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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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**My sincerest apologies for sending this for the fourth time today. With the Oregon Region restored — I hope!  
Stay tuned!**

President



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

## Stars

Stars are probably the most common feature in the night sky. On a cold clear evening, free of light and air pollution, we are reminded of our place in the universe. Earth, we now know, is just one planet around one sun among billions of suns in a galaxy among billions of galaxies. Stars inspire in us a sense of awe and the sublime. Nature paints on a grand scale and the tapestry over our heads serves as inspiration for many a poem.

beach stroll  
I step into  
the sea of stars

In this haiku, Hifsa Ashraf is walking along a beach at night. The stars are reflected on the surface of the water that she then wades into. In this interpretation, the stars above have literally come down from the heavens. This allows the poet to step into and swim among them. The poet immersed in this celestial medium is now free to travel the cosmos. What a lovely and enchanting image.

the twilight stars  
show up one by one –  
waiting for biopsy results

Ram Chandran in the first two lines captures a peaceful and serene moment. It is twilight and slowly, one by one the evening stars begin to become visible. But then in the third line a more sinister truth is revealed. The poet is in fact waiting to hear back the results of a medical test. These results could be benign or even a death sentence. One doesn't know the outcome yet. This uncertainty mirrors the unpredictability of which stars may appear across the firmament. The lesson seems to be that nature is beautiful but capricious.

stars bright  
long after you are gone  
Van Gogh

*Starry Night* is arguably Van Gogh's most famous painting. It depicts yellow stars and the moon surrounded by white halos swirling across a vivid blue evening sky. Deborah P Kolodji, in this haiku, seems to imply that Van Gogh lives on long after his death. His iconic representation comes to life whenever we stare at the same scene. But there may be an allusion here to the passing of someone closer to the poet or even to the fact the stars will be shining long after we as individuals are gone. This multi-layered and ambiguous interpretation only adds to the sense of mystery.

**Chuck Brickley**  
**Second Vice-President**  
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2<sup>nd</sup> Vice-President



**\*\*\*ANNOUNCEMENTS\*\*\***  
**HAIKU SOCIETY OF AMERICA**

## HAIKU SOCIETY OF AMERICA 2022 CONTESTS

### HSA Nicholas Virgilio Memorial Award

**Teachers, parents, young poets:** You still have time to enter 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:  
<https://www.hsa-haiku.org/virgilioawards/Virgilio-contest-guidelines.htm>

### 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.



**Tom Sacramona**  
**Frogpond Editor**  
[frogpondsubmissions@gmail.com](mailto:frogpondsubmissions@gmail.com)

Hello,

*Frogpond* is open for submissions now! Our current reading period is March 1<sup>st</sup> to March 31<sup>st</sup>. *Frogpond* will only accept submissions via e-mail (no attachments), sent [here](#). Please paste your submission in the body of the e-mail, including your name in the subject line. The complete submission guidelines are available on the [HSA website](#).

With the next issue, we are encouraging readers to send us Re-Readings—submissions of brief commentary on haiku/senryu, haibun, or linked verse published in issues 44:2, 44:3, and 45:1 for use in our remaining 2022 issues. Send your Re-Readings to us by [e-mail](#). You might remember this section if you have an older issue of *Frogpond*. Below are a few examples from 2018:

**From Frogpond 40:3**

fallen leaves  
the sound of my footsteps  
forever young  
*Rick Tarquinio*

Simple actions may trigger events from our past. A pile of leaves reminds us of an indelible moment, needing only a kick to rekindle it fully. This poem heightens our senses, encouraging us to re-experience the bliss of childhood. ~Ronald K. Craig

understanding  
beyond language  
lichen on stone  
*George Swede*

I have a recurring dream in which I am looking at symbols or sigils on paper that I've never seen before but which feel familiar. Someone says "read it aloud." How? I am jolted out of the dream before I can speak. How little we know about what we know. Lichen patterns on an enigmatic stone, in keeping with the dharma, say it best. ~Michelle Tennison

**From Frogpond 40:2**

may our love last  
so long  
silver mylar balloon  
*Scott Mason*

I was so taken with this haiku that I immediately wrote to its author, Scott Mason.

“Brilliant pivot and alliteration,” I said. “The echo of ‘may our’ with ‘mylar’ is [also] genius, and the image of love drifting away is, well, heartbreaking.” That was my feeling. Scott replied with thanks, but also pointed out something I had missed — that mylar has an extremely long half-life. He didn’t need to add “like all true love,” but I knew. How wonderful, and all this within twelve syllables. ~Lew Watts

We look forward to your submissions this month!

Thank you,  
Tom



## Reflections on First-Person Experience in War Haiku

by Fay Aoyagi

息白く唄ふガス室までの距離  
*iki shiroku utau gasu-shitsu made no kyori*  
singing in white breath  
the distance  
to a gas chamber

少年少女焚火す銃を組立てつつ  
*shounen shoujo takibi su juu o kumitatetsutsu*  
boys and girls  
make a bonfire  
assembling guns

These haiku are included in Kika Hotta’s haiku collection, which was published in 2021. <sup>(1)</sup> In the afterward, he states, “I wrote about the human actions in the period I was not born” and “[I] in some of this haiku is not the poet himself, but a human personality from either the past or the future.” The collection received acclaim from prominent haiku poets/critics in Japan.

