

**From:** Haiku Society of America hsa.bulletin@gmail.com  
**Subject:** The latest news for you  
**Date:** December 4, 2020 at 11:36 PM  
**To:** brooksbooks@gmail.com



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photo: Ray Belcourt, Leduc, Alberta

## Your monthly news: everything haiku

The HSA appreciates your continued support and your participation in society activities. As primary supplement to the HSA website, this monthly report strives to bring you news from the Executive Committee and the Regional Chapters.

If you have not already done so, please renew your HSA membership for 2021 now. Current HSA memberships will expire on December 31.

This has been a particularly strange and difficult year. All the more reason to renew your membership early, as soon as possible.



**Timely renewals will help keep HSA membership dues low by saving on shipping costs for our publications.**

It's easy! Renew by credit card through our website [here](#).

**Please renew your membership by December 31  
so you don't miss out!**

[Renew Membership](#)

[Visit our Website](#)



**Jay Friedenberg**  
**President**  
[jay.friedenberg@gmail.com](mailto:jay.friedenberg@gmail.com)

December is a month but also a state of mind. We look forward to the new year with trepidation, but with excitement as well. Part of the allure is generated by the holiday season with its ever-present marketing. We may enjoy the rosy glow of colored lights, but may quickly tire of repeated Christmas jingles. We look forward to buying presents and sharing more time with family, but wonder what changes the new year will bring. These poems explore some of the feelings we experience during this month of endings and anticipation.

the feelings  
you save for yourself  
end of year sale

This senryu by Radostina Dragostinova suggests the duality of the social and individual self. The advertising of the holiday season promotes the value of being around family and loved ones, but this can be a lonely experience for those who have nobody. The 'savings' here can mean the money saved, as well as the feelings saved for one's self. The end of year for this protagonist is about having held back, then letting go. There is the sense that the year is finally over, allowing us to breath a sigh of relief and have a little fun.

icy sidewalk —  
behind the florist's window  
birds of paradise

This poem by R. J. Swanson is about contrasts. The cold outside stands in contrast to the warmth inside the store. The dangerous reality of the icy sidewalk is balanced by the alluring fantasy of the florist's birds. The observer is looking at the scene from the outside and the two worlds are kept separate by the window. A few questions remain, though. Has the observer fallen literally or simply fallen for the advertising? Note the nice use of the extended em dash here to indicate a slip.

still searching  
the same pine branch  
for last year's owl

Mark Forrester says a lot about human nature here. We tend to anticipate what will happen in many circumstances, then use the feedback to see if we are right. In this case, our expectations are heavily influenced by the past. We remember seeing the owl on the pine branch and are surprised when it's not there. The poet seems trapped by the past, given the use of the word 'still' and seems unable to stop searching. The year through which we have just lived guides our expectations. Will we be able to break out of them?

**Gary Hotham**  
**1st Vice-President**  
[hsavicepres@aol.com](mailto:hsavicepres@aol.com)



## **Submission Time Approaches for the HSA Merit Book Awards**

For books published in 2020, the HSA will be taking submissions after January 01, 2021 for the Merit Book awards. Publishers, authors, and

others may nominate a book by sending two copies. Give it some thought during the holidays. Check out the full guidelines [here](#).

## **Election Results**

### **HSA Officers for 2021**

#### **President**

Jay Friedenberg - 245 votes (97.5%)

#### **First Vice President**

Gary Hotham - 246 votes (99.2%)

#### **Second Vice President**

Chuck Brickley - 247 votes (99.6%)

#### **Treasurer**

Bill Deegan - 248 votes (100.0%)

**Electronic Media Officer**

Randy Brooks - 244 votes (99.6%)

**Frogpond Editor**

Tom Sacramona - 233 votes (97.4%)

**Newsletter Editor**

Ignatius Fay - 247 votes (100.0%)

**Secretary**

Dianne Garcia - 247 votes (100.0%)

**Regional Coordinator**

California: Deborah P Kolodji

Hawaii/Pacific: Brett Brady

Mid-Atlantic: Robert Ertman

Midwest Region: Bryan Rickert

Mountain Region:

Northeast/New England: Wanda Cook

Northeast Metro: Rita Gray

Oregon: Shelley Baker-Gard

Washington: Seren Fargo

South: Howard Lee Kilby

Southeast: Michael Henry Lee

South West: Barbara Hay



**Qe want to say *Thank You* to everyone who supports the HSA financially beyond yearly membership fees.**

**Whether you give a little or a lot...**

**...you can be sure that your contribution is much appreciated.**

**These funds are used to help finance  
the various activities of the Haiku Society of America.**

***Here are the people who have made a contribution to the HSA***

***so far this year. Thank you all!***

**Sponsors (\$100 to \$500)**

Donna M Bauerly, Roberta Beary, Matt Buchwitz, Teresa Carns, Mariam Kirby, Connie Meester, Robert Oliveira, James A Paulson, Mike Rehling, Steve Tabb, Billie Wilson, Jamie Wimberly, anonymous sponsor

