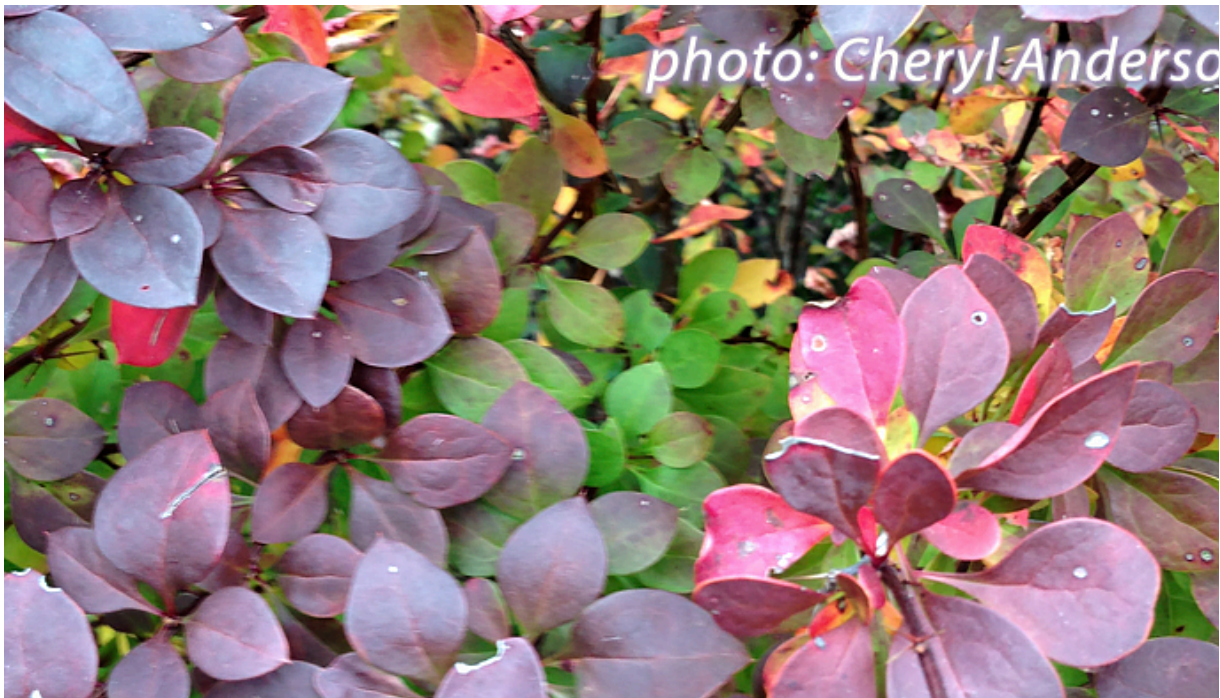


From: Haiku Society of America hsa.bulletin@gmail.com
Subject: News from Haiku Society of America
Date: November 4, 2017 at 11:09 PM
To: brooksbooks@gmail.com



HSA NEWS



Haiku Society of America News

Volume 32, Issue 11 - November 05, 2017

In This Issue

[Regional News](#)

[California](#)

[Oregon](#)

[Northwest](#)

[Southwest](#)

[Midwest](#)

Dear Randy M,

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

[Midwest](#)

[Northeast](#)

[Northeast Metro](#)

[HSA News](#)

[Upcoming Events](#)

[Contest Winners](#)

[Upcoming Contests](#)

[Print Publications](#)

[Become a
Member of HSA](#)



Membership includes a year's subscription to the society's journal, Frogpond (three issues yearly). In addition, members receive HSA NEWS on the fifth of each month and the annual information sheet.

[Join Now!](#)



Like us on Facebook. Share news, poems, discussions! See photos from some recent gatherings of the poetic kind.



From the
President

Dear Members,



Our third national meeting was held in San Francisco on October 22, 2017. After the huge wildfire in the wine country, it was nice to see the vast blue sky above the bay. Fortunately, as far as we know, all of our members have made it through the fires safely. You will find a detailed report in the California section of this newsletter.

高き木の立並びけり神無月 阿波野青畝
takaki ki no tachinarabikeri kannazuki

tall trees
stand in a row
a month without gods
Seiho Awano

from *Nihon Dai-Saijiki (Japanese Comprehensive Saijiki)*, edited by Shuoshi Mizuhara, Shuson Kato and Kenkichi Yamamoto, published by Kodansha, Tokyo, Japan, 1981

November is 'a month without gods' in Japan. Ancient Japanese believed all the gods (more than 8 million!) in Japan gathered at the Great Shrine at Izumo every November. Only the residents in Izumo can call November 'a month with gods.' At this convention, gods discussed things beyond human control. One of the topics was matchmaking. Even now, the shrine is popular with the people who are looking for spouses. I wonder if Greek gods had such an annual gathering.

Follow us on Twitter:
Twitter@hsa_haiku

薬喰ヒポクラテスは獅子ッ鼻 上西兵八
kusurigui hipokuratesu wa shishippana

eating for better health...
Hippocrates has a nose
of a Lion Dance head
Heihachi Uenishi

.haiku

Check out the ".haiku" column at the HSA webpage, please. Gene Myers shares tools and tips available to haiku poets.

View our web sampler and excerpts from previous issues of *Frogpond*.

from *Nihon Dai-Saijiki (Japanese Comprehensive Saijiki)*, edited by Shuoshi Mizuhara, Shuson Kato and Kenkichi Yamamoto, published by Kodansha, Tokyo, Japan, 1981

In Basho's era, Japanese people didn't eat meat regularly. But in the winter time, some people tried the meat of deer or wild pigs. Such dishes were called '*kusuri-gui* (medicine eating).' When I was small, I was a picky eater. Noticing I didn't touch certain food on my plate, my mother said, 'Try it like someone tricked you into eating.' Though I cannot use a kigo such as 'medicine eating' in my English haiku, I am fascinated by the story behind it. A Saijiki becomes my trailblazer in a way.

