

# Ripples



## Haiku Society of America Newsletter

Volume 27, Number 1  
March 2012

### From the President

Dear Members:

As we begin 2012, I'd like to say thank you to several people who volunteered for the HSA and have now decided to step down from their positions. *Frogpond* editor, George Swede, and assistant editor, Anita Krumins, resigned after four wonderful and work-filled years producing our journal. I can't thank them enough for all of the time and care they put into this important HSA publication.

Peter Meister, Tanya McDonald, Chad Lee Robinson, and Mark White each did an excellent job as regional coordinators but have also decided the time has come to move on. Many thanks to each of you for your work on behalf of the HSA and members in your regions. Additional thanks go to Melissa Allen for her work as editor of the HSA *Bulletin*. Melissa was instrumental in creating this new e-publication for the HSA. Thanks, as well, to our 2011 membership anthology

editors, an'ya and Peter B, for creating an excellent collection of haiku.

I would also like to welcome to several people. Francine Banwarth is the new editor of *Frogpond* and, as such, an officer on the HSA executive committee. Francine formerly served as HSA 2nd Vice President, and we all look forward to working with her again! A huge welcome to our four new regional coordinators: Terri L. French, Katharine Grubb Hawkinson, Patricia Nolan, and Billie Wilson. Thank you for your willingness to help the HSA membership. Katharine is also the new editor of the HSA *Bulletin*, and I'd like to say a special thanks for taking on these two roles. This year's membership anthology editor is Billie Dee. With her background in editing and her eye for design, I know HSA members will be very pleased to see their work in the volume edited by Billie.

Looking ahead to our plans for this year, I am excited about the ways in which we can continue increasing our visibility, especially in literary and academic circles, but also through in-

creased use of social media. For instance, we have a newly revitalized Facebook group and a brand new Facebook page all because of talented work by the new moderators, Jim Aaron and Tim Singleton and by Michael Dylan Welch.

*Frogpond* is one of our most important means of circulating haiku and articles about haiku to poets, editors, and scholars. We continue to trade subscriptions of *Frogpond* with other leading literary journals; *Frogpond* remains listed in the MLA International Bibliography and the Humanities International Complete; and the Library of Congress now has a  
*continued on page 2*



**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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## Haiku Society of America Quarterly Meetings for 2012

The Haiku Society of America's quarterly meetings provide a great opportunity for our members to connect with one another, attend lectures and readings, and explore some of the local literary sights and events in different regions of the country. 2012 is shaping up to be another spectacular year for HSA events. The first quarterly meeting took place in Seattle in February (see page 8 for details). The remaining three meetings are listed below. We hope to see you there!

**May 24–27, San Francisco, CA:** The second quarterly HSA meeting will take place in conjunction with the American Literature Association conference, where there will be two panels on haiku. The ALA portion of the meeting will be followed by an afternoon of readings and workshops at the O'Hanlon Center for the Arts in Mill Valley hosted by the Haiku Poets of Northern California. See more about the ALA conference on page 7. For details contact Susan Antolin at [susantolin@gmail.com](mailto:susantolin@gmail.com).

**Sept. 15-16, Fort Worth, Texas:** For details contact Cliff T. Roberts, [vanpire13@aol.com](mailto:vanpire13@aol.com).

**Dec. 15-16, Winston-Salem, North Carolina:** For details contact Dave Russo, [drusso1@mindspring.com](mailto:drusso1@mindspring.com).

The HSA also sponsors other regional events, including the annual Seabeck retreat in the Seattle area in October. Look for more information on that event in the next issue of *Ripples*.

### 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
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Questions about subscriptions, submissions, editorial correspondence, and other matters regarding *Frogpond* should be addressed to:

Francine Banwarth  
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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](mailto:susantolin@gmail.com)

### President's Letter *continued from page 1*

complete set of *Frogpond* issues because of George Swede's diligence and some help from HSA executive committee officers filling in missing issues.

Our presence at literary festivals continues to increase. Thanks to Rick Black and Ellen Compton, we will have a booth at the Washington D.C. Cherry Blossom Festival this spring. We are planning to have an information table at the Dodge Poetry Festival, as well, because of Sari Grandstaff's efforts.

The Seabeck Haiku Getaway in Seabeck, Washington will take place again this year under the direction of Michael Dylan Welch and Tanya McDonald. The event is October 11-14, and Paul Miller will be the featured speaker.

We also have our four national meetings that offer a chance for members and the general public to come together for presentations, readings, and workshops. We have meetings slated for this year in Seattle, San Francisco, Fort Worth, and Winston-Salem (see schedule above). Our second national meeting, organized by Susan Antolin, will coincide with our presence at the American Literature As-

sociation Conference. This year, we have increased that presence from offering a single panel to sponsoring two panels and a business meeting.

Our mission to promote haiku in English depends on getting the word out to people interested in reading, writing, editing, and teaching haiku. The above projects allow us to share information about haiku with tens of thousands of people in many different venues. If you would like to volunteer at any of these events, please let me know!

Best wishes,

Ce Rosenow  
[rosenowce@gmail.com](mailto:rosenowce@gmail.com)

### Einbond Contest Deadline Extended

The deadline for the Haiku Society of America Bernard Lionel Einbond Renku Contest has been extended to May 31, 2012. Please see the HSA website for full submission guidelines. We look forward to reading your entries!

## Francine Banwarth Accepts Editorship of *Frogpond*

In January, George Swede resigned as the editor of *Frogpond*, and Francine Banwarth agreed to become the new editor. During his tenure, George accomplished so many things with the journal that it is hard to name them all. He made the journal much more visible by listing it in the MLA International Bibliography and Humanities International Complete, made sure it was added to the magazine and listing, *Poets & Writers*, and maintained and elaborated the listings for *Frogpond* in the *Poet's Market*, *Duotrope*, *Dustbooks* as well as started listings in others, including *New Pages Magazine*. When he discovered that the Library of Congress had no issues after 1994, he made sure that copies were sent so that the catalog is complete. He also increased the size and scope of materials in the journal, and he published the two largest issues in the journal's history.

George, and assistant editor Anita Krumins, have included their farewell comments in their final issue. The HSA is in their debt for all of their work on *Frogpond* and on behalf of the HSA.

The HSA is also incredibly fortunate to have Francine Banwarth as the new editor. Francine lives in Dubuque, Iowa, and she began studying and writing haiku in 1988. She has been a member of the HSA since 1989 and served as HSA second vice president from 2008-2011. Francine is also the cofounder of Haiku Dubuque, has guided haiku workshops, and helped organize haiku meetings in Dubuque and at The Foundry Books in Mineral Point, Wisconsin. She has also served on the board of *Modern Haiku* since 2010. During the last

20 years her haiku and senryu have won awards in a variety of contests and her haiku, senryu, renga, and haibun have been published in journals, anthologies, and chapbooks, including *The River Knows the Way*, published by Haiku Dubuque. When asked about becoming the new editor of such an important journal, Francine explained:



Frogpond Editor Francine Banwarth

"I am honored and humbled to have been offered the editorship of *Frogpond*. The decision to accept was not easy and made only after careful deliberation and long talks with Ce Rosenow, George Swede, my family, my running partner, and myself. I will strive to serve with the same passion and excellence as our former editors, George Swede and Anita Krumins, as

well as those who served before them. I am grateful for this opportunity and I thank the HSA board members for their confidence in me. I know that this editorship will 'take a village,' and I look forward to working with George and Anita during the transition and to tapping the many talents of the members of the HSA."

—Ce Rosenow, George Swede,  
and Francine Banwarth

Submission guidelines for *Frogpond* are online at [www.hsa-haiku.org/frogpond/submissions.html](http://www.hsa-haiku.org/frogpond/submissions.html). Submit work between February 15 and April 15 for consideration for the Spring/Summer issue.

## Secretary's Report

I want to take this opportunity to welcome new and rejoining members to the Haiku Society of America for 2012, and to thank those current members who have sent their renewals to me in a timely manner. If you have not yet renewed for 2012, be sure to take the time now to do so. This is your last reminder and mailing from the society otherwise. However, renewing your membership isn't difficult. You can get a membership application online at [www.hsa-haiku.org](http://www.hsa-haiku.org) or by contacting me at [hsa-9at@comcast.net](mailto:hsa-9at@comcast.net) or by mail at: Angela Terry, HSA Secretary, 18036 49th PL N E, Lake Forest Park, WA 98155.

2012 dues have increased. The dues for regular membership are \$35 in the US, \$37 in Canada and Mexico and \$47 elsewhere in the world. Seniors and students still pay \$30. Special memberships are Friend (contribution over membership fee), Donor (\$50 and over), and Sponsor (\$100 and over). For those of you who have made a contribution over your dues amount, thank you on behalf of the HSA.

2011 was an exciting year for the HSA. We ended the year with 773 members, the highest number in recent years. This was facilitated by the addition of 211 new members during the year, as well as numerous members from prior years rejoining. With the addition of our new monthly e-mail *Bulletin* and a wide variety of national and regional HSA activities being planned in the course of 2012, we hope to continue last year's momentum with increased membership and visibility.

On page 7 of *Ripples* you will find the results of the society's election for 2012 officers and regional coordinators. Thanks to those of you who took the time to vote. I very much have enjoyed having the opportunity to serve as the HSA's secretary, as it has given me the opportunity to work closely with many of you. I appreciate the short notes and haiku you have shared, and only wish I had the time to respond to all of your good wishes.

I wish all the best to you in 2012.

—Angela Terry, HSA Secretary

## The 2012 Haiku Society of America Members' Anthology (20th Anniversary Edition!) is Now Open for Submissions

Each year the Haiku Society of America publishes an anthology of haiku and senryu by members, edited and produced by one or more editors appointed by the executive committee. Members who submit work are guaranteed to have one poem selected for publication. The editor for 2012 is Billie Dee.

**Deadline:** In hand by April 30, 2012.

**Theme:** "The Sensate World."

**Eligibility:** All HSA members.

**Submissions:** Submit five to ten unpublished or previously published haiku and/or senryu. Our editor, Billie Dee, is interested in both traditional and non-traditional forms of one to three or more lines. For each previously published poem, please include the name of the publication, volume, issue, and

year. [example: *Frogpond*, Vol. 34, No. 3, 2011.] Poems should not have appeared in any other HSA anthology. Electronic submission is highly encouraged.

**E-mail Submissions:** Send your work to haikuanthology@gmail.com, with "HSA2012: your name, city, state (province), country" in the subject header. [example: Subject: HSA2012: Billie Dee, San Diego, CA, USA]. Submissions should be embedded in the text of the e-mail, single spaced, with one space between each poem. Please do not use columns or tables. If there are special formatting instructions, you may attach your formatted poem as an rtf, txt, or MSWord doc file. Include your mailing address and phone number in the text of your submission.

**Postal Submissions:** For those with limited access to the internet, submit your poems typed in a single column, five poems per sheet of paper. Please type your name, address, and phone number (and e-mail, if applicable) at the top of each sheet. Mail your submission to: HSA Members' Anthology, c/o Billie Dee, P.O. Box 3095, San Diego, CA 92163, USA. Include a self-addressed, stamped envelope for notification of which poem is selected. International submissions: Unfortunately, International Reply Coupons are no longer accepted by the U.S. Postal Service. Please send a self-addressed First Class International Postcard (<http://postcalc.usps.gov/Default.aspx> -- select your destination.)

**Book Orders:** Preordering a copy of the anthology is not required for inclusion, but is encouraged to help offset costs. **Price per copy:** \$14 U.S., including postage in the United States. Please add \$4 postage for Canada and Mexico, \$6 outside the North American continent. To expedite your order, a PayPal link is provided on the HSA website announcement: <http://www.hsa-haiku.org/member-anthol.htm>. If ordering by mail, make checks/money orders payable to "Haiku Society of America" (payment must accompany all orders), and mail to: HSA Members' Anthology, c/o Billie Dee, P.O. Box 3095, San Diego, CA 92163, USA. Be sure to include your complete shipping address.

### Treasurer's Report

<b>Beginning Bank Balance</b>	50,679
Dues / Contributions	32,077
Museum of Haiku Literature	300
Members Anthology Sales	2,595
Contest Fees	2,098
<i>Frogpond</i> Sales	428
Miscellaneous	179
<b>Income</b>	37,677
<i>Frogpond</i> Expenses	(14,748)
<i>Ripples</i> Expenses	(9,392)
Administrative Expenses	(1,171)
Members Anthology Expenses	(2,133)
Contest Awards / Expenses	(1,916)
Website Expenses	(487)
Meeting/Travel Expenses	(3,120)
Miscellaneous	(557)
<b>Expense</b>	(33,523)
<b>Ending Cash Balance</b>	54,834

These financials are cash basis so do not accurately reflect the true \$2,700 gain in 2011. This gain is due to an increased membership, from 658 members last year to 773 members in 2011.

—Paul Miller

### The 2011 HSA Members' Anthology *In Pine Shade* Available While Supplies Last

While they last, copies of the 2011 HSA members's anthology, edited by an'ya and peterB, are available for \$14 (includes shipping) from: Paul Miller, 31 Seal Island Road, Bristol, RI 02809.

If you wish to pay with Paypal please contact Paul at [pauldmiller@fullchannel.net](mailto:pauldmiller@fullchannel.net).

—Paul Miller

## Katharine Grubb Hawkinson Takes On Editorship of HSA Bulletin

Earlier this year, Melissa Allen helped the HSA launch its new e-bulletin using Constant Contact. Thanks to Melissa's efforts, we are now able to reach most of our membership in a timely manner to provide important announcements and information. In late 2011, Melissa passed the editorship on to Katharine Grubb Hawkinson, who sent out her first HSA *Bulletin* in December.

While still new to haiku, Katharine "Kat" Grubb Hawkinson brings energy and spirit to the Haiku Northwest group. She was social media coordinator for the recent Haiku North America conference in Seattle, and she is the regional coordinator for the Washington region of the Haiku Society of America. While yet to



HSA Bulletin Editor  
Katharine Grubb Hawkinson

have many haiku published, she is looking forward to learning about and writing more haiku in the future. You can follow Katharine on Twitter @grubbkr.

Katharine is a Washington State native, growing up in Spokane, enjoying snow sports and clubs. She received her BA from Western Washington University in Bellingham. Katharine began writing haiku while working on boats in the Puget Sound. She loves the outdoors, animals, and yearns to live on an island in Puget Sound.