**Donors (\$50 to \$100)**

Inas Asfari, Elizabeth Black, Michael Calingaert, Yu Chang, Wanda Cook, Rise Daniels, Maria Theresa Dimacali, Judson Evans, Leslie Blair Fedota, John Gilbertson, Robert M Gilliland, Paulette Johnston, Howard Lee Kirby, Henry Kreuter, James Laurila, Tanya McDonald, Bona McKinney, Marilyn Myers, Mariam M Poe, Edward Rielly, Rich Rosen, Raymond Roy, Ellen Ryan, Anum Sattar, Leigh Siderhurst, Stevie Strang, Jim Turner, Claudia Updike, Harriot West, Kath Abela Wilson

**Friends (Up to \$50)**

Linda Ahrens, Frederick Andrle, Stuart Bartow, David Chandler, Patricia Davis, Andy Felong, Paul Fieweger, William Scott Galasso, Steven Greene, Maureen Haggerty, Tom Hahney, Carolyn Hall, Merle D Hinchee, Judith Hishikawa, Liga Jahnke, Lynne Jambor, Russell Karbach, Diane Katz, Howard Lee Kilby, Michael Kozubek, Antoinette Libro, Carole MacRury, Marci McGill, Atsuko Mine, Tyler Mortenson-Hayes, Tom Painting, Marian M Poe, William M Ramsey, Pierre Rioux, Joseph Robello, Ce Rosenow, Adelaide Shaw, Tomislav Sjekloća, Jan Stewart, Jeff Stillman, Debbie Strange, Kathleen Tashner, Angela Terry, Edward Tick, Claudia Updike, Marilyn A. Walker, Jason Scott Wallace, Michael Weaver, Christine Wenk-Harrison, Frank Yanni, Ruth Yarrow, 6 anonymous

**Memorial**

Merill Gonzales - In memory of Vincent Tripi  
Howard Lee Kilby - In memory of Kristen Deming  
Francine Banwarth - In memory of Kristen Deming  
Francine Banwarth - In Memory of Gretchen Graft Batz



**Winona Baker**

March 18, 1924 - October 23, 2020

Some sad news to share is that pioneering Canadian haiku poet, Winona Baker, died on



Canadian haiku poet, Winona Baker, died on October 23, 2020. Winona was 96 years old, and had lived for many years in Nanaimo, British Columbia. The photo here is from September 2020, showing Winona holding Terry Ann Carter's book about prominent women poets in Canada, which features Winona.

Winona published numerous books of haiku and longer poetry, including this classic poem:

moss-hung trees  
a deer moves into  
the hunter's silence

You may read more about Winona [here](#).  
Rest in peace, Winona Baker.

*submitted by Michael Dylan Welch*



## Why Do We Write Haiku? by Susan Antolin

For me, the answer begins with the altered state of mind any form of creative writing brings. I recall the feeling I had when I emerged from a prolonged period of not writing creatively for several years during law school and in the first years of raising children. When I finally began writing again it felt as if I had crawled out of a dark hole in the ground. Instead of moving through my days preoccupied with to-do lists, I rediscovered the joy of feeling alert and receptive to images and language in a way I do only when actively writing.

If all creative writing can bring that heightened sense of attention to the world, why then focus on haiku? For me, initially, it was the brevity of haiku that fit into my busy life. I wrote poems at red lights, while folding laundry, and on the sidelines of youth sporting events. But as the years have gone by and my life has become less chaotic, my interest in haiku has strengthened rather than diminished. Great haiku appear effortless—a moment of awareness captured without pretense, a small detail from everyday life that reveals our shared humanity, language that welcomes the reader while simultaneously surrounding itself with silence. Over the years I have read haiku that have caused me to catch my breath as the world seems to pause momentarily and then resume in a slightly altered light. Oh, how wonderful that would feel to write such a poem!

I am privileged to correspond with poets all over the world and to read a lot of haiku. During the pandemic in particular, my role as editor has given me the space that haiku

During the pandemic in particular, my role as editor has given me the sense that haiku can be a therapeutic practice as well as a vital part of the literary record of the time. Especially when so much is happening in the world, writing haiku is a way of decluttering our thoughts by focusing on the individual images that resonate more when everything extraneous is cleared away. In the fall issue of *Acorn*, you will find birdsong heard from an attic balcony in Croatia, yeast slowly rising on a cool morning in Michigan, the raised fists of protesters in North Carolina, and the twitching antennae of a small roach in a prison in Texas. In a way, each haiku feels like a new answer to the question of why we write.

What I did not anticipate when I began writing haiku was the community of poets, both in the Bay Area and around the world, that would become a cherished source of inspiration, support, and friendship. I have come to depend on the honest feedback of trusted poets, and I delight in the correspondence I have with poets in distant places with whom I feel camaraderie and shared purpose. I look forward to continuing on the haiku path together with you—and I especially look forward to a time when we can meet in person again!

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Susan Antolin fell in love with modern Japanese poetry while living in Japan in the late 1980s. She has served as the newsletter editor for the Haiku Society of America; newsletter editor and past president of the Haiku Poets of Northern California; a frequent judge of haiku contests; and the job she loves most, editor of *Acorn: a Journal of Contemporary Haiku* ([acornhaiku.com](http://acornhaiku.com)). Her first collection *Artichoke Season* was published in 2009 and her most recent chapbook *The Years That Went Missing* was published by Backbone Press in 2020.

