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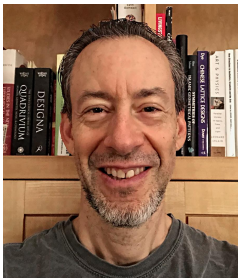


Your monthly news: everything haiku

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.

[Renew Membership](#)

[Visit our Website](#)



Jay Friedenber
President

jay.friedenber@gmail.com

War

War is an ever-present aspect of human history. Far from reaching the "end" of history as Fukuyama proclaimed, we seem instead to be caught in a repeating loop. Events in

Ukraine, as well as other dramatic changes around the world, have shown us that war is still very much with us. Poetry can help us cope with the meaning and tragedy of war as these next few examples show.

war sky
a dozen white pigeons
take flight

This haiku by Mona Bedi has some clear allegorical elements. Pigeons and doves belong to the same family of birds and pigeons represent peace. The fact that they are startled means that the peace has been disturbed. What causes them to take flight is probably a war-related event like a rocket or shell exploding. The pigeon's white color is associated with purity or innocence and war is the antithesis of these sentiments.

Kyiv the sun bleeds into nightfall

Mariangela Canzi provides a direct reference to current events in the mention of Kyiv. She paints a powerful picture of a setting sun slowly sinking from the sky. The use of the term "bleeds" signifies the transition to night and suggests that tomorrow may be as blood-filled as today. Night is black and associated with death, so this action also implies the coming of death. In addition, sunsets can be reddish in color and "bleeds" gives us a sense that this sun is tinged with crimson.

mass grave
why is the moon
so silent?

Minal Sarosh presents us with a mass grave lit in some moonlight. The moon seems to be watching over the graves but says nothing. The last two lines are posed as a question that beg us to consider why something wasn't done to prevent this tragedy. Although the international response to the invasion of Ukraine was inspiring, that has not always been the case. Many times genocide and war are allowed to happen while outsiders stand by and do nothing. One is reminded here of the quote by Elie Wiesel that "indifference to me, is the epitome of all evil."

Dear HSA members,

After a three year tenure, I have decided to step down as President of the Haiku Society of America. This has been a wonderful time for me and also a very formative time for the organization. We have opened up a number of new programs, including the annual virtual conference, monthly meeting for younger members and the mentorship program. In addition, our membership is at an all-time high, peaking recently at 1,100. However, due to personal reasons, I find it now necessary to pass the leadership into other capable hands.

We are seeking a candidate with the necessary managerial and social skills to effectively lead the society. One of the advantages of taking on this position is that the candidate would be able to shape the future of English language haiku in the U.S. and around the world. The new President can take the initiative on implementing innovative programs and ideas, increasing membership and further expanding our use of social media.

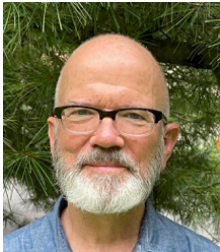
Although I will be retiring at the end of this year, I'm available to help with the transition for as long as needed. If you are interested in this position I am happy to discuss the relevant responsibilities and answer any questions you may have. The ballot for the new opening will be available in this November's election.

Best regards,
Jay Friedenber

Gary Hotham
1st Vice-President
hsavicepres@aol.com



See what is happening with Gary Hotham elsewhere in this issue.



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

Are You READY to RENKU?

Submissions Are OPEN for The Annual HSA Renku Award for 2022 in memorial of Bernard Lionel Einbond

Judges: Christopher Herold and Patricia Machmiller
Awards: First Prize, \$200; Second Prize, \$150; Third Prize, \$100.

Deadline: October 31, 2022.

How to enter: Full details, including guidelines, and where to send entries, are posted on the HSA website

are posted on the HSA website.

<https://www.hsa-haiku.org/hsa-contests.htm#einbond>

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*****ANNOUNCEMENT*****

**RESULTS
of the SUMMER CONTESTS 2022**

HSA wishes to thank the poets who submitted a record number of entries to all three of our summer contests this year. Special thanks to our outstanding judges for their time and commitment to this difficult task. The winning entries and judges' commentaries will be posted soon on the HSA website, and will appear in a forthcoming issue of Frogpond.

Congratulations to the winning poets!

Winners of the 2022 HSA Haiku Award

Judges: Kat Lehmann and Matthew Paul

First Place “harvest festival” by Alison Woolpert, California,
USA

Second Place “nights drawing in” by Sean O’Connor, Ireland

Third Place (tie) “empty vase” by Lorraine A Padden, California,
USA

Third Place (tie) “autumn pond” by Scott Mason, New York,
USA

Honorable Mention “stalks of corn” by Alan S. Bridges,
Massachusetts, USA

Honorable Mention “September twilight” by Julie Bloss Kelsey,
Maryland, USA

Honorable Mention “where the fox kits” by Scott Mason, New
York, USA

Winners of the 2022 HSA Senryu Award

Judges: Lithica Ann and Joshua Gage

First Place “rocket’s red glare” by Joshua St. Claire,
Pennsylvania, USA

Second Place “best overnight” by Eric Sanderist, Virginia, USA

Second Place kept overnight by Eric Sundquist, Virginia, USA

Third Place “what she means” by Aaron Barry, British Columbia, Canada

Honorable Mention “carrion feeder” by Jim Chessing, California, USA

Honorable Mention “we slip” by Chen-ou Liu, Ontario, Canada

Honorable Mention “muscle memory” by Lorraine A Padden, California, USA

Honorable Mention “tiger bones” by Corine Timmer, Faro, Portugal

Honorable Mention “washing dishes” by David Watts, California, USA

Winners of the 2022 HSA Haibun Award

Judges: Jennifer Hambrick and Rich Youmans

First Place “Tree of Fortunes” by J Hahn Doleman, California, USA

Second Place “Mood Swing” by J Hahn Doleman, California, USA

Third Place “Pippin” by Evan Vandermeer, Tennessee, USA

Honorable Mention “A Church Organ Through Banana Leaves: Island Poem” by Matthew Caretti, Pennsylvania, USA



Bill Deegan
Treasurer

hsa.treasurer@yahoo.com

Open Treasurer Position

HSA will soon have need of a new Treasurer.

If you have your own business, or even if you just handle your personal finances, chances are you can do this job.

interested?

Please contact Bill Deegan (hsa.treasurer@yahoo.com) or Jay Friedenber (jay.friedenber@gmail.com) for details.



