

# Ripples



Haiku Society of America Newsletter

July 2013 Vol. 28. No. 3

## *From the President...*

Dear HSA Members,

Spring was a busy and productive season for our association. On March 30th I attended the year's first quarterly HSA meeting in New York City, organized by our capable and creative Northeast Metro coordinator, Rita Gray. At the meeting, I enjoyed a haiku reading by Stanford M. Forrester, and I led a communal sharing of haiku written by Issa to honor his 250th birth anniversary this year. I also led a brainstorming session to "dream out loud" about how we might improve the HSA. I took copious notes and have shared them all with the Executive Committee. I'll be reporting on our many follow-up activities in future newsletters and bulletins.

One suggestion that I will mention now is the possibility of imposing term limits for HSA officers with the goal of placing new people with fresh ideas in

leadership positions. An argument against term limits, however, is the fact that it is often difficult to find candidates for the various HSA offices. The EC talked this over and decided that one of the reasons for this is that members don't have a clear understanding of the work and responsibilities that each position entails. Therefore, we've decided to write job descriptions for all elected positions and post these on our website. Then, in the fall when we look for candidates, I'll send a message to members with a link to these descriptions, inviting people to nominate themselves for positions they may be interested in. We hope that this will lead to wider participation in our governance. With over 700 members, there is surely a wealth of leadership talent among our ranks. Let's tap it!

The EC is excited about hearing your ideas. We will create an online questionnaire and make it available to all members at some point in the fall.

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## *From the President...*

On April 23rd I was pleased to organize and chair the HSA panel at the American Literature Association meeting in Boston. The title of our panel was "Explorations in American Haiku." Toru Kiuchi spoke on "Richard Wright's Haiku as Autobiography," Bruce Ross talked about "The Lyric Strain in American Poetry: Tom Tico," and Toshio Kimura tackled the question, "Is Modern Haiku Nature Poetry?" (Answer: yes and no!) It's important for haiku poets and critics to be part of the scholarly conversation about American literature. Proof of this occurred in a session on "Yone Noguchi and Transatlantic Modernism." In the discussion that ensued, an audience member asked if there is anything unique about American haiku. The panelists were stumped, so I was happy to jump in, introduce myself as the President of HSA, and share my thoughts on this topic. A roomful of English professors now know a little more about Lafcadio Hearn, Jack Kerouac, and Richard Wright. And when one of the esteemed panelists stated that "haiku cannot be written in English," I was happy to be there to refute her amazingly ignorant statement. We need to keep attending such conferences, keep chipping away at misconceptions about haiku.

In June I represented HSA at haiku conferences in Germany and Bulgaria, where I arranged publication exchanges with the German Haiku Society and the Bulgarian Haiku Union. In Ochtrup on June 7, I offered a warm toast to our brother and sister poets in the GHS on the occasion of their 25<sup>th</sup> anniversary meeting. Later, I joined Deitmar Tauchner of Austria and Max Verhart of Holland on an international panel. A major theme of our wide-ranging, two-hour discussion was the question, "What is the outer limit of haiku?" More specifically, panelists were asked to comment on Carolyn Hall's poem, "sept/ ember," reprinted in *Haiku 21* (Modern Haiku Press 2011). When is an experimental poem a haiku, when does it push the envelope beyond haiku, and who decides? Poets? Readers? Editors? Critics? Interestingly, exactly one week later, at the haiku conference in Sofia, I found Bulgarian poets grappling with the same issue, sparked by a fine and scholarly paper by Ludmila Balabanova on "Realism and Imagination in Western Literary Tradition and Haiku." Attendees considered how far haiku might travel away from true-to-life sketches into worlds of imagination and abstraction . . . and remain haiku. All in all, my European visit confirmed that haiku remains a lively international phenomenon, nurtured by a worldwide community of poets who feel the same deep love for it and, though disagreements about definition rage, the same passion for its future.

Take care,

David G Lanoue

HSA President

## Recap of Haikufest 2013

Seats were filled at HSA's Midwest Region's Haikufest at the Winnetka (IL) Public Library along Chicago's North Shore, Sunday, April 7. Media publicity, including a full-page feature article previewing the event in the local paper, resulted in many new faces in the audience.

Charlotte Digregorio, Midwest Regional Coordinator, began the program by telling the audience about HSA, its goals, benefits, and upcoming programs. She briefly spoke about the Annual National Meeting/Symposium to be held, Friday through Sunday, Sept. 27-29 in Evanston, IL with speakers from throughout the U.S., Canada, and Japan.

She then began discussing the basics of haiku, including commonly-held misconceptions about the form, such as how it only needs to be something thoughtful in three lines. She stressed writing skillful haiku with layers of meaning, juxtaposing effective images, and how to write haiku to impact the reader's emotions. She passed out a page of effective and published haiku from various editions of *Frogpond*, illustrating not only the wisdom behind haiku, but the heartfelt aspects of it.

After the presentation, eleven members read their haiku: Tom Chockley, Mac Greene, Lidia Rozmus, Alicia Hilton, Susan Auld, John O'Connor, Amelia Cotter, Heather Jagman, Mike Kozubek, Christopher Patchel, and Lee Gurga. Beforehand, the readers introduced themselves by speaking on what interests them about haiku and what inspires them to write it. To end this segment of the program, Lee read an essay he'd written about haiku. He aptly stated:

*It (haiku) sometimes nudges us, sometime jars us to explore the 'something' that was there for us to see all along were it not for our mundane pre-occupations.*

A question and answer period followed with thoughtful inquiries. For example, one question was: "When is it acceptable to write a haiku with a question mark (that may deal with a philosophical question)?"

Another question was: "How can you tell if you've written a haiku that is a 'so what' (uninspiring) one for the reader?" The person posing the latter question argued that the poem may not be a 'so what' one to the person who wrote it. This question was posed in reference to a statement about 'so what' haiku that Charlotte previously made.

Another person asked about haiku resources online, such as essays about the form that would be a good, followup introductory guide.

After this, we raffled ten copies of *Frogpond*. With the program officially ended, we held a book sale of speakers' books which was a great success with many copies sold. Members of the audience also mingled with speakers.

Many lingered to buy such titles as: *Haiku: A Poet's Guide* by Lee Gurga; Lidia Rozmus' classic, *Twenty Views from Mole Hill*, Christopher Patchel's new book, *Turn Turn*, and John O'Connor's new title, *Things Being What They Are*.

Submitted by Charlotte Digregorio

# *Haiku Society of America News*

This upcoming August, Norton will release **HAIKU IN ENGLISH: The First Hundred Years** [W. W. Norton & Company; August 26, 2013; \$23.95 hardcover], the first anthology to chart the full range of haiku in the English tradition, edited by preeminent English-language haiku experts Jim Kacian, Philip Rowland, and Allan Burns.

Celebrating the anniversary of one hundred years of writing haiku in English, this anthology allows readers to witness the genre's unique evolution. With an enlightening and entertaining introduction by former U.S. Poet Laureate Billy Collins, **HAIKU IN ENGLISH** gathers 800 brilliantly selected poems by 180 authors from around the world, spanning 100 years. This anthology also includes a fascinating, comprehensive overview of the history of haiku in English by Jim Kacian.

The poems found in this collection range from Ezra Pound's well-known "In a Station of the Metro" to Jack Kerouac's seminal efforts, to contemporary work, where poems by such widely known poets as Seamus Heaney, Paul Muldoon, and John Ashbery share space with haiku masters Nick Virgilio, Alan Pizzarelli, and Patricia Donegan, among others. **HAIKU IN ENGLISH** captures the sweeping history of English haiku, forming a passionate tribute to this spare and elegant genre.

I think this book will be of great interest to HSA members.

Lauren Opper

Red Moon Press was recipient of several of the 2012 Touchstone Distinguished Books Awards by The Haiku Foundation, including top awards for Robert Boldman's *everything i touch* and Kaneko Tohta's *Selected Haiku Volumes 1 & 2*, honorable mention for Carolyn Hall's *the doors all unlocked*, and shortlist recognition for David G. Lanoue's *Frog Poet*. Publications for 2013 include *nothing in the window*, the eighteenth volume of our perennial Red Moon Anthology series, as well as *contemporary haibun volume 14, a Zodiac* (haiku by Paul Pfleuger Jr.), and *Snow in a Silver Bowl: A Quest for the World of Yugen* by Hiroaki Sato. Forthcoming volumes for 2013 will include a new collection of haibun by Steven Carter, as well as individual collections by Dietmar Tauchner, Cherie Hunter Day and William Hart, among others.

jim kacian

# Contest Results

The 2012 San Francisco International  
Competition for Haiku, Senryu and Tanka  
*Sponsored by the Haiku Poets of Northern California*

## Judges

Haiku: Don Wentworth  
Senryu: Dee Evetts  
Tanka: Adelaide Shaw

## HAIKU FIRST PLACE

leaf color of an old song turning

*John Stevenson*

*Lyricism, often missing in haiku (many would say, in fact, that's as it should be), when done properly evokes exactly the quality at the core of true haiku through its 'rule breaking.' The synesthesia effect here is quite lovely (to say nothing of the interplaying images), not for that lyricism alone, but for that essence with which it resounds. Beautiful.*

*—Don Wentworth, haiku judge*

## HAIKU SECOND PLACE

death notice  
daylilies divided  
for another garden

*Michele Root-Bernstein*

*In this poem, a common practice is elevated to a ritual that celebrates the one truism at the base of all things. The cycle continues; the reader can feel the living movement in her own twitching roots. Poignant.*

*—Don Wentworth*

## HAIKU THIRD PLACE

*spring thaw  
the stone Buddha  
still still*

*John Soules*

# Contest Results

The haiku poet risks all in repetition and, when done correctly, gains it back and more. Here the same word, repeated side by side, elicits its dual definitions plus a certain additional meaning as a two-word phrase. Humor, truth, and beauty, all in 7 words—this is admirably executed. Innovative.

