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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.

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photo:  
Christopher Herold, Port Townsend Bay

From the



Jay Friedenber  
HSA President  
[jay.friedenber@gmail.com](mailto:jay.friedenber@gmail.com)

## Dear Members,

Our mentorship program has been a big success. We thank those HSA members who referred students to us. In addition we will have 40 students who are under 40 years of age who will eventually participate. This goes some ways towards getting younger people involved in haiku, which is one of our main organizational goals. The "40 Under 40" group is being funded by a scholarship program initiated by Jamie Wimberly and we greatly acknowledge his assistance. As of this moment, we have 14 instructors and 30 students who are meeting at least monthly, in many cases more frequently, by virtual means to discuss and critique haiku. This includes individuals not just from the U.S., but from Canada, India and the rest of the world. We will be evaluating the program periodically to ensure that everyone is satisfied with their experience.

October in the U.S. is when we feel the year wind down. Colder weather draws in and the leaves change color. Greens disappear and are replaced with the reds, yellows, and golds of autumn foliage. Life starts to wither and die. Perhaps this is why the holiday of Halloween with its focus on death and the macabre is set in October. So for this month we choose the topic of death and how it has been approached by several poets.

churchyard lichen  
the living and dead  
in symbiosis

Martha Magenta addresses a common theme of death in this haiku, which is that death is not the end of one thing but the start of another. In nature, the death of an organism is part of a cycle in which decaying organic matter is incorporated into other living systems. A decomposing body doesn't disappear, it becomes part of nature again. In fact without death, we could not have life. In this poem we can imagine the lichen on an old gravestone as an indirect reference to the new life that arises from death and how these two processes are complexly intertwined.

a wren  
still warm in my hands...  
the weight of hollow bones

This is a truly wonderful haiku by David Curtis. It is sensory and tactile. We can feel the weight, temperature, and feathers of the bird in our cupped hands. Death is only indirectly mentioned by the use of the word "still" and the suggestion implied by "hollow". There is a sense of the bird turning cooler as we feel the life seep out of its body. There is an alternate interpretation of this poem in which the bird is still alive but has flown out of the holder's hands. But this too seems to suggest the transitory and temporary nature of life where others touch us, warm us, and then move on.

a condolence card

a condolence card  
with a prewritten message  
frost patterns

In this poem Lucy Whitehead demonstrates how we are often at a loss for words when it comes to death. There is nothing we can say that will bring a loved one back and we are often reduced to using trite clichés when expressing sorrow. The last line is particularly intriguing. The frost implies the coolness one might feel upon receiving such a card, but there is more here. Frost patterns form as the result of spontaneous processes and reflect an entropic slowing down of matter reminiscent of death. The pattern they form on a window can thus be considered a calling card from nature.

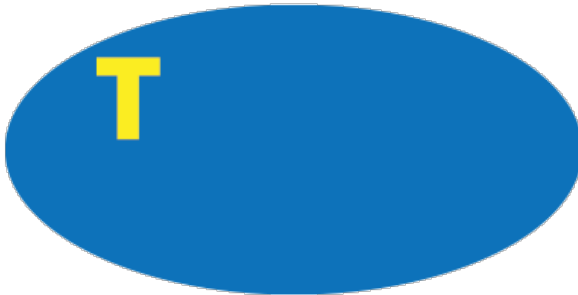
From the

*Treasurer*



Bill Deegan  
HSA Treasurer

[hsa.treasurer@yahoo.com](mailto:hsa.treasurer@yahoo.com)



If you have not already done so, please renew your HSA membership for 2021 now. Yep, it's getting to be that time of year again. Current HSA memberships will expire on December 31.

We acknowledge that this has been a particularly strange and difficult year. For everyone! All the more reason to encourage you to renew your membership early, as soon as possible.

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

It's easy! Renew by credit card through our website **here**.

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



## Obituaries

### **vincent tripi** (1941 – 2020)

On August 17, 2020, the haiku community and the world lost a loyal friend, a generous and prolific writer, and a Master Haiku Poet. Almost Issa-like, the poet he loved best, vincent tripi took delight in the every day, the small creatures of the earth. In walks, he would always stop to move an earthworm to safety, or a branch from getting trampled. He was, in the quintessential sense, the one who stopped to smell the roses and listen to the birds chirping.

vince was born vincent garzilli on June 9, 1941, in Brooklyn, New York. He was raised in an Italian/Sicilian family and carried his cultural identity and his Brooklyn accent with him for the rest of his life.

vince was passionate about many things: the natural world of birds, insects, clouds and sky and trees. Dogs, too, of all kinds. He loved opera, singing, hiking, reading the classics, and whistling. vince could whistle anything, needing only to hear the music once.

vince loved his friends, staying in close touch with everyone. He was a nurturing person who worried about the people he loved, often sending them poems, postcards and letters. vince was first and foremost a haiku poet. He loved it all, creating the Haiku Circle in Northfield, MA, which was to take place over thirteen June weekends. He was the winner of many contests and awards, but did not like to talk about them much. This to him was not as important as the immediate poem, the haiku moment.

vince promised himself to write four to five haiku everyday. Which he did, reading them to me every evening. In these he took delight, for vince was always the playful observer – the participant, who wanted most to appreciate deeply what the natural world had to offer.

