

From: Haiku Society of America hsa.bulletin@gmail.com
Subject: The latest news for you
Date: July 5, 2022 at 12:30 AM
To: brooksbooks@gmail.com



Volume 37, Number 07 | July 05, 2022



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.

[Renew Membership](#)

[Visit our Website](#)

You will notice a return to an earlier layout for this issue. We have been having problems with our new email with our new email service. The NEWS was not being delivered to about 35% of the members, and others have found it is delivered to their Spam or Junk folders. If this issue is more successful, we will stick with this provider and work to improve our deliverability. Thanks for your patience!

Ignatius





Jay Friedenberg

President

jay.friedenberg@gmail.com

Contemporary Haiku

In this issue, we feature several poems that are examples of contemporary or post(modern) haiku. These haiku is designed to push the boundaries of traditional poetic conventions. Lineation in this form is not limited to three and a syllable count is obviously not required. In addition, images do not have to come from nature and seasonality is optional. The poems we provide here are relatively tame, but illustrate several interesting principles. Some postmodern haiku can require an extra degree of effort to comprehend, but are worth the extra. Examples of journals that publish in this form are *Bones*, *Heliosparrow*, *kontinuum*, and *Sonic Boom*.

in the space
between wakefulness and sleep
tentacles

This senryu by Julie Bloss Kelsey is both surprising and deeply psychological. The first two lines seem very traditional in that we are expecting something about a dream, perhaps even a pleasant dream. But what the last line delivers is a nightmare. The tentacles because they exist in a liminal space, are partly real and partly imagined, which amplifies the sense of fear and unease. To boot, that long second line looks like a tentacle reaching out.

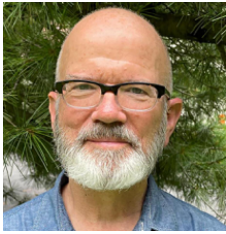
outback highway...
vehicles brrrrr across
metal cattle grids

Onomatopoeia is the process of creating a word that phonetically imitates, resembles, or suggests the sound that it describes. Common ones are words to indicate animal noises like *oink*, *meow*, or *chirp*. This poem by Rob McKinnon makes masterful use of this technique with the word "brrrrr" that very accurately portrays the sound a car would make going over the cattle grid. It would be great to see more use of this technique in published haiku.

assigned gender the 25,000 sexes of split-gill mushrooms

Poets are not often afraid of using their art to explore sensitive issues in politics and culture. This monoku does just that. There is a lot of current debate over how gender is determined, for example whether it is primarily biological in nature or more shaped by environment. Debbie Strange sets the stage with the first two words but what follows takes us on an interesting detour. *It is* the case that some fungi have many thousands of sexes. What then does this mean for people? Nature astounds us with its variety and suggests all sorts of possibilities. There is a hidden lesson in this lesson about the natural world.





Chuck Brickley
2nd Vice-President
hsa.2vp.chuck@gmail.com

July 31st
DEADLINE
to enter
the HSA Summer Contests for 2022

The HSA Haiku Award in honor of Harold G. Henderson
The HSA Senryu Award in memorial of Gerald Brady
The HSA Haibun Award

For submission guidelines and entry fees, please see the HSA website for each contest:

Guidelines for [HSA Haiku Contest](#)
Guidelines for [HSA Senryu Contest](#)
Guidelines for [HSA Haibun Contest](#)

Adjudication: Judges for each contest will be announced at the time of the awards.
Judges will not know the identity of participants.

Awards for all three contests: First Prize \$200, Second Prize \$150, Third Prize \$100.
Winning poems will be published in *Frogpond* and on the HSA website.

See 'Contest Results' below.

Announcing the Winners of the
2022 HSA Rengay Award in honor of GARRY GAY

1st Place: *An Extra Leaf* by Bryan Rickert & Terri L. French

2nd Place: *Weavings* by Billie Dee & Neena Singh

3rd Place: *In the Expanse* by Kristen Lang & Lorraine Haig

Honorable Mentions (unranked):

Angst by Yvette Kolodji & Deborah Kolodji

Desert Highway by Billie Dee & Naia

Drifting Out of the Frame by Michele Root-Bernstein, Jennifer Burd, and Laszlo Slomovits

Off You Go! by Jacquie Pearce & Alan S. Bridges

Awards First Prize \$200; Second Prize \$150; Third Prize \$100. Winning poems will be published in Frogpond and on the HSA website.

Judges Kristen Lindquist & Michael Dylan Welch.

Congratulations to the winners! HSA wishes to thank the many poets who entered our third Rengay Award Contest. Special thanks to the judges. Their commentaries will be posted soon on the HSA website.



Finding New Spots for Our Haiku

by Roberta Beach Jacobson

Most of us express our haiku in typical ways like submitting to journals or contests. But we need not be limited to these outlets. I'm a big fan of presenting haiku in other kinds of unexpected ways. Certainly countless poems have been painted on beach pebbles or have graced signs in public parks. I've even read about haiku books being left on train and bus seats and I'm certainly not alone in adding haiku journals to free little libraries.

However, there are other more esoteric and interesting outlets for poetry that you may not have heard of. One of these is called the *Telepoem Booth* (TM) project. This involves the use of old phone booths currently present in six U.S. states. At these booths visitors use a dial-a-poet directory to call up recorded poems. No coins are even needed[JF1] ! **Here's a [link](#) to the locations of these booths.**

Not long after Iowa's first poem booth opened, I got a message via twitter from a stranger who had dialed my haiku recording. By chance, she and I happened to "meet" again later when our poems (of different styles) appeared in the annual anthology of the Iowa State Poetry Society. We both won cash prizes. Check out the **[National Federation of State Poetry Societies](#)** for what various U.S. states offer in the way of contests and projects. Competition rules vary widely. As some states do not have any residency requirement, there may be a multiple chances to submit your haiku.