Katharine hopes to continue Melissa's fabulous start to the HSA *Bulletin*, and strengthen the HSA community. She hopes it will keep haiku poets in the know about HSA events, contests and the people involved in the group. By using social media, HSA can reach undiscovered or underserved lovers of haiku, who might not be able to connect in-person with meetings and events.

—Katharine Grubb Hawkinson  
and Ce Rosenow

## HSA Launches New Facebook Page and Welcomes Two New Page Monitors



On February 7, the HSA launched its new Facebook page created by Jim Aaron, Tim Singleton, and Michael Dylan Welch. This page will replace the Facebook group that we started last year. The page will carry regular HSA updates and haiku-related topics for discussion. Response has been very positive, and people have been "liking" the page and posting comments since the launch. The HSA is lucky to have Jim and Tim as page monitors.

Jim Aaron, or Peach, his pen name, is a published poet, author, songwriter, musician, engineer, and producer. As a punk in and around San Francisco in the late 70s and early 80s, he was part of the seminal movement that, much like the Beat Poets of the 40s and 50s, rebelled against social

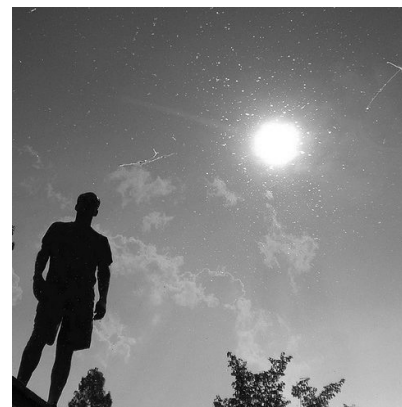
conformity and conventional musical traditions. Jim published his first poems in 1975. His most recent work can be seen in *140 and Counting*, a collection of the best twitter literature from the first two years of the journal, *Seven By Twenty*. In his fifth year writing and publishing on his website, HaikuToday, Jim



Jim Aaron

lives with his wife Patti, two greyhounds, one parakeet, and the ghost of a hind-walking cat in Arlington, Virginia.

Tim Singleton is a marketing and communications professional from Columbia, Maryland, specializing in work with non-profits. Work aside, his nose is in books, voraciously reading the world's literature. Sometimes those books are notebooks in which he might write a modest observation or two. Co-



Tim Singleton

publisher of *Little Patuxent Review*, he is also a long-standing board member of HoCoPoLitSo, the Howard County Poetry and Literature Society, an organization that brings the world's great living writers to Maryland audiences. He has had the opportunity to meet some of his gods. If you asked him this particular week, he'd say of the writers from the past he would host for a dinner party Saturday evening: Roberto Bolaño, Elizabeth Bishop, Frank O'Hara, Lucille Clifton and, perhaps, Gu Chen.

Check out the new page to see the great work that Jim and Tim are doing and to join in the conversation!

—Ce Rosenow

## Regional Coordinator Spotlight: Ce Rosenow Interviews Ellen Compton

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

Brevity is one attraction, as I have most enjoyed short poetry in any genre. Primarily, however, a poetry that has nature at its heart is a perfect fit for me. I spent my early years in West Virginia and Eastern Ohio, in one small coal town or another—places that bore the scars of underground coal mines, yet existed in a great river valley among hills of incredible beauty. From that life came a deep love for the natural world, and an understanding of its fragility.

*How do you see haiku informing your other writing and your life in general?*

Writing haiku is a discipline that carries over into all my writing. For a poem with so few words, finding just the right one is more important than ever. Moreover, reading or writing haiku can often be a form of meditation.

*Are there any haiku-related books that have had an important impact on your own haiku?*

Paul O. Williams' *Nick of Time: Essays on Haiku Aesthetics* comes at once to mind. Paul is always on the shelf right beside the *Chicago Manual of Style*. I often revisit one or more of the essays for his wisdom, his gentle humor, and the pleasure of his prose. I look to "A Dialogue on Baloney Haiku" to help keep me honest.

*What part(s) of being a regional coordinator do you particularly enjoy?*

I enjoy working with other poets to help them find a place in the haiku community, whether in small groups or in HSA, or (if distance so requires) by e-mail or snail-mail contact. I see haiku as a social art, not one to be practiced in an ivory tower.

*What part(s) of being a regional coordinator do you find challenging?*

The size of the region is a challenge I share with several other coordinators. The Mid-Atlantic mostly functions in small, geographically-determined groups. Haiku Poets of Central Maryland, Towpath, and the North Carolina Haiku Society offer community to local poets and participate in the broader community. Poets in Northern Virginia are part of Towpath, but those farther south no longer have a local resource. The editor of *South by Southeast* still remains and publishes, but the Richmond Haiku Workshop has disbanded as members left the area. I would love to see a revival in that part of the region.

*What upcoming plans do you have for haiku activities or projects in your region?*

We are in early stages of planning for a haiku booth as part of the annual National Cherry Blossom Festival, and a Towpath member is organizing a public haiku reading for National Haiku Day in April. The North Carolina Group will be getting ready for its traditional Haiku Holiday in the spring.

*Where would you like to see English-language haiku go in the future?*

A while back *The Washington Post* ran a regular Sunday column, "Poet's Corner," authored by a current or former poet laureate. Two of these, Robert Haas and Robert Pinsky, occasionally discussed haiku as serious poetry, but always poems by one of the Japanese greats (Bashó, Issa, Buson). Western greats (such as Lamb, Virgilio, Lyles) were never considered. I would like to see a broader recognition of English-language haiku as a vital Western poetic genre. I hope to see more awareness of our fine poets.

*Are there ways that you think the HSA can help with that development?*

HSA is making strides in that direction, but we need more haiku venues and events with a Western flavor. The tea house is fine, but I would like to see haiku show up more often in the coffee house. It need not always be cherry blossoms; the Shenandoah Valley has had its apple blossom festivals.

### Biographical Note

Ellen Compton makes her home in Washington, D.C. She became an HSA member 24 years ago, and has been regional coordinator since 2006 when the Mid-Atlantic states were part of the Southeast Region. She organized the HSA quarterly meeting of June 2000, and co-edited two HSA members' anthologies (*Fish in Love*, 2006, and *Dandelion Clocks*, 2008).

Ellen is a founding member of Towpath (often subtitled Haiku Poets of the Chesapeake Watershed), and co-editor of two of Towpath's anniversary anthologies: *Pocket Change*, 2000; and *A Few Stars Away*, 2010. Ellen is also a member of the Haiku Poets of Central Maryland, and served on the editorial staff of the Red Moon Anthology during the early years. Her work has received a number of awards, is widely published in journals here and abroad (*The Heron's Nest*, *Frogpond*, *Chrysanthemum*, *Gendai Haiku*, *haijinx*, *Modern Haiku*, *Brussels Sprout*, *Black Bough*, *Bottle Rockets*, *Woodnotes*, *Aki*, for example), and is represented in major national and international haiku anthologies (including van den Heuvel's *The Haiku Anthology*, Hardie's *Haiku: Poetry Ancient & Modern*, and several editions of the Red Moon Anthology).

must be thousands  
on Arlington's hill  
fireflies  
—Ellen Compton  
*Modern Haiku* 42:2, summer 2011

## In Memoriam: Susan Marie LaVallee 1950 – 2011

In the latest issue of *Red Lights*, Marilyn Hazelton has reported that Susan Marie LaVallee has passed away. She died in November of 2011 of lung cancer. An English teacher since moving to Kailua, Oahu, in 1987, Susan served for several years as the HSA's regional coordinator for Hawaii. Her haiku, senryu, and tanka had increasingly been appearing in print.



Susan Marie LaVallee

In *Haiku Headlines* she once wrote that haiku "is a way of connecting to the universe. A little song. A postcard to God. . . There are as many ways [to write haiku] as there are stars, yet only one really matters—your own." The HSA and its officers extend sympathy to Susan's family and friends at her passing.

—Michael Dylan Welch

her hula  
still swaying trade winds  
through the closed coffin

power outage:  
everything goes out  
but the wind chimes

—Susan Marie LaVallee

## 2012 Haiku Society of America Ballot Results

Total Ballots Submitted	105
Total voting for all candidates	3
Total voting for no candidates	0
Total voting for no Regional Coordinators	6

Position		Votes
President:	Ce Rosenow	104
	Karen Reynolds	1 write-in
1 <sup>st</sup> VP:	Michael Dylan Welch	102
	Roberta Beary	1 write-in
	Charlotte Digregorio	1 write-in
2 <sup>nd</sup> VP:	John Stevenson	103
	Wanda Cook	1 write-in
	Vincent Tripi	1 write-in
Secretary:	Angela Terry	104
	Patricia Harvey	1 write-in
Treasurer:	Paul Miller	104
Frogpond Editor:	George Swede	101
	Gloria Ayvuzian	1 write-in
	Charles Trumbull	1 write-in
Ripples Editor:	Susan Antolin	104
Electronic Media:	Randy Brooks	104

### Regional Coordinators

Northeast:	Wanda Cook	12
NE Metro:	Rita Gray	25
Mid-Atlantic:	Ellen Compton	4
South:	Johnye Strickland	2
Southeast:	Terri L. French	4
Midwest:	Charlotte Digregorio	11
Plains & Mountains	Patricia Nolan	6
Southwest	Jim Applegate	7
California	Naia	10
Washington	Katharine Hawkinson	10
Oregon	an'ya	4
Alaska	Billie Wilson	1
Hawaii/Pacific	no candidate	---

—Angela Terry, HSA Secretary

## HSA First Quarterly Meeting February 12, 2012 Seattle, Washington

The First Quarterly meeting was held on February 12 in Seattle Washington. First-time regional coordinator Katharine Hawkinson planned a half day of talks held at the Seattle Public Library Broadview Branch.

The morning consisted of a group meeting for a ginkgo walk in beautiful Carkeek Beach Park. Walking through old Piper's Orchard and across Piper's creek and woods, the group was able to see Puget Sound. Such a diverse place meant for lots of time to observe and be inspired! The optional ginkgo walk preceded the day's official events.

There were three featured speakers at our event at the library. Richard Tice, an area resident and presenter at Haiku North America in August 2011, gave a talk entitled, "Is English-language Haiku Really Haiku?" With the answer, of course, a resounding yes! Michael Dylan Welch, HSA 1st vice president and founder of National Haiku Writing Month, spoke about NaHaiWriMo and its presence on the web and Facebook. If you have yet to check out NaHaiWriMo, you can visit its website at <http://>

[sites.google.com/site/nahaiwrimo/](http://sites.google.com/site/nahaiwrimo/) or search for it on Facebook.

Teruko Kumei was our keynote speaker, secured by HSA president Ce Rosenow. Teruko Kumei is a professor at Shirayuri College in the English Department (American History and Culture). She is also an academic advisory committee member of the Japanese Overseas Migration Museum, Yokohama International Center, Japan International Cooperation Agency (JICA).

Her field of research includes the history of Japanese emigration to the United States, and Japanese immigrant literature. She started to study Japanese immigrant literature in the U.S., especially senryu, haiku, and tanka in 1997 when she moved to Shirayuri College. "In Japanese, I have published many articles on history of Japanese immigrants in the US, including US-Japan relations over Japa-



Teruko Kumei

nese immigration problems, Japanese language school education, Japanese American incarceration, and Japanese immigrant literature. I am collecting Japanese immigrant senryu, haiku, and tanka poems by reading through various Japanese language papers, and digging up "buried" literary documents. I feel lucky as I met some Issei poets but, at the same time, I regret why I should have studied the topic earlier, because I knew those immigrant poems are very important historical materials immediately after I started my research in the 1980s. Right now I am interested in Issa Shimoyama, a free verse haiku poet in San Francisco, and am reading through his personal letters to his younger brother in Morioka, Iwate in Japan. His poems are overwhelming.

But this time I will talk about senryu poems and the interaction of senryu clubs in Japan and the West Coast."

Thank you to all who participated in our meeting! See you at the next quarterly meeting in San Francisco, California May 24-27!

—Katharine Grubb Hawkinson

## HSA Increases Participation at American Literature Association Conference in May

The HSA has a greater presence at the ALA this year. We are organizing a panel on African American Haiku and a panel on American Haiku and Place. Susan Antolin chairs the African American haiku panel, and the panel features the following two presentations: "'To sing the haiku the American way is a beautiful thing': The haiku of Etheridge Knight," by Thomas L. Morgan and "Sequences of Events: Communal Narratives in Lenard D. Moore's Haiku," by Ce Rosenow. We plan to hold a membership meeting directly after this panel. Ian Marshall chairs the American haiku and place panel, and

this panel features the following three presentations: "Beauty Behind Barbed Wire: Haiku from the Internment Camps," by Margaret Chula; "The Seasons of Place: The Potential of Chiboo Kigo in Western Haiku," by Joshua Gage, and "Urban Haiku," by Debbie Kolodji. We have asked that these panels be scheduled on Friday, May 25 and/or Saturday, May 26, and the ALA will let us know in March the exact days and times of our panels.

Our participation at the ALA conference coincides with our second national quarterly meeting. Susan Antolin has arranged for an afternoon of haiku read-

ings and workshops on Sunday, May 27 at the O'Hanlon Center for the Arts in Mill Valley, a beautiful town across the Golden Gate Bridge from San Francisco.

For more information about the panels at the ALA, please see the ALA website [www.calstatela.edu/academic/english/ala2/](http://www.calstatela.edu/academic/english/ala2/) or contact Ce Rosenow at [rosenowce@gmail.com](mailto:rosenowce@gmail.com).

For information about the national meeting, please contact Susan Antolin at [susantolin@gmail.com](mailto:susantolin@gmail.com). We hope that members will come to San Francisco for a full haiku weekend at the conference and the national meeting.

—Ce Rosenow



## Northeast New England

### Bangor Haiku Group

The December meeting of the Bangor Haiku Group included Bruce and Astrid's report on their autumn trip to Japan to view the color change. They met with five haiku practitioners in Kamakura, Kyoto, Yaku-shima, Matsuyama, and Iga-Ueno. They discussed the three main haiku groups in Japan with a professor and shared haiku writing and critiques of our haiku with a travel guide at the Bashō Museum.

Bruce mentioned that the 2011 edition of *The Best American Poetry* included a haiku-like poem (or haiku sequence).

We discussed possibilities for National Haiku Poetry Day (Tuesday, April 17, 2012).

