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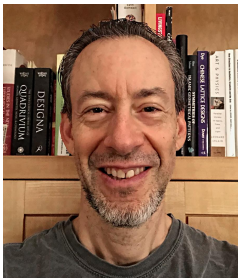


Your monthly news: everything haiku

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](#)

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Jay Friedenberg
President

jay.friedenberg@gmail.com

Fishing

Fishing is one of those sports like hunting that can elicit different emotional responses in different people. Having grown up near the water I have fond childhood memories of

casting out and then feeling the tug of a snapper on the line. But being older I now think about the pain and suffering felt by the fish and so my view of the activity is more mixed. Regardless of one's perspective, fishing is a wonderful subject for haiku as these next few poems demonstrate.

calm beneath the rapids
the click
of a spinning reel

This haiku by Peter Barnes is primarily auditory in nature. One can perhaps hear the quiet shush of the rapids upstream which creates a sense of quietude that permeates the situation. In the silence we hear the click of the reel. The click may signify a fish that has taken the hook but we don't know for sure. There is a sense of expectation and mystery here. How long has the fisherman been waiting? Is he/she calm or excited? The reader is left to fill in these unknowns.

in our boat
the trout's mouth opens
to the rain

In this next poem by P.H. Fischer (no pun intended) we have a fish that has already been caught and is lying in the bottom of a boat, gasping for oxygen. It is raining and the trout opens its mouth, as if to drink from the rain (trout are freshwater fish). The few drops that might wash across its gills are not enough to sustain the poor creature and we know it is doomed to living out its last moments. The poem is thus tragic in tone demonstrating a sense of futility against forces beyond our understanding.

bits of hotdog
on the fishhook —
lesser evils

Here we have a much more light-hearted haiku by Terri L. French. The fisherman (or fisherwoman as the case may be) has apparently run out of bait and has employed an unorthodox alternative. She has placed bits of hotdog on the hook instead. The last line implies that there are worse things one can do. However by some moral standards killing a fish could be considered an act of evil. Will this bait work? Do fish even like hotdogs? One is tempted to think of those things that tempt us and the possible consequences if we too "take the bite".



Chuck Brickley
2nd Vice-President
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***** *STILL OPEN* *****

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.

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



Bill Kenney

With a sad heart, we report the passing away of Bill Kenney. He was an outstanding poet with a long history of emotionally moving and insightful writing. Bill had a keen intellect, kind outlook and subtle sense of irony. He was the master of short-form haiku, always able to say the most with the least. He will be sorely missed by those who knew him and by the wider haiku community.

Bill was a professor for many years in the English Department at Manhattan College, and an active participant in the New York City Spring Street Haiku group. He began writing haiku in 2004, a month before his 72nd birthday, and consistently published in leading haiku journals; he was, as well, selected for anthologies. Some of his more recent accomplishments include winning the 2021 Touchstone Distinguished Book Awards for his volume *keep walking* (Winchester VA, Red Moon Press). He is also the author of *the earth pushes back* (2016) and *senior admission* (2018).

For those interested in learning more about his poetry, you can visit his [blog](#). In addition, a video of Bill reading some of his poetry at the 2017 Haiku North America meeting in Santa Fe can be found at the following [link](#). Here is just a sampling of some of his wonderful creations:

open all night
the waitress stares into
her reflection

ice cream truck
the children think
I'm a grown-up

tiny sips
to make it last

to make it last
autumn twilight



v

Paying Haiku Forward

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, 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*.

Scott Wiggerman
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NEWS from the Regions



Deborah P Kolodji
California

Southern California Haiku Study Group Zoom Workshop – September 15

The Southern California Haiku Study Group met on Saturday, September 15th at 2 pm via zoom. 31 poets attended: Lynn Allgood, Dyana Basist, Roberta Beary, Emily Bernhardt, Kathryn Bold, Susan Burch, Jackie Chou, Marcyn Del Clements, Janice Doppler, Denise Dumars, Joan Fingon, Charles Harmon, Lee Hudspeth, Ruth Holzer, Deborah P Kolodji, Greg Longenecker, Seretta Martin, Richard Matta, Rita Melissano, Naia, Genie Nakano, Lorraine Padden, Claudia Pocquoc, Bona M. Santos, Sigrid Saradunn, Paula Sears, Beki Reese, Patricia Wakimoto, Michael Dylan Welch, Kathabela Wilson, and Sharon Yee

Since our guest speaker, Roberta Beary, was zooming in from Ireland, we started with her presentation, “Haiku (the personal in haiku, when to leave it in, why to leave it out).” Roberta began with a discussion of her own haiku, discussing the pros and cons of making haiku personal. She discussed the effect of a personal haiku on family members, as well as how making a haiku personal, even if slightly altered from reality, can make a haiku more relevant to the reader. She also shared haiku from *Tinywords*, showing how some haiku are improved by the personal but others are not, leading to thought-provoking discussions. After answering questions from participants, she asked participants to share haiku and discussed the pros and cons of the personal in these haiku.