Another way to express haiku is through collages, which can be considered a multi-media form of haiga. I fell into this through a chance experience. Last year on twitter I noticed

fellow haikin B.A. France had found and tweeted one of my haiku from the *Akitsu Quarterly*. It was:

*growing wild
in the garden
my hair*

This happened to be the very poem I'd planned to submit to my local 2021 county fair for the poetry division competition. A few years earlier, I'd so admired the hand-written or typed entries displayed in cute little frames, and since then it had been a goal of mine to give the summer competition a whirl.

The 2020 summer fairs were canceled due to Covid-19, of course. So as the entry period for 2021 approached, I studied the competition rules online. Sadly, I discovered the poetry category was no longer being offered. Not willing to give up on my county fair idea, I decided to look through some of my pandemic attempts at painting to pair watercolor art with ku for the fair's amateur art categories.

Once I patched together the last elements for my *growing wild* amateur mixed media art entry, getting glue and sisal rope all over the place in the process, I started on a second project - an amateur collage featuring a different senryu of mine. As I planned to start and finish my artwork on a particular day off work, I did not play around much with font size of the poems or any specific spacing techniques. Basically I just started gluing, hoping for the best outcome.

Due to the blind judging process, no name could appear on the front of any art piece, so I do not consider this collage as my first haiga[JF2]. At some point in the future, I might try my hand at creating haiga. The county fair was a unique learning opportunity for me. Thanks to beginner's luck, I collected a couple of ribbons for my efforts.

The experiences summarized here have been pretty much U.S.-centered. Maybe we can put our heads together, and embrace other non-traditional ways to launch our haiku out into the world.

Roberta Beach Jacobson's interest in haiku goes back decades. Her earliest haiku were published in *Haiku Headlines*, *The Christian Science Monitor*, and *Japanophile*. Nowadays, her favorite form is monostich (monoku).

[JF1]Can you provide more details of how this program works?

[JF2]How does making it anonymous invalidate it as a haiga?

Regional NEWS



Deborah P Kolodji
California

Haiku Poets of Northern California (HPNC)

On June 12, HPNC gathered via Zoom to hear a fabulous reading by Cherie Hunter Day and Hannah Mahoney from their new award-winning books just released from [Backbone Press](#). To view the recording of the event, please visit the [HPNC website](#).

HPNC's summer quarterly meeting is just around the corner on July 17 at 1 p.m., when we will have readings by Patrick Gallagher and Lesley Anne Swanson. And we have just added another exciting event to our schedule. On August 21 at 1 p.m. we will have a special guest speaker, the Japanese poet Ayaka Sato, who will give a presentation and reading, along with a presentation on Japanese haiku by Fay Aoyagi.

And, in case you are interested in becoming a member of HPNC, please see the "How to Join" page on the [HPNC website](#). Membership in HPNC is not restricted by geographic location and comes with two issues of our membership journal *Mariposa*, quarterly newsletters, invitations to all of our virtual events held on Zoom, and this year will also include a copy of the chapbook commemorating the Two Autumns reading in September.

Please keep an eye on the "Schedule" page of our website for additional events that may be added soon.

--submitted by Susan Antolin

Haiku San Diego

8 May 2022

Haiku San Diego held its regularly scheduled monthly meeting on May 8, 2022 via zoom. Those in attendance were Momoyo Capanna, Billie Dee, William "Bill" Hart (guest reader), Carol Judkins, Seretta Martin, Naia, Claudia Poquoc, Michael Dylan Welch, Kathabela Wilson. After wishing Happy May Birthday to Michael Dylan Welch and to Naia, we participated in a read-around. The read-around, whether sharing a haiku of one's own or of another poet s/he admires, serves to divert us from the day's turmoils and distractions and helps us awaken our inner haiku focus.

William "Bill" Hart joined us this month as our Guest Reader. Patricia Prime wrote of Bill's haiku collection *cloud eats mountain*, first published in 2013 by red moon press, "*cloud eats mountain* exemplifies Hart's skill in taking everyday moments and events and, in simple language, making them into images that continue to resonate in our minds. These haiku contain image piled upon image, words and sounds melding together and, even when we can see 'blue sky' for a few poems, we are always aware that another surprise is only a line or two away." We couldn't have conveyed any better what we experienced as Bill Hart shared his imagistic surprises with us during this delightful reading of his haiku, senryu, and tanka.

During the second half of our meeting we conducted our monthly Anonymous Haiku Workshop. There were 9 haiku submitted, for which we offered discussion, insights, suggestions, appreciation. We also evaluated each haiku for the techniques used by its author. We were so pleased that guest reader Bill Hart stayed to participate with us.

On behalf of Haiku San Diego, Happy Mother's Day!

Naia
Moderator

12 June 2022

Haiku San Diego held its regularly scheduled Monthly meeting on June 12, 2022 via zoom. Those in attendance were Momoyo Capanna, Susan "Sue" Champion, Billie Dee, Scott Galasso, Carol Judkins, Deborah P "Debbie" Kolodji, Seretta Martin, Richard Matta, Naia, Lorraine Padden, Michael Dylan Welch, and Kathabela Wilson.

Inspired by a segment on The Haiku Foundation website showing examples of Haiku Journaling as a method of sharing haiku, we were given a task ahead of time: Each person was to create a journal-style presentation of one of her/his haiku and share it with the group during the first hour of our meeting. The themes were limitless, and each person was asked to LET GO and PLAY. We were neither tasked to create "haiga" nor to develop a travel journal. The purpose of this exercise was to explore ways in which we could share our haiku with others using a journal-style presentation. Within the instructions each attendee received was, "This isn't a contest, and it isn't about who did the best job. This is a creative sharing, which uses image and haiku to memorialize in a journal-style presentation something you'd like to share with all of us." Some results were light-hearted, others introspective, and some brought tears. All agreed it was a meaningful exercise.