Astrid offered the following, a product of the Japan visit, which received favorable attention at the meeting and in adjunct comments:

Japanese temple  
the stray cat begs  
under a headless god

We liked the link in the seasonal (no pun) haiku by Liga Jahnke:

Thanksgiving dinner  
cooking up the leftovers  
crows in the cornfield

At the January meeting we discussed further possibilities for National Haiku Poetry Day, a winter ginko at the University of Maine Art Gallery, and a continued conversation on modern Japanese poetry based on Bruce and Astrid's New Year's weekend discussion with a Japanese haiku poet. Pared down, the traditional school writes in archaic Japanese, both in words and style, and including 5-7-5, and kigo; the modern school and the haijin school both use 5-7-5 and kigo (20% of the modern school is experimental in approach), and both use

modern feeling and language. The haijin school is basically traditional haiku in modern language and the modern school moves farther away from the traditional school.

Tom Trowbridge introduced a discussion of 5-7-5. His non-5-7-5 pared-down haiku seemed better than the 5-7-5 version:

my dog, cat, and I  
piled in the recliner  
still waters

We thought most haiku in English are short-long-short rather than 5-7-5. Two other adjuncts nonetheless offered 5-7-5



John Stevenson, Therese Monaghan, and Leroy Kanterman

Photo by Peg McAulay Byrd

style haiku. The first by Liga Jahnke (who taught 5-7-5 in the Maine public school system for many years) offers a good New Year's haiku with the flavor of Japanese culture in line 3:

January first  
unwrapping the calendar—  
not a mark on it

The second by Catherine Lee (who normally doesn't consciously work in 5-7-5) offers one we all felt had a lot of feeling in it:

sound of hoot owl  
all the things I didn't say  
come back to haunt me

As was often said of haiku in English, if

it sounds natural without any padding 5-7-5 is fine.

Our February ginko at the University of Maine Art Gallery and Panda Garden on Monday, February 13, will replace our usual monthly BHG meeting.

—Bruce Ross

## Northeast Metro

At the September 17, 2011 meeting, Kathleen O'Toole, of the Nick Virgilio Haiku Association in Camden, NJ, followed a showing of the film, "Remembering Nick Virgilio" with memories. "Nick was a product of his life as a radio announcer, disc jockey, lover of jazz and popular music (think Cole Porter, Rogers and Hart), and even tried his hand at writing song lyrics. So when we 'hear' haiku such as:

lone red-winged blackbird  
riding a reed in high tide —  
billowing clouds

we see and hear the fleeting beauty and the loneliness of the scene," she said.

Kathleen then led participants in a writing exercise inspired by one of Nick's unfinished haiku. Elizabeth Bodien was awarded first prize for her haiku:

dead man's clothes—  
an old typewriter  
makes music

Scott Mason, Patricia Runkle, Leroy Kanterman and John Stevenson also received recognition for their Nick-inspired poems.

John Stevenson, the 2nd vice-president for HSA, represented Ce Rosenow, the HSA president, at this, the third quarter national meeting. He read selections from his Kanterman Award-winning collection, *Live Again*. (The Mildred Kanterman Award is named for HSA co-founder Leroy Kanterman's late

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wife.) John presented a copy to Leroy following the reading. John commented that, while he had the general set of poems selected about a year before publication, it took most of that year to find an "organizing principle" for the work. Eventually, he divided the book into two sections. One, titled "live," is a survey of the haiku-related poetry that has been an important influence in recent years. The other, briefer section, titled "again" represents an echo or receding wave in a variety of ways. Among the wonderful poems John read was:

a small favor  
repaid  
in zucchini

Those participating were: Patricia Runkle, John Stevenson, Jay Friedenberg, Jim Paulson, Paul Handley, Leroy Kanterman, Therese Monaghan Larry Boyle, Jeff Hoagland, Frank Joseph Routman, Scott Mason, Elizabeth Bodien, Mark Harris, Marilyn Hazleton, Cor van den Heuvel, Rita Gray, Dorothy Mc Laughlin, Peg McAulay Byrd, Miriam Chaikin, Linda Rothstein, Ellen Peckham, Maura Tobias, Sheldon Silberstein, Geoff Van Kirk, Kazuo Tsuda, and Kathleen O'Toole.

The December 3, 2011, Northeast Metro meeting began with a reflection on the legacy of L. A. Davidson (1917-2007), led by Rita Gray. L.A. Davidson, a longtime member of Northeast Metro, was remembered fondly by those who knew her and have been inspired by her haiku.

beyond  
stars beyond  
star

—L.A. Davidson

The major part of the meeting featured a recreation of aspects of Haiku North America (HNA) by three of our members who participated in that conference in Seattle in August, 2011. Jay

Friedenberg and Marilyn Hazleton described sessions they had attended, including a photography/haiku workshop given by Los Angeles poet/photographer and artist Eve Luckring. Meeting attendees were invited to be inspired by that workshop by writing



**Scott Mason (center) welcomes Geoff Van Kirk (left) and Lucas Stensland (right)**

Photo by Peg McAulay Byrd

haiku linked to photos that Jay and Marilyn provided.

Following an intermission, Cor van den Heuvel recreated his session at HNA by reading haibun from his new book, *A Boy's Seasons: Haibun Memoirs*, from the section "Winter: Radio, Little Big Books and The Movies." As past president of the Haiku Society of America, with three Merit Book Awards, the World Haiku Achievement Award in London and Oxford in 2000, and the Masaoka Shiki International Haiku Prize in 2002, Cor continues to inspire us with his writing.

On this occasion he inspired us to write haibun based on the haiku we had written from Jay's and Marilyn's photographs. This writing was followed by readings of our haibun, illustrated by the photographs that had inspired us.

We also heard from Geoff Van Kirk, of the UN International School, who announced a haiku contest for school-aged children. We were also delighted to meet Lucas Stensland who returned recently to NYC from St. Cloud, Minnesota. Welcome to you both!

Rita Gray led the last portion of the

meeting, on possible directions for Northeast HSA Metro to take in 2012. It was a spirited discussion with a number of suggestions. Scott Mason requested that the suggestions be sent by e-mail and voted on by the membership at our March 31 meeting.

Those participating were: Rita Gray, Ellen Peckham, Cor van den Heuvel, Scott Mason, Carol Pearce Worthington, Peg McAulay Byrd, Lucas Stensland, Jay Friedenberg, Arlene & Jaxon Teck, Marilyn Hazleton, Mary Ellen Rooney, miriam chaikin, Dorothy McLaughlin, Geoff Van Kirk, Jeff Hoagland, Elizabeth Bodien and Patricia McKernon Runkle.

Our spring meeting will be held March 31 from 3:00-5:30 p.m. at Tenri Cultural Institute, 43A West 13th Street (North side of 13th Street between 5th and 6th Avenues),

NYC. The program will include a haiku presentation by Sho Otaka, a very special guest who is a talented haiku poet and lecturer in Japan. She will be introduced and aided by Hiroaki Sato with commentary and translations. Hiroaki Sato has himself been called by Gary Snyder "... perhaps the finest translator of contemporary Japanese poetry into American English." It will be an unusual and interesting program.

—Peg McAulay Byrd and Marilyn Hazleton

## Rochester Area Haiku Group

Our monthly meetings now open by sharing haiku "appropriate to the season" that members have enjoyed reading. It's a sort of ritual opening during which we share seasonal haiku by reading translations of traditional or modern Japanese haiku and/or reading English-language haiku. This activity serves as a bridge from the external world to the more intimate haiku world

of the next two hours.

In October, we enjoyed a presentation by Michael Ketchek titled "From Japan—A Hundred Haiku You Should Know." In November, Carolyn Dancy facilitated a workshop on concrete images. In December, the group visited the public gardens of the First Unitarian Church of Rochester. Individuals strolled through the 7-acre gardens and afterwards met indoors to write haiku. We also agreed to continue writing garden haiku so RAHG could create a "haiku collage" for an upcoming art exhibit.

For January's program, Carolyn Dancy told us about various resources she finds useful for writing nature-based haiku, how she finds inspiration when not outdoors, and why she maintains a list of concrete images from her outdoor experiences—in effect, a list of images that one day might serve as the starting point for a haiku. Carolyn confessed that one of her favorite images "a calico cat asleep in the sun" was on her list a very long time. Then one day, in a sudden flash, she had it:

a calico cat  
asleep in the sun  
my next life

—Carolyn Coit Dancy

In February, Deanna Tiefenthal reviewed a unique anthology of haiku written by Japanese Americans during their internment in War Relocation Camps after Imperial Japan's attack on Pearl Harbor. Compiled by Violet Kazue de Cristoforo, this anthology is titled *May Sky, There is Always Tomorrow*. Deanna reported that writing haiku helped individuals cope with the psychological stresses of internment. It not only kept an essential part of their culture alive, but enabled them to focus on the present moment, not dwell on the past nor fear the future. Consequently, the haiku poets never lost their identity nor their joy of living.

—Carolyn Coit Dancy

## Haiku Poets of the Garden State

Haiku Poets of the Garden State is a group of eight poets that formed in the Spring of 2010. We meet at the Library of the Chathams in Chatham, NJ at 7 p.m. on the third Monday of the month, excluding July and August. We each bring copies of our haiku, senryu, tanka and haibun to share and critique. Current members include: Diane J. Lynch, Patricia McKernon Runkle, Peg McAulay Byrd, Stacy Pendergrast, Joseph Cuthbert, Andrea Grillo, Arlene Teck, and Jaxon Teck. We might also meet on the first Sunday of the month in the afternoon. If you are interested in joining us, please contact Diane Lynch at [dlynch92@comcast.net](mailto:dlynch92@comcast.net)

—Diane Lynch

## Haiku Poets' Society of Western Massachusetts

Alice Mae Ward, the founder of HPSWM, died on November 4, 2012. Her strong interest in learning haiku established the group and set its tone nearly twenty years ago. Alice served as coordinator of the group until 1998. Even when she could no longer actively participate she stayed in touch by phone and mail.

A memorial book, *Silently the Yellow*, was created with much of Alice's poetry and memorial haiku by each of the members of the group. Wanda Cook edited the book and Patricia Harvey made the graphics. The original was given to her sister, Jean, and a copy has been put in the HPSWM archives.

Alice was published in many of the popular haiku journals and among her final poems was this one:

hummingbird's death  
too small  
to notice

We will miss her gentle words and spirit.

Denise Fontaine-Pincince gave a presentation at the November meeting of her striking haiga, with slides of the entire series and some of the full pieces. She had brought many of the haiku to discuss at earlier group meetings and it was fascinating to see them now as part of completed three dimensional art work.

Our annual December holiday meeting and party took place at Gloria Avazian's house. Along with enjoying good food, we did a group poetry writing game and gave out awards. Patricia Harvey received an award for outstanding service. She and Gloria received the awards for perfect attendance.

We would like to welcome our new member, Alyce Stiles. Alyce has already shared a number of her poems and we look forward to hearing more of her work.

The HPSWM's library has received the generous donation of new haiku books from Stanford M. Forrester after he gave a presentation last September. A large number of books from former member Rob Andrews were also added to the library. Thank you to both of them for their contributions.

The most recent issue of *Nor'Easter* published poems from members Alice Mae Ward, Denise Fontaine-Pincince, Elizabeth Hazen, Patricia Harvey and Wanda Cook.

Wanda Cook along with Larry Kimmel and Jeff Winke are the featured authors in the newest release of the 3-n-1 anthology series by Bottle Rockets Press. The anthology, *One Thing Leads to Another*, is a collection of sensual haiku which includes about 15 poems by each individual poet. The book is available from Bottle Rockets Press.

—Eric Arthen

## Mid-Atlantic Region

### Haiku Poets of Central Maryland

In place of HPCM's regular December meeting, the Haiku Poets of Central Maryland were pleased and honored to host the Haiku Society of America's fourth quarterly meeting for 2011. Nearly a year in the planning, the meeting took place Friday, December 2 through Sunday, December 4 at the Bon Secours Spiritual Center (BSSC) in Marriottsville, MD. We welcomed a total of 21 participants who came from near and far for three days of tranquility, nature, and contemplative and creative pursuits. The weather cooperated by giving us three days of clear sunny skies and temperatures in the mid-fifties during the day.

Attending part or all of the meeting were: James Aaron, Susan Antolin, Roberta Beary, Elizabeth Black, Mark Brager, Anne Burgevin, Ellen Compton, Robert Ertman, Elizabeth Fanto, Robert Fanto, Dianne Garcia, Ginny Leidig, Barry Mohr, Brenda Mohr, Michael Morrell, Tony Nasuta, Tim Singleton, Hazel Witherspoon, Susan Wyman, Thomas Wyman, and Cathy Drinkwater Better (Walker).

The meeting drew participants from as far away as California; Seattle, WA; and Indianapolis, IN; and as nearby as the state capital, Annapolis, MD; as well as Virginia, Pennsylvania, and the Washington, D.C. area.

The Haiku Retreat was planned and executed by a core group of local HPCM members (and one HPCM'er recently relocated to Piscataway, NJ—we miss her a lot!): Elizabeth Fanto (Timonium, MD), Tony Nasuta (Timonium, MD), Tim Singleton (Columbia, MD), Mark Brager (Columbia, MD), Ginny Leidig (Joppa,

MD), Hazel Witherspoon (Piscataway, NJ), and Cathy (Drinkwater Better) Walker (Eldersburg, MD).

On Friday evening, after a delicious dinner in the BSSC dining room, we came together in our designated meeting area: the extremely comfortable and spacious Sr. Angelique Gaey Room, which boasts a view of—and direct access to—BSSC's Japanese garden. Cathy and other HPCM members infor-



**Elizabeth Black, Roberta Beary, and Cathy Drinkwater Better at the fourth quarterly HSA meeting in Marriottsville, Maryland in December**

Photo by Susan Antolin

mally greeted participants who had been arriving throughout the afternoon and evening and went over the features and options available at BSSC, including the Labyrinth, the Peace Garden, and 300-plus acres of rolling hills and woodlands. We also caught up with distant friends, met new ones, and had a delightful time settling in and getting acquainted.

Between dinner and the welcome get-together, some attendees took advantage of the opportunity to attend a delightful musical concert in progress in BSSC's beautiful chapel. "That music feeds me!" exclaimed one HSA member, who was probably expressing a bit of what all those listening felt.

A book table was set up to one side of the meeting area and maintained throughout the three-day event, displaying and selling books and other materials by HSA and HPCM members.

We were honored to have Susan Antolin, editor of HSA's newsletter *Ripples*, in the house representing the HSA executive committee. After breakfast on Saturday morning Susan updated us on HSA goings-on by sharing a letter from the HSA president, Ce Rosenow, after which we all discussed briefly a few topics raised in Ce's letter.

