

# Ripples



## Haiku Society of America Newsletter

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November 2012

### From the President

Dear Members:

I recently attended the HSA's national quarterly meeting organized by Cliff and Brenda Roberts and members of the Fort Worth Haiku Society. I appreciated the excellent program and events, and I was even more appreciative of the chance to meet so many wonderful people. In the past three years during which I've had the privilege to serve as HSA President, I have been fortunate to meet poets from around the country. I've learned first hand how the members in different regions are moving our organization and English-language haiku forward, and I am grateful to the many people who made these three years so productive and enjoyable. The executive committee officers provided excellent council and donated countless hours working on behalf of the HSA membership. The regional coordinators also gave generous amounts of time and energy serving the people in their re-

gions. Additionally, we could not have followed through on our projects or met our goals without the efforts of our committee chairs and members, anthology editors, and the volunteers who assisted at events.

I would like to say a special thank you to the people stepping down from their positions: Second Vice President John Stevenson; *Ripples* Editor Susan Antolin; regional coordinators an'ya, Ellen Compton, and Katharine Hawkinson; and History Committee Chair Charles Trumbull. As you'll see on the enclosed ballot, we are fortunate to have talented individuals willing to fill some of the open positions: David Lanoue for president; Sari Grandstaff for second vice president; Adrienne Christian for *Ripples* editor; and Brett Brady, Cara Holman, Tanya McDonald as regional coordinators. Michael McClintock has been named the Chair of the History Committee (see feature on page 3). The Haiku Society of America is in good hands.

Finally, I would like to thank the HSA membership for the opportunity to be

your president. I have learned so much from this experience, and I am excited to see how the HSA develops in the future. More than anything, it has been gratifying to see the increasing number of people volunteering for the HSA. I hope this trend continues. This organization will only be effective in promoting haiku in English if the poets and educators who belong to it continue to participate. Keep up the great work!

Best wishes and many thanks,

Ce Rosenow  
rosenowce@gmail.com



**HSA President Ce Rosenow at the Dodge Poetry Festival in Newark, New Jersey on October 8, 2010**

Photo by Charlie Larsson

### In this issue...

- Third quarterly meeting—page 2
- Update on HSA committees—page 3
- Interview with Terri French—page 4
- Treasurer's report—page 5
- A note from the membership secretary—page 5
- In Memoriam—page 6
- New Honorary Curator of the AHA—page 7
- Regional news—pages 8–19
- Contest results—page 20
- Contest deadlines and rules—pages 20–24
- Calls for submission—page 24
- Publication announcements—pages 25–26
- Your HSA officers and coordinators—page 27
- How to submit your news to *Ripples*—page 28
- HSA executive committee ballot and membership renewal form included as inserts with this issue

## HSA's Third Quarterly Meeting Fort Worth, Texas September 14-16, 2012

The day began at 10 a.m. with the members of the Fort Worth Haiku Society and the members and volunteers of the Benbrook Library finishing the set up of the room. They were assisted by some of the early attendees. Helen Baldwin, wife of library director Mike Baldwin, provided snacks and drinks for those who were there setting up and would be missing lunch to start the event.

First up on the agenda was a welcome to Texas from Fort Worth Haiku Society president, Cliff "kawazu" Roberts. He introduced Mike Baldwin who was the winner of the manuscript con-

test offered by 2011 Eakin Press, and Mike read from his new book.

After a short break to shop at the book table or add their books to the table for sale, we resumed with Scott Wiggerman, co-owner of Dos Gatos Press who read from his own newly-published book.

Dos Gatos Press publishes an annual Texas Poetry Calendar and the evening wound up with ten readers that are published in the 2013 edition. The first reader was Ann Howells from Dallas, Texas, followed by Travis Blair, Catherine L'Herisson, Katherine Oldmixon, Linda Banks, J. Todd Hawkins (and his 5-year-old son Henry), Mary Tindall, Barbara Gregg, C. Downs, Kelsey Erin Shipman, and Robert Wynne.

We adjourned and went to dinner at Rio Mambo. At 9 p.m. Cliff hosted a late night poetry reading in the lobby/meal area of the Best Western Winscott Suites that ended a little before midnight.

After a short night, Saturday began with an early morning reading again in the lobby of the hotel. At 9 a.m. everyone met at the library to begin a full day of programs. First Cliff welcomed all the Haiku Society of America members and other guests and introduced Ce Rosenow, current president of the Haiku Society of America.

The first program of the day was Cliff "kawazu" Roberts presenting the "Art of Haiga." He had a slide show of his work playing in the background as he read haiku and then passed around haiga for the audience to view up close.

Next up was Ce Rosenow presenting the poetry of Lenard Moore, past president of the H.S.A. It was very well-received. Mr. Moore was guest at the H.S.A. meeting held in Fort Worth in 2008. Several people remembered him from that meeting.

Johnye Strickland from Arkansas gave a program entitled "Looking Both Ways: Haiku and Senryu in our times." She encouraged everyone as part of her workshop to pick a partner who we did-

n't know and interview one another then write a poem from the interview. A lot of very good haiku and senryu were born from that workshop.

Scott Wiggerman's birthday was celebrated by those in attendance with the presentation of a birthday cake and cards. He left early to go back to Austin, Texas to celebrate with his friends and family.

Lunch was a catered affair from Panda Express. Some people opted to brown bag it and some spent their time outside in the little walled garden or walking around the grounds.

After lunch, Dr. Susan Delaney of Dallas presented "Liminality of the Haiku Moment." Following Dr. Delaney was James Applegate of New Mexico. Jim is the Southwest regional coordinator for the H.S.A. His program was on Sci-Fiku (haiku and senryu with science fiction kigos).

Next was Dr. Bonnie Frederick of Fort Worth. In her program "Haiku in Hispanic America," she presented the verse both in Spanish and English and talked a bit about the various authors.

Ce Rosenow gave a report on the happenings in the H.S.A. and conducted a vote on the proposed slate of officers for 2013. The vote was unanimous to accept the offered slate.

The last program for the day was Brenda Roberts' "Healing Therapy of Poetry: Haiku." There was a short discussion after the program and then there was a break for shopping at the book tables.

Some of the visitors spent about five minutes admiring the closed gardens at the Benbrook Library before realizing they'd locked themselves out. One of them tapped on the window of the conference room, and the group was rescued so the programs could resume.

During the break the contest was judged and the entries put together for presentation at the evening meal. Those who attended the evening meal were given the announcement of their win and certificates were presented to some. Other certificates had to be mailed out as those winners had already left.

Winners were: Scott Wiggerman, 1st place; Susan Delaney, Dallas, TX, 2nd

### Haiku Society of America

established 1968 by

Harold G. Henderson and Leroy Kanterman  
P.O. Box 31, Nassau, NY 12123

President	Ce Rosenow
First Vice President	Michael Dylan Welch
Second Vice President	John Stevenson
Secretary	Angela Terry
Treasurer	Paul Miller
Electronic Media Officer	Randy Brooks

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

Susan Antolin  
susantolin@gmail.com

Place; Jim Applegate, New Mexico, 3rd Place; Honorable Mentions: Gordon Bradford, Ark, 1st HM ; David Crow, Springtown, TX, 2nd ; Tricia Ferguson, Burleson, TX, 3rd.

Saturday ended with the Night Owl Reading in the Hotel Lobby. Sunday began as Saturday ended with a poetry reading at breakfast in the hotel lobby. After the reading, David Crow, Cliff Roberts, Gordon Bradford and Johnye Strickland went to the Japanese Gardens and ate at the buffet at The Garden's restaurant.

This is the main entrance to the Fort Worth Botanic Gardens. After the group visited the gardens, Gordon went his own way and Cliff, David, and Johnye continued their day with a tour of the Cowgirl Museum.

—Brenda Roberts

## Nomination Committee Concludes Work for 2012

Thanks to the members of the 2012 HSA Nominations Committee for their work this year. The committee checked with all executive committee officers and regional coordinators to see who would be remaining in office. The committee members then discussed possible candidates to replace the people stepping down, contacted these candidates, and produced the slate for the election. Committee members for 2012: Dianne Garcia, Jeannie Martin, Ce Rosenow, and John Stevenson. See the ballot and biographical statements for each of the people nominated to fill HSA positions inserted in this issue of *Ripples*.

—Ce Rosenow

## HSA Conferences Committee Formed

Over the summer, the HSA formed a new standing committee to coordinate the HSA presence at academic, creative writing, and literary conferences. This committee will ensure that we continue to bring information about English-language haiku to poets, editors, educators, and scholars. The committee, which is currently comprised of Joshua Gage, Ce Rosenow, and Michael Dylan Welch, is looking for additional members. If you would like to become a member of this new committee, please contact Ce Rosenow at rosenowce@gmail.com.

—Ce Rosenow

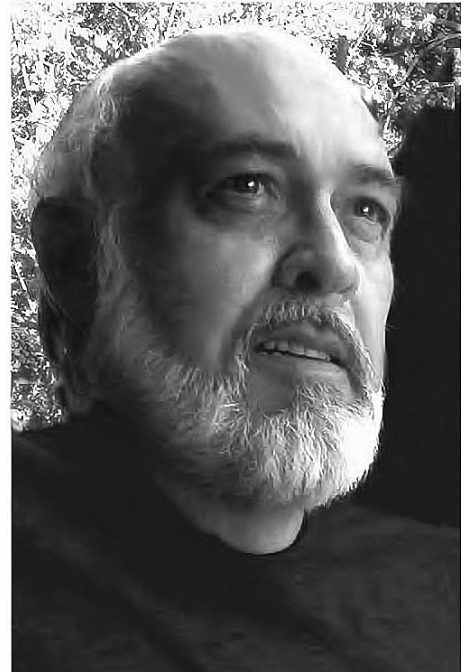
## HSA Welcomes New History Committee Chair, Michael McClintock

Charlie Trumbull has stepped down after three years as Chair of the HSA History Committee, and we are very appreciative of all of Charlie's work on behalf of the HSA. We are also pleased to welcome Michael McClintock as the new committee chair.

Michael has been a poet, editor and critic in the short form genres of haiku, tanka, and senryu since the 1960s. He holds degrees from Occidental College and the University Southern California in English and American Literature, Asian Studies, and Information Science.

His short poems have been widely anthologized, including all editions of *The Haiku Anthology*, ed. by Cor van den Heuval. A seminal study of his early work in "new Imagism" may be found in Barbara Ungar's *Haiku in English* (Stanford Honors Essay in Humanities, No. XXI, copyright 1978, Stanford University). Recent works include *Meals at Midnight* (Modern English Tanka Press, 2008), *Sketches from the San Joaquin* (Turtle Light Press, 2009), and the anthology *Streetlights: Poetry of Urban Life in Modern English Tanka* (Modern English Tanka Press, 2009). He served as president of the Tanka Society of America 2004-2010. Michael currently writes the uniquely interactive column "Tanka Café" for *Ribbons: Tanka Society of America Journal* and makes his home in Clovis, California.

—Ce Rosenow



Michael McClintock  
Photo by K.J. McClintock

## Regional Coordinator Spotlight: Ce Rosenow interviews Terri French

*When and how did you begin working with haiku?*

"Working" is the key word here. Like many haiku poets, I was introduced to haiku in my middle school years. We did not become fast friends. I flirted with the form but found the 5-7-5 rule that I was taught to be too akin to mathematics and the left side of my brain is about the size of a pea, so. . .

Anyway, around 2006 haiku and I were reacquainted. I can't even tell you how exactly because I don't remember. This time our relationship slowly progressed.

At the time I was freelancing for magazines, newspapers—really any publication that would give me a byline. I decided to write about haiku and began my research. I ran across an article in *Haiku World* written by some guy named Michael Dylan Welch called "Becoming a Haiku Poet." I read that and then I read some of his haiku. In May of 2008 I e-mailed Michael (I know the exact date because I kept all of the e-mails) to ask permission to use one of his haiku in my article. Then I got bold enough to share some of my "haiku." He was very gentle with me! He introduced me to Shiki's concept of "shasei"—sketching from life—and guided me away from my interpretive style of writing. He turned me on to Lee Gurga's *Haiku: A Poet's Guide*, and to Higginson, Cor van den Heuvel, and others. I guess you could say that MDW guy became my mentor.

And, yes, I did get two articles published in *Canadian Organic Grower* and *Texas Parks and Wildlife Magazine*!

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

What appeals to me about the form? Well, even though I was quite verbose with my previous answer, I would say, having a journalism background, the brevity and conciseness of the form appeals to me. I love words, but I generally abhor superfluity. Also, though I don't want to use the word "zen," haiku is very meditative for me. The interaction with and observation of nature, the contemplation, the putting of pen to paper, the reading of the words. The entire process is very calming.

*Are there specific books that have had a significant impact on your work with haiku?*

Lee Gurga's book, *Classic Haiku* edited by Tom Lowenstein, *The Haiku Handbook* by Higginson and Harter. And simply reading and studying my contemporaries' work in the various journals, books and anthologies.

*What made you decide to become a regional coordinator?*

Peter Meister, the previous RC, lives very close to me. I found him when I was searching for haiku poets in my area. After meeting Peter I joined the HSA and went to my first HSA meeting in Mineral Point, Wisconsin. Peter asked if I would like to take the reigns, and I agreed. I'm very happy that he is still active in our regional activities.

