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photo: Rick Clark, Vashon Island, Puget Sound, WA

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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President



Jay Friedenbergs
President
jay.friedenbergs@gmail.com

October is autumn's month. During this time, when trees are at their peak color, we begin to feel winter's onset and we celebrate Halloween (northern hemisphere and U.S. culture). In celebration of autumn, here are a few poems that capture the spirit of the season.

Flowers withering
into grass still green —
this late life tranquility

This haiku is by Rebecca Lilly. There is a nice contrast in this poem of the flowers dying with the green grass. We are forced to compare these flowers, representing the end of the beauty of the warmer months, with the grass, which is still vibrant and alive. The reference to "late life" in the last line tells us that this is also about human life and the fading of human flowering. But the tone here is not sad. It is peaceful and tranquil, informing us to accept the change both in nature and in ourselves.

yellow leaves the path to our imagination

Scott Mason's monoku takes us on a journey. The poem walks us through a beautiful autumn day, admiring the yellow leaves. The horizontality of the single line emphasizes the path. The word "leaves" acts as a pivot line, producing a dual meaning. We can read this literally as yellow leaves either on the trees or fallen to the ground, or as yellow leaves diverting us down a mental journey of the imagination. Like Alice falling down the rabbit hole or stepping through the mirror, the beauty of the external here serves as a portal to the wonder of the interior.

autumn
the shadow of the mountain
covers the village

This poem by Slobodan Pupovac gives us a grand vista. The observer must be high up somewhere, perhaps after having taken a hike. They are looking down at a village, maybe their own, across which the immense shadow of a mountain has fallen. The cool dark shadow represents the change in season. It foreshadows the coming of winter when temperatures drop and days get shorter. There is an immensity and inevitability here proportional to the change in seasons, showing us the slow creeping change of time.



The HSA Executive Committee is in the process of having all HSA publications digitized so that they may be available to the membership. We have located copies of most publications.

We are, however, missing a number of the Members' Anthologies. If you have physical copies of past anthologies and would be willing to lend them to us, please contact us through [Frogpond Submissions](#) to find out which issues we need. Put 'Missing Anthologies' in the subject line.

Please be assured that that firm we have engaged to do the digitizing guarantees that the process is non-destructive, and you will get your books back in the same condition you sent them to us.

Even better, if you have digital copies of any of the anthologies we are missing (Word or InDesign files, or even pdfs), we would greatly appreciate receiving a copy.

Thanks for your consideration in this matter.

And a special Thank You to Jim Kacian, Gary Hotham, Dianne Garcia, Roberta Beary, Scott Mason, Tanya McDonald and Randy Brooks for their invaluable assistance.



Yep, it's getting to be that time of year again. Current HSA memberships will expire on December 31. If you have not already done so, please renew your HSA membership for 2022 now.

The costs connected to HSA publications have all risen dramatically in the past year. All the more reason to encourage you to renew your membership early, as soon as possible.

Timely renewals also 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!**



Haiku at Acadia: Finding Inspiration in Liminal Spaces

by Brad Bennett

This past summer, I had the great fortune of being an Artist-in-Residence at Acadia National Park in Maine. I spent two lovely weeks in the park, hiking its trails and writing haiku. The haiku is the perfect poetic form for a writing residency in a National Park, because of its history and reliance on natural sensory experiences. National Parks are fertile and inspiring places for haiku.

Acadia National Park, specifically, was a perfect venue for writing haiku. As we know, many haiku are inspired by, and written about, the connections and interactions between organisms and entities. These interactions often happen in transition zones, places with fluid boundaries, or what we might call "liminal spaces." The word "liminal" comes from the Latin word for threshold (limen). In architecture, liminal spaces are defined as "the physical spaces between one destination and the next," the spaces between states of being. Common examples of such spaces include hallways, airports, and streets. In nature, liminal spaces are places where habitats, ecosystems, or natural features meet, mesh, and co-exist. Thus, a spot lush with various species, natural features, or ecosystems can be quite inspirational to a haiku poet. Acadia, with its beaches, rocky coasts, tidal pools, inlets, bays, coves, lakes, ponds, marshes, bogs, the only fjord on the Eastern coast, forests, meadows, mountains, and numerous rock formations, provided many opportunities for interaction and juxtaposition.