Several people have asked me if there is an English version of a Japanese saiiki that I am using for these articles. Since I can read Japanese, I have never looked for one. For an English-language saiiki, there are books like '*Haiku World - an international poetry almanac*' by William Higginson. The Yuki Teikei Haiku Society has published *The San Francisco Bay Area Nature Guide and Saiiki*. Kigo is not a 'must-have' thing in English-language haiku, any more than a 5-7-5 syllable count. By the way, I found a 5-volume saiiki with a lot of photos and illustrations in Jimbocho, Tokyo about 10 years ago. Maybe, some gods at a side meeting in Izumo decided to do a 'matchmaking' of me with this saiiki.

far away from Izumo
unlit lanterns swaying
in the November wind

Fay Aoyagi
HSA President
fay.hsa.president@gmail.com

Regional News

California

Deborah P Kolodji



Southern California Haiku Study Group

October Workshop - 10/21/2017

The Southern California Haiku Study group met for the first time at its new location at the Hill Avenue Branch Library in Pasadena on Saturday, October 21st. The following books and journals were brought to share during the haiku read-around:

My Favorite 50 Haiku by L.A. Davidson

Where the River Goes: The Nature Tradition in English Language Haiku edited by Allan Burns

Modern Haiku 48.3

At the Water's Edge by Carol Judkins Hedgerow
#120

Montage edited by Allan Burns

San Francisco Area Nature Guide and Saijiki
edited by Anne M. Homan, Patrick Gallagher, and
Patricia J. Machmiller

After the haiku read-around, a combination of haiku from the books/journals provided and workshop attendee's own work, Deborah P Kolodji led a workshop on kigo. We started off by generating a list of autumn works that engaged all of the senses. What does Autumn smell like? Taste like? Sound like? Feel like? Look like? Then, we did the following three exercises:

Exercise #1: Write two lines of a haiku, without a season word phrase. When the workshop leader tells you the kigo, add it to the top or bottom of the haiku. (The kigo for this exercise was "wildfire season"). Read the new haiku.

Exercise #2: Substitute other autumn kigo for the kigo given. How does the emotional tone of the haiku change with different kigo?

Exercise #3: Add a kigo to the following lines:

the view
outside my window

Next, we all wrote haiku based upon the autumn word list generated, and held an anonymous haiku workshop. This meeting was attended by Lynn Allgood, Peggy Castro, Kimberly Esser, Scott Galasso, Debbie Kolodji, Elva Lauter, Greg Longenecker, Janis Lukstein, Bonnie Santos, and Kathabela Wilson.

Matsuyama Haiku Presentation in Little Toyko

A tourism group from Matsuyama, Japan held a haiku kukai demonstration at the Miyako Hotel in Little Tokyo on Tuesday, October 24th. Poet Chizu Rosen from Japan conducted the kukai.
Deborah P Kolodji Patricia Wakimoto Sharon

Deborah Kotzaj, Patricia Yamamoto, Sharon Yee, and Janis Lukstein represented the Southern California Haiku Study Group at this demonstration. We were presented with Haiku Guide Books introducing Matsuyama as a "haiku capital" where visitors can take a haiku tour. The booklet also had season word lists and instructions on how to write haiku.



Chizu led us through a PowerPoint version of the booklet and then invited us to write haiku using the kigo "migratory birds." We then wrote our haiku on large pieces of cardboard which were taped to a white board. We were given small post-it note slips and told to write our name on one slip and paste it to the one haiku we liked best (that we didn't write!). We were invited to appreciate each haiku - each person who picked a haiku explained why, followed by the author explaining his/her thoughts on the haiku. We were all given gifts of haiku books by Chizu and her husband, as well as towels made in Matsuyama.

Afterwards, we were served an amazing dinner. It was unfortunate that due to traffic patterns in Los Angeles, more people were not able to attend this amazing afternoon of haiku sharing.

20th Anniversary Celebration and Launch of 2017 Anthology, *Eclipse Moon*

In 1997, Jerry Ball advertised that a haiku group would meet in a bookstore in Long Beach, California. He sat there alone for several months in a row until Peggy Hehman-Smith joined him. The Southern California Haiku Study Group has been meeting on the 3rd Saturday of the month ever since. We are going to have an anniversary dinner after our **November 19th Haiku Anthology Launch**. It will be \$20 a person. Please contact [Debbie Kolodji](#) if you would like to attend.

The reading and anthology launch will be open to the public and a free event. It will start at 3:00 p.m. at the Throop Unitarian Universalist Church, 300 S. Los Robles, Pasadena. The dinner will start at approximately 5:30, after the reading.



The 2017 anthology is called *Eclipse Moon* after a haiku by Diana Ming Jeong:

eclipse moon
an abyss forged over
time

- Diana Ming Jeong

It was edited by William Scott Galasso, with Deborah P Kolodji, who put together a 23-page timeline history of the group. The book is 148 pages, perfect bound and sells for \$15. The cover photo was taken by Stevie Strang.

