

**From:** Haiku Society of America hsa.bulletin@gmail.com  
**Subject:** HSA NEWS Sept. 05, 2021  
**Date:** September 5, 2021 at 1:00 AM  
**To:** brooksbooks@gmail.com



Volume 36, Number 09 | September 05, 2021



## Your monthly news: everything haiku

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

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

### The Monoku

Haiku are traditionally written in a three-line format, but this need not be the case. There are many ways haiku can be written using other types of lineation. The most popular of

are many ways haiku can be written using other types of lineation. The most popular of these alternative forms is the one-line haiku, sometimes referred to as a monoku or monostich. This format has a number of advantages. It conveys ideas with clarity, brevity and speed. Jack Kerouac and Allen Ginsberg both utilized this form, and it is encouraging to see it being used more frequently in contemporary journals. According to Jim Kacian, there are three main features of a monoku. These are (1) the elimination or softening of the fragment/phrase layout, (2) the sheer speed or momentum that forces us to take in the entire whole, and (3) the use of kire or break that can occur in several places and produce different meanings. Let's examine some recently published monoku.

express train the beverage cart taking forever

In this poem by Aaron Barry, we get the sense of the impatience the observer feels in waiting to order his drink. The single line format conveys the train's motion forward in contrast to the slower motion of the cart. There is an irony that the train is an express, but that the service within is so slow. We also get a sense of the aisle as linear here, as it is a straight space running down the length of the seats.

autumn            my car has a moonroof

Here we have a monoku by Alan Peat that makes good use of a break. The spacing between "autumn" and "my" indicates the opening in the top of the car. One can actually see the moonroof as the empty area between the words. As a concrete poem, the author has literally transformed the poem into a visual representation of an automobile. There is also a temporal pausing here. The space forces the reader to slow down, mimicking the time it takes for the roof to slide open. As this is a moonroof, we are left with the suggestion that the poet is appreciating the quiet beauty of the moon on an autumn night.

ducks coming in for a landing november just maybe

The extended line of this poem by Bob Redmond allows us to experience the slow gliding in of the ducks, probably as they approach a lake. We get a nice visual of their "final approach" that could not be conveyed as effectively in a three line haiku. The line also conveys the passage of time. The author is not clear what month it is. Time flows forward in this case regardless of the poet's awareness.



**Chuck Brickley**  
**2nd Vice-President**  
[hsa.2vp.chuck@gmail.com](mailto:hsa.2vp.chuck@gmail.com)

**\*\*\*ANNOUNCEMENT\*\*\***

**RESULTS**  
**Of The**  
**HSA SUMMER CONTESTS 2021**

HSA wishes to thank the poets who entered our preeminent summer contests this year. Special thanks to our outstanding judges for their work. The winning entries and judges' commentaries will be posted soon on the HSA website, and will appear in a forthcoming issue of Frogpond.

Congratulations to the winning poets!

### **Winners of the 2021 HSA Haiku Award**

Judges: Julie Schwerin and George Swede

**First Place** - "a year at most" by Tom Bierovic, Florida, USA  
**Second Place** - "Mars landing" by Scott Mason, New York, USA  
**Third Place, Tie** - "open meadow" by Brad Bennett, Massachusetts, USA  
**Third Place, Tie** - "daisies" by Tony Williams, Scotland, UK

#### **Honorable Mentions (Unranked)**

"blossom to blossom" by June Rose Dowis, Louisiana, USA  
"sand dollars" by Margaret Tau, North Carolina, USA  
"whether or not" by Laurie D. Morrissey, New Hampshire, USA

### **Winners of the 2021 HSA Senryu Award**

Judges: Kelly Sauvage and Mike Rehling

**First Place** - "brooding" by Amy Losak, New Jersey, USA  
**Second Place** - "rainbow flag" by Alvin B. Cruz, National Capital Region, Philippines  
**Third Place** - "home movie" by Spyros Mylonas, Tennessee, USA

#### **Honorable Mentions (unranked)**

"another fight" by Greg Schwartz, Maryland, USA  
"conspiracy theories" by kjmunro, Yukon Territory, Canada  
"crushed by guilt" by Amelia Cotter, Illinois, USA  
"election night" by Matthew Markworth, Ohio, USA  
"estate sale" by Spyros Mylonas, Tennessee, USA  
"falling leaves" by Helen Ogden, California, USA  
"travel ban" by Alan S. Bridges, Massachusetts, USA  
"world hunger" by June Rose Dowis, Louisiana, USA

### **Winners of the 2021 HSA Haibun Award**

Judges: Margaret Chula and Bob Lucky

**First Place** - "Afterlife" by Dru Philippou, New Mexico, USA  
**Second Place** - "Roulette" by Barbara Sabol, Ohio, USA  
**Third Place** - "Air" by Jennifer Hambrick, Ohio, USA

#### **Honorable Mentions (Unranked)**

"Dragon Boat" by J Hahn Doleman, California, USA  
"Hungarian Rhapsody" by Matthew Caretti, Pennsylvania, USA  
"What hides beneath" by Marietta McGregor, Australian Capital Territory, Australia

The Society wishes to thank all those who generously donate to our

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organization in the cause of promoting English language haiku.

In the future, we want to continue to recognize contributors, while honoring the wishes of those individuals who wish to remain anonymous.

As a result, we will be changing our policy of publishing donors monthly in the electronic newsletter. Effective next month (October, 2021) we ask donors that desire anonymity to please email our Secretary Dianne Garcia. If we do not receive notification, we will assume that you wish to have your name publically acknowledged.

In December, we will cease printing the list in the electronic newsletter. A list of current year donors will thenceforth be listed annually in *Frogpond*.



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

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

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

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

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

Anonymous, Donna M Bauerly, Roberta Beary, Teresa Carns, Mark Farrar, Bruce Feingold, Mark Forrester, Jill Kessler, Howard Lee Kilby, Edward Kosiewicz, Connie Meester, Helen Ogden, Malcolm Parks, James A Paulson, Jamie Phelps, Nelida Ramirez, Mike Rehling, Michael Roach, John Stevenson, Steve Tabb, Jamie Wimberly

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

Mimi Ahern, Francine Banwarth, Elizabeth Black, John Budan, Bryan Cook, Wanda Cook, Maria Theresa Dimacali, Christine Eales, Robert M Gilliland, Jill Kessler, Henry Kreuter, James Laurila, Eric Leventhal-Arthen, Patricia Machmiller, KathleenMacQueen, Carole MacRury, Jeanne F Martin, Patricia Nolan, Renee Owen, Christa Pandey, Marian M Poe, Rich Rosen, Bona M. Santos, Leigh Siderhurst, Kath Abela Wilson