Acadia National Park is a fruitful place in which to study natural liminal spaces for four different reasons. First of all, the most obvious and striking liminal space in Acadia is where land and sea meet. With 64 miles of coastline, Acadia provides plenty of front-row seats to the show. In addition, the intertidal zone is quite dramatic, in part because of the Gulf of Maine's unusually large tides (8-12 feet in Acadia). Secondly, Acadia is also one of the most ecologically diverse national parks. It's on the boundary of the northern boreal forest (red spruce, balsam fir, etc.) and the eastern deciduous forest (maples, oaks, etc.). That means that the park is biodiverse, especially for its small area of 48,000 acres. The

more species, the more opportunities for fresh haiku. Thirdly, about one-fifth of Acadia is wetlands: saltwater marsh, freshwater marsh, bog, and swamp. The name “wetlands” suggests a liminal interaction between two elements, water and land. These areas provide habitats for plants and animals from both land and water. Finally, liminal spaces are also about transitions of weather and season. Down East Maine and Acadia are no strangers to changing weather. For instance, I observed and wrote about numerous forms of fog from multiple coastlines and hills. As for seasonal transitions, I split up the two weeks of my residency to visit near the beginning and end of summer, in order to get to know both times of year. Acadia National Park, the land of sunrise, pink granite, fog, eagles, seals, cormorants, beach roses, pitcher plants, tidal pools, and pounding surf, proved to be a wonderful liminal inspiration for my haiku.

where the sea
first crawls onto land
granite and basalt

crests and troughs
an eider
slides under

spindrift
a gull’s down feather
caught in a fissure

clearing fog
a porcupine waddles
into the woods

Perhaps you might be interested in becoming an artist-in-residence at Acadia National Park. In case you want to apply, here is the [link](#) to the application (sorry, the deadline just passed, but why not apply next year?). There are also other U.S. National Park [residencies](#) that you might want to consider. And if you don’t live in the U.S., perhaps your country has a similar program. I look forward to hearing about your future residencies and reading your haiku!

Adapted from the Acadia National Park Artist-in-Residence Online Catalog 2021

Brad Bennett has published two books of haiku with Red Moon Press, *a drop of pond* (2016), which won a Touchstone Distinguished Book Award from The Haiku Foundation, and *a turn in the river* (2019), which was shortlisted for a Touchstone Award. He is a member of the Broadmoor Haiku Collective, the Haiku Poets of Northern California, and the Sugar Maple Haiku Group. Brad teaches haiku to adults through local community education organizations and is a mentor in the HSA Mentor Program. He has also co-judged the Nicholas Virgilio and Merit Book Award contests. Brad currently serves as assistant haiku and senryu editor of *Frogpond*.

NEWS from the Regions



Deborah P Kolodji



Haiku San Diego

In this Haiku San Diego report for the HSA newsletter, I share highlights of our last three monthly virtual meetings, via zoom: July 11th, August 8th, and September 12th.

July 11, 2021 Virtual Haiku San Diego Meeting

Guest Michael Dylan Welch delivered Part 1 of his 2-part presentation "Lorine Niedecker's Exchange for Haiku." Lorine Niedecker (12 May 1903 - 31 Dec 1970), an under-appreciated poet during her lifetime, brought the sensibilities of haiku to her home state of Wisconsin in the 1950's, albeit not the haiku we know today; as far as is known, she had no contact with any other haiku poets. As a result, she had a unique approach to haiku and accomplished some wonderful things with them, even while stretching what we might call haiku today. Niedecker was known as an objectivist poet and was associated with the objectivist movement. Michael walked us through the evolution of her haiku-/tanka-like short poems as well as the collections of her works.

Our meeting ended with an Anonymous Haiku Workshop.

August 8, 2021 Virtual Haiku San Diego Meeting

During the first hour, members participated in a workshop with the haiku they'd written to prompts provided in advance.

Our second hour we held our Anonymous Haiku Workshop, sharing our appreciation plus in-depth observations, and suggestions where there were any.

September 12, 2021 Virtual Haiku San Diego Meeting

Guest Michael Dylan Welch delivered Part 2 of his 2-part presentation "Lorine Niedecker's Exchange for Haiku". Part 1 of Michael's presentation was given during our July 11th virtual meeting, and here he returns to conduct Part 2. Michael continued on, discussing in more depth some of Niedecker's associations and personal correspondences with poets, such as Cid Corman, along with the continuation of sharing examples of her work. We all enjoyed this unique and insightfully probing look at the works of Lorine Niedecker, who laid some ground-breaking foundations that contributed to the Western, English-language haiku of today. When she died in 1970, only a portion of her work had been published. To those of us wishing to read more, Michael recommended *Lorine Niedecker: Collected Works*, Jenny Penberthy, Editor -- University of California Press, 2002.

Our meeting ended with an Anonymous Haiku Workshop.

Haiku San Diego's next zoom meeting will be held on Sunday, October 10, 2021.