Margaret Rutley

Margaret Rutley passed away peacefully surrounded by family in August, 2022. For over 20 years, she published lyric and haiku poetry in journals and anthologies in Canada, USA, England, India, Africa, and New Zealand. In 2022, she co-created a book of haiku and related poems, with Sidney Bending, called *Whether Forecast*. Margaret collaborated with Sidney and Nika (Jim Force) for 7 years to publish renga and sequences under the group name, The Heron's Quill. She typed and proofread braille, served in the airforce, rode horses, played guitar and sang in a nightclub, taught piano to her husband, two grown children and young grandson.



Paying Haiku Forward

by Scott Wiggerman
swiggerman@comcast.net

Over the past three years, I have been teaching haiku classes through Oasis Albuquerque, one of nine education centers in the United States with a focus on serving older adults (50+). "How to Haiku: What Teachers Never Taught You" filled up quickly, so I have

offered it more than once, and by popular demand I have also taught a more advanced follow-up class, "Haiku Revision." Most students in these classes are inexperienced haiku writers but eager to learn.

I begin "How to Haiku" by passing out copies of *Frogpond*, one per person from my small arsenal of copies over the years. Most have never seen a copy before. My simple directive is for them to find one haiku/senryu from the journal that they really *love*. We go around the room, and each person reads the haiku they love aloud *twice*. We finish a round of this, then discuss what we've heard. I remind them how often we heard "oohs" and "ahhs" as they read, and it's impressive how good they feel about haiku after this experience. Yes, we will cover rules, but what's important at this point is that they discover how much they already know about what they like and *why*—and not just their own selections, but others' as well. About half the students usually ask if they can keep the issues of *Frogpond* till they return the following week, and I always say yes, even though I lose a few. It's worth it. As student Nancy Wohlenberg said, "I think what I liked best about the classes was your open approach to haiku. While you gave us the rules, you left us with a sense of try it and see what happens."

I have a two-page handout that we next look at, highlighting the basics: brevity, imagery and juxtaposition, line patterns, capturing the present moment, and the *aha* moment. This is the freeform mini-lecture part of the class, where I try to use some of the haiku they just read to illustrate the basics. I never simply read the handout to them, which I find insulting; it's there to give me an outline of points to cover, during which time I also field questions. Besides, most students like something to be able to take home with them. The back side, by the way, provides a list of common haiku terms with definitions, a list of leading haiku journals, and a brief list of how-to books and websites.

During my lecture, I always relate my own stories about learning haiku in school: a 17-syllable poem in three lines, often referencing a season. Probably 95% of the students in my classes had experienced the exact same thing! So we spend some time debunking the 5-7-5 and 17-syllable rules, easily done by putting a definition on the board that no one should recognize as haiku, despite the 5-7-5 count:

Haiku is a brief
verse that epitomizes
a single moment

I have them count the number of syllables in the haiku they had earlier selected, and they are often surprised, as almost none of them follow the syllable count they'd been taught. As Student Irene Newton states, "For me, the workshops helped to expand the definition of haiku to include modern ways to create them. The beauty of how simplicity can be so powerful." This is also a perfect lead-in to discussing imagery, where we look at the images in the haiku they chose and discuss how imagery makes the haiku come alive and move us without being didactic, how often the "aha" moment comes from the juxtaposition of images. I always point out that the juxtaposition of images is yet another thing my teachers never taught!

Next, I have them choose a haiku from *Frogpond* that they didn't like (often because they don't get it). I remind them that everyone has different tastes, and that not everyone will like the same poems—and that's okay. However, I write haiku on the board as they cite their "problem" haiku, and something amazing happens: someone always defends the haiku, proving my "different strokes for different folks" point. Even more amazing? After defending and discussing the haiku in question, others who didn't like the haiku suddenly appreciate it! We go through several such haiku, and the same thing almost always occurs—and it's them who are teaching each other how to read haiku, without me having to tell them!

Of course, I never want anyone to leave the first class without trying their hand at haiku using the information they just learned. One of the exercises that I always find successful

using the information they just learned. One of the exercises that I always find successful, especially for first-timers, is an abbreviated version of the Tom Painting exercise “A First for Everything.” This begins with a list of seven nouns that each begins with a letter from A-G. This list is then used to create one of their lines in a quick original haiku, no more than three minutes (e.g., first airplane ride, first blizzard, first cold brew, first dance, etc.). I put each new haiku on the board, one at a time, and we make sure it has the basics I taught them; if it doesn’t, we offer suggestions on how to improve the poem. I always point out how haiku comes from inspiration, but that it gets perfected in revision (oftentimes several revisions).

“When the classes ended, I missed the give-and-take (and the camaraderie) of my classmates in our shared love of haiku,” claimed Marylyn Burrige, who was instrumental in leading the charge to continue our classes as ABQ-Haiku at Oasis. In fact, I did not want to be in charge, as I was afraid that others would view me as the teacher. Students need to feel that their own viewpoints matter, so I did not attend the first two gatherings of ABQ-Haiku. Sure enough, they were doing fine on their own, and I was able to join them more as an equal. I *do* bring journals and publication notices to the meetings, and I regularly alert them to conferences and readings—and that’s enough of a leadership role. Student Jeanne Favret confessed, “I had never heard of the Haiku Society of America until your workshop at Oasis.” Now she is “planning to join,” as are others. I feel extremely satisfied with the outreach I’ve achieved, of bringing poetry—especially haiku—to others. While older adults may not be the ideal target audience for the HSA membership, every one of us helps spread the word and the joys of haiku. Every member has untapped ways of “paying it forward.”

A member of the Texas Institute of Letters, Albuquerque poet Scott Wiggerman has published hundreds of Japanese form poems, two of which have been selected for the annual Red Moon Anthologies of best English-language haiku. He co-edited the 2017 Haiku North America anthology, *Earthsins*.

NEWS from the Regions



Deborah P Kolodji
California

Haiku Poets of Northern California

The Haiku Poets of Northern California held a special meeting on August 21, 2022 to hear two speakers: the first, our own long-time HPNC member Fay Aoyagi, and the second, a prominent young haiku poet visiting the Bay Area from Japan, Ayaka Sato. This meeting was especially well attended, which reflects the rarity of the opportunity to hear these presentations.

The first speaker, Fay Aoyagi, started writing haiku in English in 1995. In 2000, she joined Ten’I led by [Dr. Akito Arima](#) in Japan and began writing in Japanese. too. She



published three haiku collections, *Chrysanthemum Love*, *In Borrowed Shoes*, and *Just Beyond the Reach of My Chopsticks*; all from Blue Willow Books. Her work has been published in various haiku magazines and anthologies. She is a former president of the Haiku Society of America and is currently an associate editor of *The Heron's Nest*. She is also Dojin of two Japanese haiku groups, Ten'I and Aki. In response to a request from Garry Gay and Paul Miller at Round Table Pizza after an HPNC meeting several years ago, she started a daily haiku translation of modern Japanese haiku. You can read nearly 5,000 haiku on her blog, [Blue Willow Haiku World](#), or on Facebook.