I believe haiku, like these examples can be socially conscious and express things we did not personally experience. A question that arises is how we use experiences we did not have.

なまなまと白紙の遺髪秋の風 飯田蛇笏<sup>(2)</sup>

*namanama to hakushi no ihatsu aki no kaze*  
the hair of the deceased  
on the vivid white paper  
autumn wind

Dakotsu Iida

After I read Hotta's collection, the above haiku by Dakotsu Iida came to my mind. He lost his eldest son in the Battle of Leyte Gulf during WWII. Many surviving families in Japan at this time received only a lock of their hair after their loved ones' deaths. Though I've never experienced war, I can visualize what Iida wrote. It makes me feel as if I am in the poem, experiencing it for myself. My father told me when his older brother died during WWII, his family didn't receive anything other than an official notice of his death.

Tet:  
Both armies  
Wet  
Ty Hadman(3)

This is based on Hadman's own Vietnam War experiences. When Americans fought in Vietnam, I was in Tokyo. I had no American friends. I did not imagine I would be a naturalized American citizen one day. The Vietnam War was a "foreign" war to me. Then, why am I attracted to Hadman's Vietnam war haiku? I was born in 1956. I belong to the same generation as Americans who were drafted. If I were Vietnamese, I could be one of the refugees who fled the country by boat. Perhaps that is why Hadman's haiku "speaks" to me. I became more interested in Vietnam War after I moved to the United States and read *A Prayer for Owen Meany* by John Irving. More recently, I read books by Vietnamese-American authors, such as Vu Tran, Viet Than Nguyen and Eric Nguyen. Maybe I try to understand more about the Vietnam War now because I am a "hyphenated" American.

Holocaust Museum  
in every photo  
my family  
Carolyn Hall (4)

There is a strong sentiment in Hall's haiku. We are all humans. We may call other human beings "family," despite their colors of skins, eyes and hair. But I am not Jewish like Hall ("Hall" is her married name), and I will not see "my" family. When I was a child, I read a Japanese translation of *The Diary of a Young Girl* by Anne Frank. I learned about the Holocaust at school and watched movies and documentaries. I even visited the famous attic, now the Anne Frank Museum, in Amsterdam. Have I tried to write about the Holocaust? I guess the answer is "No." It was a human tragedy. You don't have to be Jewish to condemn the horrifying act. Despite this, because of something deep inside of me, I don't think I am qualified to write about it.

In the Imperial Japanese Army, Unit 731 was in charge of biological and chemical warfare development and research. It was based in Harbin, Manchukuo, the Japanese puppet state in Northern China. Doctors and researchers from prominent universities in Japan performed human experimentation using local Chinese people. Examinees were disparagingly called “Maruta” (a log). I don’t have any family members – even distant relatives – who belonged to this devilish unit. Still, I cannot shake the idea of having an aggressor’s blood because of my ancestry. On the other hand, I come from the country where atomic bombs were dropped twice and so can say I have "victim's" blood as well. In spite of feeling this way I am not saying people have to inherit the sins of their ancestors or play the role of victim by proxy.

Pigs cannot fly in the real world, yet we can imagine how we would feel if we were given wings or fins. We can act as a sniper, a bomber, or a submarine operator in our poems. We are in the "progressive" 21<sup>st</sup> century. An African-American actor can play Hamlet at the theater. An Asian-American actor can be a Superman or Wonder Woman in the movie. Metaphorically, I can ride on the back of Hiroshige’s hawk, or apply to become a crab in haiku. Even so, I have not been able to put myself in the shoes of a Holocaust victim. Though I grew up in an ethnically homogeneous Japan, I have spent more than a half of my life in the United States, which is now my adopted country. I write haiku in English, my second language. There are people with many different backgrounds and ethnicities around me. I am not very political, but aware of international issues, as well as domestic ones. I have written some Hiroshima haiku. I picked up Japanese internment camps as a theme before. Why do I feel I cannot write from the point of view of a Holocaust victim? Is it because it happened in Europe? Is it because I belong to a different race? Is it because I feel there might be more “suitable” people than me? I can't say for sure.

戦争が廊下の奥に立つてみた 渡辺白泉 (2)  
*sensou ga rouka no oku ni tatteita*

deep in the corridor war was standing

Hakusen Watanabe

I grew up in an old Japanese style house. There was a long external corridor. It had no sliding glass doors along it, and we had to close wood storm shutters after sunset. It looked like a long dark hole. I can visualize the image Watanabe (1913-1969) presents. I feel the poet’s fear. Something terrible like war should not enter one’s house which is supposed to be a safe harbor. Watanabe’s haiku is categorized as “juugo haiku” (home-front haiku). During WWII, various cities in Japan and Europe were bombed. Many civilians lost their lives. You don’t have to be Japanese to understand this haiku. War changes everyone’s life.