Naia
Haiku San Diego Moderator

Southern California Haiku Study Group

The Southern California Haiku Study Group met via zoom on Saturday, September 18th,

at 2:00 p.m. Our guest speaker was John Stevenson. The following poets were present: Lynn Allgood, Kathryn Bold, D'Ellen, Billie Dee, Kristine Dennehey, Joan Fingon, Carol Hajdu, Charles Harmon, Diana Ming Jeong, Deborah P Kolodji, Yvette Nicole Kolodji, Richard Matta, Vicki Miko, Lorraine Padden, Beki Reese, Bona M. Santos, Pamela Shea, John Stevenson, Pat Wakimoto, Michael Dylan Welch, Kathabela Wilson, James Won, and Sharon Yee.

After a read-around of haiku, we watched a trailer for John Stevenson's new book, *My Red*, which can be seen [here](#).

After the trailer, John did a short reading from his book and then gave a powerpoint presentation called, "Two Habits," where he talked about two habits that haiku poets develop when writing haiku – the use of a prepositional phrase as the first line and the tendency to have an implied metaphor between the two sides of a haiku. He wasn't saying these habits were necessarily bad, but just wanted to bring it to our attention so that we can vary our haiku a bit, so they don't all sound the same.

After the presentation, he showed four pieces of his art as prompts for haiku writing. Attendees wrote haiku inspired by the artwork and shared them with the group.

Our next zoom meeting will be the anthology reading for the launch of our SCHSG 2021 anthology, "The Sway of Bamboo" on Saturday, October 16, 2021, starting at 2 pm. If you would like to attend this reading please contact [Debbie Kolodji](#).

Yuki Teikei Haiku Society

Thirty-eight YTHS members attended the September 11th Zoom presentation and workshop "ReReReWrite: On Haiku Revision" by Chuck Brickley, author of *earthshine*. Chuck began by observing that sometimes he would look at one of his published haiku and feel concerned that he could make a better poem, especially by making it more true to and insightful about the original inspiration. In that vein, he revised many of his published haiku for inclusion in *earthshine*. We were enthralled to hear his specifics on how he revised six of those published haiku, with the detailed changes and the reasons for his choices.

For the second half of the meeting, participants were invited to submit haiku for workshopping. This led to insightful discussion by some attendees as well as by Chuck, using many of the tools that he had demonstrated.

Submitted by J. Zimmerman

*On October 23, Patrick Gallagher will host our annual Moon Viewing event. Members will share moon haiku on Zoom from 11:00-1:00 PDT.



Shelley Baker-Gard

September Meeting Notes

The Portland Haiku Group and Oregon HSA met on September 11th at Carolyn Winkler's home. Unfortunately, the note taker, Shelley, completely and apologetically forgot the meeting! But members at the meeting took great notes, and Shelley appreciates these two fellows very much. She will give them kisses the next time we meet in person!

From Jacob Salzer:

Attendance: Carolyn Winkler, Jory Farr, John Budan, Shasta Hatter, Sam Blair, Catharine Merritt, Jacob Salzer

The kukai was a mix of haiku, 6-word stories, 2 tanka, and haibun. The theme for the kukai was Dragonfly. 10 dragonfly haiku were submitted out of a total of 34 poems.

Haiku: 1st place was "green algae" by Shelley Baker-Gard with 4 votes. 2nd place was a tie between "Autumn quietly..." by Carolyn Winkler, "time hidden between..." by Carolyn Winkler, and "second date..." by Jacob Salzer, with each receiving 3 votes. 3rd place was a tie between "dead in place" by Shelley Baker-Gard and "first tête-à-tête for tea" by Sam Blair, both receiving 2 votes.

Haibun: 1st place was a tie between "The Box" by Carolyn Winkler and "The Eye of a Storm" by Jacob Salzer. Both received 3 votes each and an honorable mention.

Six-word stories: 1st place went to Jory Farr for his six-word stories "Completely vulnerable," "...know the beginning," and "wandering too far..." An honorable mention was given to a six-word story "Unknown ancestor photo..." by Jory Farr.

Tanka: There were 2 tanka submitted. One by John Budan and one by Jacob Salzer.

We each took turns reading our poems out loud with background recorded piano music by Jacob Salzer. John Budan shared a haiku by Lorraine Ellis Harr that we all enjoyed on this kukai's theme of the dragonfly:

Dragonflies-
Even if I could catch one
—I wouldn't

Workshop: After a light breakfast/brunch that Carolyn kindly provided (including muffins, watermelons, coffee and homemade quiche, with vegetarian and meat options), Carolyn ran a "Light Shadow ku" workshop featuring 2 questions: "Who in your life do you admire the most right now? and "What are three attributes you admire most about them?" Afterwards, we each wrote haiku that shows the attributes of a person we admire. Next, we each took turns sharing the person we admire, with 3 attributes and our haiku.