## NEWS from the Regions



Deborah P Kolodji

### Haiku Poets of Northern California

While we have not held any meetings in November, the HPNC executive committee has been busy making plans for future meetings and events. Scott Mason will join us on Sunday, December 6 to describe and discuss the haiku gratitude project that he initiated in the spring of this year and the widely-praised book that resulted from it – *Gratitude in the Time of COVID-19: The Haiku Hecameron* – featuring the work in haiku and related forms by one hundred poets from thirty-plus nations on six continents. We are delighted to be able to add extra meetings and to include speakers from outside our immediate geographic area, now that all of our meetings are held virtually.

Other upcoming events to which to look forward in 2021 include readings by Carolyn Hall and Paul Miller in January, a presentation on symbolism in Haiku by Michael Sheffield in February, a presentation on haiga by Ron C. Moss in April, and a look at euphony in haiku by Brad Bennett in May. While our Zoom meetings are limited to HPNC members due to the logistical challenges of managing meetings with larger numbers of attendees, we have posted recordings of significant readings and presentations online for the public to view. Links to those recordings can be found on the '[Recordings](#)' page of the HPNC website.

The deadline for the HPNC-sponsored renga contest is January 31, 2021, which means

there is still time to reach out to one another and do some collaborative writing. Printable rengay forms are available on the HPNC website for your convenience, and submissions to the rengay contest can now be done electronically. Full guidelines are posted on the [HPNC website](#), as well as included in this newsletter below.

We are excited to announce a new San Francisco International Haibun Contest is coming to HPNC! The deadline for submissions is May 1, 2021. The guidelines are available on the HPNC website and are included in this newsletter below.

HPNC membership is open to anyone, regardless of where you live. Particularly now that we have been meeting virtually rather than in person, we have enjoyed having members who live far away participate in our events. It has truly been one of the silver linings of this difficult year. If you are interested in joining, please visit the “How to Join” page on our website. Members have access to all of our virtual meetings, receive four electronic newsletters per year, two issues of our widely acclaimed print journal *Mariposa* edited by Carolyn Hall, as well as being eligible to submit work for publication in *Mariposa*.

With best wishes for a safe and happy New Year,  
– Susan Antolin, HPNC newsletter editor

## Haiku San Diego

October 11, 2020 meeting and November 8, 2020 meeting, moderated by Naia  
Fay Aoyagi was our guest presenter on October 11, 2020. Fay's presentation was entitled 'Moon--How to use as a Kigo.' She spoke of kigo in general and moved into a deeper discussion of moon kigo. Fay included what she views as traditional, as well as those moon kigo most often used by Western haiku poets that don't work for her and why. Discussion was active and probative as we considered various points of view.

Terry Ann Carter was our guest presenter on November 8, 2020. Terry Ann's presentation began with her introduction to Hiroshige and the 53 stations of the Tokaido, then progressed to a reading from her 2017 book *Tokaido* (Red Moon Press): her collection of haibun that won a Touchstone Distinguished Book Award in 2018. Members asked many questions, and we all expressed appreciation for the many years of research Terry Ann spent in assembling information, then storyboarding and creating her collection.

The second half of each meeting was devoted to our monthly Anonymous Haiku Workshop. Our guest presenters joined in, and there were many insightful critiques and suggestions.

Attendees of our October 11th meeting: Fay Aoyagi (guest presenter), Momoyo Capana, Sue Champion, Billie Dee, Scott Galasso, Olga Gutierrez, Carol Judkins, Deborah P Kolodji, Kristen Lindquist, Seretta Martin, Naia, Lorraine Padden, Claudia Poquoc, Michael Dylan Welch, and Kath Abela Wilson

Attendees of our November 8th meeting: Momoyo Capana, Sue Champion, Terry Ann Carter (guest presenter), Billie Dee, Scott Galasso, Olga Gutierrez, Carol Judkins, Deborah P Kolodji, Kristen Lindquist, Seretta Martin, Naia, Lorraine Padden, Claudia Poquoc, Michael Dylan Welch, and Kath Abela Wilson

submitted by Naia

## Southern California Haiku Study Group



On November 21, 2020 the SCHSG held its monthly meeting via Zoom moderated by Gregory Longenecker. The attendees included: Mimi Ahern, Lynn Allgood, Jackie Chou, Marcyn Clements, Billie Dee, Pauli Dutton, Kim Esser, Joan Fignon, Scott Galasso, Charles Harmon, D'Ellen Hutchens, Peter Jastermsky, Diana Jeong, Deborah Kolodji, Yvette Kolodji, Greg Longenecker, Janis Lukstein, Seretta Martin, kjmunro, Naia, Lorraine Padden, Susan Rogers, Wakako Rollinger, Bona M. Santos, Patricia Wakimoto, Michael Dylan Welch, Kath Abela Wilson, James Won and Sharon Yee.

We began with a read around of member's haiku, followed by a reading by this month's two featured readers: kjmunro and Peter Jastermsk. Following this, an anonymous haiku workshop was held based on a similar workshop held during the Seabeck Zoom retreat this year. Debbie Kolodji received the haiku from members and they were then reviewed by Gregory Longenecker, kjmunro and Naia. A chat room, overseen by Debbie Kolodji, allowed for comments from attendees. Joan Fignon assisted with Zoom logistics.

submitted by Gregory Longenecker

## Yuki Teikei Haiku Society

YTHS held a Zoom Retreat and Celebration of its 45th Anniversary, November 6-9 with fifty attendees online.