*What has been your most satisfying experience as a regional coordinator?*

Hosting the first Southeast HSA Ginkgo Haikufest. (Even though I have received

some static concerning my spelling of "ginko." I was naming the fest after the tree not the walk. But, next year I think I'll drop the second "g!" LOL).

Also, I have gotten to mentor a few people, and I will name names because I am so proud of them—Peggy Bilbro, Paula Moore and Carla Sims. They are all now published haiku poets!

*What has been challenging for you as a regional coordinator?*

Again, hosting the conference, though it was a good challenge. Our region is quite spread out so it's difficult to get people to commit and to travel to attend conferences. That can be a little frustrating.

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

For the future I would of course like to see us expand our membership. I'd like the members that we have to become more active in their own cities in hosting events, teaching, etc. and to also attend regional meetings.

Laurence Stacey, Tom Painting and Robyn Hood Black are doing great things in the Southeast with our students and teachers so that we will have a whole new generation of haiku poets. I'd love for more of us to follow in their footsteps. For haiku to stay alive, thrive and evolve we must not only write, we must continue to learn and to teach.

### Biographical Note

Terri L. French lives with her husband Ray, a NASA engineer, and her three cats, in Hunstville, AL. They have a blended family of four children—three currently in college. Besides hanging out with haiku and its various cousins, Terri is a Licensed Massage Therapist and freelance writer. Originally from Michigan, she channels a little Southern boy named JT Blankenship. If you ever meet her, and ask nicely, JT may introduce himself.



**Terri French**

Photo by Raymond French

## Secretary's Report

I can't quite believe that by the time you are reading this report in *Ripples*, it will be time for you to renew your Haiku Society of America memberships for 2013 and to vote for our new slate of officers. 2012 seems to have just flown by, a year of strange weather patterns and challenging world events. All of which have appeared in the various haiku I've had the opportunity to read in the course of the year.

A reminder for both new and renewing members that membership in the HSA runs on a calendar year basis, and so, no matter when you joined or renewed your membership in 2012, you need to renew again as of January 1, 2013 in order to continue receiving membership benefits. A 2013 membership form is included in this issue as a reminder. However, as always, you can also renew your membership via PayPal on the HSA website. Dues for 2013 will remain the same as during 2012: \$35 for regular members in the US, \$37 for members in Canada and Mexico, and \$47 for International members. Student and Senior memberships in North America are \$30.

A total of 727 members were on the books as of the end of September. We encourage all of our members to take advantage of the benefits of your membership, which in addition to receipt of *Frogpond*, the new online version of *Ripples* (see p. 26 for details), the member *E-bulletin*, and (beginning in 2013) a copy of the HSA membership anthology for every member, also includes a reduced rate entry fee for all HSA sponsored contests (half the amount charged to non-members), and inclusion in our member directory.

Also included with this issue of *Ripples* is the ballot for our 2013 slate of officers and regional coordinators. Please return it to me no later than December 15, 2012 at:

Angela Terry, Secretary  
Haiku Society of America  
18036 49th PL N E  
Lake Forest Park, WA 98155

—Angela Terry, HSA Secretary

## The HSA's Facebook Page



Whether you are already on Facebook or thinking of joining, take a moment to check out the HSA Facebook page monitored by dedicated members Tim Singleton and Jim Aaron. You will find up-to-date information on contests, events, photographs, occasional writing prompts, as well as links to sites of particular interest to the haiku community.

If you have something you would like to share on the HSA Facebook page, send your news by Direct Message to the page monitors by simply clicking on the word "message" in the upper right of the page next to the "like" button. Enjoy this excellent online resource!

—Susan Antolin

## Treasurer's Report

Jan 1 – Sept 30, 2012

### HSA 2012 Financials

	FY 2012
<b>Beginning Bank Balance</b>	<b>54,434</b>
Dues / Contributions	24,801
Members Anthology Sales	1,111
Contest Fees	1,251
<i>Frogpond</i> Sales	459
Miscellaneous	41
<b>Income</b>	<b>27,662</b>
<i>Frogpond</i> Expenses	(11,149)
Newsletter Expenses	(5,106)
Administrative Expenses	(1,356)
Members Anthology Expenses	(11)
Contest Awards / Expenses	(400)
Website Expenses	(478)
Meeting/Travel Expenses	(1,576)
Miscellaneous	(510)
<b>Expense</b>	<b>(20,586)</b>
<b>Ending Cash Balance</b>	<b>61,510</b>

We still have a third *Frogpond*, a newsletter, the anthology, and some administrative expenses to pay. The only thing of worry to me is the continued decline in contest revenue which at this point will not offset the contest prizes.

—Paul Miller

# In Memoriam

## Phyllis Walsh

1928–2012

The Haiku Society of America is saddened to report the passing of longtime editor and poet Phyllis Anne Walsh. Her widely respected short-poetry journal, *Hummingbird*, was always professional, gracious, and classy, with earlier issues produced in letterpress editions. The magazine began in 1991 and was published quarterly until 2007, and then appeared twice yearly starting in 2008. It celebrated haiku, senryu, and tanka among other genres of short poetry. Novelist and poet Norbert Blei once described *Hummingbird* as “one of the world’s finest publications dedicated to the small poem. It breathes clarity, lifts light on every humming page.”

Phyllis’s own books included *Center Stillness* (Scythe Press, 1989), *River: A Haiku Sequence* (Hummingbird Press, 1993), and *To Find a Rainbow* (Hummingbird Press, 1997). She also published a book about another fine Wisconsin poet devoted to short poetry: *Lorine Niedecker: Solitary Plover* (Juniper Press, 1992).

Phyllis Walsh was born on November 4, 1928, in Fort Atkinson, Wisconsin, and passed away on September 3, 2012, at the age of 83, in Greendale, Wisconsin. She is survived by two children and grandchildren.

—Michael Dylan Welch

## Cindy Zackowitz

May 28, 1965 – September 23, 2012

The worldwide haiku community has been deeply saddened to learn that Alaska poet and photographer Cindy Zackowitz died September 23 at her home in Anchorage at the age of 47. Born in Fairbanks, she was a life-long Alaskan and graduated from the University of Alaska with a BA in Journalism/Photography.

Her interest in haiku began in 1997 and her special gift for that genre became immediately evident. Cindy was a long-time member of the Haiku Society of America, serving three terms as regional coordinator for the Alaska Region and co-founding the Alaska Haiku Society. She was one of the early members of the Shiki Internet Haiku Salon. Her haiku have appeared in leading haiku journals and have been specially featured on the *temps libre/free times* website. Many of her haiku received special honors and were selected for anthologies.

She was also a highly-skilled photographer and spent most of her free time outdoors. Her photographs have been highlighted on more than 50 national and international websites, and she was a frequent contributor to the Sierra Club’s “Daily Ray of Hope” website.

Most of Cindy’s fellow haiku poets knew her only through her work, but almost all who talked with her through e-mail felt as though she lived next door. Her kind and uplifting nature

were evident and remarkable. A collection of her haiku and photography appear on the Alaska Haiku Society’s website. Here are a few of Cindy’s haiku:

autumn chill—  
a butterfly swept up  
with the leaves

a mosquito  
caught in my hair—  
scent of pine

biting cold—  
moonlight on the nail heads  
of the old fence

chickadee’s call—  
the smell of wood smoke  
settles with the rain

spawning salmon  
even their bones  
point upstream

folding the tripod—  
the cloud I photographed  
drifts apart

—Billie Wilson

## Elizabeth Nichols

November 1922 - July 21, 2012

Elizabeth Nichols died peacefully on July 21, 2012 in Colorado Springs after a short illness. Liz enjoyed a vibrant and exciting life of travel, music, and poetry. She studied the Orff method of music education in Vienna, Austria and then went on to teach classical music at Ball State University (Indiana) as well as leading many musical groups in her home state of Kansas as well as Colorado. She played classi-

cal flute before moving on to playing Native American and Shakuhachi flutes. She was known widely as ‘Grandmother Flute Player.’

Liz began writing haiku decades ago, composing much of her work while on long road trips in the Southwest. Elizabeth Searle Lamb and Liz were haiku partners for many years in Kansas and New Mexico. Liz served as the Haiku Society of America Plains and Mountains Regional Coordinator during the 1990s. She led the High Country Haiku group in Colorado Springs and Denver which published their members’ haiku.

She and Hal Gimpelson brought Ion Condrescu, editor of *Hermitage* from Romania, to Colorado Springs for a haiku event. In spite of very poor eyesight, Liz continued to write haiku nearly to the end of her exceptional life.

a gust of wind  
across the holes of my flute  
sings its own song

—Patricia Nolan

## LeRoy Gorman Appointed as New Honorary Curator of the American Haiku Archives

The American Haiku Archives advisory board is pleased to announce the appointment of LeRoy Gorman as the 2012–2013 honorary curator of the American Haiku Archives at the California State Library in Sacramento ([www.americanhaikuarchives.org](http://www.americanhaikuarchives.org)). This honor is in recognition of his devotion to and enthusiasm for haiku development and exploration in Canada, with exemplary influence upon all English-language haiku across North America and abroad through his publications and editing, and his decades-long support of the Haiku Canada organization. His poetry consistently shows admirable creativity, courage, and range, embracing both traditional and visual/minimalist approaches to haiku and related genres of poetry. We are pleased to bestow this honor from the American Haiku Archives, which seeks to preserve and promote haiku and related poetry throughout the North American continent.

LeRoy Gorman lives in Napanee, Ontario. He was born in Smiths Falls, Ontario, in 1949 and raised on a farm near Merrickville. After graduating from Carleton and Queen's universities, he embarked on a thirty-eight year teaching career, beginning with the Ontario Ministry of Correctional Services and ending with the Algonquin and Lakeshore Catholic District School Board. His poetry, much of it visual (mostly minimalist and haiku, or haiku-like), has appeared in print since 1976 in various presentations worldwide, and has garnered numerous awards. His visual poetry has also been displayed in exhibitions, internationally. In addition to writing, he edits *Haiku Canada* publications, including *Haiku Canada Newsletter* from 1996 to 2006, followed by *Haiku Canada Review*, beginning in 2007, as well as various annual anthologies and broadsides. Since 1998, he has also pub-

lished poetry leaflets and postcards under his pawEpress imprint. In addition to writing under his own name, he has published under at least fifty pseudonyms. He is a member of the Writers' Union of Canada, the Science Fiction Poetry Association, the Haiku Society of



LeRoy Gorman

America, and is a life member of Haiku Canada.

The American Haiku Archives, which includes the Haiku Society of America archives, is the largest public collection of haiku materials outside Japan. Each year since the archives were established on July 12, 1996, the AHA advisory board, currently chaired together by Garry Gay and Randy Brooks, appoints a new honorary curator (an idea suggested by the former California state librarian, Dr. Kevin Starr). Past curators, in order starting from the first year, have been Elizabeth Searle Lamb, Jerry Kil-

bride, Cor van den Heuvel, Robert Spiess, Lorraine Ellis Harr, Leroy Kanterman, William J. Higginson, Makoto Ueda, Francine Porad, Hiroaki Sato, H. F. Noyes, George Swede, Stephen Addiss, Garry Snyder, and Jerry Ball.

The archives continues with its mission, which is as follows: "Based on the belief that haiku and related poetry can enrich lives, the American Haiku Archives is dedicated to the collection, preservation, and promotion of this poetry as a vital component of literature in the English language. Established July 12, 1996 as an inclusive educational and scholarly resource at the California State Library in Sacramento, the Archives seeks to make its material accessible to the general public, especially students, poets, writers, and scholars. The Archives' material, primarily in English, includes books, magazines, pamphlets, recordings, art work, photographs, letters, papers, and ephemera. It also encompasses other historical and contemporary material from individuals, groups, publishers, and societies around the world, from whom the Archives actively invites future and regular contributions. The American Haiku Archives exists with the hope and confidence that present and future generations will continue to enjoy and benefit from the reading, writing, and studying of haiku and all related poetry."

The AHA advisory board is delighted to pay tribute to LeRoy Gorman as the sixteenth honorary curator of the American Haiku Archives. To search the collections of the American Haiku Archives online, please visit [www.lib.state.ca.us/html/welcome.html](http://www.lib.state.ca.us/html/welcome.html). For information on donating material to the archives, or other information about its history and past honorary curators, please visit the new American Haiku Archives website at [www.americanhaikuarchives.org](http://www.americanhaikuarchives.org).

—Michael Dylan Welch

# Regional News

## Northeast New England

### Bangor Haiku Group

Our summer ginko event in late August was at the Abby Aldrich Rockefeller Garden with wonderful blossoms, classic Chinese compound structure and statues, and a small shaded square pool with lots of frogs and water lilies. At our picnic lunch we discussed the entrance of "gendai" or is it "free verse" into haiku as we watched two great blue herons soaring down an inlet from the Atlantic to a bay.

