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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 Friedenberg
President
jay.friedenberg@gmail.com

We are surrounded by air and depend upon it for life, but rarely do we stop to think about it. The exception to this is when air gets moving. Then it grabs our attention. We have various names for this: wind, breeze, gust, gale, etc. The wind can be experienced through all of our senses: visually in its effect upon the world around us, auditorily in the sounds it makes, tactile in the pressure against our skin, and olfactory in the smells it carries. We

...makes, tactile in the pressure against our skin, and olfactory in the smoke it carries. We can even "taste" the wind. In this introduction we will exam three poets who address this subject in different ways.

all-night wind
more sticks
for the stove

There are multiple levels of nuance in this haiku by Rick Tarquinio. The wind blowing all night has knocked some of the branches off the trees. These sticks can then be burned to provide warmth. Note the contrast between the cold wind outside and the products of this wind being used to generate heat for a house's interior. The smoke from the stove eventually gets vented back into the sky, completing a type of cycle. Also of interest here is the time of the observation. Is the poet lying in bed listening to the wind and thinking of gathering sticks the next day? Or is he outside gathering sticks and thinking of the wind from the night before? The wind itself seems to be connecting these two moments.

finding courage
against the wind
spring flowers

In this poem by Mattias Granfrid the wind seems to represent a threat that requires courage to overcome. Once we face the wind we can push against it to soldier on. In comparison to this metaphor of strength is the image of delicate spring flowers. Yet these tiny and inspiring things stand up to the wind in their own way. They bend with it and in so doing are able to continue on. Thus nature in her beauty and fragility is able to persist and serve as a model for how people can cope with their problems.

yesterdays news
outpacing me
Spring breeze

We live in times where news is "24 hours" and constantly "breaking." It seems hard to keep ahead of current events. Often what we read in the paper or hear on the radio in the morning is outdated by afternoon. This haiku by Michele L. Harvey likens the news to the breeze that quickly outpaces her. Spring is also a time of renewal and change, and so the choice of Spring breeze here alludes to how nature itself may be racing to give us new information.



Chuck Brickley
2nd Vice-President
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*****ANNOUNCEMENTS*****
HAIKU SOCIETY OF AMERICA

2022 CONTESTS

HSA Nicholas Virgilio Memorial Award

Teachers, parents, young poets: As of February 1, the gates are open for the 33rd Annual Nicholas Virgilio Haiku and Senryu Competition for Grades 7-12.

Deadline: In hand by March 21, 2022. Entries received after that date will not be accepted.

Eligibility: Any student in grades 7 through 12 enrolled in school as of September 2021 may enter.

Regulations: Submit up to three haiku/senryu per student.
For full details: check the HSA [website](#).

HSA Rengay Award in Honor of Garry Gay

Time to start collaborating for the third annual HSA Rengay Contest!

Deadline: Submissions will be accepted from April 1 to May 31, 2022.

Eligibility: The contest is open to the public. HSA officers who are members of the executive committee are not eligible, but regional coordinators may enter.

Judges: Michael Dylan Welch and Kristen Lindquist.

Awards: First Prize, \$200; Second Prize, \$150; Third Prize, \$100.
Full details will be posted on the HSA website in March.

HSA Renku Award in memorial of Bernard Lionel Einbond

**Yes! The HSA Renku Award will be
up and running again this year!**

Deadline: The window of submissions will be September 1 - October 31, 2022. Plenty of time to manage long-distance collaboration during the continued pandemic.

Judges: Patricia Machmiller and Christopher Herold. Any recognized form of renku will be accepted (to be specified with submission).

Awards: First Prize, \$200; Second Prize, \$150; Third Prize, \$100.
Full details will be posted on the HSA website in August.

HSA Haiku, Senryu and Haibun Awards

The submission window for HSA's venerable summer contests — the Haiku, Senryu and Haibun Awards — will be from June 1 to July 31, 2022. Full details of the contests will be posted on the HSA website in May.

posted on the HSA website in May.



Bill Deegan
Treasurer
hsa.treasurer@yahoo.com

2021 Financial Summary

Thank you to all our members who renewed their memberships and to our supporters who have generously donated to the Haiku Society of America and its mission to promote the writing and appreciation of haiku in English.

As a result, the HSA ended 2021 in good financial condition and with a record level of membership (1,081).

Revenues exceeded expenses by \$5,287 in 2021, and Net Assets (cash in bank) as of 12/31/21 stood at \$124,063.

Contributions increased to \$7,376.

Our contests continued to be healthy and contributed \$2,829 to our revenue.

Overall, expenses increased by \$16,366.

Much of that increase (\$6,693) was for the special Virgilio awards anthology that was given as a free HSA membership bonus and distributed free to some schools.

A color edition of the HSA Members' Anthology contributed \$4,608 to the expense increase, while similarly, production values of some issues of *Frogpond* added \$4,044. These added costs of *Frogpond* and the Members' Anthology are not expected to repeat in 2022.

HSA spent \$3,502 in contest and other awards for excellence and in shipping out materials for HSA programs for education purposes and outreach to the public. We also continued free memberships as part of the "40 under 40" program.

The cost of PayPal fees continued up, to \$2,308 (+\$686 or 42%) as they raised their fee rates. Higher membership with more people taking advantage of this easy, safe way to pay for memberships, donations and books also contributed to the increase. As a courtesy to our members and friends HSA continues to absorb this additional cost.

Please see the financial statement below.

Thank you for being a member of Haiku Society of America.