—*Don Wentworth*

## HAIKU HONORABLE MENTIONS

crocus  
after such a long time  
saying yes

*Gregory Longenecker*

*which way out?  
the exterminator points  
with his spray tip*

*Scott Mason*

## SENRYU FIRST PLACE

before we say good morning the electoral map

Bruce H. Feingold

Here is a poem that speaks particularly to our time and its intensities of political allegiance. We glimpse the suspension or delay of normal exchanges in a close relationship, due to shared preoccupation with the outcome of a presidential election. The compression into a single line is an astute choice, enhancing as it does the tension and irony contained in it.

—Dee Evetts, senryu judge

## SENRYU SECOND PLACE

neighbors  
now that the fence has blown down  
we wave

*Rich Krivcher*

# Contest Results

Judge's comments: I am not generally enamored of concrete devices in haiku or senryu—text that meanders cummings-style down the page, and the like. But in this poem we find form suited to content in a most original way, and at the same time a sense of happy inevitability.

—Dee Evetts

## SENRYU THIRD PLACE

sunbather  
I elicit a wink  
from her navel

*Ernest J. Berry*

*This senryu would seem to be written in a spirit of pure fun, and it succeeds delightfully on that level. What gives an extra dimension is the voice: unbridled male fantasy tempered by rueful self-satire.*

—Dee Evetts

## SENRYU HONORABLE MENTIONS

*my mother's walker  
still far ahead  
of my brother's walker*

*Garry Gay*

*the perfect host—  
directions about  
where to find the moon*

*John Stevenson*

## TANKA FIRST PLACE

knowing sorrow  
won't go sailing  
or for a swim  
I take a long walk  
to the cliffs and back

*Michael McClintock*

# Contest Results

The scene is at the ocean—clean air, a fresh breeze, a majestic view as seen from a cliff. There is the calming motion of waves, the seemingly endless expanse of water meeting the sky at the horizon. The poet, perhaps, chose this spot because it is one which refreshes the spirit. He or she is feeling sad or despair. What can be done? The poet is aware that these feelings won't go away, won't disappear with some pleasurable activity like sailing or swimming. We don't need to know the why or the what of these feelings, just that they are present and that the poet has found a renewed spirit in an immersion in nature's beauty. A long walk to the cliffs and back is sufficient to achieve acceptance of what is.

—*Adelaide Shaw, tanka judge*

## TANKA SECOND PLACE

peppering  
the morning egg  
I work through  
yesterday's sedation  
and my gift of bad news

Michael McClintock

## TANKA THIRD PLACE

sixteen next week  
boys looking twice—  
the wobble  
on your bike  
as you learn to steer

*Lesley Anne Swanson*

## TANKA HONORABLE MENTIONS (no ranked order)

paper dictionary  
I search for the right word  
to intrigue you  
morning glory  
slow to unfold

*Garry Gay*



# Contest Results

I felt the glory  
wrapped in the wind  
and the sun  
traveling alone  
at about the second mile

*Michael McClintock*

a black rope  
hangs from our childhood tree  
the sound in her chest  
lonelier  
than a winter gust

*Chen-Ou Liu*

THANK YOU

Many thanks to our contest chair, **Carolyne Rohrig**, who has again tirelessly managed the logistics of our contest. Thanks, also, to our judges and to everyone who entered the contest. We received approximately 600 haiku, 300 senryu, and 50 tanka entries for the 2012 contest. The San Francisco International Contest for Haiku, Senryu and Tanka continues to attract work from the top English-language haiku, senryu and tanka poets, making this a widely respected award. We look forward to reading your poems in the 2013 contest!

To see the complete judges' comments, please visit our website at [www.hpnc.org](http://www.hpnc.org).

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Fort Worth Haiku Society Contest

The Fort Worth Haiku Society announces the spring Contest winners: 1st place, kawazu (Cliff Roberts), 2nd place, Nan Dozier, Louisiana, 3rd place, Ernest J. Berry, New Zealand and Honorable mentions: Ernest J. Berry, kawazu, John Han, Missouri. Our judge was Johnye Strickland of Arkansas.

# Contest Results

We would like to thank all of you who submitted to our 1st "aha" (Annual Hortensia Anderson ) Memorial Awards. The response was even greater than expected, and an honor to Hortensia's memory. A special thank you to contest coordinator Marianna Monaco, who received all entries, sorted and sent them to the judges for blind-adjudication. We had so many entries, that we were able to increase the third place and HM prize monies. We hope to hear from all of you again for our "other" new surprise contest, to be announced in the October kernelonline.

Of all the contests I've co-judged, there has never before been one with so many matches on the short lists. Both long-time friends of Hortensia's, b'oki and I have also known each other for quite some time and are from the same "haiku era" so-to-speak. This could be the reason our selection process went so smoothly, or maybe it's just because we know good haiku when we read it, or both. Here are our combined comments.—Judges, *an'ya* and *b'oki*

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## First Place

bonfire at dusk  
it gives back something  
that has been taken

*Marjorie Buettner, USA*

The first place by Marjorie Buettner, also a long-time haiku poet, (as well as an excellent tanka poet), is a classic haiku with a wide setting in line 1 that sets the scene for the rest of the moment, line 2 baits the reader with the word "something" and follows through with a "pop" in line 3. Like the Phoenix rising up out of the fire, reminiscent of reincarnation, filled with pathos, this is a familiar scene that we have all experienced.

As co-judges, we both chose this haiku for first place, but as human beings, we chose it for different reasons. I saw the bonfire giving back in the way of "sparks", and b'oki felt it was giving back by way of the "smoke." Nevertheless when the bonfire, campfire, or even a backyard barbecue brings us together, it forms a circle of unity, focusing on the same thing, sometimes in silence and contemplation, and what's better than watching the sparks, and going to bed after a night of storytelling, with the scent of smoke in your hair.

# Contest Results

## Second Place

hallows' eve  
we wait for the cat-flap  
to snap back

*Ernest J Berry, NZ*

For second place in this contest, yet another win by the world class haiku poet, Ernest Berry from New Zealand. Ernie has such a knack for the form and his moments are always about real-life subjects. In this one, again he manages the ultimate in haiku writing, which is to combine humans with nature; he also captured Hortensia's "love of cats." What a fantastic sense of drama leads the reader from line 2 into line 3, not to mention the natural pause it creates upon reading. The anticipation in this is superb. It's as if Hortensia is going to 'snap back' into our lives again as she always did. . . . and well enough she will continue to as long as we honor and remember her. We would go for weeks without hearing from her, wondering where on earth she was and if she was alright. And then all of a sudden, there she was emailing us sometimes not even explaining her absence. Coming back, just like that cat . . .

## Third Place

thistle-pricks—  
confessions I've only  
told the wind

*Mark Smith, USA*

In this third place haiku, author Mark Smith not only combined humans with nature, he added such a wonderful touch of humor. One can only imagine what he confessed to the wind, but I'm sure we've all felt like doing this at trying times in our lives. Thanks Mark, knowing Hortensia, I think she would especially understand this one, and be able to relate that "thistle-prick" to all her hospital visits for dialysis over the years. This verse brings that mystery we all hold and Hortensia was perhaps a bit more mysterious than most. In order to get to the lush, green meadow, we sometimes have to walk through the painful thorns of life, and when we do, a sense of humor is a definite plus/must.

## Photo Gallery



Toshio Kimura, Bruce Ross, Toru Kiuchi, and David Lanoue at the Boston ALA Meeting.



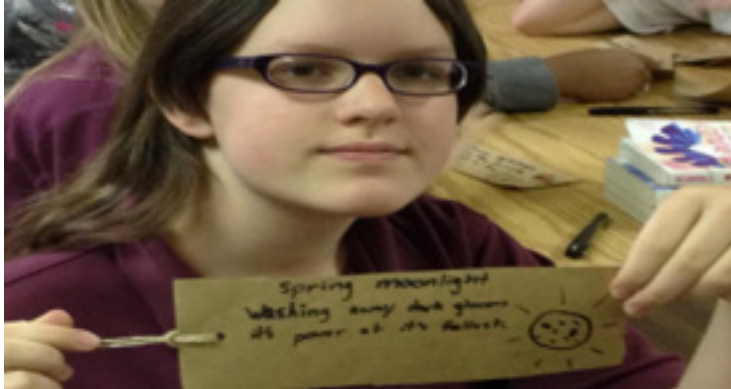
NOHS members enjoy a sushi dinner after the May meeting. From left to right: David Lanoue, Juliett Seer Pozera, Johnette Downing, Nicholas Sola, Mike Marina, Emm Detruex Pierson.



David Lanoue and Cor van Den Heuvel at the New York City HSA Meeting.

# Photo Gallery

Sixth grade haiku enthusiast, top; Second grade enthusiasts, center. Holy Family 6th grade haikuists, below. Photos by Terri L. French.



From Haikufest: Michael Kozubek, top; Susan Auld, center; Mac Greene, bottom. Photos by Lee Gurga.



## *From the Secretary*

Secretary's Report  
Summer 2013

This is a great time to be a member of the Haiku Society of America. The Executive Committee is an enthusiastic group overflowing with all kinds of ideas to enhance the benefits that you as members receive. As David will be reporting in *Ripples*, in the monthly members' e-bulletins, and at HSA events over the course of the year, there is going to be a heavy focus on member outreach and education, and on simply getting more members involved.

Any organization is only as viable as its members wish it to be, and only if those members are willing to volunteer their time and expertise can it grow and prosper. The Haiku Society of America has a wide variety of opportunities for members to become more involved in the workings of the society, from serving on the Executive Committee or as a Regional Coordinator, to judging contests, editing the anthology, teaching a workshop, manning a table at a literary event, helping with regional or local meetings, or simply recruiting new members from your friends who enjoy reading, writing or sharing haiku. Nothing that you do is too small an effort to help the society move forward.

Currently there is a place on the Membership Form where anyone interested in volunteering can mark the box, and advise us of any particular interest area. As more and more members are joining or renewing via PayPal, a link is also going to be set up on the HSA website, so members can volunteer through that portal as well. But it doesn't have to be a formal X marks the spot sort of volunteer acknowledgement, just let your local or regional coordinator know you're interested in helping out. What you'll find is that the more you get involved in the Haiku Society of America, the more you will get out of it as well.

Consider this not just a pep talk, but a call to action, where you end up being the biggest recipient of the rewards for effort expended. And enjoy the summer, with all its haiku moments.