What an honor and great pleasure it was to have as our eminent guest poet, Emiko Miyashita. Emiko is a dojin in the *Ten'i* Haiku Society of Japan, as well as a dojin in the *Shin* Haiku Society, and a translator of numerous haiku books. She writes for the *Dojin's Corner* column in the YTHS work-study journal, *Geppo*. Over the 4-day period, Emiko gave a talk that included her haiku journey, gave a reading, offered a workshop, and conducted a kukai. Deep bow.

Other highlights:

- Education has been our focus for 2020 and YTHS is happy to announce the publication of dojin Patricia J. Machmiller's new book, *Zigzag of the Dragonfly Writing the Haiku Way*. Her book is available at our new website: [yths.org](https://yths.org). Also on the yths website, you will find related video chats from Patricia's workshops.
- Charles Trumbull, editor of the 2020 Members' anthology, *All This Talk*, along with Linda Papanicolaou (graphics and production) and the essayists, presented the wonderful 45<sup>th</sup> year anniversary anthology, followed by a members' reading.
- Kath Abela Wilson, Chair of the Tokutomi Memorial Haiku Contest, along with the contest judge, Emiko Miyashita, presented the winners of the 2020 contest. Gregory Longenecker and Clysta Seney took first and second prize, respectively. Full results are posted on our website.
- Neal and Elaine Whitman led a ginko, with each person taking their inspiring presentation out to a special spot to write. Attendees had numerous times to share haiku and that was greatly appreciated by all.
- Phillip Kennedy gave a closing presentation titled: "Haiku Days and Nights: How traditional concepts shape our season words."

We hope to be "live" next year, back at the Asilomar Conference Grounds in Pacific Grove in November of 2021. Fingers crossed; we'd love to have you join us.

submitted by Alison Woolpert



Shelley Baker-Gard



## November Meeting Notes

The Joint Portland Haiku Group and HSA were not able to meet in person due to the Covid-19 virus restrictions. Many of us, however, attended the Bi-monthly Zoom meeting for HSA and Portland Haiku group members that was held on November 29th. Special guest attendee was Jay Friedenber, the current HSA president. Jay gave us a quick status of HSA, and the good news that membership has increased. Michael Dylan Welch made a few suggestions on how HSA might seek answers to increasing membership retention rates, and Shelley Baker-Gard asked that HSA investigate changing the *Frogpond* delivery packaging from plastic to paper. Everyone appreciated Jay's information and contributions to the meeting.

Jacob Salzer hosted the meeting and provided an excellent workshop on writing Tanka Prose. We reviewed each other's drafts and offered helpful suggestions, and also examined Tanka Prose that were published on online sites.

The first part of the meeting was the kukai. There was a good deal of participation and the choosing of favorites was difficult. The first- and second-place winning haiku (autumn twilight...) and senyru (election night - ....) went to Michael Dylan Welch. The third place went to Jacob Salzer for his senyru (father's tone ...). There were many haiku that tied for fourth place, which we all felt reflected the quality of the poems submitted. Ray Caligiuri also shared some of his beautiful new picture Haiga that went with the haiku he submitted for the kukai.

**The next monthly face to face meeting will be a ZOOM call** on Friday 12/11 at 7pm. We are looking for a host to provide a lead to the kukai and an activity. Please contact Shelley Baker-Gard (who will provide the ZOOM setup/invitations), if you are interested in hosting or providing a presentation.

### The Bi-monthly ZOOM meeting

This Zoom meeting, which occurs every second month, is set for the last Sunday of that month – **the next ZOOM Meeting will be January 31<sup>st</sup> at 2 pm.** Email [Shelley](#), if you want to receive the invitation. The meeting is open to anyone in the Oregon or Washington areas or to others interested (email Shelley if you want to attend as the size is limited to 15 attendees). We are looking for a host for this meeting, as well.



Barbara Hay

## AUSTIN HAIKU GROUP

The Austin Haiku Group met via Zoom on Saturday, October 10 from 1-3pm with Agnes Eva Savich, Claire Vogel Camargo, Christine Wenk-Harrison, Allyson Whipple, Christa Pandey, and Michael Dylan Welch. We recommended a variety of haiku books to each other, then had a good discussion workshoping poems. We talked about how pluralizing a noun turns it into a concept (*rivers*) rather than an experience (*this river*), reiterating basic concepts such as cautioning against writing haiku with 3 disjointed parts, infusing personality, not relying heavily on the cause and effect poem structure, and using

seasonally, not relying heavily on the cause-and-effect poem structure, and using ellipses to highlight distance, signal ongoing action, and leave room for imagination. We also noticed the narrowing of focus as one moves toward the last line of a haiku, making sure to find that contrast and stronger shift in the end.

We invite all to join us for our next Zoom meeting from 1-3pm CST on Saturday, December 12. We will have a special guest, naturalist and *The Heron's Nest* editor Jeff Hoagland, who will co-host with Agnes Eva Savich on what we'll call A Tale of Two Ginkos. Walk virtually with us through two different settings: Agnes will be live from Austin's Zilker Botanical Garden, and Jeff will be live from the wilds of New Jersey. We will talk about some ways to write while out in nature. At the end, everyone will have the opportunity to share and discuss any poems born during the session. Please email [Agnes](mailto:Agnes) for the Zoom link.