In the New York Times, I read an article about an Afghan woman who fled the country with her husband with just one backpack. She was pregnant and gave

birth at the refugee camp. You may have read or watched similar stories. As haiku poets, should we spread a story like hers? News footage on TV gives us a powerful image. Can we digest it and compose strong haiku? Can we move a reader even though we sit comfortably at home, away from bombshells? I think that we can try. On February 24, Russia invaded Ukraine. San Francisco, where I live, has many Russian/Ukrainian descendants. There is “Russian” Hill in my neighborhood. Is that enough for me to compose on a tragedy happening in Europe? Will I be able to create a convincing “juugo haiku”?

spring chill  
a crow perched on  
war

Fay Aoyagi (5)

Hotta’s haiku threw a very big stone into my mind’s well. Everyone can write about war – even without experiencing it first-hand. What is the difference between “authentic” haiku and “didactic” haiku? How can we avoid writing journalistic photographic haiku? Honestly, I don’t know the answer.

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Fay Aoyagi was born in Tokyo and now lives in San Francisco. She started writing haiku in English in 1995 and later started writing it in Japanese, too. She published three books: *Chrysanthemum Love*, *In Borrowed Shoes*, and *Beyond the Reach of My Chopsticks*. She is a former President of HSA and an Associate Editor of *The Heron’s Nest*.

- (1) *Jinrui No Gogo (The Afternoon of Human Kind)*, 2021 You Shorin, Nagano, Japan, a haiku collection of Kika Hotta
- (2) *Gendai No Haiku (Modern Haiku)*, edited by Shobin Hirai, 1993, Kodansha, Tokyo
- (3) *Dong Ha Haiku*, Smyth-Waithe Press, Kentfield, CA 1982
- (4) Unpublished. Used with permission from the poet
- (5) Unpublished.

## NEWS from the Regions



Deborah P Kolodji

### Haiku Poets of Northern California (HPNC)

On February 20, 2022, HPNC gathered via Zoom to enjoy a special presentation, the San Diego Bay Ginko, a slideshow and haiku reading by Deborah P Kolodji, Richard Matta, Yvette Nicole Kolodji and Neia. With nearly 40 people in attendance, the meeting began



Yvette Nicole Kolodji and Naia. With nearly 40 people in attendance, the meeting began with a quarter of an hour of small groups socializing.

HPNC president, Garry Gay, then introduced the presentation. On August 18, 2021, four members of the Southern California Haiku Study Group (three of which also belong to Haiku San Diego), Naia, Deborah P Kolodji, Richard L. Matta, and Yvette Nicole Kolodji, met at a boat dock on the San Diego Bay for a small boat excursion. The boat was owned and guided by Richard, and afterwards Naia assembled a PowerPoint presentation of the adventure from participating poets' haiku and photographs. A recording of the presentation is available on the "Recordings" tab of the [HPNC website](#).



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!

Please see the "Schedule" page of the website for [upcoming events](#).

--submitted by Susan Antolin

## Haiku San Diego

Haiku San Diego held a monthly meeting via Zoom on February 13, 2022.

Attendees: Momoyo Capanna, Billie Dee, William "Scott" Galasso, Olga Gutierrez, 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 February Birthday to Carol and Kristen, followed by a read-around.

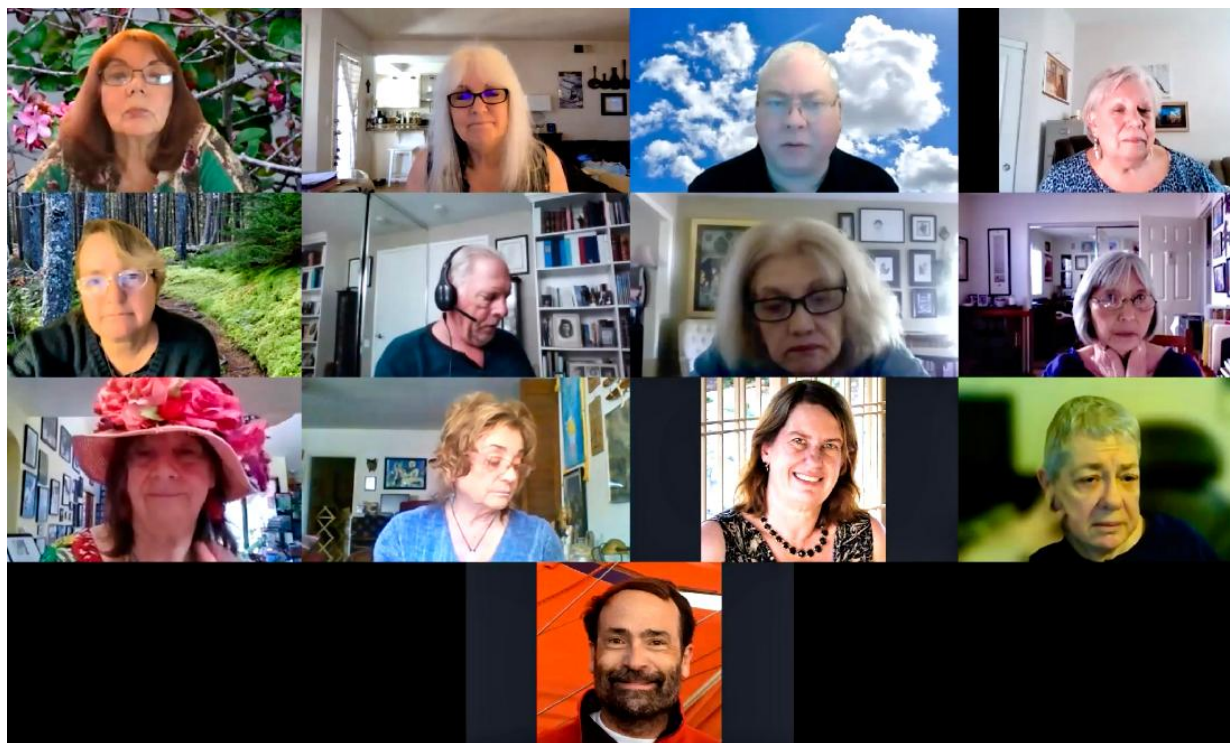
Michael Dylan Welch announced that he and his wife recently became U.S. citizens, to a round of applause and our congratulations.