Bruce wrote a haiku which everyone liked on the multi-colored butterflies, painted ladies:

formal garden  
the painted ladies choose  
yellow blossoms

Adjuncts sent in haiku to be read with those of the core BHG at the September BHG meeting. Norma Sheard who didn't attend the ginko linked Bruce's haiku with a punning senryu read at our next meeting to all our smiles:

Three painted ladies  
stroll in an autumn garden—  
blossoms gone to seed

Astrid Andreescu offered one we found filled with humor and liveliness:

as we approach  
the wood thrush hits  
a false note

Tyler Pruett wrote what we considered good observation but deep, a kind of Zen koan:

the butterfly  
still has her  
caterpillar face

Kirsty Karkow wrote a homespun haiku we thought was "just peachy!":

August peaches . . .  
why do most people  
want to cook them?

Ginger Graham offered a haiku we felt was full of deep pathos:

a sudden smile  
weeding lilacs  
her ashes

Bob Seretny offered one we found in sync with Ginger's but different:

friends forgotten  
the simple delights  
of lucid moments

Accordingly, Anne LB Davidson offered one with very deep emotion:

cleaning the attic . . .  
years of another life  
packed in boxes

Finally, Tom Trowbridge offered a very good haiku with multiple levels (Greek "pneuma" means soul, breath):

pneuma  
taking wind  
enfolding wind

Bruce has published a new collection of haiku, *Spring Clouds Haiku* through his new press Tancho Press, his first haiku collection since *Silence: Collected Haiku*.

Bruce and Astrid will be visiting with haiku poets in Vienna, Budapest, and Bucharest on a trip that includes mountain hiking in Romania at the end of September through mid-October.

On October 29 the BHG will meet on Thomas Hill Stand Pipe, Bangor for a moon viewing event (the full harvest moon) and haiku writing, with adjuncts e-mailing in their moon haiku. We will then meet at Ichiban Japanese restaurant for tea, food, and sharing harvest moon haiku.

—Bruce Ross

## Northeast Metro

Coordinator Rita Gray had us all read a current haiku, and they were entered in our on-going poetry journal. Twenty-four members of the Northwest Metro Chapter of HSA gathered on Saturday September 22 in New York City. Members present beside Rita Gray were: Scott Mason, Ellen Peckham, Ra Mae Merrill, Shel Silberstein, Maura Tolres, Mark Harris, Cor van den Heuvel, Geoff Van Kirk, Jay Friedenber,

Roibin Pallez, Jeff Hoagland, Henry Brann, John Stevenson, Philip Foster, Elizabeth Bodien, Miriam Chai-kin, Dorothy McLaughlin, Carolyn Harris, Popo Tsukino, Marilyn Hazleton, Mary Ellen Rooney, Philip Foster and Peg McAulay Byrd.



**Marilyn Hazleton**  
Photo by Geoff Van Kirk

Our first speaker Marilyn Hazleton, editor of *Red Lights*, gave her observations of the recent Haiku Pacific Rim conference at Asilomar in California sponsored by the Yuki Teikei Haiku Society and the Haiku Poets of Northern California. Attendees had been asked to submit poems for *Caught in the Breeze*, the commemorative anthology for the conference, edited by Susan Antolin. Several of the lecturers at HPR were Patrick Gallagher, Patricia Machmiller, Jerry Ball, Charles Trumbull, Susan Antolin and Neal Whitman to name barely a handful of dissertations and lectures!

Marilyn then focused her remarks on the guest speaker at the HPR conference, Japanese Professor Dr. Akito Arima, distinguished nuclear physicist, scholar, and a revered haiku master who published a stunning collection of haiku in English *Einstein's Century* (Brooks Books \$16). Dr Arima's humanity has been the touchstone of his life and especially reflected in his poetry. He commented that when he had a problem in nuclear physics he would turn to haiku and when he had a problem with a haiku he would turn to nu-



# Regional News

clear physics. Two summer haiku form his book *Einstein's Century*:

pushing his cart  
and his life itself  
the mellon seller

I opened the window  
to let in the rainbow  
and the evening bells

Marilyn then asked several teams of the NW chapter to read from Dr. Arima's book.

A fantastic podcast created at the HPR conference by Donna Beaver and Alan Pizzarelli can be viewed on *Haiku Chronicles* # 25, where Dr Arima discusses the true meaning of Ginko. The podcasts are an unbelievable collection of free educational poetry designed to provide a better understanding and appreciation of the art of haiku and it's related forms senryu, renku, tanka, haibun and haiga (online at haiku-chronicles.com)

Peg McAulay Byrd, who was also at the HPR conference, read excerpts from "Black Haiku," a paper given by Charles Trumbull, editor of *Modern Haiku*, who presented this dissertation as a current work-in-progress, soon to be published.

We then heard John Stevenson and Henry Brann reading from *Nick Virgilio: A Life in Haiku* (Turtle Light Press \$14.95):

Over the city  
the shadow of a falcon  
follows the pigeon

Saving the best for last, we were enthralled as Mark Harris read from his recently published book *Burl* (Red Moon Press \$12), a series of haiku poems reflecting unusual growths, commonly found on trees, but also can be a creative or biological stage of some individuals.

After a full afternoon we retired to Bar 6, a favorite local Moroccan restaurant.

—Peg McAulay Byrd

## Boston Haiku Society Rochester Area Haiku Group

The Boston Haiku Society started its 24th season last week, August 18 at the Kaji Aso Studio in Boston. A few new members were present as well as a steady core of about ten members who meet on a monthly basis the third Saturday of each month.

Jeannie Martin has started her third year with haiku classes at the Cambridge Center for Adult Education. She is also starting a quarterly meeting of haiku poets to discuss and read their haiku. Guest poets will be invited to do presentations before each meeting.

I read last week at the yearly meeting of "Dog Day Poetry Marathon" at the *Outpost* in Inman Square in Cambridge. Readings started at 7:00 pm on Friday night August 17 and ran with a different poet every fifteen minutes through Sunday afternoon the 19th. On Saturday and Sunday the readings started at 1:00 p.m. and finished between 9:50 p.m. and on Sunday at 3:49 p.m. This is the third year of the marathon.

—Raffael de Gruttola

## Cambridge Haiku Society

A new group started in Cambridge, MA called the Cambridge Haiku Society. We had our first meeting on October 13 and will be meet on a quarterly basis to start. The coordinator for the group is Jeannie Martin (jeanniejeanne@gmail.com), who is also a member of the Boston Haiku Society.

—Raffael de Gruttola

During the summer months, RAHG ceases its "program-focused" meetings at Barnes & Noble and enjoys nature walks instead. In July, Pam Good hosted us in her whimsical backyard garden, which amazed and amused everyone. In August, we toured the arboretum at Durand Eastman Park and



(left to right) Carolyn Dancy, Pamela Babusci, Frank Judge and Steve Sisk at the Arboretum  
Photo by Deanna Tiefenthal

bade farewell to Steve Sisk, who has since moved to St. Paul, MN.

On July 24, we shared a picnic supper with Tom Painting (Atlanta), before he led a haibun workshop. On August 14, Michael Ketchek read several of his haiku, tanka, haibun, and prose poems as one of two featured poets for the Genesee Reading Series sponsored by Writers & Books, Rochester's only literary society.

This summer, a dramatic reading of Pamela A. Babusci's tanka (from her anthology *A Thousand Reasons*) was produced and released in a YouTube video by Kristen Byrne of Ireland.

Also noteworthy, Michael Ketchek's chapbook *Over Our Heads* received a special HSA award for the "best letterpress book." (Swamp Press, 2010. Letterpress production by Ed Rayher.)

—Carolyn Dancy

## Haiku Poets' Society of Western Massachusetts

It's Party Time! The Haiku Poets' Society of Western Massachusetts officially celebrated its twentieth anniversary this month starting with an anniversary card that was sent to some sixty groups and individuals throughout the US and Canada. The card was designed and edited by Patricia Harvey and Wanda Cook and recognized our September 2, 1992 beginning. By our calculations, we are the fifth oldest continuously active haiku group in the HSA.

The HPSWM celebration continued on September 8 with a luncheon at Chandler's Restaurant in South Deerfield, MA. In addition to tasty food and drink, the festivities included a round robin reading, presentations of awards, photographs, gifts, and the viewing of the anniversary anthology.

The anthology, a one-of-a-kind volume, is an altered book titled *Seagull's Flight*. The book was edited by Wanda Cook and embellishments were created by Patricia Harvey. Each of the twenty-eight poems have a two-page spread which was decorated in a manner which reflected the subject, tone or mood of the piece. After viewing and enjoying the book, members signed a special page designed for autographs.

A special thank you was extended to Karen Reynolds, Denise Fontaine-Pincince and Alyce Stiles for their assistance in booking the anniversary events. Patricia Harvey received a certificate of recognition for her dedicated work on behalf of the society and Eric Arthen received one for his service as correspondent for the group.

As a final surprise of the afternoon, Wanda presented each member of HPSWM with a red and gold journal, each with an individual inscription, as a personal gift from her. In recognition for her 13 years of service as coordinator of the group, Wanda received a matching necklace and earring set.

The afternoon ended with everyone looking forward to the final celebratory event which will be the Anniversary Reading at Forbes Library in Northampton, MA on October 17 at 7 p.m. A "meet-the-poets" and refreshments will



**The Haiku Poets' Society of Western Massachusetts celebrate 20 years: front row, left to right: Karen Reynolds, Gloria Ayvazian, Marilyn Gabel; back row: Wanda Cook, Patricia Harvey, John Darrow, Eric Arthen, Denise Fontaine-Pincince, Alyce Stiles; absent: Milly Butera**

follow the reading.

The following group members were published in the newly-released anthology *The Temple Bell Stops: Contemporary Poems of Grief, Loss and Change* edited by Robert Epstein: Gloria Ayvazian, Wanda Cook, Patricia Harvey, and the late Alice Ward.

—Eric Arthen

## Mid-Atlantic Region

### Haiku Poets of Central Maryland

Following its Saturday, June 2 luncheon meeting at the Bon Secours Spiritual Center, in Marriottsville, MD—the date and location were chosen to

enjoy not only the wonderful hospitality and comfortable meeting rooms, but also BSSC's beautiful gardens in full spring regalia—the Haiku Poets of Central Maryland (HPCM) next met on Saturday, July 21 in Eldersburg, MD, at the home of Cathy Drinkwater Better (Walker). Attending the July meeting—including those participating by e-mail and snail-mail—were: Elizabeth Fanto, Beth Edelstein, and Tony Nasuta, all of Timonium, MD; Ginny Leidig, of Joppa, MD; and Mark Brager and Tim Singleton, both hailing from Columbia, MD. In addition, Tony treated us to several fine haiga by his artistic and poetic granddaughter, Mason.

After a round of opening poems read aloud, and mention of the upcoming Haiku North America conference as sent to us by regional coordinator Ellen Compton, we moved on to our usual discussion period. This time around it centered on: the possibility of HPCM becoming a 501(c)(3) organization in order to obtain funds for a variety of high-minded haiku-related projects;

and discussion, reports, and brainstorming for a haiku and ginko project aimed especially for the special-needs communities in our area, beginning with students in the classroom. The meeting ended, as always, with a rousing haiku workshop, more snacking, and hugs.

HPCM then met on September 29 at the home of Elizabeth Fanto. In attendance, both in person and by way of e-mails or snail-mails, were: Ginny Leidig (Joppa, MD); Cathy Drinkwater Better (Walker); Tony Nasuta; Mark Brager; and Beth Edelstein (Timonium, MD).

After an opening round of haiku, including a *rengay* written by Mark and Cathy and published in the September 23, 2012, online chapbook *Sea Bandits*, from *Yay Words!*, we moved on to the jaw-flapping portion of the meeting. Under discussion were:

The 2012 HPCM Poem Sheet. Submis-

# Regional News

sions for this year's collection are due, in hand, no later than October 31, 2012. All members with dues paid through 2012 are eligible to submit up to three of their best haiku and/or senryu; and each member who submits work is guaranteed to have at least one poem in this year's poem sheet. We expect to have copies of the finished product available at our next meeting bi-monthly meeting. Those unable to pick up their copies in person will receive them by mail.

In addition to free copies for members (some to keep, some to share), the poem sheet is sent to: Friends of HPCM; some local and regional haiku clubs around the country; the editors of major haiku journals and websites; and national haiku organizations including the HSA, Haiku Canada, the British Haiku Society, and the Irish Haiku Society. Over the years, poems from our poem sheets have been chosen for inclusion in annual "best of" haiku anthologies.

On hiatus during the last contest cycle so that HPCM could concentrate its efforts on another large project, the Anita Sadler Weiss Memorial Haiku Awards are back and better than ever. The in-hand deadline for the 2013 competition is April 15. Full submission guidelines appear on page 23 of this issue of *Ripples*; or, for more information, contact: Elizabeth Fanto at [efanto@verizon.net](mailto:efanto@verizon.net) or 51 Gerard Avenue, Timonium, MD 21784 USA; or Cathy D.B. Walker at [cbetter@juno.com](mailto:cbetter@juno.com) or 613 Okemo Drive, Eldersburg, MD, 21784.