The second half of our meeting we conducted our monthly Anonymous Haiku Workshop. There were 11 haiku submitted for appreciation, evaluation, and critique. During each workshop, the author's name is never revealed and s/he remains silent in order to receive the gifts offered by attendees.

On behalf of Haiku San Diego, Happy Summer Solstice!

Naia
Moderator

Our next meeting will be held via zoom on Sunday, July 10, 2022, when we welcome guest presenter Carolyn Fitz.

Southern California Haiku Study Group

Twenty-four poets met on zoom at 2:00 pm for the Saturday, June 18, 2022 workshop of the Southern California Haiku Study Group: Lynn Allgood, Cynthia Anderson, D'ellen, Billie Dee, Denise Dumars, Andrea Eldridge, Scott Galasso, Charles Harmon, Deborah P Kolodji, Seretta Martin, Richard Matta, Rita Melissaro, Vicki Miko, Naia, Diana Rosen, Basil Rouskas, Bonnie Santos, Jie Tian, Lew Watts, Patricia Wakimoto, Kathabela Wilson, James Won, and Sharon Yee. After a read-around of haiku, there was a featured reading by Cynthia Anderson.

Cynthia has published eleven poetry books, most recently a collection of haiku and senryu titled Full Circle (Cholla Needles, 2022). Her poems appear frequently in journals and anthologies, and she is a Pushcart Prize and Best of the Net nominee. She makes her home in the Mojave Desert near Joshua Tree National Park. Cholla Needles keeps the cost of their books low and publishes authors which appear in Cholla Needles magazine. Cynthia and Peter Jastermsky have both had their haiku and split sequences published in the magazine before having a Cholla Needles book.

<https://www.chollaneedles.com/p/submissions.html>

Lew Watts gave a presentation, "How Haibun Work," where he talked about 5 sparks he looks for in a haibun:

1. The spark between fragment and phrase in the haiku
2. The spark between prose and haiku
3. The spark between title and prose
4. The spark between title and haiku

5. Whatever wonderful effect that is released by the whole

After the presentation, he read the prose from his recent haibun from *Modern Haiku*, “Clocking Out from the Crab Factory,” and an earlier haiku he had originally paired with it. He asked participants to write a strong haiku that could stand alone without the prose but would create the sparks mentioned above. Poets wrote their haiku in the chat and he read them and discussed how they would work/or not with the prose. At the end, he read the haiku published with the haibun.

Lew Watts is the haibun co-editor of *Frogpond* and the author of *Tick-Tock* (Snapshot Press, 2019), a haibun collection that received an Honorable Mention in the Haiku Society of America’s 2020 Merit Book Awards. His publications also include the novel *Marcel Malone*, the poetry collection *Lessons for Tangueros*, and a forthcoming collection of haiku and haibun from Snapshot Press. Born and raised in Cardiff, Wales, he lives in Chicago with his wife, Roxanne Decyk. His other passions are fly fishing, rugby, and gin martinis.

In July, we will conduct a summer kukai as part of our July 16th workshop. If interested in attending, please contact SoCalHaikuStudyGroup@gmail.com for instructions on how to submit and zoom information.

This report combines the meeting notes of Seretta Martin and Deborah P Kolodji

CALL FOR SUBMISSIONS FOR THE 2022 SOUTHERN CALIFORNIA HAIKU STUDY GROUP ANTHOLOGY

SUBMISSION DATES

Submissions are currently being accepted for the 2022 Southern California Haiku Study Group Anthology.

Submissions closing date: July 31, 2022.

ELIGIBILITY

Southern California haiku poets living between Bakersfield and the border of Mexico, as well as haiku poets in Tijuana, are eligible to submit. Regular attendees of Southern California Haiku Study Group and Haiku San Diego zoom meetings are also welcome to submit, regardless of current geographical location. To submit to the linked verse section, one of the collaborators, the one submitting, must be eligible under these terms.

WHAT TO SUBMIT

HAIKU/SENRYU: Between 5-10 of your best haiku/senryu, published or unpublished.

Place submission within the body of your email. NO ATTACHMENTS ACCEPTED.
Single space the lines within each haiku/senryu.

Double space between individual poems.

Email submission to Kathabela Wilson at both SCHSG.Haiku@gmail.com and SCHSGAnthology@gmail.com

Email subject: Haiku Submission

HAIBUN (optional): Between 1-3 of your best haibun, published or unpublished, will also be accepted for consideration, on a space-permitting basis.

Place submission within the body of your email. NO ATTACHMENTS ACCEPTED. Preference may be given to haibun not exceeding three medium-sized paragraphs. Email submission to Marcyn Del Clements at both SCHSG.Haibun@gmail.com and SCHSGAnthology@gmail.com
Email subject: Haibun Submission

LINKED VERSE (optional): Between 1-3 of your best rengay, collaborative split sequences or tan renga, published or unpublished, will also be accepted for consideration, on a space-permitting basis.

- Place submission within the body of your email. NO ATTACHMENTS ACCEPTED.
- Email submission to Lorraine Padden at both SCHSG.LinkedVerse@gmail.com and SCHSGAnthology@gmail.com
- Email subject: Linked Verse Submission

FOR EACH PUBLISHED POEM, please provide journal name, date, issue number of first publication, OR book, publisher, date published, OR name of the contest in which the poem won, placed, or was for any other reason published by association.

INCLUDE within your submission

your name as you wish it printed in the anthology, AND your full name, your physical address, and your email address, for communication and record-keeping purposes. (These will not be shared publicly.)

