haiku pathway in the Southern Hemisphere. Janice was more than a guest, as she assisted Cath Mair in making this remarkable dream come true. You could fill a book with the things that Janice helped make happen for both projects and individuals.

We corresponded on a regular basis, and I have countless letters spanning many years, until I persuaded her to use Myspace to showcase her haiga after one

of her quiet spells in the haiku world. Did I say quiet spells? Quiet for some of us, but Janice continued her art through sumi-e, haiga, and artforms unbeknownst to the larger haiku community with her painting in other styles and mediums including acrylic on canvas.

Most great artists can feel a lack of confidence, however unjustified in Janice's case, and we both took turns to



Janice Bostok

encourage each other if we ever got to a low ebb, and Janice remains, to this day, my most formative relationship that still keeps me coming back and back again to haiku.

Janice was above all else a very real person, full of tough life experiences that would break an even slighter human being, yet she never hesitated to keep me going, and I was honoured to do the same when she would occasionally drop out

due to ill health.

There is simply not enough space to list the many achievements made by Janice, and I am excited at the prospect that a biography may be available some time in the near future about Janice the woman and Janice the haiku (and haikai, and tanka) writer and artist by Sharon Dean.

By the time Janice wrote the introduction to my Australian collection of haiku back in 1997, she had at least ten books of huge importance from *Walking into the Sun* which received the Haiku Society of America book award; and was one of a very few Westerners to be featured in the *Guide to Haiku for the 21st Century* published in Tokyo by the Modern Haiku Association of Japan (translations by Hiroaki Sato); and Hiroaki Sato's *Haiku and the Agonies of Translation* published in the *Frogpond XXII* supplement of theory and analysis in 1999, which included 30 of Janice's haiku. A full biographical list of publications for her writing and art would take up the entire HSA newsletter.

What makes Janice stand out, alongside her courage in life, was a commitment to write about ordinary things in her life. She leaves behind a tremendous body of work with all the vital consistency of a true expert of haikai art. Fortunately we have a collected haiku and senryu (1972-2003) publication of her work by Post Pressed entitled *Amongst the Graffiti*, of which I urge everyone to own a copy.

There is a far from exhaustive list of publications and credits from Janice's own website: <http://members.dodo.com.au/janbos/contents.html>. There have been sixteen collections of haiku-related work published, and more than 4000 of her individual haiku have appeared in journals and anthologies in Australia and overseas.

pheasant drumming
in time with the blood
pounding in my ears

daylight
the warbler's note
stuck on dawn

pregnant again
the fluttering of moths
against the window

Haiku credits in order of appearance: *Haiku World: An International Poetry Almanac*, by William Higginson, (Tokyo: Kodansha International, 1996); *Amongst the Graffiti* (Post Pressed, 2003); *Montage #8* (The Haiku Foundation, 2009); *Montage: The Book*, by Allan Burns (The Haiku Foundation, 2010); *Haiku Magazine* 6:1-2 (1974); *Frogpond* III:2 (1980); *Walking into the Sun*, by Janice Bostok; *The Haiku Anthology* [Second Edition] by Cor van den Heuvel (Simon & Schuster, New York, 1986); *A Haiku Path: The Haiku Society of America, 1968-1988* (Haiku Society of America, 1994); 2002 winner of the prestigious UK Seashells Award: *Wingbeats: poetry from Byron Bay and beyond* (Dangerously Poetic Press, 2003).

— Alan Summers

Northeast New England

Bangor Haiku Group

Our spring ginko was at the Asticou and Thuya gardens. We had lunch before our visits at an oceanside picnic area. It was July 11 and hot, perhaps because of the solar flares said by some to effect our emotions. We were a little late for the azalea blossoms at Asticou, but visiting adjunct member Tyler Pruett and I sat beside the sand garden modeled on Ryoan-ji in Kyoto. While I composed haiku we discussed haiku composition. He asked whether this was how I usually wrote. I said I always composed experientially with the rhythm and phrasing coming into my mind and added, when I was younger, I jogged and composed twenty or so haiku, memorizing them by remembering a key image from each and reconstructing them when I got back home.

At the Thuya Garden there were plenty of blossoms to admire. We wandered around recording our haiku, then sat in a covered viewing area where we had sat in other years to share our haiku. We noticed the same little nests tucked into the eaves as in other years. We had rounds of reading. The others liked this one of mine written while Tyler and I had our discussion. They seemed to like the emotion conveyed in it:

the stillness
but the greater stillness
Zen sand garden

We all liked the following by Tyler written at Asticou, agreeing on “narrow” as a better word choice than the original one:

red leaves
reflecting deeper down
in the narrow pond

Our summer ginko was held on August 6 at the Audubon Society Fields Pond. Bob Seretny and I sat on a bench

on one side of the lake while Ginger Graham and Astrid Andreescu sat on another side. Those with summer cottages were swimming near the shore or boating. A kayak glided with its paddle taken in. In the distance it seemed not to move at all and with the flat lake and softened colors of the other shore and sky it formed a kind of landscape painting. I wrote a number of haiku but realized they got better the longer we sat there in the quiet and chuckled when I told this to Bob. He laughed and agreed that was the case. We laughed again when Astrid shared this Issa-like haiku:

dragonfly
what are you doing
dipping into the lake?

We had dinner together at Yoshi, a Japanese restaurant, and talked about Haiku North America, Seattle, read our haiku to each other, and discussed future haiku events.

Bruce and Astrid had just returned from Haiku North America, Seattle, where Bruce gave a talk on spaciousness as a key element in haiku and participated in a panel on possible similarities and differences in US and Canadian haiku. Bruce and Astrid also read from the new Maine haiku anthology, *Scent of Pine*, which was the first publication of Bruce's new press, Tancho Press. Bruce has set up readings in September and October in public libraries in Bangor, Camden, and Brunswick and, for next spring, in the Artist Series of the Portland Public Library.

—Bruce Ross

Boston Haiku Society

Raffael de Gruttola and Guy Beining met Saturday, August 27 in Great Barrington, MA to read their haiku and discuss how American style haiga has been influenced by the works of people like Marcel Duchamp, the Dadaists, Jackson Pollack, Josef Beuil as well as Philip Guston. They also discussed the influence of the Language Poets and contemporary poetry movements in the

past fifty years and how haiku ideas including Zen philosophy have had an impact on the shorter verse cadence. Both poets discussed the importance of starting a haiku group in this Western Berkshire County part of the state in addition to the Nami Group in the Hadley-Greenfield area.

Guy shared with Raffael his haiga, haiku, and free verse poetry that have appeared in *Gihon Magazine*, and Issue 6, Spring 2011 of *A Cappella Zoo* as well as his recent collection of short haiku-like verse: *Nozzle 1-36*.

The Boston Haiku Society met on August 20 at the Kaji Aso Studio in this their twenty-fourth season of monthly haiku and renku meetings. Members present were: Kay Higuchi, John Ziemba, Raffael de Gruttola, and Gwenn Gurnack. Kate Finnegan, the administrative assistant at the Studio, and Raffael de Gruttola have been instrumental in sponsoring relief efforts since March in raising funds to help in the devastation caused by the tsunami in Japan last March.

—Raffael de Gruttola

Haiku Poets' Society of Western Massachusetts

The Haiku Poets' Society of Western Massachusetts has kept busy this summer. Marilyn Gabel and Gloria Ayvazian were interviewed by Vincent Dowling on local Northampton, MA radio station WXOJ-LP 103.3 FM. They discussed the various definitions of haiku and read poems published in a broadside by the group *Scent of Burning Leaves*. Their haiku discussion was so interesting he had them stay on for two time slots.

In recent meetings we've had a different member present a topic of their choosing each time. Marilyn Gabel gave a wide ranging presentation in July of her paintings and poetry inspired by places she has lived, “Fragments of Now and the Haiku Moment.” We viewed the

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paintings, photos of the places and discussed details that could inspire a haiku.

In August, Eric Arthen gave a workshop about the complexity of translating haiku into English and how awareness of it can help your appreciation of poets who write in other languages. One exercise was for everyone to write a haiku from an expanded translation of each word in a poem by Bashō. Then we compared our versions to a number of published translations. Wanda Cook returned from the Haiku North America conference in Seattle and shared information on the workshop she gave and the ones she attended. We enjoyed the numerous haiku souvenirs she brought back.

We've been looking forward for much of the year to our September meeting. Stanford M. Forrester of Bottle Rockets Press did a great reading and presentation that was open to the public. He spoke on many aspects of why we write haiku and getting one's haiku published, including what an editor looks for when putting together a publication and making selections for it. Afterwards there was a social time with refreshments.

We have a new member since this spring, John Darrow. We've enjoyed his participation and look forward to more of his contributions and haiku.

Upcoming in 2012 will be the 20th anniversary of the HPSWM; plans for celebrating that are underway.

The *New England Letters* regularly publishes news about the HSA members in the region and recently it has included haiku from each state in turn. All members in the New England states that do not receive this e-mail newsletter are encouraged to contact the regional coordinator and editor, Wanda Cook. (Please put "New England Letters" in the subject line of an e-mail.) Her contact information is in the back of *Ripples*. For an introduction to her and the letters, see the interview in the *Ripples* July issue.