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submitted by Agnes Eva Savich  
Austin, TX, USA

## **SPECIAL HAIKU READING HELD**

A one-of-a-kind haiku reading, hosted by Scott Wiggerman and Miriam Sagan, took place Friday, November 20th on Zoom, as part of 100 Thousand Poets for Change, an international effort to draw poets together for social change. Twenty-one poets from New Mexico, Texas, Arizona, Colorado, Oklahoma and Montana presented three haiku each for a total audience of 45, mostly HSA members across the southwest region.

Many thanks to these poets for taking part:

Judy Mosher (NM)  
Michael G. Smith (MT)  
Barbara Hay (OK)  
Alanna C. Burke (NM)  
Basic Miller (NM)  
Allyson Whipple (TX)  
Barbara Robidoux (NM)  
Sondra J. Byrnes (NM)  
Mary Oisha (NM)  
Sharon Rhutasel Jones (NM)  
Claire Vogel Camargo (TX)  
Dale Harris (NM)  
Wayne Lee (NM)  
Joseph Hutchison (CO)  
Douglas Rankin (NM)  
Joan PRefontaine (AZ)  
Chandra Bales (NM)  
John Macker (NM)

And a special thank you to hosts, Scott Wiggerman and Miriam Sagan for organizing and emceeding the event.

submitted by Barbara Hay  
Tulsa, OK  
SW RC



Bryan Rickert

## Ohaio-ku Study Group

The Ohaio-ku Study Group met Saturday, November 14th, from 10am to noon via Zoom facilitated by Nicky Gutierrez. The following Ohio poets were present: Nicky Gutierrez, Elliot Nicely, Valentina Ranaldi-Adams, Skaidrite, Joshua Gage, Matthew Markworth, Bethany Kessel, Joe McKeon, Tia Haynes, Nancy, Clarissa Jakobsons. As well as out-of-state guests Sarah Metzler and Lori Minor. A read-around of poems served as our introduction.

After introductions, Lori Minor read some of her haiku from her book *Recycled Virgin*. Lori answered questions from the group after her reading.

Our kukai theme was "November holidays." Tia Haynes, Matthew Markworth, Joe McKeon had the top poems. In lieu of book awards, they received a rousing round of applause! Congratulations! We used the remainder of the time to workshop our poems.

Our next meeting will be held Saturday, December 12, from 10am to noon via Zoom. The theme for the group's next kukai is winter landscape.

Please check the Ohio Haiku Facebook page for the invitation and link. Or for out-of-staters who wish to join us, please contact [Nicky Gutierrez](#). All are welcome! We'd love to see you there.

**Charlotte Digregorio** has reviewed Iowa Member Donna Bauerly's classic book, "Raymond Roseliep: Man of Art Who Loves the Rose" on Goodreads.

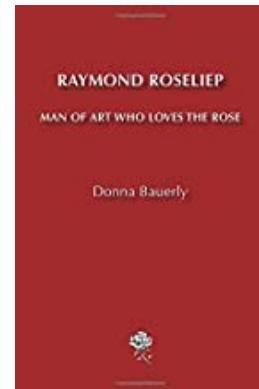
Bauerly's work is a must-read for all beginning and experienced haikuists. Published in 2015 by The Haiku Foundation, it is still in print and thriving.

Digregorio says:

*This book is one of the most thoroughly-researched author biographies I have ever read. The book contains such a wide sampling of comments from Poet*

*Bauerly, a retired professor and poet, gives us an inside and intimate look at the complexity of Roseliep's life from childhood through adulthood as a priest and*

*professor/author/poet colleague of hers. It's fascinating to read of the connections Roseliep made in the general poetry world with "Big-Name" poets of other forms, thereby allowing haiku to be recognized and appreciated by them. Roseliep's*



*Raymond Roseliep's colleagues, students, friends, poets, and literary critics. It's essential for anyone who is interested in the history of haiku in the U.S., its luminaries, and how Roseliep influenced the form, beginning in the 1970s. Until I read this book, I knew very little about Roseliep and his haiku accomplishments and writing of longer poems. He wrote in an era when the American public had heard little about the haiku form.*

*poetry that Bauerly includes are beautiful examples of his imagery, sensitivity, and love for haiku. She even writes of his erotic haiku, which certainly comes as a surprise, given he was a priest. Roseliep's awards and publishing history are also meticulously-researched, and the Appendices are exhaustive. Haiku enthusiasts and poets of other forms will surely be inspired to write haiku after reading this sensitive and honest portrayal of Roseliep and his art by an author who knew him well.*

## **Haiku Waukesha (Wisconsin)**

Haiku Waukesha met Wednesday, November 4 from 5 pm - 7 pm via Zoom with the following in attendance: David McKee, Kelly Sauvage Angel, Patricia Gregory, PMF Johnson, Jo Balistreri, Charlotte DiGregorio, Michael Dylan Welch, Dennis Schleicher, Thomas Chockley, Dan Schwerin and Julie Schwerin. PMF Johnson announced his new book, *A Day in the Life: A Life's Journey Through Poetry* (available on Amazon) PMF also recommended a book he's currently reading, *A Poet's Companion* and shared one of its writing exercises with the group which suggests writing about an everyday activity such as showering or eating breakfast and exploring what it is about that activity that perhaps makes it unique to you in the way you engage with it. Dennis suggested *How to be an Artist* with similar exercises. These conversations led to a discussion of the work of [William Stafford](#) and exploring the everydayness of things and following the "golden thread" of an image to see what poetry it might lead to.