round of applause and our congratulations.

Our Guest Presenter was Michael Dylan Welch, and the title of his presentation was "A Dying Art: The Tradition of Death Haiku in Japanese and English". Michael spoke about the tradition of jisei (death poems), and told us that a true jisei is usually written as a deliberate last poem. In Japan it could be haiku, tanka, or a longer poem. In the Samarai tradition, warriors about to enter battle where the outcome was unsure would write their death poems, "to commemorate their sense of being." After discussing this practice further, Michael shared haiku considered to be jisei/death poems by poets, including Japanese jisei by Basho, Banzan, Chowa, Fukaku, Hokusai, Koju, and Issa. He followed these with poems that could be considered as, or were intended to be, death poems by English-language poets, including Kat Creighton, Alan Watts, Jerry Kilbride, Marianne Bluger, Jane Reichhold, William J. Higginson, Johnny Baranski, and Vincent Tripi. Michael shared with us some books on the subject, for our further reading. We also had a fascinating discussion about NFTs (Non Fungible Tokens), the new buzzword in the marketplace, following crypto, bitcoin, and blockchain. NFTs could be anything from an art piece, domain name, a tweet, music piece, a trading card, or practically any digital good that has a value attached to it. The context from which our discussion arose was Michael's explanation of digital art that includes Japanese images, some with death poems.

Following the presentation, attendees participated in our monthly Anonymous Haiku Workshop, discussed each of the 13 submitted haiku, during which we highlighted such things as techniques used, structure, immediacy of emotion, effective use of rhythm and lyricism, sense of season, tense, etc.

—submitted by Naia  
Moderator



**Southern California  
Haiku Study Group**



## **Descanso Gardens Haiku Workshop and Haiku Installation**

On February 12<sup>th</sup>, SCHSG moderator Deborah P Kolodji conducted a haiku workshop for visitors to Descanso Gardens in La Cañada-Flintridge that was also attended by several members of the group, including Joan Fingon, Carol Hajdu, and Mary Torregrossa. The workshop was part of a month long initiative called, “What Blossoms: A Poetic Celebration of Camellias,” developed by poets Amy Uyematsu and Peter Levitt. Amy Uyematsu has been a long-time friend of the SCHSG. After the 30 minute talk about haiku, with handouts, participants walked around the gardens to write haiku for 30 minutes, then returned to the amphitheatre to share the haiku they had written.



Camellias can bloom in our coldest and darkest winter season. These brilliant flowers, native to Asia, contain stories of resilience, hope, loss and ingenuity. Descanso Gardens supports one of the largest collections of camellias in North America with more than 3,500 known and recorded plants, representing over 600 varieties. The origins of Descanso’s camellia forest came about due to Executive Order 9066, when the Los Angeles Illustrated Daily News owner, E. Manchester Boddy, purchased the entire inventory of camellias of the Star Nursery, owned by F.M. Uyematsu prior to the Uyematsu family’s removal to Manzanar, a total of more than 60,000 plants. F.M. Uyematsu was Amy’s grandfather. At the end of the workshop, Kolodji read a haiku homage to her grandfather Uyematsu:

old shadows  
in a camellia forest  
Executive Order 9066

- Deborah P Kolodji

As part of the initiative, there was also a month-long haiku installation at the garden amphitheatre where visitors to the garden wrote haiku on pink slips of paper which were looped around the slats on the amphitheatre benches, as well as a mainstream poetry reading about camellias. Several other members of SCHSG added haiku to the installation during February.





## February Workshop

On February 19<sup>th</sup>, 24 members of the Southern California Haiku Group met via zoom: Lynn Algood, Kathryn Bold, Jackie Chou, Marcyn Del Clements, Lynne Fayne, Joan Fingon, Diane Fungston, Carol Hajdu, Charles Harmon, Deborah P Kolodji, Yvette Nicole Kolodji, Gregory Longenecker, Seretta Martin, Richard Matta, Vicki Miko, Rita Melissano, Genie Nakano, Susan Rogers, Bona M. Santos, Sigrid Saradunn, Lorraine Padden, Patricia Wakimoto, Kath Abela Wilson, and Sharon Yee.