-Bill Deegan, HSA Treasurer

HSA Financial Status	
For the year ending December 31, 2021	
REVENUES	
Membership dues	\$ 41,365
Contributions	7,376
Grants	300
Members' Anthology sales	99
Contest fees	2,829
Frogpond single copy sales	1,440
Bank interest	364
Other	5
TOTAL REVENUES	\$ 53,778
EXPENSES	
Frogpond	\$ 24,190
Membership database tech support	525
Newsletter	475
Administrative	1,165
Members' Anthology	8,919
Virgilio awards anthology	6,693
Contests/Awards	3,502
Grants/Sponsorships	50
Insurance	664
PayPal fees	2,308
TOTAL EXPENSES	\$ 48,491
CHANGE IN CASH	\$ 5,287
CASH BALANCE, BEGINNING OF YEAR	\$ 118,776
CASH BALANCE, END OF PERIOD	\$ 124,063

frogpond Editor



Tom Sacramona
frogpond editor
frogpondsubmissions@gmail.com

Hello,

I'm happy to report the Winter 2022 issue is at the printer! The issue should begin circulating in the coming weeks, and most members should receive the issue in the mail by the end of February. Due to constraints of the pandemic on the USPS, it is possible your issue may arrive in March, which is when we again open submissions!

We will be open for submissions between March 1st and March 31st. *Frogpond* will only accept submissions via e-mail (no attachments), and submissions should be sent to frogpondsubmissions@gmail.com. Please paste your submission in the body of the e-mail, including your name in the e-mail subject line. The complete submission guidelines are available on the [website](#).

With the next issue, we are encouraging readers to send us Re:Readings submissions of brief commentary on haiku/senryu published in issues 44:2, 44:3, and 45:1 for use in our remaining 2022 issues by [e-mail](#). You might remember this section if you have an older issue of *Frogpond*.

In other news, HSA no longer has a Submittable account. The main reason we have let this subscription lapse is because the benefit derived by the platform has deteriorated under many significant changes Submittable has made to its service. So, we are back to reliable e-mail—it has always worked well, and it is how you are reading this newsletter now!

We look forward to your submissions come March and hope you enjoy the Winter 2022 issue of *Frogpond*.

Sincerely,
Tom



Universal Prompts for Inspiration

by Agnes Eva Savich

We've all experienced the feeling of reading a haiku we could have written ourselves. This can manifest two ways: when someone captures a moment we've experienced perfectly, or a moment we didn't even know was inside us expressed beautifully by someone else in poetic form. It is this latter type that I would like to discuss here.

I recently realized this was a universal feeling at the Hot Springs Arkansas Haiku Conference in November. I was standing around with the other poets after our ginko walk, sharing poems, and when I read this one there was a general agreement that everyone had had some version of this thought before and hadn't quite yet expressed it perfectly. My inner critic already tells me this is a derivative homage to Shiki's "I going, / You remaining, - / Two autumns." (tr. Blyth) so I feel comfortable sharing it here knowing it probably isn't competitively publishable:

up the trail
down the trail
two forests

Another poem moment discussed in this post-ginko walk was the phenomenon of seeing only one thing moving in a still forest, and how we've tried to capture that. For me it's been this thrice-rejected poem:

waving
from my ancestors
one forest leaf

Soon thereafter, *The Heron's Nest* December issue published two poems illustrating this concept from a couple of different angles:

narrow path
deep in the woods a breeze
selects a fern

— Christopher Herold

my ancestors light upon a blade of grass

— Réka Nyitrai

I wonder what other universal experiences we might share in our collective unconscious. I'd like to offer a list of prompts here from my own mental database of unwritten poems. Maybe you've already read or written a haiku with these scenarios, or maybe seeing my notes will finally get that moment to click for you or add the juxtaposition you've been looking for in a poem.

Pre-Haiku Prompt List:

taking your shoes off after a long day at work
putting your bare feet on the dog's fur
picking up, or not, a stray coin
taking the lid off the latte to sip the foam
looking back at the garage to make sure it closed all the way
driving past a field of cows and you can't help pointing them out
you just keep holding the door open for a stream of people a cemetery next to a highway

only one turtle is on the log, the rest are swimming
searching for your glasses, but they're pushed up on your head
walking at almost the same rate as the person you're passing
all you see in the nest are the baby upturned beaks
the strong citrus scent when you cut a lemon
cleaning vigorously to avoid thinking about something
searching for tomatoes/cucumbers/etc hidden in plain sight in your garden
hanging up the dish rag and someone brings one more dish

I could go on, but there are endless situations we all find ourselves in, from the mundane household kind to out and about in the world. All they need is to be contextualized in season or time.

An absolute favorite recent example that struck me with its familiarity was this poem, again from *The Heron's Nest* December issue:

reaching to the back
of the empty mailbox
summer sunset

— Michael Dylan Welch

I encourage you to use any of the above prompts freely in your work: I'm only naming what is already there. I hope it will also inspire you to create your own prompt list. What profoundly simple things can you notice from your life that could wind up in a haiku?

NEWS from the Regions



Deborah P Kolodji

Southern California Haiku Study Group

Holiday Zoom Party – January 2, 2022

On January 2nd, the Southern California Haiku Study Group once more held their annual post-holiday party on zoom. This event was attended by 30 poets, including Lynn Allgood, Emily Bernhardt, Marcy Del Clements, D'ellen, Denise Dumars, Kimberly Esser, Ignatius Fay, Joan Fingon, Charles Harmon, Diana Ming Jeong, Deborah P Kolodji, Yvette Nicole Kolodji, Janis Lukstein, Seretta Martin, Richard Matta, Rita Melissano, Vicki Miko, Naia, Lorraine Padden, Claudia Poquoc, Beki Reese, Susan Rogers, Diana Rosen, Bona M. Santos, John Stevenson, Jie Tian, Maja Trochimczyk, Patricia Wakimoto, Kath Abela Wilson, and Sharon Yee.