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

Linda Ahrens, Frederick Andrie, anonymous, Orlino Baldonado, Becky Barnhart, Stuart Bartow, John Candelaria, Jeri "Imaginishi" Crippen, Pat Davis, Robert Ertman, David Eyre, Andy Felong, William Scott Galasso, Marita Gargiulo, Joan Iversen Goswel, Steven Greene, Mary Louise Griffith, Maureen Haggerty, Tom Hahney, Merle D Hinchee, Judith Hishikawa, Mark Hurtubise, Liga Jahnke, Bill & Joann Klontz, Antoinette Libro, Janis Lukstein, Doris Lynch, Curtis Manley, Maryam Mermey, Prof. William Maxwell, Marci McGill, Kati Mohr, Paula Moore, Lenard Moore, Tom Painting, Susan Powers, Sandi Pray, Jacqueline Price, Doug Proffit, CJ Prince, Edward Rielly, Joseph Robello, Michele Root - Bernstein, Dave Russo, Autumn Starr O'Brien, Carmen Sterba, Debbie Strange, Johnye Strickland, Angela Terry, Mona Van, Marilyn A. Walker, Jason Scott Wallace, Lew Watts, Christine Wenk - Harrison, Dale Wisely, Frank Yanni

### **In Memoriam**

Diane Skrivseth — In memory of my husband Donald Skrivseth, an HSA member  
Harriet Levine & Jeanne Niccolls — In memory of Anita Virgil  
John Budan — In memory of Lawrence Ferlinghetti



## HOW TO EXPLAIN HAIKU TO PEOPLE WHO ASK BUT WHO REALLY DON'T WANT TO KNOW

by Adelaide B. Shaw

I have been writing haiku for over 50 years, with occasional attempts at longer forms, including free verse, rhymed verse, and blank verse. Although my haiku had been accepted in haiku journals, the longer forms I sent to non-haiku journals were all rejected. I needed feedback for these longer poems, so I joined a local poetry group led by a published poet. When I said I was a published haiku poet, all were impressed.

They knew what a haiku is. You know the definition: a nature poem in three lines of 17 syllables. How could I explain, in 25 words or fewer, what is a haiku? I could give the HSA definition or a dictionary definition. I could say, yes, it's about nature but. . . I could mention human nature and. . . I could say it's in the present but with links to the past and. . . I could say it's individual and personal but universal and. . . I could mention juxtaposition of two images, ideas and. . . I could explain the difference between English

syllables and the Japanese sounds and . . . I could agree it's usually three lines, but there are one line haiku and. . . I could say it's objective, not subjective and. . . that it's a poem of simple images without metaphor or simile and. . . I could go on for hours, but I don't have hours. I have only a few minutes, after which my audience is growing restless. I have only enough time to educate the ladies about syllables versus sounds and refer them to some online resources for further explanation.

That wasn't the first time I was asked to explain haiku. Each time usually begins and ends the same way. I've come to the conclusion that when asked, What is a haiku? the question is often asked casually, a polite response to my saying I write haiku. The problem is always how much to explain. Certainly, the school definition of three-line nature poem with 17 syllables should be corrected. Beyond that, how much time do you have? How interested is your audience? Where are you? In a crowded café? Forget it. With a group of people? Also, not good. Gear your explanation to your listener and the time you have, otherwise your words will float away and be forgotten.

I thought I had interested a neighbor in haiku. I gave her one of my published books. She asked questions. I gave answers. I sent her a list of haiku books and web sites. She sent me three "haiku." I struggled with a response. This simple appearing poem is not simple. Maybe my friend heard my explanations about haiku practices, guidelines, aesthetics and all the rest, maybe she read the internet articles, and maybe she forgot everything. Or, maybe she just wanted to write what she wanted to write as she was moved to write it.

Her poems were three lines and fewer than 17 syllables. They were about nature, but she used words such as lovely, beautiful, breathtaking. She used similes. It was a first attempt, after all, and I was positive in my response. I praised her attempt at writing poetry, but not haiku. Explained again subjective versus objective, use of clear images, absence of similes. Made suggestions. My friend did not send revisions, nor any other attempts at writing haiku. Was I a bad teacher? Did I scare her away? Did I hurt her feelings? It was unclear.

I've had no success in getting anyone to write haiku, not even a granddaughter who learned Japanese and spent six months in Japan. Haiku has to be more than just a craving for a snack, but a hunger for a ten-course meal. I was aware of that hunger from my first meeting with haiku, a slim volume of haiku published by Peter Pauper Press.

Unless we are attracted to poetry and/or a particular form of poetry, we leave school with only a superficial knowledge of sonnets, odes, and elegies. If someone appears to be truly interested in haiku, all I can do is keep my explanation simple, give resources, web sites and book titles and offer help. It's also important to give a cautionary warning about haiku explanations on the internet which are often only a dictionary definition, accompanied by examples. These examples may be in three lines and have a reference to nature, but they usually are lacking in everything else that makes a haiku. Haiku may be a short poem, but it defies a short explanation.

In order to write haiku, one needs to read haiku books, articles and journals. If possible, join a group and/or connect with a haiku poet. Especially important of course is writing, getting feedback and then writing some more. There's an old joke about a man who asks how to get to Carnegie Hall and is told to Practice. Practice. Practice. So, it is with haiku. Practice. Practice. Practice.

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Bio:

Adelaide B. Shaw Lives in Somers, NY. She has been creating Japanese poetic forms for over fifty years and has been published widely. Her three collections of haiku, *An Unknown Road*, (3rd place winner of Merit Book Awards in 2009) *The Distance I've Come*, and *Travel Souvenirs* are available on Amazon. Adelaide also writes fiction and non-fiction and has been published in several journals. Some of her published Japanese

...and has been published in several journals. Some other published Japanese short form poetry are posted on her blog: [www.adelaide-whitepetals.blogspot.com](http://www.adelaide-whitepetals.blogspot.com)

## NEWS from the Regions



Deborah P Kolodji

### Haiku Poets of Northern California

On August 29, 2021 the Haiku Poets of Northern California held our biggest event of the year, the 31st annual Two Autumns Reading. Held this year via Zoom, the event featured readings by David LeCount, Patricia J. Machmiller, Crystal Simone Smith, and John Stevenson. The chapbook *Filling in the Sky*, published to commemorate the reading, was edited by Sharon Pretti, who also served as the emcee. Originally scheduled for the summer of 2020, this reading was postponed due to the Coronavirus pandemic. While we were disappointed not to gather in person, we are grateful to have the technology (as imperfect as it is) to gather virtually and to share a recording with the public. If you would like to purchase a copy of the chapbook *Filling in the Sky*, please contact our bookseller, Jim Chessing at [jchessing@hotmail.com](mailto:jchessing@hotmail.com). To view the video recording of this reading or any of the other events we have recorded over the past year and a half, visit the HPNC website at [hpnc.org](http://hpnc.org) and click on “Recordings.”

