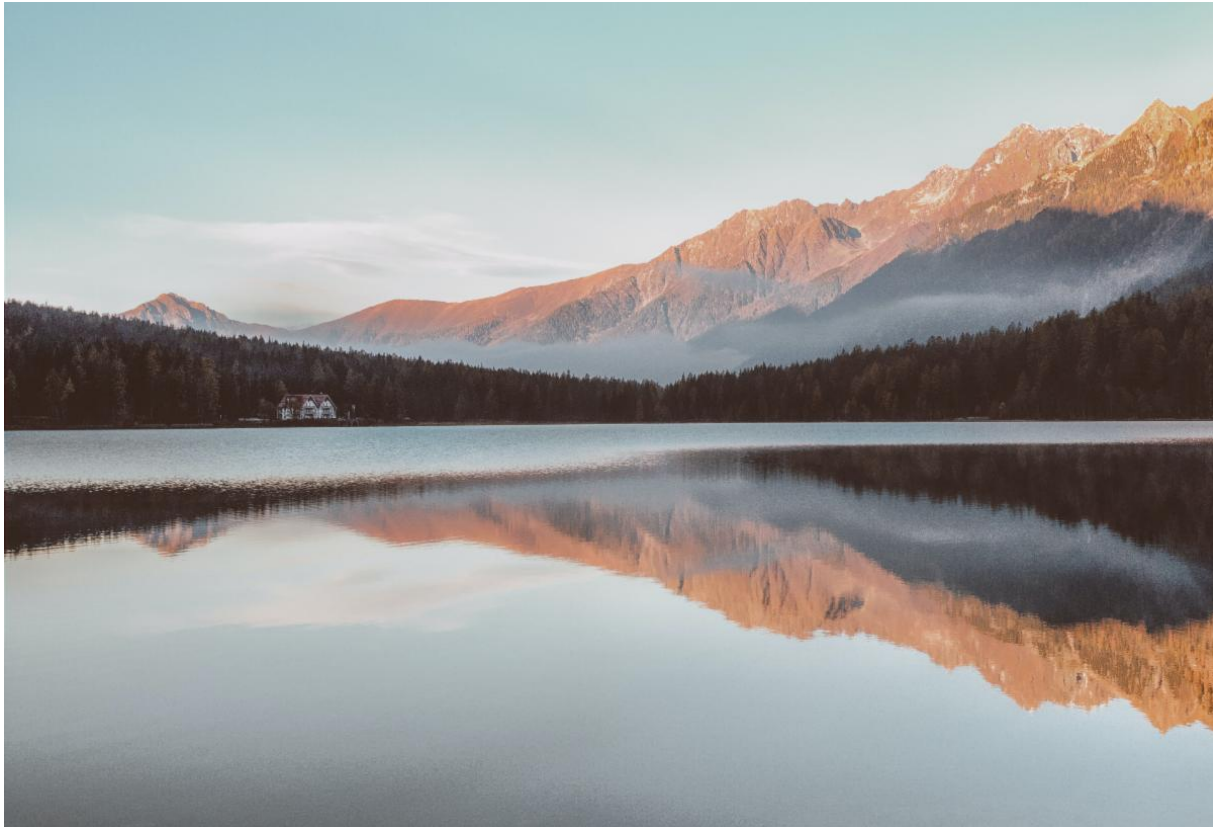


**From:** Haiku Society of America [jay.friedenberg@gmail.com](mailto:jay.friedenberg@gmail.com)  
**Subject:** Haiku Society of America  
**Date:** November 9, 2022 at 1:55 PM  
**To:** [brooksbooks@gmail.com](mailto:brooksbooks@gmail.com)

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Volume 37, Number 11 | November 05, 2022



## Your Monthly News: Everything Haiku

The HSA appreciates your continued support and your participation in society activities. As primary supplement to the HSA website, this monthly report strives to bring you news from the Executive Committee and the Regional Chapters.