Wishing you all the best.

Angela Terry  
HSA Secretary

# From the Treasurer

## Treasurer's Report

### HSA 2013 Financials

June 30, 2013

Beginning Balance	55,247
Dues / Contributions	19,371
Members Anthology Sales	20
Contest Fees	0
Frogpond Sales	422
Miscellaneous	392
<b><i>Income</i></b>	<hr/> 20,205
Frogpond Expenses	4,066
Newsletter Expenses	413
Administrative Expenses	884
Members Anthology Expenses	0
Contest Awards / Expenses	700
Website Expenses	0
Meeting/Travel Expenses	2,200
Miscellaneous	690
<b><i>Expense</i></b>	<hr/> 8,953
Ending Balance	66,498

At this point in the year we have received most of our revenue but paid few of our expenses. Still outstanding are payments for two issues of Frogpond, two annual anthologies (2012 and 2013), and most of the contests.

Respectfully submitted

Paul Miller  
Treasurer



## *Print Publication Announcements*

My haiku "first snowfall" appears in *Acorn*: 30.

My haiku "nightfall" is forthcoming in *Frogpond*: 36.2.

Ben Moeller-Gaa

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Longhouse has published a special edition chapbook, *Our Waves Meet the Ocean Waves* by Gary Hotham. 17 haiku. \$10 postpaid in the US. Postal address: Longhouse, PO Box 2454, West Brattleboro, Vermont 05303. See web site for additional details and international ordering:

<http://longhousepoetryandpublishers.blogspot.com/2013/04/new-from-longhouse-10-postpaid-us.html>

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*the doors all unlocked*, Carolyn Hall's third full-length collection of haiku and senryu, was published by Red Moon Press. Billie Wilson says Hall "has an unmatched gift for revealing the deepest truths of our most important relationships." Paul Miller calls her "one of the best poets writing today." Available from Red Moon Press or directly from the author: [carolyn-hall.sf@gmail.com](mailto:carolyn-hall.sf@gmail.com).



# *Print Publication Announcements*

## **What do contemporary women *really* think?**

Be prepared to laugh, be touched and entertained, or raise a fist and shout “Oh Yeah!”—especially if you are a woman. But, men also will find lots to love and learn in this collection of prose and poetry that is satirical, witty, ironic, *and* wise, from a woman’s point of view.

**About the book:** This innovative collection, *Pieces of Her Mind*, is the first anthology published exclusively by contemporary English Language women poets, of three types of short Japanese poetic forms (*senryu*, *kyoka* and *haiga*). While readers who appreciate this genre of poetry will be particularly interested in this book, the book will also appeal to men and women who love satiric and ironic “one-liners” (in the case of this book, three to five liners) that provide insight into how women think – in a “today” kind of way. Read the endorsements!

*Pieces of Her Mind* will also be enjoyed, studied, and appreciated by book clubs, classes, and writing and reading groups as a vehicle to study and reflect upon not only how women think about their worlds but also about these centuries-old forms of Japanese poetry. Throughout the book are instructive and personal reflective essays. In addition, an extensive, selected annotated bibliography and free online website resource (Q&A’s to facilitate and prompt discussions) are provided by the authors.

**About the Authors:** *Pieces of Her Mind* authors are diverse in age, ethnicity, geographical location and experience with writing. They share writing skills, wit and humor, and a commitment to engaging in a learning community. This anthology is the result of a year-long collaboration of 18 modern women poets who studied the poetic forms of *senryu*, *kyoka* and *haiga*, and shared their unique voices through online classes, group study sessions, interactive conference calls and online research. The book evolved over time due to the special talents and contributions of the various authors. The result is a merging of individual voices into one common voice, a voice which will be enjoyed by readers whether they like to read from front page to back or randomly skip to pages while on an airplane ride.

**Publication Date:** November 15, 2012

**List Price:** Paperback Version **\$9.95** ISBN# 978-0-9850350-6-8 **Specs:** 5” x 8” 207 pp.

Hard Cover Case Laminate **\$17.95** ISBN# 978-0-9850350-7-5 **Specs:** 5.5” x 8.5” 207 pp.

**Available at:** Amazon.com, Barnes&Noble.com, omegapublications.net and through your local book store. Kindle and Nook versions available.

**Publisher:** Omega Publications, Palm Springs, 2012

**Contact:** Lois J. Funk, [ritmouse@hotmail.com](mailto:ritmouse@hotmail.com) or (309) 545-2365

# *Calls for Submissions*

**2013 San Francisco International Competition**  
**Haiku, Senryu, Tanka and Rengay**  
*Sponsored by: Haiku Poets of Northern California*

## **Deadlines**

Haiku, Senryu, and Tanka: In hand, **October 31, 2013**

Rengay: In hand, **January 31, 2014**

## **Details**

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

## **Haiku, Senryu, and Tanka Submission Guidelines**

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

## **Rengay Submission Guidelines**

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

## **Entry Fees**

Make checks or money orders payable in U.S. dollars to "Haiku Poets of Northern California (HPNC)." Cash (in U.S. currency) is okay. Enclose a business-size SASE (U.S. first class postage or an IRC) for notification of contest winners. No entries will be returned, with the exception of late submissions, or those received without payment. These will be returned using your SASE; without an SASE these entries will be discarded.

## **Coordinators**

If you have any questions, please contact by e-mail: Carolyne Rohrig ([carolyne.rohrig@gmail.com](mailto:carolyne.rohrig@gmail.com)) for haiku, senryu, tanka; or Fay Aoyagi ([fayaoyagi@gmail.com](mailto:fayaoyagi@gmail.com)) for rengay.

Winning poems and judges' comments from prior years are online at [www.hpnc.org](http://www.hpnc.org)  
Thank you for participating in this year's contest.

# *Calls for Submissions*

June 15, 2013 is the deadline for entries in the Summer Haiku Contest. This contest has international entries as well as local entries. Any summer kigo.

Send two copies of your haiku or senryu - one with ID, one without on separate pages or 3x5 cards. Entry fees are: \$3 for up to 5 haiku for FWHS members, \$5 for members of any poetry society or club with proof of membership, \$10 for non-members. Cash Prizes for 1st, 2nd and 3rd. Send fees and entries to FWHS Summer Contest c/o Cliff Roberts 5008 Flagstone Dr. Sansom, Park, TX 76114.

The 9th Annual Jerry Kilbride Memorial  
2013 English-Language Haibun Contest

Sponsor: Central Valley Haiku Club

Deadline: In hand by December 1, 2013

Submissions: All entries must be in English, unpublished, and not currently under consideration by any online or printed publication. Haibun that have appeared on social network sites are not considered published for the purposes of this contest. There is 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. The entry fee of \$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. Please note that entries that fail to adhere to contest rules will be disqualified. Contestants will be notified by email

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

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

If you have further questions, please contact Yvonne Cabalona, [YCabalona@gmail.com](mailto:YCabalona@gmail.com)

Summer Contest deadline is June 15th. Send entries to Fort Worth Haiku Society 5008 Flagstone Dr. Fort Worth TX 76114 along with the entry fee.

Entry fees are: \$3 for up to 5 haiku or senryu for members of FWHS, \$5 for up to 5 from members of any other poetry society or organized group with proof of membership and \$10 for up to 5 to non-members.

rules: Only one cash prize per poet. Send 2 copies of your poems one with identification, one without. No titled haiku or senryu. 17 syllables or less on a summer theme.

# *Regional News: Alaska*

## 1. Alaska.

### ALASKA REGION

As the lone Alaska member of the Haiku Society of America, I still grieve the untimely loss of my good friend and fellow Alaskan, Cindy Zackowitz. As a way of honoring her memory and her work, I decided to gather as many of her haiku as I could find into a collection for her family. When they gave me permission to do this, they also loaned me Cindy's complete haiku files. This is such an extraordinary privilege, much like being allowed to read someone's diary. As I go through her index cards, one by one, I continue to be struck by the quiet depth of her gift. Most of her work was freely shared on e-mail haiku lists, and never submitted for possible publication. Here's just one:

starry night—  
the scent of pine  
in my mittens

Cindy Zackowitz  
(May 28, 1965 - September 23, 2012)

Recently, I was asked to help judge a haiku contest sponsored by an Anchorage newspaper. Carolyn Hall agreed to join me in that opportunity to help spread the word about HSA and, hopefully, interest other Alaska poets in the Society. As a way of doing that, Carolyn and I purchased copies of a recent issue of *Frogpond* as an extra prize for the first place winners. Maybe I'll be able to report in a future issue of *Ripples* that I am no longer the lone Alaska member of HSA.

--Billie Wilson

# Regional News: California

## 2. California

### The Haiku Poets of Northern California

The Haiku Poets of Northern California gathered for our spring meeting on April 21 at Fort Mason in San Francisco. The meeting was opened by president Fay Aoyagi at 1:40 p.m. Present were the following people: Susan Antolin, Fay Aoyagi, Betty Arnold, Lynda Beigel, Claudia Chapline, Bruce Feingold, Garry Gay, Kate Godsey, David Grayson, Johnnie Johnson Hafernik, Carolyn Hall, Janis Lukstein, Patricia Machmiller, Leena Prasad, Joseph Robello, Michael Sheffield, Carol Steele, and Marian Yap. The meeting began with a round of poems.

Fay introduced our featured reader, Joseph Robello, who published his first haiku in *Frogpond* in 2007. Joseph's varied background includes a degree from San Francisco State University in biology, extensive experience in journalism and creative writing, as well as two decades spent teaching elementary, middle and high school in Vallejo. In addition to *Frogpond*, his work has also appeared in *Mariposa*, *Modern Haiku*, and the *Red Moon Anthology* (2007), and his senryu took the first prize in HPNC's 2011 San Francisco International Competition. From his reading:

my parents' room

two cigarettes

talk in the dark

fog filled valley

the shape

of a dog's bark

scarlet pimpernel

as if it were important

Following the reading, Fay made several announcements and invited others to share their news of upcoming events and new publications. Fay reminded us of the dates for the next Haiku North America conference, which will be held August 14-18 on the Queen Mary in Long Beach. Details are online at [www.haikunorthamerica.com](http://www.haikunorthamerica.com). Fay also noted that HPNC members Susan Diridoni and Joan Zimmerman are featured in the latest edition of the New Resonance series published by Red Moon Press (see [redmoonpress.com](http://redmoonpress.com) for purchasing details).