It's that time again: dues for 2013 are payable now through whenever you can get it to us. Dues will remain at \$10 for yet another year; for that you receive six bi-monthly issues of the HPCM newsletter, *The Dragonfly*; any *Dragonfly EXTRA!* bulletins that may go out in between; inclusion in and copies of our annual poem sheet (haiku broadside); regular bi-monthly meetings (although guests are welcome at meetings, too); and any other activities or trouble HPCM may get into over the course of the upcoming year. Your annual dues will (soon, we hope) make it possible to publish a real chapbook of members' work. So please give until it hurts. Something we never expected: our

members hail not only from the state of Maryland, but also from other areas of the country and around the world. Our long-distance members keep up and participate by way of e-mail, snail-mail, phone, and Skype. So don't let being outside the Maryland area discourage you from joining us!

You can pay your dues at an upcoming meeting; include them with your submission to this year's poem sheet, or mail them to Elizabeth or Cathy at the addresses mentioned above.

The "November" 2012 meeting of the Haiku Poets of Central Maryland will take place on Saturday, December 1 from 1:00 to 3:00 p.m., at the home of Beth Edelstein, 302 Overlook Drive, Timonium, MD 21093. Please join us! For more information, you can e-mail Cathy or Elizabeth at the addresses above; or call Elizabeth, at 410-252-8531, or Cathy at 410-795-0703.

—Cathy Drinkwater Better (Walker)

## Towpath

Towpath met in June on Bloomsday at Roberta Beary's home. Kathleen O'Toole, Jim (the Peach) Aaron, Kristen Deming, Mary Wuest, Lee Giesecke, Penny Showell, Fonda Bell Miller, Audrey Olberg, and Elizabeth Black were there from the start, with Rick Black arriving late (bearing a watermelon), after going by mistake to Roberta's office.

In August we gathered at Ellen Compton's on a day of record heat (100+ in the shade). Keeping cool indoors were Peach, Mary, Lee, Fonda, Audrey, Elizabeth, and Roberta.

In addition to the usual haiku readings and workshops, the two meetings focused on website planning and discussion. Peach and Elizabeth presented preliminary mockups of their proposed design. Elizabeth is gathering photos; in particular she hopes the home page can show a view of the Chesapeake and Ohio Towpath, for which the group is named. A members' showcase will consist of a page for each Towpath poet to

display his/her work, accompanied by some form of artwork. We will honor Towpath's founder, the late Alexius Burgess, with a display of his haiku, and will provide space for highlighting the group's activities, publications, and other accomplishments. We do not plan to post schedules and details regarding upcoming meetings, but will provide a means for interested readers to learn more.

In other news, the group learned that Ellen's manuscript, *Gathering Dusk*, has received a 2012 Snapshot Press award for a haiku collection. Publication is scheduled for the late autumn.

Roberta shared some of the highlights of the Haiku Canada conference in Toronto. As Haiku Canada was celebrating its 35th Anniversary and the conference coincided with Canada Day, the proceedings opened with presentations on the history of haiku in Canada.

—Ellen Compton

## North Carolina Haiku Society

Haiku Holiday is so much more than just an annual conference. The event has become synonymous with celebration. This is a time when poets travel to North Carolina from far distances. They come to feel the warmth of spring sun and partake of southern hospitality just before cool mornings give way to summer's lingering heat and humidity. Poets come bearing news of their own accomplishments as they celebrate and applaud those of others.

On Saturday, April 28, 2012, the North Carolina Haiku Society (NCHS) held its 33rd annual Haiku Holiday Conference in Chapel Hill, at Bolin Brook Farm, the home of Jean Earnhardt and her late husband John Earnhardt. This year's conference was extra special for the twenty-two poets in attendance. They celebrated the sacred space of "The Stone House," as Jean Earnhardt's memory-and heirloom-filled home has come to be known. Her house is an elegant structure built from stones found on the

# Regional News

property where it stands. Franc Sidler, a student of Frank Lloyd Wright, designed the house. Jean says that, "From the beginning, the house and the old farmstead felt like the ideal setting for poets who delight in nature and the insights it brings."

Sources of artistic inspiration and creativity abound at Bolin Brook Farm. Observations of the stone house itself and the presence of large lichen-covered rocks dotting the grounds, wildflowers and cultivated flora, sightings of white-tail deer, woodpeckers drilling holes on high limbs, croaking frogs, and other natural elements texture the haiku canvas. A proliferation of such writings generated there never went unnoticed over the years and gave rise to the idea for a new anthology. The 2012 conference marked the official release of that work, *The Stone House: An Anthology of Haiku from Bolin Brook Farm*. More than a year earlier, the initiative for the project took root. A call for submissions was extended during the 2011 annual conference. Lenard D. Moore and Dave Russo edited the anthology published by Rosenberry Books, Etc. in Pittsboro, North Carolina. *The Stone House* includes works by sixteen poets. Among these are Rebecca Ball Rust, Jay Bryan, Kate MacQueen, Curtis Dunlap, Glenn G. Coats, Joan E. Coats, Richard Straw, Roberta Beary, Stan Siceloff, Paul MacNeil, Ellen Compton, Richard Krawiec, L. Teresa Church, Bob Moyer, Dave Russo, and Lenard D. Moore. The anthology also features artwork by the publisher Diane Katz, who was inspired by various Frank Lloyd Wright architectural paintings. For her drawings, Katz uses "colored pencils and an encaustic technique that is a cross between printing, drawing and monument rubbing [and] allow hidden textures to reveal themselves on the surface of the paper." Copies of *The Stone House* are available in deluxe and standard editions through RosenberryBooks.com.

During the afternoon session of the conference, poets read and critiqued haiku written on the self-guided ginko, which took place before lunch. This session also featured a panel discussion entitled "What Impact Has Haiku Had

on Free Verse (and Vice Versa)." Lenard D. Moore moderated the discussion and asked the panelists, L. Teresa Church, Adrienne Christian, and Dave Russo, the following questions: How did you learn about haiku? What is the most striking thing about haiku? Who are your influences in haiku writing? Which poets would you recommend as examples of haiku-influenced free verse writers? Through these and other questions, the panelists shared the consensus that the economy of language and the ability to say so much with few words makes haiku appealing as a poetic form.

L. Teresa Church is an independent scholar and archival consultant. Her writings have appeared in publications such as *Simply Haiku*, *Frogpond*, and *The Heron's Nest*. Adrienne Christian holds an MFA in Creative Writing from Pacific University in Oregon and her poems have been featured in *Falling Star*, *Alimentum*, *The Ante Review*, *The Barrier Islands Review*, and many others. Dave Russo serves as web administrator for the North Carolina Haiku Society as well as The Haiku Foundation. His work has been featured in publications such as *Frogpond*, *Modern Haiku*, *Acorn*, *New Resonance*, and other sources.

— L. Teresa Church

## South East Region

As I write this article, we have just concluded the First Annual Southeast HSA Ginkgo Haikufest. Though not everyone was able to stay for the entire event, we had 24 attendees! The event was held at the beautiful Lake Guntersville State Park Lodge in Guntersville, Alabama. Some of our attendees drove great distances to attend. Charles Henderson and his wife, Carolyn, came all the way from South Carolina and Ted van Zutphen drove down in his RV from Michigan. Dr. Doris Davenport, an English professor from Stillman College in Tuscaloosa Alabama, brought along two of her students.

Friday, September 28 was the "Meet and Greet" reception and open reading.

Saturday, Tom Painting, haiku poet and instructor at The Paideia School in Atlanta, Georgia, presented a two-part "How to Haiku" workshop. Tom's energetic and informative style got us all pumped up for the afternoon ginko walk around the beautiful grounds of the park. In the afternoon Laurence Stacey, coeditor of *Haiku News* and recent graduate of Kennesaw State University in Kennesaw, Georgia, enthralled us all with his presentation of the cross-curricular use of haiku as a teaching tool.

After a traditional southern dinner of pulled pork, chicken, beans, slaw and pecan pie, we were all full and ready to enjoy an evening with Robert Moyer of Winston-Salem, North Carolina. Bob had us all laughing (but also learning) as we played his game "Exquisite Syllables," based on the Surrealist parlor game, "Exquisite Corpse." Bob says, "Think of it as Andre Breton meets Mad Libs by way of Yves Tanguy."

Ted van Zutphen won "The Issa Award for Best Haiku" inspired during our ginko walk. The contest was judged by the presenters and other attendees with prize money donated by SE HSA member Paula Moore from Jackson, Florida, who unfortunately was unable to attend.

After breakfast Sunday we drew names for door prizes. I think everyone in attendance would agree the conference was a success and that just being there was the greatest prize of all; I know it was for me. Thanks to all who helped organize this event, the presenters, my cheerleaders, the staff at the lodge, and my husband. Hope to see more of you next year!

— Terri French

## South Region

The South Region held its annual conference in Shreveport, Louisiana on July 7, 2012, in the Broadmoor Branch of Shreve Memorial Library. The Northwest Louisiana Haiku Society sponsored the meeting, with

Carlos Colón presiding.

The program consisted of talks about haiku, interspersed with activities incorporating the information presented in the talks and an indoor ginko (due to the 110 degree heat during the summer drought) during lunch.

Highlights of the program included "Literary Forensics and the Haiku Poet," by Susan Delphine Delaney, in which she applied the techniques of literary forensics which had been used to identify the Unibomber to poems composed by members of the South Region who were in attendance. We later used these techniques to try to identify the poems composed anonymously during the ginko, with interesting results.

Cliff Roberts presented a how-to power point show on the creation of computer-generated artwork accompanied by haiku similar to the traditional haiga. He has subsequently updated his presentation for the HSA quarterly meeting in Fort Worth, Texas September 14-15, and he will present yet another update at the Arkansas Haiku Society's annual conference in Hot Springs, Arkansas November 2-3.

The third talk, "Reading the New Haiku: 4," was presented by David Lanoue. This, too, is a continuation of a work in progress, in which David invites the audience to share initial responses to a poem before learning the background of its composition. It is a technique that honors not only the composition, but also the reception of the poem. And makes us want to write more, as well as read more haiku.

The Shreveport group presented haiku-related gifts, many of them hand made by the group members, in what may have been an all time record for creativity involved in a single haiku meeting within the South Region. In addition, we also enjoyed our traditional gift exchange, in which each participant brings a haiku-related gift and goes home with a different one. Books and frogs seem to be the most popular items, but butterflies and craft projects are gaining on them.

New Orleans and Shreveport have active groups which meet regularly during the year. And Arkansas has a

single annual meeting in Hot Springs, usually the first weekend in November. Anyone looking for a group to share the experience of learning about haiku and readings of haiku by fellow enthusiasts is welcome to join these groups at any of the scheduled events.

—Johnye Strickland

## Midwest Region

### Haiku Festival Draws a Crowd

What a time we had in Mineral Point, WI for The Cradle of American Haiku Festival #3! Dozens of poets from several states and Canada spent Friday through Sunday, July 20-22, learning and networking with new and longtime haikuists.

Our host, Gayle Bull, at The Foundry Books, who organized the fun event with Francine Banwarth and Jerry Cushman, welcomed haikuists for yet another festival. This time, it was held to celebrate the *American Haiku* journal. The journal was founded and edited by the late Jim Bull and Don Eulert, University of Wisconsin-Platteville English professors.

We consider Southern Wisconsin to be "The Cradle of American Haiku," because the journal was founded there in 1963. It was the first publication devoted solely to haiku in the English language.

The weekend included an opening reception and reading on Friday. On Saturday morning there were a presentation and a panel discussion, both of which are detailed below.

Saturday afternoon's events included: a memorial reading by Marjorie Buettner, a workshop by Charlotte Digregorio, a talk entitled "Why Did My Teachers Lie to Me?" by Aubrie Cox; and "One brush stroke: sumi-e, and traditional haiga," by Lidia Rozmus.

Late in the afternoon, Francine Banwarth, Melissa Allen, Bill Pauly, Charlie Trumbull, and Jerome Cushman held a haiku workshop with critique of participants' poems and an informal talk

about haiku. There was also a haibun presentation by Mike Montreuil, haibun editor of *One Hundred Gourds—Tell Me a Story*.

Saturday evening, there was much socializing with a Midwest style picnic at The Foundry Books, and later with an open reading by poets at a wine bar in town.

Sunday morning, there was a brief Ginko walk led by Jerry Cushman on the grounds behind Pendarvis Education Center, an historic site built for Cornish coal miners of the 1800s. Following, Melissa Allen led a thought-provoking discussion on "Gendai Haiku." The closing event was lunch at Gray Dog Deli.

It should be noted that Jim Kacian, HSA Virginia member, attended the event and interviewed prominent people in haiku for the Haiku Foundation's special project. Among those interviewed were Gayle Bull, Francine Banwarth, Bill Pauly, and Charlie Trumbull.

Following is a summary of each presentation that I was able to attend:

### Black Haiku: The Uses of Haiku by African-American Poets.

Charlie Trumbull spoke about how African-Americans have been writing haiku from the first days of the English language haiku movement in the U.S. In fact, their work has been a constant presence throughout the history of North American haiku.

Charlie thinks it's probable that Lewis G. Alexander introduced haiku to African-Americans. In the 1930s, 40s, and 50s, blacks knew about haiku, and they liked the conciseness of the form.

Alexander, who studied at Columbia University, was the first black person to write critical articles about haiku. He enjoyed writing images, and published haiku and also haiku sequences.