[Renew Membership](#)

[Visit our Website](#)



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

Dear HSA members,

I would like to use this space to pay tribute to Ignatius Fay who passed away on November 5, 2022. He was a dear colleague and friend and a giant in the haiku community who positively influenced everyone he met. His contributions were extensive and his talents wide-ranging, having served on the HSA board and other related groups. He wrote not just haiku but also tanka, haibun, haiga, and renga. As many of you know, Ignatius had been suffering from an illness that kept him at home for many years. Despite this he kept writing and working to further English-language haiku. Not once can I recall him ever complain or fail to take on a responsibility. He was a true inspiration and shall live in our hearts for a long time to come.

My apologies for the altered appearance of this newsletter and any information in the issue that is inaccurate, omitted, or out of sequence. Please bear with us as we work to train new staff. Thank you.

Dr. Ignatius Fay  
March 30, 1950 - November 5, 2022

Ignatius Fay (born Ignatius Charles Peter Fay, March 30, 1950, Sudbury, Ontario, Canada), Canadian invertebrate paleontologist, graphic designer, poet, author, editor and publisher. He was the author of a two-volume anecdotal autobiography; co-author of three poetry collections, a coffee table art book of Canadian scenery, and a thriller novel centered on a conflict between vampires and Native Haida mythology.

His first published poem appeared in 2008, the same year he published a book of haiku/senryu, *Haiga Moments: pens and lens*, with photographs by Ray Belcourt. In 2011, he published *Points In Between*, an anecdotal history of his early years. His latest collection of poems, *Breccia*, is a collaboration with fellow haiku poet, Irene Golas, published in October 2012 by [Lulu.com](http://Lulu.com). In 2020, he published his first novel, *Blood Cove*, co-authored by Raymond J. Belcourt. His latest book is *After the Storm* (2021).

He served for eight years as the editor of the email newsletter for the Haiku Society of America as well as the layout artist for a number of HSA publications, including *Frogpond*. He is the founding editor of *Tandem: The Renga Journal* and served as Ontario regional coordinator for Haiku Canada. He was disabled with severe cardiopulmonary diseases and lived in Sudbury, Ontario.

Ignatius will be dearly missed by friends, family and the haiku community. Photo by Kathryn Fay, 2019.

~ ~ ~





Sample Poems:

sleeping  
on top of the covers  
holiday fireworks

the aches  
getting out of bed  
melting snow

poking the fire  
with a charred stick  
what to say next

due to health  
I must avoid people  
the archery range  
owner lets me shoot  
before opening



## Haiku Spotlight

Judson Evans, "Teaching Haiku Sequencing"

I have been teaching haiku and related Japanese forms in English for many years at Berklee College of Music in a class called "Experiments in Form". Like many contemporary haiku poets writing in English, I have eschewed the notion of reducing "form" in haiku to 5/7/5 and instead followed Koji Kawamoto and others in seeing haiku as built of two parts a "base section" or fragment and a "superimposed section" or "phrase"—the first being more of a syntactical and semantic whole and the second more a dependent part, finding greater completeness in the context created by the other.

Since my class moves on to include a wide range of English language poetry from free verse to sonnets, I need to approach "form" from basic building blocks, so thinking of haiku as built from elements that feel more like "whole" or "parts" is helpful, especially, since I will move on to teach renku. My students are mostly musicians—composers, singer/songwriters, so for them the levels of "discreteness" or "dependency" in the elements connects with musical notions of "tonic"/ "subdominant"/ "dominant" in chord progressions.

In my teaching haiku, then, 'form' is always about 'parts' and 'wholes', levels of connection and disjunction, both within the individual haiku and between the haiku and couplets in renku. It's also important for me to dramatize how haiku differ from other English language poems in being more formally "open", since as we often say, haiku share a Japanese aesthetic related to Buddhist concepts of *wabi-sabi*—*incompleteness, imperfection, impermanence*. These qualities of haiku make them so charged and interactive with other elements, with couplets in tan-renga and renku, with prose in haibun, with visual images in haiga, and in sequences. Sequencing of haiku has proved to be an excellent way to teach aspects of haiku form, while also building a basic sense of how all form arises from same/ different, repetition and disjunction.