Yuki Teikei Haiku Society

Yuki Teikei Moon Viewing Party

On October 7, 2017 we had a moon viewing evening at Carol Steele's home at the edge of the redwoods in Santa Cruz. We shared a potluck dinner and sat by the fire pit waiting for the moon to rise. Members attending were Judith Schallberger, Alison Woolpert, Betty Arnold and Carol Steele. Our guest was Keith Emmons.

harvest moon
the host serves a bountiful
shepherds pie

-Judith Schallberger

two desserts-
the cricket chorus begins
to wind down

-Alison Woolpert

harvest moon-

the golden flesh of
the kabocha squash

-Betty Arnold

waiting for the moon
we sit by the fire watching-
stars tonight, no moon

-Carol Steele

Our president Patrick Gallagher was unable to
attend, but sent us a haiku:

late for moon viewing
all the good verses
already taken

Write-up by Dyana Basist and Carol Steele

YTHS at the San Jose Poetry Festival

Patricia Machmiller and Patrick Gallagher represented the Yuki Teikei Haiku Society at the 2017 San Jose Poetry Festival on Saturday, October 21. The Festival is sponsored by the Poetry Center San Jose. Using the YTHS projector, a five minute video of YTHS history and celebrations was provided as an introduction, and Patricia showed a number of haiga from her publications. Each poet read some of her/his own poems, and collaborated in reading poems of members from the 2016 YTHS anthology, *Cherry Blossom Light*, and a renku from Asilomar. The audience was appreciative of the presentation. During the day-long festival, YTHS books were displayed for sale, with Mimi Ahern, Clysta Seney, Carole Steele, and Patricia Machmiller taking turns at the sales table.

Submitted by Dyana Basist

Oregon

Shelley Baker-Gard



November was a relatively quiet month for the HSA Oregon members. At the Portland meeting, our speaker for the month was Jacob Salazar, who has published both Haiku and Tanka in various journals. He is also the editor of Yanty's Butterfly: an international haiku anthology. Jacob spoke about Tanka in particular, shared samples of his own Tanka, and provided resources for publishing and technique development. He then led us in an exercise to encourage members to try their hand at writing Tanka. The results will be shared at the January meeting as the December meeting was canceled due to icy weather.

Northwest

incl. Alaska

Angela Terry



The highlight of Haiku Northwest's year is our annual 4-day Seabeck Haiku Getaway, which took place this year from October 26 to 29 at the lovely Seabeck Conference Center on Hood Canal across Puget Sound from Seattle. Each year we have a featured speaker who makes several presentations over the course of the long weekend, and this year we were privileged to host Scott Mason, haiku poet and author of the newly published *The Wonder*

Coder: Discover the Way of Haiku and See the World with New Eyes.

Fifty-two people met over the course of the weekend to learn, share and socialize, as well as to experience the incredible beauty of late autumn in the Pacific Northwest. This turned out to be the most beautiful weekend imaginable, with sunshine, breathtaking views of the mountains and water (including seal sightings) and cool starlit nights! We had people from as far a field as Shanghai and as close as Bainbridge Island. Southern California, British Columbia, New York, Oregon, Oklahoma, Illinois and Western Washington, from Vancouver to Bellingham were all represented as well.

As usual, the schedule was jam packed, but with the exception of some technical difficulties on Thursday night as we settled into our new meeting facility in The Old Meeting House, things went pretty smoothly. Only a few things had to give way for sheer lack of time and energy! Trying to pick the highlights of the getaway would be impossible, we had so many interesting, varied and just plain fun things going on, but this will give you an overview of the weekend:

Scott Mason's reading and presentations centering on Wonder, including a group reading from his book by all the conference participants at the outdoor Cathedral in the Woods, readings by Terry Ann Carter from her book *On the Tokaido Road*, by Vicki McCullough from her book *Savoring/Savouring Anna Vakar*, by Elehna de Sousa from her book *Gossamer Threads* and by Nicholas Klacsanzky from his book *Zen and Son*.

Morning meditations were led by Nicholas Klacsanzky, and there was an Introductory Haiku workshop led by Tanya McDonald, a workshop led by Michael Dylan Welch that explored what people think that "Haiku Is..."; an amazing Etegami postcard painting workshop led by

Darlene Dihel with assistance from Dorothy Mattews and Melinda Brottem from the Haiga Adventure study Group of Puget Sound Sumi Artists; Write Now sessions led by Elehna de Sousa, Kath Abela Wilson, Ruth Marcus, Michelle Schaefer, and Michael Dylan Welch; a reading of a kasen renku called *Ripe* written by Julie Emerson, David Berger, and Jacquie Pearce; a book launch of David Berger's book on the buried treasure of razor clams; a lecture on food in Japanese haiku, to go with our theme of Taste, led by Richard Tice; and a kite making workshop led by Jim Rodriguez, which if someone had been videoing it, could have gone viral on social media for sheer hilarity.

We were very fortunate to have Hao Shen, a Mathematics Professor from Jaio Tong University in Shanghai, China make a presentation on mathematical theorems encapsulated in ancient Chinese poetry. And that just took us through Friday!

We also had anonymous workshops led by Susan Constable, Lynne Jambor, Johnny Baranski and Tanya McDonald; a lecture *Skywriting: Learning Haiku* from Annie Dillard by Michael Dylan Welch which explored her book *The Writing Life in the context of haiku*; the announcement of the results of the 2017 Porad Haiku Award; an actual taste workshop exploring sugar, salt, vinegar and hot sauce led by Angela Terry; a kukai; a panel discussion with Terry Ann Carter, Scott Mason, John Stevenson and Michael Dylan Welch exploring "Personal Taste in Haiku"; a silent auction; and Ye Grande Old Seabeck Talent show, which as usual was lively, moving, hilarious and totally unexpected.

Everyone enjoyed themselves, and even found time to actually enjoy the weather and the wonder. Rumors of ghost wolves and mud sharks made the rounds, and the resident great blue heron put in an occasional appearance. Plans are already underway for next year's getaway, which is scheduled for October 25-28, 2018. Hope to

is scheduled for October 25-26, 2018. Hope to see you then.