Attendees shared haiku gifts they had made for the occasion, which Debbie Kolodji had put into a PowerPoint presentation, along

In January, the Southern California Haiku Study Group conducted a kukai. 32 poets participated, sending a total of 63 haiku into the kukai via a google form. Participants were sent a numbered anonymous list of the entries with a link to a voting google form and 30 poets voted for their top 7 favorites. Debbie Kolodji created a PowerPoint of the haiku

receiving 3 or more votes in preparation for the January 15th meeting.

32 poets attended the January 15th meeting, comprised mostly of poets who had submitted to the kukai, although a few who submitted could not attend and a few who didn't submit, attended. Present at the meeting were: Lynn Allgood, Emily Bernhardt, Kathryn Bold, Jackie Chou, Marcy Del Clements, Billie Dee, Kristine Dennehy, Kimberly Esser, Lynne Fayne, Joan Fingon, Liz Goetz, Johnnie Johnson Havenik, Charles Harmon, Lee Hudspeth, Deborah P Kolodji, Yvette Nicole Kolodji, Seretta Martin, Richard Matta, Rita Melissano, Vicki Miko, Naia, Genie Nakano, Sandra Payne, Claudia Poquoc, Beki Reese, Susan Rogers, Bona M. Santos, Patricia Wakimoto, Michael Dylan Welch, Kath Abela Wilson, and Sharon Yee.

The meeting started off with a boat ginko reading and presentation by Naia, Richard Matta, Yvette Nicole Kolodji, and Deborah P Kolodji. Then, the kukai results presentation was presented. The top haiku received 16 votes and there was a tie for 2nd place with 12 votes each. All of the haiku receiving 5 or more votes was discussed by participants, as to why they voted for it or what they liked about it. After each haiku was discussed, the author was revealed and the author then said a few word about the genesis of the haiku. The haiku receiving 4 and 3 votes were read aloud by their authors, if present, otherwise, someone was assigned to read it for them. Participants seemed to enjoy the interactive nature of this exercise so there is currently a plan to do a quarterly kukai, with our next one occurring in April.

Our next workshop will be on February 19th where Gregory Longenecker will take participants on a virtual ginko of the Japanese Garden at the [Huntington](#). Vicki Miko will also do a featured reading of her work. Contact SocialHaikuStudyGroup@gmail.com if you would like more information regarding this and other Southern California haiku events.

January Kukai – January 15, 2022

In January, the Southern California Haiku Study Group conducted a kukai. 32 poets participated, sending a total of 63 haiku into the kukai via a google form. Participants were sent a numbered anonymous list of the entries with a link to a voting google form and 30 poets voted for their top 7 favorites. Debbie Kolodji created a PowerPoint of the haiku receiving 3 or more votes in preparation for the January 15th meeting.

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The meeting started off with a San Diego Bay Ginko reading and presentation by Naia, Richard Matta, Yvette Nicole Kolodji, and Deborah P Kolodji. Then, the kukai results presentation was presented. The top haiku received 16 votes and there was a tie for 2nd place with 12 votes each. All of the haiku receiving 5 or more votes was discussed by participants, as to why they voted for it or what they liked about it. After each haiku was discussed, the author was revealed and the author then said a few word about the genesis of the haiku. The haiku receiving 4 and 3 votes were read aloud by their authors, if present, otherwise, someone was assigned to read it for them. Participants seemed to enjoy the interactive nature of this exercise so there is currently a plan to do a quarterly kukai. with

intermittent nature of this exercise so there is currently a plan to do a quarterly reading, with our next one occurring in April.

Our next workshop will be on February 19th where Gregory Longenecker will take participants on a virtual ginko of the [Japanese Garden](#) at the Huntington. Vicki Miko will also do a featured reading of her work. Contact the [Study Group](#) if you would like more information regarding this and other Southern California haiku events.

Haiku Poets of Northern California (HPNC)

At HPNC's first quarterly meeting of the year on Sunday, January 23, 2022, we were treated to a double feature of readings, the first by Janice Doppler and the second by Brad Bennett. Both readers joined us virtually from their homes in Massachusetts. More than 60 participants, including poets from as far away as England, Japan, and Australia, joined us via Zoom.

After welcoming remarks by HPNC president Garry Gay and about a quarter of an hour socializing in small groups, Garry introduced our first reader, Janice Doppler, a retired public school teacher and administrator. Last year she placed second in the Porad contest and published *Stardust*, a collection of haiku and haibun. She lives at the edge of the woods in western Massachusetts where she enjoys birding and nature journaling.

From Janice's reading:

mammal tracks
in a snowy field
traces of night

Bottle Rockets, Issue #42 (February 2020)

Our second reader, Brad Bennett, teaches creative writing to kids and haiku to adults. He has published two collections of haiku with Red Moon Press, *A Drop of Pond* (2016), and *A Turn in the River* (2019). *A Drop of Pond* won a Touchstone Distinguished Book Award from the Haiku Foundation, and *A Turn in the River* was shortlisted for the Touchstone Award. He recently started working on a new manuscript that will hopefully be published this year. Brad currently serves as haiku and senryu editor for *Frogpond*. Since the pandemic started, he's been emailing three of his haiku each Monday to anyone who would like to receive them.

From Brad's reading:

summer sky
how could nothing
be so blue

2020 Porad Award, Third Place

Both of these readings were recorded and are now a part of our growing library of recordings we encourage you to explore on the "Recordings" tab of the [HPNC website](#). We hope you enjoy revisiting these readings!