—Eric Arthen

Northeast Metro

Members of the Northeast Metro Chapter gathered at Stuyvesant Square Park in New York City on June 4 for a ginko before the main meeting at Tenri Cultural Institute. The ginko began with a group walk through the park, facilitated by Jeff Hoagland, education director of the Stony Brook-Millstone Watershed Association, who was recently selected for *New Resonance 7: Emerging Voices in English-Language Haiku* by Red Moon Press.

Jeff introduced participants to the park's plants, trees and birds. We then went off on our own to discover the haiku moments hidden there. After exploring and writing, we printed our haiku on large cards and hung them throughout the park, where each haiku had been inspired. A "tour" of these haiku followed, where everyone could observe the inspiration behind each poem. Jeff later said that a favorite memory of the ginko was watching a passerby swerve into the park to read the words on one of the cards that caught her eye. She read the haiku, pulled out her cell phone, snapped a picture, and walked back onto the street wearing a beautiful smile.

Gathering later for the meeting at Tenri, the haiku cards provided the basis for a small contest. The winning poem was by Rita Gray:

standing still
I see
more

After a bit of discussion, Jeff suggested that we try to do a street ginko. We stepped outside the institute and experienced the difference between a

city park and a city street. A haiku by Marilyn Hazelton written in homage to Rita's poem (city passersby/ stare at haiku poets /standing still) provided the theme "Standing Still" for the August Haiku North America Conference in Seattle.

Those participating included John Stevenson, Rita Gray, Jeff Hoagland, Jaxon & Arlene Teck, Marilyn Hazelton, Peg McAulay Byrd, miriam chaikin, Yoko Arimura, Jim Clements, Maria Santamauro, Carol Pearce Worthington, Elizabeth Bodin, and Ellen Peckham.

The Northeast Metro Chapter was pleased to host the Third Quarterly HSA National Meeting on September



Ellen Peckham and Rita Gray engage in a spirited discussion as miriam chaikin observes and enjoys the banter.

Photo by Peg McAulay Byrd

17 at the Tenri Cultural Institute. This meeting was again divided into two parts. The first part featured a film on Nick Virgilio (1928–1989) a poet from Camden, NJ, whose legacy is still an inspiration. This was followed by a panel discussion

of Nick's poems led by Kathleen O'Toole, a member of the Nick Virgilio Haiku Association, Cor van den Heuvel, a friend and mentor to Nick, and Marilyn Hazelton. Kathleen also engaged members in a wonderful writing exercise based on Nick's work.

John Stevenson followed the exercise by reading from *Live Again*, his 2010 first-place Kanterman Award-winning book of haiku and related forms. John also represented HSA President Ce Rosenow, by informing us concerning national news and programs within the HSA.

In other news, Sari Grandstaff won third place in the Edward Hopper House Haiku Contest (<http://www.yearofedwardhopper.com/special-events.html>).

—Marilyn Hazelton and Sari Grandstaff

Rochester Area Haiku Group

On September 11, the Rochester Area Haiku Group (RAHG) resumed its regular monthly meetings at Barnes & Noble Booksellers in Pittsford Plaza on second Sundays at two o'clock.

During the summer months, the group participated in four special events. On June 12, we enjoyed strolling through gardens at the First Unitarian Church of Rochester. The walk proceeded downhill along a wood-chip path, eventually leading to a "council ring" where we sat to write and share haiku. The church's garden committee has invited us to submit "garden-inspired" haiku for an art exhibit in the spring of 2012.

On July 10, naturalist Julie Clayton led us on a tour of the 30-acre wildlife sanctuary at Burroughs Audubon Nature Club in Victor. Bordering Irondequoit Creek, the sanctuary is home to over 400 species of plants, 50 species of nesting birds, and numerous animals, including white-tailed deer. Afterwards, we convened on the clubhouse porch for writing and sharing haiku.

On July 20, we welcomed Tom Painting of Atlanta with a potluck supper, which was followed by a workshop titled "A Narrative Approach to Haiku." This workshop was a condensed version of the workshop that Tom had presented at the HSA quarterly meeting in New Orleans.

On August 14, despite a forecast of afternoon showers, six adventurous members turned out for a ginko at Corbett's Glen Nature Park in Brighton. In fact, it started to rain during our 20-minute walk through the woods to the famous Tunnel Falls, and soon became a deluge! The group sought refuge in the "tunnel" (a railroad underpass), where the BOOM of thunder was greatly magnified. When the storm finally abated, we made a hasty retreat to our cars and headed home! There was no sharing of haiku that day.

—Carolyn Coit Dancy



Poet Frank Judge braves the storm outside the tunnel at Corbett's Glen Nature Park in Brighton
Photo by Deanna Tiefenthal

Mid-Atlantic Region

Haiku Poets of Central Maryland

As a "dry run" for the HSA's fourth quarterly meeting, which we're hosting December 2-4, 2011, the Haiku Poets of Central Maryland (HPCM) met at the Bon Secours Spiritual Center (BSSC), in Marriottsville, MD, on Saturday, June 25, 2011. In attendance were: Elizabeth Fanto (Timonium, MD); Ginny Leidig (Joppa, MD); Tony Nasuta (Timonium, MD; yours truly, Cathy Drinkwater Better (Eldersburg, MD); and new member Mark Brager (Columbia, MD). We also have another new member who was unable to attend the June 25 meeting, Melanie Brown of Harwood, MD, and we hope to see her soon.

After a delicious luncheon in BSSC's dining room, we held our regular meeting in one of the center's second-floor meeting areas. With picture windows on three sides, we had a lovely view of the Japanese garden, as well as the surrounding Maryland landscape.

Among the poems shared at the meeting was this one by Tony Nasuta:

new buds
on the willow
weeping in the rain

Most of the meeting was spent going over and finalizing plans for the upcoming

fourth-quarter Haiku Society of America (HSA) meeting. We went over the agenda and discussed presentations and other activities, including a choice of ginkos, that we're making available to meeting participants. The BSSC campus is so beautiful and serene that we're sure it will even be lovely come December.

Ginny, having taken such wonderful photos of the Japanese garden that day, was nominated the Official HSA Fourth-quarter Meeting Photographer, and she graciously accepted. Elizabeth and Cathy will plan a poetry reading by Central Maryland and Potomac Watershed (D.C., Northern Virginia, etc.) area haiku poets.

There are countless "jobs" to be taken care of at the HSA meeting, so we made sure that all our members know that they are welcome—indeed, encouraged—to participate in any way they'd like.

We ended with an animated haiku workshop, and when the meeting broke up, the hours seemed to have passed like mere minutes. The next meeting of the Haiku Poets of Central Maryland will be held on Saturday, September 17, 2011 at the home of Cathy Drinkwater Better. For more information on the fourth quarterly HSA meeting in December or on other HPCM events, e-mail cbetter@juno.com.

—Cathy Drinkwater Better (Walker)

Towpath

Roberta Beary hosted our June meeting in Bethesda, with Kristen Deming, Ellen Compton, Mary Wuest, Lee Giesecke, Elizabeth Black, and Kathleen O'Toole on hand to welcome North Carolina visitors Lenard D. Moore and Dave Russo. After introductory haiku readings, Ellen passed around the latest schedule for HSA's December quarterly meeting and encouraged everyone to attend. Hosted by Haiku Poets of Central Maryland (HPCM), the meeting will be an easy drive from our homes and thus a wonderful opportunity for poets in the Greater Washington area.

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The program topic for this Towpath meeting was *haijinx*, an online haikai journal. Our mission was to visit the *haijinx* pages for the March 2011 issue, choose an item, and bring it to the meeting for discussion (with copies for the other poets). Members found *haijinx* especially interesting in that it publishes not only haiku and senryu, but haiga, haibun, prose articles, and review as well. Our poets' choices were almost as varied as the site itself. Here is a brief sampling from meeting notes.

Roberta was drawn to a haiga by Alan Summers (poem) and Kuniharu Shimizu (artwork). The haiku reads: "hummingbird / I pull its colors / to create my own state." At first Roberta thought the artwork merely illustrated the haiku. A second look, however, convinced her that Kuniharu had beautifully caught the essence of the last two lines, especially in his use of color. What do you think? You can see the haiga at <http://www.haijinx.org/IV-1/haikai/p13.html>.

Elizabeth filled a page with favorite haiku, then selected two for discussion. In "swimming lesson / my son floating away / from me" (Mark E. Brager), she saw the father's awareness of his son's increasing distance, not only in the water, but into ever greater independence. In "incoming tide / the writing fills / both sides" (Svetlana Markova), Elizabeth especially liked the way "the tide" compared to "the writing."

Lee selected three haiku, all of which he liked equally well. If forced to choose, however, he told us he would probably pick Michael Morell's "the stillness / of butterfly wings / reaches my hammock." Lee said this one might seem an odd first choice "because it uses some practices we should be careful about. It's a sentence, and it has an abstract noun: 'stillness.' Nevertheless, I think it works. It's easy to imagine the scene. There are minor breaks after the first two lines, but no real kireji. It does have a progression of immediacy from the abstract noun of the first line to the very physical resolution of the third."

Kristen displayed a t-shirt that she had purchased at the Japan American Society's April Sakura Matsuri. When

poets drew lots with the t-shirt as prize, Dave was the lucky winner. Proceeds from the sale were sent to Japan for earthquake relief.

The August meeting was held in Takoma Park at the home of Kathleen O'Toole. Roberta Beary, Elizabeth Black, Ellen Compton, Lee Giesecke, Fonda Bell Miller, and Mary Wuest gathered with her. We had planned to lunch under the trees on Kathleen's deck—but rain changed all that. We had a great meeting nonetheless, and were happy that Kristen Deming and Penny Showell took part in absentia.