If vince could leave a legacy, this would be his advice:  
keep writing  
be in nature  
relax !

And to vince we say, "Go with God," for this deeply spiritual, creative talent will indeed continue on his haiku journey.

-- Jeannie Martin, September, 2020



## A HUGE SUCCESS!

We are so pleased to announce that our **40 Under 40** program is a wonderful success. This program, financed through a generous donation by Jamie Wimberly, provides free one-year membership to young (18–40) people who are interested in haiku and who are recommended by an HSA member.

In a few short weeks we have awarded 35 of those memberships. We have 5 left! Do you know someone who fits the criteria and whom you would recommend for membership? Someone who might benefit greatly by one year of free membership and access to our successful and growing Mentorship Program?

If you do, please send the recommendation, including the person's name, age and email address to [Ignatius Fay](#). That's all there is to it. We will take it from there.

We look forward to hearing from you.



**Whether you give a little or a lot...**  
you can be sure that your contribution is much appreciated



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

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

***Here are the people who have made a contribution to the HSA  
so far this year. Thank you all!***

**Sponsors / Gifts of more than \$100**

Donna M Bauerly \* Roberta Beary \* Matt Buchwitz \* Miriam Kirby \* Connie Meester \*  
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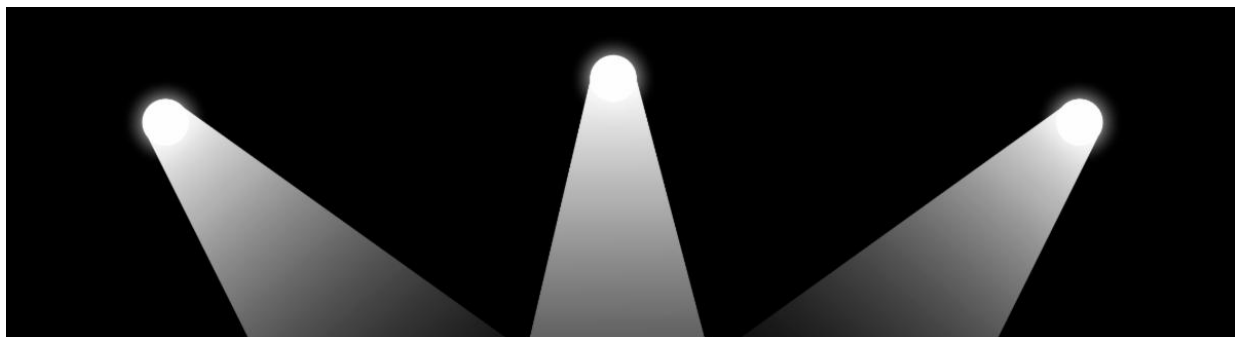
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Claudia Updike \* Marilyn A. Walker \* Jason Wallace \* Willie Watts \* Michael Weaver \*  
Christine Wenk-Harrison \* anonymous

**In Memory of Kristen Deming**

Roberta Beary \* Margaret and Willian Breer \* David G. Brown  
Michael and Efrem Calingaert \* Thomas Cynkin \* Richard Grant  
Phoebe Hamill \* Joan Hubbard \* Jane Johnston \* Don and Kate Picard \* Van and Trish  
Sandstrom \* Barbara Seligman



# Haiku Spotlight

## Managing Zen

Why is it that a thousand syllables have been used to discuss haiku to every seventeen used to write them? I must admit I'm in no hurry to add to that imbalance. If there is any need to explain haiku, then it can only be by another haiku, until the reader gets the point. Similarly with Zen. There are books, volumes, whole libraries for all I know, dedicated to putting to the non-Buddhist reader a Western understanding of an Eastern experience. Yet somehow it fails to get through. In 2011 I submitted some haiku to a magazine and was pleased to receive an acceptance from the editor. Except... "Could you change this line, here?" he asked. "Excuse me?" I replied, "could I change a line in a piece written in a moment? No."

I asked the editor if he knew anything about Zen or about the haiku's connection with Zen. No, he didn't, he didn't see that was necessary, and if I didn't change that line he wanted me to go away. The "go away" part was expressed more impolitely than that. I have to admit I was piqued. After all, I told myself proudly as my cheeks burned, I was a widely-published poet! I was also Assistant Editor of *Canadian Zen Haiku*, although that publication was scheduled to close. I decided to turn the anger I had felt at that ignorant editor into positive action and to found a haiku periodical of my own. That's how *the zen space* came to be born, with its Autumn 2011 showcase, and to establish itself as an e-zine.