Our next meeting is the fall quarterly meeting on October 3, which will feature readings by Gideon Young from North Carolina and Sarah Paris from Santa Rosa, CA.

The deadline for the San Francisco International Competition for Haiku, Senryu, and Tanka is October 31. Full guidelines are on our website at [hpnc.org/submission-guidelines](http://hpnc.org/submission-guidelines).

*-submitted by Susan Antolin*

### Southern California Haiku Study Group

Twenty-six members of the Southern California Haiku Study Group met via zoom on August 21, 2021, and the following people were present: Lynn Allgood, Susan Burch, Jackie Chou, D’Ellen, Kristine Dennehy, Denise Dumars, Kimberly Esser, Ignatius Fay, Lynn Fayne, Joan Fingon, Scott Galasso, Carol Hajdu, Charles Harmon, Deborah P Kolodji, Yvette Nicole Kolodji, Richard Matta, Vicki Miko, Naia, Genie Nakano, Beki Reese, Wakako Rollinger, Bona M. Santos, Jie Tian, Patricia Wakimoto, Kathabela Wilson, and Sharon Yee.

After a read-around of recent haiku, Bona M. Santos (“Bonnie”) did a reading of her haiku.  
spring dandelions  
by the roadside—  
women on the march

she howls at the vanishing moon a rebirth

- Bona M. Santos

After her reading, Bonnie gave a short presentation on the idea of forming small haiku

After her reading, Bonnie gave a short presentation on the idea of forming small haiku pods, where groups of four vaccinated poets could gather together, perhaps for a picnic or ginko walk, write haiku and report back to the group. After over a year of meeting via zoom, many of our poets are anxious to see each other again, but our library meeting room is still not available due to COVID restrictions. And with the Delta variant and many members who have immuno-compromised conditions, it doesn't seem like in-person meetings are in the near future. To test this out, Bonnie met with Wakako, Yvette, and Debbie at Palisades Park in Santa Monica, where we spread out a picnic blanket and put a chair at each corner. Many haiku were written, inspired by that day, including:

salt breeze  
a line of sailboats  
under the horizon

- Deborah P Kolodji



After Bonnie's haiku pod presentation, Debbie Kolodji gave a presentation called "Braking and Coasting," where she explored published haiku which do not appear to have a cut, and why they work as haiku:

The names of the dead  
sinking deeper and deeper  
into the red leaves

- Eric Amann  
*The Haiku Anthology*

Finally, our tech co-host, Joan Fingon, sent everyone to breakout rooms of four, to share and workshop haiku.

Our September workshop will be held via zoom on Saturday, September 18 at 2 pm with John Stevenson as our guest workshop presenter.

### **Yuki Teikei Haiku Society**

YTHS held its annual business meeting on August 14th. President Carolyn Fitz introduced



the Board and Committee Chairs who gave their reports. The 2022 schedule of events was announced, with only a few meeting agendas yet to be decided. Due to the uncertainty of the pandemic restrictions, our plans are to hold most meetings and workshops via Zoom, with hopefully a few events being “live”—ginko walks and possibly our Asilomar Retreat in November of 2022.

We look forward to the upcoming workshop “ReReReWrite: On Haiku Revision” with Chuck Brickley this September 11, via Zoom from 11:00-1:00.

Check out our website: *yths.org*. If you go to the *Education* tab and go to *Video Links*, you can see video chats on the “Art and Craft of Writing Haiku” with YTHS dojin, Patricia Machmiller.

*Submitted by Alison Woolpert*



Shelley Baker-Gard

## August Meeting Notes

The **Portland Haiku Group and Oregon HSA** met on August 14<sup>th</sup> at Clayton Beach’s home. We had a good group of people attending: Jacob Salzer, Shelley Baker-Gard, Sam Blair from Astoria, Liz Gerlitz from Silverton, Carolyn Winkler, Jory Farr, Kevin Nusser, Jim Rodriguez, Shasta Hatter, and Cathy Merritt. Clayton Beach led the kukai.

The meeting started with the kukai in which we shared, haiku, senryu, tanka, six word stories and haibun. The seasonal prompt (which will be a regular kukai practice and at least one poem submitted is to have it as a subject). The first-place and second place winning haiku/senryu went to Lisa Gerlitz for her haiku; “distant thunder ...; 2<sup>nd</sup> place “after her funeral. . .,” the 3<sup>rd</sup> place was a tie between Jacob Salzer for ....teeth marks...and Sam Blair for his senryu “Costco – ...”. For the tanka category, Jacob Salzer received first place for the only tanka entered “summer wind...”. In the six word story category; first place went to Cathy Merritt for her story “...unsolved mystery...”, second and third place went to Jory Farr for his stories; “ Just a guest... and No place to stand...” . For the haibun entries, Lisa Gerlits won first place for “Witness” and Kevin Nusser won 2<sup>nd</sup> place for “When you move I move”.

The second part of the meeting was led by Clayton Beach presented a lecture on an informal essay he wrote entitled 'Metonymy: The Hidden Figurative Language of Haiku.' Clayton provided many examples from classical Japanese poetry where metonymy occurs (Clayton defined metonymy as: “a form of displacement or parallel where a part or quality of the unspoken subject is used as an implicit placeholder...”). At the end of the lecture and the discussion, we all agreed that all poetry including haiku use figurative language to impart layers of meaning. Shelley recommended that if folks are interested in the more cognitive and linguistic nature of metonymy, metaphor and figurative language that they check out the many books written by the scholars George Lakoff, Mark Johnson and Mark Turner. Some of these books are: *Metaphors We Live By* (Lakoff & Johnson; 2003 edition), *More Than Cool Reason – A field Guide to Poetic Metaphors* (Lakoff & Turner), and *The Literary Mind* (Turner).

**The next face to face meeting for the Portland Haiku Group/HSA meeting will be Saturday September 18th in the morning from 10 AM to Noon at Carolyn Winkler's home.** We will be meeting outside, and attendees need to be vaccinated. The leader for the meeting discussion & kukai will be Carolyn Winkler– you can contact her at [Carolyn Winkler](#); Please RSVP to Carolyn if you want to join us. Also send to her by 9/12 your kukai entries (1-3 works of poetry: Haiku, senryu, tanka, 6 word story, haibun) – Phone Number and Address are 503-734-6516; 1001 N. Baldwin Street, Portland, Or 97217

As we discussed, please make one of your haiku entries seasonal - Carolyn will send out the prompt before the meeting.