The August program topic was a discussion of haiku guidelines that the Irish Haiku Society had offered to poets intending to submit work to IHS haiku contests. Overall our reactions were mixed; we agreed with some of the guidelines, disagreed with others. We noted an emphasis on form rather than content, and a tendency toward the negative ("avoid" more often than "include"). Poets are told to "make sure your haiku consists of two distinct parts, not of one or three"—nothing about why, nothing about what those parts might be—an admonition that may be less than helpful for the new haiku writer. On the positive side, poets are advised to choose each word carefully, and are reminded that haiku are intuitive, not abstract or intellectual. On the whole, however, we would have liked to see something more of what a haiku really is about.

At the request of several members, Towpath's program for the next meeting will be a discussion of haiku logistics. We will report on our writing practices and organizational techniques. Especially important will be how we keep track of haiku submissions and published work—a problem all of us face. So see you in October.

—Ellen Compton

North Carolina Haiku Society

On Saturday, April 30, 2011, the North Carolina Haiku Society (NCHS) held its 32nd annual Haiku Holiday Conference in Chapel Hill, North Carolina. The conference took place at its longtime location, the Bolin Brook Farm home of Jean Earnhardt and her late husband John Earnhardt who passed away during 2008. Together, the Earnhardts served as co-hosts for the event for nearly thirty years and welcomed haiku and non-haiku poets from near and far.

Fifteen poets attended this year's conference. Jean Earnhardt greeted everyone with fresh-baked pastry and steaming coffee. Comfort food, pungent with butter and cinnamon, is her signature of great hospitality. This conference was an occasion to once again explore the haiku literary landscape and experience the wonders of nature that abound at Bolin Brook Farm. There was even more to engage the senses than last year. The relentless song of periodical cicadas with red bead-like eyes filled the air. Legend has it that the nymphs of these insects known as seventeen-year locusts come up from purgatory to mate and complete their life cycle.

Indoors, poets placed a flurry of selected haiku along picture windows, sliding glass doors, tabletops, and other furnishings. The conference call included an invitation for each attendee to bring along one of their favorite haiku, self-authored or written by another poet, on a 3 x 5 card. The display of these musings included voices past and present:

I like to wash
the dust of this world
into droplets of dew
—Bashō

concert on the green
in the flute's high note
a moth quivers
—Rebecca Ball Rust

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Dave Russo also welcomed the gathering of poets during the opening of the morning session. He shared news about publication opportunities and upcoming events. Noted in particular was the quarterly meeting of the Haiku Society of America slated to take place in Winston-Salem, North Carolina during December 2012. Russo serves as web administrator for the North Carolina Haiku Society as well as The Haiku Foundation. His work has been featured in publications such as *Frogpond*, *Modern Haiku*, *Acorn*, *New Resonance*, and other sources.

Haiku Holiday is not complete without special moments of reflection on the North Carolina Haiku Society and its evolution and founders. Lenard D. Moore, the executive chairman of the North Carolina Haiku Society, read a tribute written by Rebecca Ball Rust to Mary Belle Campbell. Campbell passed away on April 1, 2011. She was a founding member of the North Carolina Haiku Society along with Rebecca Ball Rust and others. Her literary career spanned nearly forty years and yielded *The Business of Being Alive* by St. Andrews Press (1982), *On The Summit: Bed and Breakfast in the Swiss Alps* by Scots Plaid Press (1988), and *Light from Dark Tombs: A Traveler's Map to Mysteries of the Ancient Maya* (1991), and other writings. She also founded the Mary Belle Campbell Poetry Book Publication Award during her affiliation with the North Carolina Writers' Network.

A workshop presentation and discussion of "Health and Haiku" led by Kate MacQueen was a highlight of the morning and the day overall. MacQueen takes the premise that "health is an integral part of the way we experience life. It can intensify or obscure our experience. And it is part of the natural world we observe." She describes herself as "a social scientist engaged in public health research and someone who reads and writes haiku." Her professional travels take her to many parts of the world where maladies such as HIV, AIDS, and other diseases figure prominently in how people view their placement in the natural world. She focused upon a mental map, which she developed to illus-

trate how she thinks of health and haiku. Included in her map were elements pertaining to corporeality (physical symptoms, healing, and well-being); the embodied mind (mental health, harmony, and duality); the social environment (the way in which interaction may occur in relation to a health care provider, caretaker, patient, community, and place); and science and divination (diagnosis, treatment, and rituals—the nuts and bolts of trying to maintain health). MacQueen's presentation and discussion were interactive in nature. Conferees read selected haiku and haibun written by forty or so contemporary poets, which MacQueen provided. The conference participants also wrote and read some of their own haiku in response to thoughts about various home remedies, cures, issues affecting the state of personal health and wellness, and experiences with sick relatives, elderly parents in particular, in hospital settings.

Following a self-guided ginko and lunch, Lenard D. Moore and Dave Russo convened the afternoon session with a reading of new works inspired by conference participants' time spent strolling about Bolin Brook Farm. The afternoon also featured a reading by Roberta Beary from her most recent chapbook entitled *Nothing Left to Say*. Beary's chapbook includes a variety of poems about sound and silence and was published by Kings Road Press during 2009. She is a much-acclaimed poet with many other works to her credit, including *The Unworn Necklace*. Snapshot Press published the first edition of *The Unworn Necklace* as a paperback edition during 2007 and the hard cover edition of this work during 2011.

—L. Teresa Church

South Region

Southeast regional member Terri French and her husband Ray of Huntsville, Alabama, recently visited Mid-Atlantic member Susan Nelson Myers and Curtis Dunlap in Mayodan,

North Carolina, for a weekend of food, drink, commraderie and haiku.

While crickets chirped and a warm summer breeze blew, the group penned a collaborative linked poem they dubbed a "renray," named after Ray French, who penned the hokku.

While the renray was developed "just for fun," for two to four poets, it is similar to the rengay, invented by Garry Gay in 1992, in that it is deliberately thematic. Unlike rengay, which consists of six links of 3,2,3,3,2,3, the renray is eight links of 3,2,3,2,2,3,2,3. A renray does not have to be seasonal, but if a season is mentioned, that season is stuck with throughout the poem. The fourth link is the "pivot" taking the poem in a new direction, while staying true to the theme or themes already in place. The form was recently featured on Curtis' webpage, *Blogging Along Tobacco Road*, <http://tobaccoroadpoet.blogspot.com/2011/08/renray.html>. "It's a great form for couples," says Curtis, "Sure, Uno will always be there, but for couples to sit around and write poetry—how great is that?"

This is a form designed for poets and non-poets alike. "I think people who aren't poets are more willing to participate if they get into the spirit of having fun," Curtis says.

The first renray, titled "Ephemera," appeared in the September 2011 issue of *Notes From the Gean*. The poem was also translated into Spanish by Susan Nelson Myers and can be heard in its entirety read in English and Spanish at <http://YouTube.com/watch?v=P7DPKT8HOuk>.

A second renray was recently penned by Curtis Dunlap, Susan Nelson Myers, Terri French and Mid-West HSA member, Aubrie Cox. It can be found online at <http://tobaccoroadpoet.blogspot.com/2011/08/renray-follow-up-we-have-title.html>.

—Terri French

Arkansas Haiku Society

The Arkansas Haiku Society will host its 15th annual Haiku Conference in Hot Springs, Arkansas on Friday and Saturday, November 4–5, 2011. Highlights of the program include a workshop led by Tom Painting, a Japanese calligraphy demonstration by Mickey Hulsey, and a ginko and kukai in the traditional Japanese manner. Visitors are welcome to attend. For details about venue and hotels, contact Howard Lee Kilby at hkilby@hotmail.com.

—Johnye Strickland

New Orleans Haiku Society

The New Orleans Haiku Society has resumed its regular meetings after a summer hiatus during which David Lanoue toured Europe, starting with a trip to Spain to celebrate the Spanish translation of his novel *Haiku Guy*. Haiku poets traveling in the New Orleans area are invited to join them. For details about venue and schedule of events, contact Johnette Downing at johnnettemusic@aol.com or David Lanoue at david1gerard@hotmail.com.

—Johnye Strickland

Shreveport

Carlos Colón is now semi-retired, using his remaining vacation time until he officially retires from a 30-year career at Shreve Memorial Library in mid-October. At his retirement party, the staff posted a six-foot mock *Rolling Stone* cover. Among the “stories” on the cover were “10 Haikus [sic] That Will Melt Your Face.”

Carlos and fellow Northwest Louisi-

ana Haiku Society member Nadine Charity recently had juried pieces in a show at artspace, and they both read poetry at a “9/11” 10th anniversary commemoration and art opening at the Barnwell Garden and Art Center. In addition, Carlos edited a chapbook of poems that were inspired by the art that was included in the “9/11” Barnwell exhibit. For information about haiku related events in Shreveport, contact Carlos Colón at ccolon423@comcast.net.

—Carlos Colón

Midwest Region

Chicago Metro Meeting

A small but productive group of participants met Saturday, August 6 at the Deerfield Public Library, Deerfield, IL, for haiku critique. Charlotte Digregorio, the Midwest regional coordinator, and Illinois member Heather Jagman, led the critique.