From the start, I had two principles. Firstly, not to feature my own work. Secondly, when looking at submitted work, to trust the haijin. Trust the haijin, never ask for a line to be changed, even if the work looks weak to me (it hardly ever does). Words pass with a moment. Words break the silence when we speak them, and it is impossible to go back and un-break the silence or un-say the words. Even if we stutter or mis-speak, there is an effect that is both transient and unchangeable, fading yet indelible; the world, after we have touched it by the use of words, has been refreshed, re-created.

*ripples spread out  
the pool remembers  
a frog was here*

Each quarter (or thereabouts) I ask for haiku, or short-burst, in-the-moment poetry. I hope for new "names" to come along and to feed into the experience. I

also ask for artwork, either your own or lovely/disturbing images found in the public domain. From time to time I let go of my editorship, and turn things over to a guest editor, who produces something with a slightly or markedly different ambience. And *the zen space* has been going for nine years. It shows no sign of stopping. Notwithstanding I become more and more withdrawn – agoraphobia and covid-19 restrictions feeding into each other – *the zen space* keeps on reaching out beyond those bars, showing imprisonment to be an illusion. Really, *the zen space* is some kind of walled garden, I guess, not a prison. Come on in. Take up the rake and make patterns in the sand.

Marie Marshall

Marie Marshall is a Scot. She is editor of the ezine *the zen space*, which features haiku and short-burst poetry. She is a poet whose 2013 collection *I am not a fish* was nominated for the T.S Eliot Prize. Over two-hundred and fifty poems of hers have been published; the strangest places they have been seen are on the wall of a cafe in Wales, etched into a drum in the New Orleans Museum of Art, and taped to the inside walls of the toilets at Burning Man. She has published three novels, and has been associate editor of *Sonnetto Poesia* and *Canadian Zen Haiku*. Marie does have a private life, but does not like to talk much about it, preferring to let her creative writing speak for her.

## Regional News



Deborah P Kolodji

### Haiku Poets of Northern California (HPNC)

On September 13, 2020 the Haiku Poets of Northern California held a special meeting during which Phillip Kennedy gave a presentation entitled, “The Seasons We Cherish: Season Words and Japanese Traditional Aesthetics.” As we have done for other recent HPNC meetings, we held the meeting on Zoom and were able to include members from a much wider geographic area than would be able to attend a regular in-person meeting. We began with a greeting from Garry Gay, the HPNC president, and then split into breakout groups for about 10 minutes of socializing. Once we were all back in the large group, Garry introduced our speaker.

Phillip Kennedy is a member of Yuki Teikei Haiku Society and the Haiku Society of America. He is also a member of the Ten’I Haiku Society in Japan. He has been writing English-language haiku since 2012 and Japanese-language haiku since 2018. When he’s



English language haiku since 2012 and Japanese language haiku since 2016. When he's not writing haiku he works in educational publishing for National Geographic Learning.

At the start of his talk, Phillip emphasized that he is not an academic. Nevertheless, his talk revealed a wealth of knowledge and insight about Japanese haiku, and season words in particular, that could only result from years of earnest study. We highly recommend that anyone interested view the full recording of Phillip's talk, which can be viewed via a link on the "Recordings" page of the HPNC website (HPNC.org).

Phillip shared slides throughout his presentation with a generous sampling of Japanese haiku and translations of each in English. One of the key points he emphasized was that Japanese season words ("kigo") are not static labels or mere data points. Rather, they are nuanced words with a complex literary history and a long historical dimension that adds richness and depth of meaning to haiku. He posited that some seasons are more poetic than others (spring and autumn are favored over summer and winter) and showed many examples to support that idea.

Phillip also showed us the multi-volume saijiki he regularly uses and spoke about the importance of understanding not only the particular season word you seek to use, but also the season words in close proximity to that one, as so many interconnected relationships add to subtleties of meaning that one would miss if focusing on only one kigo at a time. Three season word concepts he looked closely at in his talk were the ideas of 1. waiting for or anticipating the coming season, 2. noting the departing season, and 3. regretting the passing of a season. Phillip shared numerous examples of haiku in each of these categories.

While kigo often have a long, rich history that adds to their meaning, Phillip noted that nothing about kigo is static. As culture and climate change, so do season words. The resulting literary landscape with continually evolving season words makes the study of kigo dynamic and exciting. Phillip described kigo as a living system, and he said that is something that delights him. Those of us viewing his presentation found his passion for the topic inspiring, and an engaging series of questions and answers followed. View the entire talk [here](#).

HPNC's next meeting will be on October 25 and will have a featured reading by Renée Owen, who will read from her new chapbook *This One Life*, published this summer by Backbone Press. To purchase her book, visit the Backbone Press site [here](#).