In her presentation, Fay provided an overview of haiku in Japan, including some of the basic elements of haiku and mentor-student lineage, as well as short biographies and sample haiku from some of the most significant Japanese poets in contemporary Japan. A recording of Fay's talk is available on the [HPNC website](#).

Our second speaker was Ayaka Sato, one of the top haiku poets of her generation in Japan. Born in Kobe, she moved at the age of 11 to Matsuyama, the birthplace of Masaoka Shiki. She composed her first haiku as summer homework. In junior high school she happened to have a teacher who was also a famous haiku poet, Natsui Itsuki, who kindled Ayaka's interest in haiku. In high school she participated in and won a competition called "Haiku Koshien" sponsored by the city of Matsuyama. She attended Waseda University, where she spent most of her time in haiku gatherings. Upon graduating, she published her first haiku collection, *Seaweed Specimens*. Since then, she has been teaching haiku to high school students around the country.



She has two more haiku collections in print: *You, Having Eyes and Opening Them Wide* (2014) and *Chrysanthemums Like Snow* (2021). In 2016 she wrote an introductory haiku book called *Play Haiku!*, and in 2017 she edited an anthology featuring haiku poets born after 1968 titled *The Milky Way Galaxy Power Plant*. It was a great honor to have Ayaka read her work and talk about her development as a haiku poet. A recording of her presentation and reading can be found on the [HPNC website](#).

On September 18, 2022 we will hold our annual Two Autumns Reading featuring readers Jim Chessing, Kristen Lindquist, Scott Mason, and Julie Schwerin. Nathanael Tico will edit the commemorative chapbook and will also serve as the emcee for the event. If you are not a member of HPNC, you may still enjoy recordings of this event that will be posted afterwards at HPNC.org.

Haiku San Diego

14 August 2022

Haiku San Diego held its regularly scheduled monthly meeting on August 14, 2022, via zoom. Those in attendance were Momoyo Capanna, Susan "Sue" Campion, Billie Dee, William "Scott" Galasso, Jeff Hoagland (*Guest Reader/Presenter*), Carol Judkins, Kristen Lindquist, Seretta Martin, Richard Matta, Naia, Lorraine Padden, Claudia Poquoc, and

Kathabela Wilson. We began with our customary read-around, a practice that helps us set aside the day's distractions and awaken our haiku focus.



It was a pleasure to welcome Jeff Hoagland, guest presenter/reader. Jeff is an award-winning environmental educator, life-long naturalist, and accomplished haiku poet. Jeff's haiku journey began as an attempt to even more deeply embrace those countless moments of awe and revelation in nature. His haiku are a product of this intimacy. Currently, Jeff serves as an associate editor at *The Heron's Nest*.

Jeff's presentation/reading was titled "Connecting with Nature through Haiku". It highlighted his love affair with the natural world. Per Jeff, "Key to this relationship over the past ten years is my practice of haiku, which keeps me connected to the *real world*." He shared haiku and thoughts on how he finds haiku, and how they find him. Jeff's advice for cultivating a deeper relationship with the natural world? Drop one's agenda, slow down, tune in/connect, indulge one's curiosity, embrace WONDER, surrender, and chronicle/reflect. After his presentation we all enjoyed interacting with Jeff, gaining more insights and deeply appreciating his sense of the magic within nature.

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 Jeff Hoagland stayed to participate with us.

Haiku San Diego practices anonymous haiku workshopping using a process that has evolved over years of meeting. One haiku per attendee (unpublished, not under consideration anywhere) is submitted a week in advance of the meeting date. The moderator creates a worksheet with space beside each haiku for taking notes. This worksheet is emailed to all attendees 5 days prior to the meeting, along with instructions plus 2 reference documents that contain haiku writing techniques, qualities, and a complex crafting list. We approach haiku writing with the focus on there being no "rules", only "guidelines". Preparing our feedback ahead of time not only moves the meeting discussion along but enhances the quality of our appreciation and suggestions.

Each attendee evaluates each haiku on the worksheet and takes notes in advance

Each attendee evaluates each haiku on the worksheet and takes notes in advance preparation for our meeting. While appreciating/evaluating a particular haiku, an evaluator may notice allusion, consonance, narrowing focus, sabi . . . with another there may be comparison, sense-switching, metaphor, and/or verb/noun exchange. We pay attention to how we connect with each haiku, what feelings arise within us, what senses are heightened, where the spaces are for entering the haiku. We also offer feedback about whether or not we think a haiku is good to go as-is, or perhaps a small edit would enhance the haiku . . . all the way to advising that perhaps a haiku just isn't working and suggesting the author might revisit what prompted the haiku and what s/he seeks to convey. This is a truly anonymous workshop. The author doesn't identify herself/himself, we don't interact with the author, and the unknown author doesn't speak to or critique his/her own haiku. The purpose of our anonymous haiku workshop is to release our haiku and accept with gratitude the feedback received.

HSD meeting attendees accomplish all of this in a supportive, trusting environment focused on enhancing not only our own writing skills but our ability to appreciate the various components of a successful haiku. And, when there are those haiku that seem to break every "norm" but succeed anyway, we learn more about differentiating between those that succeed and those that may not. By workshoping in this way we practice using and recognizing the various writing guidelines at our disposal. They then become more available to each of us as we write our own haiku, because we've studied them in these ways.