Jeff Doleman, HPNC's contest coordinator, announced the results of our fall Haiku, Senryu, and Tanka contests. Huge congratulations to the following winners: Tracy Davidson (first place haiku), Sandra Anfang (second place haiku), Renée Owen (third place haiku), Sarah Paris (first place senryu), Kat Lehman (second place senryu), Bill Cooper (third place senryu), Rob Redmond (honorable mention senryu), Owen Bullock

Cooper (third place senryu), Bob Redmond (honorable mention senryu), Owen Dunbar (honorable mention senryu), Robert Witmer (first place tanka), Susan Burch (second place tanka), Chen-ou Liu (tied for third place tanka), an'ya (tied for third place tanka), Christine L. Villa (honorable mention tanka), and Joanna Ashwell (honorable mention tanka). Our gratitude to the judges, Lenard D. Moore (haiku), Robin Anna Smith (senryu), and Hazel Hall (tanka). The complete results and judges' commentary can be found under the contest tab on our [website](#).

Everyone present at the meeting also had an opportunity to share a haiku or two in a large group read-around. This portion of the meeting was not recorded, and so poets were free to share unpublished work without worry about poems becoming ineligible for future publication. This portion of the meeting is always a delight—and even more so on this day with poets joining us from such a wide geographic area—as we hear each participant share their name, their location, and read their haiku!

HPNC has a busy schedule of events already on the calendar (see the schedule page of our [website](#) for the events planned so far), with more events still to be added. While attendance at our meetings is limited to HPNC members, we welcome anyone to become a member. If you are not a member but would like to enjoy the readings and presentations, please check out the recordings on our website afterwards.

Entries to the HPNC-sponsored haibun contest are due by May 1, 2022. Complete contest guidelines are posted on the [HPNC website](#). Thank you in advance for supporting HPNC by participating in the contests!

--submitted by Susan Antolin

Yuki Teikei Haiku Society - January 8th Meeting – 2022

Tokutomi Memorial Contest

The Tokutomi Memorial Haiku Contest honors our founders' teachings. All of the pertinent information to enter this year's contest can be found at our website: [yths.org](#)
Submit your contest haiku no later than May 31st.

Nearly fifty participants attended the Zoom presentation by Kath Abela Wilson, Contest Chair, and dojin Phillip Kennedy. Kath Abela enthusiastically unveiled this year's kigo and Phillip followed with commentary about the season words to deepen our cultural and historical understanding.

Rick Wilson, accompanied the program playing three world flutes: *Narh*, an ancient shepherds' reed flute still used in parts of Pakistan and India, *Shakuhachi*, a traditional Japanese bamboo flute, and an *Arabic Ney*, a reed flute used all over the Arabic world.

Our next Zoom meeting will take place on February 12. A Valentine theme haiga/haiku workshop will be led by dojin Patricia J. Machmiller.

submitted by Alison Woolpert

Haiku San Diego Zoom Meeting - December 12, 2021.

Attendees: Momoyo Capanna, Billie Dee, William "Scott" Galasso, Deborah P "Debbie" Kolodji, Kristen Lindquist, Seretta Martin, Richard Matta, Naia, Lorraine Padden, Claudia Poquoc, Michael Dylan Welch, and Kathabela Wilson.

We wished a Happy December Birthday to Claudia, followed by a read-around

we wished a happy December Birthday to Claudia, followed by a read-around.

Our Guest Reader was Carolyn Hall, who not only read some of her exquisite haiku for us but participated in dialogue with our attendees. To one of our questions about her approach to preparing a manuscript for publication, Carolyn shared that she selects previously published work almost exclusively; she doesn't choose a theme. Carolyn organizes her poems by seasons, with the nonseasonal haiku appearing first in the order. Carolyn stayed to participate in our monthly Anonymous Haiku Workshop.

Following the presentation, members participated in our monthly Anonymous Haiku Workshop, during which we C&C'd (Comment & Critique) each of the 9 submitted haiku. While discussing each, we highlighted such things as techniques used, structure, immediacy of emotion, effective use of rhythm and lyricism, sense of season, tense, etc.

Haiku San Diego Zoom Meeting - January 9, 2022.

Attendees: Momoyo Capanna, Susan "Sue" Campion, Billie Dee, William "Scott" Galasso, Carol Judkins, Deborah P "Debbie" Kolodji, Kristen Lindquist, Seretta Martin, Richard Matta, Naia, Lorraine Padden, Claudia Poquoc, Michael Dylan Welch, and Kathabela Wilson.

We wished a Happy January Birthday to Seretta and Sue, followed by a read-around.

Our Guest Reader was Tanya McDonald. Tanya's reading, along with her spontaneous inflections, was so delightful and inviting. During the time we spent in conversation after Tanya's reading, she shared with us the impetus behind creating *Kingfisher*, the haiku journal for which she also serves as editor. Tanya stayed to participate in our monthly Anonymous Haiku Workshop

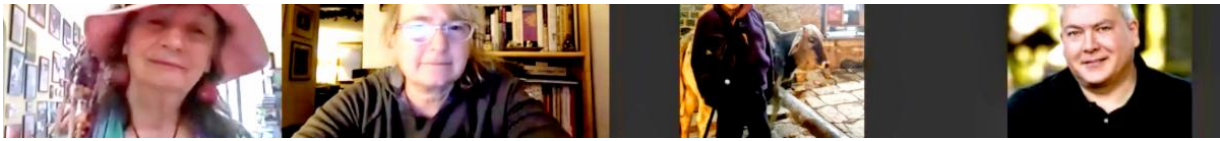
Following the presentation, members participated in our monthly Anonymous Haiku Workshop, during which we C&C'd (Comment & Critique) each of the 13 submitted haiku. While discussing each, we highlighted such things as techniques used, structure, immediacy of emotion, effective use of rhythm and lyricism, sense of season, tense, etc.