The meeting began with Charlotte quoting three famous people whose comments—though not made in reference to haiku—apply to writing of the form. Francis Bacon wrote, “Write down the thoughts of the moment. Those that come unsought for are commonly the most valuable.” William Wordsworth wrote, “Fill your paper with the breathings of your heart.” And Mark Twain wrote, “As to the adjective, when in doubt, strike it out.”

Since some newcomers to haiku attended, Charlotte reviewed some basic points about the form. She cautioned attendees to focus on writing in simple, not flowery language, and to concentrate, when revising haiku, on deleting extraneous words. She emphasized that haiku is a meditation through which the reader understands the poet’s underlying emotion.

One participant, Grace Carlson-Lund, brought an elegant brochure of her haiga with her haiku accompanied by color photography. This led us into a discussion about using references in

haiku to specific flowers and trees, and to become familiar with their symbolism. One of Grace’s haiku that we critiqued was:

butterfly whisper . . .
does she know of beauty or
brevity of life

Thomas Chockley, an Illinois member, also brought several haiku for critique. He offered this senryu:

former wife . . .
a photo appears feet first
under the work pile

Thomas made an announcement that he is interested in starting an Internet haiku circle to network with fellow members. His goal for members is to share their haiku and receive feedback. There will also be general discussion of haiku. Those who are interested may email Thomas at thomasse2@hotmail.com.

Another participant, Larry Pinto, brought haiku accompanied by a wood block print. Interested in pursuing haiga, he was referred to the book, *Reeds*, by Jeanne Emrich of Minnesota.

We acknowledged Lidia Rozmus, in absentia, who helped to publicize our meeting through Chicago metro media with haiku placards of several Midwest members’ work. These were featured in the online edition of Winnetka-Glencoe Patch newspaper, winnetka.patch.com/articles/photo-gallery-haiku-poems-on-patch#photo. This slide-show series of haiku ran August 5, accompanied by an article about our Midwest regional meetings and activities.

Participants who attended the meeting said they found the critique session very helpful and that they would like to see more of them in the coming year. Beginning haikuists, in particular, are encouraged to attend.

Midwest Region Member News

We welcome nine new members. From Illinois, Jacqueline Seaberg and Rise Daniels; from Michigan, Bruce Kingery

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and Ted Van Zutphen; from Minnesota, PMF Johnson; from Missouri, Stephen Maassen; and from Ohio, Joshua Gage, Teena Seckler, and Lance Rivers.

Our next meeting in the Chicago metro area will be devoted to critique of participants' haiku. It will be held Saturday, November 12 from 10 a.m. to 1 p.m. at Skokie Public Library, 5215 Oakton St., Skokie, IL. In particular, beginning haikuists should avail themselves of critique opportunities so they can get a feel for haiku and get published. Please be sure to RSVP for the meeting so we can properly set up the room. Contact Charlotte Digregorio, Midwest Regional Coordinator, 847-881-2664, or by email at cvpress@yahoo.com.

For those of you living far from Chicago, please contact Charlotte to determine if there are any local haiku groups that meet closer to you.

Further, we are looking into the possibility of holding a one-day retreat in the Chicago metro area sometime next June, as both experienced haikuists and beginners have expressed interest in them and feel they are helpful. Michael Nickels-Wisdom who attended the July retreat in Mineral Point, WI, found it to be enjoyable. He said, "I think they've really hit on something with the idea of haiku retreats. Very calming and potentially productive. I came away with a dozen haiku and notes for a few more." Anyone who is interested in helping to plan a one-day retreat should contact Charlotte Digregorio at the above listings.

Members who have writing blogs are asked to take time to publicize the HSA. Publicity helps us build awareness of haiku, dispel misconceptions about its form, and build a sense of community among haikuists. Personally, my writing blog always gets a lot of hits when I do pieces on haiku news and poetry.

—Charlotte Digregorio

Mineral Point— Southern Wisconsin Haiku Group

Twenty-eight writers and artists gathered in Mineral Point, Wisconsin, July 22–24, for a haiku retreat at The Foundry Books. The event, hosted by Gayle and Kelly Bull, Jerome Cushman, and Francine Banwarth, was free and open to the public. Haiku poets came to reflect, read, write, and share during formal and informal gatherings. The weekend featured ikebana by Kelly, Jerome, and Sue Okas; an opening reception, an open reading, and a "pub crawl" Friday evening; a Farmer's Market ginko Saturday morning; and independent reflection time and group sessions Saturday afternoon.

A potluck Saturday evening was followed by a *kukai* and a midnight *renku* circle. On Sunday morning poets gathered to share haiku composed and ideas gleaned through the weekend. The atmosphere was relaxed, friendly, and productive. An anthology featuring the work of participating haiku poets is forthcoming.

Thank you to Charlotte Digregorio for her help in publicizing and promoting the Mineral Point events and workshops, which continue monthly at The Foundry Books. On August 27, poets met to discuss the answers submitted to the question asked by Charlotte on her writer's blog, "Why do you write haiku?"

On October 30 at 2:00 p.m., Melissa Allen will introduce *renku* and lead the group in a *renku* circle. For more information please contact Gayle Bull at info@foundrybooks.com.

—Francine Banwarth

Riverbend Haiku

This past semester Riverbend Haiku held its weekly meetings in South Bend at Forever Learning Institute. For our last spring meeting we had a graduation ceremony and every mem-

ber was awarded a special diploma. We had a carry-in dinner and Ayami Seto wore traditional Japanese dress and prepared Japanese food. Our school had a Spring Festival to showcase its teachers and classes and teacher Elinor Huggett designed and set up three display boards. One of the boards displayed student works for the past year with poems accompanied by clip art or drawings by Elinor.

Due to the extremely hot weather Elinor and Dorothy Kazmierzak decided to cancel the trip to Mineral Point. Our Summer meetings were held once a month at Centre Library where Elinor works. After the June

meeting we all went to the Hibachi Grill and in July we had a pizza party.

In July Elinor spent a week in Rockford, Illinois with college friends and attended the Swedish Midsommar celebration and toured the Anderson Japanese Gardens, a beautiful and serene garden of 12 acres, which she highly recommends. The peaceful garden inspired many haiku.

We will hold beginning haiku lessons at FLI starting September 12. After the lessons Riverbend Haiku will meet for sharing and critiquing their haiku.

—Elinor Pihl Huggett



Riverbend Haiku member
Ayami Seto
Photo by Elinor Pihl Huggett

Washington Region

Haiku Northwest

It seems that our Washington summer has scarcely begun, but already, school buses are rumbling through the streets here. Back in July, ten members of Haiku Northwest gathered at Dejah Léger's house for our monthly meeting to share and discuss our haiku. Terran Campbell was our featured reader, and she treated us to some of her "Urban Issa" haiku and senryu, which have been wildly popular at previous meetings. Our August meeting was held at the Bellevue Library, and Paul Miller, who extended his stay after the Haiku North America conference, was our featured reader. He read a variety of haiku, including some from his new book, *Few Days North Days Few* (Red Moon Press, 2011).

On August 3-7, members of Haiku Northwest hosted the 2011 Haiku North America conference in Seattle. Thank you to all the volunteers, both from Haiku Northwest and from the local community who helped to make the conference an overwhelming success! For more details about the conference, please see Michael Dylan Welch's write-up in the next issue of *Ripples*.

During the weekend of September 10-11, volunteers from Haiku Northwest staffed a room at Bellevue College's annual Aki Matsuri (Japanese Fall Festival). In the past, we have had a table in the main exhibit hall among other non-profit cultural groups, but this year, we were given extra space in a separate room. There we displayed haiku by our members, handed out information sheets about haiku and Haiku Northwest, and Michael Dylan Welch gave several haiku writing workshops. In addition, we set up our Haiku on Sticks display around the community college campus and received numerous comments about them.

With autumn just around the corner, that means it's almost time for our fourth annual Seabeck Haiku Getaway!

It will be held on October 13-16 at the Seabeck Conference Center (a few hours from Seattle in Seabeck, Washington). This year, our featured guest is John Stevenson. The long weekend's schedule is still being fine-tuned, but it will include a mix of presentations, workshops, artistic activities, and opportunities to wander down to the water or up among the yellow-leafed maples. About thirty people generally attend the getaway, and the camaraderie is always warm, even if the weather is not. Registration closes on October 7 (postmarked), so please get your registration forms in soon! For more information, visit <http://sites.google.com/site/haikunorthwest/seabeck-haiku-getaway>.

Haiku Northwest's next monthly meeting will be held at the Mercer Island library at 7 p.m. on Thursday September 8. Due to our annual Seabeck Haiku Getaway in October, we will not have a meeting in October. For more information about haiku events in the Seattle/Eastside area, please visit our website at <http://sites.google.com/site/haikunorthwest/2011-events>.

—Tanya McDonald

Oregon Region

To commemorate the atomic bombings of Hiroshima and Nagasaki Johnny Baranski read at HNA in Seattle his haibun "Mary Miraculous," about the remains of the statue of The Blessed Virgin found in Urakami Cathedral, the epicenter of the bombing in Nagasaki.

As a part of the Scholars Arts Month, Lan Su Chinese Garden in Portland will host a weekly series of poetry readings and Maggie Chula will be participating along with other poets. She will read from her haiku collections beginning at 2:00 on September 3 in the Scholar's Study. Details available at <http://www.lansugarden.org/info/steeped-in-words>.