For those who wanted to participate, Ginny Leidig led a Saturday ginko walk at BSSC. It began with the Japanese garden and moved on to the Peace Garden, where visitors over the years have created small stone cairns; and then to the Labyrinth, which was swept clean of autumn leaves. Some meeting-goers chose to walk the Labyrinth, a favorite pursuit among those who visit BSSC.

Plenty of "quiet time" was built into the schedule each day, during which attendees could enjoy creative endeavors, meander the surrounding hills and woodlands, gather in small groups, or simply recharge their batteries in the peaceful, tranquil atmosphere for which BSSC is so well known.

After Ginny's on-site ginko, members of HPCM presented a brief poetry reading in honor of our guests. This was followed by a presentation and workshop by Roberta Beary entitled, "Haibun: The Good, the Bad, and the Boring." After sharing solid advice for creating effective haibun, Roberta used a couple of sample haibun from an HPCM member for a workshop in which she detailed ways to improve the works and provided an enlightening before-and-after comparison.

After a lunch buffet in the BSSC dining room—where all meals were held during the HSA meeting—Tim Singleton gave a talk: "Becoming Beautiful—a Responsibility of Haiku in Bio-regionalism and Environmental Literacy." This eye-opening presentation, which incorporated a PowerPoint slide

show throughout, explained Maryland's new "No Child Left Inside" initiative—other states are now beginning to follow suit—that reintroduces children to the natural resources in and around their home locales. The program encourages students to discover, enjoy, respect, and protect these resources. Tim explained how haiku poets, working directly with students through the schools and other programs, can help encourage and deepen in children a love of and involvement with nature that is often lacking today due to our more sedentary lifestyles and numerous indoor pursuits (e.g., video games, online social networks, and TV). Major food for thought.

Shortly after his talk, Tim then led interested attendees on a ginko hike at nearby McKeldin Falls in Patapsco Valley State Park. At McKeldin Falls, the Patapsco River plunges 12 feet within 60 feet, creating a small falls and white water rushing and tumbling over rocks that eventually resolves into a pond in the one-time quarry below; and then a gentler watercourse through the park as the Patapsco continues its journey toward the Chesapeake Bay. With the sun low in the mid-afternoon sky, we first viewed the falls from above, then clambered down the steep, rocky hill to get nearer the white water, walked beside the lake, and hiked a short way down the tributary, over rocky terrain, where we saw rock formations, cliff walls, woodlands, and an accommodating blue heron, who kindly agreed to pose for a long while so we could snap photos.

After dinner that evening Ellen Compton opened and moderated a discussion on "Memory, Imagination and the Authentic Haiku Moment," wherein we enjoyed an animated discourse on the legitimacy of memory and other cognitive processes—such as combining memories out of time for effect—in the creation of an "authentic" haiku.

Sunday morning, after breakfast, HPCM hosts Elizabeth and Cathy led a well-attended and dynamic haiku workshop; followed by an open mic poetry reading. Many of those presenting work for either the workshop or the reading had written their haiku during their time at BSSC.

Finally, after lunch, where one-time strangers who had become friends over the previous few days dined together one last time, guests said their goodbyes and began departing for points north, south, east and west as they headed home (except one couple, who liked BSSC so much, they decided to stay another night!). Cathy, the last one out the door, turned off the lights on her way out.

Finally, we'd like to say that HPCM has *never* had so much fun—or worked so hard!—in all our time together. We want to thank *everyone* who attended the HSA's fourth quarterly meeting for 2011, and everyone from HPCM and BSSC who made our haiku retreat possible, from the bottom of our collective heart; and also to thank the Haiku Society of America for giving us this incredible opportunity to be of service, and to meet and commune with HSA members from across the country.

We wish everyone who reads this a very happy, healthy, and blessed new year!

—Cathy Drinkwater Better (Walker)

## Towpath

Towpath has met twice since our last report. Lee Giesecke hosted the October meeting, and with Roberta Beary, Elizabeth Black, Ellen Compton, Kristen Deming, Fonda Bell Miller, Kathleen O'Toole, Penny Showell, and Mary Wuest, welcomed newcomer Rick Black. In December we met in Ellen Compton's Washington apartment with Roberta, Rick, Kristen, Lee, Penny, and Mary attending. At that meeting we welcomed Jim (the Peach) Aaron as a new Towpath member.

Rick had recently moved his family, himself, and Turtle Light Press to Arlington in Northern Virginia. At the October meeting he gave each of us a handout with information about the chapbook contest he sponsors as publisher of Turtle Light Press. He displayed copies of beautiful chapbooks he has designed for winners from previous

years. Rick encourages everyone to visit the Turtle Light website ([www.turtlelightpress.com](http://www.turtlelightpress.com)), which has contest information and tells how to subscribe to the Turtle Light Press newsletter.

We have explored possibilities for HSA participation in the 2012 National Cherry Blossom Festival. This year marks the 100th anniversary of Japan's gift of the famous trees that line Washington's Tidal Basin. We discussed the problems that are likely to be encountered given the tight security surrounding events on the National Mall and throughout the center of the Capital city, as well as the large crowds to be expected during blossom season and the many competing events. Rick volunteered to head the project. Assisted by Kristen, he now has a commitment for a haiku booth as part of the April 14 street festival managed by the Japan-America Society of Washington. Rick and Ellen are currently brainstorming for what will happen in the booth, and are calling for volunteers to staff it as well as to assist in set-up and break-down.

Lee announced plans for an event to be held on April 18, 2012, which is Haiku Day in National Poetry Month. He is investigating likely sites, and has plans for haiku readings and possibly a workshop.

The October meeting also saw a program in which member poets exchanged ideas about the nitty-gritty of haiku writing—candy wrappers vs. notebook vs. 21st-century technology—as well as how we keep track of haiku once they are written. Most begin the writing process directly from hand to some form of paper, then transfer their work to computer. Ellen is a particular devotee of starting with candy wrappers and paper napkins, but she also uses assorted notebooks (which are seldom where she needs them). Roberta has a problem in finding writing materials when riding a crowded Metro to and from work.

We noted the importance of keeping track of submissions and published work. No one wants to resubmit a poem to an editor who has already rejected it or to be guilty of simultaneous submissions! Or, as bad or worse, to submit a

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published work when unpublished is the requirement. Mary and Ellen have similar plans for maintaining and backing up computer files of completed haiku, labeling each with where it is has been submitted and keeping cumulative submission, acceptance, and publication records. Roberta maintains a separate e-mail account as a storage facility for her submission and publication records.

In December, Ellen, Roberta, and Elizabeth attended the HSA quarterly meeting hosted by the Haiku Poets of Central Maryland, where they were introduced to Jim and brought him home to Towpath when the meeting was over. Roberta led a haibun workshop, Ellen gave a presentation on imagination and memory in haiku, and we all thoroughly enjoyed HPCM's fine program as well as our stay at the Bon Secours Retreat Center. An unexpected gift was the Friday evening service in the Bon Secours chapel. The prayers, by singers of Taizé Baltimore, were in the tradition of the Ecumenical Community of Taizé in France. A beautiful start to a great haiku weekend!

—Ellen Compton

## South East Region

Terri French of Huntsville, Alabama was recently instated as the South East regional coordinator of the HSA. In the last month she has recruited four new members to the region—two from Alabama, one from Florida, and one from Georgia. She recently sent out a letter of introduction to all of the South East HSA members, outlining short and long term goals for the region.

In January, Terri met with Richard Modlin, president of the Alabama Writers Conclave, about teaching an "Intro to Haiku" session at their annual workshop and meeting in July. The conclave is one of the oldest continuing writers' organizations in the United States. Last year, Terri's haibun, "Taksi," took second place in the conclave's international literary competition.

All regional members are urged to let Terri know of any haiku-related projects they are working on. Also, if you are interested in helping with events and meetings, contact her at [terri.l.french@gmail.com](mailto:terri.l.french@gmail.com).

A regional meeting is tentatively planned for Sept. 28–30 at Lake Gunter State Park in Gunterville, AL. Anyone interested in attending (whether in our region or not) as well as anyone interested in speaking or conducting a workshop should contact Terri at [terri.l.french@gmail.com](mailto:terri.l.french@gmail.com).

—Terri French

## South Region

### Arkansas Haiku Society

The Arkansas Haiku Society will have its sixteenth annual meeting in Hot Springs, Arkansas, the first weekend in November. For program details and locations, please contact Howard Lee Kilby at [hkilby@hotmail.com](mailto:hkilby@hotmail.com).

Other coming activities within the South Region will be held at New Orleans and Shreveport, Louisiana.

Visitors are always welcome. For recommendations about accommodations, please contact the local group leaders, as indicated.

—Johnye Strickland

## New Orleans Haiku Society

We are thrilled to report that international renku master Shokan Tadashi Kondo will visit New Orleans, Louisiana, in March. From 1969 to 1972, he lived in Rakushisha, where he studied haiku with Shiranishi Kudo, the eleventh Master of Rakushisha. In 1986, he started writing renku with Ryukan Miyoshi, Tokihiko Kusama and Meiga Higashi, and renga with Kiyoshi Hamachiyo.

When he lived in Rakushisha he came up with a basic concept of universal haiku grammar. From 1998-2000 he was a visiting scholar at Harvard University, teaching Japanese Literature; in February 2000, he staged the first renku performance at Harvard. I was lucky enough to meet him a few years later in Hot Springs, Arkansas, at the HSA-



**Shokan Tadashi Kondo**  
Photo by David G. Lanoue

South Regional conference, where he led participants in a kasen renku that stretched into the early morning hours. He has numerous publications, including books, essays, renga and renku. Currently, Tadashi-san is a professor of English at Seikei University in Tokyo.

Here is the schedule of activities: Monday, March 19 at 6 p.m., he will attend the regular monthly meeting of the New Orleans Haiku Society as our special guest reader. He will talk about

renku informally and participate in our sharing and critique of haiku. The meeting will be held at 5120 St. Charles Avenue. This meeting is open to the public.

On Wednesday, March 21 from 7 to 9 p.m., he will give a talk at Xavier University of Louisiana on "A Brief History of Haiku and Renku." This will take place at 1 Drexel Drive, NCF Academic Science Building, Room 173. This lecture, sponsored by the Xavier English Department, is open to all.

On Sunday, March 25 from 1 to 5 p.m., the main event, "Renku Seminar: Form and Practice," will take place at the Latter Library, 5120 St. Charles Avenue. He will lead a workshop to write a short form of renku. All are invited. We would like to extend an invitation to all HSA members to join us for one, two, or all of these events. If you need help arranging a hotel (or a couch to sleep on), contact David Lanoue at david1gerard@hotmail.com.

Our next big event of the spring will take place on Tuesday, April 17. As part of National Haiku Poetry Day, sponsored by the Haiku Foundation, we will organize, publicize and participate in a public reading of haiku from 6:30 to 8:30 p.m. at the Latter Library.

—David G. Lanoue

## Northwest Louisiana Haiku Society

The next meeting of the Northwest Louisiana Haiku Society will be on February 12, 2012 from 2 to 4 p.m. in meeting room A of the Broadmoor Library, 1212 Captain Shreve Drive (behind the duck pond on Kings Highway). E-mail up to ten haiku, senryu, tanka, or haibun to each member by the Saturday before at the latest. You are being asked to critique the poems of each writer. Also, mark your top three favorite poems in each category. You may rank additional poems as well if you prefer. Visitors are welcome.

—Carlos Colón

## Midwest Region

### Chicago Metro Meeting

A small and highly productive group of haikuists met at the Winnetka Public Library in Winnetka, IL for a three-hour critique and discussion on Saturday, February 11. Among others, there was one guest poet, Mary Jane Gabrielsen, and Indiana member Mac Green made the long drive from Indianapolis.

Each participant shared poems that were categorized by Charlotte DiGregorio, Midwest regional coordinator, as "award-winning." Charlotte said she was pleased that participants Tom Chockley, Mac Greene, Joanne Crofton, and Tomoko Hata, who have been writing haiku for a relatively short time, are excelling in their work and getting it published in major haiku journals. Further, Carolyn Jevelian and Mary Jane Gabrielsen, who haven't been writing haiku as long, contributed valuable critiques of others' work and shared their very thoughtful haiku.

Charlotte reiterated that haiku poets excel when they are regularly reading haiku journals to become familiar with the style and flow of it. The poetry presented at the meeting was of such high quality that participants wanted to save their work for publication in contests and journals, rather than have poems previewed in the newsletter.

To begin the meeting, Charlotte reviewed the basic style and form of haiku/senryu. She shared six beautiful samples of haiku from *In Pine Shade*, the HSA 2011 members' anthology.

Among others, she selected:

summer stars  
my children ask me  
to name a favorite

—Tom Painting

Charlotte said that for her, Painting's haiku illustrates the idea behind Ralph Waldo Emerson's quote: "To speak truly, few adult persons can see nature. Most persons do not see the sun. At least they have a very superficial seeing.

The sun illuminates only the eye of the man, but shines into the eye and the heart of the child."

As for meeting announcements, Tom Chockley said that he has had some responses from HSA members in the Midwest region and beyond about joining his haiku networking e-mail group. He still seeks more members to share and discuss haiku. Contact Tom at thomassem2@hotmail.com if you are interested.

Charlotte announced that Haikufest will be held in the Chicago Metro area, Saturday, April 28 from 2 to 3:30 p.m. at the Skokie Public Library in Skokie, IL. Skokie was selected because there is a significant Japanese population in the area.

In a subsequent *Ripples* newsletter, details about Haikufest's success will be included. She said any dues-paying member of the HSA with three or more haiku published in a haiku journal will be eligible to read. She said readers will have the opportunity to briefly introduce themselves and their work, telling what they enjoy about writing haiku and how they began writing it.

Also scheduled for Haikufest are a brief talk about haiku by Charlotte and a brief presentation on haiga with black ink paintings by Lidia Rozmus. There will also be an audience haiku contest. Charlotte also urged members to attend the Cradle Festival in Mineral Point, WI, Friday through Sunday, July 20-22. She said the haiku workshops and presentations will make it a very rewarding experience for beginning and experienced haikuists alike. Charlotte looks forward to sharing specifics in the coming months by the program's organizers, HSA members Gayle Bull, Francine Banwarth and Jerry Cushman. The Cradle Festival will be heavily publicized and haikuists from many states will attend.