In the late 50s and early 60s, there was black awareness and black protest haiku by Robert Hayden, Richard Wright, and Etheridge Knight. The best-known African-American poet, Richard Wright, who wrote about civil rights issues, was not well-known for his haiku. However, he wrote about 4,000 haiku in 18

# Regional News

months near the end of his life.

Rita Dove, who was U.S. Poet Laureate from 1993 to 1995, also wrote haiku. However, Charlie considers HSA member Lenard D. Moore to be the most well-known black haikuist who writes “stunning” haiku. After the death of his daughter, Moore wrote:

hot afternoon  
the squeak of my hands  
on my daughter’s coffin

Charlie believes that black haiku is especially vigorous today in the form of “blues haiku” and “jazz haiku” that emerged from the Harlem Renaissance in the 1920s. He said Sonia Sanchez, who wrote *Morning Haiku*, is one of the most important black haikuists. In addition, Kalamu ya Salaam forges haiku and blues together.

## American Haiku Panel

*American Haiku* was published for six years, beginning in 1963, twice-yearly. It published notable poets, such as James W. Hackett, Nick Virgilio, Clement Hoyt, Robert Spiess, Virginia Brady Young, Harold Henderson, and Elizabeth Searle Lamb. Articles were included, along with book reviews. Jim Bull, Gayle’s late husband who died in 2005, was co-founder and co-editor with Don Eulert.

On the panel, moderated by Jerome Cushman, Don said he was interested in American Transcendentalism that related to Zen, and that “good haiku arises from the Zen experience.”

Jim became interested in haiku while serving in the army. Don said that as a professor, he became interested in haiku due to Jim’s influence.

For the first issue of the journal, they received thousands of submissions. They advertised in the *Saturday Review* for submissions, stating that they would be reviewed for a contest, and that they might start publishing a journal. They also began contacting educators of writing at universities.

Gayle said *American Haiku* became self-sustaining with its printing and artwork expense, as they were able to get

many subscribers, including libraries. She said, however, that it was strictly a labor of love. They received no support from the University for the journal.

Don, who still writes haiku, was more interested in writing haiku than in editing it back in the 60s. Jim wrote haiku, but never published it. Don left the publication after the first year to focus on writing haiku. After he left, Jim published some of Don’s haiku. The second year, Clement Hoyt who was rigid about 5-7-5 haiku, edited the journal, but Jim didn’t feel the same way about the 5-7-5 style. The third, fourth, and fifth years, Jim and Robert Spiess edited it. The sixth year, Jim and Gayle were co-editors. Gayle also did the “grunt” work such as mailing off the journal.

## Polish Your Haiku for Publication

Charlotte Digregorio led a haiku workshop of about 15 participants, many of whom had no experience writing haiku. HSA members Mike Rehling and Tom Chockley, experienced haikuists in the audience, helped critique and comment on participants’ haiku and on the form in general.

First, Charlotte gave a talk on haiku, stressing the basic elements and pitfalls that many poets face when writing. Included in her talk were several excellent examples of haiku that illustrated its basic elements. She said that one of the most difficult things to master about haiku is the minimalist aspect, using an economy of words. She also said beginners mistakenly use explanation and commentary.

Several questions were raised about its form, including the use of the first person pronoun and whether it should be avoided. Charlotte used a couple of examples of effective haiku that included the first person pronoun.

As far as content, Charlotte stressed the need to avoid a clutter of images which she sees as being a pitfall of many beginning haikuists. In addition, she said that the role of observation is key in writing haiku, and that poets must appeal to the senses, emotions, and imaginations of the readers. She emphasized the avoidance of abstract images. And,

poets should strive to include images that express the relatively humble condition of human beings.

Charlotte offered several examples of haiku where there is a focus on man’s oneness with nature, and several others that were great examples of understatement in haiku style.

Questions were raised about humor in senryu. Charlotte said that senryu requires as much dedication to write as haiku does. She suggested that poets should avoid some online sites that run silly senryu about vampires and other offbeat themes.

Charlotte offered an extensive bibliography of haiku books, websites, and helpful resources for participants for self-study.

## There is a Season—A Memorial Reading

Marjorie Buettner gave a moving presentation with a short introduction on esteemed haiku poets who had died in the past few years. She included their perceptions on the artistry of haiku. For each, she offered samples of their haiku with a PowerPoint presentation with music. In all, there were 22 poets featured, including Sono Uchida, Evelyn Hermann, H. F. Noyes, Geri Barton, Robert Aitken Roshi, Peggy Willis Lyles, and Arthur Stein.

## Tell Me A Story—Writing Haibun

Mike Montreuil gave an excellent workshop on haibun, introducing it as a Japanese form that appears to have begun with Bashō in the 1600s. Haibun began as travel diaries with haiku interspersed with prose. Issa, in the late 1700s and early 1800s, continued the form during his travels in Japan.

In the U.S. in the 50s, the Beat Poets, Jack Kerouac and Gary Snyder, wrote haibun. In the 60s, haibun appeared infrequently in the U.S. In 1972, Robert Spiess produced a book of haibun, *Five Caribbean Haibun*.

In the 1990s, there appeared to be a resurgence of interest in the form. In 1996, the anthology *Journey to the Interior: American Versions of Haibun*, edited

# Regional News

by Bruce Ross, was one of the first English language anthologies of haibun.

In modern English haibun, any style of prose is permitted, whether it is in the form of a diary, a section of someone's travel journal, a reflection, or a dream remembered. Often, haibun appears as just a short paragraph followed by a haiku.

Mike said that in haibun, haiku finishes the story and adds value to the prose. The title should not give away the story nor the haiku.

## Become a Motorcycle: Understanding and Writing Gendai Haiku

Gendai, pronounced with a hard "g," is a Japanese word that means "modern." Melissa Allen explained that this word signifies that a poem has moved away from traditional haiku poetics, whether in subject matter, structure or language use. Gendai began in the 1920s. In the late 30s and 40s in Japan, those who wrote gendai were arrested. However, in Japan today, there is not just one accepted opinion of what haiku is.

Melissa first asked participants how they would describe gendai. Responses included: fad, science fiction, obscure, pushing the edge, far freaking out, and intriguing.

Gendai explores subjective states of emotion, in contrast to the haiku we are used to. She said we shouldn't try to neatly compartmentalize gendai. An example:

After a heated argument  
I go out to the street  
and become a motorcycle

—Kaneko Tohta

In reading gendai, we see that metamorphosis is common, that is, the "I become."

Melissa said that whether we like gendai or not, we must accept that it exists. She said that the haiku of the late Nick Virgilio could be conceived of as gendai, though he didn't know the term. Melissa further stated that Virgilio used a lot of the gendai characteristics, that is, of the "external state."

Gendai is intuitive, and Melissa said she doesn't think we have to understand it. Melissa explained that surrealist haiku are a subset of gendai. She suggested that when reading it, one needs to focus on what one's emotional reaction is to it. Lidia Rozmus agreed. Lidia, an artist, said that gendai is like abstract art, and that you must experience it.

Jim Kacian, who writes gendai, said we must reorient our thinking to appreciate it. "Good gendai must move people." One of Jim's gendai haiku is:

in a tent in the rain I become a climate

Jim said he doesn't categorize a poem as "haiku" or "gendai haiku." And, he doesn't set out to write a gendai poem. It just happens.

Melissa concluded that we must stop labeling poetry as haiku or gendai haiku, and that we should focus on "looking at the poem and seeing if it works." She recommended Richard Gilbert's book: *Poems of Consciousness*.

—Charlotte Digregorio

## Metro Chicago Meeting

Haikuists in the Chicago Metro Area met Saturday, August 11 for a critique session at the Winnetka Public Library in Winnetka. Many newcomers to haiku attended, some of whom had heard about the group through a lengthy interview about haiku and the HSA with Charlotte Digregorio. It appeared in *The Winnetka Current*, a widely-circulated newspaper, a few days before the meeting.

In attendance were members: Charlotte Digregorio, Alicia Hilton, Tom Chockley, Joanne Crofton, and Mike Schoenburg. In particular, Alicia and Tom helped critique newcomers' and members' work. Guests who participated were: Ron Daiss, Susan Auld, Pam Larson, Debby Rosen, and Anne-marie Gramm.

For the benefit of beginners, the basic elements of haiku content and style were reviewed. Charlotte brought in samples of excellent haiku published by

HSA members throughout the country.

Following this, there was a lengthy critique of participants' haiku, as many brought multiple samples of their work. As always, Charlotte stressed the need for beginners to read haiku constantly. She mentioned many helpful haiku websites featuring excellent haiku.

The group discussed how skillful haiku often have layers of meaning. Some attendees shared very thoughtful ideas about their interpretations, and guests contributed a lot to the discussion as they were experienced poets of other forms. Charlotte said that members and guests who attended were welcome to e-mail her with haiku they are having difficulty revising.

—Charlotte Digregorio

## Member News

The following are new members. From Illinois: Michael Kozubek, Mary Jo Cally, Luis Garcia, and Albert Paset; From Indiana: Jeanette Oestermeyer, and Carol Lewis; From Minnesota: Frances O'Neill; From Missouri: Charles Dombek; From Ohio: Anna Cates and Phyllis Lee; and from Wisconsin: Charles Baker. Charlotte is seeking volunteers to help plan events in the Chicago area. Those who are interested may e-mail her at c-books@hotmail.com or call her at 847-881-2664.

In other news, Charlotte reports that she recently gave a haiku seminar to poets and artists at the Northwest Cultural Council in Palatine, IL. And, she recently published a paper, "Capturing The Moment Through Evocative Haiku" in *Cantos*, the literary anthology of Missouri Baptist University.

—Charlotte Digregorio

## Mississippi Mud Daubers Haiku Group

The Mississippi Mud Daubers Haiku Group, which is comprised of haiku poets living in southwestern Illinois and the greater St. Louis area, met at Sacred Grounds Coffee House in Edwardsville, Illinois on July 7. Members present included: Gretchen Graft Batz, Ruth E. Bell, Natalia Coleridge, John J. Dunphy, John J. Han, Lois Mitchell and Lisa Porter. We had previously agreed to write haiku or senryu that deal with water for sharing and critiquing at our meeting. The poems were as varied and unique as the Mud Daubers who wrote them!

Members congratulated John J. Han of Missouri Baptist University for being selected by *Simply Haiku* as one of the top ten English-language haiku poets of 2011. Ruth E. Bell received a round of applause for the installation of a plaque at Southern Illinois University at Edwardsville that celebrates her fifteen years of teaching. John J. Dunphy announced that one of his haiku will be included in an anthology titled *Haiku in English: The First Hundred Years*, which is scheduled to be published by W.W. Norton in 2013. Eight years in the making, the editors considered hundreds of thousands of poems for possible inclusion. John noted that this anthology will feature nearly 800 poems by 190 poets.

—John J. Dunphy

## Plains and Mountain Region

As wildfire swept across the west this summer, many activities were curtailed in some areas, including Ft. Collins (The High Park fire) and Colorado Springs (The Waldo Canyon Fire). Despite the destruction and loss, several people were inspired to write about these events. Ann K. Schwader's work appears in *Modern Haiku* and *Haiku in English*, ed. by Jim Kacian, Allan Burns, and Philip Rowland.

Karen O'Leary edited *Snippets*, an anthology of short poems, released in September. She also placed third in the first English-language haiku contest sponsored by the Romanian Kukai group. Her winning haiku appears in *Sharpening the Green Pencil*.

Autumn Hall, Patricia Kennelly, and Patricia Nolan's poems will appear in *Messages From the Hidden Lake, Vol. IV*, forthcoming in November from the Alamosa (CO) Public Library.

—Patricia Nolan

## Rocky Mountain Haiku Group

Our Colorado Springs Haiku group has been on hiatus during the summer for various reasons, but will gather again in October when we will explore one-line haiku.

We are sad to share the news of the death of one of our very active members, Elizabeth Nichols. A former HSA Plains and Mountains Regional Coordinator, Liz continued to write haiku and play her flutes all of her days. See the memorial note on page 6 of this issue of *Ripples*.

—Patricia Nolan

## Washington Region

### Haiku Northwest

Haiku Northwest, the Seattle/Eastside haiku group, held our July and September meetings at Third Place Commons in Lake Forest Park, with thirteen and nine people in attendance, respectively. Many fine haiku were shared and critiqued. Our August meeting was hosted by William Scott Galasso at his beautiful home overlooking the Puget Sound. Good view, good company, good food.

On September 1, Michael Dylan Welch and Tanya McDonald acted as judges for a haiku contest at the Seattle Japanese

Garden's moonviewing festival. It was a lovely night both for a blue moon and for haiku. Nearly 150 haiku about the moon were submitted for judging, from which Michael and Tanya chose three winners and numerous honorable mentions, which they read aloud to several hundred attendees. But the highlight of the evening was the final poem. Before reading it aloud, Michael asked the author to step forward and had a few words with him in private to verify that he wanted the poem read aloud. With his blessing, Michael then read the haiku and the line following it: "Franklin, will you marry me?" Franklin said yes, they hugged, and there was much cheering and clapping by everyone present. (Coincidentally, Franklin was also the first place winner of the haiku contest.) It was a truly magical end to the evening!