Regards,
Angela Terry
Pacific Northwest Regional Coordinator

Southwest

James M. Applegate

The Editor has just received word that James M. Applegate, Regional Coordinator for the Southwest Region, died on November 02, 2017. Details are scant at the moment, but I wanted to acknowledge the loss his passing represents. I hope to have more information for the next issue.

Jim lived in Roswell, NM. He was a research engineer and chemist who developed an interest in poetry while in high school. After retirement, he became a tour guide at the International UFO Museum and Research Center, a docent at the Roswell Museum and Art Center, and chancellor for New Mexico State Poetry Society.

Retirement also provided him more time to devote to writing poetry. He has published more than 100 poems and four short stories; his poems have appeared in *Modern Haiku*, *Japanofile*, *Amaze*, *SciFaukueSt* and several anthologies. For a number of years, Jim edited and published the annual *Small Canyons Anthology* for the Southwest region.

one star seen through fog
bids the world not to mourn
for the sky still is

pregnant country girl
claims he came from a saucer
very strange baby

mini-murder of grackles
white stain my new car

grandma's hollyhocks
greet me and early autumn
without her

deer crosses road
velvet horns
through trees

James M. Applegate

submitted by I. Fay

Midwest
Julie Warther



**CALL FOR
SUBMISSIONS**

Haiku at Holden

We are pleased to announce the creation of a Haiku Path on the grounds of The Holden Arboretum in Kirtland, Ohio, one of the largest [arboreta](#) in the United States.

The Haiku Path will be part of Holden's very popular Guide by Cell program. Guide by Cell allows visitors to the arboretum's gardens and collections to scan QR codes on strategically placed signs to obtain videos, audio clips, useful resources and now . . . poetry!

Up to 20 of these signs will be placed along the 1.5 mile Woodland Trail, each linking visitors to a unique haiku.

To submit: Please send no more than three unpublished haiku in the body of an email to [wartherjulie@gmail.co](mailto:wartherjulie@gmail.com) with "Haiku at Holden" in the subject line.

Deadline: November 30, 2017.

Please include: Your name, full mailing address and email address with your entry. Submissions are open to all. (Haiku may be submitted in any language, but must also include an English translation.)

Some considerations when sending: The goal is to have the poems relate back not only to the mission and vision of Holden Arboretum (see below) but also to the preservation and appreciation of forests; their processes, structure and the life they nurture...from the tiniest of forest creatures to humans and our communities.

Mission of Holden Arboretum: Advance and inspire a deeper understanding of plants to enhance life.

Vision of Holden Arboretum: Vibrant green communities and diverse native forests of the Great Lakes region will flourish and sustain life. This trail may be the first exposure visitors have to contemporary English-language haiku. We will be looking for quality, accessible haiku with a seasonal aspect. Three lines only, please.

Notification: Selected haiku poets will be notified via email no later than January 31, 2018.

Contact: Questions may be directed to Julie Warther - wartherjulie@gmail.com.

CRADLE OF AMERICAN HAIKU FESTIVAL

SAVE THE DATE: Plan to gather with other haiku enthusiasts in the birthplace of American Haiku - Mineral Point, Wisconsin for workshops and fun. The Cradle of American Haiku Festival will be held August 10-12, 2018. More information will be forthcoming.

MIDWEST MEMBERS IN THE NEWS

Charlotte Digregorio was recently invited to the Highland Park (IL) Public Library to sign copies of her book, *Haiku and Senryu: A Simple Guide for All*. Her current focus is to give senryu name recognition with the general public, as she finds that at least haiku rings a bell with most people, but even poets of many forms still haven't heard of senryu.

MIDWEST STUDY GROUPS

Evergreen Haiku Study Group

Do you haiku? Come celebrate the new season of outer and inner weather with the Evergreen Haiku Study Group.

We meet again on Saturday, November 11th, from 1 to 3pm, in Room C310 Snyder Hall (362 Bogue Street) on the campus of Michigan State University in East Lansing.

We'll share our latest efforts, study a haiku technique or two, and take on some anonymous critique. And, bonus! Singer-songwriter Laz Slemovits, accompanied by Jennifer Burd, will

Stonovits, accompanied by Jennifer Burd, will provide some live musical prompts to inspire our improvisational haiku.

Everyone from beginner to seasoned poet is welcome. Hope to see you then and there! For more information, about the program or parking, email [here](#).

The Haiku Chapter of the Illinois State Poetry Society

The Haiku Circle is meeting on Sunday, November 19 from 1-4pm at the Arlington Heights Library, 500 N. Dunton Street, Arlington Heights, IL. [Contact](#)

Haiku Waukesha

Haiku Waukesha met October 25th from 5 to 7pm, and studied new collections featuring two poets, A House by Itself by Masaoka Shiki and after image by jim kacian. We shared a display of some of the haiga by Lydia Rozmus, and high points from the haiku North America Meeting in Santa Fe. We workshopped poems for an hour with some special attention on what form was most necessary for these poems. We had our lowest attendance but great energy and focus on the workshopping-as well as more fun than a haiku meeting should hold. Those present included: Margaret Jones, Patty Meilicke, Kathy Johnson, Phil Allen, Jo Balistreri, and Dan Schwerin.

Our next meeting will be held from 5 to 7pm on Nov. 8th at First UMC Waukesha, 121 Wisconsin Ave., Waukesha, WI 53186. Guests are welcome. Each session features study of haiku and time to workshop poems. Direct questions to: [Dan Schwerin](#)

Indianapolis Haiku Group

Indianapolis Haiku Group continues to meet monthly. For details (because we change location each time) you can email [Kyle D. Craig](mailto:kyle.d.craig@gmail.com).