Other HPNC members with recent book publications include Carolyn Hall, whose book *Cricket Dusk* was published by Red Moon Press and is available from Carolyn for \$15 plus shipping at carolynhall.sf[at]gmail.com. And Gary Hotham's new book, *Park Bench Memories: Haiku Tailwinds*, a chapbook of 30 haiku, is available on Amazon.

And one last note, we would like to remind everyone of the quickly approaching October 31 deadline for submissions to the HPNC-sponsored contest for haiku, senryu and tanka. Full details below as well as on our website.

Submitted by Susan Antolin

## **Haiku San Diego Report: September 13, 2020, Virtual Meeting**

Haiku San Diego held its monthly Zoom virtual meeting on September 13, 2020. Those present: Donna Beaver (guest presenter), Sue Champion, Scott Galasso, Deborah P Kolodji, Kristen Lindquist, Seretta Martin, Naia, Lorraine Padden, Claudia Poquoc, and Kathabela Wilson.

We began our meeting with introductions and a haiku read-around; then Naia introduced

our guest presenter, Donna Beaver.

Donna Beaver's presentation, *Rattling Deer Hooves: Native Poetry, Story and Song*, introduced us to the world of Alaskan native traditions, lore, art, customs, and poetry. We sat in amazement, soaking up her intimate intertwining of personal experience and family history with the folklore and struggles of Alaskan natives. Among her sharing, Donna told us "The Deer Story", and then "The Cannibal Story", in which the cannibal became what we know today as the mosquito. She highlighted the similarities in folklore between the Alaska clans and the Japanese, as well as their sharing similar foods.

Donna likened Native American poetry to tanka and haiku, even in their structural appearance. She then performed a reading of some of her own poetry set to a multimedia presentation that showcased native photographs and songs. Donna's presentation involved a variety of multimedia techniques in creating a dynamic, emotive, thoughtful, and memorable experience for Haiku San Diego members

Our discussion/Q&A period was thoughtful and borne of inspiration, during which Alan Pizzarelli was able to peek in and greet us.

Afterwards all of our attendees, including Donna, participated in an Anonymous Haiku Workshop.

Haiku San Diego's next meeting will be held on Sunday, October 11th using Zoom.

On behalf of our members, please stay safe and healthy!

submitted by Naia  
Haiku San Diego Moderator

### **Southern California Haiku Study Group**

On September 19<sup>th</sup>, the monthly Southern California Haiku Study Group workshop occurred once more by Zoom and attracted 34 poets, both local and visiting from other areas of the country. Present were Alison, Lynn Algood, Dyana Basist, Jackie Chou, Marcyn Del Clements, D'Ellen, Billie Dee, Kimberly Esser, Gary Evans, Ignatius Fay, Lynne Fayne, Joan Fingon, Scott Galasso, Patrick Gallagher, Liz Goetz, John S. Green, Debbie Kolodji, Yvette Kolodji, David Lanoue, Greg Longenecker, Janis Lukstein, Seretta Martin, Vicki Miko, Beverly Momi, Genie Nakano, Victor Ortiz, Lorraine Padden, Wakako Rollinger, Bonnie Santos, Patricia Wakimoto, Kathabela Wilson, James Won, Michael Dylan Welch, and Sharon Yee.

Greg Longenecker, the group moderator, was the emcee and Joan Fingon was the technical host.

Patrick Gallagher was our first featured reader:

after the descent  
shaking toenails  
out of my boots

summer outing  
problems left at home  
don't stay at home

- Patrick Gallagher

Our second featured reader was Beverly Acuff Momoi:

Christmas Eve  
she forgets  
I'm coming  
from *Modern Haiku* 51.2

stage two  
counting the spots  
on the ladybug  
from *Mariposa* #39

- Beverly Acuff Momoi

David Lanoue then led a workshop entitled “What’s Love Got To Do With It?” which spoke to a sense of love that happens in all haiku. He gave a powerpoint presentation which talked about the roots of haiku coming from waka, first through renku, and then as standalone haiku. Examples of classical waka, renga links, classical haiku, and modern English language haiku were given to illustrate his point. The challenge was given as to whether it was even possible to write a “hateful haiku” and have it still be a haiku? This led to a spirited discussion, where various attendees gave examples of haiku that they had written that they felt didn’t show love at all, some showed sexism, some showed other forms of hatred, but David felt that there was still love in these haiku because they invoked a sense of compassion, a sense of love towards the victims portrayed in these haiku. Not all agreed. Some felt that haiku can show all emotions. Long after the workshop was over, some participants hung around to discuss this further. It was a very thought-provoking presentation and discussion.