Haiku San Diego meets the 2nd Sunday of each month. The Guest Presenter for our February 13th meeting will be Michael Dylan Welch, who will present "A Dying Art: The Tradition of Death Haiku in Japanese and English".

On behalf of Haiku San Diego Members, may the New Year be a kind one.

Naia
Moderator





Shelley Baker-Gard

The Portland Haiku Group and Oregon HSA met on Jan. 8th at the new meeting location of the Sellwood Community House which is a historic 1902 building in the Sellwood neighborhood in Portland. This was a face to face meeting and a zoom meeting too. Those attending were Shelley Baker-Gard, John Budan, Cathy Merritt, Shasta Hatter and Carolyn Winkler in person and online attendees were: Jacob Salzer, Alexis, and Ray Caligiuri. For the first part of the meeting, we held our regular kukai and had a great discussion of the poetry which included haiku, senryu, tanka and haibun. Here are the results:

For the Haiku/Senryu category

1st place was the senryu "bed making" by Shelley Baker-Gard; 2nd place went to Sam Blair for the haiku "dunking my tea bag;" 3rd place went to Jim Rodriguez for his New Year haiku

Tanka

1st place was "moonlight" by Jacob Salzer; 2nd place went to Carolyn Winkler and Jacob Salzer who tied.

Haibun

1st place went to Shasta Hatter for "Boundaries on Holiday;" 2nd place went to Cathy Merritt.

After the kukai we had no planned activity but did enjoy talking about life and poetry in general while we drank tea and ate cookies.

The leader for the next in-person-only meeting (no zoom call) will be John Budan. The meeting will be held at the Sellwood Community House , 1436 SE Spokane will be on 2/12 at 2pm. To attend - You must have had a vaccine booster and wear a mask (windows will be open). Please send John your poems by 2/7/2022 (2-3 haiku, senryu, tanka, 6 word story, or 1 haibun and 1 other) Please RSVP to Shelley if you want to join us via email or call 503-232-6560.

On Jan.30 we also had our bi-monthly Zoom meeting. This was well attended with people from Canada, Oregon, Washington, Hawaii, and Montana joining us. Attending were Shelley Baker-Gard, Lynne Jambor who did a great job leading the kukai, Jacob Salzer, Lisa Gerlitz, Ray Caligiuri, Jone Macculloch, Cathy Merritt, Ellen Ankenbrock, Michael Dylan-Welch, Diana Saltoon-Biggs, Shirley Marc, and Shasta Hatter.

We spent the entire meeting discussing our poetry and offering suggestions when requested. The 1st place and 2nd place of the kukai for haiku/senryu was Lisa Gerlitz, 3rd place went to Shelley Baker-Gard. For the tanka category 1st place went to Jacob Salzer, and 2nd place went to Diana Saltoon Briggs.

The next Bi-monthly ZOOM only meeting is Sunday 3/27/22 –at 2pm – 4 pm

and will be **hosted by Shelley Baker-Gard** (Shelley will moderate the Zoom). Lynne Jambor will also be leading a discussion about aspects of haiku. 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 3/14 (2-3 haiku/senryu/tanka or 1 haiku/senryu/tanka and 1 haibun).

Other Announcements

Dr. David H. Rosen has another wonderful book published entitled *SOUL to SOUL; Aphorisms for Life*. The foreword is by Annahita Varahrami. This collection of maxims guides individuals on their pathways in life with gentle truisms that serve as walking sticks to ease their way. It can be ordered [here](#).



Seren Fargo

Members of Haiku Northwest, and others from the Northwest and the US, gathered via Zoom on Saturday, January 8 for three hours, to explore and learn about the haiku-writing journey. Sharing of haiku occurred during randomized breakout sessions.

Haiku Northwest President [Tanya McDonald](#) shared her extensively researched and linked spreadsheet of journals currently accepting submissions of haiku and haiku-related forms. [Lew Watts](#), Poet and Editor, discussed the process of inspiration for, and the writing and editing of, haibun.

Our educational experience concluded with an excellent anonymous workshop for any attendee who wished to submit haiku for feedback from the group. Our meeting schedule can be found [here](#): for all may who wish to join us.

- submitted by Dianne Garcia

Commencement Bay Haiku held its first meeting of 2022 via Zoom on January 24 from 5 to 7:15 pm. In attendance were Dianne Garcia, Emily Kane, Burk Ketcham, Dorothy Matthews, Geoff Pope, Carmen Sterba, Kathleen Tice, and Richard Tice. Because of our small numbers, we were able to spend quite a bit of time workshopping a handful of haiku and senryū. Richard offered this one for the new year:

snoozing
in the armchair—on TV
Space Needle fireworks

Our group has started compiling an anniversary anthology in celebration of ten years since our founding by Carmen Sterba, Judt Strode, and Jim Westenhaver. Congratulations to us for ten years!

submitted by Richard Tice



June Rose Dowis

Hello South Region

I reached out via email to members of the south region and was delighted to connect with many of you and learn about your love of haiku. If you have not received an email from me, please contact me with your current email and any events happening in your area.

Thank you.
June Rose Dowis

Arkansas Region

First Annual Arkansas Cherry Blossom Festival Haiku Competition

The Hot Springs Sister City Program, in partnership with the Arkansas Haiku Society, has announced the First Annual Arkansas Cherry Blossom Festival Haiku Competition. Top entries will be invited to read their winning haikus at the Arkansas Cherry Blossom Festival on April 3, 2022, and will be published and displayed at the event.