In mid-September, members of Haiku Northwest staffed a table at the fifteenth annual Aki Matsuri (Japanese Fall Festival) held at Bellevue College. Over the course of the weekend, we chatted with festival attendees, sharing our love and knowledge of haiku. Thank you to those of you who volunteered to help at the table!

Presently, we are gearing up for our fifth annual Seabeck Haiku Getaway in Seabeck, WA. Our featured guest this year is Paul Miller. At the getaway, we will be announcing the winners of the 2012 Francine Porad Haiku Contest, listening to readings by the Port Townsend haiku group (among others), participating in renkurama, making weathergrams, and having ridiculous amounts of fun that will be detailed in the next issue of *Ripples*. If you can't wait until then, then please check out our website at <https://sites.google.com/site/haikunorthwest/Home>, visit us on Facebook, or follow us on Twitter (search for Haiku Northwest).

—Tanya McDonald



## Oregon Region

Cindy Lommasson of Portland will be exhibiting sumi-e paintings at several venues this fall, including the following: October 26 –November 21 at the Marylhurst University alumni group show; November 3 –11 at the 30th Visual Arts Showcase at the Beaverton Main Library; December 2– 28 at the West Linn Library in West Linn, OR; and a solo show and reception, Sunday, December 2.

Now available from Modern Haiku Press, Oregonian Scott Metz has a new book out: *Lakes & Now Wolves* (see page 26 for details). Scott Metz is the editor of the online magazine *Roadrunner* (as well as *R'r Blog*) and also coeditor, with Lee Gurga, of *Haiku 21* (Modern Haiku Press, 2011). Born in Allentown, Pennsylvania in 1976, he now lives on the Oregon coast.

Haiku Oregon now has two new chapters, one in Eugene/Springfield (Convenor, Barbara Snow) and the other in Bend (Chairperson, Lorna Cahall; group name, Bend Haiku Circle.) Haiku Oregon president is an'ya; vice president, whazammo aka peterB; secretary/treasurer, Marianna Monaco; blogmistress, Cara Holman (who is also the contact person for an eventual Portland Chapter as well.) The blog is located at: <http://haikuoregon.wordpress.com/tag/haiku-oregon-blog/>. On Facebook, search for "Haiku Oregon." an'ya's new e-mail address is [anyakokoro@gmail.com](mailto:anyakokoro@gmail.com). She will be teaching a haiku/haiga workshop at the Emerald Art Center in Springfield this October. She also has a new site: <http://sites.google.com/site/suisekioregon>.



Maggie Chula reading at the Lan Su Chinese Garden

In August, Ce Rosenow read at Tsunami Books in Eugene, Oregon, as part of the celebration for the anthology, *What the River Brings: Oregon River Poems*. In September, she presented her paper, "Narrativity in Haiku: The Example of Lenard D. Moore's Haiku Sequences," at the Haiku Society of America National Quarterly Meeting in Fort Worth, Texas.

Maggie Chula gave a reading at the Lan Su Chinese Garden this fall, accompanied by shakuhachi player Ken Arnold. Her haiku were featured on the online site *DailyHaiku* and published in a book format along with haiku by five other invited poets.

A haiku by an'ya was displayed at a construction site on SW Naito Parkway in Portland. It's part of the Portland-Milwaukie

light rail project called Orange Lining, installing poetry along the construction zone. Construction workers decide where to place each of the ten or so selected poems.

—an'ya

## California Region

### Central Valley Haiku Club

As summer heat was beginning to grip the Central Valley and surrounding foothills, on June 16, the CVHC held their second Skype meeting. Members Bill, Yvonne, and Ricardo said they accomplished little beyond refining the Skype process, but they had a great visit and set the next meeting date for

the club. That next meeting will be on Saturday, August 11 at 11:30, and will again be held at the Sake factory in Folsom. At that meeting we will be celebrating the recent publication of two of our tan renga, written at April's meeting, in the most recent *Frogpond* (volume 35:2) and getting ready for our annual reading in October.

The CVHC's last meeting of the summer was held on August 11, as scheduled, at the Gekkeikan Sake Factory. Escaping the scorching heat, sheltered in the cool of the meeting room, members Bill Owen, Yvonne Cabalona, Ricardo de Bernardi and Leslie Rose were delighted to welcome a new member to the group: Debora Larry Kearney who is a Placerville resident and teaches at one of our local Junior colleges.

Under old business, Yvonne said she is still happily accepting haibun for this year's Jerry Kilbride Memorial English Language Haibun contest. She's hoping that since our last day for submissions is not until December 1, that we will have a bumper crop of wonderful poems from which our judges will need to choose.

Yvonne received a message from Charlie Trumbull (editor of *Modern Haiku*) who will be in our area attending the Haiku Pacific Rim Conference in September. We are hoping that we will be able to visit with Charlie at that time. Still hoping to successfully use web technology for some of our meetings, Bill is exploring Google Plus which would allow up to nine participants to "hang out." Before our next meeting he asked us all to explore the possibilities. Our next meeting will be after our annual haiku reading. The reading will be on October 27 from 1-3, and, as usual, will be at the Gekkeikan Sake Factory with members sharing their haiku and related genre. A special invitation will be, as always, extended to those in our audience who have poetry to share as well.

Before beginning our tan renga workshop, Yvonne shared that one of her poems will be appearing in volume 14 of *Bottlerockets*. We took turns reading some of our most recent poems, then dove into writing tan renga, constructed from poems we had each brought to use as start-

# Regional News

ing points. In the process we produced a number of poems that we hope you will be seeing in various publications in the near future.

—Leslie Rose

## Haiku Poets of Northern California

### July Meeting

The Haiku Poets of Northern California gathered for our summer quarterly meeting on July 22 at Fort Mason in San Francisco. The following people were present: Susan Antolin, Fay Aoyagi, John B., Lynda Beigel, Claudia Chapline, Susan Diridoni, Bruce Feingold, Gary Gach, Patrick Gallagher, Garry Gay, Richard Gilbert, Kate Godsey, David Grayson, Maxine Grodjinsky, Johnnie Johnson Hafernik, June Hymas, Deborah P Kolodji, Eve Luckring, Patricia Machmiller, Renée Owen, Linda Papanicolaou, Joseph Robello, Carol Steele, and Marian Yap.

The featured reader for the summer meeting was David Grayson, past president of HPNC and current moderator for the forum called Religio at the online Haiku Foundation. David told us that it was mainstream poetry—particularly very short poetry—that drew him to haiku. Mid-century American poet William Carlos Williams, for example, demonstrated compelling short-form poetry. David found himself writing nonfiction about a variety of topics, these disparate interests reminding him of a story by Jorge Luis Borges, “A Dream of Childhood” from *Labyrinths*: “Through the years, a man peoples a space with . . . stars, horses, and people. Shortly before his death, he discovers that the patient labyrinth of lines traces the image of his own face.” One of David’s essays, “The Ancient Enemy: Death in Art and Haiku” (examining Andy Warhol’s ultra-brief “Screen Tests”) can be read online: <http://www.modernhaiku.org/essays/GraysonEssay-DeathHaiku.html>. As David began writing haiku, he focused on a palette of domestic and contempo-

rary life in scenes featuring his family, his friends, and the urban world of his work.

David punctuated his reading with haibun, brief stories which revealed more of the texture in his domestic world. Considering the number of poems that touch upon moments of moral reflection, it seems unsurprising that David eventually provided the Haiku Foundation with a forum on the wide applications of religion. You may find his forum Religio an engaging discussion! From David’s reading:

Halloween party—  
after a few drinks  
the masks come off

A timely switch in our summer schedule brought us a thrilling presentation by Professor Richard Gilbert as he unveiled *Kaneko Tohta Selected Haiku with Essays and Commentary, Part 1: 1937-1960*, the newly published Volume 3 of an eventual 4 major translations (all from Red Moon Press) of one of Japan’s most treasured gendai poets, Kaneko Tohta. Kaneko’s longevity has provided us an eye-witness view of gendai haiku developments during 20th Century Japan, as well as Japan’s momentous convulsions both on the world and its own domestic stages. A dynamic and accessible book!

Before launching into his enthusiastic guidance in how best to read this book, Richard began in homage to the early English-language proponents who wished to defend haiku as literary; foremost among these was R. H. Blyth whose translations may have been flawed but whose commentary was passionate—indeed, that is what inspired so many. Gary Snyder was noted for his short-form poetry; but it has been our English-language paradox that our origins leaning toward haiku were non-kigo, thus our need to make something different from that 400 year-old tradition in Japan!

Then Richard emphasized the depth to which Japanese haiku has traditionally required context: the historical continuity that must be conveyed (in contrast to the Western sense of autonomy). Japan had been harshly punitive against its dissident citizens, viewing their actions—

even the anti-war haiku of poets—as subversive. The challenge in post-war Japan was how to be socially “relevant.” Kaneko wanted to take up this challenge, and in haiku this meant choosing the radical (gendai) route—which can be equated with a surrealist shift. By addressing the social inequities that he witnessed, Kaneko became a leftist interpreter of history, giving a voice to the oppressed (including the “hidden” Christians, and the persecuted A-Bomb survivors). Comparable international pioneers advocating community equality in the 50’s and 60’s would have viewed Kaneko as a kindred spirit.

Richard urged us to utilize the book’s essential “Notes to the Haiku” in order to better appreciate the historic and linguistic contexts of the haiku. Extensively researched, these “Notes” are divided into the four groups of time/locales of Kaneko’s history from 1937 to 1960. So advantageous are the “Notes” that they effectively offer a key to the meanings of the haiku. Richard then introduced us to selected haiku—with Fay’s kind agreement to recite the haiku in Japanese—including the corresponding note. Interestingly, Fay’s occasional comment that a haiku was “difficult” to read aloud gave Richard the opportunity to remark on the musical, or the dissonant, or the repetitive tones of these haiku—a measure of Kaneko’s poetics. This presentation of Kaneko’s haiku truly demonstrated how much we miss when we do not know the poem’s original language!

within a moth’s eye  
penetrated by its glowing red—  
longing, the ocean

Composed in the summer of 1940, this haiku is explicated in one of the book’s lengthiest notes (pps. 108-10), in order to show the reader how broad a range of associations Kaneko sought for his haiku, ranging from the Amitabha Sutra to the celebrated tanka poet Saitō Mokichi’s unique subjective style. Richard exhorted us to follow an ongoing self-education which is a literary responsibility.

We learned how Richard had sought out Kaneko at ninety-one years of age, knowing that despite Kaneko’s age, 20-

# Regional News

year-old youths claim to be influenced by him. A multi-cultural group of translators was assembled, choosing to name themselves the “Kon Nichi (Today’s) Translation Group” in homage to Kaneko’s ground-breaking book of 1965, *Kon’nichi no Haiku*. It was Kaneko’s first unveiling of his remarkable vision of haiku aesthetics and far more. The translation group, attached to Kumamoto University, is also at [gendaihaiku.com](http://gendaihaiku.com). Typically the group works with multiple versions of a translation, all the while probing the background. The word order of the haiku, Richard explained, reflects his own aesthetics: his aim to seek the Japanese word order—the “image story.” But this is not always possible. Limitations exist; for example, well-known haiku by American haiku pioneer Nick Virgilio would not be successfully translated into Japanese. Irish poet Paul Muldoon has written that translation of poetry requires the deepest poetic understanding.

If this third volume of Kaneko Tohta’s poetry is one’s first exposure to Kaneko, one may soon desire to supplement one’s understanding of this truly original Japanese poet by obtaining copies of the first two volumes: *Ikimonofûei—Poetic Composition on Living Things*, Kaneko Tohta and *The Future of Haiku—An Interview with Kaneko Tohta*, both volumes translated by the Kon Nichi Translation Group and available from Red Moon Press. Following Richard’s presentation, a sizable group from the HPNC meeting joined him at a local restaurant to continue what had become a fascinating dialogue.

—Susan Diridoni

## Two Autumns Reading

The Haiku Poets of Northern California celebrate haiku each year with the Two Autumns Reading, the longest-running haiku reading series outside of Japan. This year the lineup of readers was scheduled to include Bruce H. Feingold, Michael McClintock, Naia, and Renée Owen, but unfortunately Michael McClintock was unable to come. Nevertheless, the reading was a spectacular

success, with each of the three remaining readers giving an outstanding performance. Renée was accompanied by her musician husband, Brian Foster, on shakuhachi flute, guitar, mandolin, and harmonica, which made for an especially memorable reading. Ebba Story was the emcee for the event, Michael Sheffield provided flowers, drinks and food, and Rich Krivcher helped set up and monitor the sound system.

The commemorative chapbook *Half the Moon Half of Me* was edited and produced by Susan Diridoni, and extra copies are still available for purchase from our new bookseller, Joseph Robello ([jwrobello@hotmail.com](mailto:jwrobello@hotmail.com)).

—Susan Antolin

## Yuki Teikei Haiku Society

In June the Yuki Teikei poets met for a beautiful afternoon with picnic lunch at the San Jose Prusch Park. Dennis Bolger of the Park staff led a tour of the gardens, livestock, and buildings of this farm-themed park. Haiku written during the day were shared in an oral kukai.

In July the society celebrated Tanaba at the home of Anne and Don Homan in the hills above Livermore. Early in the evening the poets were delighted to enjoy the striking view towards the Sierra, and to include the three donkeys who came to the fence edge in their poems.