Next month’s workshop will be a celebration of the SCHSG 2020 Anthology, “A Sonic Boom of Stars,” edited by Susan Rogers and Beki Reese. If interested in purchasing a copy, please write [miyahaiku@gmail.com](mailto:miyahaiku@gmail.com). The cost for non-contributors is \$18. The anthology reading will take place via zoom on October 17<sup>th</sup> and may be live-streamed for the general haiku community. Please contact Debbie at [dkolodji@aol.com](mailto:dkolodji@aol.com) if interested in watching via live-stream.

## Yuki Teikei Haiku Society (YTHS)

On September 12<sup>th</sup> Patricia J. Machmiller and Carolyn Fitz hosted our annual haiga workshop held this year on Zoom and moderated by Christine Stern. Thirty-two YTHS members and a guest artist joined in to learn more about the newly revised YTHS Haiga Guidelines. At the beginning of the presentation Patricia shared that a haiga is greater than the sum of its two parts. You can view members’ haiga and the new guidelines at [youngleaves.org](http://youngleaves.org).

A photograph of an Anna’s hummingbird taken by Ferd Bergholz in the UC Santa Cruz Arboretum was our inspiration to write haiku. To the right is a collaborative haiga by the photographer and Carolyn Fitz. Carolyn Fitz and Edward Grossmith, as well as Johnnie Johnson Hafernik and Dorothy Messerschmitt shared samples of their collaborative haiga. Members sharing



their individual haiga were Mimi Ahern, Carolyn Fitz, Ed Grossmith, Mark Levy, Cheryl Pfeil, and Christine Stern.

The afternoon came to a close with Ed Grossmith's 2020 video titled, "Haiga Harmony." His engaging video was especially appreciated as a respite to the difficult times we are experiencing. You too can enjoy viewing it by going to "youtube Haiga Ed 2020."

Submitted by Alison Woolpert



Shelley Baker-Gard

### September Meeting Notes

The Joint Portland Haiku Group and HSA were not able to meet in person due to the heavy smoke filled air from the many wildfires that covered the city of Portland. However, we did have our Bi-Monthly Zoom meeting on 9/27 and ten poets joined the call: Ray Caligiuri, Marilyn Stablien, John Budan, Jacob Salzer, Michael Dylan-Welsh, Lisa Gerlits, Ellen Ankenbrock, Shasta Hatter, and Shelley Baker-Gard. We started the meeting with our kukai. There were very many remarkable haiku and senryu entered and the choosing was difficult. Shelley Baker-Gard's haiku "insects drum..." took first place, Jacob Salzer took second place with "a homeless man...", and third place went to Lisa Gerlits (from Silverton, OR) for her haiku "acorns rattling...". First place for the tanka entry went to Jacob Salzer for "sunlit glass..."; the first place for the haibun category went to John Budan for "Forever" which had an interesting prose part about the London Bridge that is now located in Arizona. Ray also shared a few of his haiku with the corresponding Haiga art he creates for them.

The second half of the meeting was devoted to creating tanka like Tan Renga. To start, we watched a wonderful an'ya video featuring her tanka paired with original piano compositions – you can watch this video on line at [youtube](#). After the video, we each brought a haiku to the meeting and paired up with another poet to create the last two lines of this initial linked form that occurs in a renga. This was the first time we had used the break out room feature of ZOOM, but it went just fine (Shelley only had to watch the how to video on break out rooms twice before the meeting LOL). In a short time, the groups created really amazing tan renga and we had lots of fun doing it.

The next monthly face to face meeting will be at Carolyn Winkler's home on Saturday, 10/10, at 2 pm. PLEASE RSVP to her, and send to her your kukai entries by Wednesday October 14th. Her address is 1001 N Baldwin Street, Portland ,phone is 503 734 6516, [email](#).

### The Bi-monthly ZOOM meeting

This every other month Zoom meeting time is set for the last Sunday of that month – the next ZOOM Meeting will be October 25th, 2 pm. Email [Shelley](#), if you want to receive the invitation. The meeting is open to anyone in the Oregon or Washington areas or to others

(email Shelley if you want to attend as the size is limited to 15 attendees).

### Announcements:

#### an'ya

Great news! Tanka poet an'ya has just finished a beautiful tanka opera collaboration with the well-known opera singer Jocelyn Claire Thomas, and pianist Brian Thomas. The musical score was composed by Richard St. Clair. Shelley Baker-Gard is working on setting up a Zoom presentation which will be open to anyone interested in viewing the World Premiere of the opera. The presentation will also have a question and answer period. Shelley will send out email invitations and an announcement in the HSA newsletter – hopefully it will be held this winter.

#### Jacob Salzer

Has several new publications out:

- A haibun involving the homeless men at Starbucks was accepted in drifting-sands-haibun.org! (to be published on Sept. 30th)
- He was excited to hear that 5 shahai + 1 haiga are to be published by *Under the Basho* an online publication.
- Also 3 haiku were published in Ion Codrescu's new haiga book, *The Wanderer Brush* (published by Red Moon Press). (Lynne Jambor is also featured in this book.) Here is the [link](#).