The **next Bi-monthly ZOOM meeting** is on Sunday, 9/26/21 -2pm and will be hosted by Shelley Baker-Gard or a volunteer (not yet determined – feel free to volunteer). This every-other-month Zoom meeting time is set for the last Sunday of that month –Email [Shelley](#) if you want to receive the invitation. The meeting is open to anyone in the Northwest including Canada or to others interested from different areas (email Shelley if you want to attend as the size is limited to 15 attendees). Email Shelley Baker-Gard with your kukai entries by 9/20 (2-3 haiku/senryu/tanka or 1 haiku/senryu/tanka and 1 haibun).



Seren Fargo

Commencement Bay Haiku met via Zoom on August 23. Emily Kane, Dorothy Matthews, Judith Schallberger, Kathleen Tice, Richard Tice, and Michael Dylan Welch attended. The assignment this month was to bring revisions and their previous drafts to show the group. For our writers, revisions often involve choices between singular and plural, and changes in the order of images and words. Frequently, however, the final result is a drastic departure from the first attempt, and the revising sometimes covers years. For example, Richard Tice's haiku in *Poetry Pea*, that made the short-list of the 2020 Touchstone Haiku Awards, started several years ago and went through several rejections:

desert road the black water always a short distance off  
moving mirage    our car never nearer the sheen of black water  
our car never nearer the shimmer of black water on the desert road

Several put their drafts away for months and even years before looking at them again, and some revised their work through workshops and after rejections. The writing/revising processes proved to be eye-opening, as well as quite helpful.

## **August Meeting Report** (by Curtis Manley)

Haiku Northwest held its August meeting on Thursday, August 12th, 2021, from 7:00 to 9:00 p.m., via Zoom. Twenty-five participants joined us from Washington, Oregon, California, Massachusetts, and New Jersey: David Berger, Terran Campbell, Janice

Doppler, Gary Evans, Ida Freiling, Lisa Gerlits, John S. Green, Alan Harvey, Jeff Hoagland, Joyce Holgate, Emily Kane, Curtis Manley, Tanya McDonald, Helen Ogden, Michelle Schaefer, Elliott Simons, Carmen Sterba, Dennis Sullivan, Ron Swanson, Kathleen Tice, Richard Tice, Diane Wallihan, Kim Weers, Michael Dylan Welch, and Kathabela Wilson.

Ron Swanson hosted the meeting, which featured a reading by Jeff Hoagland, the Education Director at the Watershed Institute in Pennington, New Jersey. Jeff rediscovered haiku around 2005, strongly identifying with Issa's intimate relationship with nature's smaller beings and the immediacy of a moment captured. Jeff has published several hundred haiku in a range of journals and anthologies, and was a featured poet in *New Resonance 7: Emerging Voices in English-Language Haiku* by Red Moon Press in 2011.

Given the time difference, it was full night in New Jersey, and Jeff joined us from outside. He began by inviting us to think and write about our summer pastimes—now or in our childhoods. The beautiful and thoughtful haiku that Jeff then read, featured nature and our relationships with—and reactions to—it, and were accompanied by the serenade of night insects, including the oblong-winged katydids in the institute's butterfly house.

Following Jeff's reading, attendees were invited to share a haiku they had recently read in a book or journal, and describe what they liked about it and what it meant to them. After a short break, the remainder of the meeting was taken up by a spirited workshopping of the attendees' own haiku.

## Seabeck Haiku Getaway Registration Now Open

Registration is now open for the 2021 Seabeck Haiku Getaway, to be held in person October 28-31 on Washington State's Kitsap Peninsula. Join the Haiku Northwest group for a weekend of haiku, haiku, and more haiku! Our featured speaker is Chuck Brickley. The theme for the weekend is "togetherness," which we hope is particularly fitting in the midst of the physically isolating pandemic. The full-weekend rate is \$290 for a long weekend of meals, accommodations, and all the haiku you can carry! Enjoy the lagoon, waterfront, woods, mountain views, stimulating presentations and workshops, and fine haiku camaraderie. A full COVID vaccine is required for attendance. For full program information, COVID protocols, early-bird registration information and more, please visit this [link](#).

## 2021 Porad Award Deadline Sept 20

Haiku Northwest is pleased to announce its eighteenth annual Porad Haiku Award. The contest is named for Francine Porad, founder of Haiku Northwest, former president of the Haiku Society of America, and editor for eight years of *Brussels Sprout*, an international journal of haiku and art. The contest is free to enter, and is open to all, members and nonmembers alike—except Haiku Northwest officers, the contest coordinator, and judge. You may submit up to five haiku. Deadline: Submissions through the online form, by email, or by postal mail must be received by September 20, 2021. For full information, visit this [link](#).

**Upcoming:** our September meeting (Thursday, Sept. 9, from 7 to 9 pm) will feature award-winning South Dakota poet Chad Lee Robinson reading haiku and talking about the role of place in his writing. The haiku workshop will similarly focus on "place." To get Zoom info, please sign up on our mailing list by September 7th at this [link](#).  
<http://eepurl.com/hp7db>

**End note:** Anyone is welcome to attend our meetings and to join the Haiku Northwest emailing list at this link. <http://eepurl.com/hp7dbP>



Howard Lee Kilby

I want to express my sincere appreciation to the HSA board for allowing the South Region to experiment with the idea of creating a HAIKU AMBASSADOR to assist the regional coordinator. The project has proved effective.

### **Arkansas**

Judy Michaels, M.D., daughter of Haiku Legend Johnye Strickland, is the Haiku Ambassador for Arkansas. She has welcomed new members and given haiku training.

### **South Region Conference**

The South Region Conference November 5-6, 2021 at the Arlington Resort and Spa in downtown Hot Springs National Park, Arkansas. The conference is open to everyone. There is no charge to attend. (This is due to Susan Delaney's suggestion about 20 years ago.) For information contact [hkilby@hotmail.com](mailto:hkilby@hotmail.com) or phone 501-767-6096 or 501-282-2466.

John Stevenson of Nassau, New York will be the featured poet. He is a former president of the HSA. Copies of his new book will be available for sale at the conference. Shokan Tadashi Kondo of Tokyo, Japan will not be able to attend due to the Covid-19 restrictions on international travel. He has a raincheck on the conference and will attend in the future.

### **Haiku Ambassador for Kentucky**

The NEW Haiku Ambassador for Kentucky is Clay Marcum. C.D. Marcum is an author and poet from Berea, KY where he lives with his wife in the foothills of Appalachia. He has an M.F.A. from the Bluegrass Writers Studio and was formerly the editor of the literary journal 'Jelly Bucket.' His focus was mostly fiction, but his minimalist aesthetic continued to shrink his word count until he became a haiku poet. He suffered a traumatic brain injury in 2016, and has found haiku good medicine indeed. Like all good medicine, he believes it is best shared. You can contact him [here](#).