From John Budan (our coyote):

Six members rolled out of bed early to attend a meeting at the home of Carolyn Winkler. Noteworthy was the absence of our leader, **Shelley, who overslept and forgot what day it was.** Fanny Budan read an interesting haiku on breastfeeding which came in last. There were many praiseworthy haiku about dragonflies including a stellar example by **Shelley Baker Gard** who was **absent.** Carolyn provided great refreshments and during the break everyone discussed **Shelley Baker Gard** and wondered, did she really FORGET ABOUT THE MEETING or possibly she and her husband DID NOT WANT TO GET OUT OF THERE WARM BED AND DRIVE ACROSS PORTLAND TO JOIN US? The meeting was successful thanks to Carolyn's great hospitality, but of course, it would have been better if our leader SHELLEY BAKER GARD could HAVE JOINED US. We concluded our meeting by

voting to deduct \$4.34 from our treasury to purchase an alarm clock for SHELLEY BAKER GARD who was ABSENT.

Also fortunately, Shelley did attend and moderate the Bi-monthly Zoom meeting on 9/26. We had ten people at the call: Fanny Budan, Michael Dylan Welch, Dennis Gilliam, Lisa Gerlitz, Shasta Hatter, Lynne Jambor and three friends who came just to listen: Harriot West, Chuck Brickley, and Seretta Martin.

At this meeting we started with a kukai. The haiku by Lisa Gerlitz "wild fire...", received first place, 2nd place was the haiku by Jacob Salzer; "first crush..." Jacob also won the third place with his haiku using the Sioux term "wichi mini" (meaning "life giving rain"). The use of the term brought up an interesting discussion on using foreign terms in haiku. It was generally agreed that as long as the term could be easily looked up, it was okay to use.

For the second half of the meeting we shared what poetry related book we would recommend for reading. Here is the list of books and who recommended them. If you want the commentary (reasons why), email Shelley and she will send the list to you.

Title	Author	Recommended by
<i>The Unworn Necklace</i> (collection of haiku)	Roberta Beary	Harriot West
<i>The Shadow of Sirius</i>	W.S. Merwin	Jacob Salzer
<i>Black Nature-Four Centuries of African American Nature Poetry</i>	Edited by Camille T. Dungy	Shelley Baker-Gard
<i>Japanese Death Poems: written by zen monks and haiku poets on the verge of death</i>	Compiled by Yoel Hoffman	Cathy Merritt .
<i>Book of Haikus</i>	Jack Kerouac	Shasta Hatter
<i>The Art of Reading & Writing Haiku A Reader Response Approach</i>	Randy Brooks	Lynne Jambor
<i>The Life and Zen Haiku Poetry of Santoka Taneda</i>	by Sumita Oyama intro by William Scott Wilson	Lynne Jambor
<i>48 Questions</i>	By Richard Jones	Lisa Gerlitz
<i>Flavor of Crows</i>	By Gerald Vizenor	Michael Dylan Welch

Announcements:

Dr. David Rosen's book *Look Closely* has now been translated to Japanese and has been published in Japan. He will have a new publication out in English entitled, *Soul to Soul* this year.

Maggie Chula is also publishing a new collection of haibun about her experiences living in Kyoto, Japan. Maggie will soon be speaking at the Chinese Garden in Portland (watch for more email announcements on both the book and the speaking event).

The next face-to-face meeting for the Portland Haiku Group/HSA meeting will be determined by weather and the Covid pandemic. There will not be a face-to-face meeting in October, as most of us will either be on the Haiku North America virtual conference or at Seabeck.

The next Bi-monthly ZOOM meeting is at 1/30/22–2pm 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 1/25/22, (2-3 haiku/senryu/tanka or 1 haiku/senryu/tanka and 1 haibun).**



Seren Fargo

Recent Meeting

Haiku Northwest held its monthly meeting on Thursday, September 9. Chad Lee Robinson from South Dakota was the special guest and gave a reading with a focus on "place." In attendance were 28 others: Angela Terry, Bob Redmond, Carmen Sterba, Connie Hutchison, Curtis Manley, David Berger, Diane and Roger Wallihan, Dianne Garcia, Elliot Simons, Emily Kane, Gary Evans, Geoff, Helen Ogden, Ida Frielinger, Janice Doppler, John Green, Judith Avinger, Kathabela Wilson, Kim Weers, Michael Dylan Welch, Michelle Schaefer, Peter Fischer, Ronald Swanson, Susan Lee Roberts, Tanya McDonald, Terran Campbell, Theresa Cancro, and Vicki McCullough.