After Roberta’s presentation, we had our read-around of haiku, which we usually do at the start of the meeting. Then, two SCHSG members announced their new books and read a couple of sample haiku. Bona M. Santos shared her new book written with Susan Burch, *Not Your Kid’s Nursery Rhyme Haiku*, a book of monoku, and Lorraine Padden shared her new book of haiku, senryu, tanka, and haibun, *Upwelling*.

Our next zoom meeting will be on Saturday, October 15 at 2 pm. It will be an Autumn kukai, for information on attending and the link to submit haiku, contact SoCalHaikuStudyGroup@gmail.com.

The Southern California Haiku Study Group has a new website:
<http://www.socalhaiku.org>

Yuki Teikei Haiku Society September 2022

Yuki Teikei Haiku Society held its September 2022 meeting on the 9th via Zoom, with 39 in attendance. Our newly elected President Linda Papanicolaou welcomed participants

and invited Patricia J. Machmiller and Marilyn Gehant to give the land acknowledgement of the first peoples of the California Bay Area. Linda celebrated the recent successes in the HSA Haiku and Senryu Contests by our members Alison Woolpert (Haiku Contest first place) and Lorraine A. Padden (Haiku Contest third place tie and Senryu Contest honorable mention). The members were assigned Zoom breakout rooms in small groups for a 10-minute session to renew friendships and welcome new members.

On returning together, Linda gave a vibrant introduction to our presenter, Phillip R. Kennedy, who has studied Japanese since 2000, has worked tirelessly for YTHS in many roles including anthology editor and annual retreat registrant, and has given us so many treasured presentations. He is a dojin of the Ten'i Haiku Group in Japan and recently became a dojin of YTHS.

In his presentation, "Momiji and Related Season Words," Phillip reviewed the poetic meanings of Autumn, and then the meanings that the Japanese give to the words "momiji" and "kōyō" when portraying the red leaves and the yellow leaves of Autumn. He enriched our understanding by quoting and discussing recent and historical Japanese haiku, which he showed in their original forms and in his own translations. He then described and illustrated the use of transitional season words for the part of the year when Autumn turns to Winter. He concluded by emphasizing: the importance and classical beauty of colored leaves in the haikai world; the necessity of considering how every season word fits into the season itself; and the need for a haiku writer to be conscious of the seasonal relationship, whether the poet is writing with or against the general sense of the season. A more detailed write-up will be available to YT members in the next issue of its work-study journal *Geppo*.

The October YTHS meeting will be our 4-day annual retreat (October 7-10) on Zoom. Lenard D. Moore is the guest presenter. Phillip R. Kennedy will give a talk about kigo and Japanese-language haiku structure. Emiko Miyashita will lead a kukai, Patrick Gallagher a ginko, and Linda Papanicolaou a haiga workshop.

Attendees were: Alison Woolpert, Amy King, Amy Ostenso (Co-host), Betty Arnold, Beverly Momoi, Bona M. Santos, Carol Steele, Carolyn Fitz, Clysta Seney, Doug Profit, Dyana Basist, Elizabeth Andrews, Greg Longenecker, Helen Ogden, J. Zimmerman, Jackie Chou, Jeannie Reuter, Johnnie Johnson Hafernick, Judith Schallberger, Kathabela Wilson, Larry Grondahl, Linda Papanicolaou, Lois Scott, Lynn Halley Allgood, Marilyn Ashbaugh, Marilyn Gehant, Michael Henry Lee, Michael Sheffield, Mimi Ahern (Host), Patricia J. Machmiller, Paula Sears, Phillip R. Kennedy, Reiko Seymour, Ruth Holzer, Sari Grandstaff, Sharon Yee, Sigrid Saradunn, Wakako Rollinger, William Burlingame

Submitted by J. Zimmerman

Haiku San Diego Meeting: 11 September 2022

Haiku San Diego held its regularly scheduled monthly meeting on September 11, 2022, via zoom. Those in attendance were Susan "Sue" Champion, Billie Dee, Terri L. French (Guest Reader/Presenter), Carol Judkins, Deborah P "Debbie" Kolodji, Kristen Lindquist, Seretta Martin, Naia, Lorraine Padden, Claudia Poquoc, Michael Dylan Welch, 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 Terri L. French, guest presenter/reader. Terri is drawn to haiku because of its concise use of words to encapsulate the profound moments of nature and the human experience. She is on the editorial team of the online journal, contemporary haibun, online and is past southeast regional coordinator of The Haiku Society of America. She served as secretary and member-at-large for The Haiku

Foundation, and she's the former editor of Prune Juice Journal of senryu and kyoka.