First, I have my students read sequences by such masters as Roberta Beary, whose "The Unworn Necklace" provides many lessons in thoughtful, imaginative sequencing, as well fine sequences by haiku poet friends in my own neighborhood, Jennie Martin and Brad Bennett, who I invite to my class to read and talk about the way they sequence their books. Then, I have my students work in groups of 3 or 4 during class time to create haiku sequences from other poet's work.

Here is the prompt:

For our next class, students should begin by choosing six haiku from *The Haiku Anthology* that intrigue or surprise by their concentration of emotion or energy.

Do some of the haiku seem like good openings? Conclusions? What makes a poem feel like it could initiate a sequence or close a sequence? Think about

poem feel like it could initiate a sequence or close a sequence? Think about concepts like "earliness" or "lateness" and how these moods of the haiku might connect with season and time of day or certain images or sounds. In class, you will read your six haiku to each other, discuss, bargain, discard half of the haiku, so you have a manageable group to sequence. If you work in a group of 3, you will have 9 haiku total to work with, a group of 4, 12 haiku. Consider a range of different ways to cluster the haiku. Of course, you might think about aspects of narrative. Haiku can suggest narrative moments. Consider the sense of time within the haiku. Most haiku have a distinct 'kigo' or season word or phrase. You may want to consider a sequence that takes the reader through a seasonal cycle or cycle of times of the day. Haiku are built on concrete images and images have subtle, imaginative & emotional links. Your sequence could play upon your own way of feeling/seeing these imagistic associations. Sound and rhythm are also important. You might find interesting repetitions of words or sounds that you specifically want to align or strongly separate. As important as links are oppositions or contrasts in your sequence. Strong opposition or contradiction is as strong a bond as alinement or similarity in the imagination.

Also look for haiku that feel like 'shifters', poems that have a sense of pivoting or transition. These might be haiku with more ambiguous mood, tone, or images. It is important to have a sense movement, variety, and change in the sequence. Having at least one surprising 'leap' or 'pivot' can be exciting. Also think about variety: contrasting haiku that are more about nature and the outside world with those that seem more like senryu and are concerned with an inner, human world. Also think about varying tone from dark to light, nostalgic or tragic to humorous.

Think about how one haiku creates a context for another. Putting any two things side by side changes how we see each. Perception always operates like a 'gestalt'-- one element tends to become 'figure' the other 'ground'. The sequence shouldn't feel like a 'greatest hits' mixtape, more like an alternation of "A" & "B" sides---hills and valleys. Hot and cold. Organize your sequence and be prepared to read and explain your rationale for this organization.

Of course, much of the sequencing process is intuitive, but much can be learned by reading others' work and thinking about some pressure points and pitfalls. There are some particularly charged places in a sequence. I would argue that the move from the first to second and from the penultimate to final poem are places where the writer can signal the range of association - imaginative shifting or leaping -they expect from the reader. There are also some dangers: being overly concerned with narrative, being too slow to shift, or too repetitive.

Next the students organize the haiku they have chosen by published haiku poets:

"Haiku Sequence" from others haiku by published poets by Nick/Lara/George  
The students here decided to alternate haiku with a first-person perspective

with those that offered a purely objective relationship between aspects of the nature to create a sense of an individual reinvigorated by and journeying deeper into a childlike sensory reunion with the natural world.