Don't forget that if you are in the Eugene area and want to attend that group's meeting contact [Barbara Snow](#); and if you are in the Bend area contact [Nancy Bright](#) for meeting information.

N



Seren Fargo

### Commencement Bay Haiku

Named after the main body of water next to Tacoma, **Commencement Bay Haiku** held its third virtual meeting on the fourth Monday of September. This time the meeting had no technical glitches! The poetry sharing—haiku, senryū, tanka—and critiques went smoothly.

Six poets were in attendance: Alan Harvey, Bill Fay, Burk Ketcham, Carmen Sterba, Kathleen Tice, and Richard Tice. Richard also shared a list of twenty-one active web publications for haiku and related forms, with contact information and brief descriptions.

submitted by Richard Tice

### Haiku Northwest



## HAIKU NORTHWEST

Haiku Northwest held its monthly meeting on September 10 via Zoom. Sixteen members were in attendance: Carmen, Dianne, Kathleen, Richard, Terran, Michael, David, Gary, Curtis, Priscilla, Ida, Kim, Nicholas, Michelle, Tanya, and Bob. After discussing the forest fires raging throughout Oregon and Washington, and the smoke that had rendered going outside hazardous, we settled in for haiku critique.

This month, to try something new, folks had sent in up to 5 haiku or senryu ahead of time, which Tanya compiled into a single document and distributed to members a few days ahead of the meeting. This allowed folks time to give more thought to the poems. (Usually, we share our poems at the meeting and critique is a spontaneous act.) Screensharing went smoothly, and at the end, most folks agreed that it had been a useful exercise. Our next meeting will be held on October 8 at 7pm. For more details, please go [here](#).

submitted by Tanya McDonald  
Haiku Northwest secretary



Margaret Lane Dornaus

Hot Springs National Park, Arkansas was honored in the summer of 1998 with the presence of HSA President Kristen Deming who held the second quarter business meeting in the valley where all tribes gathered in peace to bathe their sick and wounded. This land was the first set aside for future generations to enjoy by an act of Congress in 1832. It was named the Hot Springs Reservation. This preceded the National Park system.

The 24th annual Autumn Haiku Festival will be held Friday and Saturday, November 13th and 14th at the Arlington Hotel and Spa.

We are delighted that Lee Gurga will return as Featured Poet. June Rose Dowis of Shreveport, Louisiana will attend. Tom Murphy of Texas A&M at El Paso is making plans to attend. Howard Lee Kilby following in the footsteps of Dr. Paul Tucker as president of the Arkansas Haiku Society will serve as host. The power house team of Vic Fleming, Judy Michaels, Johnye Strickland, Stacy Pendergrast, and possibly John Zheng will work together to make this the best celebration of Haiku possible. Part of the program may be on Zoom. Susan Delaney Mech encouraged the no registration fee policy many years ago. And it's still FREE.

David Lanoue and John Stevenson would like to join the Zoom part of the conference. Details are still being worked out. Meanwhile the pink sasanqua is preparing to bloom and the sugar maples bring their brilliant colors. For information email [Howard](#) or phone 501-767-6096 and leave a message with your phone number.



Midwest



Bryan Rickert

## Ohaio-ku Study Group (Ohio)

The Ohaio-ku Study Group met Saturday, September 12th, from 10am to noon via Zoom facilitated by Nicky Gutierrez. The following Ohio poets were present: Nicky Gutierrez, Valentina Ranaldi-Adams, Clarissa Jakobsons, Barbara Sabol, Tia Haynes, as well as out-of-state guest Sarah Metzler. A read-around of poems served as our introduction.

Nicky announced upcoming deadlines for journals and magazines. We also discussed how people were doing and their accomplishments.

Our kukai theme was "Days of Awe/forgiveness". Valentina Ranaldi-Adams, Sarah Metzler, and Nicky Gutierrez had the top poems. In lieu of book awards, they received a rousing round of applause! Congratulations! We used the remainder of the time to workshop our poems.

Our next meeting will be held Saturday, October 10, from 10am to noon via Zoom. Barbara Sabol will be showing pictures of her vacation for a virtual ginko. Please check the Ohio Haiku Facebook page for the invitation and link. Or for out-of-staters who wish to join us, please contact [Nicky Gutierrez](#). Barbara Sabol suggested the next kukai theme for our October meeting: "aisatsu" or "greetings/goodbyes." All are welcome! We'd love to see you there.