Chad read from his published and unpublished works, including this one from *Rope Marks* (Snapshot eChapbook contest award winner, 2011):

the sea inside Dakota wheat field

In the Q & A, Chad talked about the fact that the great plains in geologic time were once actually a sea, so what appears to be a metaphor in his haiku is actually quite literal. These kinds of details pervaded his reading and made it especially worthwhile.

The rest of the meeting featured a haiku workshop in which attendees shared their own haiku, many of them also focused on "place."



Seabeck Haiku Getaway - Last Chance to Register

The 2021 Seabeck Haiku Getaway will be held in person **October 28-31** on Washington State's Kitsap Peninsula. The featured speaker is Chuck Brickley. 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, and more, please visit [this link](#).

Upcoming: Our October meeting (Saturday, October 9th) will be for locals only, as we discuss organizational issues. If you are a Washington State resident and need the Zoom link, please contact Secretary [Bob Redmond](#).

End note: Anyone is welcome to attend Haiku Northwest meetings (notable exception above) and to join the Haiku Northwest emailing list [at this link](#).

—Submitted by Bob Redmond

Commencement Bay Haiku

CBH held its monthly meeting Monday evening on September 27. Diane Garcia, Emily Kane, Burk Ketcham, Dorothy Matthews, Geoff Pope, Judith Schallberger, Carmen Sterba, Kathleen Tice, Richard Tice, and Michael Dylan Welch met together via Zoom.

After examining examples of published revisions by Bill Fay and Geoff Pope, we shared haiku and senryū and tried to make helpful suggestions to improve several of them. In the past we've had some success with critiques because several of our poets' workshopped haiku have been published.

Michael Dylan Welch had a treat for Emily and the rest of us—he showed a preview copy of *First Frost*, for which he is one of the editors, and Emily's haiku in it.

Submitted by Richard Tice



Jackie Maugh Robinson

Keep your message brief, friendly, and to the point. If readers need to know more than you can fit here, add a link to an outside resource that covers the rest.

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Barbara Hay

Austin Haiku Group

The Austin Haiku Group met over Zoom on August 22, 2021. Agnes Eva Savich, Claire Vogel Camargo, Christa Pandey, and Christine Wenk-Harrison discussed our impressions of the Senryu Summit we had all just attended. We also talked about how we personally organize our body of work - from handwritten notebooks to extensive spreadsheets. We were all inspired to keep writing and submitting.

The Southwest Haiku Anthology is in the final stages of completion by the publisher, and we hope to have proof pages to writers soon as well as ordering info in time for the HNA book fair.



Howard Lee Kilby

We have four of five Haiku Ambassadors in the South Region.

ARKANSAS

Judy Michaels, MD is a dynamic influence in the haiku community. She is active in teaching haiku, attending haiku gatherings around the country with her Mother, Johnye Strickland Ph.D. Johnye served as HSA Newsletter Editor and South Region Coordinator. Judy and Family are expected at our 25th haiku conference AND the South Region Conference at the Arlington Resort and Spa in Hot Springs National Park, Arkansas the weekend of November 5 – 6, 2021.

John Stevenson will be the featured poet. Terri L. French, Jianqing Zheng, June Rose Dowis, Jacqueline Wolven, Jason Scott Wallace, Tom Murphy, Stacy Pendergrast, Dennise Aiello, Howard Lee Kilby, Vic Fleming, and others are expected. There is no registration fee.

It's FREE. Please RSVP hkilby@hotmail.com Presentation openings available. Use "Haiku Society" to book your room at the Arlington for a group rate.

KENTUCKY

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 at claydmarcum@gmail.com

LOUISIANA

All seven members of the Northwest Louisiana Haiku Group shared and critiqued haiku and even a haibun via email in September. Following our critique, we discussed submissions, who does and doesn't submit and why, and how we keep track of our submissions. Some members are still working on organizing their submissions while others have elaborate systems. Here are some highlights.

One person who has helped me immensely when it came to organizing my ku was Michael Dylan Welch at his website, Graceguts especially the topic, The Practical Poet: Tracking Your Haiku Submissions.

I think submitting is a personal choice, different for everyone.