Appalachia...  
always looking  
over my shoulder

### **Louisiana**

Five of the seven members of the Northwest Louisiana Haiku Group shared and critiqued haiku via email this month.

Submitted by June Rose Dowis: [junerosedowis@gmail.com](mailto:junerosedowis@gmail.com).

### **Tennessee**

The Haiku Ambassador for Tennessee is Jim Haynes.

Jim and I have spent hours on the phone discussing ideas and past experiences. We both served in the United States Air Force. Jim served in Japan where he taught English and discovered an interest in haiku and Zen.

I have enjoyed serving as HSA South Region Coordinator.

It's a great opportunity to be of service to the Haiku Society of America. I joined in 1993. This is a great organization. I'm happy that I have been able to serve as HSA South Region Coordinator.



Bryan Rickert

## Ohaio-ku Study Group

The Ohaio-ku Study Group met Saturday, August 14th, from 10am to noon via Zoom facilitated by Nicky Gutierrez. The following Ohio poets were present: Ohio: Elliot Nicely, Jill Lange, Nancy Brady Smith, Valentina Ranaldi-Adams, Tia Haynes and Nicky Gutierrez. The following out-of-state poets were present also: Ruth Holzer and Sarah Metzler.

We started our meeting with a read around and introductions. After our read around, we had conversation and Tia talked about her new book.

We did not do our kukai this month. After conversation, we workshopped.

Our next meeting will be held Saturday, September 11th, on zoom 10 AM -12 PM. Tia Haynes and Jonathan Roman will be reading from their new book *After Amen: A Memoir in Two Voices*.

Our kukai theme will be "technology."

Please check the Ohio Haiku Facebook page for meeting information. Or for out-of-staters who wish to join us, please contact [Nicky Gutierrez](#), [nickgootz@gmail.com](mailto:nickgootz@gmail.com). All are welcome! We'd love to see you there.

## Cuttlefish Books

Cuttlefish Books is a niche press that primarily publishes Japanese short form collections. They were founded with a mentality to get necessary and challenging poetry into the hands of the people and to support the institutions that help further this goal. To this end, they seek to publish the voices often marginalized by the poetry community at large and to make their books as affordable and accessible as possible. They also take an active interest in working directly with independent bookstores and libraries to make the work accessible to the necessary readers. Their first major collection, *The Ohio Haiku Anthology*, was a rousing success and now they're working on individual collections. They're publishing three collections by the end of this year, and are taking preorders via [Kickstarter](#).

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## Virtual Haiku & Senryu Workshop

More than 100 seats are filled for "Writing Haiku and Senryu," a free Zoom workshop led by Charlotte Digregorio. Another 25 have been added. Beginning haiku poets will learn all about the art of haiku and senryu and how to get them published in this workshop, open to all from everywhere, through the Winnetka (IL) Public Library, Sunday, Sept. 19, 2 to 3:30 p.m. (Chicago Time). Participants will have the opportunity to read a newly-crafted poem during the event (optional.)

Charlotte is the author of *Haiku and Senryu: A Simple Guide for All* and other books. She's the editor of *The Daily Haiku*, [www.charlottedigregorio.wordpress.com](http://www.charlottedigregorio.wordpress.com), with poets from 61 countries participating.

You may register [here](#).

If you have questions, please contact [Charlotte](#).

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## Evergreen Haiku

Evergreen Haiku will hold its first meeting of the Fall Session on **Saturday, September 25th, from 1 to 3pm EST, by Zoom**. We'll spend time welcoming folks back into the haiku fold (after our summer break) and discussing study group plans and goals for the coming year. We'll also welcome special guest poet Michael Dylan Welch, who will talk about haiku "targets" and perform sequences of his haiku with PowerPoint animations. Interested haiku poets living in Michigan and surrounding Midwest states can contact [evergreenhaikuATgmail.com](mailto:evergreenhaikuATgmail.com) for further information. All ages and all stages of haiku love welcome!

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

Zoom chapter meeting, August 15, 2021.

The ISPS-HSA Haiku Chapter held its Zoom meeting on Sunday, Aug. 20. August seemed to be the month for vacationing; thus, we had a small number of participants. Those who attended were: Jo Balistrieri, Ewa Boczon, Tom Chockley, Maureen Daley, Margie Gustafson, Michael Kozubek, Leslie Peet, Jennifer Thiermann

Our chapter has a favorite discussion topic. We invite participants to present a haiku they have read in a recent haiku journal, one that "delights or mystifies" the reader. We examined seven English-language haiku. During the conversations, we talked about such wide-ranging topics as one-image haiku, English translations of Basho originals, punctuation in haiku, and ekphrastic allusion in haiku.

Then we moved on to the workshop conversation of draft haiku from participants, who wanted feedback regarding their poems. Each haiku was presented anonymously and discussed. Then the haiku poet had the chance to give his or her feedback about the haiku. We also asked the poet to tell us about the "haiku moment" that had been the impulse for the haiku.

Additionally, we had time to talk about the Nickolas A. Virgilio Memorial Haiku Competition, the fine 30th anniversary book recently sent to HSA members, and to talk about ways to promote the poetry and haiku among teenagers. We took time to talk about new haiku journals for further reading and enjoyment

about new haiku journals for further reading and enjoyment.

**Our next Haiku Chapter Zoom Meeting: Sunday, October 17, 2021, starting at 1:00 p.m.** The deadline for RSVPs to attend will be Tuesday, October 12. Contact Tom Chockley ([tomzhaiku@outlook.com](mailto:tomzhaiku@outlook.com)) for further information.



Wanda Cook

## Wild Graces 8 Annual Haiku Gathering

Robin White and Marshall Hatch generously hosted a few dozen fully-vaccinated haiku poets, artists and musicians in Deerfield, New Hampshire, on Saturday, August 28, 2021, to celebrate the eighth Annual Haiku Gathering at Wild Graces. It was a beautiful, late summer day of festivities amid the apple trees, herb gardens, and frog ponds, organized into a delightful array of workshops, book tents, and poetry readings.

In the first hour, people arrived and mingled around coffee, tea, and bagels under the trees with an apple occasionally thumping to the ground, adding a bit of percussion to the first performer, Shin-Yi Yang, who performed songs on the Chinese zither. Wild Graces has an indelible atmosphere that drew a record-number of MVP guests making a first or far-off return trip including Jacquie Pearce (Vancouver, Canada), Ben Gaa (MO), Barbara Ungar (NY), Scott Mason (NY), Jimmy Pappas (NH), Janice Doppler (MA), Alan S. Bridges (MA), Jamie A. Muth (MA), Peter Newton (VT), John Stevenson (NY), Mike Winter (PA), Amber Winter (PA), Wendy Toth Notarnicola (DE) Johnette Downing (LA), Scott Billington (MA), and Jacqui Paglialonga (NY).