FINALLY, PLEASE NOTE

All poems submitted must be the work of the submitter. Poems that have appeared in any prior Southern California Haiku Study Group anthology are disqualified. Final selections rest exclusively with the anthology editors. The anthology editor may contact the submitter to discuss poems and possible editorial suggestions in cases where a poem is unpublished. No photographs and/or artwork are being sought or accepted at this time. If photographs and/or artwork are sought, a separate call for submissions will be announced at a later date. In keeping with historical practice, the title of the 2022 Southern California Haiku Study Group anthology will be selected from among the poems submitted and announced at a later date.

We look forward to receiving your submissions!
SCHSG 2022 Editorial Staff

Kathabela Wilson: Haiku Submissions
Marcyn Del Clements: Haibun Submissions
Lorraine Padden: Linked Verse Submissions

• **Yuki Teikei Haiku Society**

Unfortunately, due to extreme heat, the June 11 ginko gathering at Hakone Gardens in Saratoga, CA, had to be cancelled.

On July 9, members will meet for our first in-person event—the annual Inabata celebration. It will be held this year at President Carolyn Fitz’s redwood/bamboo garden in Scotts Valley.

Submitted by Alison Woolpert



Shelley Baker-Gard
Oregon

June Meeting Notes

The Portland Haiku Group and Oregon HSA members met on June 11th at Carolyn Winkler’s home in Portland. This was a face-to-face meeting and Carolyn led the meeting. Those attending were Shelley Baker-Gard, Shasta Hatter, Cathy Merritt, Jim Rodriguez and Carolyn Winkler.

For the first part of the meeting, we held our regular kukai and enjoyed reading the haiku, senryu, tanka and haibun. Our season theme for the month was “*something sweet*.” The kukai results showed how difficult it was to choose from many fine poems. There was a first place tie between Carolyn Winkler’s senryu on “hugging...” and Jim Rodriguez’s senryu “his words...” Second place had a 4 way tie between Jacob Salzer’s 3 poems and Carolyn Winkler’s poem “summer arrives...”. We all also appreciated very much Jim’s tanka on the horrible mass shooting event. Cathy Merritt submitted the only haibun, and requested suggestions for it which we happily provided, and also told her we were sweet on the subject of a child who’s 25 cent allowance is spent every weekend on 5 scoops of ice cream.

During the second part of the meeting, Carolyn led us through a workshop called “Body Ku.” For it, she had us listen to the messages our bodies were sending to us (and which we do not always pay attention to). Then use those messages as the inspiration for our poems. She has been writing Body Ku (and invented the term) for many years. She provided us with some excellent examples she wrote. Here are a couple:

typing
my life
becomes a machine

temple bell...
you reach into
my heart

After Carolyn’s instructions, Shelley Baker-Gard shared her Body Ku attempt:

jabbing pain
for the old hippie-
the right side

We all had a great time doing this workshop, and felt it was a good impetus for writing poems.

Next meetings:

The leader for the next in-person-only meeting will be Shelley Baker-Gard at her home – 1647 SE Sherrett St, Portland 97202 and will be held on Saturday, 7/9/22 at 1:30-3:30 pm).

To attend - You must have had a vaccine booster, but a mask is now optional as the meeting will be outside. The activity and kukai will be led by Shelley Baker-Gard. Please email Shelley by 7/6/2022 your unpublished and/or not previously used at a kukai poems (2-3 haiku, senryu, tanka, 6 word story, or 1 haibun and 1 other short poem). Theme for the month is “yellow and blue (subject can be one or both of those colors or you can mention the actual color).” Please RSVP to Shelley if you are planning to join 503-232-6560.

The next Bi-monthly ZOOM-only meeting is Sunday 7/31/22 –at 2pm – 4 pm Shelley needs a volunteer presenter – if you would like to try something out (workshop, lecture, topical discussion, etc) – this is a great venue for it because we are all so nice and will definitely enjoy it.

Shelley will moderate the Zoom. This ever- 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 7/25 (2-3 haiku/senryu/tanka or 1 haiku/senryu/tanka and 1 haibun – unpublished and/or not used for a previous kukai). After the kukai, a presentation will be given – the presenter is TBD at this time.

Book Publication

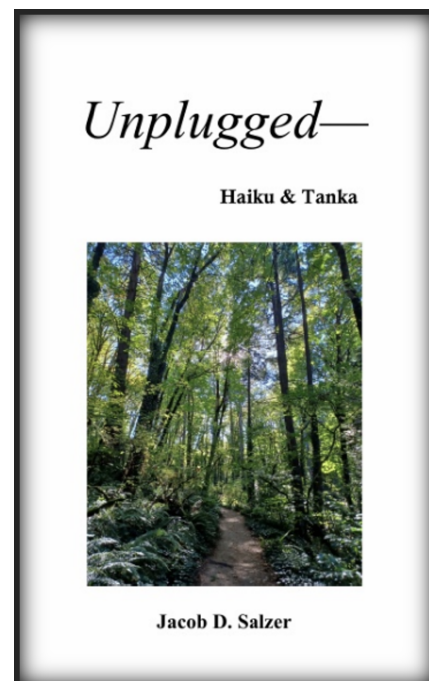
Book Publication announcements of poets in Oregon/SW Washington area

Unplugged

Unplugged is a pocket-sized collection of 43 haiku & 7 tanka by Jacob D. Salzer.

This collection encourages readers to take a break from technology and become immersed in the Natural world. This collection features poems published in the following

journals and websites: *Chrysanthemum*, *First Frost*, *Frogpond*, *Haiku Commentary*, *Hedgerow*, *Heliosparrow*, *Is/Let*, *Kingfisher*, *Presence*, *Ribbons*, *The Haiku Foundation*, *The Heron's Nest* and *The Living Haiku Anthology*.