After a read-around of poetry, Vicki Miko did a short featured reading of haiku.

night beachcomber  
a sprinklin'  
of star pools

over leftovers  
we talk about  
infinity

Vicki Miko

This was followed by a beautiful virtual ginko of the Japanese Garden at the Huntington presented by Greg Longenecker.

The Huntington Library, Art Museum, and Botanical Gardens are on the former estate of Henry and Arabella Huntington. In August of 1919, they signed a trust document that transformed their private estate into a public institution making their collections available “to promote the public welfare.”

The Japanese Garden comprises a traditional Japanese house, a moon bridge, a walled Zen garden, bonsai courts, and *Seifu-an*, a ceremonial teahouse and garden. The Huntington’s bonsai collection is one of the largest bonsai collections in the United States. Started in 1968, the bonsai holdings now number in the hundreds, representing many different species, styles and sizes, from centuries-old twisted junipers to majestic pines, elm forests, bougainvillea, and more. Some bonsai in the Huntington collections are estimated to be over 1,000 years old. In addition to the two bonsai courts in the Japanese Garden, which are linked by a Suiseki Court (viewing stones), bonsai can also be found in the Chinese Garden (*Liu Fang Yuan*, or the Garden of Flowing Fragrance). No two visits to the bonsai courts are ever the same because these displays only represent a portion of the overall collection, and trees are rotated throughout the year to highlight seasonal features.

The Huntington also has a collection of camellias of 80 different camellia species and 1200 cultivated varieties, in full bloom in February in the North Vista, Japanese Garden, and the Garden of Flowing Fragrance.

Many haiku were inspired by Greg's wonderful presentation.

The March workshop will be on March 19<sup>th</sup> via zoom at 2 pm. Peter Jastermsky will do a presentation on split-sequences and Lorraine Padden will do a featured reading. If you are interested in attending, contact Debbie Kolodji at [dkolodji@aol.com](mailto:dkolodji@aol.com).

## Yuki Teikei Haiku Society

Thirty-eight YTHS members attended the February 12th Zoom workshop "Writing the Occasional Poem: Haiku for that Special Person on Valentine's Day" led by Dojin Patricia J. Machmiller. Such a poem has a specific audience as opposed to a public poem's general audience.

Patricia gave some examples from her own work to illustrate. One example was her haiku (Mariposa 32, 2015):

tulip magnolia  
the shape of laughter  
the shape of tears

For comparison, she gave this more private variation of it:

tulip magnolia—  
of laughter and tears  
we've had our share

Patricia identified these kigo as particularly apt for a February 14th celebration: valentines, Valentine's Day, oysters, frost-nipped artichoke, tulip magnolia, plum blossom, chocolate hearts, candy hearts, and snowdrops. We took a one-hour break for writing and creating art. When we returned, everyone shared their work; the personal stories were particularly touching.

Our upcoming March 12th Zoom workshop "Harold Henderson's Grammar Haiku" will be a presentation by Michael Dylan Welch.

—submitted by A. Woolpert & J. Zimmerman



Shelley Baker-Gard

## February Meeting Notes

The Portland Haiku Group and Oregon HSA met on February 12th at the Sellwood Community House in the Sellwood neighborhood in Portland. This was a face to face meeting. Those attending were Shelley Baker-Gard, John Budan, Shasta Hatter and Carolyn Winkler. For the first part of the meeting, we held our regular kukai and enjoyed reading the haiku, senryu, tanka and haibun. John Budan lead the meeting and as part of

reading the haiku, senryu, tanka and haibun. John Budan led the meeting and as part of the discussion, he had us first guess who the authors were for each of the poems (they are submitted anonymously). After the voting, we found out whether or not our guesses were accurate. Often times they were. This is probably because we know each other well and poets tend to have certain styles and or favorite subjects. John also spoke about how editors of haiku journals will also have preferences for particular styles and subjects. We wondered too, if editors sometimes picked poems for publication based on how well known the poet was in the haiku community.

Here are the results:

### **Haiku/Senryu**

1st place was a tie between Jacob Salzer's senryu "hidden threads..." and Jim Rodriguez's haiku "mountain pass..."; 2nd place went to John Budan for his senryu "transgender son..." and there was a three way tie between David Rosen's haiku "Llama..." Jim Rodriguez's senryu "new uniforms..." and Carolyn Winkler's senryu "animal shelter..."

### **Tanka**

1st place was "at the edge" by Jacob Salzer ; 2nd place went to John Budan for "flashing moment..." There was no third place.

### **Haibun**

1st place by default went to Shelley Baker-Gard for the haibun "Tone Deaf" ( there were no other entries).

After the kukai we had an interesting discussion about publishing led by John Budan. We decided that we will have a handout of recently published works by members to share at the meetings so we can get a sense of what editors from which publications like to see and to congratulate the poets.

**The leader for the next in-person-only meeting (no zoom call ) will be Jim Rodriguez and will be held at the Sellwood Community House , 1436 SE Spokane will be on 3/12 at 2pm. To attend - You must have had a vaccine booster and wear a mask (windows will be open). The activity and kukai will be led by Jim.** Please send him your poems by 3/7/2022 ( 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.