### Midwest Member News

We welcome 11 new members to the Midwest Region: from Illinois, Alicia Hilton, William Shehan and Amelia Cotter; from Indiana, Jerry Dreesen; from Minnesota, John Henningsgaard, John Sigfrid, John Hocter, and Matthew

# Regional News

Murphy; from Missouri, Gordon Johnston; and from Wisconsin, Philip Allen and Susan Godwin.

New members are encouraged to join local haiku groups in their area. Please check with Charlotte Digregorio, at c-books@hotmail.com, if you have questions about any groups meeting near you, or if you'd like to network with active HSA members close by. If you don't have Internet access, call Charlotte at 847-881-2664, so she can put you in touch with local group leaders by phone or update you on regional activities.

We have local groups meeting in these areas: Chicago Metro: Contact Charlotte Digregorio; SW Illinois/SE Missouri: John J. Dunphy (secondreading@piasnet.com); South Bend, Indiana: Elinor Huggett (e.pihlhug@hotmail.com); SW Wisconsin/SE Iowa: Gayle Bull (info@foundrybooks.com); Detroit, Michigan: Mike Rehling (mikerehling@gmail.com).

Mac Greene and Bruce Pfeiffer of Indianapolis are interested in networking with poets in their area. They can be reached by e-mail at mcgreene@yahoo.com and brucejpfeiffer@gmail.com, respectively. Illinois member Tom Chockley and Missouri member Jeanne Allison are interested in networking with haiku poets by e-mail to share haiku/ideas. To join them, contact Tom at thomassem2@hotmail.com.

If you want to learn haiku and get published, networking helps, in addition to reading a lot of it in journals.

Members in our region are often busy getting the word out about haiku. Last September, Lidia Rozmus held an exhibit at the Consulate General of Japan in Chicago. At her opening reception more than 150 people attended, and she spoke for 45 minutes about haiga. Her exhibit also featured the work of her friend and calligrapher, Masanobu Hoshikawa. Lidia's paintings have been exhibited all over the U.S. and in foreign countries, and she has published and designed award-winning books of haiku, haibun, and haiga. She is the art editor of *Modern Haiku* journal.

Charlotte Digregorio's 2012 award-winning haiku sequence, "Grandfather's Death," will appear on bus lines running along Chicago's north shore the month of April.

—Charlotte Digregorio

## Mineral Point— Southern Wisconsin Haiku Group

The Dubuque, IA/Mineral Point, WI, HSA members have been collaborating on a number of haiku events, including autumn haiku workshops and a winter solstice reading at River Lights Bookstore in Dubuque and monthly haiku workshops and presentations at The Foundry Books in Mineral Point, Wisconsin. Melissa Allen led us in a renku workshop and Bill Pauly presented a workshop on reading and writing senryu. Visitors have included Jerome Cushman, Charlie Trumbull, Lidia Rozmus, and Mike Montreuil, as well as haiku enthusiasts from Wisconsin and Iowa.

A "Love Haiku & Poetry" reading will be held at The Foundry Books on February 12 to celebrate Valentine's Day.

Save the date for the third Cradle of American Haiku Meeting in Mineral Point, to be held July 20-22. Planning is underway and details will be available in February through Gayle Bull at the Foundry Books: info@foundrybooks.com.

This year's program will commemorate *American Haiku*, the first American haiku journal, published by James and Gayle Bull in the 1960s. The event will be a celebration of the past, the present, and the future of haiku and the program will include presentations, workshops, a Midwest potluck, renku writing, and a ginko.

—Francine Banwarth

## Riverbend Haiku

Riverbend Haiku held a beginning haiku class in South Bend at Forever Learning Institute in the fall semester. We had one new student, Lynn Edison. After the class Lynn joined the regular Riverbend members for their workshop. At the end of the semester, the class went to Nick's Patio in South Bend.

We took the month of December off because of the holidays and met again on January 9, 2012 at Centre Library for a pizza party followed by our regular meeting. Members attending were Elinor and Ken Huggett, Jim and Willa Pickens, Ray Flory, Jeanne Cook, Bob Hosier, Ted Salis, Janice Hunter, Carolyn Tihen, Marilyn Ashbaugh, and Lynn Edison.

Elinor gave a lesson in honkadori (an allusion within a poem to an older poem) and had handouts for those attending. For those who couldn't make the meeting, Elinor e-mailed the honkadori lesson to them. We then shared and critiqued some of our poems. Bob Hosier brought an interesting and fun game called Haikubes that he found online and some of us tried composing some haiku from the dice that we rolled.

Weather permitting, (we live in the Lake Michigan snow belt area) we will meet again at the library on February 9 for a carry-in dinner and our regular meeting. Hopefully we will have a few guests attending who expressed interest in our group.

In March, we will resume meeting at Forever Learning Institute in South Bend.

—Elinor Pihl Huggett



## Plains and Mountain Region

As your new regional coordinator, I say "hello" to all members out here in the hinterlands. I would like to meet each one of you personally. Perhaps someday. But for now, due to our large geographical area, e-mail may be the most efficient way to communicate. I do hope to hear from you. Tell us about your writing, publications, and haiku events in your neighborhoods. Please also submit news you would like to share in *Ripples*.

### Rocky Mountain Haiku Colorado Springs

Pat Kennelly graciously provided space at her restaurant, the Mediterranean Cafe in Colorado Springs. We met there regularly during the summer and fall. A few gatherings took place in local gardens and parks where we reflected, wrote and shared our haiku.

In October, Autumn Hall presented an in-depth program on tanka and its various forms: sanjuchi, gogyohka, gogyoshi, and kyoka. Our long-time haiku leader, mentor, and former Plains and Mountain regional coordinator, Liz Nichols, donated her personal collection of haiku journals, anthologies, and books to our group. We have gratefully established a members' lending library. Thank you, Liz. For those of you who may remember her, she is doing well, still writing even with limited vision these days.

In November, each person brought an unfinished haiku. Our wordsmiths had great fun helping search for just the right word or shape of the poems until they sparkled. Members Pat Kennelly, Autumn Hall, Sandra McNew, and Pat Nolan all have long poems appearing in *Messages From the Hidden Lake, Vol. III*, published by the Alamosa public library.

The Pikes Peak Penrose main library provided a room for our January meeting where we analyzed a collection of 10-to-15-year-old haiku, looking especially for kigo and keriji, and rearranging some of the poems.

In December, Pat Nolan taught a haiku workshop for children at the Book Nook in Buena Vista, CO during the annual BV Art Walk. In January, she taught a two-week class in sumi-e at PILLAR Institute of Lifelong Learning in Colorado Springs.

All haiku poets within our region or not are invited and always welcome to attend any of our gatherings. Contact Pat Nolan at patrician1023@gmail.com for current information. Also, if there are any regional members reading this who did not receive my personal newsletter to all of you, please send me your current contact information.

—Patricia Nolan

## Washington Region

### Commencement Bay Haiku Group

Washington state has good number of haiku groups, the newest is Commencement Bay Haiku, a group founded in September by the first three members: Judt Shrode, Carmen Sterba and Jim Westenhaver for the Tacoma area, which is referred to as South Puget Sound. Jim wrote long verse before beginning haiku; Judt and Carmen both started writing haiku in Japan. We have had four monthly meetings so far. The contact is carmensterba@yahoo.com.

—Carmen Sterba

### Bellingham Haiku Group

Bellingham Haiku Group welcomed two new members in 2011. Our group continues to meet monthly at the Firehouse Cafe in Fairhaven for haiku critiques, news updates, and writing exercises. We saw a great deal of growth in 2011 in the form of haiku publications. Several members had their work ac-

cepted into journals, such as *Frogpond*, *Modern Haiku*, *Mu Haiku*, *Bottle Rockets*, *Notes from the Gean*, and more. It was an exciting year. For 2012, we plan more of the same, as well as to put together a members' anthology.

—Seren Fargo

## Oregon Region

Oregonian Maggie Chula will be the guest lecturer at Portland State University on February 9, teaching haiku and rengay to Japanese Literature students. She received third prize from the Oregon State Poetry Association for her haibun "Shelter."

Multi-talented artist and poet Shirley Kishiyama received the 2012 Artsmith Residency, and is one of 5 recipients who will spend a week in March on Orcas Island. Shirley applied as an artist and poet, and submitted Chinese calligraphy/painting images of the artwork that she displayed at the 2011 HSA Haiku Weekend conference in Bend, plus 5 pages of poetry which included tanka and haibun.

Oregon's Cara Holman has been on a real roll lately, winning the third prize in the International "Kusamakura" Haiku Competition, first prize in the 2011 Porad Award, honorable mention in the 13th HIA Haiku Contest, first place in the Writer's Digest Poetic Form Challenge, third place in the 2011 Thom Williams Memorial contest, and honorable mention in the 15th Mainichi Haiku Contest.

an'ya was surprised and honored to be selected as one of the top 10 haiku poets in the world for 2011 at *Simply Haiku*. Three of her haiku have been scheduled for the Per Diem feature at the Haiku Foundation. Her haiku-suiseki and Whazammo's (peterB's) viewing stones were the featured display at the Eugene Bonsai Society. They will also be showing at the Eugene Asian Celebration as well as the Emerald Arts Center Gallery in Oregon since moving to the greater Eugene area. Their e-mails are the same, but their new address is:

# Regional News

P.O. Box 332, Westfir, Oregon 97492.

Thomas Martin, a volunteer at the Avamere Rest Home and Rehabilitation Center in Beaverton, Oregon, did a short lecture and haiku reading, including some by fellow Oregonians any'ya and Ce. It went very well and everyone was interested in the haiku form. All had a good time with a short discussion of the merits of haiku afterward.

A reading by Oregon's well-known Laura Winter continuing the fifth season of the Milwaukie Poetry Series was on February 8, 2012 at the Pond House in Milwaukie, Oregon, adjacent to the Leading Library. Laura Winter's most recent book of poetry, *Coming Here to be Alone*, is a bilingual English-German edition which focuses on the High Desert and Great Basin. The western landscape with all its hoodoos, headlands, basin and range, whitewater and rain are the foundation from which she works. Her love for improvised music also informs how she approaches language. Laura has performed with jazz musicians and improvisers in the U.S. and Europe.

Her work has been widely published, translated and set to music for an art song series. She currently publishes the occasional *Take Out*, a bag-a-zine of art, writing and music that features powerful voices from around the globe. She recently completed a residency with Playa at Summer Lake, Oregon

—an'ya

## California Region

### Central Valley Haiku Club

As autumn crept into the California central valley and surrounding hills, on Saturday, October 8, 2011, the Central Valley Haiku Club held their annual English Language Haiku reading at the Gekkeikan Sake Factory, 1136 Sibley Street, Folsom, CA. This event, along with many other art activities, is

held in conjunction with Folsom's yearly celebration of the arts.

Before an audience of around two dozen, and with the koi pond as backdrop, club members Yvonne Cabalona, Bill Owen, Mark Hollingsworth, Lana Campbell, and Leslie Rose, shared information about the various haiku forms and then read some of their poetry, while member Ricardo de Bernardi took pictures. To everyone's delight, at the end of the reading, some of the audience members shared their poetry as well.

When the reading was finished and the audience had departed, the club held their next to the last meeting of the year.

The first item of discussion was the 2011 Jerry Kilbride Memorial English Language Haibun contest which closed on October 1. Yvonne reported that the submissions have gone to the judges and we will be receiving notification of our winners before our next meeting in December. So, with this contest almost put to bed, it was decided that we should, even before this year ends, begin notifying poets of our next haibun contest, our ninth annual event, which will have a deadline of December 1, 2012. We are hoping, with a full year to write, and with a later deadline, more writers will submit entries. Full information about the contest may be found at our website:

[www.blinkhaiku.blogspot.com](http://www.blinkhaiku.blogspot.com). Details are also on page 26 of *Ripples*.

We had several celebrations. Yvonne has been invited to submit copies of her Chapbook, *Down the Mermaid's Back*, for consideration for the Touchstone Award. She also will have one of her poems published in the *Heron's Nest*. And Leslie announced that one of her tanka will be published in #5 of *Moonbathing*.

As this meeting ended, the date of December 3 was chosen for the last meeting of the year. We will again meet at the Eastern Empire Restaurant on Howe Avenue in Sacramento at 12:30 to share laughter, poems and good food.

### January 2012 Meeting

Having canceled the meeting scheduled for December, the Central Valley Haiku Club, held their first meeting since the haiku reading in October on January 14, 2012. Members Bill Owen, Mark Hollingsworth, Yvonne Cabalona, Ricardo de Bernardi, and Leslie Rose gathered at one of the club's favorite meeting spots, the Eastern Empire Restaurant.

Over savory plates of food, the main topic of discussion turned on technology and making chapbooks available for download to the public, as well as finding and enjoying such things as haiga online.

Leslie Rose reported on the stellar 2011 Seabeck Haiku Getaway that she attended in October held by Haiku Northwest and shared the anthology constructed by the more than 30 attendees at that event.

Yvonne reported on last year's haibun contest. We would like to thank our judges, Deborah P Kolodji and Ellen Compton. First place goes to Cara Holman of Portland, Oregon for her haibun "Filtered Sunlight." And second place goes to David Grayson of Alameda, California, a member of HPNC, for his haibun, "Pathfinder." You may view these writings at our website. We would like to congratulate and thank all our entrants for their wonderful submissions. We're hoping that all of these poets and more will be working on pieces to submit to this year's contest. With the deadline later this year, we're hoping that everyone will have more than enough time to gather and weave their prose and poetry.

Leslie shared her tanka that appeared in the recent Fall/Winter edition of *Moonbathing*; Bill announced that one of his haiku will be appearing in the forthcoming *Frogpond*; and Yvonne had a couple of haiku and a haibun included in the most recent copy of *Bottle Rockets*.

The last order of business was to set the date for our next meeting. It will be held at the Gekkeikan Sake Factory, 1136 Sibley Street, Folsom, CA, on Saturday, March 10, at 11:30.

—Leslie Rose

## Haiku Poets of Northern California

### October 16 Meeting

The fall meeting of the Haiku Poets of Northern California took place on October 16, 2011 at Fort Mason in San Francisco. Present at the meeting were:

Rober Abe, Susan Antolin, Fay Aoyagi, Betty Arnold, Jerry Ball, Robin Beshers, Claudia Chapline, Bruce Feingold, Gary Gach, Patrick Gallagher, Garry Gay, Johnnie Johnson Hafernik, Carolyn Hall, Peggy Heinrich, Mariko Kitakubo, Renée Owen, Bill Quigley, Joseph Robello, Carol Steele, John Thompson, and Marian Yap. The meeting began with a round of introductions and poems.