Ohaio-ku Study Group

The Ohaio-ku study group met Saturday, October 14 from 10am-noon at the Cuyahoga Falls Library. The following members were in attendance: Joe McKeon, Larry Shircliff, Sharon Ohnmeiss, Valentina Ranaldi-Adams, Joshua Gage, Elliot Nicely, Phyllis Lee, Barb Sabol, Dan Smith and Julie Warther. Attendees enjoyed a quick exercise of matching separated phrases and fragments to create new haiku. Valentina Ranaldi-Adams reminded us of the upcoming theme and deadline for her online journal, Stardust Haiku. Julie Warther shared an update on the upcoming haiku path at Holden Arboretum in Kirtland, Ohio. Joe McKeon and Julie Warther shared their experiences from the Haiku North America Conference held in Santa Fe, New Mexico in September. We held a kukai with the theme, "pumpkins". Joshua Gage and Joe McKeon won book awards. We concluded the meeting by workshopping some haiku.

The next meeting will be held Saturday, November 11 from 10am-noon at the Cuyahoga Falls Library, 2015 3rd Street, Cuyahoga Falls, Ohio. The kukai theme is "Black Friday, Small Business Saturday or Cyber Monday". Those who attended Haiku North America in Santa Fe, New Mexico will share their experiences. Bring along haiku to workshop and some of your favorites from recent journals to share in a reading. All are welcome! For more information, contact: [Julie Warther](mailto:jwarther@ohiohaiku.com).

submitted by Julie Warther

Northeast

Wanda Cook

November was a relatively quiet month for the HSA Oregon members. At the Portland meeting, our speaker for the month was Jacob Salazar, who has published both Haiku and Tanka in various journals. He is also the editor of Yanty's Butterfly: an international haiku anthology. Jacob spoke about Tanka in particular, shared samples of his own Tanka, and provided resources for publishing and technique development. He then led us in an exercise to encourage members to try their hand at writing Tanka. The results will be shared at the January meeting as the December meeting was canceled due to icy weather.

Northeast Metro

Rita Gray

~ **Crossroads of Consciousness** ~

Northeast Metro Autumn Meeting

Saturday, October 14, 2017, 2:00-p.m

Westbeth Center for the Arts, NYC

Haiku by Miriam Borne & Doris Heitmeyer

Choreography and Dance by Miriam Borne

Sound & Light Support by Amanda LaSalle

Writing Contest led by Scott Mason

HSA MetroNECoordinator, Rita Gray

In addition to the poetry and dance, we had a group discussion: "Manifesting the Inner Self in

group discussion. Manifesting the inner self in Haiku."

This became a discussion of how political and social issues can be expressed in haiku or senryu and simply about our poetry expressing the energies of our time.

A Writing Contest concluded the afternoon, with the following winning haiku ~

1st Place

"Spare any change miss?"
a familiar voice beckons
"Sorry, not today."

Ruo

2nd Place

Ken Burns' Vietnam
this time
I'm a resister

John Stevenson

3rd Place

creatures moving
without borders or maps
a constellation of stars

Rita Gray

It should be noted that our 1st Prize winner, Ruo, is a 22-year-old Chinese college student, writing her initial haiku. Beginner's mind has its benefits indeed...

Also enclosed ~ a few of the haiku of Doris Heitmeyer and a few written and danced by Miriam Borne

the veteran's tattoos
across his chest
a tally of his kills

firebombed hospital

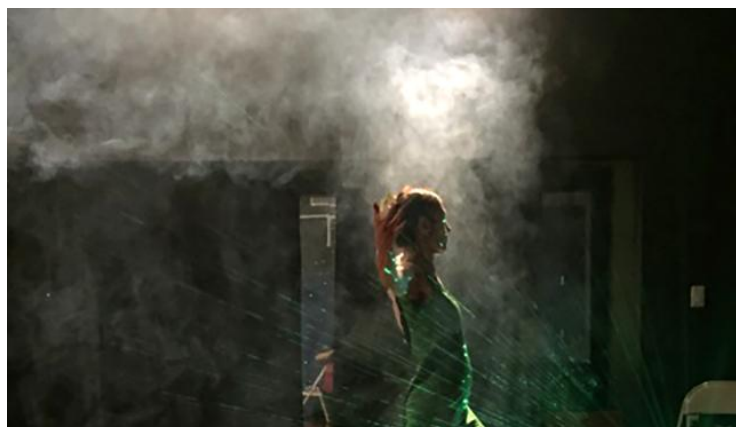
among charred bedsprings
eyesockets filled with ash

Year of the Rooster
a weathervane pointing
in every direction

Doris Heitmeyer



she stamps her foot
the blond in the stroller
pushed by a nanny





Inauguration Day
a fear in people's eyes
what the new year will bring



in front of her school
watching Daddy
taken away by ICE

Miriam Borne

submitted by Miriam Borne

HSA News

Sheila K. Barksdale Earns Commendation Award

The winners of the 71st Memorial Basho English Haiku Contest were announced in early October, during the annual Basho Festival.

This contest is held annually, sponsored by the Basho Memorial Museum in Japan.

Judge: Koko Kato

Poem for which Sheila was commended:

tinder-dry heathland
cracked hooves of wild ponies
exploding seed pods

submitted by Sheila K. Barksdale

Upcoming Events

Charlotte Digregorio's Solo Exhibit

Charlotte Digregorio's solo exhibit of illustrated haiku, senryu, and haiku sequences will be at the Fremont Public Library in Mundelein, IL, 1170 N. Midlothian Rd., from Jan. 8 to April 1.

Some of the poems featured have been taken from the appendices of her book, *Haiku and Senryu: A Simple Guide for All*.