Cara Holman will be reading a haibun at Wordstock on October 9, along with other contributing authors

to *VoiceCatcher6*.

Ce Rosenow participated on the "Developing Haiku Book Manuscripts" panel at Haiku North America. She also chaired the panel sponsored by the HSA, "Haiku and Blogging." She is giving a reading at the Springfield Public Library in Springfield, OR in October.

an'ya and peterB's Existence Arts Haiga Exhibition is scheduled for January, 2012 at the Nature of Words Gallery in Bend, Oregon for the First Friday Art Walk.

—an'ya

California Region

Central Valley Haiku Club

June 4 Meeting

Although the weather was something less than summer-like, the CVHC gathered, dry and warm, inside the Eastern Empire Restaurant on Saturday, June 4. Attending were members: Bill Owen, Yvonne Cabalona, Ricardo de Bernardi, Mark Hollingsworth, and Leslie Rose.

In an effort to reach participants, Leslie Rose reported that both the HSA and HPNC are kindly posting information on their websites for our 8th Annual Jerry Kilbride Memorial Haibun Contest. That information is posted on our blog as well. In the near future the Club will be creating a Facebook page in the hopes of generating even more interest and participation.

Bill reported that our blog, <http://blinkhaiku.blogspot.com>, has been adjusted so that CVHC members can post to that site regularly. We will be posting our club minutes there in the future.

Looking to this fall, Yvonne said that in the next couple of weeks she will be contacting the Gekkeikan Sake Factory in Folsom, California, to set up our annual October Haiku Reading at that facility.

During our sharing time, Yvonne

said that she recently participated in the Modesto Poets Corner Celebration Contest, sponsored through the McHenry Museum, and she was among the winners, participating in the reading that culminated that contest. Congratulations Yvonne!

Much to everyone's delight, Yvonne and Bill then did a "Slap down" exchange of haiku poems before we adjourned.

August 13 Meeting

During the "Dog Days of Summer" the members of the CVHC met, as planned, the hot afternoon of August 13 at the Gekkeikan Sake Factory in Folsom and shared a potluck of foods while catching up on all that has been happening with the various members over the last several months.

Attending were members Bill Owen, Mark Hollingsworth, Yvonne Cabalona, Ricardo de Bernardi and Leslie Rose. We were pleased to hear that member Lana, who we have missed over the last several meetings, had contacted Bill to say that she will be rejoining us in October for our annual Haiku Reading event.

Yvonne reported that she has secured the meeting room at the Sake Factory for us for that reading. We will be performing between the hours of 1:00-3:00 and will retire to the tasting room for a meeting from 3:00-4:00 directly after that.

Regarding our annual Jerry Kilbride Haibun Contest, Yvonne is looking for more entries during these last few weeks before the deadline. To spur entrants to get their poems in, we will be posting twice to Facebook during August.

We briefly discussed tanka prose and member Leslie was asked to check to see if there are currently any contests being run for that particular form.

With that we had to close the meeting, but are looking forward to our next gathering on October 8 at the Gekkeikan Sake Factory in Folsom. (Anyone wanting more information about that Reading may go to our Facebook page or our blog: <http://blin Khaiku.blogspot.com>).

—Leslie Rose

Haiku Poets of Northern California

HPNC gathered for our third quarterly meeting on July 17, 2011 at Fort Mason, San Francisco. The following people were present: Susan Antolin, Betty Arnold, Peggy Arthur, Jerry Ball, Robin Beshers, Cherie Hunter Day, Susan Diridoni, Bruce Feingold, Patrick Gallagher, Linda Galloway, Garry Gay, Nardin Gottfried, David Grayson, Maxine Grodjinsky, Carolyn Hall, Eve Luckring, Patricia Machmiller, Renée Owen, Linda Papanicolaou, Joseph Robello, Manoj Saranathan, Judith Schallberger, Alison Woolpert, and Marian Yap. Introductory comments and announcements were followed by a sharing of haiku by the poets present.

Our featured reader, Eve Luckring, a multi-media artist and poet, named her presentation "Untitled." When this appears near a painting or a work of art, it tells the viewer that the artist does not want to overly direct an interpretation of the work. So, we could have guessed that an intriguing presentation was ahead!

Eve told us that her first artistic love was photography, and it has led her for the past thirty years along a path that has included video as well as site-specific installations. After working with still imagery for many years, Eve felt the need for a radical shift. She found that shift at UCLA, where she expanded her photographic practice into video and installation while pursuing her MFA. Specifically she was thrilled by the prospect of moving into an interdisciplinary mode, to explore what can happen between mediums.

Eve then described some site-specific video installations and their relationship to her study of haikai (or haiku and renku). She explained how haiku's fragmentary, minimalistic and experiential qualities inspired her use of space, scale, peripheral vision, movement, and sound. (To get an impression of her multi-media work, see Eve Luckring's website at www.eveluckring.com/). Eve also writes tanka, encouraged by Michael McClintock to do so several years

ago. She described one project, "It's A Beautiful Day in the Neighborhood" (2007), as focused on a building frenzy that rose around her neighborhood in Los Angeles, where developers were inexplicably getting variances to avoid building codes. She used the lyrical quality of tanka to make an intervention into the bureaucratic language that was ubiquitous to the process, inserting poems into letters to city officials and in government forms.

In her study of haiku, Eve had noticed that books and teachings have drawn attention to the "haiku moment." She began to realize that what was more compelling for her is that which is between moments, that flicker of awareness that might connect things in a different temporal way. The interdisciplinary nature of all her work embraces this idea of "between-ness." An interesting revelation of personal awareness emerged when Eve received the galley for her appearance in Red Moon Press's *New Resonance 6* (2009). Although Eve had been thrilled to be chosen as one of the poets to be featured in that book, when she read the sequence of the haiku which had been chosen by the editors, she found herself disappointed with the sound of her haiku. This impression encouraged Eve to think more about rhythm and sound, to get out of some poetic ruts, even to begin to connect with a larger social world. It was then that her radical social commentary haiku began appearing in *Roadrunner* as well as in an essay that accompanied a selection of her haiku that appeared in "Spotlight: Haiku of Eve Luckring," *Modern Haiku* Vol. 41.2 (2010).

HPNC members who were lucky enough to attend the Haiku North America Conference in Seattle, WA., August 2-6, 2011, had the opportunity to view some of Eve's videos. Eve also offered her workshop, "Renku: Link and Shift in Visual Language," her fascinating look at Russian film director Sergei Eisenstein's Japanese poetry-inspired "montage" theories.

Eve's HPNC presentation gave us an appreciation of how her multi-media career acted as a vehicle bringing her to haiku. Also, Eve shared with us how life itself offers clues to where we are in our

Regional News



The featured readers at the Haiku Poets of Northern California Two Autumns reading: Jim Kacian, Cherie Hunter Day, Paul Miller, and Lenard D. Moore
Photo by Susan Antolin

poetic journeys, and where we might desire to be—impressions that can be invaluable to the discoveries we can make!

Following the featured reading, David Grayson presented a program on religion and haiku. David introduced his talk by noting that haiku began not long ago (relatively!), in a single country and a single language. From this beginning, linguistic and cultural traditions were reflected in haiku. Charles Trumbull's recent histories of haiku in various countries have demonstrated this interpenetration of culture in haiku.

Religion is one domain of society at large, serving various social needs. David noticed that religion is not commonly covered in current haiku commentary, and this is what urged him to take on the role of moderator for a new online "Forum" discussion at the Haiku Foundation website, one that he called "Religio." This in-depth discussion is "... devoted to the intersection of haiku and religious traditions. It will focus on multiple religious traditions, and present a different topic each month for discussion."

In the United States, there is a diversity of faiths. Also, many Americans feel spiritual but do not adhere to a specific tradition. Many are secular as well. Throughout the world, historically secular domains have been influenced by religion.

The first few topics that David introduced at Religio were unity (which has been expressed in various traditions as

interdependence of all life forms, even the teaching that "all is one"); mystery (which reaches back to early human history and has found expression in all the major faiths); and prayer (which has been understood in some religious traditions as petition, and in others

as meditation or contemplation). Upcoming themes include grace, approaches to dying, text and words, time/eternal time, and physicality. Anyone interested in participating in the discussion is invited to visit the Haiku Foundation forum online. David's talk gave us much to think about, and we then took time to compose haiku related to any of the themes that had been mentioned. When sharing our haiku, it was apparent how diverse the topics had been. Add your own thoughts @Religio!

—Susan Diridoni

HPNC Two Autumns Reading

The Haiku Poets of Northern California hosted their big event of the year with the annual Two Autumns reading on September 18 at Fort Mason in San Francisco. Every year HPNC invites four of its members to read at this event, which is the longest-running haiku reading series outside of Japan. This year's readers were Cherie Hunter Day, Lenard D. Moore, Paul M. (a.k.a., Paul Miller), and Jim Kacian. We were especially fortunate to bring together some of our far-flung members, with Lenard travelling from North Carolina, Paul from Rhode Island and Jim from Virginia for this special event.

Each of the readers shared a generous selection of his or her work, giving us an in-depth feel for their poetic voice. *Light from the Other World*, a commemorative chapbook edited by Patrick Gallagher

and produced by Linda Papanicolaou, was sold at the event and is still available for purchase for anyone interested (see the Publications section on page 26 of *Ripples* for details).

More photos of this event are posted on the Haiku Poets of Northern California Facebook page.