Once upon a time, in the age of black/white print, I read market lists for breakfast, lunch and supper. In this era of devices with screens, I'm blinking my way along,

I know some people write haiku just for the pleasure of writing and I think that is wonderful. I write for the pleasure of writing, but I also like to push myself to publish. It is important to me to put myself out there because I tend to not do that, and it is a way of stretching myself beyond my comfort zone.

Submitted by June Rose Dowis: junerosedowis@gmail.com.

TENNESSEE

I'm Jim Haynes and I'm excited!

Sixty years ago, the Air Force sent me to Japan for a two-year tour of duty. I was not prepared for the change that awaited me. I studied spoken Japanese and Zen Buddhism. I toured the country. I taught a class in English conversation for members of the Japanese Air Force. I joined social groups as available and generally embraced the Japanese culture. When I came back to the U.S., I began to realize that I had morphed into a true "Nipponophile."

As time passed, I became interested in Kanji as calligraphy and one-breath poems. For many years, I've written Haiku, Senryu, and free-form poems after morning meditation. I'm excited now because the HSA has started a new test project, naming one person in each state to act as an Ambassador for Haiku. I am honored to be the ambassador for the state of Tennessee. Several different approaches are being studied for this activity. If you have any ideas about how we can increase our membership using this system, please contact the following: Howard Lee Kilby at hkilby@hotmail.com

In case you haven't read the announcement, the position of South Region Coordinator will be open in the upcoming election. I have a candidate in mind whom I have encouraged to run for this office. I hope she does.

It's an honor to serve this great organization. My life has been uplifted because of the Haiku Society of America.
Thank you all so much.

Howard Lee Kilby
hkilby@hotmail.com
501-767-6096 C

501-282-2466 C



Bryan Rickert

REVISED Meeting Date

The Illinois State Poetry Society-Haiku Society of America Haiku Chapter invites you to its regularly scheduled Zoom meeting on Sunday, October 24 from 1:00 to 3:00 p.m. via Zoom.

If you would like to attend, please RSVP to [Tom Chockley](#).

- Please send Tom your RSVP by Tuesday, October 19.
- For those RSVPing, Tom will send out the meeting agenda and further information when he receives your reservation.

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

For poets who write haiku, free verse, sonnets, ekphrastic, or any forms imaginable, Charlotte Digregorio is hosting a free Zoom "Poetry Critique Roundtable"—Sunday, Nov. 14 from 2 to 4 p.m., (Chicago Time). Sponsored by the Winnetka (IL) Public Library, it is open to global poets. Currently, all eighteen seats are filled, but there is a waiting list, and some seats do open up a few days beforehand. For details, and to register [here](#).

In other news, Charlotte ran HSA Member Robert Epstein's essay, "Presence, Not Practice, in Haiku" on her [blog](#). (Published Sept. 24). The essay is worth reading to gain new perspectives on appreciating haiku in our daily lives. Charlotte is the author of "Haiku and Senryu: A Simple Guide for All" and other books. She features The Daily Haiku and other poetic forms on her blog which HSA members are welcome to contribute to. You may send previously-published poems of any forms for consideration to [Charlotte](#).

Ohaio-ku Study Group

The Ohaio-ku Study Group met Saturday, September 11th, from 10am to noon via Zoom facilitated by Nicky Gutierrez. The following poets were in attendance: Julie Bloss Kelsy, Nicky Gutierrez, Jonathan Roman, Valentina Ranaldi-Adams, Joe Mckeon, Ruth Holzer, Tia Haynes, Michael Henry Lee, Nancy Brady, Susan Burch, Grix, Matthew Markworth, Jill Lange, and Sarah Metzler.

The meeting began with Tia Haynes and Jonathan Roman reading some of their poems from their new book *After Amen: A Memoir in Two Voices*. We then did our kukai. Our kukai theme was "technology." Top poems were Nicky Gutierrez in third, Joe Mckeon in second, and Matthew Markworth in first. In lieu of book awards, they received a rousing round of applause! Congratulations!

Our next meeting will be held Saturday, **October 9th**, on zoom 10 AM -12 PM. Our kukai

theme will be "anything to do with October:"

Please check the Ohio Haiku Facebook page for meeting information. Or for out-of-staters who wish to join us, please contact [Nicky Gutierrez](#).

All are welcome! We'd love to see you there.

Broader Haiku NEWS



Deborah P Kolodji Interviewed on Rattlecast

On Sunday, September 26, 2021, at 8:00 pm EDT, an interview with Deborah P Kolodji was live streamed on YouTube. The interview was part of Rattlecast 111, the latest presentation on Rattle Poetry's YouTube channel.

You may view the podcast [here](#). The interview begins at the 24-minute mark and lasts about an hour. During that time, Deborah discussed haiku and several projects, including her recent book, *Highway of Sleeping Towns*.