Terri's presentation/reading was titled *Passiflora Incarnata*. She posed the question, "Where would we be without flowers?" Terri observed, "We plant them, cut and gather them, stick them in vases, pin them to lapels, carry them down the aisle, place them at graves. They can be wild or carefully cultivated. Their scent can be subtle or intoxicating, their colors soft and pale or vibrant and striking." Terri chose the title for her reading/presentation, sharing "Everyone has their favorite [flower]. One of my favorites is the passion flower..." hence the title *Passiflora Incarnata*. She shared her haiku in a slide show that featured many beautiful flowers in inspiring settings and times of day/night.

During the second half of our meeting we conducted our monthly Anonymous Haiku Workshop. There were 12 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 Terri French stayed to participate with us.

A worksheet containing the submitted haiku 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 preparation for our meeting.

During the meeting we discuss the techniques used and share how we connect with each haiku, what feelings arise within us, what senses are heightened, where the spaces are for entering the haiku, and we offer feedback. 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 workshopping in this way we practice using and recognizing the various writing guidelines at our disposal.

Our next Haiku San Diego meeting in Sunday October 9, 2022, when we'll have the pleasure of welcoming Paul Miller as our guest reader/presenter.

Naia
Moderator



Shelley Baker-Gard
Oregon

In Person meeting

The Portland Haiku Group and Oregon HSA members met on Sept.11th at the home of the Clayton Beach. Those attending were Shelley Baker-Gard, Clayton Beach, Shasta Hatter, Zorwyn Madrone, Tanya McDonald, Jacob Salzer, and Carolyn Winkler. We all welcomed Zorwyn to our Portland group. She is a poet who recently moved back to Oregon from Washington and was previously attending haiku group meetings in Washington.

For the first part of the meeting, we held our regular kukai and enjoyed reading the haiku, senryu, tanka and haibun. Theme for the month was "someplace you have lived." First place went to Jacob Salzer's two poems that tied – a haiku "evening rain ..." and a senryu "a KEEP OUT sign" Second place was a tie between Jacob's haiku "cracks ..." and Jim Rodriguez's haiku "a cool night..." Shelley Baker-Gard and Shasta Hatter tied for first place in the Tanka category. Zorwyn Madrone wrote two six-word stories that we all appreciated and discussed as an underutilized poetry form for our group.

During the second part of the meeting, we listened to Clayton's interesting discussion on what many editors of haiku journals look for when choosing poems to publish. He provided a handout on this topic and we read several haiku from Japanese poets and Touchstone winning haiku that illustrated Clayton's suggestions on what makes poems stand out to editors.

We all had a wonderful time at the meeting, and it needs to be noted that this was partly due to Clayton's pet dove who frequently cooed his longing for us to join him in his nest (translation by Clayton).

Zoom Meeting

Several Oregon HSA members and friends meet for the bi-monthly Zoom call on September 25th. Those attending were Ellen Ankenbrock, Shelley Baker-Gard, Steve Bahr, Lisa Gerlitz, Shasta Hatter, Lynne Jambor and Jacob Salzer. For the first part of the meeting, we held our regular kukai and enjoyed reading the haiku, senryu, tanka and cheritas submitted. First place went to Lisa Gerlitz for her haiku "tracing the grooves...", second place was a three way tie between the haiku of Steve Bahr, Lynne Jambor and Jacob Salzer. Lynne Jambor discussed the poetry form of the cheritas (usually 1 line, 2 lines, and then 3 lines) and shared several of her cheritsa as examples. The one we admired most was began with the first line of "growing moss..." We also appreciated Jacob Salzer's tanka "the scent..."

After the kukai we shared haiku and senryu we had written prior to the meeting based on prompts provided by Jacob Salzer before the meeting. Each of us read our poems and then the rest of us tried to guess what prompt the poet used. Sometimes this was straightforward as the poem mentioned the prompt, such as retirement or restaurant in one of the lines. Other times, the poem was just slightly influenced by the prompt. This resulted in lots of fun guessing, laughter, and metaphor creation. We all thanked Jacob for the great exercise and many agreed that using prompts can be very helpful for writing our poetry.

Next meetings

The leader for the next in person only meeting will be Jacob Salzer and it will be held on Saturday 10/8 at the Sellwood Community House at 1436 SE Spokane, Portland from Noon to 2pm (time change) . 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 Jacob. Please email him by 10/3/2022 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) . The second half of the meeting will be led by Jacob and will be a great discussion on publishing and he has prepared several useful handouts. If you are planning to attend, and have information to contribute to the discussion, please bring it with you to share. The next Bi-monthly ZOOM only meeting is Sunday 1/29/23 –at 2pm – 4 pm (no meetings for the rest of 2022 due to the Seabeck conference and holiday weekends). (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 with your kukai entries by 1/25/23 (2-3 haiku/senryu/tanka or 1 haiku/senryu/tanka and 1 haibun – unpublished and or not used for a previous kukai).