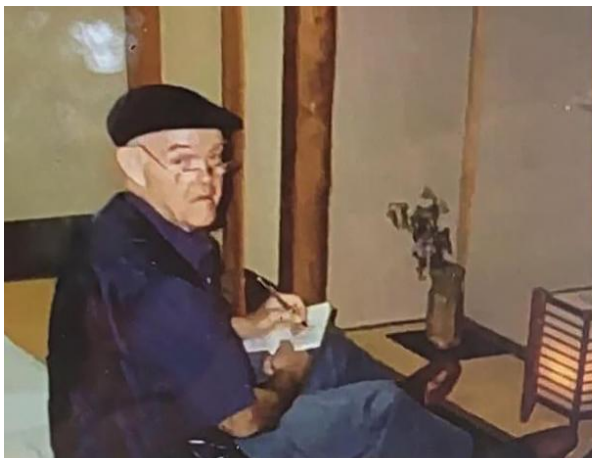
Naia
Moderator

Southern California Haiku Study Group

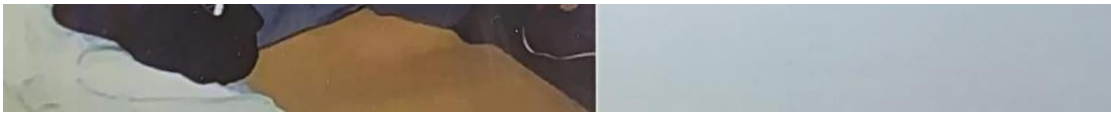
Zoom Workshop: August 20, 2022

On August 20th, 21 poets met via Zoom for the monthly SCHSG workshop: Mimi Ahern, Lynn Allgood, Cynthia Anderson, Kathryn Bold, Marcyn Del Clements, Janice Doppler, Denise Dumars, Joan Fingon, Lee Hudspeth, Deborah P Kolodji, Yvette Nicole Kolodji, Peter Larsen, Patricia Machmiller, Seretta Martin, Wakako Rollinger, Bona M. Santos, Patricia Wakimoto, Michael Dylan Welch, Sharon Williams, Kathabela Wilson, and Sharon Yee.

After a read-around of haiku, moderator Deborah P Kolodji introduced the guest speaker, Patricia Machmiller, who gave a presentation on "What We Can Learn From the Haiku of Jerry Ball." Jerry Ball was the founder of the Southern California Haiku Study group in 1997.



off to work again
bringing a baseball cap
"just in case!"



Using a PowerPoint presentation, Patricia talked about Jerry's early influencers and favorite haiku. She then asked participants to share their haiku stories, who first influenced and which haiku provided early inspiration. She then explored Jerry's evolution as a haiku poet, from his early 5-7-5 haiku to the haiku he wrote as he matured as a haiku poet. Coincidentally, this presentation was scheduled around the 3 year anniversary of Jerry's passing. After the presentation, the group watched the memorial video which was prepared for the 2021 virtual Haiku North America.


Our next zoom workshop will occur on Saturday, September 17th at 2:00 pm and will feature Roberta Beary who will discuss, "Haiku (the personal in haiku, when to leave it in, why to leave it out)." If interested in attending, please contact SoCalHaikuStudyGroup@gmail.com.

August 27, 2022: Lighthouse Ginko

On Saturday, August 27th, the Southern California Haiku Study Group held its first live event since the pandemic with a ginko at the San Vicente Lighthouse in Rancho Palos Verdes, California. We met at 11:00 am on a very hot day, but were cooled by the ocean breezes on the bluff. Wakako Rollinger, who is a docent at Topanga State Park, led the ginko, and talked about native plants along our trail. She also brought samples of native plants, including various sages, for people to pass around and smell. After the walk, we picnicked in a grassy area which included great ocean and lighthouse views. Fifteen poets attended this event.

Present were: Lynn Allgood, Sean Carlton, Marcyn Del Clements, D'Ellen, Denise Dumars, Lee Hudspeth, Deborah P Kolodji, Gregory Longenecker, Janis Lukstein, Bona M. Santos, Susan Rogers, Wakako Rollinger, Jie Tian, Patricia Wakimoto, and Sharon Yee.





Standing: Denise Dumars, D'Ellen, Bona M. Santos, Wakako Rollinger, Sharon Yee, Gregory Longenecker, Patricia Wakimoto, Lee Hudspeth. **Sitting/kneeling:** Susan Rogers, Deborah P Kolodji, Jie Tian, Sean Carlton. **Not shown:** Marcyn Del Clements, Lynn Allgood, Janis Lukstein
Photo by Marcyn Del Clements

Yuki Teikei Haiku Society

Yuki Teikei Haiku Society Membership Business Meeting

The Annual YTHS business meeting began with Christine Stern, Zoom Master, and outgoing President Carolyn Fitz welcoming the new members (new members indicated with an *). Members in attendance included: Roger Abe, Mimi Ahern, Lynn Halley Allgood*, Elizabeth Andrews*, Sandy Ball, Dyana Basist, William Burlingame, Carolyn Fitz, Patrick Gallagher, Marilyn Gehant, Kathy Goldbach, Sari Grandstaff*, Johnnie Johnson Hafernik, Mark Hollingsworth*, Amy Ostenso Kennedy, Patricia Machmiller, Linda Papanicolaou, Jeannie Rueter, Michael Henry Lee, Bona M. Santos, Judith Schallberger, Paul Sears*, Michael Sheffield, David Sherertz, Carol Steele, Christine Stern, Richard Subber*, Michele Turchi, Neal Whitman, Kath Abela Wilson.

Committee Reports: Treasurer Patricia Machmiller reported that finances are in good order. Our membership dues pay for the quarterly *Geppo* newsletter and the yearly anthology (both are membership benefits). Patricia has led a redacting and digitizing project that starts with the first *Geppo* in 1978, and all YTHS history and haiku, will soon be available online. Tokutomi Haiku Contest Chair Kath Abela Wilson gave contest details, and now the wait for the results from our two Japanese Judges. *Geppo* Editor Johnny Johnson Hafernik thanked her incredible team: Associate Editor Christine Stern, Layout Editor Jeannie Reuter, Proofreader J. Zimmerman, and Tallyman David Sherertz for the stellar publication. It is greatly appreciated by the members. Asilomar Chair Carol Steele reported on our upcoming October Zoom retreat. Lenard D. Moore is the guest presenter. Emiko Miyashita will lead a kukai, Phillip Kennedy a kigo talk, Patrick Gallagher a ginko, and Linda Papanicolaou a haiga workshop. Other reports shared were from Membership Chair Jeannie Reuter, Spring Reading Coordinator Roger Abe, Webminder David Sherertz, and Greeters Dyana Basist and Kathy Goldbach. Linda Papanicolaou shared anthology production news from her work with Editors Elaine and Neal Whitman.

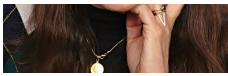
Election of Two Officers: Linda Papanicolaou was elected President and Marilyn Gehant, First Vice President. The vote was held online during the meeting, and it was unanimous for both nominees. Newly elected President Papanicolaou conducted the rest of the meeting, which focused on the 2023 Calendar of Activities. It will soon be posted at our website: yths.org.

September 10 Meeting Via Zoom 11:00 -1:00 PST. “Kigo talk: Colored Leaves/ *Momij*.” Review and explication of kigo; Autumn leaf viewing, using examples from the classical masters. Presentation by YTHS dojin Phillip Kennedy.