—Susan Antolin

Yuki Teikei Haiku Society

Wild Violets, the Yuki Teikei Society's 2011 members' anthology has been published. This lovely and substantial volume of 64 pages includes haiku, haibun, and essays contributed by members, as well as the 2010 Tokutomi Memorial Contest results. Joan Zimmerman and Jerry Ball edited the book. It is adorned by the brush paintings of Ann Bendixen.

On June 18 the society sponsored a haiku booth at the day-long Japanese Cultural Festival in Santa Cruz. The booth was a success, bringing haiku to the festival for the first time. Fair attendees were attracted to the booth by fluttering banners showing haiku presented in calligraphy.

Throughout the day several society volunteers gave haiku one-on-one mini haiku workshops, coaching novice haiku poets. Approximately seventy people entered the adult haiku contests and roughly as many young people entered the youth haiku contests. Many of the society's and its members' books were sold and about 50 of the available free handouts promoting haiku were taken away.

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

September 8–11, members and friends of the society enjoyed their 2011 annual retreat at the Asilomar State Beach and Conference Center. The retreat began with a wildlife safari by boat on Elkhorn Slough. The participants saw close-up views of plentiful sea lions and sea ot-

Regional News

ters and over 30 species of birds and enjoyed the nature lore related by the guide on board. That evening Alison Woolpert led an introductory round of haiku reading, then each participant related how he or she had come to the art of haiku writing. Christopher Herold, featured presenter, introduced his theme for the retreat, "Feathering the Moment," encouraging the poets to acutely observe and incorporate in their poetry what is around them at any time.

On Friday morning Anne Homan described the society's recent publication, *San Francisco Bay Area Nature Guide and Saijiki*, and encouraged the attendees to write haiku to expand its collection of poems. Later in the morning the poets participated in a ginko on the grounds and beach and returned to the conference room to share their poems. Just before lunch Joan Zimmerman provided the attendees with the treat of seeing their copy of *Wild Violets*, the society's 2011 members' anthology.

Friday afternoon Linda Papanicolaou led the poets in a craft workshop. Linda described and provided examples of artists' cards, hand-made trading-card size graphics which artists create and trade. Each participant produced a set of cards with a graphic image and a haiku on each, and used them in trade to acquire others cards. The Friday evening events included announcement of the winners of the 2011 Tokutomi Memorial Contest by Deborah Kolodji, the contest chair. Emiko Miyashita and Paul Watsky, co-translators of a book of haiku by the 20th century down-and-out poet and failed monk Taneda Santoka, presented readings of Santoka's poems and related the major phases of his life.

On Saturday morning Emiko Miyashita conducted a *kukai* in the manner of the haiku group she belongs to in Japan. After lunch and free time for writing, we convened again and Emiko gave us each a gift from Japan Airlines, a collection of children's haiku and art from around the world. We took turns reading from the book. At the close of the afternoon Christopher Herold led us in an exercise in which we made manifold observations and wrote them down

in fragments that could be expanded into haiku.

Saturday evening the poets enjoyed the traditional *renku* writing party. Newcomers had the chance to see and



Emiko Miyashita and Paul Watsky at the Yuki Teikei haiku retreat at Asilomar in Pacific Grove, California in September

Photo by Deborah P Kolodji

participate in the excitement of *renku*. Billy Dee provided a tea party featuring selected exotic teas to the writers. On Sunday morning the *renku* were read aloud, each poet reading the verses they had contributed. The formal closing of the retreat acknowledged the contributions of those who helped plan and conduct the retreat and provided thanks to them. For those poets that cared to stay on through Sunday afternoon, Patricia Machmiller provided a workshop to allow discussion of poems written at the retreat.

—Patrick Gallagher

Southern California Haiku Study Group

June 18, 2011

Seventeen friends showed up for our June meeting at the Pacific Asia Museum, including one new member. We kicked off the session with a read-around of recent member work and selected poems from the latest issue of *Modern Haiku*. After a brief introduction, Don Baird, our featured reader, shared a selection of 25 finely-wrought haiku.

Most were traditional short-long-short poems with *kigo* and strong visual juxtaposition. The following poem by Don Baird was published in *Haiku Wisdom* (Modern English Tanka Press, 2011).

autumn sunset . . .
shadows of leaves falling
into themselves

There followed a rich and stimulating discussion of traditional vs. modernist/*gendai* style, with an apparent group preference for accessible language and imagery, as well as speculation whether history will vindicate the use of obscure language and fragmented images. Various members brought up the evolution of Modernist forms in Western-style poetry, e.g., the sonnet, as well as other art forms like music and painting.

Next, Billie Dee presented a workshop on the Sense of Smell and Emotional Memory. After a brief description of the area of the human brain responsible for these associations, she distributed a few scent samples in small containers. We then wrote haiku triggered by the feelings these provoked, which were shared with the group on a volunteer basis.

spring cleaning
a whiff of mice in the cedar
hope chest

—Billie Dee

The attendees were: Billie Dee (meeting moderator), Don Baird (our featured reader), Maria Baird, Genie Nakano, Peggy Castro, Phyllis Collins, Elva Lauter, Maury Garnholz, Kim Esser, Greg Longnecker, Marcia Behar, James Wan, Joyce Sin, Liz Goetz, Lynn Allgood, and Eve Luckring. After the meeting, several of us gathered at a local restaurant, where we continued our discussion of haiku aesthetics over good food and fine wine.

—Billie Dee

Regional News

July 16, 2011

Fifteen people attended the July meeting of the Southern California Haiku Study Group at the Pacific Asia Museum: Peggy Castro, Elva Lauter, Lori, Kathabela Wilson, Barbara Bradshaw, James Won, Vivian Won, Denise Petifils, L. Ryan, Greg Longenecker, Marcia Behar, Janis Lukstein, Stacy Palmer, Liz Goetz, and Deborah P Kolodji.

Debbie, who had spent the last seven weeks in Massachusetts, talked about her visits to the June meeting of the Boston Haiku Society and Haiku Circle in Northfield, Massachusetts. She brought several books she bought at Haiku Circle to share at the meeting, including the *New Resonance 7: Emerging Voices in English Language Haiku*, two issues of *Route 9 Dim Sum*, *Beyond my View* by Joyce Clement, and *A Boy's Seasons* by Cor van den Heuvel. She also brought recent issues of *Mariposa* and *Modern Haiku*, which were put in the middle of the meeting table. She encouraged anyone who might not have a haiku to read during the read-around of haiku, to read from one of the books on the table.

After two rounds of haiku sharing, attendees discussed the season, generating the following list of seasonal words and phrases: crepe myrtle, ripening tomatoes, scotch broom, "mystery tree" dropping yellow (later discovered to be an acacia), humid, fleas, fruit flies, kelp flies, blue berries, perfume of the skunk, moths, winter melon, brush clearance, fireworks, airport traffic, Shakespeare in the park, strawberries.

Participants then were given twenty minutes to write haiku inspired by these seasonal references. Some chose to sit in the museum courtyard, others stayed in the room to write. Upon regrouping, the haiku written during the meeting were put into an anonymous kukai. Peggy Castro and Marcia Behar received the most votes.

August 20, 2011

At the August Southern California Haiku Study Group meeting, we prepared for an anonymous haiku work-

shop by doing a kukai vote on twenty haiku from the summer 2011 issue of *Modern Haiku*. The poems from the issue were read aloud by moderator Deborah P Kolodji, who read each poem twice without the poets' names. Upon a second reading, meeting attendees voted for their favorite poems and the authors were revealed. Top votes went to "river stones" by James Lautermilch and "Unbearable swelter" by Rebecca Lilly. Second place went to "coffin display room" by Joseph Baird.

These three haiku were discussed at length, as to why people voted for them, what worked about these poems and if there was anything that could be improved.

An anonymous haiku workshop followed, with poems written by meeting attendees: Genie Nakano, Maury Garnholz, Kimberly Esser, Liz Goetz, Ryan, Bill Kenney, William Hart, Phyllis Collins, Naia, Debbie Kolodji, Gregory Longenecker, Liz Goetz, Taura Scott, Sharon Hawley, Amir Sapir, Elva Lauter, Lori, James Won, Lynn Algood, and Denise.

September 20, 2011

Juxtaposition was the theme at the September meeting of the Southern California Haiku Study Group. After a haiku read-around, meeting participants were asked to write 2/3 of a haiku, describing something they saw, heard, smelled, touched, or tasted this past week. After everyone had written their phrase, Deborah P Kolodji revealed the mystery kigo "summer's end" or "end of summer," which participants could add at the beginning or end of their haiku.

After sharing "summer's end" haiku, meeting attendees went to the museum courtyard to write one and two-line observations (not haiku!). Returning to the meeting room, each poet volunteered one observation, which was written on the whiteboard. Participants then spent the next several minutes writing haiku from this list, similar to the "feathering the moment" exercise that Christopher Herald had done at the recent Yuki Teikei retreat attended by many of the members. Afterwards, we

shared what we had written, several people writing very similar haiku from the one and two-line observations.

Next, everyone took their other observations from the courtyard, the ones they didn't share with the group and wrote haiku from them. Some used the kigo from the earlier exercise, "summer's end/end of summer." After sharing the haiku written, everyone left inspired to write more "summer's end" haiku.