**The next Bi-monthly ZOOM-only meeting will be Sunday 3/27/22, 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).



Victor Ortiz

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## A Reluctant Goodbye

I am sad to say I am unable to pursue the goals I wanted to accomplish for the HSA NW region. The housing stability that was almost in hand, fell through at the last minute; too late for any remedy. I will be losing my housing assistance and, therefore, my ability to rent a house. At best, I am facing life in an RV, which will present too many challenges for me to be able to effectively do what is required for the position of Regional Coordinator, so I am passing the honor to Victor Ortiz.

Thank you to everyone who supported me; and a big welcome to Victor.

— submitted by Seren Fargo

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**Commencement Bay Haiku** met via Zoom on the last day of the month from 5:00 pm to 7:30 pm. We will continue to meet virtually for the time being because many of our members are unable to meet in person. Our geographical boundaries have expanded to include the south and west areas of the Puget Sound, but note that guests from anywhere are always welcome: contact [Richard Tice](#) to receive an invitation and link.

We meet on the fourth Monday of the month at 5 pm Pacific time, primarily for critique and support. This time Aidan Castle, Emily Kane, Burk Ketcham, Dorothy Matthews, Judith Schallberger, Carmen Sterba, Kathleen Tice, and Richard Tice attended, a small but illustrious group! The invitation for this meeting was to bring some angry, political senryū, along with our usual compositions. Here's one from Kathleen Tice:

from Seattle to Kyiv  
only my prayers can span  
the distance

The group is working on a 10th anniversary anthology, containing work from former and present members. For the collaborative section of the anthology, Emily Kane and Dorothy Matthews have provided several pieces of artwork, for which members are invited to write haiku, senryū, or tanka to create haiga.

submitted by Richard Tice

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**HNW Officers** Tanya McDonald, Curtis Manley, Dianne Garcia, Bob Redmond and Michael Dylan Welch and our members and friends from Near and Far gathered on Zoom to share favorite haiku by poets writing during many eras and from many perspectives -- and featuring the many moods of February holidays.

We mention the poets so you can search for their work, if you're not already familiar: Issa, Richard Wright, Alice Walker, Rita Dove, Haiku Elvis, Lenard Moore, Mimi Ahern, Tom Painting, Holli Rainwater, Polana Oblak, Bryan Rickert, Christopher Patchel, Nick Virgilio, Eric Amann, Paul O Williams, Kelly Sauvage, Connie Hutchison, CR Manley, Terran Campbell, Roberta Beary, Chuck Brickley, GRIX, Kawahigashi Hekigoto, Taneda Santoka, Barbara Snow, George Klacsanzky, Hoshinaga Fumio, and Sonia Sanchez.

**March 10** our Zoom features an exploration of season words. If you'd like to join us please contact [Dianne](#).



June Rose Dowis

## Arkansas Area

### First Annual Arkansas Cherry Blossom Festival Haiku Competition

**Deadline: March 11!** 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).**

**Theme: OPEN, with cherry blossoms in mind.**

**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. Deadline is March 11.

### 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.

### 26<sup>th</sup> Annual Conference in Hot Springs National Park

Mark your Calendars for the 26<sup>th</sup> Annual Conference in Hot Springs National Park, Arkansas. November 11-12, 2022. The conference is held at the Arlington Resort and Spa. Natalie Goldberg and Celia Stuart-Powles have been invited as Honored Guests. More details to come.

### Other Arkansas News by Howard Kilby

Howard Kilby read *Three Simple Lines* by Natalie Goldberg, which he gives five stars, when he discovered that Natalie Goldberg narrated *Tangled Up In Bob*, a film by Mary Feidt of Santa Fe that explores the town of Hibbing, Minnesota where Bob Dylan was born and raised.

As a result, a program on *Haiku, Zen and Bob Dylan* will be held at the Garland County Library in Hot Springs, Arkansas, June 17, free and open to the public. Two films will be shown: *A Zen Life* - D.T. Suzuki produced by Michael Goldberg and Marty Gross, followed by a discussion, and *Tangled Up in Bob* will show in the afternoon. Kilby met Bob Dylan in



1964 and 1965 at the Newport Folk Festival where Kilby worked backstage. One bit extra, the Bob Dylan Center will open in Tulsa, Oklahoma in May near the Woody Guthrie Museum.

## Louisiana Area

**The Northwest Louisiana Email Haiku Group** held their monthly haiku critique and discussion (via email) in February. Participating were Dennise Aiello, Melissa Fowle, Theresa Mormino, Marian Poe, Barbara Robinette and June Rose Dowis. This month's discussion was in response to this quote from *A Year's Speculations on Haiku* by Robert Spiess. *True haiku poets feel a sense of joy when another person's haiku makes clear to them their own experience or intuition.*

Some thoughts...