# *Regional News: California*

Claudia Chapline shared her rewarding experience in teaching haiku to the docents at the Sonoma Valley Museum. Thanks to Claudia's guidance, the docents were able to introduce haiku to groups of students visiting a special exhibit there. Claudia enjoyed the experience, and had positive feedback from the museum. Many thanks to Claudia for volunteering to do this on behalf of HPNC! Also in the category of sharing haiku with young people, Sue Antolin led haiku workshops for teachers in Richmond for the third year in a row as part of Richmond's city-wide poetry contest for kids and adult education students. She judged the entries in the haiku category and presented certificates to the winners at an award ceremony at the Richmond City Hall.

After a break for refreshments, Sue Antolin presented a workshop on editing haiku. Working from a handout she prepared entitled "Tips for Editing Haiku" (available from Sue at [suantolin@gmail.com](mailto:suantolin@gmail.com) if you would like a copy), she outlined six basic considerations for evaluating haiku that the writer wants to improve. The goal of the workshop was to allow poets to collaborate in the editing process so that a variety of suggestions could be considered for each haiku presented for editing. After working on a haiku in solitude, it is sometimes amazing what a set of fresh eyes can do for a poem that is close but not quite in its most satisfying shape. We broke into small groups and allowed plenty of time for in-depth consideration of at least one haiku per participant. The discussions in the small groups were constructive and enabled poets to leave the meeting with ideas for new directions to take in revising their work.

For more information about HPNC and our upcoming events and contests, please visit us online at [www.hpnc.org](http://www.hpnc.org).

*Submitted by Susan Antolin*

*Central Valley Haiku Club....*

February 9, 2013

The CVHC meeting on Saturday, February 9, 2013, was held at the Gekkeikan Sake Factory in Folsom, California. The members attending, Lynne Sperry, Bill Owen, Yvonne Cabalona, Ricardo de Bernardi and Leslie Rose, brought a feast of foods to munch on while we shared news before we got down to business.

The major business of the day involved preparing for our next Jerry Kilbride Memorial English Language Haibun Contest. Adjustments were made to the contest rules in preparation for posting to the public. We again settled on December 1st as the contest deadline for this year so that participants will have ample opportunity to send in many haibun.

We were delighted to hear that Bill Owen has won The Museum of Haiku Literature Award.

With no other pressing business to take care of, we then turned to the creative part of our get-together, sharing haiku and then using them to create tan renga. By meeting's end we had a dozen poems to show for our efforts, a very productive output for the afternoon.

Our next meeting will be Saturday, April 20, 2013, at the Golden Empire Restaurant on Howe Avenue in Sacramento, when we will again share laughter, food and poems.

April 20, 2013

The last of our Spring meetings was held at our second most favorite location, The Eastern Empire Restaurant in Sacramento. Our attending members, Bill Owen, Yvonne Cabalona, Ricardo de Bernardi, Lynne Sperry, and Leslie Rose, grazed through platters of delicious Asian cuisine as we caught up with what has been happening in our various lives.

The posting of our haibun contest information was discussed and we spent time exploring technology resources with our various i-phones and i-pads.

Before parting, poetry was shared and our next meeting date was discussed.

Our next meeting will again be held at the Eastern Empire Restaurant (Howe Ave., Sacramento, CA) on Saturday, June 29th, when we hope to workshop a few new tan renga.

Leslie Rose, CVHC Secretary

## Regional News: Mid-Atlantic

Towpath has held three regular meetings since our last report, each following our usual format of potluck lunch, discussion, and one or two haiku workshops. Members also presented a program for National Haiku Poetry Day and assisted National Public Radio as judges for a cherry blossom haiku celebration.

*December meeting.* We gathered at Elizabeth Black's new-from-the-ground-up home in Arlington. Attending were Kristen Deming, Ellen Compton, Rick Black, Mary Wuest, Kathleen O'Toole, Penny Showell—and we welcomed new member Richard Titus.

Kristen unwrapped her collection of sake cups and served a pre-potluck sake that had won the Japan National New Sake Competition Gold Award. The sake was produced in Japan's Niigata Prefecture "using high quality local rice and water from the Echigo Mountains' snow melt." Thus we toasted Elizabeth's new house with sake from pure mountain snow melt, and we pronounced both house and sake fine indeed.

The group discussed possibilities for Haiku Poetry Day in April 2012. We would like to again do a program of readings, this time at a site that is reached more easily than last year's, and that is more attuned to poetry.

Rick opened a discussion of informal haiku happenings between meetings. (Two months can be a long time to wait for your haiku fix.) Rick encouraged members to host events such as spur-of-the-moment haiku walks or small group gatherings for haiku writing or discussion. Elizabeth suggested small-group repeats of our renku-writing sessions.

*February meeting.* We traveled to Fonda Bell Miller's, on the banks of the Potomac within hailing distance of Mt. Vernon. Poets joining Fonda were Roberta Beary, Ellen Compton, Richard Titus, Jim (the Peach) Aaron, Elizabeth Black, and returning member Elizabeth Fanto. Welcome back, E.F.!

Roberta brought New Year cards she had received in this year's *nengajo* exchange, and encouraged Towpath poets to take part in future years. *Nengajo* refers to the Japanese tradition of sending New Year greetings with an original haiku. Poets design a card that includes the haiku, as well as a reference to the zodiac animal for the year (the snake in 2013). The cards also include the New Year greeting, "*akemashite omedetou gozaimasu.*" They are sent by snail mail to each person on a list provided by the *nengajo* manager (no e-mail allowed.) The list is international and diverse; this year's cards included an elegant one from the Royal Emirate of Oman. Roberta, Ellen, and Elizabeth Fanto are regular participants in the exchange.

Towpath's 2013 National Haiku Poetry day celebration will be a program of readings at the Japan American Society in downtown Washington. We also discussed the Society's offer of a haiku booth at the 2013 Sakura Matsuri Street Fair. Consensus: This year it would be best to concentrate on doing well in one April event. We would like to put the booth on hold for now, and hope the offer will be open in a future year.

*April meeting.* Kathleen O'Toole hosted a meeting that was especially memorable in that it did *not* rain. This time we were able to enjoy the spring afternoon on the deck. Roberta Beary, Ellen Compton, Elizabeth Black, Elizabeth Fanto, Kristen Deming, Lee Giesecke, Fonda Bell Miller, Audrey Olberg, Penny Showell, and Mary Wuest were there as we welcomed new member Mark Brager.

Eleven members have signed up to read on National Haiku Poetry Day. To prepare, the readers held brief practice sessions. We observed, discussed, and experimented with techniques designed to ensure that each haiku is heard and understood, for example, connecting with the audience, commenting on one or more of the poems, introducing musical notes in breaks between poems.

*National Haiku Poetry Day.* The National Haiku Poetry Day program was held on April 30 in the auditorium of the Japan American Society. (Owing to conflict with events related to the National Cherry Blossom Festival, the April 17 date was not available.) Rust Deming, JAS Chairman, opened the program and welcomed the audience. Towpath's readers were Elizabeth Black, Ellen Compton, Jim (the Peach) Aaron, Lee Giesecke, Roberta Beary, Fonda Bell Miller, Penny Showell, Kristen Deming, and Mark Brager. Scheduled readings were followed by a (virtual) open mic, with several poets from the audience reading their own work. Attendance was more than satisfactory! Our thanks to JAS for hosting the program and for substantial assistance with publicity. Thanks also to Towpath members for help in getting the word out.

## *Regional News: Mid-Atlantic*

*NPR haiku competition.* Ellen Compton, Roberta Beary, and Kristen Deming were judges for a haiku competition sponsored by NPR to celebrate the cherry blossom season.. Participation was international, with poets submitting their work through Face Book and Twitter. From some 1,500 poems, the judges selected 20, including 3 top winners. NPR staff created videos around the 3 winners. The results were aired during NPR's Morning Edition on April 12. The winners were:

streetlamps in the haze . . .  
this morning the stone lions  
catch cherry blossoms  
by Judy Totts

cherry blossom rain  
sound of a love song passes  
with the traffic  
by Dawn Apanius

On Jefferson's watch,  
Pink cherry blossoms reflect  
At the water's edge  
by Tim O'Malley

You can see the full selection at <http://www.npr.org/2013/04/12/176913038/short-and-sweet-celebrating-d-c-s-cherry-blossoms-with-haiku>.

—Ellen Compton



## *Regional News: Midwest*

We welcome 26 new Midwest members. From **Wisconsin**: Kathleen Fenner, Kathleen Serley, and Ellen Grace Olinger; From **Iowa**: Carol Ann Tagstrom and Valorie Woerdehoff; From **Ohio**: William Schnell, Rees Evans, Eliot Nicely, Lance Rivers, and Timothy Russell; From **Missouri**: Brian Vandenberg and Ben Moeller-Gaa; From **Michigan**: Kelly Dubuque, Albert Micah Lewis, Selene Marsteiner, and Margaret Peacock; From **Indiana**: Sondra Byrnes, Neal Koeller, and Jeanne Cook; From **Illinois**: Cheryl Anderson, Gary Simpson, Jim Sullivan, Lori Becherer, Roger Mandell, Lisa Porter, and Molly Hong.

If you are a new member or you recently joined, and your name does not appear above, please contact Charlotte Digregorio, Midwest Regional Coordinator, [c-books@hotmail.com](mailto:c-books@hotmail.com) or at 847-881-2664. Sometimes the recording of new members' names slips through the cracks.

Members who have email addresses, but who are not receiving emails from the Midwest Region, have probably not reported new addresses to Charlotte. Charlotte receives many bounce-backs. Please contact Charlotte if you are not receiving regular emails. If, however, you are receiving emails, but no longer wish to, contact her to remove you from her database.