Meeting attendees were Elva Lauter, Marcia Behar, Deborah P Kolodji, Liz Goetz, James Won, Kathabela Wilson, William Hart, Peggy Castro, Lynn Algood, Genie Nakano, and Ellen Ko.

Upcoming Events

October 9, 10 a.m. (Tentative): Haiku Walk at the Los Angeles Arboretum.
November 19, 2011, 2 p.m., Pacific Asia Museum: Special Guest, Patricia Machmiller.
November 20, 2011, 2 pm, Pacific Asia Museum: release party for 2011 Southern California Haiku Study Group Anthology, *Scent of Rain*.

—Deborah P Kolodji

Do you have news?

See page 28 for details on sending news to *Ripples*. The deadline for the next issue is February 1, 2012. A huge thank you to anyone who submits early.

Please note that submissions of regional news should focus on the haiku-related events that happen in your area. This is a great way for others to get ideas for their haiku gatherings. It also serves as a record of what has taken place of significance in the haiku community. A listing of individual publication credits does not serve this purpose. High quality photographs are always welcome. Remember to include a note identifying those in the picture as well as the name of the photographer.

—Susan Antolin, Editor

Contest Results

Vancouver Cherry Blossom Festival 2011 Haiku Invitational Winners

The Vancouver Cherry Blossom Festival is pleased to announce the winners of its 2011 Haiku Invitational, judged by an'ya. The winners are as follows and are featured online at www.vcbf.ca/haiku/2011-winning-haiku, in *Rice Paper* magazine, and in *Haiku Canada Review*. These five poems will appear on placards displayed in Vancouver metro buses and Sky-Trains in the spring of 2012. In addition, the website presents many dozens of additional Sakura Award winners and honorable mentions, all celebrating cherry blossoms, along with commentary from the judge. Our thanks to Leith Wheeler Investment Counsel Ltd. for sponsorship support. Congratulations to all the winners, and thanks to everyone who entered for helping to celebrate spring and cherry blossoms.

—Michael Dylan Welch

British Columbia

we speak
of cherry blossoms—
a safe topic

—Beth Skala, Nanaimo, British Columbia

Canada

hanami picnic—
more blossoms
than sky

—Pamela Cooper, Montreal, Quebec

United States

cherry tree blossoms
even underfoot
their spell lingers . . .

—Anne Davidson, Saco, Maine

International

birdbath
a blossom falls into
a fluffy cloud

—Quendryth Young, New South Wales, Australia

Youth

No need for flower girl
the wind fulfills her role—
cherry blossoms

—Sherry Zhou, age 13, Vancouver, British Columbia

Kiyoshi & Kiyoko Tokutomi Memorial Haiku Contest 2011

The winners of the 2011 Kiyoshi and Kiyoko Tokutomi Contest were announced at the annual autumn Yuki Teikei Haiku Retreat at the Asilomar Conference Center in Pacific Grove, California. First prize and \$100 went to Billie Dee of San Diego, California for her poem: Sakuo Nakamura of Tokyo, Japan painted a haiga for the winning haiku.

the familiar cough
of the neighbor's old Chevy
winter solitude

—Billie Dee

Second prize and \$50 went to J. Zimmerman of Pacific Grove, California for her haiku:

munitions worker
staggering home from the pub—
dark billowing cloud

—J. Zimmerman

Third prize (\$25) was a tie between Elaine Whitman of Pacific Grove, California and Billie Dee of San Diego, California:

persimmon fabric
folded in tissue paper
Mother's kimono

—Elaine Whitman

finding her letter
in his old leather jacket
winter solitude

—Billie Dee

First honorable mentions went to Roberta Beary of Bethesda, MD; Earl R. Keener of Bethany, WV; Joseph Robello of Novato, CA; and Richard St. Clair of Cambridge, MA.

Second honorable mentions went to Roberta Beary, Joan Iversen Goswell (2 haiku) of Valencia, PA; Billie Dee (2 haiku); Neal Whitman; and Desiree McMurry of Franklin, MO.

The judges were Toru Kiuchi, a haiku poet, editor, and professor of English at Nihon University in Chiba, Japan, and Kris Moon, the regional director for Japan of the International Academy of Poetry Therapy and founder of Chestnut Cottage in Kanagawa Prefecture, Japan.

HSA Contests

The HSA Bernard Lionel Einbond Renku Contest

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

Deadline: In hand February 28, 2011

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

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

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

format makes it impossible to judge an entry and could result in disqualification without notification.

Entry fee: \$10 must accompany manuscript. Please make checks/money orders payable in U.S. funds to "Haiku Society of America." Submit entries and fees to:

Einbond Renku Contest
c/o John Stevenson
P.O. Box 122
Nassau, NY 12123

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

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

Nicholas A. Virgilio Memorial Haiku Contest

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

Deadline: In hand March 25, 2011

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

Regulations: Submit up to three haiku per student. All haiku must be previously unpublished, original work, and not entered in any other contest or submitted elsewhere for publication. Please

follow the guidelines carefully. Publication is defined as an appearance in a printed book, magazine, or journal (sold or given away), or in any online journal that presents edited periodic content. The appearance of poems in online discussion lists or personal websites is not considered publication. Judges will be asked to disqualify any haiku that they have seen before.

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

Entry fee: None.

Submit entries to:

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

Adjudication: Judges named by the HSA.

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

Rights: All rights revert to the authors after publication.

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

HSA Contests / Other Contests

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

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

Deadline: In hand March 31, 2011

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

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

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

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

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

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

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

Thom Williams Memorial Contest: "the 7s"

This is the second contest sponsored by Mu: An International Haiku Journal, but it is the first year to be named in honor of the haiku poet, teacher and musician, Thom Williams, co-creator of Mu, who passed away in December of 2010.

Deadline: November 30, 2011

Contest Guidelines: Please paste up to five haiku of **7 words or less** in the body of an e-mail and send it to muhaikujournal@gmail.com. No attachments please. International submissions are welcomed and encouraged, but please only send the English translation. Results will be posted in December. Also, in your e-mail include the following information: "Haiku Submission" in the subject, name, city, state (if applicable), country, and e-mail address.

Awards: First Prize: \$100; Second Prize: \$50; Third Prize: \$25

More details as well as last year's winning haiku can be viewed online at www.muhaikujournal.com.

—Jon-Michael Frank

Genjwan International Haibun Contest 2012

Deadline: January 31, 2012

Guidelines: Send up to 3 unpublished haibun of no more than 30 lines (maximum of 80 spaces each) with title and at least one haiku. Print on one side of A4 paper with name, address, telephone number, e-mail typed along the bottom.

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

Entry fee: none

Robert Spiess Memorial Haiku Award Competition for 2012

Modern Haiku is pleased to announce the Robert Spiess Memorial Haiku Award Competition for 2012. The purpose of this competition is to honor the life and work of Bob Spiess, editor of Modern Haiku from 1978 to his death on March 13, 2002.

Theme: Haiku are to be written in the spirit of the following "Speculation" (Robert Spiess, *A Year's Speculations on Haiku*, Modern Haiku Press, 1995): Haiku have three forms or manifestations: the written, which enters the eye; the spoken, which enters the ear; and the essential ... which enters the heart. [Prompted in part by a passage by Sa'in al-Din ibn Turkah.]

Deadline: In hand no later than March 13, 2012

Rules: The competition is open to everyone but the staff of *Modern Haiku*, the competition coordinator, and the judges. Entries must be in English. Each entry must be the original, unpublished work of the author, and should not be under consideration in a contest or for publica-

Contests / Miscellaneous

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

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

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

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

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

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

Awards: First Prize: \$100 plus a previously-loved copy of *The Heron's Legs* (1966, out of print; copy #19 of 335, signed for "Rita and Vern"). Second

Prize: \$50 plus a copy of Bob's *The Shape of Water* (1982); Third Prize: \$25 plus a copy of Bob's *Some Sticks and Pebbles* (2001). Up to five poets will be awarded Honorable Mentions and each will receive a copy of Bob's *A Year's Speculations on Haiku* (1995).

Notification: Winners will be notified by e-mail or phone before the general announcement. Winning entries will be published in the summer 2012 issue of *Modern Haiku* and posted on the *Modern Haiku* website, <http://www.modernhaiku.org/>, on or before July 1, 2012. If you would like a list of the winners, please enclose a stamped, self-addressed envelope (SASE) with your entries. Overseas entrants should provide one U.S. dollar in cash with a self-addressed envelope. These will be mailed when the summer issue of *Modern Haiku* is released.

Turtle Light Press Haiku Chapbook Competition 2012

Do you have a collection of haiku/senryu that you would like to have published in a finely bound, handmade edition? Turtle Light Press is now accepting manuscripts for its third biennial haiku contest. The 2008 winner, Michael McClintock, has been writing, editing and publishing haiku for many years; our 2010 winner, Catherine J.S. Lee, is a relative newcomer who also just recently won the 2011 Robert Spiess Memorial Award sponsored by *Modern Haiku*.

You can check out past winning books, *Sketches From the San Joaquin* by McClintock, *All That Remains* by Lee, or a full copy of the guidelines at www.turtlelightpress.com.

Deadline: Postmarked by December 1, 2011

Submission guidelines: Submit an original, unpublished collection or sequence of poems on a theme of your choice between 12–24 pages, 2 haiku per page maximum. On a single detachable sheet

a cover page should contain the manuscript title, author's name, address, phone number, and e-mail. The author's name should not appear anywhere else. A second title page should be provided without the author's name or other identification. Please provide a table of contents, if there is one. Manuscripts should be typed and bound with a simple clip. A second, electronic copy should be submitted as an attachment file to chapbook@turtlelightpress.com with "Chapbook Competition" in the subject heading.