Under the poet's tent, Stanford Forrester, editor of *bottle rockets*, led the second event at 10:30 am— "Eyes & Ears: A very brief introduction and workshop on the intersection of haiku and concrete poetry." Stanford's presentation on concrete poetry fired our imaginations, and we were summarily encouraged to explore its poetic possibilities on large white paper.

Lunch break provided scheduled time for chat and pursual of the book tent, all against the backdrop of John Tavano's guitar accompaniment for the ear and Bruce Iverson's Sumi-e paintings and calligraphy for the eye. Relaxation and talk continued until all were called back together for the group photo: "Say Shiki!"





A reading by *New Resonance* 12 haiku poets Kristen Lindquist (*glacial erratic / of all the places / we could be*), Hannah Mahoney (*first warm day / a turtle rests its chin / on the one in front*), Mary Stevens (*herd of deer / my road through / their togetherness*), and Tom Sacramona (*late summer evening / the rear brake no longer / slows the bike*) was next. A cricket poem for the poet hermit thrush was read by Shi Lu. Then, Kristen Lindquist led an educational bird ginko prefaced with an insightful presentation. In all, the cardinal, catbird, and flicker bird species are heard in nearby trees and bushes, but also mockingbirds Kristen, Jeff, and Brad Bennett taught us how to make bird calls.

Throughout the day, poets added their names to the open mic list for a spot to read up to five of their poems to everyone. The group set a record number of open mic participants. Brad Bennett, an attendee at every single Wild Graces gathering since the inaugural one in 2014, spurred us in an impromptu reading from the *Wild Graces 7* anthology that commemorates the first seven years, edited by Robin White of *Akitsu Quarterly* and generously gifted to attendees, along with Wild Graces 8 masks.

The first seven Wild Graces have drawn many notable poets over the years, including Tom Clausen, vincent tripi, Evelyn Lang, Alexis Rotella, Michael Ketchek, Jay Friedenber, Yu Chang, Hilary Tann, Don Wentworth, Kath Abela Wilson, Terri L. French, Suzanne Niedzielska, Edward J. Rielly, and Pamela A Babusci.

All who were present and featured in the anthology stood up to read in order: Mary Stevens, Jeannie Martin (*sunrise / all the daffodils / face east*), Robin White (for Evelyn Lang: *winter / I shape words / from the mountain's / stillness*), Brad Bennett (*sap buckets / from each tree / a different tone*), John Terninko (*a tree / falls / who heard it?*), John Stevenson (*clicking stones / my ears / under water*), Jeff Hoagland (*sleepless / by choice / frog song*), Pat Davis (*sitting by the river / morning passes / through me*), Hannah Mahoney, Marshall Hatch (*sudden downpour / a flutter of moths / on the porch*), Alisa Parcels (*among rusted garden tools / the red snow shovel*), Stuart Bartow (*soaking dew / again the woodchuck beats me / to the strawberry patch*), Laurie D. Morrissey (*pine barren moon - / the whirr of air / through a nighthawk*), Ron Scully (*rusted birdsong / where our swings soared / winds*), Shir Haberman (*in full bloom / on her forearm / cherry-blossom tattoo*), Tom Sacramona, Robin White (*counting coos / St. Francis / with his prayer beads*), Sekiro/Stan Forrester (*sparrow soup - / the boy / with a slingshot*), Peter Newton (*the neighbor / I've gotten to know / lowering our hedge*), Bill Deegan (*scent of fir / a cormorant fishes / the alpine lake*), Ben Gaa (*kicking the coals / of an old campfire / I remember everything*), James Schlett (*September sun / I hold its lingering warmth / in her hair*), and Kristen Lindquist.

Thanks, Robin and Marshall, for such an absolutely glorious day!

*submitted by Tom Sacramona*



Michael Henry Lee

**HSA SE Members: SAVE THE DATE!!**



**"One Step Beyond" Open Mic Zoom Event  
Saturday Dec 11, 2021 at 2:00p EST**

***Featured Reader / Presenter: Terri Hale French*  
Open Mic Reading & Kukai Contest with prizes**

Terri's well-known stature as a writer, editor, photographer, artist and traveler fits into our theme as we celebrate "steps taken" in the past, in the now, in the future. Complete event details, dates and other info will be forthcoming via email in early October. In the meantime, contact **Michael Henry Lee** with any questions.

*Note: We are forgoing our SE Region Autumn Equinox event so as not to conflict with the Haiku North America Conference October 15-17 2021, which a number of our HSA members will be moderating and/or attending. Here is the HNA registration link (due 9/15/21) if you are interested.*

**[Registration Info](#)**

Save the Date 12/11/21 on your calendars! Watch your email for complete details!

Sincerely,

Michael Henry Lee  
HSA SE Regional Coordinator

## Broader Haiku NEWS



### **Virtual Haiku & Senryu Workshop**

More than 100 seats are filled for 'Writing Haiku and Senryu,' a free Zoom workshop led by Charlotte Digregorio. Another 25 seats have been added. In this workshop, beginning haiku poets will learn all about the art of haiku and senryu, and how to get them published.

Open to all from everywhere, through the Winnetka (IL) Public Library, Sunday, Sept. 19, 2 to 3:30 p.m. (Chicago–USA Time). Participants will have the opportunity to read a newly-crafted poem during the event (optional.)

Charlotte is the author of *Haiku and Senryu: A Simple Guide for All* and other books. She's the editor of [The Daily Haiku](http://www.charlottedigregorio.wordpress.com), [www.charlottedigregorio.wordpress.com](http://www.charlottedigregorio.wordpress.com), with poets from 61 countries participating.

You may register at: <https://winnetkalibrary.libcal.com/calendar/events/>

[cid=3782&t=d&d=2021-09-19&cal=3782&inc=0](https://www.a-haiku.com/cid=3782&t=d&d=2021-09-19&cal=3782&inc=0)

If you have questions, please contact Charlotte at: [c-books@hotmail.com](mailto:c-books@hotmail.com)

## Gerald Vizenor American Haiku Archives Honorary Curator

### Reading on September 26

The American Haiku Archives invites you to a special Zoom reading by Gerald Vizenor to celebrate his appointment as the 2021–2022 honorary curator of the American Haiku Archives. This reading will take place on Sunday, September 26 at 2:00 p.m. Eastern Time (11:00 a.m. Pacific Time) on Zoom. We are also delighted that Vizenor scholar Kim Blaeser will be introducing Gerald. Please join us on Zoom for this free event:



#### **Gerald Vizenor: American Haiku Archives Honorary Curator Reading**

Sep 26, 2021 11:00 AM Pacific Time (US and Canada)

Join Zoom Meeting

<https://us02web.zoom.us/j/86405441187?pwd=OENpYXYxSlhxMVV5Zk1SVSs2VEdHZz09>

**Meeting ID:** 864 0544 1187

**Passcode:** 648688

For more information about Gerald Vizenor as the current honorary curator, please go [here](#). The American Haiku Archives is home to the official archives of the Haiku Society of America.