bass  
picking bugs  
off the moon  
-Nicholas Virgilio –

opening with a juxtaposition of microcosm & macrocosm that creates an enormous space for consciousness to enter & for almost anything to happen

drenching rain  
I restore myself  
to factory settings  
-Susan Antolin

The unstated body of water in the first haiku morphs into the freshening & rejuvenating rain of the second. A tentative subjectivity, a kind of character enters in first person

twilight  
does the twig remember  
the pull of the leaf?  
--Reke Nyitrai

With the first two haiku as context, this haiku reads as the philosophical musing of this renewed "I" who feels the gravitational pull of natural forces. While the choices of haiku avoid any obvious overt narrative, the images suggest a more subtle mystical inner journey that is also a kind of descent: falling rain, falling leaf...

rings on a stump  
one inch  
for my life  
-Frances Masat

The natural forces are internalized as part of a human life story.

skylight raindrop  
holding jupiter  
and the moon  
-Hilary Tann

The cleansing rain that sets the "I" into more primal relation with the natural world returns in the context of the tree rings with a deep sense of the psyche measuring the quality of life by what it holds of awe-struck perception: the single inch of growth ring, the single moment of observation containing both moon and Jupiter suspended in a rain drop.

catch and release



single person  
on a telephone wire  
the train arrives

wool scarf  
it's windier  
on the bridge

cloudless night  
eyes reflected  
in black coffee

violin  
under the bed  
away from the heater

My three students, a musician, a composition student, and a dancer created the suggestion of a single student moving through the Fall semester. There's a seasonal progression fall to winter, and an overlapping progression from morning to night. The opening pair of haiku have a playful added feeling of storytelling, with the coffee-drinker as an observer: a "fly the wall" and the unfolded quasi storyline as a "blue thread" "loosened from a sweater. The sequence keeps us in an urban (Boston) with the oncoming cold as a major focus: blue sweater to wool scarf to the heater in the final haiku, and a range of colors marks out the trajectory: blue to rust to red to black. There are some obvious sensory links: "rusty clothespins" to "red leaf" and a nice tonal shift from the gentle subtly of "one thread loosened/from a blue sweater" to the juxtaposition of auditory and visual in "police sirens--/ a red leaf/ departs from the branch". "Coffee", that common student stimuli, occurs in the first and penultimate haiku to frame the whole, and the most specific and arresting image from the world of music students fleshes out the final haiku: "violin/ under the bed/ away from the heater. Out of their separate haiku they have constructed a 'day in the life' of the Boston arts student.

Judson Evans

Judson Kimble Evans is a Professor of Liberal Arts at Berklee College of Music, where he teaches haiku, renku, and haibun. He is the author—with collaborators Gale Batchelder and Susan Berger-Jones—of the poetry collection *Chalk Song* published by Lily Poetry Press, Boston this October. He is a long-time member of Boston Haiku Society, and more recently of The Broadmoor Poetry Collective. He is included in Cor van den Heuvel's *Haiku Anthology*, 2nd Edition (Norton, 1999), is the author of a chapbook of haibun, *Mortal Coil*—Leap Press, 2005. He is currently— with Lew Watts—one of the two editors of haibun for *Frogpond*. He lives in Holbrook, MA with his husband, cocker spaniel, and bonsai garden.

**NEWS from the Regions**





Deborah P Kolodji  
**California**

### **Haiku Poets of Northern California**

The Haiku Poets of Northern California gathered online for our last quarterly meeting of the year on October 16, 2022 and enjoyed a double feature of readings, the first by California poet Helen Ogden and the second by Gary Hotham, joining us from his home in Maryland.