Kelly shared her experience as an attendee of Haiku Northwest's recent Seabeck Retreat held virtually this year via Zoom. She felt the presentations offered a kickstart for her writing.

Dan shared poems found in recent journals that reflected relational and psychological insight and led a discussion of their effectiveness. Patricia asked a question that sparked a discussion of what is "overdone" in haiku and what that means for the new writer. Michael did a good job of explaining overdone images but also encouraged writers to write *their* poems. The remaining time was spent workshopping poems brought by the participants.

The next meeting of Haiku Waukesha is scheduled for Wednesday, **December 2** from 5 pm-7 pm (CT) via Zoom. All are welcome! For more information, direct questions to: [Dan Schwerin](#). Thank you.

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— Joint Meeting —

**Illinois State Poetry Society-Haiku Society of America Haiku Chapter**

The joint Illinois State Poetry Society-Haiku Society of America Haiku Chapter invites you to its regularly scheduled Zoom meeting on Sunday, December 13 at 1 PM via Zoom.

If you would like to attend, please RSVP to [Tom Chockley](#). Please send Tom your RSVP by Tuesday, December 9. For those who RSVP, Tom will send the Zoom link to the haiku chapter meeting on Saturday, December 12.

ISPS and HSA haiku enthusiasts are invited to attend. We ask that those who wish to have haiku critiqued, please limit the number to one haiku per participant.

## Broader Haiku NEWS



### San Francisco International Rengay Contest

#### **Deadline**

In hand, January 31, 2021

#### **Entry Fee**

\$5 per rengay

#### **Details**

All entries must be original, unpublished, and not under consideration elsewhere.

No limit to the number of submissions.

A first prize of \$100 will be awarded. Second and third place rengay will also be selected, but monetary awards will not be given other than for first place. Honorable mentions will be awarded at each judge's discretion.

Contest results will be published in the HPNC Newsletter and on the HPNC website.

All rights revert to authors after the contest results are announced.

This contest is open to all except the HPNC president, the contest coordinator, and the judges (who will remain anonymous until after the competition).

**Online submission guidelines for rengay:** Please send all submissions of rengay in a single email to Fay Aoyagi ([fayaoyagi@gmail.com](mailto:fayaoyagi@gmail.com)). In the subject line, type: HPNC Rengay 2020, your name. Please send two copies as attachment. Include full authorship information, stanza by stanza, as well as all poets' names, addresses, telephone numbers and e-mail addresses and PayPal transaction ID number for your entry fee (see below) on one copy only. On the other copy, mark stanzas with letters only (poet A, poet B, poet C) to indicate the sequence of authorship.

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.

Please send payment for the number of rengay you are submitting (\$5 per rengay) via PayPal to [HPNC \(hpncadmin@gmail.com\)](mailto:hpncadmin@gmail.com). In the 'Add a Note' section, type: 2020 Rengay Contest Entry Fee. Locate the PayPal transaction ID number and include it with your email submission (see above).

**Standard postal submissions for rengay:** 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 Lew Watts. Send rengay submissions to HPNC, c/o Fay Aoyagi, 930 Pine St. #105, San Francisco CA 94108.

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.

### **Printable Rengay Forms**

A printable rengay form for both two-person and three-person rengay is also available under the Contest tab or by clicking the following link: [Rengay PDF](#).

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## **Inaugural San Francisco International Haibun Contest**

### **Deadline**

May 1st, 2021

### **Entry Fee**

\$5 for 1-3 haibun

### **Details**

All entries must be original, unpublished, and not under consideration elsewhere.

The winning haibun will receive a \$100 grand prize. Second and third place rankings will also be awarded (no prize money), and at the discretion of the judge/s, an unspecified number of haibun will receive honorable mention awards (no prize money and no ranking).

Haibun with multiple authors will be considered a single entry for each author, and in the case of such a haibun receiving any recognition, the authors will share that prize or award.

Contest results will be announced at the autumn HPNC meeting. The top three haibun will be published in *Mariposa*. The full results, including judges' comments will appear on the HPNC website. All rights revert to authors after the contest results are announced.

This contest is open to all except the HPNC president, the contest coordinator, and the judges (who will remain anonymous until after the competition).

### **Submission Guidelines**

Submissions are by email only; however, so as not to exclude anyone wishing to enter, if you are unable to send your entry via email, please contact the coordinator and an accommodation will be made for you.

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## **The Robert Spiess Memorial Haiku Awards Competition for 2021**

Modern Haiku is pleased to announce the Robert Spiess Memorial Haiku Awards Competition for 2021. 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):

*In the better haiku there is a surprisingly large amount of subjectivity beneath the objectivity of the haiku's entities. This subjectivity is not stated as such, but is wordlessly perceived.*

**Deadline:** In hand no later than March 13, 2021.

**Rules:** The competition is open to everyone but the staff of Modern Haiku, the competition coordinator, and the judge. 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, on a Web site, in a blog, or in any other public media is considered publication, but posting haiku on a private email list is not. Of course, entries should not be shared in an Internet journal, Web site, blog, private or public email list, or any other public media during the term of the competition.