The event is open to Arkansas residents of all ages with two categories, (adult 18+) and (youth 17 and below). Winners in each category will receive First-\$100, Second-\$75, and Third-\$50).

The theme is OPEN with cherry blossoms in mind. Only one entry per person. More than one entry will result in disqualification. Haiku must be original, unpublished, and not submitted elsewhere. The Hot Springs Cherry Blossom Festival retains publishing rights to all entries and thereafter rights return to the poet. There is no fee to enter. Each entry must include a traditional haiku composed of three lines each. The syllable count is 5-7-5. That is five syllables in the first line, seven syllables in the second line and five syllables in the third line. We are not accepting modern haiku of less than 17 syllables in this contest. Use Cherry Blossom Haiku Contest in the subject line. Do not use attachments. In the body of the email, write your division (Adult or Youth), followed by your haiku. Entries should be submitted by email only to: hohaiku2022@gmail.com. Deadline is March 11.

Arkansas Haiku Society Monthly Meetings

The Arkansas Haiku Society is planning the startup of monthly meetings in Hot Springs National Park in 2022. For more information, please contact Michael Murray by [email](mailto:). Use HAIKU MEETING in the subject line.

Ouachita Life Haiku Column

OUACHITA LIFE magazine publishes a haiku column with eight contests every other month. The deadline to enter the contests is the 13th day of the odd

numbered months. Email [Howard Kilby](#) or call 501-767-6096 for information.

26th Annual Conference in Hot Springs National Park

Mark your Calendars for the 26th Annual Conference in Hot Springs National Park, Arkansas. November 11-12, 2022. The conference is held at the Arlington Resort and Spa. Details to come!

Louisiana Region

The Northwest Louisiana Email Haiku Group held their monthly haiku critique and discussion (via email) in mid-January. This month's discussion centered around our 2022 haiku writing intentions. Here are a few thoughts...

- *To renew each day, in prayer and action, with openness to whatever "aha" moments are in my circumstances, to stop and take the time to write that "aha" moment, and to read good haiku.*
- *I decided to submit at least one haiku each month in 2022 somewhere...no matter what!*
- Get a solid plan together for submitting more poems and keep a tidy record of those. Seek more meditative periods daily and devote more time to real study.
- *Gift myself haiku moments, walks in nature, space to unwind, time to breathe.*
- *Write a renku!*

Kentucky, Tennessee, and Mississippi Region

At this time, I am not aware of groups meeting in these areas, but would be happy to help establish ones. If you have not received an email from me, (June Rose Dowis, South Region Coordinator), please [email me](#) with your email address and events happening in your area.

– June Rose Dowis



Bryan Rickert

Ohaio-ku Study Group

The Ohaio-ku Study Group met Saturday, January 8th, from 10 am to noon via Zoom facilitated by Nicky Gutierrez. The following Ohio poets were in attendance: Nicky Gutierrez, Nancy Brady Smith, Barbara Sabol, Jill Lange, Skaidrite Stelzer, Nancy Pownell, and Valentina Randaldi-Adams. The following visiting poets were in attendance: Janice Doppler, Ruth Holzer, Alan Summers, Deborah Henderson, Joan Chaput, and Wilda Morris.

Janice Doppler started our meeting by reading from her new book *Stardust*. After the reading, we had a Q&A. Then did introductions and workshopping.

We then did our kukai. Our kukai theme was “Freaky Winter Weather.” Top poems were Sarah Metzler in third, Skaidrite Stelzer in second, and Ruth Holzer in first. In lieu of book awards, they received a rousing round of applause! Congratulations!

Our next meeting will be held Saturday, February 12th, on zoom 10 AM -12 PM. Our kukai theme will be references to “February Holidays.”

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.

During January, **Ellen Grace Olinger** was a “**Bloganuary 2022 Participant**” with [WordPress.com](#). She wrote a post every day inspired by the daily prompts from The Team at [WordPress](#). **Stop on by and have a look!** <https://ellenolinger.com/>

Submissions for Daily Haiku Requested

Charlotte Digregorio seeks senryu submissions (humorous only) for [The Daily Haiku](#) in February. You may email her with just one of your best senryu, previously-published or unpublished, at c-books@hotmail.com. All are welcome to submit, especially haikuists who've never appeared on her blog, which features poets from sixty-one countries. The Daily Haiku is celebrating its seven-year anniversary this month.

In other news, Charlotte gave a two-hour workshop on haiku/senryu for the Arizona State Poetry Society's Annual Conference in January (via Zoom). The event culminated in a reading of participants' insightful haiku. Charlotte is the author of *Haiku and Senryu: A Simple Guide for All*.

During February only, Charlotte is offering a "professional discount" to HSA members and free shipping to those wanting to purchase her guide—a great savings. For details, [email](#) her.

Broader Haiku NEWS



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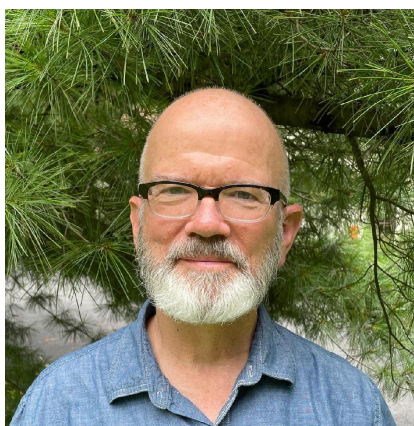
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Chuck Brickley

from EARTHSHINE to LUNA PIENA

A reading of haiku, senryu, hay(na)ku and a haibun



Last December,
HSA 2nd Vice President
Chuck Brickley
was the first haiku poet featured at the
Petaluma, California Rivertown Poets series of
readings.