If you don't have email, but wish to receive announcements about haiku events in the Midwest, the most expedient way of receiving them is to have Charlotte call you. Please either notify Charlotte by mail, PO Box 25, Winnetka, IL, 60093 or by phone (listed above). Charlotte will place you on her call list to notify you of events or any important announcements.

Members who wish to network with haikuists in their local area should contact Charlotte to determine if any local haiku groups are meeting there, or whether there are any members in their vicinity. If there is no local group meeting in your area, but you wish to start one, contact Charlotte about how to establish one. Networking with other haikuists not only helps to improve your haiku, but it often results in keeping you motivated to write, and it aids in learning about new publishing opportunities.

Midwest members are asked to pay particular attention to the information in *Ripples* newsletter regarding the HSA National Meeting/Symposium to be held Sept. 27-29 in Evanston, IL. Midwest members who are serious about haiku should make an effort, if at all possible, to attend. We have members coming from all regions of the country, and the symposium will offer a great learning opportunity. Your fellow members are friendly and would like to meet you, besides!

Charlotte Digregorio gave a haiku workshop at Vernon Hills Area Public Library District in Lincolnshire, IL and she read her haiku at the Highland Park Senior Center in Highland Park, IL in April. In March, she judged the haiku contest of Highland Park Poetry in Highland Park, and her haiku was exhibited in Columbia, MD at the Columbia Association Art Center. In February and March, her haiku was displayed in the window of Corner Bakery restaurant in Highland Park, co-sponsored by Highland Park Poetry and the Cultural Arts Commission of Highland Park.

--Submitted By Charlotte Digregorio

## *Regional News: Midwest*

### The Mississippi Mud Daubers of Southwestern Illinois

The Mississippi Mud Daubers Haiku Group met on March 22 at Sacred Grounds Coffee House in Edwardsville, Illinois. Members present included Gretchen Graft Batz, Ruth Bell, Natalia Coolridge, John J. Dunphy, John J. Han, Lois Mitchell and Lisa Porter. We welcomed three visitors: Richard Keating; Karen Morrow, and Ben Moeller-Gaa. Richard and Karen discovered the Mud Daubers when they attended a haiku workshop taught by Gretchen at the Two Rivers Wildlife Refuge in rural Calhoun County, Illinois on January 19. Gretchen reported that the workshop was well attended.

John J. Dunphy had an article about haiku published in the Sunday, February 17 edition of the St. Louis Post-Dispatch. His article also appeared in the online edition of the Post and can still be accessed. Ben discovered the Mississippi Mud Daubers through this article.

Gretchen shared some haiku that have been accepted for publication. Natalia, Ben, John Dunphy, and John Han shared some unpublished haiku and asked for feedback. Ben noted that John Han has translated some of his haiku into the Korean language and had it published in that nation. Richard Keating, who is retired from the Biology Department at Southern Illinois University at Edwardsville and now works as a research associate at the Missouri Botanical Garden in St. Louis, read some of his free-verse poems. Karen Morrow has opened a new business in Alton called Create A Happy U, and the Mud Daubers wished her success in this venture.

— submitted by John J. Dunphy

# Regional News: Midwest

## Haiku: Where Do We Go From Here?

The Midwest Region will host the Haiku Society of America's Annual National Meeting with an exciting symposium and cultural events in Metro Chicago, Friday through Sunday, Sept. 27-29. The Symposium's theme will be: Contemporary Haiku: Where Do We Go From Here? Free and open to the public, the event will be held at the Holiday Inn in Evanston IL, along Chicago's North Shore.

The gathering is already drawing participants and speakers from 20 states, Japan, and Canada.

The Symposium will feature a keynote speech from Professor Toshio Kimura, Director of the Haiku International Association in Tokyo. He will speak on the new era of haiku and how the role of nature is being defined.

There will be a panel of editors addressing the future of American haiku. It will include: Stanford Forrester of *bottle rockets*, Francine Banwarth of *Frogpond*, George Swede, former Editor of *Frogpond*, Roberta Beary, Haibun Editor of *Modern Haiku*, and Dr. Randy Brooks, Editor of *Mayfly*. The panel will also field questions on what editors seek in haiku submissions.

Among other highlights will be a presentation by Roberta Beary on haibun, a prose piece that uses embedded haiku to enhance the composition's resonance and effect. During this presentation, haibun that has been submitted to the presenter ahead of time, will be anonymously critiqued during the session. There will also be a haiga presentation--haiku combined with art--by Lidia Rozmus, an artist-poet. Her work will be exhibited during the Symposium.

In addition, Dr. David G. Lanoue, HSA President will give a presentation, "Reading the New Haiku," that will explore postmodern haiku of the 21<sup>st</sup> century to arrive at authorial intention versus readers' invention in haiku.

Other highlights will include a guided meditation, a haiku book/journal sale with signings by authors, a free raffle of haiku journals/books, and readings by poets.

The event will also feature networking meals held at ethnic restaurants in the quaint town of Evanston, and cultural events including a guided architectural tour of the world-famous Baha'i House of Worship in nearby Wilmette. This will also include a nature walk (Ginko) through the Temple's gardens to inspire the writing of haiku. Further, a guided tour of Northwestern University's Block Museum, a major tourist attraction, will be included, among other cultural field trips.

Please see an abbreviated schedule below and speakers' bios. Registration form and instructions for hotel reservations, may be requested by email from Charlotte Digregorio, HSA Midwest Regional Coordinator, at [c-books@hotmail.com](mailto:c-books@hotmail.com), or by calling 847-881-2664.

### Friday, Sept. 27

#### **6 p.m.**

*Dinner, Giordano's, 1527 Chicago Ave., Evanston. No Host.*

*Optional: After dinner, concert in the community.*

### Saturday, Sept. 28

#### **8 to 9 a.m.**

*HSA Annual National Board Meeting. Nomination of officers and other business. Open to the public.*

#### **9 to 9:30 a.m.**

*Check-in with registration materials given.*

#### **9:30 to 9:40 a.m.**

*Welcome by Charlotte Digregorio, HSA Midwest Regional Coordinator*

#### **9:40-10:30 a.m.**

*Keynote Speech by Professor Toshio Kimura, (Tokyo, Japan), followed by questions.*

*Title: New Era/Epoch of Haiku*

*Prof. Kimura will discuss modern/non-traditional haiku and how we define the role of nature in it.*

# Regional News: Midwest

*10:30-10:40 a.m.—break time*

**10:40 to 11 a.m.**

*Guided Meditation, by William Shehan, (Illinois).*

**11 a.m. to Noon**

*Editor's Panel: What Is The Future of American Haiku?*

*Panel Moderator: Marsh Muirhead, (Minnesota)*

*Panelists:*

*Stanford Forrester, (Connecticut); George Swede, (Canada); Roberta Beary, (Maryland); Francine Banwarth, (Iowa); and Dr. Randy Brooks, (Illinois). Panel will share their perspectives on this theme, and also answer questions about what editors seek in haiku submissions.*

**Noon to 1:30 p.m.**

*Lunch*

**1:30--2:30 p.m.**

*Haibun-- Blood, Sweat and Tears*

*Subtitle: Anonymous Haibun Workshop, by Roberta Beary, (Maryland)*

*Do you have what it takes for your haibun to be accepted for publication? Haibun Editor Roberta Beary, along with the audience, will edit your haibun according to Modern Haiku submission guidelines:*

*(1) Each verse should be able to stand on its own as a haiku, without reference to the prose; (2) The prose should be composed in haikai style—that is, with an eye to brevity, objectivity, and non-intellectualization; (3) The haiku and the prose should stand in the same relationship to one another as do the two parts of the haiku—that is, one part should not repeat, explain, or continue the other, rather the juxtaposition of the two should lead the reader to experience added insight or resonance. Haibun are generally, but not necessarily, titled.*

*Important: Participants who wish to submit haibun must email no more than one haibun (without name appearing anywhere on the work) to Roberta Beary by Aug. 21: [shortpoems@gmail.com](mailto:shortpoems@gmail.com)*

**2:30-2:45 p.m.—break time**

**2:45—3:15 p.m**

*Haiga: A few words, a few brush strokes, by Lidia Rozmus, (Illinois)*

*The artist-poet will give an Introduction to haiga – tradition, aesthetics, and tools. It will be followed by questions and answers.*

**3:15-3:30 p.m.**

**Break: Viewing of Lidia Rozmus' Haiga**

*Haiku Book/Journal Display*

**3:30-4:30 p.m.**

*Workshop: Reading the New Haiku*

*by Dr. David G. Lanoue, HSA President, (Louisiana)*

*An exploration of postmodern haiku of the 21st century to arrive at a "meaning as opposed to the" meaning;*

*To consider authorial intention versus readers' invention in haiku: Are there limits? Are there rules for poets and readers? Should there be?*

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**4:30--5 p.m.**

# *Regional News: Midwest*

*Raffle of Haiku Journals/Books*

*Networking with Panelists/Speakers*

*Book Signing/Sales*

*Optional:*

**5:30 p.m.**

*Dinner, Celtic Knot Public House, 626 Church St., Evanston. No Host.*

*Following dinner, guitar performance with poetry set to music by John O'Connor.*

*Haiku readings by interested participants at the Restaurant.*

*Sunday, Sept. 29*

**9:30 a.m.**

*Architectural Tour of world-famous Baha'i House of Worship, Wilmette, IL.*

*(Free Guided Group Tour). Afterwards, Ginko walk through its beautiful gardens.*

**11:30**

*Lunch at Whole Foods Deli, 1640 Chicago Ave., Evanston.*

**Afternoon**

*Free guided group tour of Northwestern University's Block Museum in Evanston.*

*Grosse Point Lighthouse in Evanston, walk on the beautiful beach of Lake Michigan, or trip to downtown Chicago.*

# Regional News: Midwest

## Speakers' Bios

**Francine Banwarth** of Dubuque, IA, has been a longtime member of the Haiku Society of America. She served as second vice president from 2008 through 2010, and in 2012 was named editor of its journal, *Frogpond*. She served on the board of *Modern Haiku* from 2010-2012. She has helped organize meetings and workshops with Haiku Dubuque and the Mineral Point, WI Foundry Books haiku group, under the leadership of Gayle Bull. Banwarth has won awards for her haiku, including First Place in the Harold G. Henderson contest in 2005, First Place in the Betty Drevniok contest in 2009, the Shiki Kukai Poets' Choice award in 2009, and the Haiku Foundation's Touchstone award for haiku in 2011. She was a featured poet in *New Resonance 5*, published by Red Moon Press. Her haiku, senryu, rengay, and haibun have been published in numerous journals and anthologies.