We spent the first 15 minutes of the meeting socializing in breakout rooms of 5-6 people each. Garry Gay then introduced our first featured reader, Helen Ogden, who took a deep dive into haiku when the pandemic forced her to slow down and become more appreciative of her immediate surroundings. Having had until then a superficial understanding of haiku, she had sometimes used it in her work as a speech-language pathologist when teaching children about sounds and syllables. As her knowledge of the genre deepened, she began to read and write haiku and joined a number of haiku groups, including: Haiku Poets of Northern California, Yuki Teikei Haiku Society and Haiku Northwest. Finding the central coast to be an unending source of inspiration she has gone on to have her work published in a number of print and on-line journals. She has won the 2020 San Francisco International Haiku Competition and the 2021 Frost Entomological Museum Hexapod Challenge; was Highly Commended in the 2021 Gene Murtha Memorial Senryu Contest, received Honorable Mention in the 2021 HSA Brady Memorial Senryu Contest, and was short listed for the 2021 Haiku Foundation Touchstone Award. She continues to hone her skills under the mentorship of Chuck Brickley through the Haiku Society of America mentorship program. From Helen's reading:

falling leaves  
the unexpected weight  
of her ashes

Our second featured reader, Gary Hotham, has been busy working the art and craft of English language haiku for over 55 years now. His work has appeared in various magazines, journals, anthologies, chapbooks and books since then. He spent his youth in northern Maine but now is a long time resident of Maryland. He has also lived for various lengths of time with wife and daughter in Japan, Germany and England. He currently serves as the 1st VP of the Haiku Society of America and is one of the selectors for the Red Moon Press yearly haiku anthologies. He was recently named the Honorary Curator for 2022-2023 of the American Haiku Archives at the California State University in Sacramento. From his reading:

both feet  
our grandson running after  
the rest of life

Everyone at the meeting also had an opportunity to share a haiku or two in a large group read-around. This portion of the meeting was not recorded, and so poets were free to share unpublished work without worry about poems becoming ineligible for future publication. Announcements shared at the meeting included a reminder of the January 31.

2023 deadline for the HPNC-sponsored rengay contest. See submission guidelines below and on the HPNC website.

Several members announced that they have new books either recently published or forthcoming, including Bruce Feingold (*Everything With an Asterisk*, published by Red Moon Press), Brad Bennett (*A Box of Feathers*, published by Red Moon Press), Annette Makino (*2023 in Art and Haiku*, available from [Makino Studios](#)) and Carolyn Hall, who has an e-book forthcoming from Snapshot Press as a result of winning this year's e-book contest.

### **New Editor for the HPNC Membership Journal *Mariposa***

Carolyn Hall is stepping down after five years of joyfully interacting with HPNC members as editor of *Mariposa*. We are thrilled to announce that beginning with the Spring/Summer issue (deadline March 1, 2023), David Grayson will assume the role of editor. David comes to the job with much relevant experience. He is a past president of HPNC. He is the book review editor of *Juxtapositions*, the haiku research and scholarship journal of The Haiku Foundation. He served as editor of *Full of Moonlight*, the HSA 2016 Members' Anthology and was editor of two editions of Two Autumns anthologies: *Moonlight Changing Direction* and *The Half-Finished Bridge*. His book, *Discovering Fire: Haiku & Essays* (second printing) is available from Red Moon Press: <https://redmoonpress.com/product/strongidiscovering-firestrong-essays-and-haiku-by-david-grayson/>. We are very fortunate to have him on board in this new position. The submission guidelines remain unchanged. The email address for submissions will continue to be [mariposaeditor@gmail.com](mailto:mariposaeditor@gmail.com).

### **The 32nd Annual Two Autumns Reading**

An earlier event not yet reported in the e-Bulletin took place on September 18, 2022, when HPNC gathered via Zoom for the 32nd annual Two Autumns Reading with Nathanael Tico serving as emcee as well as editor of the commemorative chapbook, *The View Arcade*. To purchase extra copies of the book (they make great gifts!) please contact the HPNC bookseller, Jim Chessing at [jchessing@hotmail.com](mailto:jchessing@hotmail.com). A recording of the reading can be found on the [HPNC website](#). The following were the four featured readers for 2021:

**Kristen Lindquist** received her MFA in poetry from the University of Oregon. She has published two collections of non-haiku poetry, one of which was a finalist for a Maine Literary Award. Her haiku chapbook *It Always Comes Back* was a winner of the 2020 Snapshot Press eChapbook Award. She was also a featured poet in *New Resonance 12* (2021). She is currently a book reviewer for *Frogpond* and the coordinator for the Haiku Foundation's Touchstone Awards for Haibun. Her daily haiku blog, *Book of Days*, can be found at [www.kristenlindquist.com/blog](http://www.kristenlindquist.com/blog). An avid birder, she lives on the coast of Maine.