Submitted by Mimi Ahern and Alison Woolpert



Shelley Baker-Gard



Oregon

August Meeting Notes

The Portland Haiku Group and Oregon HSA members met on August 13th on the rooftop of the Society Hotel in downtown Portland. The view was terrific, and the weather was just right. Those attending were Shelley Baker-Gard, John Budan, Jacob Salzer, Carolyn Winkler, Glen and Laurie Shelnutt, Tanya McDonald and Shasta Hatter.

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 "*Summer Herbs*." First place went to John Budan's haiku on ". . . oregano"; second and third place went to Jacob Salzer's haiku "... sage" and "...summer herbs...". John Buda's tanka on forgiveness was appreciated by many people as was Shasta Hatter's haibun "Uncharted Territory."

During the second part of the meeting, we had a casual discussion on what we have been reading in the poetry world. We also welcomed our new and well-known member Tanya McDonald who filled us in on her recent visits and activities in the haiku world. We are very happy to have her in Portland!

**Below, from the left:
Tanya McDonald, John Budan, Shelley Baker-Gard, and Shasta Hatter**





From left: Jacob Salzer, Laurie Shelnutt, Carolyn Winkler, Glen Shelnutt, and Tanya McDonald

Next meetings:

The leader for the next in person only meeting will be Sunday 9/11 at 1:30 to 3:30. The meeting will be held at Clayton Beach's home 11125 SE Cherry Blossom Dr., Portland, OR. RSVP to him at 503-260-3915 or email: claytonbeachpoetry@gmail.com; To attend - You must have had a vaccine booster, but a mask is optional as the meeting will be outside. The activity and kukai will be led by Clayton. Please email him by 9/7/2022 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 "***someplace you have lived!***"

The next Bi-monthly ZOOM only meeting is Sunday 9/25/22 –at 2pm – 4 pm (Shelley will moderate the Zoom). This every other month Zoom meeting time is set for the last Sunday of that month –Email Shelley sbakergard@msn.com, if you want to receive the invitation.

Email Shelley Baker-Gard; sbakergard@msn.com with your kukai entries by 9/20 (2-3 haiku/senryu/tanka or 1 haiku/senryu/tanka and 1 haibun – unpublished and or not used for a previous kukai)

Jacob Salzer will be the leader for the second half of the meeting and we will share haiku or senryu or tanka based on prompts that will be sent out prior to the meeting to those planning to attend.

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).





Victor Ortiz
Northwest

WA State Regional Meeting

arms wide
I let the beach stretch
through me

- Michell Schaefer

More than thirty attendees from Commencement Bay (Tacoma), Bellingham and Haiku Northwest groups as well as poets from Port Townsend and the Kitsap Peninsula were joined by writers relatively new to haiku for a day of learning, writing, being inspired and refreshed at the Padilla Bay National Estuarine Research Reserve in Bayview, Washington. It was a joy to see old friends in person and to welcome new faces. The grounds offered choices of saltwater beach and upland trails for ginkos. The day, best described in superlatives, was possible at no fee thanks to the support and generosity of the Haiku Society of America and the Padilla Bay Foundation, and the skill and warmth of HSA regional coordinator, Victor Ortiz. Participants expressed their appreciation for the welcoming and congenial environment, the exceptional speakers, and the supportive vibe for sharing new writing. It was truly a day to celebrate the community we make with our haiku connections!

Submitted by Connie Hutchison



[photo credit: Michael Dylan Welch]

HSA WA Regional Meeting Schedule – Ecology of Haiku August 27, 2022

10 a.m. – Introductions, and round of reading

10:15 a.m. – Jude Apple, director of the Reserve – “Overview of Padilla Bay Reserve & Breazeale Interpretive Museum”

10:30 a.m. - Victor Ortiz – “Ecology of Haiku Workshop”

10:50 a.m. – Break

11:00 p.m. - Rena Priest, Washington State Poet Laureate and a member of the Lhaq'temish (Lummi) Nation – “How to Catch a Salmon Poem Workshop”

11:50 p.m. - Group Photo

12:00 p.m. - Lunch

1:00 p.m. - Michael Dylan Welch – “Forest Bathing”

1:50 p.m. - Ginko – Explore the Upland Trail (meadow & forest habitat) and / or the Observation Deck / Estuary Mudflat (a low tide day)

2:50 a.m. - Break

3:00 p.m. – Carol MacRury – Haiku Readings: Share ginko poems and other nature-focused haiku

3:45 p.m. - Wrap-up

4:00 p.m. – Cleanup

5:00 p.m. – John Green, facilitator – Optional Dinner

Commencement Bay Haiku

Commencement Bay Haiku met on August 29, the fifth Monday, from 5 pm to 7:15 pm via Zoom. Our scheduled time is two hours, but we tend to go over in the excitement of discussing each other's work. David Berger, Aidan Castle, Dianne Garcia, Alan Harvey, Rae Hight, Emily Kane, Dorothy Matthews, Susan Roberts, Judith Schallberger, Kathleen Tice, and Richard Tice joined in. Emily and Dorothy shared seven tan-renga they were working on as part of a haiga project. They hope to have the art-poetry pairings completed in time for the Seabeck Haiku Getaway at the end of October. David and Aidan coincidentally offered up several unusual terms not usually found in haiku or senryū, such as 503,700,001, first swastika, and dog bakery. They were trying to push genre boundaries but keep their poems readily recognizable as haiku and senryū, with good success we think. Alan and Rae were also able to share haiku for discussion. Alan has been writing at least one haiku a day for several years, while Rae is new to haiku, excited to join us because she lives in a part of Washington without other haiku poets nearby. Several of us whose work we were not able to see are sharing their haiku and haiga by e-mail this week. We're also pleased to announce that *This Morning's Tides*, our tenth anniversary anthology, is ready for the printer. We hope to make publication announcements shortly.

Submitted by Richard Tice

Haiku Northwest

President Tanya McDonald facilitated our August 11 meeting which was via zoom, and which included announcements about upcoming local haiku events, as well as plenty of time for haiku critique. A “zoom screen full” of courageous and enthusiastic poets participated in the critique by submitting poems for feedback. Our next meeting will be September 8 via zoom; contact garciadianne@hotmail.com if you'd like to attend.

Deadline for your entry to the **Porad Awards** is looming! We really enjoy reading your poems so please submit.

Deadline Coming THIS month! The Porad Awards accepts entries until September 20.

Winning poets will be announced at the October 27-30, 2022 [Seabeck Haiku Getaway](#), when their poems will be presented. For more information and to submit go to [Haiku Northwest - 2022 Porad Award](#).