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

Japan Week Festival @ Bellevue College, WA

Captain Haiku makes a public appearance! On Saturday September 24th at the Japan Week Public Day Festival in Bellevue, WA, HSA members from haiku organizations in Seattle and Bellingham staffed a haiku table that Michael Dylan Welch (Captain Haiku) has managed or attended for 15 years.

[Michael Dylan Welch is Captain Haiku!]

Photo credit and HSA banner design: Victor Ortiz]





We had fun meeting people of all ages who already enjoy Japanese culture and who also took an interest in English and Japanese haiku.

[John Green & Michael Dylan Welch between visitors. Photo credit: Victor Ortiz]

To get the conversation going at the haiku booth, Captain Haiku arranged the following: “I’ll have haiku taped to the wall behind us and signs saying “Test Your Haiku IQ” with three questions – where did haiku come from, name a famous haiku poet, and what’s a haiku anyway? I then ask people to give me a nature-focused noun and I try to write an instant haiku for them.” Well, Captain Haiku wrote more than a dozen haiku that day

before and after his well-attended haiku workshop, while John Green and Victor Ortiz wrote several. Many visitors to the haiku table happily walked away with free copies of *Frogpond*. Other events during the day included a taiko drum performance, shakuhachi performance, cosplay contest (no, Captain Haiku did not win), martial arts demonstrations, tea ceremony demonstration, ikebana, and more.

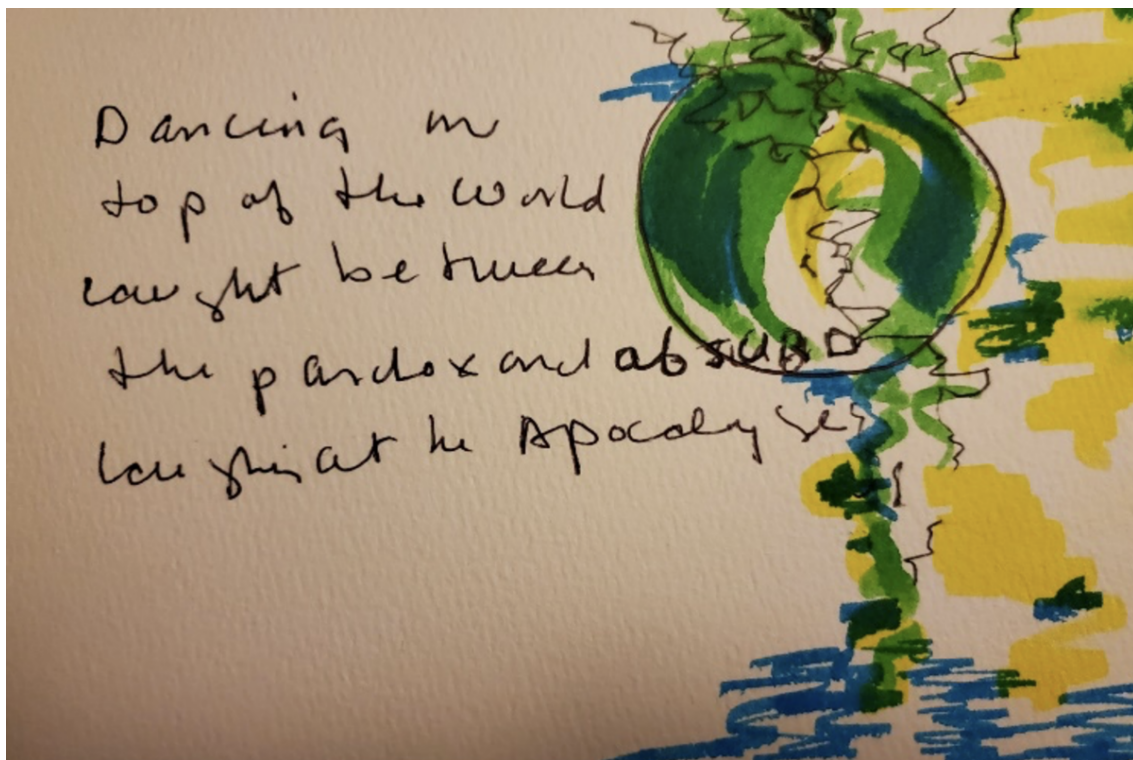
Submitted by Victor Ortiz

Commencement Bay Haiku

Commencement Bay Haiku met on the fourth Monday of September from 5 to 7 pm via Zoom. David Berger, Aidan Castle, Peggy Castro, Alan Harvey, Rae Hight, Emily Kane, Susan Roberts, Judith Schallberger, Kathleen Tice, and Richard Tice attended. All poets brought haiku, senryū, and haiga to share. In particular, Emily and Kathleen brought end-of-summer haiku, and Alan and Aidan brought especially innovative haiku and senryū. Aidan shared a vivid one-line haiku that gives tangibility to something intangible through use of a metaphor:

each thought a swarm of ants manic night

Susan shared four of her most recent photoku, and Peggy brought bookmarks and postcards she had made. Peggy has missed more than two years of meetings because she developed long-term Covid that, coupled with her other health problems, nearly killed her. We were delighted to have her join us again after a year-long recuperation, alive and healthy. Peggy makes her bookmarks in a few minutes as a therapeutic release, scrawling ink abstractly, adding color, and writing one of her or another’s haiku and tanka. Here is one of her tanka cards (shareable therapy):



Dancing on
top of the world
caught between
the paradox and absurd
laughing at the Apocalypse

In June we had a rengay writing workshop, and we were pleased that this month *Tandem* accepted two rengay written by Alan, Emily, Kathleen, and Dorothy Matthews. CBH has also released its ten-year anthology, *This Morning's Tides*, edited by Dianne Garcia, Emily Kane, and Richard Tice, comprising 116 pages of haiku, senryū, tanga, haibun, haiga, tan-renga, and rengay composed by nineteen members from 2011 to 2021, the first ten years of the group's existence. *This Morning's Tides* is available through Lulu's bookstore (lulu.com/shop) for \$17.50, plus shipping and handling. The search term to use on Lulu's website should leave out the apostrophe in the title.

Submitted by Richard Tice

Haiku Northwest

Eighteen brave and dedicated Haiku Adventurers met via zoom September 8, when Haiku Northwest President Tanya McDonald led an extended critique session. We learned a lot and look forward to our next educational session at noon PDT on October 8, when Michele Root-Bernstein will present "*Reading to Write: An Approach to Haiku Study*," followed by a reading. If you would like to attend the October 8 zoom meeting, please contact Secretary Dianne Garcia at garcidianne@hotmail.com.

The Porad Awards submission period is over, with more than 400 poems submitted by a number of thoughtful haiku poets. We look forward to hearing the selected poems, which will be presented the end of October at the Seabeck Haiku Getaway. Our judge this time is [Lenard D. Moore \(meachamwriters.org\)](http://meachamwriters.org).

And speaking of the Seabeck haiku getaway: registration closes October 20. Rooms are going fast. If you're still considering attending here's information for your consideration: Director of the Seabeck Haiku Getaway Michael Dylan Welch, and the members of the Haiku Northwest Seabeck Committee are excited about the schedule for presentations and events. This year's in-person educational retreat features the theme "crossing borders". We will welcome Cristina Rascón from Veracruz, Mexico as our featured guest. Other presenters include Michael Dudley on Croatian Haiku and John Stevenson on United Nations Haiku. There'll be an exhibit of haiga by the Puget Sound Sumi Artists. Events include anonymous writing workshops, haiku walks, discussion, collaborative writing time, and more! The schedule is intended to provide a mix of relaxation for inspiration and solitary writing for those who desire it, as well as plenty of variety. To learn more: including how to register, the directions to the Seabeck Conference Center, and what to bring with you please use our website.

Submitted by Dianne Garcia

Far Northwest Washington

blood moon
through tree branches
my lover's tangled hair

- Christen Mattix

dahlia blossom the memory care garden's locked gate

-Michael Dylan Welch

The Komo Kulshan Haiku Group met on Saturday, September 17 for its regular meeting via Zoom. (Komo Kulshan is the original name given by the indigenous people of the land to the dormant volcano now known as Mt. Baker, which sits in the northwest corner of Washington State.)

Members in attendance were Judith Avinger, Elaine Miller Bond, Bob Bruntil, Catherine Crawford, Gary Evans, Peter Fischer, John S Green (this month's facilitator), Zorwyn Madrone, Christen Mattix, Vicki McCullough, C.J. Prince, Sheila Sondik, Michael Dylan Welch, Bob Zaslow.

After an acknowledgement that our meeting was being held on the unceded lands of the Pacific Northwest indigenous people, everyone present introduced themselves because we had so many new folks attending, including a couple old friends, Peter H. Fischer, and Vicki McCullough, from Canada!

Since several of our previous meetings had been devoted to studying various technical aspects of haiku, group members were treated to a haiku writing workshop, where visual writing prompts were presented to the group. The prompts given were a photograph of a Dahlia blossom, another photograph of a mother and her baby peering out an airplane window, and a video of a sunflower swaying in the wind as wind chimes sounded in the background. After each prompt, members were given a few minutes to compose a haiku or two. Once everyone was ready, the haiku were read to the group. Members offered constructive and positive suggestions. Everyone presented at least one haiku and received feedback on each of their haiku, a couple of which you'll find above by Christen Mattix

(new to English haiku) and Michael Dylan Welch.