Free Zoom "Poetry Critique Roundtable"

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Charlotte is the author of *Haiku and Senryu: A Simple Guide for All* and other books. She features The Daily Haiku and other poetic forms on her blog to which HSA members are welcome to contribute. Send previously-published poems of any form to [Charlotte](#) for consideration.

Opportunity

Call for speakers for the Haiku Pea Podcast 2022 (Season 5) from Poetry Pea, deadline 30 November 2021.

The Haiku Pea podcast features monthly presentations (around 20 minutes) on matters haiku and senryu. We are looking for speakers who are passionate about an aspect of the Japanese Short form and who would like to inspire poets to write it. The presentation is recorded for audio and if all goes well on YouTube too.

If you would like to take part, check the podcast on the [website](#), and send [me](#) an email with your idea or questions. I don't bite and it's great fun to chat.



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.



This Year's Contest to be the Last for Genjuan International Haibun Contest

The Genjuan International Haibun Contest has decided to call it a day with this year's

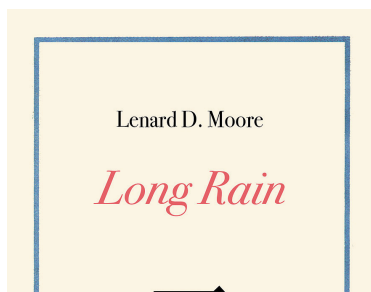
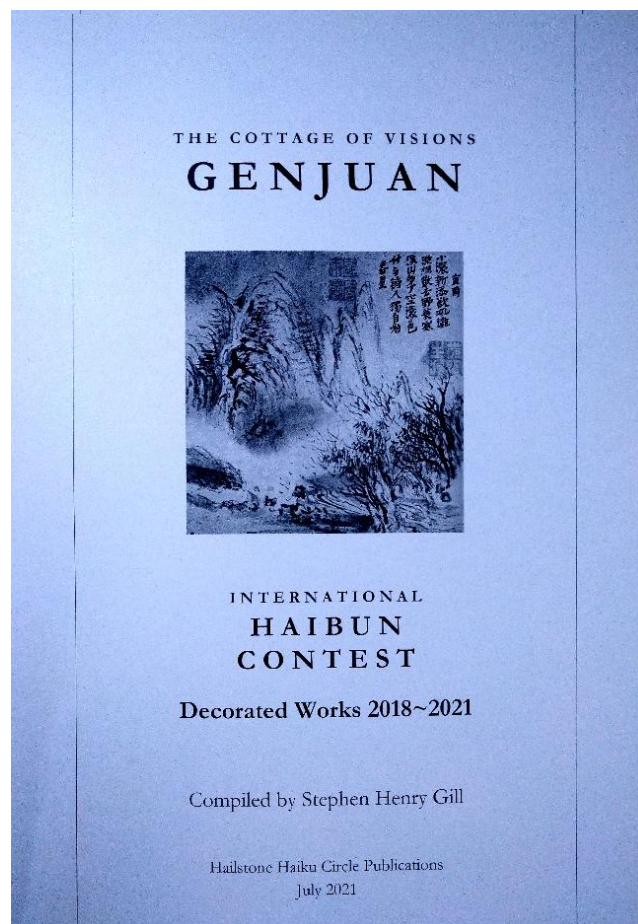
The Genjuan International Haibun Contest has decided to call it a day with this year's Contest, so there will be none in 2022. The reason is simple (unconnected with coronavirus!): neither judges, nor officer wished to go on. The yearly contest has always been hard work, an act of charity attempting to better connect Japan with the rest of the world of haiku. With no revenue from entry fees, this has continued for 13 years (incl. the forerunning Kikakuza Contest).

As a final act, the Hailstone Haiku Circle (based in Kansai, Japan), which has been running the Contest for the past 8 years, has just published an anthology of awarded pieces from the last 4 years (+ judges' comments, judges' haibun, new trans. of Kyorai, Basho, Kikaku, and illustrations by Buson and Taiga). It can be ordered from overseas sales officer, Hitomi Suzuki here: indigoapple28@gmail.com

It costs ¥1,400 (or US\$ 18 airmail). More details are here at our [Icebox site](#):

You may read just the top four works from each year without buying the book, at that site by clicking the appropriate 'Genjuan Awarded Pieces' link at the top.