This year the society combined the Haiku Pacific Rim Conference with its annual retreat. After a year of preparation, the Fifth Haiku Pacific Rim Conference 2012 convened on September 5 with a picnic at Point Lobos Nature Reserve. The conference continued at Asilomar State Beach and Conference Center which provided conference facilities and lodging as well as the experience of the natural world of the Pacific coast.

Scheduled events included the keynote address and inspirational contributions by Dr. Akito Arima, papers and presentations by many participants on haiku and allied forms, a ginko, a kukai,

art workshops, and renku. Dr. Arima, leader of the Ten’I Haiku Group and Haiku International Association of Tokyo, was presented with an award for his contributions to the internationalization of haiku.

The founder of the Haiku Pacific Rim Conference, Jerry Ball, was on hand to greet the conferees, provide leadership in events, and initiate planning for future meetings in the series. The delightful conference anthology, *Caught in the Breeze*, was edited and produced by Susan Antolin. The anthology is dedicated to Jerry Ball.

The Conference concluded on September 9 with a number of the conferees taking a scenic stroll in Carmel and a coach trip back to San Francisco. The enthusiastic appreciation expressed by many of the conferees during the last day convinced the organizers that the conference had been a success.

The Yuki Teikei Haiku Society and the Haiku Poets of Northern California planned and conducted the conference. These organizations and the Haiku Society of America, the Poetry Center of San Jose, the Ten’I Haiku Group, the Consulate of Japan San Francisco and many individuals, provided donations and special support.

A group picture, other photos, and information about the conference are provided at the conference website [haikupacificrim.com](http://haikupacificrim.com)

—Patrick Gallagher

### Do you have news?

See page 28 for details on sending news to *Ripples*. The deadline for the next issue is **February 1, 2013**.

Please note that submissions should now go to our new editor, Adrienne Christian at [adrienne@adriennechristian.com](mailto:adrienne@adriennechristian.com). You will make her job easier by sending your news on time—or, better yet—early!

—Susan Antolin, Editor

# Contest Results / Guidelines

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## Haiku Society of America Haibun Contest 2012

Roberta Beary, Judge

The winning haibun and judge's comments will be published in *Frogpond*. Here, in the meantime, is a list of the winning poets:

First Place: Tom Painting

Second Place: Michele Root-Bernstein

Third Place: Terri L. French

Honorable Mention: Mark Smith

## Gerald Brady Memorial Awards for Senryu

*Sponsored by the Haiku Society of America*

Susan Constable and Susan Antolin, Judges

The winning poems and judge's comments will be published in an upcoming issue of *Frogpond*.

First Place: Julie Warther

Second Place: Michele L. Harvey

Third Place: Terri L. French

Honorable Mentions (unranked):

Terri L. French  
Tom Painting  
Jim Kacian

Congratulations to all of the winners!

Note: the full submission guidelines for the 2013 Henderson, Brady, and Haibun contests will appear in *Ripples* early next year and on the HSA website. We look forward to reading your entries!

## 2012 Porad Award Winners

*Sponsored by Haiku Northwest and the Washington Poets Association*

Deborah P Kolodji, Judge  
Nancy Dahlberg, Contest Coordinator

To read the judge's comments, please visit <http://sites.google.com/site/haikunorthwest/porad-haiku-contest/2012-porad-award-winners>.

### First Place (\$100)

sketching the sapling  
I will never see grown—  
the quiet woods  
—Dejah Léger

### Second Place (\$50)

Perseids . . .  
oh, the weight  
of all those wishes  
—Carole MacRury

### Third Place (\$25)

equinox—  
this one tiny worm  
coiling uncoiling  
—Timothy Russell

### Honorable Mentions (in order of merit)

deep crack in the acorn morning thunder  
—Mark Smith

frost-tipped blossoms  
not how I thought  
it would happen  
—Cara Holman

white lilacs  
beyond our grasp  
the Milky Way  
—Barbara Snow

snow clouds  
each of us seeing  
someone else  
—paul m.

## The HSA Bernard Lionel Einbond Renku Contest

*The Haiku Society of America sponsors this annual award for renku.*

**Deadline:** In hand February 28, 2013

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

**Regulations:** For this contest a renku format will be prescribed each year. The 2013 contest will require that entries be in the nijūin style (20 stanzas). For information on the nijūin form, please refer to the article "Shorter Renku" published in *Frogpond* XVII:4 (winter 1994), or the updated version of it at [http://www.2hweb.net/haikai/renku/shorter\\_renku.html](http://www.2hweb.net/haikai/renku/shorter_renku.html).

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

**Submissions:** One copy, with full authorship information, stanza by stanza, must give the full name and address of all authors, and indicate the coordinator (to whom any correspondence will be addressed). This "identified" manuscript must be signed by all authors or other definite confirmations such as hard copies of e-mail confirmations of permission from each author should be included with the entry. Two additional copies,

# HSA Contest Guidelines

without authors' names but marked with numbers or letters to show the sequence of authorship, must accompany the identified manuscript. Failure to follow this format makes it impossible to judge an entry and could result in disqualification without notification.

**Entry fee:** The entry fee has been waived for the current year contest. Submit entries and fees to:

Einbond Renku Contest  
Sari Grandstaff  
1457 Glasco Tpke.  
Saugerties, NY 12477-3220

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

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

## Nicholas A. Virgilio Memorial Haiku Contest

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

**Deadline:** In hand March 25, 2013

**Eligibility:** Any student in grades 7 through 12 enrolled in school as of September 2012 may enter.

**Regulations:** Submit up to three haiku per student. All haiku must be previously unpublished, original work, and not en-

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

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

**Entry fee:** None.

**Submit entries to:**

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

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

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

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

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

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

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

**Deadline:** In hand March 31, 2013

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

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

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

Submit entries or nominations to:

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

# Contests

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

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

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

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

*Sponsored by the Central Valley Haiku Club*

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

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

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

**Correspondence:** No entries will be returned. Send business-sized SASE for a list of the winning entries. Please note

that entries without SASE, insufficient postage, or that fail to adhere to contest rules will be disqualified.

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

**Send entries to:**

Yvonne Cabalona  
709 Auburn Street  
Modesto, CA 95350-6079

## Genjuan Haibun Contest 2013

*Genjuan is the name of the cottage near Lake Biwa where, in 1690, Bashō lived for a while and wrote one of his most famous haibun. It was probably the happiest period of his life. This is the second year of the contest crowned by the name of Bashō's cottage, and its purpose remains to provide a common arena for haibun writers of the world. Fortunately, we had a warm response in 2012, receiving about 100 entries from 14 different countries. The award for Grand Prix will remain the same – a good replica of a Hokusai ukiyo-e print – and smaller gifts will be sent to authors winning an An ('Cottage') Prize. The writers of the decorated works will each receive a certificate of merit. We sincerely look forward to your participation. Some sample haibun can be read at the following site: <http://hailhaiku.wordpress.com/>*

**Deadline:** In hand January 31, 2013

**Guidelines:** Send up to three unpublished haibun on separate sheets of paper. Each haibun should be between 20 and 40 lines (1 line = 80 spaces) on a single page. Subject matter and style are not restricted, but discretion must be used to avoid slander and obscenity, and attention should be paid to honor the spirit of haikai. At least one haiku should be included, and a title should be given.

**Format:** Print on a sheet of A4-size paper and write at the bottom your name (and your pen name, if you have one), together with your address, telephone number, and your e-mail address. Your privacy will be strictly protected, and the

judges will not see your names while selecting works for decoration.

**Submissions:** Please send your entries by airmail to:

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

You are requested not to use express airmail or extra-large envelopes, which can cause problems at delivery. As we cannot return your entries after screening, please don't forget to retain your own copies.

**Entry Fee:** None

**Questions:** All questions should be sent to the address above.

**Winners:** The authors of the decorated works will subsequently be requested to send us their pieces by e-mail. This is important, and we expect your cooperation.

## San Francisco International Rengay Competition

*Sponsored by the Haiku Poets of Northern California*

**Deadline:** In hand January 31, 2013

**Guidelines:** See the complete guidelines for submitting work (including how to follow the linked format with two or three poets) on our website at [www.hpnc.org/contest-information](http://www.hpnc.org/contest-information) or in the July issue of *Ripples*, also available online at [www.hsa-haiku.org/newsletter.htm](http://www.hsa-haiku.org/newsletter.htm).

**Entry fee:** \$5 per rengay.

**Award:** First Prize, \$100.

# Contests

## Robert Spiess Memorial Haiku Award Competition for 2013

*Modern Haiku* is pleased to announce the Robert Spiess Memorial Haiku Award Competition for 2013. 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):

"Another of the marvelous paradoxes of haiku is that the better they express the suchness of entities the better they intimate the essential mystery of these things."

**Deadline:** In hand March 13, 2013

**Rules:** The competition is open to everyone but the staff of *Modern Haiku*, the competition coordinator, and the judges. Entries must be in English. Each entry must be the original, unpublished work of the author, and should not be under consideration in a contest or for publication elsewhere. For purposes of this competition, appearance of a haiku in an Internet journal, a website, or a blog is considered publication, but posting haiku on a private e-mail list is not. Of course, entries should not be shared in an Internet journal, website, blog, or haiku list during the term of the competition.

**Submission guidelines:** Poets may submit a maximum of five haiku written in the spirit of the above Speculation. Entries should be typed or printed legibly. Submit three copies of each haiku on plain white 3" x 5" cards or paper. The haiku (one haiku per card) should appear on the face of each card. The poet's name, mailing address, telephone number, and e-mail address (if any) should appear on one of the three cards, in the upper left-hand corner above the haiku; the other two copies should contain only the haiku. Please keep a copy of your sub-

mission; 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 or check (U.S. funds); make checks payable to Modern Haiku.

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

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

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

**Awards:** First Prize: \$100 plus a previously-loved copy of *The Turtle's Ears* (1971, out of print, inscribed to M.L. Harrison Mackie). Second Prize: \$50 plus a copy of Bob's *The Shape of Water* (1982); Third Prize: \$25 plus a copy of Bob's *Some Sticks and Pebbles* (2001). Up to five poets will be awarded Honorable Mentions and each will receive a copy of Bob's *A Year's Speculations on Haiku* (1995).

**Notification:** Winners will be notified by e-mail or phone before the general announcement. Winning entries will be published in the summer 2013 issue of *Modern Haiku* and posted on the *Modern Haiku* website, <http://www.modernhaiku.org/>, on or before July 1, 2013. If you would like a list of the winners, please enclose a stamped, self-addressed envelope (SASE) with your entries. Overseas entrants should provide one U.S. dollar in cash with a self-addressed envelope. These will be mailed when the summer issue of *Modern Haiku* is released.

## The 2013 Anita Sadler Weiss Memorial Haiku Awards

*The 2013 Anita Sadler Weiss Memorial Haiku Awards, sponsored by the Haiku Poets of Central Maryland, will mark the eighth annual competition dedicated to the memory of Baltimore-based haiku poet and teacher Anita Sadler Weiss.*

**Deadline:** In hand April 15, 2013

**Eligibility:** Open to the public, aged 16 and up. (Only the contest coordinators are prohibited from entering.)

**Awards:** Total of \$300.00 in prize money: First Place \$150; Second Place \$100 Third Place \$50.00. Five ranked Honorable Mentions will also be awarded. (Contest coordinators reserve the right to lower the prize money if sufficient entries are not received to cover the stated awards.)

**Submissions:** All entries must be the original work of the poet, unpublished, and not under consideration elsewhere.

**Entry fee:** \$1.00 per poem. Poets may enter up to 15 haiku. **Entry fee must accompany submission.**

**Submission Guidelines:** Print or type each individual haiku in English on three separate 3" x 5" index cards. On the upper left corner of one card only print or type your name, address, and e-mail address (if one is available). Include a No. 10 (business-size) SASE (or SAE plus US\$1 for return postage for entries sent from outside the U.S.) for notification. Also enclose your entry fee in U.S. currency or check or money order payable in U.S. dollars. Make checks or money orders payable to "HPCM/Elizabeth Fanto." Entries not following these guidelines will be returned or (if sufficient postage and/or envelope are lacking) discarded. Entries without SASE or SAE + return postage will not receive winner notification.

# Calls for Submission / Errata

**Send entries to:** Haiku Poets of Central Maryland, c/o Elizabeth Fanto, 51 Gerard Avenue, Timonium, MD 21093 USA. **Do not e-mail entries.**

**Notification/publication:** Winners' list will be announced in May 2013. Notification of winning poems will be sent to all competition participants and made available to the public for an SASE while supplies last. The winning poems will also be published in *The Dragonfly*, the newsletter of the Haiku Poets of Central Maryland. All rights remain with the poets.

**Adjudication:** The name(s) of the judge (s) will be announced concurrently with the winning haiku.

## A New Anthology of Haiku/Senryu and Haiga

A new Dos Gatos Press anthology will feature original, previously unpublished haiku/senryu and haiga that focus on the Southwestern United States. Scott Wiggerman and Constance Campbell will serve as editors. Penny Harter will write the preface. We anticipate a 2013 release date. You need not be a resident of the Southwest to submit. The arrangement of the anthology will be by seasons, though the poems need not include a kigo, or traditional "season" word. You may submit haiku/senryu or haiga or both.