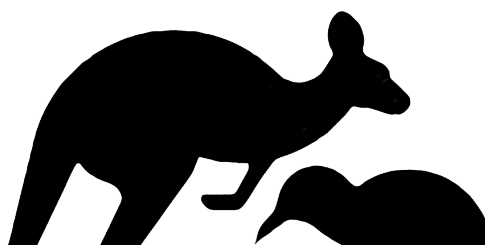
You can watch his reading [here](#).



Haiku Down Under

G'day, kia ora and hello,

We are pleased to announce that from today we are ready to receive proposals for presentations and workshops at **Haiku Down Under**, taking place online **October 7-9, 2022**.



All the information you require (we hope) is on the [Proposals page](#) on our website.



While we are keen to have proposals from people living in New Zealand and Australia, or from Kiwis and Australians living outside their countries of birth, we would also be delighted to receive proposals from people living in other parts of the world. We want to deliver the best 'learning-gathering' we can.

And although haiku is our main focus, we are open to proposals focusing on senryu, linked verse, haibun, haiga, tanka, tanka prose, etc.

Deadline for making proposals: 5pm (your time) on March 31.

Please get in touch if you have any questions.

Best wishes,
Sandra Simpson
on behalf of the **Haiku Down Under** team



The Robert Spiess Memorial Haiku Awards Competition for 2022

Modern Haiku is pleased to announce the Robert Spiess Memorial Haiku Awards Competition for 2022. The purpose of this competition is to honor the life and work of Bob 8 to his death on March 13, 2002.

Theme: Haiku are to be written in the spirit of the following "Speculation" (Robert Spiess, *A Year's Speculations on Haiku*, Modern Haiku Press, 1995:

[T]he more satisfactory haiku are those that incorporate or juxtapose two (sometimes three) elements or perceptions in an aesthetic manner, rather than merely elaborating on one entity. The use of a season word, for example, has the function of relating 'in absentia' all the aspects and entities of the season to the entities put forth in the haiku.

Deadline: In hand no later than March 13, 2022.

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

Submission guidelines: Poets may submit a maximum of five haiku written in the spirit of the above Speculation, accompanied by the applicable entry fee.

Email entries are to be submitted as follows: (1) on the Modern Haiku subscription page, <http://www.modernhaiku.org/subscriptions.html>, scroll down to the Donate button; (2) make a donation of up to \$5 [\$1 for each entry]; (3) when you receive your payment confirmation number, copy and paste it into an email with your haiku and your name, mailing address, telephone number, and email address; (4) send the email to Billie Wilson at akwilsons@gci.net.

Postal entries should be typed or printed legibly on one sheet of paper that contains all haiku being submitted (not one sheet per haiku). The poet's name, mailing address, telephone number, and email address (if any) should appear in the upper left-hand corner of the sheet of paper. Send postal entries to: Billie Wilson, 1170 Fritz Cove Road, Juneau, AK 99801-8501 USA.

Please keep a copy of your submission; entries will not be returned. Please follow the instructions carefully; entries that are incomplete or that do not comply with the instructions will be discarded.

Entry fee: \$1 per haiku, cash, check, or PayPal (U.S. funds); for postal entries, make checks payable to *Modern Haiku*; for email entries, follow the instructions above

Adjudication: A judge will be selected by *Modern Haiku*; the judge's name will be announced at the time of the awards. Judging will be double-blind, and the judge will not know the identity of the entrants. The judge's decisions are final.

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

Awards: First Prize: \$100; Second Prize: \$50; Third Prize: \$25. Up to five poets will be awarded an Honorable Mention.

Notification: Winners will be notified by email or phone before the winning entries are published in the summer 2022 issue of *Modern Haiku*, posted on the **Modern Haiku** web site, and announced on social media. If you would like a list of the winners, to be mailed after the public announcement, please indicate that on your e-mail entries or send a stamped, self-addressed envelope (SASE) with your postal entries.



Call for Haiku/Senryu/Haibun

On the theme: Love

The theme may be interpreted in any manner, not just in relation to romantic relationships. For example, I often think of intensive meaningful connection as another way of saying love. These connections to people, animals, places, vocations, activities, the sacred, etc.,

serve as the foundation of meaning in our lives.

Poems selected will be featured in the third book of an occasional chapbook series from the Befuddled Press. Each book in the series has a theme. The books are letterpress printed onto handmade paper. This limited-edition book, not to exceed 100 numbered copies, will feature an original artwork made in response to the selected poems. Previous chapbooks on the themes of Death (*Like the Pumpkins*) and Beauty (*Not Unaware*) can be seen [here](#).

5-15 poems will be selected. Each selected poet will receive at least 2 copies of the book (more copies if fewer poets are selected).

Previously published and unpublished poems are both eligible.

The Befuddled Press is a small press that makes limited edition works by hand. These books focus on the simplicity, complexity, beauty and absurdity of existence. Most books feature handmade paper, letterpress printing and a variety of printmaking/photographic processes. The poems will be selected by Scott Murphy, the proprietor of the Befuddled Press, who will also make a print in response to the poems.

Email entries only. Send up to 10 poems by April 1, 2022, with the subject line "Haiku Love Chapbook" to:

effluviography@gmail.com

Feel free to send any questions to the same email address. Thank you.



Submissions to Tandem: The Rengay Journal

Tandem: The Rengay Journal will be accepting submissions from January 15 to February 15, for the Volume 2, Number 1 issue. Please note the permanent change to the submissions deadline. Visit our [website](#) for Submissions Guidelines.

Send submissions by email to [Marcyn Del Clements](#).

We look forward to reading your collaborative efforts!