Submitted by Gary Evans



June Rose Dowis
South

Arkansas Region

South Region Conference – November 11-12, 2022

The 25th Autumn Haiku Society of America South Region Conference will be held in Hot Springs National Park, Arkansas on Friday and Saturday, November 11-12, 2022, at the Arlington Hotel. The Arkansas Haiku Society will host the event and no registration fee is required this year.

The program will begin at 9:00 am on both days. At 12 noon we will break for lunch at the World Buffet and resume the program at 2:00 until 5:00 pm.

Poets attending are Charles Trumbull, Lee and Jan Gurga, Vic Fleming, Jackie Wolven, Judy Michaels, Steve Spark, Johnye Strickland, Barbara Robinette, Dennise Aiello, Christina Beck, Gordon Bradford, John Crawford, Gin Hartnett, William Maxwell, Stacy Pendergrast, Paul Kreth, John Zheng, Julia Zimmerman, June Rose Dowis and others.

Hot Springs Haiku Club

Howard Lee Kilby and Julia Ranft have established a Haiku Club at the Garland County Library. The meeting is held once a month on the First Friday from 3-5 PM. The meeting is free. For information contact Howard Lee Kilby at hkilby@hotmail.com or 501-767-6096.

North Arkansas Haiku Group (NAHG)

For more information on this monthly email group, please contact the group's leader, [Barbara Robinette](#).

Louisiana/Mississippi Region

Northwest Louisiana & LaMis Haiku Groups

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

Our discussion question this month for both groups was: "Once you open your "haiku eye", it never closes...You will start noticing small things that will stand out in your mind,

a blade of grass swaying in the wind, bird song, raindrops striking a puddle..." What do you think of "haiku eye?"

Some responses...

I would agree. There is a haiku eye. Although new to haiku writing, I am finding myself seeing things differently, noticing the littlest of things. When I am out on early morning walks, I'll notice something for the first time, probably something that has been there every other morning, and a haiku starts to form. My eye is changing, and it doesn't just come through in haiku but other writing as well.

My personal hunger in writing is to communicate the difficult to express—the abstract, the complex, the deeply felt, and the highly meaningful. I've been hoping the practice of haiku would teach my brain to do a better job in reaching this overarching and longer-term goal. I'm not sure developing "haiku eye" would be a step in that direction, but it might. On the other hand, it might ultimately mean developing a "blind eye" to the invisibles I long to share with others: lovingkindness, unappreciated truth, unseen beauty. A blind eye would offend me and I would pluck it out.

Hadn't thought of the phrase "haiku eye" but I like it! ...small becomes large to the haiku eye. It doesn't close and it does creep up on you! I'm glad another poet, long ago, inspired me to strive for a "haiku eye."

It is true that not everybody notices cool things, strange things, funny, sad, nostalgic etc. I love surprises, so, I suppose I have an eye, ear, nose etc. for them.

I most definitely think there is a haiku eye and that there is no closing it. It is a funny thing that creeps up on you once you start writing haiku, at first you are looking, looking everywhere for that haiku moment, and somewhere along the way, it shifts. You find that no matter what you are doing, driving, working, relaxing, your haiku eye is at work noticing the million and one things you might have missed before. It is a gift really; to practice haiku is to learn to appreciate the little things and be amazed by how many there are.

June Rose Dowis



Bryan Rickert
Mid-West

The Ohio-ku Study Group met Saturday, September 24th, from 10am to noon via in person and Zoom, facilitated by Nicky Gutierrez. The following Ohio poets were in attendance: Nicky Gutierrez, Valentina Ranaldi-Adams, Clarrissa Jakobsons, Jill Lange, Barbara Sabol, Nancy Brady Smith, Nancy Powell, and Anna Cates. The following visiting poets were in attendance: Ruth Holzer, Curt Pawlisch and Wilda Morris, Steve, and Joan Chaput.

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 "Secrets." Top poems were Nicky Gutierrez in third, Nancy Brady Smith and Barbara Sabol in second, and in first, Ruth Holzer. 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, October 8th and will be via Zoom 10am -12pm. Our kukai theme will be references to "haunting."

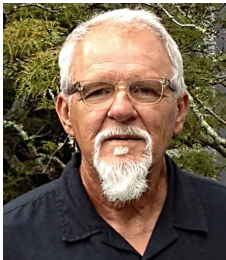
Please check the Ohio Haiku Facebook page for meeting information. Or for out-of-staters who wish to join us, please contact [Nicky Gutierrez](#). All are welcome! We'd love to see you there.