Eligibility: While some individual poems may have won awards, appeared in journals or been printed in anthologies, they should not have run as part of a book length collection that has appeared or is under consideration elsewhere.

Reading fee: \$30 by check to Turtle Light Press.

Judges: Kwame Dawes and Rick Black

We look forward to receiving and reading your entries!

Rick Black
Turtle Light Press
(908) 227-7951
<http://www.turtlelightpress.com>

Call for Submissions

For an anthology related to the theme of Beginnings—birth; starting over; the commencement of a new project or new relationship; new discovery; new year, etc...—please send haiku, senryu, or tanka to Robert Epstein at www.worldofdewhaiku@gmail.com or an SASE to 1343 Navellier St., El Cerrito, CA 94530. Unpublished poems preferred but poems with credits considered. No compensation for inclusion in the anthology.

Thank you very much!

—Robert Epstein

Upcoming Events

The HSA Fourth Quarterly Meeting: “A Haiku Retreat” at the Bon Secours Spiritual Center in Marriotsville, Maryland

Friday, December 2 – Sunday, December 4, 2011

The fourth quarterly meeting of the Haiku Society of America for 2011, hosted by the Haiku Poets of Central Maryland, will be held at the scenic Bon Secours Spiritual Center in Marriotsville, Maryland. Although the July 15 registration deadline for on-campus overnight accommodations at the Bon Secours Spiritual Center (BSSC) has passed, there are numerous other options for those who want to attend the meeting here in the beautiful rolling hills of Central Maryland.

Highlights: Presenters will include Tim Singleton, Roberta Beary, and Ellen Compton. There will also be workshops on haibun, open readings and other special presentations and activities.

Daily rates/registration at BSSC: The commuter rate for HSA meeting attendees who will be on the BSSC campus only during the day is \$45.95/day, which includes breakfast and lunch; including dinner, the rate is \$54.95/day. You may register for one, two, or all three days of the event. BSSC will be taking commuter reservations through Friday, November 18, 2011. Arrival time for the beginning of the retreat is 3:00 p.m. on December 2, and the official end of the retreat is 2:00 p.m. on Sunday. Meeting events are scheduled throughout the three-day experience; however, attendance at any individual event, from presentations to off-campus ginkos, readings, or workshops is, of course, optional.

Hotels: The Baltimore-Washington International Airport area as well as the Baltimore Inner Harbor area are conveniently located for attendees. To explore hotel accommodations at the BWI Airport Complex, go to: <http://baltimore.airporthotelguide.com/>. For information about Inner Harbor hotels, visit <http://www.innerharborhotelguide.com/>. Recommended hotels include The Four Points by Sheraton, 1-866-257-5990; The Holiday Inn Express, 1-800-315-2605; The Marriott Baltimore Inner Harbor at Camden Yards, 1-800-228-9290; and the Hampton Inn, Inner Harbor, 1-410-539-7888.

Directions and Shuttle Service: The Bon Secours Spiritual Center website has directions and information on shuttle service from BWI airport. Visit <http://www.bonsecoursspiritualcenter.org/redesign/directions.html#FromBaltimore> for details. Rail transportation is also available from the BWI Thurgood Marshall Airport Rail Station.

More Information: To take a virtual tour of the Bon Secours Spiritual Center or find additional information about the facilities, visit the website at www.bonsecoursspiritualcenter.org. General information is also available by phone at (410)442-1320. Additional questions may also be addressed to the Haiku Poets of Central Maryland contact person, Cathy Drinkwater Better at cbetter@juno.com.

5th Haiku Pacific Rim Conference 2012

Wednesday, September 5 – Monday, September 10, 2012

This fifth conference of Haiku Pacific Rim, a meeting of haiku poets from countries around the Pacific will be held in California, USA, in the autumn of 2012. Under the leadership of Jerry Ball, the founder of the conferences, an organizing committee has been formed. The committee consists of active members of the Yuki Teikei Haiku Society and the Haiku Poets of Northern California.

The program outline for the Fifth HPR 2012 shows poets meeting in San Francisco at the Hotel Tomo on Wednesday, September 5, then transferring the next day to the Asilomar State Beach and Conference Center for three days of activity and conferences. On the way to Asilomar the conferees will visit Point Lobos State Park, a notable meeting of land, sea, air, and their denizens. The Conference will conclude after travel back to San Francisco with an outing on Monday, September 10 to the beautiful redwoods of Muir Woods, and a celebratory dinner.

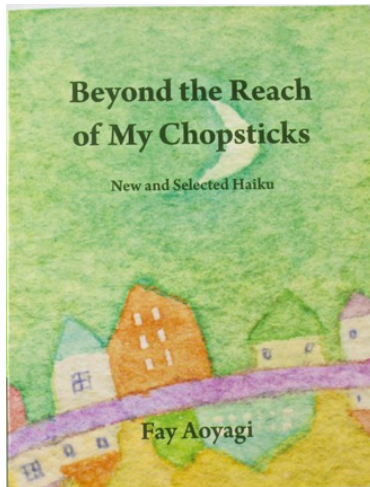
More information is available at the Haiku Pacific Rim 2012 website at www.haikupacificrim2012.wordpress.com.

Publications

Print Publication Announcements

Individual Collections

Beyond the Reach of My Chopsticks, new and selected haiku by Fay Aoyagi (San Francisco, CA: Blue Willow Press, 2011). 136 pages, perfect softbound, 4.25 x 5.5, no ISBN. Price: \$15 (\$1 will be added for paypal/credit-card payment). Contact the author at fayaoyagi@gmail.com.



Blue Graffiti, a new collection of haiku and senryu by Dianne Borsenik. A careful hand creation, this 34-page chapbook is saddle stitched, uses high quality cotton paper and features color cover art (both front and back) by Steven B. Smith. Available for \$5 from Crisis Chronicles Press, 420 Cleveland Street, Elyria, Ohio 44035. You may also order via PayPal at <http://press.crisischronicles.com/>.

Few Days North Days Few, haiku by paul m. (Winchester, VA: Red Moon Press, 2011). Linocut illustrations by the author. 102 pages, perfect softbound. ISBN: 978-1-936848-06-5. Price: \$12 plus shipping from www.redmoonpress.com.



Turquoise Milk: Selected Haiku of Ban'ya Natsuishi (Winchester, VA: Red Moon Press, 2011). In Japanese with English translations by the author and Jim Kacian. 184 pages, perfect softbound. ISBN: 978-1-936848-07-2. Price: \$17 plus shipping from www.redmoonpress.com.

Anthologies and Commentary

Dreams Wander On: Contemporary Poems of Death Awareness, edited by Robert Epstein (Baltimore, MD: MET Press, 2011). 131 pages, paperback, black and white illustrations. ISBN: 978-193539824-0. Price: \$17 including domestic shipping (international shipping extra) from editor; or \$18.99 plus shipping from Lulu.com.

Light from the Other World, the commemorative chapbook of the 2011 Two Autumns reading sponsored by the Haiku Poets of Northern California (San Francisco, CA: Two Autumns Press, 2011). 28 pages, staple bound, no ISBN. Price: \$8 plus shipping. Contact Renée Owen at reneeowen@sbcglobal.net.

The Future of Haiku, an interview with Kaneko Tohta (Winchester, VA: Red Moon Press, 2011). 138 pages, perfect softbound. ISBN: 978-1-936848-02-7. Price: \$12 plus shipping from www.redmoonpress.com.

Electronic Media Publications

3D Haiku & Tanka (Enhanced Version), iChapbook 2.2 by Mike Kolitsky (nextgenEmedia). ISBN-13: 978-061549-94-68. Price: \$0.99 on the Apple bookstore. Plays on iPad and iPod. This multimedia enhanced ibook explores how writing haiku and tanka in 3D space can lead to the formation of poetic cubes with new poems created from the positioning of the poetic lines in 3D space. Original work by the author is included with a focus on how this new way of writing in 3D space can be used as a collaborative writing tool in creative writing classes. If you would like to see a sample of the book and a more detailed description, check out <http://itunes.apple.com/us/book/3d-haiku-tanka-enhanced-version/id450974996?mt=11>.

Ardea, the new online multilingual journal for short-form poetry, is now online at www.ardea.org.uk. It features 24 poets from all around the world, writing in 16 different languages. Submissions are very welcome. Ardea publishes haiku, senryu, tanka, renku, haiga and haibun. For guidelines, please visit the site. Submissions and enquiries to John Kinory, [kinory\[at\]appleinter\[dot\]net](mailto:kinory[at]appleinter[dot]net).

Graceguts: Michael Dylan Welch invites you to visit www.graceguts.com, a website devoted to haiku, senryu, haibun, and tanka, as well as writing about haiku and related poetry. Featured are more than a hundred essays on haiku (for beginners and more advanced poets), tanka, and other topics, such as E. E. Cummings, Lewis Carroll, and more. The site also features the most extensive single online collection of renga and essays about renga. Other featured pages include collaborations, haibun, haiga, interviews, photographs, longer poems, book reviews, quotations about haiku, speeches, translations, and downloadable trifold haiku collections. Look for the link, "Why Graceguts?"

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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?

February 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 February 1, 2012 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