Call for Submissions Haiku in the New Jersey Botanical Garden

For the fifth year, the Haiku Poets of the Garden State will again partner with the New Jersey Botanical Garden in Ringwood, NJ, on an installation of haiku poetry signs throughout the garden grounds to celebrate Poetry Month in April.

For the April 2022 Poetry Month Haiku Installation at the New Jersey Botanical Garden, we invite poets who currently live in, or have previously resided in, New Jersey to submit up to 10 haiku for consideration. We are looking for quality, garden-related haiku that will

up to 10 haiku for consideration. We are looking for quality, garden-related haiku that will enhance the visitors' experience of the botanical gardens and the historic manor on the grounds.

Here is a link to the NJ Botanical Garden website for reference: <https://njbg.org/>

You may submit previously published haiku as long as you hold the rights to the poetry.

Submissions should be emailed to: GardenHaiku@gmail.com. The haiku should be included in the body of the email. No attachments—attachments will not be opened or considered. Email subject line must be: NJBG SUBMISSION (this text only). Be sure to include your name, email address, and the name of the New Jersey city/town you live in (or previously lived in).

Submissions Open: February 1 - February 28, 2022. (Submissions received outside of the submission period will not be considered.)

Notification: Selected haiku poets will be notified via email by mid-March, 2021. The haiku selected for signs in the New Jersey Botanical Garden installation may also be featured on the Haiku Poets of the Garden State website <https://hpgs.weebly.com/>.



Robert Epstein is pleased to announce the reissue (as a tenth anniversary edition) of *Checkout Time is Noon: Death Awareness Haiku*.

Paperback; 105 pp.

\$12. Middle Island Press
Available on [Amazon.com](https://www.amazon.com) and
www.poeticaplace.com.

Former US Poet Laureate, Billy Collins wryly insists: "Death is what gets poets up in the morning"?

zen garden
nothing
stands out

*

that way home
falling
cherry blossoms

*

coyote tracks
I follow them
to the end of time



*

in pine shade
for a while / forget
this life will end

*

indigo night
in the cricket's song
no birth no death

Robert Epstein, a licensed psychotherapist living and working in the San Francisco Bay Area, is a haiku poet and anthologist. He has edited *All the Way Home: Aging in Haiku*, and his most recent book of original haiku is, *At the Train Crossing: Skin Cancer Haiku & Senryu*.



Anthology of poetry by James Knippen,
Sierra Shellabarger, Anirudh Vyas and Jamie Wimberly

Announcing the January 29 release of the anthology between falling leaves and their shadows

This anthology represents more than a year of working together through the "40 Under 40" program that I helped to launch with the Haiku Society of America to increase the number of young poets actively writing haiku. I have had the great pleasure of mentoring (and learning from!) three very talented poets: James Knippen, Sierra Shellabarger and Anirudh Vyas.

We have different styles and ways of looking at the world through haiku but there is a flow to the poetry that is natural. While most of the book is devoted to haiku, we all tried our hand at haiga, combining a haiku poem with an image.

I am really proud of this young crop of haiku poets. We all have been published in leading haiku journals since we started working together. expect you will be hearing their names a lot over the coming years.

This anthology may be downloaded as an e-book at no charge (yep, Free!) [here](#).

I hope you enjoy this manifestation of our time together in poetry.

Jamie Wimberly

Swamp Press announces *Chrysalis* by vincent tripi

Edited by Jeannie Martin and John Martone

65 haiku printed on 3x5* cards, plus a dragonfly woodcut by Hyde Meissner. Cork laminate pouch with magnetic closure.

\$25 free shipping in the US (media mail 2-8 days)
(+\$3 for first class; 1-3 days)

Questions or Paypal to: ed@SwampPress.com or checks to:
Swamp Press, 15 Warwick Rd, Northfield MA 01360

* vince left about 6,000 cards, with his manually typed poems. In honor of his technique, this book is printed on 3x5 cards. We miss him dearly, but have these poems to remember him by.



Origins

HAIBUN



Origins

Haibun by Jacob Salzer

Origins is a collection of haibun by Jacob D. Salzer and features haibun published in: *jar of rain: The Red Moon Anthology of English-Language Haiku 2020*, *Modern Haiku*, *Chrysanthemum*, *Prune Juice*, *Contemporary Haibun Online*, and *Drifting-sands-haibun.org* with a preface by a Japan Times award-



Jacob D. Salzer

winning writer Alan Summers. Edited by Brendon Kent and Nicholas Klacsanzky.

From the Preface, Alan Summers writes, “The art of combining prose with poetry seems to be an unlikely and impossible medium, yet it works time and time again in this collection...Jacob writes meditative narrative prose...and tense prose akin to *Hitchcockian* atmosphere...This variety of storytelling gives us rich

contrasts, which every reader wants in that *light and shade motif*, be it words on paper, or words and action on that big screen role we play within our lifespan.”

“The art of combining prose with poetry seems to be an unlikely and impossible medium, yet it works time and time again in this collection. From haibun that combines prose and poetry (haiku), to the art of the tanka story (prose with tanka poems), each is done in such a way that both prose and poem are strong enough to stand on their own, and when placed together, they produce something like a Greek Chorus, and an internal dialog at the same time.”

—Alan Summers, Japan Times award-winning writer and founder of [*Call of the Page*](#)

“In this wonderful book of haibun, I felt like I was a tiny person riding in Jacob’s breast pocket as he walked along—right there with him in each captivating, heartfelt moment. I can feel him breathing in these poems. Thank you, Jacob, for sharing them with us all.”

—Carolyn Winkler, Author of [*Masayume: A Dream Comes True*](#)



[Renew Membership](#)

[Visit our Website](#)



Ignatius Fay

HSA NEWS Editor
Haiku Society of America
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