The Illinois State Poetry Society-Haiku Society of America Haiku Chapter invites you to its regularly scheduled Zoom meeting on Sunday, October 16, 2022 from 1:00 to 3:00 p.m. via Zoom.

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

- Please send Tom your RSVP by Tuesday, October 11, 2022.
- For those RSVPing, Tom will send out the meeting agenda and further information when he receives your reservation.

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



Michael Henry Lee
Southeast

Be afraid...be very afraid. Or not!



Please register today for the Autumn/Halloween Zoom Open Mic

Saturday October 29, 2022
2pm Eastern Time

"Day of the We're-Not-Dead-Yet"

Haiku Open Mic Reading
Kukai with fabulous prizes

Watch your email for registration, kukai and other event details...or send an email to michaelhenrylee39@gmail.com for info.

Let's make it a scary good time!

Michael Henry Lee

Michael Henry Lee
HSA SE Region Coordinator
Come join us! Let's make it a scary good time!

Broader Haiku NEWS



— 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](#) or [Jay Friedenberg](#) (for details).

Senryu Survey Results Are In!

The interesting results of a senryu survey taken by Charlotte Digregorio are available. Global poets responded.

Please click on this [link](#) for Charlotte's blog and scroll down to Sept. 11.



Updated News about The Haiku Foundation

Submitted by Charlotte Digregorio

The Haiku Foundation's Volunteer Appreciation Day was held Sept. 17 to recognize all of its volunteers. Make a point of viewing the Volunteer Anthology online that recognizes people who serve in various capacities. The photos and poems of these global poets are featured.

Click on the link below:

[.....](#)

<https://thenaikuroundation.org/thf-volunteer-appreciation-day-2022/>

You may also purchase the print edition of the Anthology through Amazon:

<https://www.amazon.com/dp/B0BF2XK6CR>

Further, learn all about THF and think about volunteering. This longtime organization is simply a must for all haiku poets and aspiring ones, providing invaluable resources for all.

Below are just a few of the many free THF benefits of this non-membership organization:

- Inclusion in "The Haiku Registry" with your biography and samples of your poetry.
- Development of your haiku skills by reading the daily work of other poets and getting your own poetry published.
- Access to the largest hard copy library of haiku materials outside of Japan. THF features holdings of more than 10,000 books and journals and an extensive collection of haiku ephemera. Its Digital Library complements this collection with hundreds of rare and unusual, as well as contemporary books; a collection of significant essays on the genre; an audio/visual library; and the Cor van den Heuvel Archival library.
- Comprehensive educational resources for learning all about haiku and guidance for those who wish to teach it at all levels with lesson plans provided.
- THF's Haikupedia is a reader-friendly online haiku encyclopedia about all aspects of haiku, present and past.
- You may enter competitions to receive awards
- You may participate in special events



Mindfulness through poetry: Buddhism and haiku

hosted by Young Buddhist Editorial

Oct. 16 at 8-930pm Eastern (5-630pm Pacific)

coolness—
the sound of the bell
as it leaves the bell

— Yosa Buson (1716-1784)

Poetry can be a way of paying attention to the world and experiencing the interdependence in all things. Join haiku poet Ryland Shengzhi Li as he shares how reading and writing haiku can be a spiritual practice. We will read and appreciate traditional and contemporary haiku poems, and explore how they embody Buddhist teachings such as mindfulness, concentration, and emptiness. The event is open to all interested in poetry, mindfulness, or both. No prior experience or poetic talent is required to enjoy the event! Register for free here

to enjoy the event: register for free here.

2022 Seabeck Haiku Getaway Now Open for Registration

Haiku Northwest is pleased to welcome your registrations for the 2022 Seabeck Haiku Getaway, to be held October 27–30. We will be meeting in the new Pines building, which also provides lodging. We have a new online registration

process and you can now pay online with PayPal or a credit card. Our weekend theme is “crossing borders” and our featured guest is Cristina Rascón from Veracruz, Mexico. In addition, Rena Priest, the Washington state poet laureate, will present on Saturday.



Other speakers and readers include Michael Dudley, John Stevenson, P. H. Fischer, Helen Ogden, Christopher Herold, Terran Campbell, Michael Dylan Welch, Nicholas Klacsanzky, Carole MacRury, Jacquie Pearce, Richard Tice, Lisa Gerlits, Jacob Salzer, Chuck Brickley, and others. Please visit this [link](#) 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](#).



2022 San Francisco International Haiku, Senryu, and Tanka Contest

Read more about the contest here.

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.