**Roberta Beary** is the haibun editor of *Modern Haiku*. Her book of short poems, *The Unworn Necklace*, (Snapshot Press, 1st hardcover ed. 2011), was named a Poetry Society of America award finalist. It was also a Haiku Society of America Merit Book Award prize winner. Beary's haiku and senryu have been honored throughout North America, Europe, and Asia for their innovative style. They have been featured at several readings, most recently by Haiku Ireland. Beary has been a three-time winner of the Kiyoshi and Kiyoko Tokutomi Memorial Haiku Contest, and she placed First in the HSA Brady Contest, Haiku International Association, Kusamakura, Penumbra, and Polish Haiku International Contests. She has judged haibun and senryu contests for HSA, and has co-edited two HSA anthologies. She lived in Japan for five years. [www.robortabeary.com](http://www.robortabeary.com)

**Dr. Randy M. Brooks** is the Dean of the College of Arts & Sciences and Professor of English at Millikin University. He teaches courses on the global haiku traditions at Millikin with student work available on the MU Haiku web site: <<http://performance.millikin.edu/haiku>>. He and his wife, Shirley Brooks, are co-editors and publishers of Brooks Books, and edit *Mayfly* haiku magazine. He serves as web editor of *Modern Haiku* magazine and on the Executive Committee of the Haiku Society of America as the Electronic Media Officer, editing the *Frogpond* web sampler and maintaining the society web site. He is also web editor for *Modern Haiku* magazine. In addition to his collection of haiku, *School's Out*, published by Press Here, he is co-editor of the *Global Haiku Anthology* published by Iron Press (England) and Mosaic Press (Canada) in 2000 and co-editor of the *Midwest Haiku Anthology* published in 1992. Randy has served on the editorial board for the Red Moon Press annual haiku anthologies since 2005.

**Stanford M. Forrester** is a past president of the Haiku Society of America and editor of *bottle rockets: a collection of short verse*, which boasts its 14th year in print. He is also publisher of a small press of poetry, [www.bottlerocketspress.com](http://www.bottlerocketspress.com). Forrester has had poems published in many journals and anthologies worldwide. He perhaps is most proud of his poetry included in *Haiku* edited by Peter Washington in the Everyman's Pocket Poetry Series, published by Knopf, and *American Zen: A Gathering of Poets*, published by Bottomdog Press. Some of his recently published books are: *The Haiku Manual of Icarus* and *the toddler's chant* republished by Stark Mountain Press. He took first seat in the 57th Annual Basho Anthology Contest in Ueno, Japan in 2004, and his haiku won second place in the International Robert Frost Poetry & Haiku contest in 2012. He has taught workshops in many venues including Zen Mountain Monastery, Kripalu, and The Japan Society in New York City. He has presented papers at Mansfield Freeman Center for East Asian Studies at Wesleyan University, among other academic institutions.

**Prof. Toshio Kimura** was born in Tokyo, Japan in 1956. He began composing haiku during college. He is Head of the International Affairs Section of Modern Haiku Association and is Director of Haiku International Association. He is a member of Japan PEN Club and was Chairman of the Haiku Symposium at the International PEN Conference in Tokyo in 2012. Prof. Kimura studied English literature at the postgraduate school of Meiji-Gakuin University in Tokyo in 1982, and was an Academic Fellow of English/Comparative Literature at the University of London (2001-02). Currently, he is Professor of English Studies at Nihon University in Japan. His haiku collections are: *In the Distance*; *Little Brier Rose* (both in Japanese); *Phantasm of Flowers* (English); and *The Blue Planet* (Multilingual anthology, for which he served as editorial supervisor.)

# Regional News: Midwest

**Dr. David G. Lanoue** is a professor of English at Xavier University of Louisiana. He is a translator of Japanese haiku, teacher of English and world literature, and writer of haiku and "haiku novels." He is co-founder of the New Orleans Haiku Society, an associate member of the Haiku Foundation, and president of the Haiku Society of America. His books include a translation (*Cup-of-Tea Poems: Selected Haiku of Kobayashi Issa*), criticism (*Pure Land Haiku: The Art of Priest Issa*) and a series of haiku novels: *Haiku Guy* (2000), *Laughing Buddha* (2004), *Haiku Wars* (2009) and *Frog Poet* (2012). Some of these books have appeared in French, German, Spanish, Bulgarian, Serbian and Japanese editions. In addition, he has published *The Distant Mountain: The Life and Haiku of Kobayashi Issa* in English with Hindi translations by Angelee Deodhar. He maintains *The Haiku of Kobayashi Issa* website, for which he has translated 10,000 of Issa's haiku.

**Marsh Muirhead** is a writer, dentist, and flight instructor living on the banks of the Mississippi (not far from the headwaters) in Bemidji, Minnesota. His fiction and poetry have appeared in *Carolina Quarterly*, *The Southeast Review*, *New Mexico Poetry Review*, *Rattle*, *North Dakota Quarterly*, *Minnetonka Review* and elsewhere. His poem, "Releasing the Animals (the anti-haiku)," won the Poetry Prize at the Robert Frost Festival in Key West in 2009. Since writing his first haiku in 2007 (after attending Charlie Trumbull's workshop in Key West), he has published more than 100 haiku in major U.S. haiku journals and in several anthologies--several editions of *The Red Moon Anthology*, *Haiku 21*, and others. Muirhead judged the 2010 Gerald Brady Senryu Contest, and has conducted numerous haiku workshops and readings. He organized "A Weekend with Billy Collins" in Bemidji in the fall of 2010. He won The Great American Think-Off, a national essay and debate event in 2011, in answer to the question, "Does Poetry Matter." He said it did. He is the author of *Key West Explained -- a guide for the traveler* (a guide to the most literary of small towns) and has written numerous magazine articles on aviation, travel, auto racing, bodybuilding, and other concerns. He was the "Spotlight poet" in the 41.1 issue of *Modern Haiku* and also won the Museum of Haiku Literature Award from issue 34.3 of *Frogpond* (reprinted in 35.1).

**Lidia Rozmus** was born in Poland and studied at Jagiellonian University in Krakow where she received her Master's Degree in Art History. Since 1980, Lidia has lived in the U.S., and has worked as a graphic designer. She paints sumi-e and oils. She has written and designed several books of haiku, haibun, and haiga, including *A Dandelion's Flight—Haiku and Sumi-e* which received the Haiku Society of America Merit Book Award for design; *Twenty Views from Mole Hill: My Journey* which also received the Haiku Society Merit Book Award for haibun in 2004; and *Hailstones: Haiku* by Taneda Santoka. Her paintings have been exhibited in the U.S., Japan, and Poland, and her haiku has been published internationally. She is Art Editor of *Modern Haiku* and Art Director of Deep North Press. She was Co-Editor and Art Director of the Haiku Society's 2009 Anthology, *A Travel-Worn Satchel*.

**William Shehan**, a Chicago haikuist, is a Lay Buddhist Minister and Chaplain in StarFleet. He also serves in Temple Relations for the Buddhist Temple of Chicago, and is webmaster for the Buddhist Council of the Midwest. He has been interested in the arts of the Orient since a young age. His first exposure to the culture was through Miyamoto Musashi's book *Go Rin No Sho*. Since then, he has frequented the library to read every book he can find on martial arts, haiku, and Buddhism. He has had the opportunity to study in Japan and Korea. Shehan is a retired combat veteran, and enjoys spending time with his family and homeschooling his daughters. [www.fiercebuddhist.wordpress.com](http://www.fiercebuddhist.wordpress.com).

**George Swede** began publishing poetry in 1968, and in 1975 was inspired by the haiku form after doing a review of Makoto Ueda's *Modern Japanese Haiku* (University of Toronto Press). In 1977, he helped found Haiku Canada with Eric Amann and Betty Drevniok. In 2008-2009, he was Honorary Curator for the American Haiku Archives, and from 2008-2012, edited *Frogpond: Journal of the Haiku Society of America*. In 2007, Haiku Canada awarded him an Honorary Life Membership. He has published 35 collections of poetry, 17 with haiku only. His last two collections were by Edmonton's Inkling Press in 2010: *Joy In Me Still* (haiku) and *White Thoughts, Blue Mind* (tanka).

*George Swede, Poet, Critic, Editor--See Wikipedia and Two Websites:*

[http://en.wikipedia.org/wiki/George\\_Swede](http://en.wikipedia.org/wiki/George_Swede)

<http://home.primus.ca/~swede/>

<http://georgeswede.com/>

# *Regional News: Northeast New England*

Bangor Haiku Group, April and May 2013

At the May meeting we had a long discussion about Japanese modern (gendai) haiku and the frequently appearing experimental American haiku. We had a short discussion of emotion and images in haiku. Kirsty cited a haiku by Peggy Willis Lyles:

bitter wind . . .  
the hand that cups the flame  
aglow

which evoked “the feeling and deepness of a love that can survive bitterness,” but that other readers could respond to in a different way, and how it “is amazing how a simple image in a haiku can stimulate and emotion . . . take the reader to a third dimension of what seems so simple.” We felt Lyles haiku might have occurred at a grave. Kirsty’s comments seem very compelling in explaining the magic of haiku. Elsie notes: “Words create the image and the image tells us the emotion felt in the poem.”

At the June meeting we read from “Moon Woke Me Up 9 Times, Selected Haiku of Basho,” (Knopf, 2013) which has a fresh, modern tone. We compared a few of the translations with the older, more formal translations of Herold Henderson Young’s translation:

Leaning upon staves  
and white-haired—a whole family  
visiting the graves

may be compared to Henderson’s:

Everyone in this home  
has gray hair, walks with a cane,  
visits the graveyard

Henderson tells us the haiku relates to the death of Basho’s common law wife. We preferred Young’s translation even more seeing how he incorporated the background.