Victor Ortiz
Northwest

WA State Regional Meeting

An in-person Washington State regional meeting will take place on August 27th at the Padilla Bay National Estuarine Research Reserve thanks to the generosity of the HSA executive committee and the Padilla Bay Reserve. The theme is "The Ecology of Haiku." **Rena Priest**, the current Washington State Poet Laureate, and a member of the Lhaq'temish (Lummi) Nation, **Michael Dylan Welch** (poet, scholar, editor/publisher, essayist, founder/cofounder and director of many haiku organizations and conferences), and HSA regional coordinator **Victor Ortiz** will present topics on the meeting's theme. We expect this to be a fun gathering with haiku friends we haven't seen in person for quite some time. If you'd like to join us (contrary to my previous mistaken notice that this meeting is only for Washington residents), please let me know at hsavictorortiz@gmail.com. For more information, visit, [this Haiku Northwest page](#).

Submitted by Victor Ortiz

Commencement Bay Haiku

Commencement Bay Haiku had a small but very productive group of poets on June 27th, our fourth Monday at 5 pm meeting. Alan Harvey, Emily Kane, Dorothy Matthews, Kathleen Tice, and Richard Tice got together and worked on writing rengay. After a short review of the guidelines and examples of two-, three-, and six-author rengay, we created two three-author rengay, one with a theme of fire and smoke, with a secondary theme of relationships, and the other on aging, also with a secondary theme of relationships. With just one more person attending, we could have tried a six-author rengay, but we'll have to leave that for another time.

Submitted by Richard Tice

Haiku Northwest

President Tanya McDonald introduced **Paul E Nelson** of Cascadia Poetics LAB who spoke with us about August's Poetry Postcard Fest and how we can get involved. Here's a link to the website for more information: <https://ppf.cascadiapoeticslab.org>. Following Paul's presentation, we had time for our usual haiku critique. Twenty-nine haiku poets attended from Washington and other states.

Our July 9 Quarterly Meeting will be an in-person picnic/potluck held in the Eastside area

Our July 9 Quarterly Meeting will be an in-person picnic/potluck held in the Eastside area (NE of Seattle.) If you wish to attend, please send a message to Dianne at haikunw1988@gmail.com. Details will follow.

Reminder: the Porad Awards (judged by Lenard Moore) accepts entries beginning June 1 and ending September 22. There is a small fee for submissions. For more information and to submit go to [Haiku Northwest - 2022 Porad Award](#).

Submitted by Dianne Garcia



Barbara Hay
Southwest

Austin Haiku Group

The Austin Haiku Group met June 11 at Illuminate Coffee Bar. We completed a 20-verse renku led by Allyson Whipple, which included attendees Agnes Eva Savich, Melanie Alberts, Christa Pandey, Claire Vogel Camargo, and Christine Wenk-Harrison. We greatly enjoyed the experience! We bid adieu to Allyson as she moved to St. Louis the next week, and enjoyed welcoming and getting to know new member Melanie. Our next meeting will be August 13 at 11am at Illuminate Coffee Bar in Austin, TX. Interested members are always welcome to join.

-- Agnes Eva Savich



June Rose Dowis
South

Arkansas Region

Ouachita Life Haiku Contest

A new haiku contest begins in the August issue of OUACHITA LIFE. To enter, email hkilby@hotmail.com. Use Haiku Contest in the subject line. Include your three-line haiku 17 syllables or less. Be sure to include your name, postal mailing address, email and phone number.

South Region Conference

The Arkansas Celebration of Haiku Poetry will be **November 11-12, 2022**, at the Arlington Resort and Spa in conjunction with the Haiku Society of America South Region Conference. The Arkansas Haiku Society will host the event.

Natalie Goldberg has emailed she would love to attend as the featured guest. This is yet to be confirmed. Lee Gurga, Charles Trumbull, June Rose Dowis, Barbara Robinette, Vic Fleming, Stacy Pendergast, Johnye Strickland, Judy Michaels, Rett Berg, Haley Crabb, Julia Ranft, John Zheng, Susan Delaney, Gordon Bradford and Christina Beck may attend.

There is no registration fee. Expenses are paid by the Arkansas Haiku Society founded in 1997 by Dr. Paul Tucker, Suzanne Tucker, Bud Kenny, Melinda Herr Chamblis, Alan Waugh, Marilyn Waugh, and Howard Lee Kilby. m

Hot Springs Haiku Club Monthly Meetings

The Hot Springs Haiku Club meets the first Friday of every month at the Garland County Public Library from 3-5 PM in Hot Springs, Arkansas. There is no charge to attend. For information email Howard Lee Kilby at hkilby@hotmail.com or call 501-767-6096.

North Arkansas Haiku Group (NAHG)

The North Arkansas Haiku Group shared haiku and comments in June. This was the month's discussion topic: From A Year's Speculations on Haiku by Robert Spiess: A genuine haiku is often unspectacular but never mediocre.

Here are portions of our responses:

I think there has to be some sort of uniqueness or unusualness about the haiku for me to really like it. It has to do something. Or why read it. If it really displays a haiku moment, it has to grab your attention in the way that a haiku moment does.

Haiku is meant in all simplicity of someone's "aha!" moment. Remaining true to oneself is necessary, even as we continue to learn the art. Basho's old pond/frog/the sound of water is very simple, but so true of what happens when a frog jumps in the pond. This haiku has stood the test of time.

For more information on this monthly email group, please contact the group's leader, Barbara Robinette, at rosablue722@gmail.com.

Louisiana Region

Northwest Louisiana Haiku Group

The Northwest Louisiana Email Haiku Group held their monthly haiku critique (via email) in June. For more information on this monthly email group, please contact the group's leader, June Rose Dowis at junerosedowis@gmail.com.