Prizes: \$100 for first prize, \$50 for second prize, and \$25 for third prize. Poems will also be published on the Haiku Northwest website (see past [Porad Award Winners](#)).

Adjudication: Our 2022 judge is Lenard D. Moore. Lenard is a poet, anthologist, founder and executive director of the Carolina African American Writers' Collective, past president of the Haiku Society of America, and longtime executive chairman of the North Carolina Haiku Society. He also served as [Honorary Curator](#) of the American Haiku Archives for 2020–2021, where you can read additional biographical details and selected poems.

Entry Fees: \$5.00 for one entry (for up to five haiku, one entry per person), in U.S. funds only. Please pay via PayPal (preferred) or by postal mail (see [Haiku Northwest - 2022 Porad Award](#).)

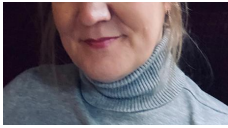
Reminder: Remember a looming deadline: **September 20 to enter the Porad Awards contest.**

Top 3 receive cash prizes. Judge is Lenard Moore. Here's the link to more information: [Haiku Northwest - 2022 Porad Award](#)

Submitted by Dianne Garcia



June Rose Dowis
South



Arkansas Region

Hot Springs Haiku Club meets at the Garland County Public Library on the First Friday of each month from 3-5 PM. Julia Renft and Howard Lee Kilby welcome guests. For information 501-767-6096

North Arkansas Haiku Group (NAHG)

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 August. For more information on this monthly email group, please contact the group's leader, June Rose Dowis at junerosedowis@gmail.com.

Our discussion questions this month: *what gifts has haiku has given you; do you feel it has reached into other areas of your life, such as other creative avenues, the pace of your life, etc?*

Some responses...

Haiku increases my awareness...

of Nature

of present moments

of Spirit

of silence

of words...their power, their quiet, their rhythm, their color

of friends

I feel my horizons have expanded and my view of the world and life as well.

Also, it has shown me that, while I have such a clear picture in my mind of what a little ku means, others may see it in a completely different way, which is a good thing, but also challenges me to weigh ever word more.

Haiku became an extension to watercolor painting. I wanted a few words to go with intuitions I had for some of my paintings. Studying the art of haiku and reading good haiku has given me growth in recognizing my "aha!" moments in daily life. For me, that growth says to slow down, be observant and thankful. Live life like a prayer. This all affects my feelings towards painting, especially in being patient.....a daily, learning process.

Haiku has sharpened and focused my view of world. Haiku gave me another creative outlet as an artist. I was of the belief that poems supported my clay sculptures – but the poems work to fulfill a strong desire to be creative. I need both.

Mississippi Region: LAMis Critique Group

Poets from Mississippi and Louisiana held their LaMis Critique Group via email. Our discussion questions were: *How do you write haiku, do you sit down and think of things or do haiku come to you in your daily life, and what about word choices, how do you decide on your words? Do you edit much? A couple of responses...*

Every morning my dog and I go for a long walk. This is where I happen upon inspiration for a haiku. Often composing in my head or a word or phrase pops into my head and I go

for a haiku, often composing in my head or a word or phrase pops into my head and I go from there. Once home, I write down my thoughts before rewriting, rephrasing, trying to figure out where I'm headed with this thought. It is not a graceful process; haiku is new to me. My goal with the haiku is to aid me in prose—a more concise description or a more poetic turn of phrase.

My intention is to write a haiku each day but often I write initial versions several at a time when the juices are flowing—and then spread the final versions out so that I average one per day. I originally indulged in haiku to train myself to write in less abstract terms, to find more concrete ways of expressing myself, to express and connect ideas less logically in prose, more viscerally, more intuitively. I hope I'm making progress but, if so, it's not yet obvious to me. As to editing, I usually write a triplet quickly, then tweak it to death—or to life, on a good day.

If you have interest in joining this monthly group, please contact junerosedowis@gmail.com for information.

Kentucky and Tennessee Region

Work is in progress to connect haiku poets in these two areas.



Bryan Rickert
Midwest

THE MISSISSIPPI MUD DAUBERS HAIKU GROUP OF SOUTHWESTERN ILLINOIS/ ST. LOUIS

Our group met on August 19 at the 222 Artisan Bakery and Cafe in Edwardsville, Illinois. Members present included Ben Gaa, Bryan Rickert, John J. Han, Lori Becherer, Allyson Whipple (new member), Jessica Sebok,(new member) and John J. Dunphy

Bryan, the current sole editor of Failed Haiku, noted that the theme of the September issue is "Back from the Dead" (i.e., poems that have been rejected by other journals so often that we thought they would never see publication). He has received over 200 submissions during the last few days. The cut-off for submissions is August 25. John J. Han stated that the cut-off date for submissions to Freflies' Light, which he edits, is August 31. John reminded us to include a 100-word biography with our submissions.

We welcomed new members Jessica Sebok and Allyson Whipple. Jessica is the daughter of Randy and Shirley Brooks. She is an artist and has designed covers for several books published by Brooks Books. Allyson told us about her "The Culinary Saijiki," which is a blog and podcast devoted to exploring the seasonal aspects of food in haiku. It can be reached

at <https://cunarysaijki.com/>.

John J. Dunphy mentioned that August 21 is International Scifaiku Poetry Day, which he personally founded last year.

Members critiqued each other's unpublished work.

Notes taken by John J. Dunphy, who founded this group back in 2006.

Photo below, from left to right: Bryan Rickert; Jessica Sebok; Allyson Whipple; John J. Dunphy; Lori Becherer; John J. Han; and Ben Gaa.



The Ohaio-ku Study Group

The Ohaio-ku Study Group met Saturday, August 13th, from 10am to noon via Zoom facilitated by Nicky Gutierrez. The following Ohio poets were in attendance: Nicky Gutierrez, Matthew Markworth, Valentina Ranaldi-Adams, Nancy Powell, and Nancy Brady Smith. The following visiting poets were in attendance: Janice Doppler, Ruth Holzer, Sarah Metzler, Curt Pawlisch and Wilda Morris.

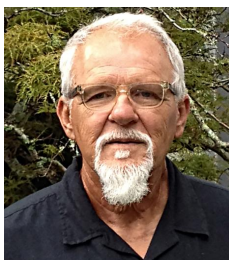
We started our meeting with a haiku read around, and then we had discussions and announcements.

We then did our kukai. Our kukai theme was “State Fair.” Top poems were Nancy Brady Smith in third, Matthew Markworth in second, and in first, Sarah Metzler. In lieu of book awards, they received a rousing round of applause! Congratulations!