**Submission guidelines:** Poets may submit a maximum of five haiku written in the spirit of the above Speculation, accompanied by the applicable entry fee.

**Email entries** are to be submitted as follows: (1) on the *Modern Haiku* subscription page, <http://www.modernhaiku.org/subscriptions.html>, scroll down to the Donate button; (2) make a donation of up to \$5 [\$1 for each entry]; (3) when you receive your payment confirmation number, copy and paste it into an email with your haiku and your name, mailing address, telephone number, and email address; (4) send the email to Billie Wilson at [akwilsons@gci.net](mailto:akwilsons@gci.net).

**Postal entries** should be typed or printed legibly on one sheet of paper that contains all haiku being submitted (not one sheet per haiku). The poet's name, mailing address, telephone number, and email address (if any) should appear in the upper left-hand corner



of the sheet of paper. Send postal entries to: Billie Wilson, 1170 Fritz Cove Road, Juneau, AK 99801-8501 USA.

Please keep a copy of your submission; entries will not be returned. Please follow the instructions carefully; entries that are incomplete or that do not comply with the instructions will be discarded.

**Entry fee:** \$1 per haiku, cash, check, or PayPal (U.S. funds); for postal entries, make checks payable to Modern Haiku; for email entries, follow the instructions above.

**Adjudication:** A judge will be selected by Modern Haiku; the judge's name will be announced at the time of the awards. Judging will be double-blind, and the judge will not know the identity of the entrants. The judge's decisions are final.

**Selection criteria:** The judge 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; Second Prize: \$50; Third Prize: \$25. Up to five poets will be awarded an Honorable Mention.

**Notification:** Winners will be notified by email or phone before the winning entries are published in the summer 2021 issue of Modern Haiku and posted on the Modern Haiku Web site, <http://www.modernhaiku.org/>. If you would like a list of the winners, to be mailed after the public announcement, please indicate that on your e-mail entries or send a stamped, self-addressed envelope (SASE) with your postal entries.



## The Poetry Pea Journal 2020 Autumn Edition

The Autumn edition of The Poetry Pea Journal of haiku and senryu is now available. It's a bumper edition that includes submissions from the HSA zoom conference ginko with Patricia McGuire, "The Secret Valley of the Elves." You may go to the Poetry Pea website or click [here](#) for more details. Thank you to everyone who came along on the virtual walk and submitted, or who submitted to the other topics in the journal."

## Tandem: The Rengay Journal

A new journal devoted to rengay will begin accepting submissions on January 01, 2021. Announce last newsletter, the journal has undergone a name change to more directly reflect the North American origins of the form. In advance of the formal Call For Submissions in January, we want to offer some guidelines as to how and what to submit to the new journal.

### Tandem Submission Guidelines

*Please read guidelines thoroughly prior to submitting.*

### **Submission Windows**

Spring issue: January 1 - 31 (comes out in April)

Autumn issue: July 1 - 31 (comes out in October)

### **Submissions**

Submissions must be in-hand by the end of the submission period. Submissions received outside the submission periods will not be considered.

Only one submission per submission period. A submission consists of up to 5 rengay per person. Rengay must be previously unpublished and not under consideration elsewhere. 'Previously published' includes print and online journals, as well as public social media, such as blogs, etc.

Tandem is a collaborative rengay-only journal. Please do not send other forms, including responsive tanka or other sequences.

Although longer versions of rengay exist, we are accepting only 6-verse rengay. Rengay may have 2, 3, or 6 authors, in the following formats:

2 authors (A & B): A-3 | B-2 | A-3 | B-3 | A-2 | B-3

3 authors (A, B, & C): A-3 | B-2 | C-3 | B-2 | A-3 | C-2

6 authors (A, B, C, D, E, & F): choose either format for 2 or 3 authors.

A-3 | B-2 | C-3 | D-3 | E-2 | F-3 *or* A-3 | B-2 | C-3 | D-2 | E-3 | F-2

Indicate the author of each verse by placing initials next to each (these will be removed in final print form).

Submissions may be made by email or postal mail (addresses below). Postal submissions must include an email address or a phone number.

**Email submissions**—Put "TANDEM SUBMISSION" in the Subject line to make sure it isn't accidentally overlooked. Please include rengay in the body of the email. NO attachments. Note any special formatting in your email text.

Include the full names of all the authors as they wish them to appear in the journal, as well as the location of each author (City, State/Province, Country).

Also include with a short bio for each author (maximum of 50 words each). Each bio should include one fun fact about the author. [We prefer bios that aren't lists of publications.]

Send to Marcyn Del Clements -- tandem.mcclements@gmail.com

**Postal Submissions**—Send to: Marcyn Del Clements, 412 Furman Drive, Claremont, CA 91711-1602 United States

Receipt of submissions will be confirmed by email within two weeks of receipt. If you do not receive this confirmation, please email Marcyn.

### **Selection**

Submissions will be read and considered by the entire editorial staff. Rengay will be accepted when at least two of the editors have chosen the poem for inclusion.

Selections will be made within 2 months of the end of the submission periods.

Poets will be notified as to whether or not their poems will be included. Acceptance notices will also include the poem, to confirm spelling and formatting.

Each issue will feature an "Editors' Pick": a favorite rengay from the previous issue.