Haiku News

## 7th Annual Haiku Gathering at Wild Graces

12th, 2020, Deerfield, New Hampshire

September

Twenty haiku poets and a cellist gathered in the gardens and under the old apple trees and poet's tent at Wild Graces for the **7th Annual Haiku Gathering**. Social distancing and masks were utilized, but didn't dampen the atmosphere nor deter the dragonflies, also in attendance. Junko Fujiwara, teacher / cellist from Boston College, started the morning off on a classical note, followed by [Harry Hudson](#), mystic, scientist, artist, poet who shared his years-long haiku journey through Native American battlefields and sacred places. He shared haiku, the eagle dance, the aroma of sweetgrass and ceremonial sage, as well as his ceramics, cds, photographs, and watercolor prints.

as well as his ceramics, easel, photographs, and watercolor prints.



After opening our origami lunch boxes and listening to some light jazz from Junko, Stanford M Forrester, editor of *bottle rockets*, read Tim Meyer's classic children's book *Basho & The Fox*, a haikai parable of sorts, much to the delight of the poets, with commentary & questions on the nature of writing and who are we truly writing for? Jeannie Martin, retreat & workshop leader, author of a touch of light and other haiku books & chapbooks, spoke about haiku mindfulness and then instructed us to go on a 10-minute walkabout and bring back one item of interest, whether it be a leaf, a bug, a berry. The poets broke into pairs and were prompted to write, not so much a haiku, but why we were drawn to our leaf, our feather, our special find, and how it might lead us to haiku mindfulness.

Rounding off the afternoon, Terri L French, former editor of *Prune Juice: Journal of Senryu and Kyoka*, read from her three books *Fully Human*, *The Color of Bruises*, and *Keepers: a book of haibun*. When reading from *Keepers*, Terri channeled 11-year-old JT Blankenship to capture the adventures & essences of a boy's growing-up-hood.

Open Mic readings were by Stuart Bartow, Tom Sacramona, Hannah Mahoney, Kristen Lindquist, Brad Bennett, Jeff Hoagland, Mary Stevens, Raymond French, James Schlett and Laurie D Morrissey.

In attendance were Stanford M Forrester, Mary Forrester, Jeff Hoagland, Kristen Lindquist, Terri L French, Raymond French, Stuart Bartow, Marshall B Hatch, Jeannie Martin, Peter Newton, James Schlett, Jacqui, Tom Sacramona, Suzanne Niedzielska, Laurie D Morrissey, Mary Stevens, Robin White, Pat Davis, Harry Hudson, Katherine Hudson, and Junko Fujiwara.

The **8th Annual Haiku Gathering at Wild Graces** will take place, tentatively, on Saturday August 28th, 2021 with Junko Fujiwara returning with her cello and Kristen

Lindquist taking us on a ginko / bird walk around the gardens. Other presenters / workshopers to be announced at a later date.

Submitted by Robin White



## Final Call For Submissions

# San Francisco International Haiku, Senryu, Tanka and Rengay Competitions

**Sponsored by:** Haiku Poets of Northern California

**Deadlines:** Haiku, Senryu, and Tanka: In hand, **October 31, 2020**; Rengay: In hand, **January 31, 2021**

### 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. Haiku, senryu and tanka contest results will be announced at the first HPNC meeting in January and in the HPNC Newsletter. Results of the rengay competition will be announced at a later date. Winning poems will be published in the Spring/Summer issue of Mariposa, HPNC's membership journal. All rights revert to authors after the contest results are announced. This contest is open to all except the HPNC president and, for their respective categories, the contest coordinators and the judges (who will remain anonymous until after the competition, except rengay contest).

### Haiku, Senryu, and Tanka Submission Guidelines

**Online submission guidelines:** Please send all submissions of haiku, senryu, and/or tanka in a single email to **Jeff**). In the subject line, type: HPNC Contest 2020, your name, the date. At the top of your email, type: your name, your address, phone number, and the PayPal transaction ID number for your entry fee (see below). Type or paste poems directly into the body of your email; no attachments will be opened. Identify each poem or group of poems as haiku, senryu, or tanka.

Please send payment for the number of poems you are submitting (\$1 per poem) via PayPal to [HPNC](#). In the 'Add a Note' section, type: 2020 Contest Entry Fee. Locate the PayPal transaction ID number and include it with your email submission (see above).

**Standard postal submissions:** Type or print each entry on two 3 x 5 cards. In the upper left corner of each card identify its category as haiku, senryu, or tanka. On the back of one card only, print your name, address, telephone number and e-mail address (optional). The entry fee is \$1.00 per poem. Send haiku, senryu and tanka submissions, along with entry fee, to HPNC, c/o J Hahn Doleman, 165 Chattanooga Street 2, San Francisco, CA 94114.

### **Rengay Submission Guidelines**

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

All rengay must be titled. For two people (Poet A and Poet B) follow this linked format: 3 lines/Poet A, 2 lines/Poet B, 3/A, 3/B, 2/A, 3/B. For three poets (A, B, and C) the format is: 3 lines/A, 2 lines/B, 3 lines/C, 2/A, 3/B, 2/C.