**Scott Mason** began writing haiku at the turn of the millennium. In 2017 he self-published *The Wonder Code: Discover the Way of Haiku and See the World with New Eyes*. *The Wonder Code* earned a Kirkus Star from Kirkus Reviews, a Touchstone Distinguished Books Award from The Haiku Foundation, and a Merit Book Award (Best Prose) from the Haiku Society of America. He also conceived and edited *Gratitude in the Time of COVID-19: The Haiku Hecameron* (2019) which received a Merit Book Award (Best Anthology) from HSA. A former editor with *The Heron's Nest* (2011-2021), Scott now serves on the board of The Haiku Foundation as Director of Strategy. His individual poems have received the top award in more than two dozen competitions.

**Jim Chessing** has been writing haiku since his senior year in high school, when he discovered a book of translations on a math teacher's desk. In 1988 he was one of 12 Top

Selections in the Japan Air Lines English Language Haiku Contest, and in 2003 he took First Prize in the inaugural Robert Spiess Memorial Haiku Contest. He began writing tanka in 2005, and in 2010 he won first prize in the Tanka Society of America International Tanka Contest. His poems have appeared in the leading print and online journals. One of the original members of the Haiku Poets of Northern California in 1989, he was inactive for nearly three decades until resurfacing in the Pandemic Year 2020. At present he is the organization's bookseller. A semi-retired clinical psychologist, he lives with his wife in San Ramon, California. When not working, he can be found chasing inspiration in the rolling hills and oak woodlands of the Diablo Range east of San Francisco.

**Julie Schwerin** coedited the Red Moon Press anthologies *Echoes 2*, *A New Resonance 11*, and *A New Resonance 12*. Her haiku collection *What Was Here* (Folded Word Press) was published in 2015, and she was the founder/facilitator of the Ohio-ku Study Group and established several haiku installations, including the Forest Haiku Walk at the Holmes County Open Air Art Museum in Millersburg, Ohio (2015–present), the Seasons of Haiku Trail at the Holden Arboretum in Kirtland, Ohio (2018–2019) and Words in Bloom: A Year of Haiku at the Chicago Botanic Garden (2020–2021). Schwerin is an associate editor at *The Heron's Nest*, a member of the Red Moon Anthology editorial team, and member of the organizing committee for Haiku North America 2023. She has resided in Sun Prairie, Wisconsin since 2021.

- Submitted by Susan Antolin

## **Haiku Poets of Northern California**

### **Haiku San Diego**

#### **Meeting: 9 October 2022**

Haiku San Diego held its regularly scheduled monthly meeting on October 9, 2022, via zoom. Those in attendance were Momoyo Capanna, Susan "Sue" Campion, Billie Dee, William "Scott" Galasso, Olga Gutierrez, Jeff Hoagland, Carol Judkins, Deborah P "Debbie" Kolodji, Kristen Lindquist, Seretta Martin, Richard, Matta, Paul Miller (*Guest Reader/Presenter*), 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.

We were so pleased to welcome Paul Miller (paul m), as our guest reader/presenter. Paul presented a 2-part program. Part 1 was a reading titled "My Life in Haiku". His haiku captured our attention as, through each, he invited us into his life...such a gift. In Part 2, Paul asked us to dialogue with him regarding some haiku he'd recently written--how they might be presented (such as: Three lines vs one line? Line breaks? Re-ordering lines?) and how each iteration changed a haiku. His program left us wanting more.