Our discussion question this month was the following: From A Year's Speculations on Haiku by Robert Spiess: A genuine haiku is often unspectacular, but never mediocre.

Some responses...

This is art in general---mediocre doesn't indicate the connection between artist and audience. A must for any art to "work"

audience---a must for any art to work.

To me it means "no striving" to meet someone else's expectations (oh, I feel a cloud of guilt on my shoulder.) It means meeting my own expectation of a haiku moment; living up to what I believe is my best word choice.

What comes through to me in a genuine haiku I think is several things, the connection with the poet in their moment, sharing in their slowing down, their delight in the little things and how it prompts me even more to be aware.

Haiku are expressions of ourselves, more meaningful to the poet than to the reader. More understandable so far as a true meaning to the poet than to the reader. At times more genuine for the poet than for the reader.

Mississippi Region

LAMis Critique Group

Several poets from Mississippi and Louisiana held their LaMis Critique Group via email. This was our second meeting. If you have interest in joining this monthly group, please contact junerosedowis@gmail.com for information.

Kentucky and Tennessee Region

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 at junerosedowis@gmail.com, with any events happening in your area.

June Rose Dowis



Bryan Rickert
Midwest

Attn: Beginning and Experienced Haikuists!

Charlotte Digregorio is the editor of The Daily Haiku, featuring haikuists from sixty-one countries on her [blog](#). She seeks responses to this question to be compiled and posted on her blog:

“How does reading and writing haiku or senryu motivate you to live a purposeful life?”

Respondents must limit their answer to a maximum of three sentences. Don't be bashful, just send your insights to Digregorio's [email address](#). Please include your full name and the country you live in. Deadline is July 20. The post on her blog will appear in late July.

In other news, Boston Literary Magazine interviewed Digregorio about haiku for its June issue, and she recently judged the Winnetka-Northfield (IL) Public Library District's "Grand

Poetry Contest.”

Illinois State Poetry Society— Haiku Society of America Haiku Chapter

The ISPS-HSA Haiku Chapter held its bimonthly Zoom chapter meeting on June 12, 2022. Those who attended were: Susan Auld, Jo Balistreri, Tom Chockley, Jeanne Cook, Janice Doppler, Susan Farner, Michael Kozubek, Jeff Kressmann, William Ledder, Diane Lotko Baker, John Mori, Michael Nichols-Wisdom, Leslie Peet, and Jennifer Thiermann.

We began the meeting looking at haiku that delight or mystify from the *Modern Haiku* 53.1 issue. 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, August 21, 2022, from 1:00 p.m. to 3:00 p.m. CDT. The deadline for RSVPs to attend will be Tuesday, August 16. Contact Tom Chockley (tomzhaiku@outlook.com) to attend the Zoom meeting and to receive further information.

You are invited to the Cradle of American Haiku Festival 2022

A Cradle of American Haiku Festival is planned for August 5 – 7, 2022! We are very excited to be hosting a weekend of beautiful haiku, learning, writing, eating, drinking and exploring Mineral Point, Wisconsin.

This year’s program will include: Charlie Trumbull telling us the latest on Haikupedia and the Haiku Database; Lew Watts giving us insight into “How Haibun Works: The 5 Sparks”; Marjorie Buettner enlightening us on “Sijo: Korean Poetry”; Shan Thomas describing the contents of the American Haiku Magazine archives; and a special presentation by Randy and Shirley Brooks celebrating the life of haiku master poet, Bill Pauly.

All this and our usual open readings, Friday afternoon reception, a banquet on Saturday, a Ginko Walk and Mineral Point’s Gallery night.

The cost this year will be \$40, which includes the Saturday banquet. (An additional charge of \$25 may be paid on site for a guest for the banquet.)

Two ways to register:

Register online with a credit card (there is a \$1.46 surcharge) by going to our [website](#). (You’ll find a complete schedule of events here.)

Or pay with check or cash at the door on Friday afternoon or Saturday morning. Updates can be found on our Facebook page Cradle of American Haiku.

If you have any questions please contact [Shan Thomas](#) or [Julie Schwerin](#).

You can find ideas on lodging and restaurants at the Mineral Point Chamber of Commerce. Hope to See You Soon!



Michael Henry Lee
Southeast

Our esteemed HSA SE Region member, **Terri Hale French**, gave an awesome presentation at the HSA Conference during the first weekend in June. Titled "Poetry in Motion" Terri combined her poems and photographs detailing her travels across the country in an RV with her husband, Raymond French, and their lovely dog, Chaka.

SE Region members, Michael Henry Lee and Antoinette "Toni" Libro, participated in the Ancient City Poets Open Mic reading at the end of June as a "Pride Celebration" in the nation's oldest city, Saint Augustine, Florida.

SAVE THE DATE for the next HSA SE Region Zoom Event. Here are the details:

Date: Saturday July 16, 2022 at 2pm Eastern Time

Event: Interactive Haiku Workshop "Chibou: Exploring Regional Kigo" (Open Mic to follow)

Guest Presenter: Fay Aoyagi

The event begins with a 45 minute Interactive Workshop "Chibou: Exploring Regional Kigo," led by Fay Aoyagi, former HSA President, current Assistant Editor of Heron's Nest, award-winning published poet, blogger and haiku interpreter. At the conclusion of Fay's presentation, attendees who are so inclined, are invited to share a poem using a Chibou (regional kigo) from the workshop. We will round out the event with an Open Mic segment allowing up to 15 readers 5 minutes to share their words on the theme of their choice. Check your email for additional details. To register for the event, please email [Michael](#) with the subject line "Event Registration". Hope you can join us for another exciting HSA SE Zoom event. Mark your calendars now and **SAVE THE DATE!** Look forward to seeing you all!