## 2021 Seabeck Haiku Getaway Registration Opened on August 1

Haiku Northwest is pleased to announce that registration opened on August 1 for the 2021 Seabeck Haiku Getaway, to be held **in person** on the weekend of October 28 to 31, 2021.

Chuck Brickley will be our featured guest and our weekend theme is “togetherness.” [Click](#) to see our information page and registration page (plus a new, easy-to-print registration form).

Please note that we will require proof of full vaccination as part of our registration process this year. We look forward to seeing you at Seabeck! If you have any questions, please contact [Michael Dylan Welch](#).

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### How YOU can participate in this year's Seabeck Haiku Getaway

Can't make it to Seabeck this year? We still want to hear from you. Please send us a postcard with a haiku and/or other message that we can display in our meeting room at this year's in-person event (please print very carefully so we can read it easily when we give a reading of all the postcards, which we hope to video). And pick a postcard that shows where you live (optional). Please mail your postcard (to be received by October 27, 2021) to **Michael Dylan Welch, 22230 NE 28th Place, Sammamish, WA 98074 USA**. This is your way to still be with us!

This year we're planning to have our 14th annual Seabeck Haiku Getaway in person, October 28 to 31, 2021, and if you can come (full vaccination required), please register [Here](#) (no cancellation fee this year). Some of you have already registered—thank you! And if you are not able to come, we hope you can participate by sending us a postcard!

If you have questions about sending postcards or about our 2021 Getaway, please contact [Michael Dylan Welch](#).



# San Francisco International Haiku, Senryu, and Tanka Contest

## **Deadline**

In hand by October 31, 2021

## **Entry Fee**

\$1 per poem

## **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 category. For the haiku contests, second and third prizes of \$50 and \$25 will be awarded. Honorable mentions will be awarded at each judge's discretion.

Contest results will be announced at the first HPNC meeting in January 2022, and the top three winning poems will appear in Mariposa. The full results, including judges' comments and honorable mentions, will be published on the HPNC website.

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

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

## **Submission Guidelines**

As of 2021, submissions are by email only; however, so as not to exclude anyone wishing to enter, if you are unable to send your entry via email, please contact the coordinator and an accommodation will be made for you.

Please send submissions of haiku, senryu, and/or tanka in a single email to contest coordinator [J Hahn Doleman](#). In the subject line, type: HPNC Contest 2021, your name, the date. At the top of your email, type: your name, address, phone number, email, 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: 2021 Contest Entry Fee. Locate the PayPal transaction ID number and include it with your email submission.



**\*\*\*ANNOUNCEMENT\*\*\***

**RESULTS  
Of The  
HSA SUMMER CONTESTS 2021**

HSA wishes to thank the poets who entered our preeminent summer contests this year. Special thanks to our outstanding judges for their work. The winning entries and judges' commentaries will be posted soon on the HSA website, and will appear in a forthcoming issue of Frogpond.

Congratulations to the winning poets!

**Winners of the 2021 HSA Haiku Award**

Judges: Julie Schwerin and George Swede

**First Place** - "a year at most" by Tom Bierovic, Florida, USA

**Second Place** - "Mars landing" by Scott Mason, New York, USA

**Third Place, Tie** - "open meadow" by Brad Bennett, Massachusetts, USA

**Third Place, Tie** - "daisies" by Tony Williams, Scotland, UK

**Honorable Mentions** (Unranked)

"blossom to blossom" by June Rose Dowis, Louisiana, USA

"sand dollars" by Margaret Tau, North Carolina, USA

"whether or not" by Laurie D. Morrissey, New Hampshire, USA

**Winners of the 2021 HSA Senryu Award**

Judges: Kelly Sauvage and Mike Rehling

**First Place** - "brooding" by Amy Losak, New Jersey, USA

**Second Place** - "rainbow flag" by Alvin B. Cruz, National Capital Region, Philippines

**Third Place** - "home movie" by Spyros Mylonas, Tennessee, USA

**Honorable Mentions** (unranked)

"another fight" by Greg Schwartz, Maryland, USA

"conspiracy theories" by kjmunro, Yukon Territory, Canada

"crushed by guilt" by Amelia Cotter, Illinois, USA

"election night" by Matthew Markworth, Ohio, USA

"estate sale" by Spyros Mylonas, Tennessee, USA

"falling leaves" by Helen Ogden, California, USA

"travel ban" by Alan S. Bridges, Massachusetts, USA

"world hunger" by June Rose Dowis, Louisiana, USA

**Winners of the 2021 HSA Haibun Award**

## WINNERS OF THE 2021 ISLA TABOYA AWARD

Judges: Margaret Chula and Bob Lucky

**First Place** - "Afterlife" by Dru Philippou, New Mexico, USA

**Second Place** - "Roulette" by Barbara Sabol, Ohio, USA

**Third Place** - "Air" by Jennifer Hambrick, Ohio, USA

### Honorable Mentions (Unranked)

"Dragon Boat" by J Hahn Doleman, California, USA

"Hungarian Rhapsody" by Matthew Caretti, Pennsylvania, USA

"What hides beneath" by Marietta McGregor, Australian Capital Territory, Australia



## After Amen: A Memoir in Two Voices

by Tia Haynes & Jonathan Roman

This collection of haiku, senryu, tanka, and cherita, reveals the collective experiences between two people from vastly different cultures and backgrounds. As former members of separate fundamentalist religious sects, Haynes and Roman find common ground in their daily struggles, alienation from society, loss of faith, and ultimately their healing. This journey of resiliency is a rare glimpse into the lives of those who silently struggle after leaving all they knew behind them in hope of life on the other side.