NEW MULTILINGUAL BOOK OF HAIKU

NIGHT JASMINE

by Goran Gatalica
Stajer-Graf, Croatia



October 2022
ISBN 978-953-8105-27-2)

The book of haiku, *Night Jasmine*, includes 113 haiku poems which are divided into four chapters: "passing cloud"; "searing heat", "wind chimes", and "scent of snow". Each represents a season, changing from spring to summer, autumn, and winter.

Author of foreword is Jim Kacian (USA), and authors of afterwords are academician Luko Paljetak (Croatia) and Toshio Kimura (Japan). Haiku in this book are in 7 languages: Croatian, English, French, Italian, Czech, Hindi and Japanese.

Translators for French, Italian, Czech, Hindi and Japanese are: French (Gabriel Daniels), Italian (Antonio Sacco), Czech

(Libuš and Helena Stranjik), Hindi (Aparna Pathak) and Japanese (Emiko Miyashita, Ikuyo Yoshimura, Masako Kakutani and Hidenori Hiruta).

Book was illustrated with Japanese calligraphy by Kit Pancoast Nagamura (Japan, USA), and visual art for cover of the book is work of Nina Iris Bešlić (Croatia). Editorial team of book includes 6 international editors: Emiko Miyashita (Japan), Geethanjali Rajan (India), Marina Bellini (Italia), Dejan Pavlinović (Croatia), Sanela Pliško (Croatia) and Tomislav Maretić (Croatia).

All haiku poems from this book are selected haiku poetry published in journals, anthologies or awarded on haiku competitions. Two of haiku poems from this book are awarded with "Basho-an Award" in Tokyo, Koto City Basho Museum (2018 and 2019) and selected by Kai Hasegaw.

Jim Kacian (USA): "This collection also offers something completely contemporary, a wide access to work that might have only a couple decades ago remained entirely local. A symbol of this contemporaneity is its translations into a variety of languages, hence a full investment in globalization...(from the Foreword)

Luko Paljetak (Croatia): "Goran Gatalica has created a very smooth, equable multilingual book of haiku poetry, to which the title Night Jasmine adds further meaning and, one might say, fragrance. In it he has achieved the necessary clarity and economy of expression imbued with an innate feeling of compassion and even sadness at the eternal transience of everything, and it is in the haiku poem that it ceases to be transience." (from the Afterword)

Toshio Kimura (Japan): "This haiku collection shows a simple yet keen observation and expressiveness. It continues to tell us the mightiness of nature. Goran Gatalica's works, partly based on the traditional form of haiku, attempts to remind us of the essence of haiku poetry." (from the Afterword)

New chapbook
not your

not your kids'

kids' Nursery Rhyme Haiku

The poems in the chapbook, ***not your kids' Nursery Rhyme Haiku***, are written in the single-line haiku style. The authors used nursery rhymes as a spring board for writing haiku within the context of current events and contemporary social issues.

This book is the first collaborative work by Bona M. Santos and Susan Burch. It is now available on [Amazon](https://www.amazon.com/Your-Kids-Nursery-Rhyme-Haiku/dp/B0B92NT7RF/ref=mp_s_a_1_1?crid=2XMZQ14XGPJE3&keywords=not+your+kids+nursery+rhyme&qid=1663454284&sprefix=%2Caps%2C153&sr=8-).



https://www.amazon.com/Your-Kids-Nursery-Rhyme-Haiku/dp/B0B92NT7RF/ref=mp_s_a_1_1?crid=2XMZQ14XGPJE3&keywords=not+your+kids+nursery+rhyme&qid=1663454284&sprefix=%2Caps%2C153&sr=8-

Here's a nibble from the collection:

a dam spills over rain rain go away

'These nursery rhymes and lullabies won't lull you to sleep! The format is "single-line haiku," producing its own delivery of pace, as an impact similar to the tenacity of the original stories in rhyme.'

- Alan Summers, founder, *Call of the Page*

'What's not to like about this new book of "*Not Your Kid's Nursery Rhyme Haiku*," which takes the punch of a monoku and combines it with nursery rhyme memories of our childhood, starting with Humpty Dumpty and ending with the Farmer in the Dell? Along the way, the authors explore sexual abuse, classroom bullying, and anorexia, along with other difficult subjects. The nursery rhyme references strengthen each scene, providing an extra sock to the gut every time. It's a very strong collaborative debut collection, and I recommend it highly.'

- Deborah P Kolodji, *California Regional Coordinator for the Haiku Society of America*

"...brilliant fun -- and sometimes brilliant seriousness. Very well written."

- Michael Dylan Welch



There's still time to submit!

**Want to have one of your haibun
turned into a film?**

Submit your haibun for the

Haiku North America Haibun Film Festival

by Oct. 15

Submission details are at

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



Renew Membership

Visit our Website



Ignatius Fay

HSA NEWS Editor
Haiku Society of America
hsabulletin@gmail.com



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