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

### **Standard postal submissions for rengay**

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

### **Entry Fees**

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

### **Coordinators**

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

### **Resources on HPNC Website**

Winning poems and judges' comments from prior years are online at [www.hpnc.org](http://www.hpnc.org). A printable rengay form for both two-person and three-person rengay is also available on the HPNC website under the Contest tab or by clicking the following link: [Rengay PDF](#). Thank you for participating in this year's contest!

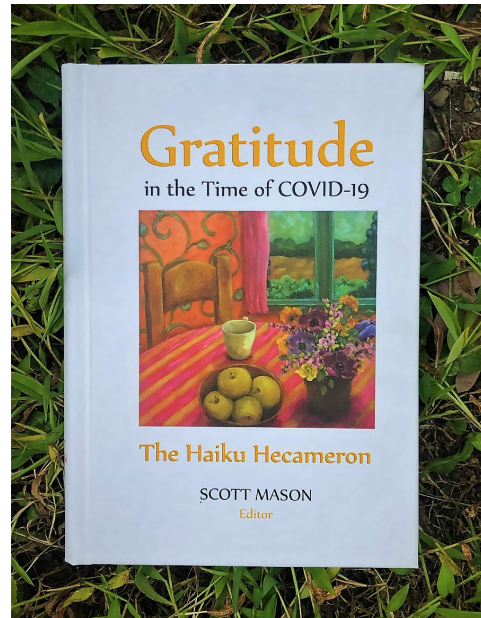




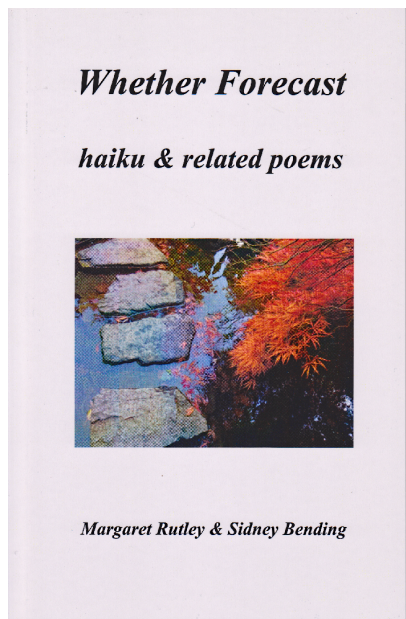
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and Margaret Rutley (sometimes alone, sometimes together) have created a quiet bouquet of word play, nostalgia, effervescence ("meditation/ loosening a not/ in my stomach" SB). A book to treasure. -- Terry Ann Carter, author TOKAIDO (Red Moon Press), Winner of the Touchstone Distinguished Book Award

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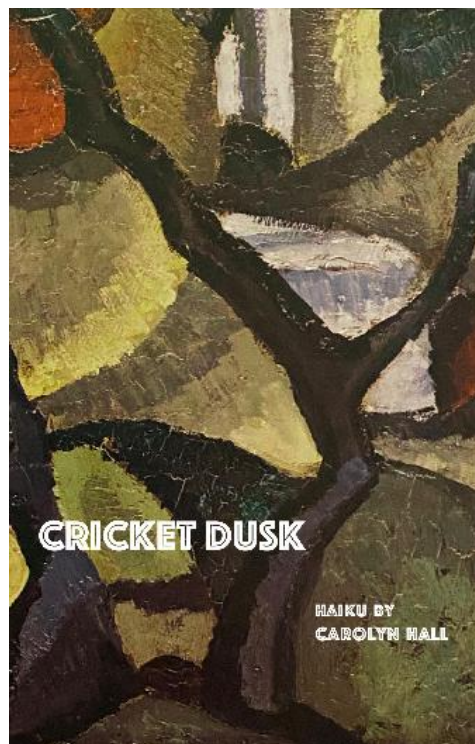
**first spring day  
a grocery cart  
of its own volition**

**hungry but for what winter moon**

**nesting owls—  
who would I be  
if I had stayed**

**the rain-swollen creek speaks my mind.**

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Before  
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Before I Forget Them

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Redheaded Press, 2020



Them

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Managing Editor,  
The Heron's Nest*

slow twist  
of the wine screw  
she wants to talk



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Call for Submissions

## ANNOUNCING

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Here's where to submit: [dsh.haibun.editor@gmail.com](mailto:dsh.haibun.editor@gmail.com)

**Founder:** Richard Grahn – Webmaster & Editor in Chief

Richard has been writing for over 30-years. He started writing haibun and tanka prose in earnest in 2018 in answer to serious illness. His work appears in many online and print publications including *Haibun Today*, *Contemporary Haibun Online*, *Atlas Poetica*, *Ribbons*, and others. He enjoys making art and music, writing, photography, and bonsai. He is happy to be able to parlay eight years of experience as a community web developer into another web project that benefits a worthy cause. He believes the beauty of art is that it offers the viewer a portal into the realms of their own imagination.

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