In other news, Digregorio's blog, ([here](#)), features The Daily Haiku, and has grown to include the work of poets from thirty countries. Those who have previously-published haiku or senryu that they would like to submit for consideration, may contact [Charlotte](#). Please send no more than three poems.

submitted by Charlotte Digregorio

Contest Results

2017 Porad Award Winners Announced

Winners of the 2017 Porad Award for haiku were announced on Saturday, October 28, 2017, at Haiku Northwest's tenth annual Seabeck Haiku Getaway. Terry Ann Carter served as the judge, and the contest was once again coordinated by Richard and Kathleen Tice. You can read complete results and commentary from our 14th annual contest [here](#). Congratulations to the following winners:

First Place (\$100)

paul m. - Bristol, Rhode Island

Second Place (\$50)

Julie Warther - Dover, Ohio

Third Place (\$25)

Carole MacRury - Point Roberts, Washington

Honorable Mentions (unranked)

Danny Blackwell - Whitwell, United Kingdom

Meik Blöttenberger - Hanover, Pennsylvania

Gregory Piko - Yass, Australia

Nicholas Klacsanzky - Edmonds, Washington

Haiku Northwest named its annual haiku contest in honor of Francine Porad, who founded Haiku Northwest in 1988. Thank you to everyone who entered this year's contest.

submitted by Michael Dylan Welch

UpComing Contests

2017 San Francisco International Competition Haiku, Senryu, Tanka and Rengay

Sponsored by: Haiku Poets of Northern
California

Deadline for Haiku, Senryu, and Tanka: In
hand, October 31, 2017

Deadline for Rengay: In hand, January 31, 2018

Details

All entries must be original, unpublished, and not under consideration elsewhere. There is no limit to the number of submissions.

A first prize of \$100 will be awarded in each of the four categories. For the Haiku contests, second and third prizes of \$50 and \$25 will be awarded. Contest results will be announced at the first HPNC meeting in January and in the HPNC Newsletter.

Winning poems will be published in the Spring/Summer issue of *Mariposa*, the membership journal of the HPNC. All rights revert to authors after the contest results are announced.

This contest is open to all except the HPNC president and, for their respective categories, the contest coordinators and the judges (who will remain anonymous until after the competition, except rengay contest).

Haiku, Senryu, and Tanka Submission Guidelines

Type or print each entry on two 3 x 5 cards. In the upper left corner of each card identify its category as Haiku, Senryu, or Tanka. On the back of one card only, print your name, address, telephone number and e-mail address (optional).

Entry Fee: \$1.00 per poem. Send haiku, senryu and tanka submissions, along with entry fee, to HPNC, c/o Carolyn Rohrig, 37966 Parkmont Dr., Fremont, CA 94536.

Rengay Submission Guidelines

All rengay must be titled. For two people (Poet A and Poet B), follow this linked format: 3 lines/Poet, 2 lines/Poet B, 3/A, 3/B, 2/A, 3/B. For three poets (A, B, and C) the format is: 3 lines/A, 2 lines/B, 3 lines/C, 2/A, 3/B, 2/C. Type or print each rengay on three letter-size sheets. Include full authorship information, stanza by stanza, as well as all poets' names, addresses, telephone numbers and e-mail addresses (optional) on one copy only. On the other two copies, mark stanzas with letters only (poet A, poet B, poet C) to indicate the sequence of authorship. The rengay judge will be announced later.

Entry Fee: \$5.00 per rengay. Send rengay submissions to HPNC, c/o Fay Aoyagi, 930 Pine

St. #105, San Francisco CA 94108.

Make checks or money orders payable in U.S. dollars to "Haiku Poets of Northern California (HPNC)." Cash (in U.S. currency) is OK. Enclose a business-size SASE (U.S. first class postage or an IRC) for notification of contest winners. Participants living outside U.S. may pay via Paypal.

No entries will be returned, with the exception of late submissions, or those received without payment. These will be returned using your SASE; without an SASE these entries will be discarded. Entries from outside U.S. may be submitted by email. For information about the rengay competition, contact [Fay](#)

submitted by Fay Aoyagi

Genjuan International Haibun Contest 2018

Guidelines

Genjuan 幻住庵 is the name of the cottage near Lake Biwa where, in 1690, Basho lived for a time. His residence in this 'Vision-Inhabited Cottage' was probably the happiest period of his life, and it was there that he wrote his most famous short haibun. The purpose of the Contest is to encourage the writing of fine haibun in English and maintain the connection between the traditional Japanese perception of haibun and what is evolving around the world. The judges are hoping that the Contest will continue to receive a warm response from all haibun writers. The award for the Grand Prix remains the same - a fine, full-size replica of a Hokusai/Hiroshige ukiyo-e print - and smaller gifts will be sent to the An (Cottage) Prize-winners. The writers of all the decorated works

will receive a certificate of merit. We sincerely look forward to your participation.

Subject: Free.

Style:

No restrictions, but special attention must be paid to honour the spirit of haikai. This includes such features as the subtle linking of haiku with prose, omission prompting the reader's imagination, humour and self-deprecation.

Length:

In total, between 7 and 35 lines (at 1 line = 80 spaces; a 3-line haiku counts as 3 lines; the title, as 1 line).

Haiku/Title:

At least one haiku (no formal restrictions) should be included and each piece should be given a title, however short.

Format:

Print each piece separately on one sheet of A4-size paper (and use the reverse if long) and write at the bottom your name (and your pen name, if you have one) together with your address, telephone number, and email address. Your privacy will be strictly protected, and the judges will not see your names until the result has been decided.

Deadline:

All entries should reach the following address between 1 October 2017 and 31 January 2018. Please send your entries to: Ms. Eiko Mori, 2-11-23-206 Jokoji, Amagasaki-shi, Hyogo-ken 660-0811, Japan. Entries received after this date might not be accepted. Kindly avoid sending by express and using extra-large envelopes. Best write your home address on your envelope, too. We apologize for not being able to accept emailed entries.