- *I do feel joy when I read a haiku that "speaks" to me. I also feel some envy! Wish I could have used that word, phrase, image...why didn't I think of that?! I frequently feel this when I read haiku from our group! I'm also prodded to continue absorbing "haiku moments" and to accept a self-made challenge to use a haiku word, phrase, image that is "just right" for the aha moment I had.*
- 
- *"true" artists feel joy when another artist reveals beauty to him / her.*
- 
- *Nothing gives me more joy than to read an excellent haiku. One that stays with me, that I repeat in my head over and over. Sometimes I'm actually shocked by the words chosen. It seems that it would be impossible to take the same words available to us all and put them together in a way that holds us, gives us inspiration, and for me, makes me want to try harder.*
- 
- *One of the things I love about haiku is its ability to speak so universally in so few words. One instantly feels so connected with not only the haiku/senryu, but with the haiku community as a whole. I appreciate an amazing haiku, a breath that takes your breath away, I feel we all, rather than feel competitive, feel a sense of hope that such beauty has been added to the world.*

## Kentucky, Tennessee, and Mississippi Areas

I am not aware of groups meeting in these areas, but would be happy to help establish some. (June Rose Dowis, South Region Coordinator), please [email](#) me with any events happening in your area.



Bryan Rickert

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

The ISPS-HSA Haiku Chapter held its bimonthly Zoom chapter meeting, February 20, 2022. Those who attended were: Susan Auld, Jo Balistreri, Tom Chockley, Jeanne Cook, Janice Doppler, Susan Farner, Lee Gurga, Margie Gustafson, Cielo Jones, Jeff Kressmann, William Ledder, Wilda Morris, Jennifer Thiermann, and Joan Volkman.

We began the meeting looking at innovative haiku recently published in paul m.'s Witness Tree as well as haiku in Modern Haiku 53.1, Winter/Spring. 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.

**Our next Haiku Chapter Zoom Meeting: Sunday, April 24, 2022 from 1:00 p.m. to 3:00 p.m. CST.** The deadline for RSVPs to attend will be Tuesday, April 19. Contact Tom Chockley ([tomzhaiku@outlook.com](mailto:tomzhaiku@outlook.com)) to attend the Zoom meeting and to receive further information.

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Charlotte Digregorio ran a feature on her blog about The Haiku Foundation's extensive free opportunities for learning and getting published. It also includes resources such as awards, events, and publications. Beginning and experienced haikuists should check it out, [www.charlottedigregorio.wordpress.com](http://www.charlottedigregorio.wordpress.com), (Feb. 16, 2022).

\*\*\*

The **Ohaio-ku Study Group** met Saturday, February 12th, from 10am to noon via Zoom facilitated by Nicky Gutierrez. The following Ohio poets were in attendance: Richard Barnes, Nancy Pownell, Valentina Ranaldi-Adams, Nancy Brady-Smith, Jill Lange, Matthew Markworth, Nicky Gutierrez, Skaidrite Stelzer, and Barbara Sabol.

The following visiting poets were in attendance: Alan Summers, Janice Doppler, Jo Balistreri, Ruth Holzer, Sarah Metzler, Deborah Henderson.

We started our meeting by doing a quick read around and introductions.

We then did our kukai. Our kukai theme was "February Holidays." Top poems were Matthew Markworth in third, Ruth Holzer in second, and in first, Barbara Sabol. In lieu of book awards, they received a rousing round of applause! Congratulations!

We ended our meeting by discussing published haiku from *The Heron's Nest* and workshopped.

Our next meeting will be held Saturday, March 12th, on Zoom 10 AM -12 PM. Our kukai theme will be references to "Birds."

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.



Michael Henry Lee

In this Year of the Tiger 🐅 we're going to try something new in the HSA SE Region. Please mark your calendars:

**First HSA SE haiku/senryu Zoom Roundtable Workshop**  
**Saturday April 2, 2022 (as close to April Fool's Day as I could conveniently**

Saturday April 2, 2022 (as close to April Fool's Day as I could conveniently make it for maximum participation 😊)

2pm - 4pm Eastern Time

**Guest Moderator: Stanford M. Forrester**

**Registration Deadline: February 28th**

**Workshop Poem Submission Deadline: March 23rd**

An email detailing the event has already gone out to the HSA SE Region members. Registration is limited to the first 15 respondents but observers are also welcome. Any questions, feel free to email HSA SE [Region Coordinator](#).

\*\*\*\*\*

A hearty thank you to the HSA and Tom Painting for the donation of *Frogpond* journals that ultimately found the perfect home at "Hope at Hand", a nonprofit organization that provides outreach through art and poetry to vulnerable and at-risk youth populations. A NE Florida offshoot of the HSA, The Coquina Haiku Circle, partners with this group annually during National Poetry Month. Here is a link to their website: [Hope at Hand](#)

\*\*\*\*\*

HSA SE Region Coordinator, Michael Henry Lee, is happy to announce his participation in the HSA Mentorship Program. Michael and the 3 assigned poets plan to hold their first zoom session in February and are anxious to get started!

## Broader Haiku NEWS



### Is this your photo?

Somehow I have lost track of the person who offered this photo as a potential cover image for *Tandem: The Rengay Journal*.

As promised, we will be using it for the next issue, but to attribute the origin of the photo properly, I need to know who sent it. Would the photographer please contact me by [email](#)?