We ended our meeting by workshoping some haiku.

Our next meeting will be held Saturday, September 24th and will be hybrid 10 AM -12 PM. Location to be determined. Our kukai theme will be references to "Secrets."

Please check the Ohio Haiku Facebook page for meeting information. Or for out-of-staters who wish to join us, please contact Nicky Gutierrez, nickgootz@gmail.com



Michael Henry Lee
Southeast

Greetings HSA SE Members!

SAVE THE DATE

for our upcoming Autumn / Halloween Zoom Event!!

Saturday October 29, 2022

2pm Eastern Time

"Day of the We're Not Dead Yet"

Haiku Open Mic Reading & Kukai with prizes

HSA SE Members are invited to share their own Autumn or "spooky" themed haiku and/or poems by a beloved deceased poet. Costumes are optional but encouraged...and will be sure to make the event memorable!

Watch your email inbox for full details on registration and kukai info.

Michael Henry Lee
SE Region Coordinator

Broader Haiku NEWS



Survey by Charlotte DiGregor

Charlotte Digregorio is doing a survey for her [blog](#), that runs The Daily Haiku. She invites interested members to respond to this question:

What is the one word that you think best describes senryu? Obviously, there are several words, but just select one. Try to be original and not use the same word you would use to describe haiku.

With your response, include your name and the name of the country you live in. These will be posted on the blog. Please respond to Charlotte by Sept. 10 at her email address: c-books@hotmail.com

The survey will appear Sept. 11. Thanks to those who participate!

In other news, a special essay on Charlotte's blog, "Beyond the Subjective in Haiku," written by HSA Member Robert Epstein, recently appeared. It received many favorable responses. Those who would like to read it, may go to: www.charlottedigregorio.wordpress.com, and scroll down to Aug. 20. Epstein is a longtime haiku author, editor of several haiku anthologies, and a psychologist.



**Gary Hotham
Appointed
Honorary Curator
of the
American Haiku
Archives
for 2022–2023**



The American Haiku Archives advisory board is pleased to announce the appointment of Gary Hotham as the 2022–2023 honorary curator of the American Haiku Archives at the California State Library in Sacramento (www.americanhaikuarchives.org). This honor recognizes his five decades of deep involvement with haiku, starting as a teenager in 1967. He has published numerous haiku books and is currently serving as a nominator for Red Moon Press annual anthologies and as the first vice president of the Haiku Society of America. Gary grew up in Maine, now lives in Maryland, and has lived previously in Japan, Germany, and England.

We are pleased to celebrate Gary Hotham, and to bestow this honor from the American Haiku Archives, which seeks to preserve and promote haiku and related poetry throughout the North American continent. The following are five of Gary's haiku:

fog.

sitting here
without the mountains

music two centuries old—
the color flows

the color flows
out of the teabag

as far as the light goes
my daughter goes—
after the firefly

hand to hand—
the unframed photos
of her life

distant thunder—
the dog's toenails click
against the linoleum

The American Haiku Archives, which includes the Haiku Society of America archives, is the largest public collection of haiku materials outside Japan. Each year since the archives were established on July 12, 1996, the AHA advisory board, currently chaired together by Randy Brooks, Garry Gay, and Michael Dylan Welch, appoints a new honorary curator (an idea suggested by the former California state librarian, Dr. Kevin Starr). Past curators, in order starting from the first year, have been Elizabeth Searle Lamb, Jerry Kilbride, Cor van den Heuvel, Robert Spiess, Lorraine Ellis Harr, Leroy Kanterman, William J. Higginson, Makoto Ueda, Francine Porad, Hiroaki Sato, H. F. Noyes, George Swede, Stephen Addiss, Gary Snyder, Jerry Ball, LeRoy Gorman, Charles Trumbull, Marlene Mountain, Ruth Yarrow, Haruo Shirane, Patricia Donegan, John Stevenson, Alexis Rotella, Lenard D. Moore, and Gerald Vizenor.

The archives continues with its mission, which is as follows: “Based on the belief that haiku and related poetry can enrich lives, the American Haiku Archives is dedicated to the collection, preservation, and promotion of this poetry as a vital component of literature in the English language. Established 12 July 1996 as an inclusive educational and scholarly resource at the California State Library in Sacramento, the Archives seeks to make its material accessible to the general public, especially students, poets, writers, and scholars. The Archives’ material, primarily in English, includes books, magazines, pamphlets, recordings, artwork, photographs, letters, papers, and ephemera. It also encompasses other historical and contemporary material from individuals, groups, publishers, and societies around the world, from whom the Archives actively invites future and regular contributions. The American Haiku Archives exists with the hope and confidence that present and future generations will continue to enjoy and benefit from the reading, writing, and studying of haiku and all related poetry.”

The AHA advisory board is delighted to pay tribute to Gary Hotham as the twenty-sixth honorary curator of the American Haiku Archives. To search the collections of the American Haiku Archives online, please visit <http://www.library.ca.gov/>. For information on donating material to the archives, or other information about its history and past honorary curators, please visit the American Haiku Archives website at www.americanhaikuarchives.org.

—Michael Dylan Welch, American Haiku Archives Advisory Board Co-chair



Registration Now Open for 2022 Seabeck Haiku Getaway

Haiku Northwest is pleased to announce that registration is now open for the 2022 Seabeck Haiku Getaway, to be held October 27–30. We will be meeting in the brand-new Pines building, which also provides lodging. We also have a new online registration process and you can now pay online with PayPal or a credit card. We're also happy to reveal that our weekend theme is "crossing borders" and that our featured guest is Cristina Rascón from Veracruz, Mexico. In addition, Rena Priest, the Washington state poet laureate, will present on Saturday. Please visit <https://www.haikunorthwest.org/seabeck-haiku-getaway> to learn more about this year's retreat. If you have a reading, workshop, or presentation to propose, please contact Michael Dylan Welch at WelchM@aol.com.



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

Can't make it to Seabeck this year? We still want to hear from you. Please send us a postcard with a haiku and/or other message (please print carefully) that we can display in our meeting room at this year's in-person event, scheduled for October 27 to 30, 2022. And pick a postcard that shows where you live (optional). Please mail your postcard (to be received by October 26, 2022) to Michael Dylan Welch, 22230 NE 28th Place, Sammamish, WA 98074 USA. This is your way to still be with us! If you have questions about sending postcards or about our 2022 Getaway, please contact Michael Dylan Welch at WelchM@aol.com.