Entry Fee: None.

Restrictions:

Entrants can send up to three entries, but two is what we normally expect. They should be unpublished and not under consideration elsewhere. As we cannot return your entries after screening, please retain your own copies.

Questions:

All queries should be sent to the address above or by email to moriemori55@yahoo.co.jp Email Ms. Mori 2 weeks after sending your entries if you wish to have an acknowledgement of receipt.

Judges:

Nenten Tsubouchi (emeritus), Stephen Henry Gill (Tito), Hisashi Miyazaki, Angelee Deodhar (newly appointed)

Special Request:

T

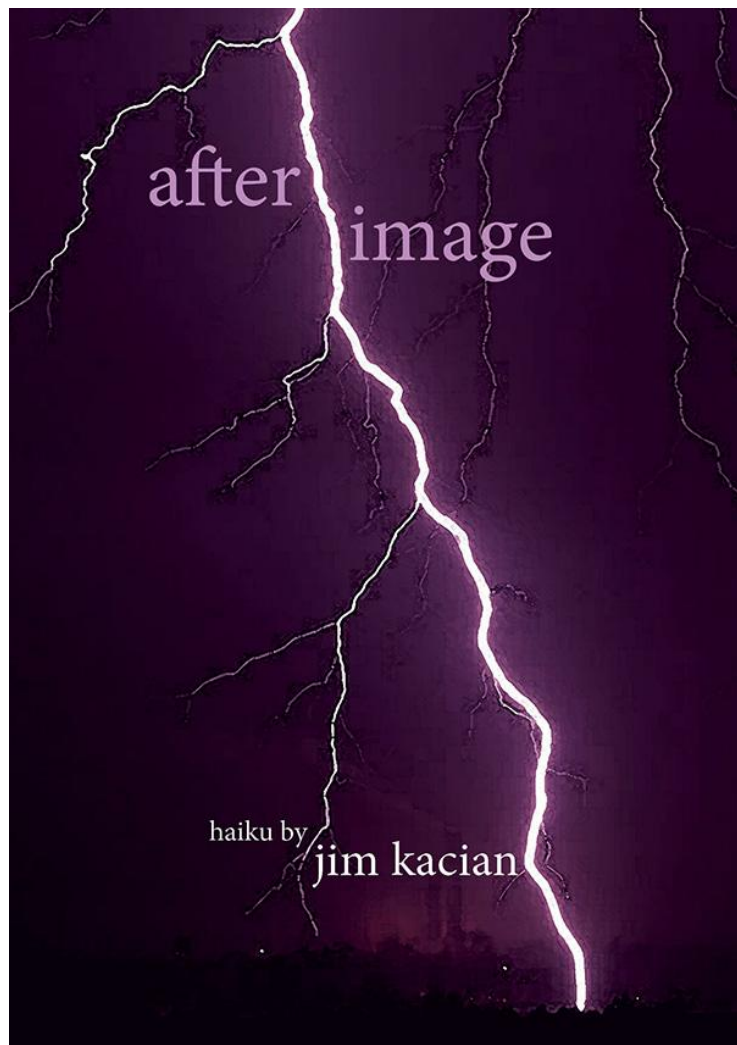
he authors of the decorated works will later be requested to send us their pieces as Word-files by email. In this, we expect your cooperation.

Results:

The results will be posted on the Hailstone Icebox by May after awardees have first been notified by email. Later, the prize-winning pieces will be posted there on a dedicated page. Judges' comments will, in due course, be sent to awardees, together with prizes and/or certificates of merit.

Print Publications





after/image

Red Moon Press, 2017

ISBN 978-1-947271-03-6

118 pages, 5" x 8", perfect softbounz

\$20 (+ \$6 shipping to US addresses, \$16 to non-US)

available from [Red Moon Press](#)

z

Jim Kacian's first full-length collection in a decade challenges the way we read haiku.z

Though steeped in the tradition of haiku, these poems venture widely into the verges between states of mind, genres, and book design, to offer a wholly integrated and unique approach to the art of haiku bookmaking.

". . . a work that defines a new direction, the

haiku version of *Leaves of Grass*."

- Kurt Westley

"A poem is usually written in private and moves into the public sphere through performance or page. In *after/image* Kacian uses the page as performance, first through typography and layout, then through simultaneous sequences woven page by page. He uses the technique of palimpsest - writing over a ghost text - to amplify the transitory nature of experience. The layering of what was and what is coalesces the stream of disparate moments into a continuum. *after/image* is a seminal collection."

- Cherie Hunter Day, editor, *Mariposa*

"This is the new world of haiku in English, a demonstration by a master of form, style and technique, who now further incorporates the visual medium to express poetic and philosophical ideas that touch upon consciousness and being. What I love about *after/image* is its creativity - surprises of text, topic and "image" that linger, playing with memory, and traces of holiness - uncovering the persistence of caring and harmony arising from the space between words and deeds in "everyday mind." Text becomes image, then fades into paper, and resonates in mind long after the page is turned. This work represents a new direction for contemporary poetry."

- Professor Richard Gilbert, Kumamoto University

Ellis Island the silence of forgotten consonants

no
me
mo
ry
no
me

new year's eve the last dram weaves into dreams



TOKAIDO



TERRY ANN CARTER

Tokaido

Red Moon Press, 2017

ISBN 978-1-936848-93-5

82 pages, 6" x 9", perfect softbound

\$15 (+ \$6 shipping to US addresses, \$16 to non-US)

available from [Red Moon Press](#)

Terry Ann Carter follows the old Tokaido trail - physically, emotionally, spiritually. This collection of haibun will remind you of the old Japanese genre, but more will enthrall you about

Japanese genre, but more will enthrall you about its incarnation in the West.