**Charlotte Digregorio** ran a feature on her blog about The Haiku Foundation's extensive free opportunities for learning and getting published. It also includes resources such as awards, events, and publications. Beginning and experienced haikuists should check it out, [www.charlottedigregorio.wordpress.com](http://www.charlottedigregorio.wordpress.com), (Feb. 16, 2022).



**The Frost Entomological Museum at Penn State is proud to sponsor our annual Hexapod Haiku Contest.**

**The submission period for this year's contest is open now through May 15th.**

Ever flip a log and watch millipedes scurry away? Or seen a bumble bee buzz a flower? Have you ever opened a bag of flour, only to discover it's infested with tiny beetles? These moments are perfect inspirations for writing haiku.

**Who can participate:** Anyone in the world who draws joy from poetry, insects and their relatives, or all of the above! Submissions from all ages and backgrounds are welcome.

**What:** Submissions should be haiku inspired by insects (or spiders or millipedes or other related arthropods).

**When:** Submissions accepted now through May 15, 2022 at 11:59pm EST. Winners will be announced June 6, 2022.

**How:** Entries should be submitted using our official form, which can be accessed through the contest's [webpage](#).

**Entry Fee:** None

**Questions?** Feel free to contact us at [here](#).





## 2022 DWARF STARS ANTHOLOGY SUBMISSIONS

On April 1 submissions open for the 2022 Dwarf Stars Anthology, from which the best short speculative poem published in 2021 will be selected. *Anyone* may submit their own poems or those of others; there is no limit to how many poems you may submit for the anthology, but poems are selected for inclusion by the editors. Only members of the Science Fiction Poetry Association may vote for the award.

Open to all genres of speculative poetry, including science fiction, fantasy, horror, and "unclassifiable, but speculative." **Poems must be no more than 10 lines** (or no more than 100 words for a prose poem), not including title or stanza breaks. Poems must have been first published in 2021. Include publication credit.

For guidelines and more information, go [here](#).

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## Submission Guidelines for the 2023 bottle rockets press Bird Anthology

Please read the entire page. (We can tell when you don't). We really can.

bottle rockets press is looking for published and/or unpublished haiku about any aspect of birds. Any type of bird. This anthology is 2nd in the new series! The first, Window Seats (A cat anthology), which is already in its second printing, will set the stylistic standard for all future books in this series. Please send only your exceptional poems. All submissions must be mailed in. No e-mails. No exceptions. Please plan accordingly. A high level of professionalism is required. It saves everyone time and it's courteous.

### Guidelines: HOW TO MAIL

ALL submissions must be sent through the post. No e-mail submissions. (For poets outside the USA, your submission, if complete, will be sent an e-mail reply about your submission.)

All US poets include a Self-Addressed-Stamped-Envelope. no. 10 (standard size business). Proper postage required.

### WHAT TO SEND

- Common courtesy to include a simple note or cover letter.
- Send only one submission. Multiple submissions will not be accepted.
- Send only haiku. No tanka, haibun, photos, linked poems, etc. Just haiku. We lean

- Send only haiku. NO tanka, haibun, photos, linked poems, etc...just haiku. We lean very much away from 5-7-5 "haiku," so please do not include any. They are not what we are looking for. -Must be typed. (ZERO exceptions)
- Must be printed on standard white 8.5" x 11" computer paper. People outside the USA, it's ok if the page size slightly varies. Understandable.
- Name, Address, E-mail MUST be on the top right-hand corner of EVERY page.
- Single-sided pages only.
- Mail up to 20 of your most EXCEPTIONAL poems. Only exceptional please.
- 5-10 poems per page. Please space them accordingly so it is clear where one poem ends and the other begins. -Unpublished poems ok to include.
- Published poems are ok. Must include Name of publication, Volume & Issue #. Year if possible.

(The editors will not review any incomplete submissions & will not be required to contact the submitter.)

**Absolutely no simultaneous submissions.** No submission accepted or rejected will be returned. Please make a copy of your submission for your records.

### **WHEN TO SEND**

Deadline for Submissions: July 15, 2022. (plan accordingly if you live abroad and within the US).

All complete submissions replies will be mailed out by the end of Sept. 2022 from the editors.

### **WHERE TO SEND**

Stanford M. Forrester, Editor

bottle rockets press  
bird anthology  
P.O. Box 189  
Windsor, CT 06095 USA

Stanford M. Forrester/sekuro,  
Editor of bottle rockets press

## **Calls for Submissions**

### ***Seeking Haiku/Senryu/Haibun***

#### **On the theme of 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 at the [website](#).

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).

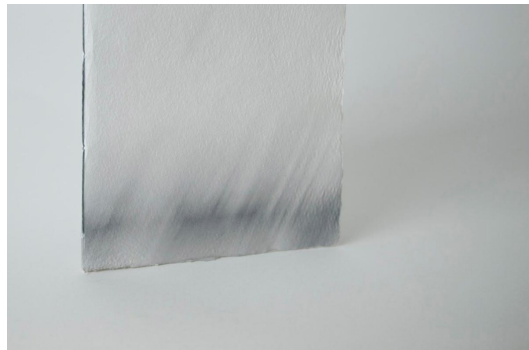
Previously published and unpublished poems are both eligible.

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](mailto:effluviography@gmail.com)

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



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**Ignatius Fay**

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