We discussed Klaus Dieter Wirth’s review in “Chrysanthemum” (April 2013) of *Haiku 21—an anthology of contemporary English-language haiku*, edited by Lee Gurga and Scott Metz (Modern Haiku Press 2011). The review is basically a criticism of the “new” American haiku. Our discussion to be continued.

At both meeting we had rounds of core and adjunct haiku poets with comments in a low key.

We will have a Spring ginko at City Forest/Bog Walk on Sunday, June 9, to view blossoms, with a lunch at Green Tea afterwards where participant and emailed adjunct haiku will be read. Bruce is working on the North American section of a contemporary world haiku anthology.

Bruce Ross



## *Regional News: Northeast New England*

Haiku Poets' Society of Western Massachusetts

The HPSWM celebrated National Haiku Poetry Day by sending out its annual haiku card. A total of 70 individuals and groups throughout the US and Canada received a copy of the colorful and lively frog card. This is the fifth year the Society has sent out National Haiku Poetry Day greetings. The card was designed and edited by Wanda Cook and the art work was by Patricia Harvey.

On April 13, HPSWM Massachusetts did a reading at the Arrs Retirement Community in Amherst, MA. Poets Eric Arthen, Gloria Ayvazian, Wanda Cook, John Darrow, Denise Fontaine-Pincince, Marilyn Gabel, Patricia Harvey and Jim Laurila were solo readers. The reading concluded with a performance of "sidewalk cafe : A Haiku Drama" written by Larry Kimmel and Wanda Cook and performed by John Darrow and Wanda Cook. The spirit of the day was lighthearted and the audience uniquely receptive. The afternoon experience has already inspired several haiku/senryu.

Eric Arthen

## *Regional News: Oregon*

Current information about HSA Oregon will continue to be posted regularly to the HSA Oregon blog (<http://hsaoregon.wordpress.com/>) and Facebook page (“HSA Oregon”).

In February, Ce Rosenow led a haiku workshop for the 28th St. Writers group in Portland. In March, she attended a poetry party in Eugene where she gave a talk about Cid Corman and read from *The Next One Thousand Years, Selected Poems of Cid Corman* that she co-edited with Bob Arnold. In May, she read from her new book, *Spectral Forms*, at the Northwest Poets' Concord in Newport along with Maggie Chula.

On May 23, Maggie Chula read spring haiku and tanka from her new collection *Just This* at the Rain or Shine Coffee House in Portland.

Mount Hood Community College was the venue for the second annual Skosh Japanese Children's Festival and Cultural Fair. HSA Oregon sponsored a popular information table and weathergram craft activity, where participants ranging from school age children to adults could try their hand at writing haiku. Cara Holman, Lisa Hills, Jim Rodriguez, and David staffed the HSA table, answering questions and sharing information about writing haiku. Cara was interviewed for the Gresham Outlook, and there were also writeups about Skosh in the Oregonian and the Advocate. Maggie Chula, Johnny Baranski, Tricia Knoll, Jim Rodriguez, Lisa Hills, Marel Kalyn, Liz Nakazawa, and Cara Holman all contributed haiku for a handout that was made available to Skosh attendees. The haiku were read and enjoyed by many!

~ *Cara Holman*

# *Regional News: Plains and Mountains*

Summer has arrived, finally, in my part of the plains, the Colorado front range.

Karen O'Leary's blog <http://whispersinthewind333.blogspot.com> has received over 10,000 visits. She has added a section for advertisements about your latest books, etc. for contributors only. Consider submitting some of your great haiku.

Bob Fitzmeier and Karen O'Leary have completed writing a tan renga.

Rocky Mountain Haiku Group - Colorado Springs

April, National Haiku month was observed by our group with a display filling the window at the Mediterranean Cafe.

We used a bar at the top and hung haiku cards and origami cranes with fishing line. One wall of the restaurant was filled with framed haiga pieces by Autumn Hall, John Armstrong, Kira, Pat Kennelly and Pat Nolan. Other haijin contributing poems were; Sandra McNew and Price Strobbridge, Pikes Peak Poet Laureate 2012 - 2013. A basket of pocket poems was placed on the counter for anyone to help themselves to a free poem. Those went fast. At the end of the month, all 100 or so cranes and haiku cards were donated to Ms. Jacob's second grade classroom at Cheyenne Mountain Elementary school in Colorado Springs. The children worked on creating haiga this spring. This example from one child was superimposed on a watercolor of cherry blossoms.

cactus has sharp thorns  
cactus will get stuck in you  
careful where you step  
Kevin Papa, age 8

Pat Nolan gave a reading from her latest book, "Western Brushstrokes" the Pikes Peak Watercolor Society to observe National Haiku Day, April 17. She has been invited back to do a demonstration of the art of sumi-e.

Our group's renku from February is still looking for a home.

Allen Burns continues leading Audubon Society bird hikes. These events provide great inspiration for writing haiku.

The University of New Mexico's Taos Summer Writing Conference is offering a weekend workshop in Ekphrastic Poetry led by Hilda Raz and Ouida Touchon. Art about poetry, poetry about art. It occurred to me that this combination is also HAIGA, isn't it? For more information check the website: [www.unm.edu/~taosconf](http://www.unm.edu/~taosconf). There may still be openings for this workshop in Taos, NM on Saturday and Sunday 20 - 21 July. Email: [taosconf@unm.edu](mailto:taosconf@unm.edu) or call: 505.277.5572.

Submitted by,  
Patricia Nolan

# Regional News: South

There are three active groups in the South Region of HSA:

New Orleans, Louisiana, where David Lanoue, current HSA president lives; Shreveport, Louisiana, where Carlos Colon (perhaps better known as "Haiku Elvis") lives; and Hot Springs, Arkansas, where if one is lucky, he/she might hear the ghost of former visitors at the Arlington Hotel on the first weekend in November. Information about the Hot Springs meeting will appear in the next issue of *Ripples*. For advance information about the program, please contact Howard Kilby: [hkilby@hotmail.com](mailto:hkilby@hotmail.com).

Johnye Strickland, South Region Coordinator

## New Orleans Haiku Society

The New Orleans Haiku Society continues its tradition (now in our eleventh year) of meeting on the third Monday of each month. We meet at 6:00 p.m. in Latter Library on St. Charles Avenue; visitors to New Orleans are always welcome!

On May 5, 2013, we celebrated Issa's 250th birth anniversary with a picnic at the Labyrinth in Audubon Park. Issa was born on the fifth day of Fifth Month in 1763, which equates to June 15, 1763, on the Western calendar. Nevertheless, we have a tradition of celebrating Issa's birthday on May 5th (we call it "Issa de Mayo"), and this year was no exception. Here are a few pictures...

<http://haikuguy.com/may13.html>

At our May meeting we put together the program for the HSA national quarterly meeting that we are proud to host this December 13-15. We hope that the variety of activities and the creativity of our presenters will entice many HSA members to join us. Decembers are usually mild in New Orleans, a fact that went into our choosing this month for our meeting. Here's what we have planned.

## HSA National Meeting, New Orleans Dec. 13-15

Friday Dec. 13

3:30-5:00 p.m. Storyville Jazz Walking Tour - Juliet Seer Pazera

~meet at the Mortuary Chapel, 311 N. Rampart Street

~about a mile walk

~we recommend that people go there by public transportation or cab, since the walk won't be circular

5:00-6:15 p.m. Cocktails at Little Gem Saloon, 445 S. Rampart Street

6:30 p.m. Dinner at Tivoli and Lee, 936 St. Charles (Lee Circle)

~"Simple preparations of southern-inspired favorites including fried oysters, Andouille tater tots, and pork belly. Served as shareable, small plates, the food is friendly, approachable and full of flavor."

~vegetarian options

~gluten-free options

~we will request in advance that the chef offer a vegan choice

Saturday, Dec. 14

Latter Library, 5120 St. Charles Ave.

8:30-9:00 meet and greet with juice, pastries and coffee

9:00-9:15 haiku sharing by all

9:15-10:15 haiku writing workshop - Tom Painting

10:15-10:45 "Issa at 250: a sharing of favorite haiku" - David Lanoue

10:45-11:45 "Haiku and Video Games" - Nicholas Sola

11:45-noon HSA business meeting

noon-1:00 p.m. lunch at Kyoto, 4920 Prytania (walking distance from the library)

1:30-2:00 p.m. "Photoku from Brazil" - Carolyn Graetz

2:00-2:30 p.m. "Jazz Duet" - Johnette Downing and Juliet Seer Pazera

2:30-3:30 p.m. Haiku Elvis - Carlos Colon: a reading and book signing

3:30-4:00 p.m. haiku sharing deux

# Regional News: South

7:00 p.m. party at David Lanoue's apartment, 1921 Joseph St.  
~"Firefly Haiku Happening" - Emma Dutreix Pierson

Sunday Dec. 15

10:00-11:00 a.m. haiku walk in Audubon Park

~wander around, write haiku, and meet at the fountain at 11:00

11:00-noon Kukai - Nicholas Sola, Kukai Master

noon-3:00 p.m. lunch

~participants will be given a listing of restaurants easily reachable by streetcar

~participants who would like to watch the New Orleans Saints game while they eat will be given options for this, also easily reachable

3:00-5:00 p.m. "Haiku Elvis and Friends" - a public reading at Maple Leaf Bar, 8316 Oak St.

~Carlos Colon headlines

~all conference attendees are invited to bring up to five haiku to read

~this will conclude the official program for the conference, but all are invited to stick around and dine with us in one of the great restaurants in the neighborhood

If you are interested on attending, contact us for hotel and bed-and-breakfast options in the neighborhood of the conference. Come on down!