Susan Antolin introduced our featured reader, Peggy Heinrich. Peggy has been writing haiku for more than 35 years. Her work has appeared in nearly every major haiku journal, many anthologies, and has won numerous top awards. A collection of her haiku, *Peeling an Orange*, was published in 2009 (and copies are available from Peggy by contacting her at heinrich01@gmail.com). We are very fortunate that she moved from the east coast to Santa Cruz to be nearer her two daughters.

During the break for refreshments and socializing, Susan Antolin invited everyone to write autumn kigo on the white board. By the end of the break, there was a considerable list of kigo. Susan encouraged people to write down any kigo they might want to take with them for later use.

After the break Susan made several announcements. She mentioned that in September the Asian Art Museum hosted a haiga workshop led by Patricia Machmiller, which Fay Aoyagi said was sold out and very well-received by everyone who attended.

Haiku Pacific Rim, an international gathering of poets that takes place every two years, will be in the Bay Area in September of 2012 and will be jointly hosted by the Yuki Teikei Haiku Society

and HPNC. See page 29 for more details.

Susan also announced that the haiku contest she has been involved with in Richmond is now in its second year. Sponsored by the Richmond Arts and Culture Commission, the contest is open to all school children and adult-education students in Richmond. Susan gave two haiku workshops for teachers in Richmond this year and served as a judge for the contest.

After the announcements, Mariko Kitakubo, a well-known Japanese tanka poet and author of the books *On This Same Star* (2006) and *Cicada Forest* (2008), both translated by Amelia Fielden, performed a reading of a selection of her tanka from each of her books as well as several new poems. Dressed in a gorgeous kimono and accompanied by a sound recording as well as instruments she played in between poems, Mariko's performance was dramatic, with her intonation conveying the emotional undertones of her work even to those of us not fluent in Japanese. The English translations were read by Susan Antolin. Mariko recently moved to Santa Rosa, where she plans to reside for a portion of each year (the other portion she spends in Tokyo). We are so fortunate to have her nearby and willing to contribute her talents at HPNC events. Mariko very generously offered the proceeds from the sales of her books at the meeting back to HPNC.

For the remainder of the meeting, Jerry Ball led the group in an auditory kukai. In introducing the activity, Jerry emphasized that by reading the haiku aloud and not seeing the poems in writing when selecting the ones we like, different strengths of the poems may stand out. The poems that sound good are the ones that will get the highest number of votes rather than the ones that look good on paper. Jerry suggested we view the kukai as an exercise rather than a competition. "It is a good way to see how others respond to what you are writing," he said. After everyone submitted haiku on note cards, Patrick Gallagher kindly volunteered to read through the whole stack of poems out loud. On the second read-through,

we began to take notes on which poems we liked more than others. On the third time through, we marked our top three poems. It proved to be a challenge to limit our selections to only three poems, as there were a number of excellent haiku to choose from. Fay tallied the votes as we indicated our votes by raising our hands for our top three choices. The winning haiku by Renée Owen received 10 votes, far surpassing all of the other poems. Other poets whose entries attracted high votes were Betty Arnold, Garry Gay, Carol Steele, Mariko Kitakubo, and Peggy Heinrich.

When some of the winning poems were written on the board, the line breaks and punctuation became the subject of discussion. Some of the things that might have distracted from the flow of a poem when viewed in writing were not noticed when read aloud. Several people gave suggestions on the use of em-dashes in haiku. John Thompson said a dash at the end of a line in a haiku is like a traffic signal; some corners need one, some don't. Garry noted that the dash gives you a moment to ponder within a poem. Carolyn said to use the em-dash if needed to tell the reader not to read through to the next line without a pause. The dash can help signal that the two parts of a haiku are meant to be juxtaposed rather than combined in one continuous flow of words.

### January 22 Meeting

The Haiku Poets of Northern California gathered for our first quarterly meeting of the year on January 22. As always, we began the meeting with a round of introductions and poems. The meeting was well attended in spite of the occasional heavy downpour and the local favorite San Francisco 49ers in a playoff game that same afternoon.

Alison Woolpert, an award-winning haiku poet and president of the Yuki Teikei Haiku Society, was the featured reader. A resident of Santa Cruz, Alison includes the rich natural beauty of that area in her haiku. Having taught school for many years, references to the classroom and a wry sense of humor are also present in her work.

After a break for refreshments, we enjoyed a presentation by Patricia Machmiller, Anne Homan and Patrick Gallagher on the *San Francisco Bay Area Nature Guide and Saijiki*, which they edited. They began with a discussion of the scarcity of English language saijikis, and the desire to compile one with a distinctly local Bay Area focus.

Fay Aoyagi noted that for Japanese haiku poets, a good quality saijiki is an indispensable tool. Many English language poets rely on the international poetry almanac *Haiku World*, edited by William J. Higginson (Kodansha International, 1996), which remains the most comprehensive saijiki available in English.

Patricia, Anne and Patrick spoke about the process of putting the book together and said it was a project that spanned eleven years. Eve Luckring posed the question of whether the kigo list arose organically from poems written by Bay Area poets. The saijiki editors shared some of the history of compiling lists of season words by Yuki Teikei members, including a survey of all English language haiku done by Dr. Junichi Sakuma in 1980. The editors said the season words they included were the result of careful discussion and thought, but not the result of a survey of poems. They said they hope to publish a second edition and welcome submissions of additional poems, especially ones to go with season words already in the book that have no or few accompanying haiku.

Following this introductory discussion, the editors took turns reading selected entries from the book with the accompanying poems read in turn by the rest of the group from a copy of the book we passed around.

Afterwards, several people in the group shared their enthusiasm for the local flavor of the poems. Joseph Robello, in particular, noted that so many of the season words resonated with him as authentic to the Northern California experience.

For more information on HPNC visit us online at [www.hpnc.org](http://www.hpnc.org).

—Susan Antolin

## Yuki Teikei Haiku Society

The society held a winter holiday party at the home of Patricia Machmiller on December 10. The members exchanged holiday card haiga and enjoyed the dinner and holiday cheer provided by the attendees. As often happens we were delighted to have members of the SoCal Haiku Study Group attending, and many other charming guests.

In January those who attended the meeting at the Hotel of the San Jose History Center wrote New Years haiku on a ginko in the grounds of the History Center, then participated in a kukai.

A good deal of energy of the society is being directed to the Haiku Pacific Rim conference to be held in September in conjunction with the society's annual retreat at Asilomar; see page 29 in this issue for details.

—Patrick Gallagher

## Southern California Haiku Study Group

October 9, 2011

Ten people attended the autumn ginko walk at the Los Angeles Arboretum in Arcadia, California: Peggy Castro, Greg Longenecker, James Won, Denise, Lindy Hill, Taura Scott, Kathabela Wilson, Deborah P Kolodji, Don Baird, and Josh Liberman.

The group met at the Peacock Café before walking down to the jungle garden and around the arboretum lake. We examined turtles, graffiti in a bamboo grove, a peacock digging a hole and listened to the honks of Canada geese. We returned to the cafe, wrote haiku, ate lunch, and shared what we had written.

October 15, 2011

The October meeting at the Pacific Asia Museum was attended by Lynn Allgood, Maury Garnholz, Bonnie, Kathabela Wilson, Kimberly Esser, Liz Goetz, Greg Longenecker, Phyllis Collins, James Won, Ashley Baldon, Bill Hart, and Debbie Kolodji.

The following books were shared: Debbie brought *The Haiku Anthology* edited by Cor van den Heuvel, *Chiyo-Ni: Woman Haiku Master* by Patricia Donegan and Yoshie Ishibashi, *Haiku Volume 4 Autumn-Winter* by R.H. Blyth, *Gatherings* edited by Stanford M. Forrester, *Wing Beats: British Birds in Haiku* edited by John Burlow & Matthew Paul, *From Leaf to Leaf* (the 2010 Seabeck Haiku Getaway Anthology), and the latest issue of *Modern Haiku*. James brought the latest issue of *Frogpond* and Maury brought an issue of *Prune Juice*.

Meeting participants either read from their own haiku or from one of the books during the haiku sharing portion of the meeting. After the haiku sharing, there was a kigo discussion. First, the group examined the kigo “pumpkin,” creating a list of everything that the word “pumpkin” brought to mind: pie, cinnamon/fall spice, knives, Jack o’lantern, plastic jack o’lantern, soup, strings—sticky, roasting seeds, decorations, straw, display at grocery stores, roadside stand, scarecrow, nuts and seeds, patch, sleepy hollow, toothy grin, pepitos, rot, pulp, burnt lid, Linus and the Great Pumpkin, gush and mush, squish and slimy.

Then, the group created a list of other October kigo: fallen leaves, Halloween, cold feet in morning, first frost, fallen silk floss blossoms, blankets/quilts, owl calls, leaf litter, morning dew, cold rain, and dry wind. The group then had thirty minutes to brainstorm the other kigo privately and write haiku either from the pumpkin list or the general October kigo list. This was followed by a kukai from the haiku written.

# Contest Results

## November 19, 2011

Patricia Machmiller flew down from San Jose and was the special guest speaker for the November 2011 SCHSG meeting. Immediately prior to the meeting, Kathabela and Rick Wilson hosted a brunch in their home, where Patricia performed a reading of her haiku, accompanied by Rick on flute.

Afterwards, we reconvened at the Pacific Asia Museum for an expanded meeting. The following people attended: Patricia Machmiller, Wendy Wright, Debbie Kolodji, Peggy Castro, Elva Lauter, Marcia Behar, Margaret-Hehman Smith, Liz Goetz, Greg Longenecker, Bill Hart, Robert Floum, Phyllis Collins, Genie Nakano, Bonnie, Maury Garnholz, Lynn Allgood, Amir Sapir, Billie Dee, Ellen Ko, Ashley Baldon, Karen Klingman, Kathabela Wilson, and Sharon Rizk.

After a read-around of haiku, Wendy introduced Patricia, who presented a workshop on kigo. Patricia asked "what makes autumn, autumn?" and asked participants to list the feelings they had of autumn.

Responses included: "function of light, angle of sun is too low," "I look forward to autumn – summer is too hot, then it is too cold," "fall is muted out here in California, I feel a loss of the fall I had back east," "refreshing, dryness, the first time you hear leaves rattle," "I see fall as changes – I lost my father in the fall, I met my husband in the fall," "light hitting leaves," "air smells different," "more depths to colors," "autumn as a beginning."

Next, Patricia read a list of words/phrases and participants were asked to vote on what season, if any, the word/phrase evoked. There was some discussion following the results, for example, the majority of people thought "raven" had no season, except for Edgar Allen Poe fans who thought "raven" evoked winter.

## Anthology Readings

On Sunday, November 20, the Southern California Haiku Study Group launched their new anthology, *Scent of Rain*, with a reading in the Pacific Asia Museum audi-

torium. Even though it was raining very heavily, over 45 people attended the reading, including poets who drove up from San Diego and poets who walked several blocks in the downpour. Readers included Don Baird, Ashley Baldon, Marcia Behar, Peggy Castro, Phyllis Collins, Billie Dee, Marcyn Del Clements, Pauli Dutton, Kimberly Esser, Kendall Evans, Linda Galloway, William Hart,



**Gregory J. Longenecker and Naia  
in the courtyard of the Pacific Asia Museum  
in Pasadena, California**  
Photo by Deborah P Kolodji

Margaret Hehman-Smith, D.J. Keddy, Deborah P Kolodji, Sean Kolodji, Gregory Longenecker, Janis Lukstein, Frances McConnel, Naia, Genie Nakano, Beki Reese, Brosnan Rhodes, Susan Rogers, Dan Spurgeon, Kath Abela Wilson, and Wendy Wright. The poets were accompanied by Rick Wilson on flute and Kathabela Wilson on percussion.

*Scent of Rain* was edited by Billie Dee and is perfect bound, featuring the work of 62 poets, including poems in Spanish with English translations. The collection emphasizes the unique climate and geography, and rich cultural diversity of Southern California. Dinner at El Cholo's Café in Pasadena followed the reading, with 21 people attending the dinner.

An anthology reading was also held in San Diego on December 3, 2011. Readers included Billie Dee, D.J. Keddy, Karen Stromberg, Una Hynum, Megan Webster, Naia, Seretta Martin, Stevie Strang, Kathabela Wilson, and Deborah P Kolodji. Rick and Kathabela Wilson accompanied the readers on flute and percussion. Dinner followed at The Field, a local Irish pub.

## December 17, 2011

*Haiku: A Poet's Guide* by Lee Gurga was the main reference book for the December meeting at the Pacific Asia Museum. The group discussed the haiku examples from pages 33-38 in the chapter entitled "Haiku Moment, Context and Order of Perception."

The following books were brought for the haiku sharing segment of the meeting: *The Haiku Anthology* edited by Cor van den Heuvel, *Knots: Southeastern European Haiku Anthology*, *Beyond my View* by Joyce Clement, *The Horse with One Blue Eye* by Cherie Hunter Day, *Walking on the Bridge* by Martin Shea, and the *Millikan Haiku Anthology*.

Participants were Debbie Kolodji, Elva Lauter, Kendall Evans, Kathabela Wilson, Greg Longenecker, James Won, Phyllis Collins, Kimberly Esser, Don Baird, Adam Marshall, Lynn Allgood, Ashley Baldon, Robert Floum, Jie Tian, and Consuelo Marshall. The meeting ended with an anonymous haiku workshop.

## January 7, 2012

Tom and Wendy Wright once more hosted the Southern California Haiku Study Group post-holiday party at their home in Long Beach. The party started off with a haiku mixer game. Upon arrival, party guests were given a slip of paper that contained 1/2 of a classical Japanese haiku by Basho, Busan, Issa, Shiki, or Chiyo-Ni. The goal of the game was to find the person who was holding the slip of paper that contained the other 1/2 of the haiku.

When participants thought they had a match, they turned in a card with the proposed match and drew new game pieces. If they thought they knew who wrote the haiku, they also wrote it on the card. If it was a match, the game pieces were removed from the game. If it wasn't a match, the slips of paper were returned to the bag and back into play. Prizes were given out. In addition to matches, prizes were given for the best mash-ups.

We had one winning match—Greg Longenecker and Naia correctly matched up the following haiku and attributed it to the correct author, Chiyo-Ni.