Honorary Curator Zoom Reading on September 17, 2022

Please join us on Saturday, September 17, 2022 for a Zoom reading to celebrate Gary Hotham as the 2022–23 honorary curator of the American Haiku Archives. The reading will begin at 2:00 p.m. Eastern Time / 11:00 a.m. Pacific Time. Gary will read selections of his haiku from five decades of his haiku books. Here's the Zoom [link](#).



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.

2022 Porad Awards Accepting Submissions

Haiku Northwest is pleased to announce its eighteenth annual Porad Haiku Award. The contest is named for Francine Porad, founder of Haiku Northwest, former president of the Haiku Society of America, and editor for eight years of *Brussels Sprout*, an international journal of haiku and art.

Submissions will be accepted until September 20, 2022. Submit up to five poems for \$5.00.

Our judge is Lenard D. Moore. Prizes (\$100, \$50, and \$25 and honorable mentions) will be awarded at Haiku Northwest's annual Seabeck Haiku Getaway, to be held October 27–30, 2022. For submission details, please visit our [website](#). We welcome your entries!

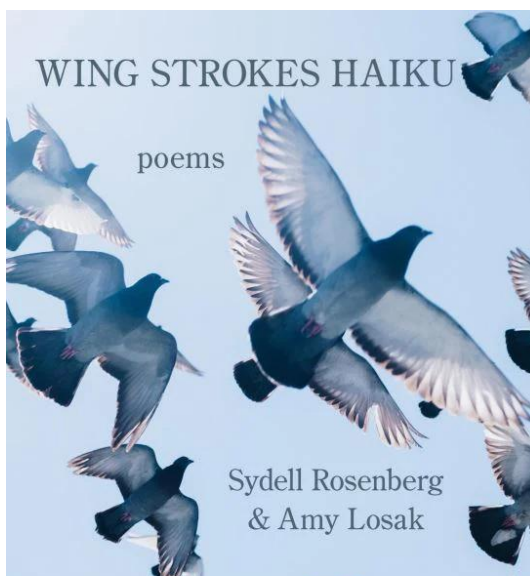


Wing Strokes Haiku

A collaboration between Amy Losak and Sydell Rosenberg

Amy Losak in NJ has released her mother Sydell Rosenberg's third haiku and senryu book. *Wing Strokes Haiku* was released by Kelsay Books and is available there and on Amazon.

This chapbook is the first collaboration between Amy and Syd. The title comes from Syd's essay "On What Is Haiku," first published in *Wind Chimes* in 1981. (This essay is included in Syd's first book, *H Is For Haiku*, as an introduction for your readers; from Pennv Candy Books. 2018).



Wing Strokes Haiku follows *Poised Across the Sky* from Kattywompus Press, released in 2020. Amy has two new collaborative haiku books out on submission.

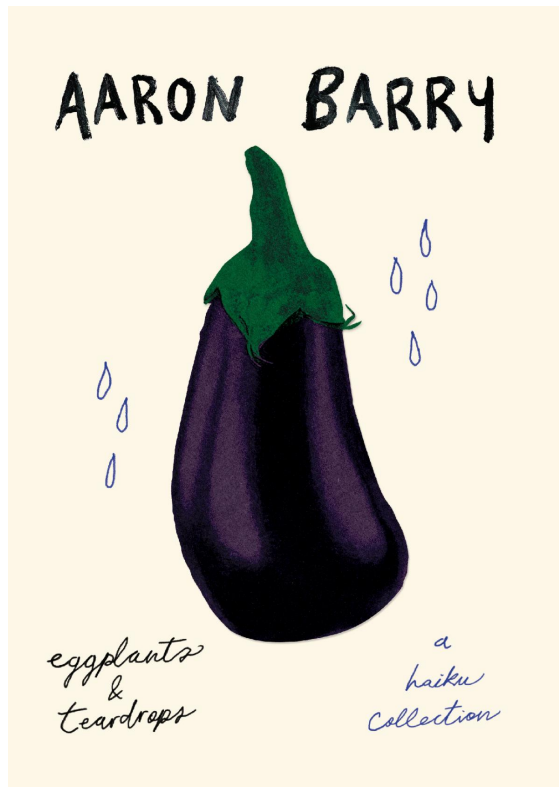


Sydell was a charter member of HSA in 1968. She also served on two Merit Book Award committees and as secretary in 1974.

<https://kelsaybooks.com/products/wing-strokes-haiku> (also on Amazon)

<https://www.pennycandybooks.com/shop/haiku> (also on Amazon, Bookshop, etc.)

<https://kattywompuspress.com/shop/books-and-chapbooks/poised-across-the-sky-by-sydell-rosenberg/>



Eggplants and Teardrops

by Aaron Barry

Publisher: Independently published

Page Count: 118

Cover: Soft, e-book (pending)

Illustrations: 30

Price: \$10.99 US

Availability: Amazon, Barnes & Noble (pending), Waterstones (pending)

Example poems:

the fireflies
almost as bright
as your gaslighting

Failed Haiku, Issue 75

*

van life
every day a different
adventure
parking lot

Trash Panda Haiku, Vol. 3, Summer 2022

*

you you you
hey you ^ polyamory

Trash Panda Haiku, Vol. 3, Summer 2022

*

thistle seed
the chickadee
living its best life

iving its best life

Presence, Issue #73

*

"A wonderfully hilarious collection. Barry has mastered the modern comedic form."
-- Jay Friedenberg, President, Haiku Society of America

"Witty and playful ... abstract and cerebral ... at other moments, personal, raw, and poignant. eggplants & teardrops offers us a fresh take on the daily experiences and anxieties of a new generation."
-- Jacqueline Pearce, Award-winning Haiku Poet and Editor

Blurbs (if you do include the back cover and need other ones):

"eggplants & teardrops pushes the boundaries of what we consider English-language haiku and senryu. Using unconventional and contemporary language, Barry makes the genre more accessible to a new and younger audience, all the while establishing a unique voice that is all his own."
-- Bryan Rickert, Co-editor of Failed Haiku

"One doesn't have to look long and hard in this collection to find literary gems that delight with their sardonic wit. Aaron has shown that it's truly not the size that matters—these poems, though small, offer penetrating observations about the hot mess that is the human experience. For those who need to know that they are not alone in their insecurities and angst, this collection hits the spot."
-- Antoinette Cheung, Winner of the 2021 Betty Drevniok Award



Want to see one of your haibun made into a film?

**Submit to the Haiku North America 2023
Haibun Film Festival!**

Submission deadline: October 15, 2022

Full details in the call for submissions:

<http://www.haikunorthamerica.com/haibun-film-festival.html>





HAIKU CITY & SOIL
NORTH AMERICA
CINCINNATI 2023



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