Michael Henry Lee
HSA SE Region Coordinator SA SE Region Event:

Broader Haiku NEWS



Attn: Beginning and Experienced Haikuists!

Charlotte Digregorio is the editor of The Daily Haiku, featuring haikuists from sixty-one countries on [her blog](#). She seeks responses to the following question to be compiled and posted on her blog:

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Deadline is July 20. The post on her blog will appear in late July. Thank you.

Haiku North America 2023 Logo

Haiku North America is pleased to unveil its 2023 conference logo, with artwork by Evangelia Philippidis.

As the new logo indicates, our 2023 conference celebrates the theme of "City and Soil." With this theme as its inspiration, the international haiku

community will gather together, in person, to consider what it means for haiku to represent urban and rural, manufactured and natural, inside and outside. We hope you will join us for our upcoming conference, slated for June 28 to July 2, 2023 at the Netherland Plaza hotel in Cincinnati, Ohio.



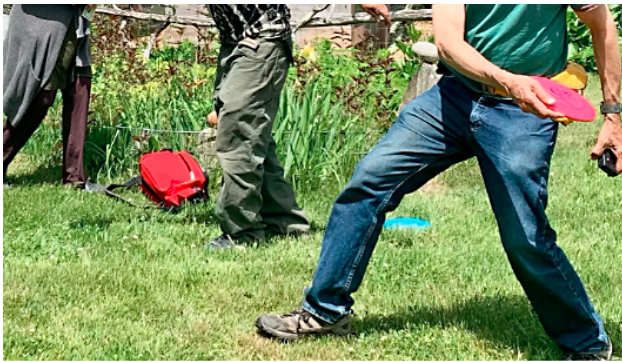
Watch for further news about our call for proposals and registration details.



2022 Haiku Circle Event in Western Massachusetts



The first Haiku Circle in more than two years was held at Flat Rock Disc Golf Course in Athol, Massachusetts, on Saturday, June 11, 2022. A long-enduring tradition founded by Vincent Tripi, where haiku tribe poets from far and wide join together for fun camaraderie, readings, and workshops



Robin White, Michael Ketchek, Tom Clausen

on the second weekend in June, as the weekend nearest Vincent Tripi's birthday. Directors Joyce Clement, Peter Newton, Jeannie Martin, and Brad Bennett prepared a fun-filled day with featured readers Tom Clausen and Bill Kenney.

We eased into the early morning with greetings (hugs), registration (name-tags), and breakfast (thank you!). Gary Hotham kindly sent enough copies of his new book *Playground Grass: Haiku Options* for all attendees as a special treat—thanks, Gary!


The 2022 Haiku Circle opened with Rich Schnell's presentation on the Vincent Tripi Memorial Stone Garden that he's building at his home in Upstate New York on the banks of ancient Lake Champlain. His wonderful presentation created the atmosphere of the day with enjoyable flutes and singing bowls enchanting us into the Adirondacks of his backyard. Rich's wife Zoanne Schnell lead us through the garden in pictures and the audience participated by reading haiku from the garden that were on cards and were about features in the garden to really bring it to life in memory of Vince, including stepping stones, mountains, two buddhas, wooden blank bridges, a garden water bowl, bluebirds, a stone lantern, the lake horizon, the quietness of the teahouse among pines – and the musical perform also included songs that were Vincent's favorites "Bye Bye Blackbird" and "Helpless" by Crosby, Stills, Nash & Young.



Jeannie Martin
& Peter Newton



It was at this moment I took stock of some of the attendees present, feeling the absence of Vince: Eric Arthen, Lourie August, Stuart Bartow, Holly Bloomfield, Ken Carrier, Janice Doppler, Denise Fontaine-Pincince, Marshall Hatch, Jan Kassay, Jim Laurila, Reva Levin, Kathryn Liebowitz, Hannah Mahoney, Scott Mason, Susanne Niedzielska, Margaret Roycraft, James Schlett, Carly Siegel Thorp, Robin White, Robert Whelan, and Shannon Whelan. Sherry Grant was present all the way from New Zealand! She happened to be in the United States nearby for work as a classical concert pianist and cellist. Thanks for coming, Sherry! John Stevenson was there, and he also had an interesting lead-up to being at Haiku Circle, the



Kristen Lindquist, Mary Stevens,
Sherry Grant

night before he attended the premier of a movie he co-directed, a documentary film about peace activism that premiered at the Madison Theater in Albany. Last but certainly not least, *Modern Haiku's* Paul Miller made the long journey from Florida to be with us for the Circle!

Find your seats! It's time for the morning reading by Tom Clausen! Tom took the audience from dawn to dusk in a reading that compiled haiku written over 30 years into the narrative-arch of a single day. There is nothing like hearing favorite poems uttered in the atmosphere of the Circle with a small campfire adding ambient smoke and the surrounding birdsong punctuating the brief pause each haiku has:

where I sit
on my usual bench
remains of a nut

sitting in the sun
not even trying
to figure anything out

now that I'm over
my bad mood;
she's in one

the way
the light bulb rests
in the rest of the trash



Kristen Lindquist
& Brad Bennett

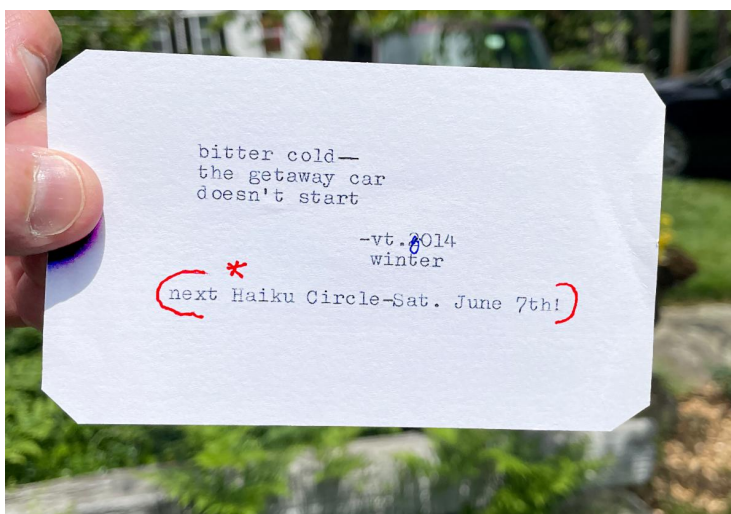
The morning workshop "Following Zoka" came led by Kristen Lindquist and Brad Bennett. They taught us about the openness to *zoka* – the unpredictable, always changing, dynamic, creative energy of nature – and how we can incorporate *zoka* into our haiku to pay close attention to the overlooked or underappreciated aspects of nature and let them speak to us. Janice Doppler was cited as introducing Brad to the concept of *zoka* as being important near the end of Basho's life and in the same breath as we remember that Basho advocated for *karumi* in his later years, this is an important note that Basho also encouraged his students to cultivate an attitude of openness to *zoka*. A special essay by Janice Doppler that goes deeper into the Chinese philosophy of *zoka* will appear in future issue of *Frogpond*.

Peter and Jeannie then announced there would be a short break with time to hit the book tent, which included a large spread of artists books from Ed Rayher's Swamp Press, Michael Ketchek's Free Food Press, as well as free book boxes generously available courtesy of Swamp Press, Tom Clausen, and Paul Miller.

In what was the most
otherworldly moment of the



day, Paul Miller shared that he had visited an old friend of Vince's, Merrill Gonzales, who gave him some books. Amazingly, tucked inside one of these books was a surprise typed notecard from Vincent Tripi. In this moment, reading his haiku written for the "next Haiku Circle," we feel Vince thinking of his friends and Haiku Circle family, including Stanford M. Forrester/*sekiro* who was absent in his getaway car presenting with the Jack Kerouac Project at a haiku conference in Morocco.



The highlight of the entire event was the reading & conversation with Bill Kenney, who traveled from New York with his wife Pat Kenney to be with us. He took us through his haiku journey and read his first-ever published haiku, from *Frogpond*:
 24/7 / an empty laundromat / at dawn. As well as many lovely haiku written and published recently in his latest Touchstone award-winning book, *Keep Walking*, from Red Moon Press:



Bill Kenney

the doctor wants
 to take a closer look
 my unexamined life

snow softly falling
 the way the oncologist
 says "we"

the nurse asks
 if there's anything I want—
 chemo suite

steady rain
 might as well
 keep walking

So many of Bill's haiku invite us to think and feel deeply:

resuming chemo

mid-town traffic
stop and go

butterfly
how long will you
remember me

87
going on 88
I tell the child

barefoot
the earth
pushes back

There was another break for socializing and meeting. Or if you're Stu, then you sought Kristen's help to ID the thrush as a Veery!

The afternoon workshop "Playing with Matches" by Joyce Clement invited poets to play and see what sparks happened between randomly generated nouns and verbs on cards. Poets later shared and many fun laughs ensued. At this time, we broke for the annual large-group photo and smaller groups and individuals, mentors and mentees, old and new friends, also took small-group photos and soaked in the Haiku Circle atmosphere. Ideas were exchanged and friends prodded each other: "When are you making a book—I want to read your book next—have you thought of publishing it with—"

The Open Mic is always popular and had over 20 poets read!



Jeff Hoagland & Denise Fontaine-Pincince

Ah, where did the day go, its time for farewells too soon, and impossible to leave but it's already 5:00pm. Thanks to Jeff Hoagland for taking these wonderful photos!

Anything you ever wish to know about the Haiku Circle can be discovered at their website:

<http://www.haikucircle.com/>

--Tom Sacramona





Paul Miller, Mary Stevens, Judson Evans, Jeannie Martin, Kristen Lindquist, Brad Bennett, Hannah Mahoney, Tom Sacramona



2022 San Francisco International Haiku, Senryu, and Tanka Contest

Deadline: In hand by October 31, 2022

Entry Fee: \$1 per poem

Details

All entries must be original, unpublished, and not under consideration elsewhere. There is no limit to the number of submissions.

Judges will award first, second, and third places in each category. The first place winner in each category will receive a \$100 cash prize. At their discretion, judges for each category will award honorable mentions.

Contest results will be announced at the first HPNC meeting in January 2023, and the top three winning poems will appear in *Mariposa*. The full results,

including judges' comments, will be published on the HPNC website.

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

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

Submission Guidelines

Submissions are by email only. Please send one email - and one email only - containing all your submissions of haiku, senryu, and/or tanka to contest coordinator J Hahn Doleman (dolemanjeff@gmail.com). In the subject line, type: HPNC Contest 2022, your name, the date. At the top of your email, type: your name, address, phone number, email, and the PayPal transaction ID number for your entry fee (see below).

Type or paste poems directly into the body of your email; no attachments will be opened. Identify each poem or group of poems as haiku, senryu, or tanka.

Please send your PayPal payment for the number of poems you are submitting to hpncadmin@gmail.com. In the 'Add a Note' section, type: 2022 HST Contest Fee. Locate the PayPal transaction ID number and include it with your email submission. If you are unable to establish a PayPal account, please email the contest coordinator to discuss alternative methods of payment.



Submissions to Tandem: The Rengay Journal are now open **until July 31.**

Get together with your writing partners and send us your best collaborative work.

Full submission requirements may be found on our [website](#).

We look forward to reading your poetry.





Renew Membership

Visit our Website



Ignatius Fay

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