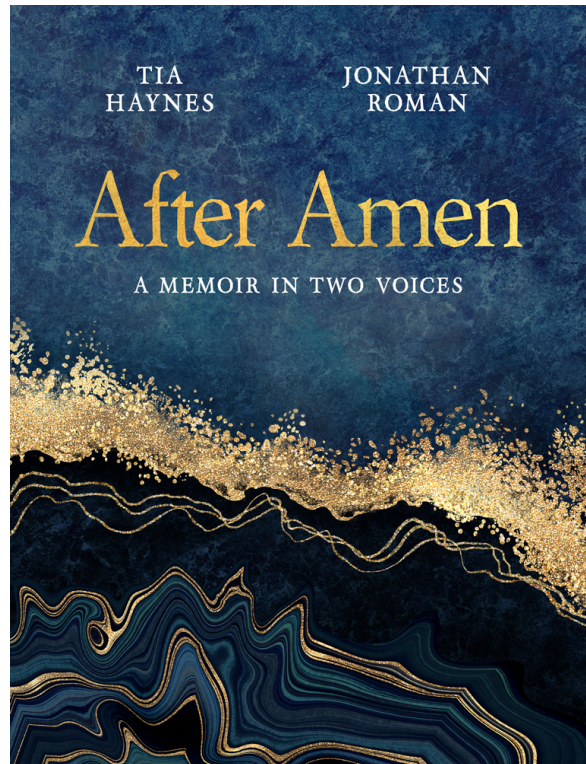
“At its best, poetry can make a reader feel less alone in the world. These small poems by two vital young voices lay bare complex struggles with religion in a way that feels unguarded and welcoming. An authentic and powerful collection.”

-Susan Antolin, editor of *Acorn: a Journal of Contemporary Haiku*

**Price:** \$14.99 (print), \$5.99 (ebook) - available on both Amazon and Barnes & Noble online

**Pages:** 102, perfect bound

**Size:** 7.44 x 9.69



Tia and Jonathan will be reading a selection from *After Amen: A Memoir in Two Voices* during the Ohio-ku Study Group's monthly zoom meeting. The meeting will be Saturday, September 11, from 10 am - 12 pm, EST. All are welcome to attend. For more information and a link to the meeting contact [Nickv Gutierrez](#).

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## **Chrysalis: a collection of haiku by vince tripi**

Swamp Press announces the publication this fall of *Chrysalis*, a collection of haiku by vince tripi. 65 poems, with introduction by Jeannie Martin and John Martone, letterpress printed and hand bound. Price TBD; contact [Ed@SwampPress.com](mailto:Ed@SwampPress.com) for notification when the books are to be released for purchase.

The introduction to the book:

### **Foreword**

Welcome to *Chrysalis*, a collection of haiku by vincent tripi. vince passed away in August, 2020, leaving a legacy of inspiration for the natural world, through his many books, talks, advice to poets, and the Haiku Circle, an annual gathering of haiku poets. vince was a generous poet, always sharing his work with others and wanting to hear ours as well. We hope that this first of several planned posthumous books of haiku conveys the wonder and personal connection to the natural world, especially its tiny inhabitants, such as birds, flowers, and insects, that vince loved so much.

vince typed the “final” versions of his poems on 3x5” index cards, several thousand of which were found on his desk after his death. For this book, Jeannie read through about half those poems, making an initial gleaning, from which the two of us selected the sixty-five which follow. They were all written within the past ten years, but we have arranged them thematically rather than chronologically. We have also respected vince’s orthography throughout, which accounts for inconsistent capitalization, punctuation and, on occasion, spelling. We regarded such matters as being unique to each poem as its words.

We and all vince’s readers are deeply grateful to his close friend and publisher, letterpressman Ed Rayher of Swamp Press for his generous and artful work on every one of these pages.

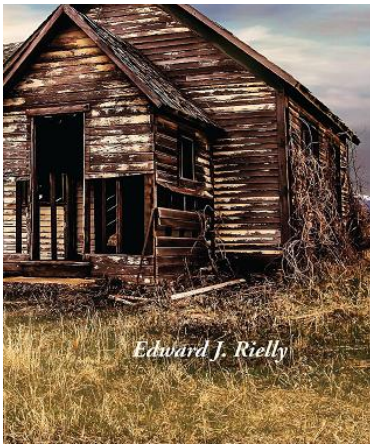
— Jeannie Martin and John Martone  
Summer, 2021

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tossing coins  
into the sax man’s case  
- autumn dusk

tsuridōrō.org thanks you for your interest.  
You may make submissions at: [submissions@tsuridoro.org](mailto:submissions@tsuridoro.org)  
Deadline for the Nov/Dec 2021 Issue: Oct. 10th, 2021  
Tony Pupello, Editor



## **Abandoned Farmhouse — Second Edition**



*Haiku by Edward J. Rielly*

Press Here is pleased to announce the revised and expanded edition of Edward J. Rielly's *Abandoned Farmhouse*. The book features 17 poems in the title sequence, and an additional 49 haiku in four seasonal sections. The author says that writing these haiku has been "at heart a joyous experience, even a celebration," and trusts that readers will not see these poems as unrelentingly sad. \$10.00 plus shipping on [Amazon](#). For a signed copy from the author, please email [him](#) for purchase and shipping costs.

"*Abandoned Farmhouse* is a celebration in haiku of the indelible life that exists in a farmhouse and a testament to the breadth and depth of farm life. This essential haiku collection conveys the inextricable linkage of farm life to nature's flow of seasons, day by day, chore by chore, illuminating a beautiful round of relationships." —*Tom Clausen*

"Ed Rielly is a skilled and sensitive poet, as these carefully crafted haiku clearly show. The 'Abandoned Farmhouse' poems are poignant and deeply felt. Read and re-read these poems. Their meaning deepens and broadens. Listen to the quiet music of this gifted poet." —*Elizabeth Searle Lamb*

"With a breath's worth of words Ed Rielly brings the living moments of other places, other times, into the present. His haiku indeed act as 'wallpaper peeling back / to my childhood.' Ed Rielly has the technique, the eye, the heart of a master." —*Carol Purington*

Edward J. Rielly is a professor emeritus of English and former director of the writing and publishing program at Saint Joseph's College in Standish, Maine. A widely published author, his books include a memoir of his childhood (*Bread Pudding and Other Memories: A Boyhood on the Farm*), children's picture books, biographies, cultural histories, studies of baseball and football, and many collections of poetry. His haiku have appeared in several chapbooks and dozens of magazines since the 1970s. His *Answers Instead: A Life in Haiku* is the 2016 recipient of the Kanterman Memorial Award from the Haiku Society of America. He lives in Westbrook, Maine, with his wife, Jeanne.



## Whiptail: journal of the single-line poem

### Call for Submissions

**What to submit:** 3-5 unpublished one-line poems of any variety, including monostich haiku, senryu, one-line tanka, poetic fragments, one-line micropoems, or lyrical lines.

One-line concrete poetry, and haiga, shahai, and vispo that employ a single-line poem will also be considered. Prose sentences will not.



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Visit [whiptailjournal.com](http://whiptailjournal.com) to read the full guidelines!



[Renew Membership](#)

[Visit our Website](#)



**Ignatius Fay**

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



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