**Submissions Window:** September 1, 2012–January 15, 2013

**Guidelines:** Dos Gatos Press accepts submissions through Submittable, our online submissions manager: <http://dosgatospress.submittable.com/submit>. We no longer accept submissions by mail. We do not accept submissions by e-mail.

Do not put your name or any other identifying information on the document that holds the poems you submit. We follow a "blind" reading system: our editors

read all poetry submissions without knowing who wrote the poems. Please use Times New Roman 12 pt. for the text of your submission. Single space your poems; double space between stanzas.

We welcome the expression of diverse voices, diverse cultures—including poems partly or entirely in Spanish. Please include an English translation of a poem written in a language other than English. No previously published work. We consider a poem published if it has appeared online or in print, including personal blogs/webpages and/or social media sites. No simultaneous submissions.

**Haiku/Senryu:** Submit up to two haiku/senryu per season (e.g., if you submit two for each season, you can submit up to eight poems). Use the labels Fall, Winter, Spring, and Summer to identify your haiku/senryu. You may submit haiku or senryu or both.

**What we look for in haiku/senryu:**

Haiku do not traditionally have titles, dedications, or epigraphs noting location and date. We prefer that they not for this anthology. The same goes for metaphors and similes; let images themselves do the work. Think simplicity! We especially like haiku that juxtapose two images in new and startling ways. Often two of the lines, with a slight pause used as emphasis, will be juxtaposed with the third line to create an aha moment.

Haiku may have up to seventeen syllables in one to three lines. We do not require a traditional 5-7-5 syllable count.

**Haiga:** Submit up to three haiga. Each haiga will include an original image and an embedded haiku—both created by the individual submitting the haiga. Because we use a blind reading process, you will not include a byline/signature on a haiga when you submit it.

**Image Guidelines:** Black and white images only—no color images. Printable space on a page will be 4.4 X 7.25 inches. A vertical haiga might take up an entire page. A horizontal haiga will be limited to the width of our page; we will not rotate a page 90° to accommodate a horizontal image. Digital Images: Minimum width for an image: 1320 pixels. Scan-

ning images: Scan non-digital photographs at 300 dpi or higher. For pen and ink, line art, or type as line art, scan in bitmap format at 600 dpi or higher.

**Note:** If one of your haiga is accepted, you will need to submit separate files to us—one for the image itself (without the text) and one for the text itself (haiku and byline/signature)—so that we can work with our printer to achieve the best possible print quality. At this point in the process, you will include your byline/signature on the haiga. Save files as: jpg (use high/best compression level) or tiff.

**Questions:** Please address questions to Scott Wiggerman & David Meischen, [editors@dosgatospress.org](mailto:editors@dosgatospress.org), 512-467-0678.

## Errata

### Haiku misattributed

In response to the regional report from the Northeast Metro group in the July 2012 issue of *Ripples*, Gary Hotham writes, "I hope Bill Higginson would not have minded—that one of my haiku was attributed to him." The haiku appears on page 225 of *Haiku World*, edited by Bill Higginson:

every way  
the wind blows  
chrysanthemums

—Gary Hotham

### Graham High's book not yet released

Also in the July issue of *Ripples*, the Towpath report indicated that Graham High's new book published by Turtle Light Press was on exhibit at the haiku booth at the Cherry Blossom Festival in Washington DC. The book is still under production and will be available in the spring or summer of 2013. For more information, see the Turtle Light Press website at [www.turtlelightpress.com](http://www.turtlelightpress.com).

—Rick Black



## Print Publication Announcements

### Individual Collections

*The Space Between*, by George Dorsty (Sound Beach, NY: Street Press, 2012). 48 pages. ISBN: 978-0935252-75-0. Price: \$10.00 postpaid, send check to George Dorsty, 1314 Showalter Road, Yorktown, Virginia 23692.

*Checkout Time is Noon: Death Awareness Haiku*, by Robert Epstein (Wasteland Press, 2012). 92 pages. ISBN: 978-1600477508. Price: \$12 plus shipping from Amazon.com.

*Lakes & Now Wolves*, by Scott Metz with an introduction by Philip Rowland (Lincoln, IL: Modern Haiku Press, 2012). Perfectbound, 64 pages. ISBN: 978-0-9741894-9-9. Price: 15 plus shipping and handling (details online at [www.modernhaiku.org/mhbooks/Metz-Lakes&NowWolves.html](http://www.modernhaiku.org/mhbooks/Metz-Lakes&NowWolves.html)).

Red Moon Press reports that 2012 has been their busiest year to date, and that much of the fruit of this activity will be showing up in the final quarter of the year. In the works are individual collections by Carolyn Hall, Rebecca Lilly, Zoran Mimica, Christopher Patchel, Paul Pflieger Jr. and Philip Rowland, plus a book of haibun by Steven Carter, and the final volume in a series of four dedicated to the haiku of Kaneko Tohta in translation by the Kon Nichi translation group spearheaded by Richard Gilbert. We thank you for your continued support.

—Jim Kacian

### Anthologies

*The Temple Bell Stops: Contemporary Poems of Grief, Loss and Change*, edited by Robert Epstein (Modern English Tanka Press, 2012). 256 pages, perfect-bound paperback. ISBN: 978-1935398301. Price: \$19.99 plus shipping from [www.lulu.com](http://www.lulu.com).

## Electronic Media Publications

### New Editors and a New Issue at tinywords.com

Peter Newton and Kathe L. Palka are the new editors of the daily haiku and micropoetry journal [tinywords.com](http://tinywords.com). In their new roles they have taken on final selections, correspondence and other editorial details. Dylan Tweney, who founded the journal in 2000 and has been the longtime editor of [tinywords.com](http://tinywords.com), will remain involved hosting the site and providing technical support. The newest issue of [tinywords.com](http://tinywords.com), 12.1, hit the internet on October 1. Associate editors for 12.1 are Martin Gottlieb Cohen, David Serjeant and John Emil Vincent. [Tinywords.com](http://tinywords.com) publishes one poem each weekday at the website. The journal is also available free to subscribers by e-mail, text or Twitter. Issue 12.1 will run through mid-December. [Tinywords.com](http://tinywords.com) will begin accepting submissions for issue 13.1 early in 2013. Directions on how to submit will be posted at the Submit webpage when the next reading window opens. As always, the editors of [tinywords.com](http://tinywords.com) are looking for the best short-form out there—poems that make the reader see the world with "fresh eyes."

### Shamrock No. 23 now available

The new issue of *Shamrock* (No 23) is now available online at <http://shamrockhaiku.webs.com/currentissue.htm>. It has a big selection of English-language and translated haiku (all from Turkish), as well as two haibun and two reviews of the haiku books by James Norton and William E. Cooper. Many thanks to the contributors. We hope our readers will enjoy it.

—Anatoly Kudryavitsky

## Snapshot Press eChapbooks

Snapshot Press is proud to announce the publication of eight new eChapbooks, the first electronic book publications from the press. All eight titles are completely free to read and can be viewed at <http://www.snapshotpress.co.uk/ebooks.htm>. Various featuring haiku, tanka, short poetry, and haibun, these collections by Chad Lee Robinson, Carole MacRury, Kathe L. Palka, Marian Olson, Vanessa Proctor, Lorin Ford, Penny Harter, and Beverly Acuff Momi were the winners in the Snapshot Press eChapbook Awards 2011.

—John Barlow

## From the Editor

This issue of *Ripples* marks the completion of three full years for me as HSA newsletter editor. It has been a pleasure getting to know so many of you through our frequent correspondence and in person at HSA meetings. I will miss the flurry of e-mails just ahead of the *Ripples* deadlines and the kind personal messages that often accompanied them. I look forward to staying in touch through e-mail and hope to see many of you at upcoming haiku events.

I have also been fortunate to work with an incredibly talented, kind and generous group on the executive committee. Ce Rosenow, in particular, deserves many thanks for her good humor and strong leadership.

Now it is time to hand off the responsibilities for the newsletter, and I hope you will join me in welcoming our new editor, Adrienne Christian. She will undoubtedly bring fresh new energy to the job, and I am excited to see the way she puts her mark on *Ripples*. I especially look forward to reading the news of all the great things happening in haiku across the country in the new online edition of *Ripples* which will deliver the news while it is still fresh.

With warm wishes and thanks,

—Susan Antolin

# Publications

## Newsletter and Membership Anthology Changes

The Haiku Society of America executive committee has unanimously decided to make two important membership benefit changes for the 2013 membership year, as follows:

1. Starting in 2013, the HSA's newsletter, *Ripples*, will no longer be sent out in printed form by postal mail. It will henceforth be available only online in PDF form, except for institutions and libraries, and for those members who have no Internet access. Members with e-mail addresses will receive timely announcements of the availability of each newsletter, which will be viewable on the HSA website. You can also download copies to keep or print for yourself if you wish. This new delivery method will make the newsletter instantly available to everyone at the same time, keep the content more timely, and avoid the problem of highly variable postal delivery dates. It will also save money and serve as a means of increased publicity by being freely available. To see past newsletters, which we have been posting online since 2009, please see <http://www.hsa-haiku.org/newsletter.htm>.
2. With money saved from no longer distributing *Ripples* by postal mail (with the above exceptions), we will now include the HSA membership anthology as part of your membership dues, at no extra charge. In addition, this change will greatly simplify the editor's duties (no longer keeping track of orders and payments), since all members will automatically be mailed a copy. An increased number of copies will also enable us to print each copy at a cheaper unit price, increase member benefits, and help promote the HSA by making more copies available. We also hope this change will increase member submissions to the anthology, since all members are guaranteed inclusion.

We hope you're as excited about these changes as we are! Please contact any officer if you have questions. Thank you for your ongoing support and enthusiasm for the Haiku Society of America.

—HSA Executive Committee

## The Haiku Database Tops 250,000!

In mid-September, with the addition of the haiku from the autumn 2012 issue of *Modern Haiku*, the Haiku Database has topped a quarter-million entries.

Now fourteen years in the making, the Haiku Database modestly aims at recording, in a searchable electronic database, all haiku that have been published in English. Data collected for each haiku include the text (including variants and as much of the formatting as possible), the author, publication history, date of composition (or, more commonly, date of first publication), and notes. For haiku translated from other languages, the original text and the translator are also recorded. These data permit searches on specific kigo and comparisons of various translations of a haiku by, say, Bashō. Other fields in the database assist in searching and sorting by season, season words, line count, attributes (e.g., rhyme), etc.

Criteria for inclusion of a haiku are basically that it should have appeared in print (or in an online journal) in English. Verses included as part of haiga or haibun are included, but, except for the hokku, verses of renku are generally not, nor are rengay, tanka, cinquains, and the like. We are especially keen to record earlier English-language haiku and have recently focused on journals and individual collections through the 1960s. Haiku published in most of the major journals are complete, or nearly so, as are works in the major haiku anthologies. We have nearly all the published haiku of some haiku masters such as John Wills, Robert Spiess, Raymond Roseliep, and Elizabeth Searle Lamb.

The purpose of the Haiku Database is to make it easier for serious students to locate and study haiku — i.e., it is a finding tool. So far the database has proved useful to poets wishing to verify the originality of their own work and in a few cases has helped identify cases of plagiarism in haiku contests. It has been useful for authors writing about haiku,

preparing periodical articles, and compiling anthologies to have at hand large selection of examples, together with original publication information.

Clearly, any sort of commercial use or making the database freely available—for example, on the Web—is out of the question. However, we are happy to make the search capability available on an individual basis to others in the haiku community. If you are looking for a specific haiku or want to know what use has been made of, for example, “pampas grass” or “Christmas” in haiku, we’ll be happy to run a search for you—within reason. Drop us a line at [trumbullc@comcast.net](mailto:trumbullc@comcast.net).

—Charlie Trumbull

# HSA Officers / Regional Coordinators

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## Haiku Society of America Executive Committee

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## Questions or concerns?

The executive committee and the regional coordinators welcome your feedback and suggestions. If you want to get more involved in the Haiku Society of America or have ideas for how we might better pursue our mission of promoting the writing and appreciation of haiku in English, please let us know.

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## Regional Coordinators

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# Ripples

## Haiku Society of America Newsletter

c/o Susan Antolin, Editor  
115 Conifer Lane  
Walnut Creek, CA 94598

## Got News?

### February 1 deadline for the next issue

Please submit news for *Ripples* to your regional coordinator (see p. 27) or directly to Adrienne Christian via e-mail at [adrienne@adriennechristian.com](mailto:adrienne@adriennechristian.com) by February 1, 2013 for inclusion in the next issue of *Ripples*. Meeting the submission deadline will help ensure your news makes it into the next issue.

### What to send

Let us know what is happening in haiku in your area. What workshops, programs, readings, or performances have taken place? Do you have a new haiku publication you would like to publicize? Let us know! Photos are also welcome. Please identify the subject and let us know who should get credit for taking the picture.

### What not to send

Poems that were not the subject of a workshop or discussion. Please do not send a poem by everyone who attended a meeting. If you would like to see more of your poems in print, please submit to our world-class journal *Frogpond* (see the previous page for *Frogpond* editor Francine Banwarth's contact information).

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

—Susan Antolin