# HSA Contests

on the ebb-tide beach  
everything we pick up  
is alive

—*Chiyo-Ni*

Most of the haiku translations in the game came from *Essential Haiku* by Robert Haas, the *Haiku Handbook* by William Higginson, or *Chiyo-Ni: Woman Haiku Master* by Patricia Donegan and Yoshie Ishibashi.

At the end of the party, everyone gathering in Wendy's upstairs writing studio room where everyone shared the haiku New Year's card they brought.

## January 21, 2012

The January Pacific Asia Museum meeting was shorter than normal due to a wedding at the museum. Elva Lauter, Marcia Behar, Greg Longenecker, Kathabela Wilson, Genie Nakano, Kimberly Esser, Robert Floum, Peggy Castro, Mira Mitarak, Janis Lukstein, James Won, Maggie, Amanda, Naia, Lynn Allgood, and Debbie Kolodji attended.

The following January word list was generated for the writing section of the workshop: Martin Luther King Day, cold rain, paper white narcissus, Queen's tears, stray cat cries louder, winter wind, Japanese magnolia, shivering petals, snow flowering pear, half-uprooted tree stumps, hopeful dreams/new beginnings, January full moon, morning frost

The following books were shared: *Haiku 21* edited by Lee Gurga and Scott Metz, *Zen Haiku* translated by Jonathan Clements, *Haiku Humor* edited/translated by Stephen Addiss, *The Zen Haiku and Other Zen Poems* by James Hackett, *Across the Windharp* by Elizabeth Searle Lamb, *The Dumpling Field: Haiku of Issa* translated by Lucien Stryk, and *The Haiku Seasons* by William Higginson.

## January 28, 2012

Ruth Nolan and Deborah P Kolodji led a haiku walk on January 28, 2012 at the Coachella Valley Preserve, near Palm Desert, California. Attendees were Patrick Gallagher, Joanne Frey, Marcy Del

Clements, Peggy Castro, Cindy Rinne, Consuelo Marshall, Jie Tian, Debbie Kolodji, Ruth Nolan, Greg Longenecker, Sean Kolodji, Ashley Baldon, Brosnan Rhodes, An Xiao, Billie Dee, Olga Garcia, Julie Brossy, Susan Rogers, Genie Nakano, and Wendy Wright.

It was a lovely day for a walk—the sky was blue, the Gambel's quail were plentiful, and cactus wrens sang in raspy voices from the tops of fan palms. The group walked from the visitor's center in the Thousand Palm Oasis, one of the largest groves of desert fan palms (*Washingtonia filifera*) in California to the McCallum Oasis, crossing the San Andreas earthquake fault and a desert wash during the two mile adventure.

Poets saw smoke trees, dye weed, indigo bush, cattle spinach, alkali golden-bush, sandpaper plant, palo verde, creosote, honey mesquite, and an octotillo in bloom. They saw a black phoebe and a Northern Flicker, among other birds.

Multiple haiku were written by the 20 people who travelled to the Coachella Valley from a wide variety of places, ranging from the border of Mexico to San Francisco!

## February 18, 2012

Naia was the featured reader for the February meeting at the Pacific Asia Museum. She read for 20 minutes from a selection of her haiku. Naia's performance was carefully crafted to flow from season to season, starting each section with a haibun, followed by a grouping of haiku appropriate for the season, ending each season with a selection of her haiga.

Gregory J. Longenecker presented a program on "Basho: His Life and Haiku" for about 45 minutes. He prepared a handout which included a timeline of Basho's life and a selection of his haiku, arranged by date. He asked attendees to read either an entry from the timeline or one of Basho's haiku, and then Greg expanded on the timeline entries and discussed each haiku in the context of Basho's life.

The meeting also included a read-around of haiku, including some haiku from the following books: *In Pine Shade*

(the 2011 HSA anthology), *Carving Darkness* (the 2011 red moon anthology), *The Complete Basho* by Jane Reichhold, *The Master Haiku Poet Matsuo Basho* by Makoto Ueda, *The River of Heaven* by Robert Aitken, *Bottle Rockets: the Café Issue*, and *Basho's Journey* translated by David Landis Barnhill.

The following people attended: Greg Longenecker, Naia, Debbie Kolodji, Phyllis Collins, D'Ellen Hutchens, Elva Lauter, Marcy Del Clements, Ashley Baldon, Billie Dee, Don Baird, Adam Marshall, Robert Fluom, Marcia Behar, Genie Nakano, James Won, Amir Sapir, Liz Goetz, Keiko Amano, Susan Rogers, Wendy Wright and Kathabela Wilson.

## Upcoming Events:

March 17 at 2 pm, Anonymous Haiku Workshop at the Pacific Asia Museum, Pasadena, CA; March 31 at 2 pm, Haiku Workshop, Huntington Beach Library, Huntington Beach, CA; and April 17 at 7 pm, National Haiku Day Reading, location TBA.

—*Deborah P Kolodji*

## Do you have news?

See page 32 for details on sending news to *Ripples*. The deadline for the next issue is May 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

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

*Sponsored by the Haiku Poets of Northern California*

### Haiku Judge: Christopher Herold

First Place: you *can* forget  
how to ride a bike  
autumn leaves  
—Carolyn Hall

Second Place: wildfire the night sky full of pine  
—Ernest J. Berry

Third Place: mist at dawn  
from the other side  
a loon's call  
—Roland Packer

Honorable Mentions: Carolyn Hall (2)

### Tanka Judge: Roberta Beary

First Place: mid-autumn night...  
the wind whispers to me  
Chinese words  
that offer me a home  
in the shape of a moon  
—Chen-ou Liu

Second Place: our favorite walk  
by the river –  
deep in conversation  
we cover  
the same old ground  
—Cara Holman

Third Place: her toothbrush  
in my medicine chest  
declares residency...  
gazing at the mirror  
a face hard to recognize  
—Chen-ou Liu

Honorable Mentions: Lesley Swanson, Michael McClintock,  
and Margaret Chula  
*Senryu Judge: Scott Mason*

First Place: death notice my first wife's second husband  
—Joseph Robello

Second Place: she lowers her voice  
when she says it  
miscarriage  
—Carolyn Hall

Third Place: annoyed with myself static cling  
—Francine Banwarth

Honorable Mentions: John Stevenson, André Surridge, Carolyn Hall, and Bill Pauly

Many thanks to our contest chair, Carolyne Rohrig, for her tireless work running the contest again, and to everyone who entered the contest this year. We look forward to seeing your entries in the 2012 contest. The complete results of the 2011 contest as well as the submission guidelines for the 2012 contest are available on the Haiku Poets of Northern California website at [www.hpnc.org](http://www.hpnc.org).

—Susan Antolin

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## Second Annual Richmond Writes! Poetry Contest

*Sponsored by the Richmond Arts and Culture Commission in Richmond, California, the contest was open to all students of public and private schools in the city. A separate category for haiku was judged by Susan Antolin, who also taught two workshops for teachers in Richmond in advance of the contest. Overall, the contest received entries from 192 students submitting 329 poems. The winners have been invited to read their poems to Mayor Gayle on March 2, 2012 at City Hall.*

First Place: Butterfly

While the butterfly moves  
What do you think  
it's dreaming?  
—Mercedes Mann

Honorable Mention: Autumn

As the cool wind blows  
Crimson leaves start to fall away  
Slowly the leaves glide  
—Yony Chilel

# Contest Results

## Turtle Light Press 2012 Haiku Chapbook Competition Winner

The winner of the third Turtle Light Press biennial haiku chapbook competition is Graham High's *The Window That Closes*, a threnody for his mother that movingly follows her illness and death over the course of a year. Honorable Mention was awarded to Duro Jaiye's *There Was a Time*, which explores the African American experience of slavery and its aftermath in a short series of powerful poems.

The two judges were Kwame Dawes, an English professor at the University of Nebraska-Lincoln and the editor-in-chief of *Prairie Schooner*, as well as Rick Black, an international award-winning haiku poet and founder of the press.

High's collection opens with a poem that demonstrates his deft use of language to introduce the ensuing drama:

high hospital bed  
my mother and I must cross  
the rift of waiting

High's book demonstrates a complexity of language, a variety of syntactical structures and a keen sense of pacing. But most importantly, despite the sad inevitability of his mother's death, the poems manage to draw us into a pattern of reflection and memory through the close and moving study of details surrounding their lives in the hospital and at home.

A painter and sculptor who lives in London, England, High came to haiku quite late, having written mainstream poetry since the 1970s. He entered both of TLP's prior contests before being named this year's winner. He has published six haiku collections and been editor of the British Haiku Society's journal, *Blithe Spirit*.

Turtle Light Press, a small publisher based in Arlington, Virginia, plans to release *The Window That Closes* in the spring/summer of 2013. For more information on this and other projects, please visit Turtle Light Press online at [www.turtlelightpress.com](http://www.turtlelightpress.com) or follow them on Twitter @TurtleLightNews.

—Rick Black

## IHS International Haiku Competition

Sponsored by the Irish Haiku Society

Category A (open to poets throughout the world):

First Place: turning tide  
the buoy bobs  
sideways  
—Quendryth Young (Australia)

Second Place: the windfalls  
he gathered  
gathering dusk  
—John Barlow (England)

Third Place: November rain—  
the fence  
around the ruin  
—Bouwwe Brouwer (the Netherlands)

Highly Commended (in alphabetical order):

early dusk  
the elderly sexton  
wreathed in mist  
—Ernest J. Berry (New Zealand)

storm on the lough  
streetlamps on Seaview  
lit by sunrise  
—Marion Clarke (Northern Ireland)

laid at the feet  
of a cat,  
all the Alps  
—Beth McFarland  
(Northern Ireland/ Germany)

first snow...  
filling the emptiness  
of a curled leaf  
—Peter Newton (USA)

equinox  
again you speak  
of leaving  
—Roland Packer (Canada)

wild persimmon  
autumn sun fills  
the last leaf  
—Cynthia Rowe (Australia)

island morning fog—  
the spruce tree and wooden bench  
web-connected  
—Priscilla Van Valkenburgh (USA)

The results for Category B (open only to participants born or residing on the island of Ireland) are available online at <http://irishhaiku.webs.com/haikucompetition.htm>.



# HSA Contests

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## Nicholas A. Virgilio Memorial Haiku Contest

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

**Deadline:** In hand March 25, 2011

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

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

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

**Entry fee:** None.

**Submit entries to:**

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

**Adjudication:** Judges named by the HSA.

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

**Rights:** All rights revert to the authors after publication.

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

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

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

**Deadline:** In hand March 31, 2011

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

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

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

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

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

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

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

# Contests

## The 9th Annual Jerry Kilbride Memorial English-Language Haibun Contest

*Sponsored by the Central Valley Haiku Club*

**Deadline:** In hand by December 1, 2012

**Submissions:** All entries must be unpublished, not under consideration elsewhere, and in English. No limit to the number or length of any submissions. Submit three copies of each haibun, two (2) copies without author information attached for anonymous judging, one (1) copy with author's name, address, phone number and e-mail address for notification purposes. A first prize of \$100 and a second prize of \$50 will be awarded. Honorable mention certificates also will be given. Winning entries will be posted at the CVHC website: [www.valleyhaiku.org/](http://www.valleyhaiku.org/). The entry fee \$5 (US) per haibun should be paid by check and made out to: Mark Hollingsworth (CVHC Treasurer).

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

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

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

**Send entries to:**

Yvonne Cabalona  
709 Auburn Street  
Modesto, CA 95350-6079

## Kiyoshi & Kiyoko Tokutomi Memorial Haiku Contest

*Sponsored by the Yuki Teikei Haiku Society*

**Deadline:** In hand by May 31, 2012

**Prizes:** \$100 \$50 \$25

**Contest Rules:** Haiku in English of 17 syllables in a 5-7-5 pattern. Each haiku must use one kigo, and only one kigo, taken from the contest list. Haiku with more than one recognized kigo will be disqualified.

**2012 Contest Kigo List:**

New Year: first reading, year of the dragon

Spring: swallows return, lengthening days

Summer: ants, summer's end

Autumn: harvest moon, autumn sea

Winter: frost, bean soup

**Entry fee:** \$7.00 per page of three haiku. No limit on number of entries. Entries will not be returned.

**Submission Guidelines:** Submit 2 copies of each page, with your name and address on only one copy, typed on 8 1/2 x 11 paper. Make checks or money orders payable to "Yuki Teikei Haiku Society." Overseas entrants please use International Postal Money Order, in U.S. currency only. For results send an SASE marked "Contest Winners." Entries must be original, unpublished, and not under consideration elsewhere. No previous winning haiku are eligible. This contest is open to anyone, except for the YT president and contest chair. Final selection will be made by a distinguished haiku poet. The society may print winning poems and commentary in its newsletter, annual anthology, and current brochures. **Send entries to:**

Deborah P Kolodji – Contest Chair  
10529 Olive Street  
Temple City, CA 91780  
Attn: Tokutomi Contest

## 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 by 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 publication 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

# Contests / Calls for Submission

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, [www.modernhaiku.org/](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.

## Win a Key West Residency: Robert Frost Poetry Contest

*Sponsored by The Studios at Key West ("TSKW"), this contest continues a long tradition and honors Robert Frost and encourages the creation of new poetry and haiku.*

**Deadline:** March 15, 2012

### Submission Guidelines:

1. Poems may be rhymed or unrhymed, metered or free verse, up to 40 lines.
2. Haiku submitted should meet the following definition: a short poem of no more than 17 syllables (preferably fewer), featuring simple language, clear images rather than abstractions, and emphasizing intuitive depth and resonance rather than open statement of ideas.
3. Two copies of each typed on 8 1/2 x 11 paper and sent by mail or e-mailed in an electronic format. If sent by mail – one typed copy should contain your name and contact information, and one should not include your name/contact information.

**Entry fee:** \$10 per poem.

**How to Submit:** To enter online, add one item to cart per poem or haiku. Please include the reference number of your receipt within the body of your e-mail. Please submit the poem as a Word attachment and include your contact and payment information in the body of the e-mail but not in the Word document.

To enter by mail, send two copies of each poem/haiku along with a check for \$10 per poem/haiku to:

The Studios of Key West  
600 White Street  
Key West, FL 33040

Winning entries will be announced on April 1 at [www.tskw.org](http://www.tskw.org). Awards: First Place: a two-week residency at The Studios of Key West plus \$200; Second Place: \$100; Third Place: \$50. Honorable Mentions will also be selected in each category (poetry and haiku).

Top three entries in each category will be published online at [www.tskw.org](http://www.tskw.org). Residencies are non-transferrable and will be scheduled with the winner between May 2013 and August 2013.