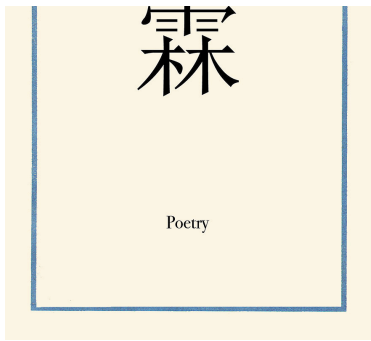
Respectfully,
Stephen Gill



Long Rain

by Lenard D. Moore

978-1-7324369-9-2
140 pages, 4.25"x7", Perfect Bound
Publication Date: 11/15/21



Wet Cement Press is proud to announce the publication of *Long Rain* by Lenard D. Moore.

Long Rain is an exquisite collection of five line poems (tanka) and short prose (haibun), organized around the elements: Earth, Wind, Fire and Water. Here, Moore expands on the rich history of African-American writers such as Richard Wright, Sonya Sanchez and James Emanuel, creating a masterful transformation of the Japanese tradition into a sharply observant and quietly defiant poetry of the Black experience in America.

'In *Long Rain* Lenard D. Moore has written tanka of lucidity and tranquility. Those who read him for the first time will be enchanted to find that they are in possession of a lyrical drama.' —Toru Kiuch. Editor of *American Haiku: New Readings*

'Lenard D. Moore's poems are intimate, sensuous, transporting you to the moment, making you a willing voyeur. The landscape of the South sprinkled with its people is stark and sensual, taste the apple, feel the rain on your eyelid, walk into this journey. These are delicious poems you will read over and over again, each time experiencing new vibrations.' — Opal Palmer Adisa.

Available [here](#).

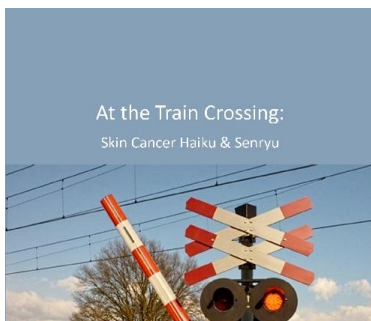
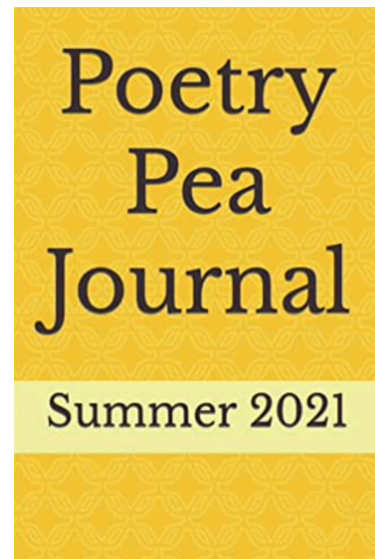
www.wetcementpress.com

Poetry Pea Journal of Haiku and Senryu

Poetry Pea is delighted to let you know that the Poetry Pea Journal of Haiku and Senryu is now available as a paperback (\$20.96) or in kindle (\$9.99) format.

It's 157 pages are packed with original haiku and senryu, some haibun and a renku. We always have a renku on the go...

Please visit our [website](#) for details. Perhaps you'd like to submit for the next one?



At the Train Crossing: Skin Cancer Haiku & Senryu

by **Robert Epstein**

Middle Island Press is pleased to announce the publication of *At the Train Crossing: Skin Cancer Haiku & Senryu*.



Robert Epstein

Available at [Amazon.com](https://www.amazon.com) or www.poeticaplace.com.

Most of us tend to skip along (or slog through) our daily lives, relegating thoughts of our own mortality to the remote margins. It usually takes a shock to our system like a car accident or a cancer diagnosis to stop us in our tracks.

While I have turned my attention to this impermanent existence for a good many years, the reality of a skin cancer diagnosis brought home the specter of dying like nothing else. The poems in these pages-though not morbid- reflect the courage required to face one's finiteness. May they nudge the reader to lean into these dark crevices in the spirit of bringing light and a hint of lightness to the inevitable. Beyond birth, death and scars, there is the immeasurable.

skin cancer
the ambiguity
of fog

morning mist
slower up the same hill
my diagnosis

from the window
still gaze longingly
at the skin cancer sun

the end is not near
unless it is
stepping over an ant

could be alone
or I could be everything
this cool night air

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- **Price** : \$14.00

Robert Epstein, a psychotherapist living and working in the San Francisco Bay Area, is a haiku anthologist as well as a haiku poet. He has edited, *The Helping Hand Haiku Anthology*; and his latest books of original haiku are, *Contemplating Nature: Pictures, Passages and Haiku*; and *A Hummingbird Still: Haiku in the Spirit of J. Krishnamurti*.





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