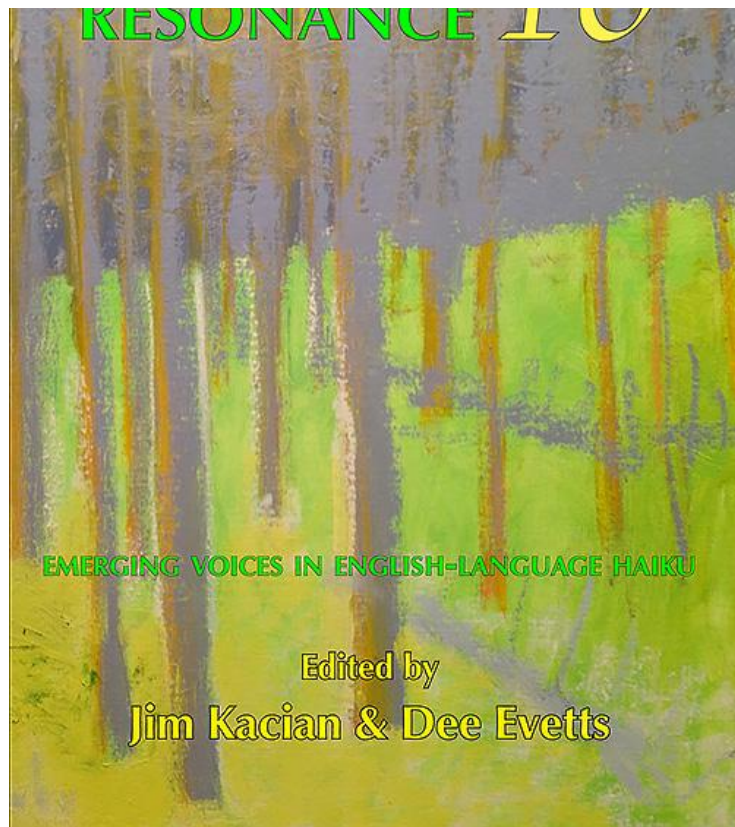
". . . [Terry Ann Carter] 'becomes her own ghost,' living in both the past and the present. The bittersweet mood that [she] brings forth is full of marvelous surprises and insights; she has not only created a sensitive response to Hiroshige's art, but she has also opened new paths for haibun in the future." -Steven Addiss, from his Introduction

"Terry Ann Carter is a master of Japanese form poetry. In her latest collection, she uses the haibun, to traverse the Tokaido, the ancient passage between Kyoto and Tokyo, its fifty-three stations, Hiroshige's eponymous woodblock prints, loss, love, and the journey of life, the journey of death. Carter's poetry, both personal and historical, is so ecstatic that it seems to burst the rituals of pilgrimage, the boundaries of form. A book to savour, Tokaido leaves the reader deeply plumbed." - Arleen Paré

second hand shop
she wears her hair
the way I once did

summer patio
all the tattooed arms
raise a glass





A New Resonance 10: Emerging Voices in English-Language Haiku

Red Moon Press, 2017

ISBN 978-1-947271-00-5

176 pages, 5.5" x 8.25", perfect softbound

\$17 (+ \$6 shipping to US addresses, \$16 to non-US)

available from Red Moon Press

New Resonance poets now number nearly 200. They have won scads of contests, their subsequent books have been accorded the honor of serious and adulatory review and critique, and many are recognized amongst the leaders of literary haiku in their respective countries and around the world. These seventeen new members to this rather exclusive confederacy, then, have a very high standard against which to measure themselves, but equally high expectations of their ultimate position in the haiku community. This is the tenth volume in a much-awarded series.

deep summer . . .
the give of the porch
beneath bare feet
- S. M. Abeles

poems I used to know
a rabbit slips
under the hedge
- Mary Frederick Ahearn

spring sun
my boy tells everyone
the same secret
- Johan Bergstad

dog days settling in slippers of sand
- Meik Blottenberger

swimming lesson
my son floating away
from me
- Mark E. Brager

saturday night searching for a verb
- Sondra J. Byrnes

casting for bonefish
all we think
we desire
- Bill Deegan

busted knuckles . . .
my father's blood mixing
with mine
- Chase Gagnon

i start
the day
dreaming
- Elmedin Kadric

distant thunder
the memories of my father
all worn out
- Marcus Liljedahl

retirement party
the cake knife slices
through my name
- Joe McKeon

atlas
the weight
of my dreams
- Stella Pierides

arguing about politics -
dad feeds the dog
under the table
- Rob Scott

spring breeze -
somewhere in the valley
playtime
- David Serjeant

ad infinitum i go back to square one
- Shloka Shankar

moving day
a doll's house
on the street
- Els van Leeuwen

no jobs
in the paper again . . .
first snow
- Dick Whyte

ANNOUNCING

The recent release of Robert Epstein's latest anthology, *They Gave Us Life: Celebrating Mothers, Fathers & Others in*

Haiku

They Gave Us Life

Celebrating Mothers, Fathers
&
Others in Haiku



Edited by
Robert Epstein

Published by Middle Island Press
Available online at [Amazon.com](https://www.amazon.com).

The Editor has copies of the book for \$18, including US DOMESTIC shipping. International shipping will cost significantly more and cannot be determined until postage has been purchased. International buyers may prefer to look purchase from [Amazon.com](https://www.amazon.com).

- Paperback: 252 pages
- Publisher: Middle Island Press;
1st edition (October 21, 2017)
- Language: English
- ISBN-10: 0998073296
- ISBN-13: 978-0998073293
- Product Dimensions: 6 x 0.6 x 9 inches



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