## Call for papers

Essays, articles, interviews on the therapeutic or healing potential of haiku (and related forms senryu, tanka, and haiga) in psychotherapy or self-therapy. Contributors retain all rights of publication and no compensation for inclusion in the collection. Send inquiries/submissions to: Robert Epstein at [taylorrepstein@earthlink.net](mailto:taylorrepstein@earthlink.net) or 1343 Navellier St., El Cerrito, CA 94530.

## Anthology of Haiku, Senryu and Tanka

**Deadline:** May 1, 2012.

For an anthology of haiku, senryu and tanka entitled, *Now This: Contemporary Poems of Beginnings, Renewals, and Firsts*, please send poems to Robert Epstein at [taylorrepstein@earthlink.net](mailto:taylorrepstein@earthlink.net) or [worldof-dewhaiku@gmail.com](mailto:worldof-dewhaiku@gmail.com) or an SASE to 1343 Navellier St., El Cerrito, CA 94530. Unpublished poems preferred. No compensation for inclusion in the anthology.

## The Poetry Explosion Newsletter

The Poet Band Company is asking for poetry, max.40 lines and prose, max.300 words to be submitted for possible publication in *The Poetry Explosion Newsletter* ("The Pen"), issued quarterly (January, April, July, October). July's issues are dedicated to romantic poetry, October's issues spotlight holiday poetry, and all other issues are open to topics of the writer's choice.

We publish poems and prose pertaining to all subjects (love, holidays, current events, etc.) and in any form (sonnets, haiku, rhyme, free and blank verse, etc.). Simultaneous and pre-published submissions are accepted. Bio-sketches are optional. Presently, we are not paying monetarily, but if your works are selected, we'll send you a free copy of the issue in which they (it) appear(s).

Send us your best! All submissions must be typed and of "camera ready" quality. Submit a maximum of five works (a L.S.A.S.E. with correct postage if you want your works that are not accepted for publication to be returned). E-mail submissions are accepted and must include snail-mail address. Note: If sending from another country, please send International Coupons (2 per dollar amount) or a money order or check written in U.S. dollars from a U.S. bank. If you never have been published, this may be your chance! Guidelines are online at: [www.thepoetbandcompany.yolasite.com](http://www.thepoetbandcompany.yolasite.com)

## Violet Press Anthologies

Violet Press is now accepting haiku submissions for three anthologies slated for publication in 2013 and 2014: "Haiku on the Dandelion" (to include the dilemma and beauty of the dandelion, as well as the broader topic of weeds in the landscape); "Haiku on the Chickens" (to include the chicken, as

well as the broader topic of the barnyard); and "Haiku on the Pigeon" (to include pigeons, as well as the broader topic of the world of the pigeon). Contributors will retain the copyright on their work and will receive two copies of the published volume. The deadline for submissions is April 30, 2012. Please mail your submissions to Violet Press at P.O. Box 25156, Alexandria, Virginia 22313; or e-mail [info@violetpress.com](mailto:info@violetpress.com). For more information and guidelines contact: [info@VioletPress.com](mailto:info@VioletPress.com).

## New Haibun Editor at Modern Haiku

Roberta Beary has joined the editorial staff of *Modern Haiku* as haibun editor. A longtime writer and editor of haibun, Roberta's essay, "the lost weekend: an editor's brief perspective on haibun submissions as viewed through the prism of film noir titles" appears in *Frogpond* 34:3 2011. Her most recent haibun workshop was a feature of the HSA quarterly meeting this past December in the Baltimore metro area. More information about Roberta's work can be found on her webpage, [www.robortabeary.com](http://www.robortabeary.com).

## Haiku Circle

The Sixth Annual Haiku Circle will be held this year on June 9, 2012, in Northfield, MA. Circle events will include naturalists walk, letterpress printing workshop, "herbs for creativity" workshop, haiku workshop, as well as invited guest readers, and open mike. Breakfast, lunch & dinner will be provided.

Cost and further details will be available in March. Questions can be sent to: [haikucircle@gmail.com](mailto:haikucircle@gmail.com).

—Joyce Clement

## Volunteer at 100th District of Columbia Cherry Blossom Festival

The Haiku Society of America will have a booth at the upcoming 100th D.C. Cherry Blossom Street Festival and is looking for folks to help out. It could be a great time to visit the nation's capital, enjoy the cherry blossoms, socialize with fellow haiku poets and tell a broader audience about haiku.

The festival, which will be held on Saturday, April 14, rain or shine, runs from 11 – 6 p.m. You are welcome to sign up for an hour or longer. In particular, we could use help with set up and break down before/after the official festival times.

If you love haiku, have always wanted to see the D.C. cherry blossoms, like working with people and want to pitch in, please contact Rick Black: [rick@turtlelightpress.com](mailto:rick@turtlelightpress.com) or call him at 703-241-4127 for more details. Hope to see you there!

## Songs of the Soul Poetry & Sacred Music Festival in Bay Area

On Friday, March 16 through Sunday, March 18, 2012, a weekend of poetry readings, poetry contest, musical performances, and heart-centered conversation will take place in San Rafael, CA. On Friday March 16 (7-9:30pm), Haiku Poets of Northern California Member Renée Owen will perform a 45-minute selection of haiku and haibun, with the accompaniment of singer/songwriter Brian Foster on a variety of musical instruments. For more information, please visit Songs of the Soul at the IAS website: <http://ias.org/>. You can also contact Renée Owen at [reneeowen@sbcglobal.net](mailto:reneeowen@sbcglobal.net).

# Upcoming Events

## 5th Haiku Pacific Rim Conference 2012

September 5–9, 2012

Haiku Pacific Rim 2012 hosted by the Yuki Teikei Haiku Society and the Haiku Poets of Northern California will be held in Pacific Grove, California, at Asilomar Seashore and Conference Center. Asilomar is situated directly on the Pacific Coast in the beautiful natural setting of the Monterey Peninsula of California. The annual Yuki Teikei Haiku Retreat will be combined with the Haiku Pacific Rim Conference, which features the participation of haiku poets from the nations around the Pacific rim: Japan, Australia, New Zealand, India, United States, and Canada, among others.

The keynote speaker will be Dr. Akito Arima, haiku master of the Ten'i Haiku Group of Japan, world-renowned physicist and former Minister of Education in Japan. He was named a person of cultural merit and Grand Cordon of the Order of the Rising Sun, and in 2010 was awarded the Order of Culture by the Emperor of Japan. His haiku collection, *Ten'i* ("Providence"), received the Japanese Haiku Poets' Association Prize for 1987. In 1990 he started a group under the same name, Ten'i, which in less than a decade became one of Japan's most prominent haiku clubs.

Dr. Arima has also been instrumental in promoting the internationalization of haiku. He has served as the president of the Haiku International Association and has helped organize international haiku events, including the second joint conference of Japan's Haiku International Association and the Haiku Society of America in Tokyo in 1997.



Dr. Akito Arima

Dr. Arima's close connection to the U.S. began in 1959 when he came to the Fermi Lab in Batavia, Illinois as a Full-bright scholar. In the early 1970s he returned to the U.S. to work as a professor at the State University of New York at Stony Brook.

Dr. Arima's collection of poetry, *Einstein's Century*, translated by Emiko Miyashita and Lee Gurga (Brooks Books, 2001), which contains many haiku with an international flavor, will be available for purchase at the conference.

The conference, sponsored by the Poetry Center San Jose, will also feature haiku lectures by distinguished scholars, readings, workshops, renku writing, and ample time to socialize. This will be the fifth Haiku Pacific Rim conference, and will again provide the unique opportunity to meet face-to-face with

haiku poets you may already know by name from across the U.S. and the countries of the Pacific Rim.

The first HPR conference took place in Long Beach, CA in 2002 under the guidance of HPR founder, Jerry Ball. The second conference was in Gifu, Japan under the direction of Professor Ikuyo Yoshimura; the third conference took place in Matsuyama, Japan, organized by Minako Noma; and the fourth HPR, directed by Beverley George, was in Terrigal, north of Sydney, Australia.

Accommodations at the Asilomar conference center can be reserved when you register for the conference. Both individual rooms and shared accommodations are available. Please visit <http://haikupacificrim2012.wordpress.com> for updated information, registration forms, and conference details.

We look forward to seeing you there!

—Susan Antolin

## Haiku in the Tea House

The Yuki Teikei Haiku Society's annual Haiku in the Tea House reading will take place on Saturday, May 12, 2012 from 10 a.m. to 4:30 p.m. at the San Jose Japanese Friendship Garden Tea House, 1490 Senter Road, San Jose. The event is co-sponsored by YTHS, Poetry Center San Jose, and San Jose Parks, Recreation, and Neighborhood Services. The featured readers will be poets Naia, Neal Whitman, Susan Antolin, and Bev Momoi, followed by an open-microphone haiku reading.

## Cradle of American Haiku Festival 3

The Cradle of American Haiku Festival 3 will take place in Mineral Point, Wisconsin, July 20 – 22. We will have three fun-filled days of poetry, inspiration and sharing. The festival will feature *American Haiku* magazine, it's beginnings, struggles and successes. Don Eulert, one of the founders of the magazine, will join presenters to share his memories and his continued success in haiku.

Friday will feature registration, an opening reception and open readings. Saturday will begin with the farmers' market, and will continue with workshops, panel discussions and lectures designed for both beginning and advanced haiku poets. Saturday evening will feature a Midwest style picnic and open readings.

Sunday will begin with a ginko at Pendarvis and a reading of haiku inspired by the ginko at the new Pendarvis Education Center. The Festival will end with lunch, more readings and fond farewells at the Gray Dog Deli. Watch the website for more information. The Foundry Books will again be displaying and selling books for the poets. For more information, contact Gayle Bull at [info@foundrybooks.com](mailto:info@foundrybooks.com) or phone 608-987-4363.

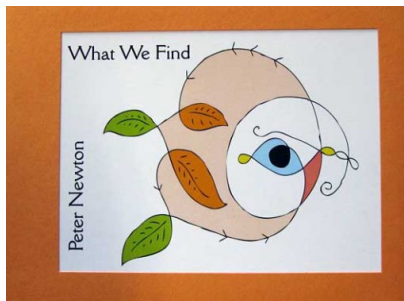
# Publications

## Print Publication Announcements

### Individual Collections

*What We Find*, haiku by Peter Newton (Winchendon, MA: Imaginary Press, 2011). Original cover art by artist Kuniharu Shimizu (seehaikuhere.com) with an introduction by Tom Clausen who curates the Mann Library Daily Haiku website at Cornell University. Limited edition. ISBN 978-0-934714-39-6.

All copies are numbered and signed. All handmade in America, inside and out. The approximately 80-page letterpress book is on top-quality paper and cover stock, printed by Ed Rayher of Swamp Press, Northfield, MA. The binding is Smyth sewn (which means it is hand-glued and sewn so it has a spine); book dimensions are 5 x 7. Price: \$18, postage included within the U.S., from the author: Peter Newton, 12 High Street, Winchendon, MA 01475.



*Wordwaves*, a collection of haiku and longer free verse poems by Elsa Colligan with photography by Jill Benado (Bloomington, IN: iUniverse, 2011). 71 pages, perfect softbound, 6 x 9. ISBN: 978-1-4620-3926-5. Available from Amazon.com for \$9.95 plus shipping or as a Kindle eBook for \$3.99.

### Anthologies and Commentary

*Haiku 21: an anthology of contemporary English-language haiku*, edited by Lee Gurga and Scott Metz (Lincoln, IL: Modern Haiku Press, 2011). Over 600 haiku by more than 200 poets. ISBN: 978-0-974189-45-1. Perfectbound, 205 pages. Price: \$20 plus \$3 shipping for the first

copy and \$20 plus \$2 shipping for each additional copy to U.S. addresses. For Canadian addresses, \$20 plus \$6 shipping for each copy. Outside the U.S. and Canada, \$20 per copy plus \$12 per copy shipping. Order through Paypal or by cash or a check drawn on a U.S. bank to: Modern Haiku Press, Box 68, Lincoln, IL 62656. More details available online at: <http://www.modernhaiku.org/mhbooks/Haiku21.html>.



*One Thing Leads to Another*, by Wanda D. Cook, Larry Kimmel, and Jeffrey Winke. Edited by Stanford M. Forrester (Windsor, CT: Bottle Rockets Press, 2012). This 5 x 6.5 glossy, full-color paperback is filled with 45 pages of haiku, senryu, and short poems of suggestion and innuendo. These three veteran poets abandon cardboard topics and infuse their poems with flesh and blood. Price: \$14.00 postage paid (USA, Canada or Mexico), or \$16.00 postage paid (Europe, Asia or elsewhere). To order please visit [www.bottlerocketspress.com](http://www.bottlerocketspress.com) or send a check (made out to Stanford M. Forrester) to Stanford M. Forrester, P.O. Box 189, Windsor CT 06095.

*Scent of Rain*, edited by Billie Dee with cover photography by Valerie Samuel Henderson (Southern California Haiku Study Group, 2011). The book contains work by 62 poets, with poems in English, some in Spanish with English translations. 95 pages, perfect bound. ISBN 978-0-9829847-1-0. Price: \$9.98, plus postage. Checks to SCHSG.



Order from Deborah P Kolodji, 10529 Olive St, Temple City, CA 91780. Postage is \$2.75 for the 1st book, 0.85 for each additional book.

## Electronic Media Publications

*Suburban Haiku*, by Peyton Price, is a series of e-books available on Kindle and Nook, and on smart phones via the Kindle app. They chronicle life in the suburbs, both petty and poignant. Price: \$2.99. To order, [www.amazon.com/Peyton-Price/e/B005C19I1K/](http://www.amazon.com/Peyton-Price/e/B005C19I1K/) and [www.barnesandnoble.com/c/peyton-price](http://www.barnesandnoble.com/c/peyton-price).

## Errata

Editors of the 2011 HSA members' anthology, *In Pine Shade*, sincerely apologize for errata in the haiku on page 47 by Stanford M. Forrester which should have read:

Walden pond . . .  
the sunfish  
all in the shade  
— Stanford M. Forrester

and the haiku on page 113 by Billie Wilson which should have read:

solstice eclipse  
in the icy darkness  
your touch  
— Billie Wilson

# HSA Officers / Regional Coordinators

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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  
Walnut Creek, CA 94598

## Got News?

### May 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](mailto:susantolin@gmail.com) by May 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 Francine Banwarth's contact information).

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

—Susan Antolin