If you have any questions regarding submissions, contact either Ignatius Fay (tandem.ifay@gmail.com) or Seren Fargo (tandemrengay.seren@gmail.com)

## Watch this space for the official Call For Submissions in January 2021!



Paul Yates  
Ars longa-vita brevis... ART

### Lord Glentoran Launches Poetry Collection by Poet and Artist Paul Yates Haiku

Poet and Artist Paul Yates's new poetry book entitled "Le Mot Juste" is a collection of one hundred and fifty-five haiku written over the past two years by Yates. The publication includes a Kindle edition and a very special edition including a monogrammed painting by Yates.

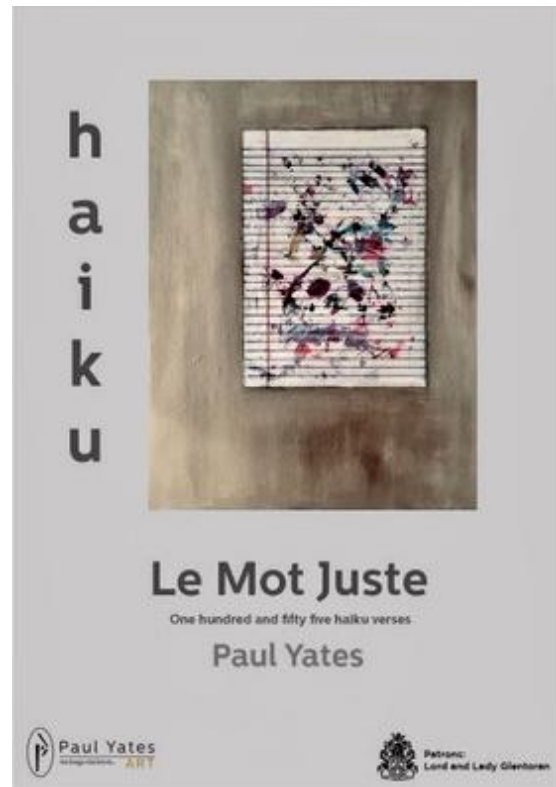
Haiku – a short three-line poem that originated in Japan and flourished from the sixteenth to nineteenth centuries - was the first poetic form that Paul Yates wrote after discovering a book of haiku at his local library when he was nine years old.

Now recognised globally, it uses natural imagery to make Zen-like observations about reality, but in fact this haiku is much more: those familiar with Yates's style will not be surprised that he dared to break a golden rule by adding titles to his haiku.

Indeed the last piece in this collection consists of only a title, THROWING A STICK FOR LOUP-GAROU, inviting each of us to write our own haiku in response. This will be Yates's tenth publication of poetry and his first for five years.

Paul Yates's Patron, member of the British House of Lords, Lord Glentoran comments:

"During our present confinement at home because of the Covid-19 pandemic, Lady Glentoran and I have found the haiku



This collection was written over the past two years and reveals the poet's daily journal as he travels in mind and body; A trick shot played at billiards, a sunset, snow melting on a church bell, memories of taking tea with Audrey Hepburn at Claridge's, of taking photographs with Terence Donovan in Soho."

Yates issued a pre-publication download of the book in aid of NHS charities earlier in the year.

Now readers can share in Yates's telling observations and visions through the publication of Le Mot Juste out on Kindle/e-book via Amazon at on November 10 2020.

A very special gift edition accompanied

Stenholm and I have found the haiku meditations of Paul Yates intriguing, charming and inspiring. At this difficult time it is good to remind ourselves of the human gifts of imagination and wonder.

Every special gift comes accompanied by a postcard featuring Yates's intriguing painting, MIS-COUNTED HAIKU, both items are signed in monogram by Paul Yates [here](#)

## Presence Expands Online Essay Acceptance

The journal *Presence*, a well known journal of haiku and related material since the mid 1990s, has expanded the range of essays published in the journal available on line. Check out the journal [here](#).



## Sirens and Rain

by Barry George

Accents Publishing is proud to bring to you the latest collection by haiku master Barry George. More than 100 brilliant haiku, organized in five seasons, take us on a moment-by-moment journey through life in the big city. We feel lucky to be able to see through the eyes of such a sensitive poet.

### What Others Say About *Sirens and Rain*

Barry George's nuanced juxtapositions of events in the natural world with those of various human activities evoke a range of vivid sensations and emotions. This book confirms that George is among the best of haiku poets.

—George Swede

Featuring an eclectic and inspired range of vignettes, *Sirens and Rain* celebrates Philadelphia with poetic dexterity and brilliance. Poem after poem brings out the essence of how human activities blend seamlessly with nature. This is clearly the work of a poet engaged, aware, and attuned to the finest details and character of his city.

—Tom Clausen

### About the Author

Barry George is the author of *Wrecking Ball and Other Urban Haiku* and *The One That Flies Back*. His poems have been published in leading haiku and tanka journals and have been translated into at least twelve languages. Among his honors are an AWP Intro Poets Award, Pushcart Prize nomination, and numerous Japanese short-form prizes, including the Gerald R. Brady Contest, First Prize. A graduate of Duke Law School and Spalding University's MFA in Writing program, he lives and teaches in Philadelphia.

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**Ignatius Fay**

HSA NEWS Editor  
Haiku Society of America  
[hsabulletin@gmail.com](mailto:hsabulletin@gmail.com)

Haiku Society of America | P.O. Box 31, Nassau, NY 12123

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