Johnette Downing & David Lanoue

[johnnettemusic@aol.com](mailto:johnnettemusic@aol.com)

[davidlgerard@hotmail.com](mailto:davidlgerard@hotmail.com)

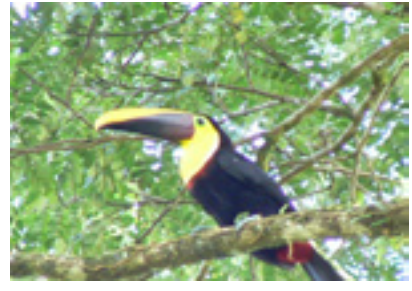
## Shreveport, Louisiana: The Northwest Louisiana Haiku Society

The Northwest Louisiana Haiku Society co-sponsored a National Haiku Poetry Day event on April 17 at the Broadmoor Branch of Shreve Memorial Library. Attending were Melissa Fowle, Liz Clark, Theresa Mormino, Laura Flett, Carlos Colón, Loretta Casteen, Carl Liberto, Nan Dozier, June Dowis, Pamela Raintree, and Leta Leshe. The society continues to meet on a bimonthly basis for haiku critique sessions. The members have been encouraged to submit their haiku to national journals and contests, and those who submitted have been richly rewarded. Marian Poe had two poems published in Winter-Spring 2013 *Modern Haiku*, June Dowis received three acceptances including one from *Frogpond*, and Nan Dozier had two poems in the June 2013 issue of *One Hundred Gourds* and received a senryu honorable mention in the Kaji Aso Studio 25<sup>th</sup> Annual Haiku Contest. Society members, including Dennise Aiello, have also placed in a number of regional contests. In addition, Nan and Carlos (appearing as Haiku Elvis) participated in the 2<sup>nd</sup> Annual Ark-La-Tex Author Faire, which was held June 1<sup>st</sup> at the Hamilton/South Caddo Branch of Shreve Memorial Library.

Carlos Colón

[ccolon423@comcast.net](mailto:ccolon423@comcast.net)

# Photo Gallery



Photos courtesy of Adrienne Christian. Costa Rica.

## *Regional News: Southeast*

Greetings from the Southeast region!

Georgia member, Laurence Stacey recently presented two lessons for Hiram High School's AP literature students. The first, a lecture on "African-American Poets in the Hakai Tradition," focused on Richard Wright, Sonia Sanchez, and other African-American poets who have contributed to hakai. It was part of their "Harlem Renaissance" section; the other was a workshop on contemporary haiku.

Another Georgia member, Tom Painting's students at Paideia School in Atlanta, took first, third and three Honorable Mentions in the UN International School haiku contest. They also won five of six Virgilio Memorial Haiku contest awards. Wow, way to go kids!

I encourage everyone--whether you consider yourself a teacher or not--to get out there and work with our young people. If we don't turn kids on to the hakai arts and nurture their creativity, the HSA has no future!

By the way, both Laurence and Tom will be involved in the **Southeast HSA Regional Haikufest "gazing at flowers," to be held October 25 - 27** at the Artmore Hotel in Atlanta. Other presenters will be HSA president David Lanoue, who will give a celebratory presentation in honor of Issa's 250th birthday; Robert Moyer, Dave Russo, Curtis Dunlap and Robyn Hood Black. The Japan-America Society of Georgia will also honor us with a sumi-e workshop and a performance by a taiko drum troupe. Contact Terri French at [terri.l.french@gmail.com](mailto:terri.l.french@gmail.com) for registration information or go to the Facebook events page at <https://www.facebook.com/events/418063954956424/>. Everyone welcome!

In honor of National Haiku Day, Terri French held an "Intro to Haiku" workshop April 13 at Beloved Books at the Flying Monkey Art Center in Huntsville, Alabama. Participants made weathergrams which were hung on the trees around the center. On May 6, Terri presented haiku to the 6th and 8th grade students of Holy Family School in Huntsville. The 6th graders were especially enthusiastic. Here is one of their group haiku:

Spring leaves  
turn green with envy--  
cherry blossoms

Also, an announcement: Terri French is now the new editor of the popular senryu journal, Prune Juice. Deadline for the summer issue is June 15. Prune Juice is accepting senryu, kyoka, and senryu-flavored haiga and haibun. Go to [prunejuice.wordpress.com](http://prunejuice.wordpress.com) for more details.

Terri L. French

## *Regional News: Southwest*

Fort Worth Haiku Society meets the 3rd Sunday of each month from 2 to 5 p.m. usually at 5008 Flagstone Dr. Sansom Park TX 76114. April 21st meeting will feature guest speaker, Dr. Bonnie Frederick and we will be meeting at the Japanese Gardens. This is the weekend of the Japanese Garden's Spring Festival (April 20th and 21st) so parking will be different. This year we do not have a spot for participation all day but our plans are to meet in the covered meditation garden. All meetings are open to the public. Please come and join us for a terrific program and a wonderful meditation/haiku walk.

Fort Worth Haiku Society meets on May 19, 2013 at 5008 Flagstone Dr. Sansom Park TX 76114 from 2 pm until 5 pm. Our meetings are open to the public. Dues are due on June 1st. Dues are \$15 per year (from June 1 to May 30). You do not have to be a paid member to attend and participate.



## *Regional News: Washington*

2013 marks the 25th anniversary of Haiku Northwest! The group was founded in 1988 by Francine Porad, and it is still going strong in the Seattle/Eastside area. In celebration, members of Haiku Northwest have produced an anthology which includes haiku and haibun by both current and past members, as well as a well-researched history of the group itself, written by Connie Hutchison, and details about the various publications that Haiku Northwest has put out over the years. The anthology, titled *No Longer Strangers*, will be unveiled at the summer HSA meeting June 21-23 in Seattle, Washington, and will be available to order online. Please visit Haiku Northwest's website for details: <https://sites.google.com/site/haikunorthwest/>

Haiku Northwest continues to hold monthly meetings in the community meeting room at Third Place Commons in Lake Forest Park on the fourth Thursday of every month. If you are interested in attending, or joining the Haiku Northwest email list, please contact Tanya McDonald at [haikunw1988@gmail.com](mailto:haikunw1988@gmail.com).

The Commencement Bay Haiku Group (Tacoma/South Sound area) meets monthly in Tacoma on the last Tuesday of every month. For more details, please contact Tanya McDonald.

Mark your calendars! Haiku Northwest's 6th annual Seabeck Haiku Getaway is October 10-13. Held at the Seabeck Conference Center in beautiful Seabeck, Washington, the getaway attracts between 35-45 people from around the country. For information on previous getaways, including featured guests, photos, and schedules, please visit: <https://sites.google.com/site/haikunorthwest/seabeck-haiku-getaway-2012> Registration information for this year's getaway will be added this summer.

The 2013 Francine Porad Award for Haiku, sponsored by Haiku Northwest and the Washington Poets Association, is open for submissions. Prizes are \$100 for first place, \$50 for second place, and \$25 for third place, and will be announced at the Seabeck Haiku Getaway. This year's judge is Ce Rosenow, former president of the Haiku Society of America. The deadline is August 31. For details, please visit: <https://sites.google.com/site/haikunorthwest/2013-events/2013-porad-award>

-Tanya McDonald

## The Last Page: What's Left Unsaid

I was recently approached to make use of this typically empty space at the end of *Ripples*, preferably by including haiku by HSA members. My goal for this column is to feature excellent, recently published haiku that execute a chosen aesthetic or technique while hopefully including new, emerging voices. Each poem will be selected from a print or online serial based on its individual merit and whether or not it fits within the current theme.

One of my favorite elements of haiku is what's left unsaid. While the poet must provide enough for context (and for some, season), haiku treats the reader as co-creator, someone that must meet the poet halfway. The poet relinquishes control of the full story to allow the reader room to ruminate and fill in part of the poem. What's unsaid creates ambiguity and the possibility for multiple readings, which in turn creates intrigue. To strike a balance between the said and unsaid requires strong editing skills and the ability to let go.

In determining what to leave in or take out, I'm reminded of Craig Ferguson's three questions he asks before speaking rashly: "Does this need to be said? Does this need to be said by *me*? Does this need to be said by me *now*?"<sup>1</sup> In haiku, I might ask: Does this need to be said *to understand* the poem? Does this need to be said by *the poet*? Does this need to be said *in this poem* (or should it be another poem)? Here are a few haiku by poets who thought carefully about these questions.

mockingbird

no farther

she translates

than I want to see

only part of the message

autumn mist

Julie Warther

Ann K. Schwader

*A Hundred Gourds* 2:2, March 2013

*Modern Haiku* 44.1, Winter-Spring 2013

Warther's haiku not only leaves the message unsaid, but what part "she" translates. The tension is only heightened in its juxtaposition to "mockingbird." Meanwhile "no farther" by Schwader leaves it up for the reader to determine what "I" wants (or doesn't want) to see. The mist in the final line emphasizes the lack of visibility and hazy situation. For some poets, it can be difficult to let go, but there's still ways to add detail while not revealing everything.

saying you're sorry

head cold

the time it takes for fish to bite

she asks why everything

without bait

is post-something

Karen DiNobile

Bill Cooper

*Modern Haiku* 44.1, Winter-Spring 2013

*A Hundred Gourds* 2:2, March 2013

DiNobile includes several striking details: An apology by "you" and fishing (without bait). The haiku is lengthier than the previous two, but it leaves just as much unsaid: Why an apology, what kind of waters are being fished, and exactly how long it does take for a bite under those conditions. Cooper's "head cold" sets the stage with illness and ends in questions without an answers. "Post-something" adds character; "something" can be switched out for anything, spiraling out from the physical to the philosophical.

# *The Last Page: What's Left Unsaid*

editor's desk—

a spider mends  
her web

frost on the pumpkin the child who might have been

Barbara Snow

*Frogpond* 36:1, Winter 2013

Margaret Dornaus

*A Hundred Gourds* 2:2, March 2013

Webs break, but Snow's haiku makes the reader question how it became damaged, and its relationship with the editor's desk. Is it located in a back corner, or does the haiku ask the reader to push into the metaphorical relationship between web-mending and editing? Equally, Dornaus' one-liner begs the question (again, without answers) of not only the child who may have been, but any child that is. Who might anyone who isn't have been? Who are we not and what could we have been? It's not something that can be answered within one poem, but must be addressed by each individual reader in his or her own way.

Craig Ferguson, *Does This Need To Be Said?*, directed by Keith Truesdell (2011; Comedy Central, 2011), DVD.

- Aubrie Cox

HAIKU SOCIETY OF AMERICA

Established 1968 by

Harold G. Henderson and Leroy Kanterman

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