During the second half of our meeting we conducted our monthly Anonymous Haiku Workshop. There were 14 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 Paul stayed to participate with us. We discussed techniques used and shared how we connected with each haiku, what feelings arose within us, what senses were heightened, where the spaces were for entering the haiku...and we offered feedback.

Our next Haiku San Diego meeting is Sunday, November 13, 2022, when we have the pleasure of welcoming Brad Bennett and Kristen Lindquist as our co-presenters.

Naia  
Moderator

## **Southern California Haiku Study Group**

## October Zoom Kukai

In October, members of the Southern California Haiku Study group held its Autumn kukai. Participants submitted haiku via a GoogleForm and then were sent a list of anonymous haiku and a link to a voting form. 26 Poets entered the kukai, most with two haiku. The votes were tallied and SCHSG members met via zoom on October 15<sup>th</sup> at 2 pm to discuss the poems they liked and why they liked them. Moderator Deborah P Kolodji made a powerpoint of the favorite haiku selected. Congratulations to Joan Fingon, whose haiku received the most votes in the kukai.

Present for the Saturday discussion: Emily Bernhardt, Jackie Chou, Marcyn Del Clements, Billie Dee, Janice Doppler, Joan Fingon, William Scott Galasso, Jerry Grenard, Ruth Holzer, Lee Hudspeth, Deborah P Kolodji, Yvette Nicole Kolodji, Peter Larsen, Seretta Martin, Rita Melissano, Vicki Miko, Naia, Claudia Pocquoc, Beki Reese, Susan Rogers, Wakako Rollinger, Taura Scott, Michael Dylan Welch, and Kath Abela Wilson.

On Saturday, November 19<sup>th</sup> at 2 pm, the Southern California Haiku Study Group will launch their 2022 Anthology via Zoom, *Red Paper Parasols* after a haiku by Kathryn Bold:  
tea garden  
red paper parasols  
in full bloom

Kathryn Bold

The anthology was edited by Kath Abela Wilson (haiku), Lorraine A Padden (linked verse) and Marcyn Del Clements (haibun). Layout was done by Maja Trochimczyk. To attend this zoom event, email [SoCalHaikuStudyGroup@gmail.com](mailto:SoCalHaikuStudyGroup@gmail.com).

## Yuki Teikei Haiku Society 2022 Yuki Teikei Haiku Conference

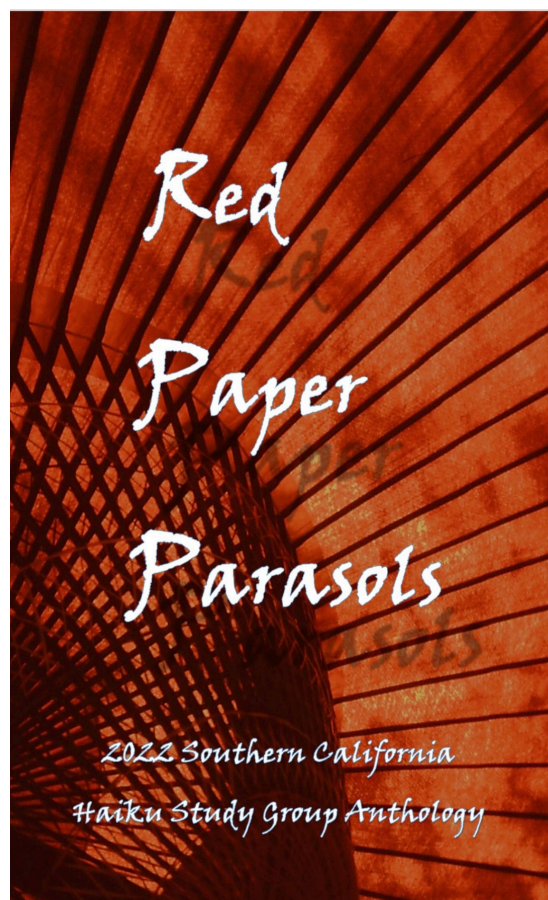
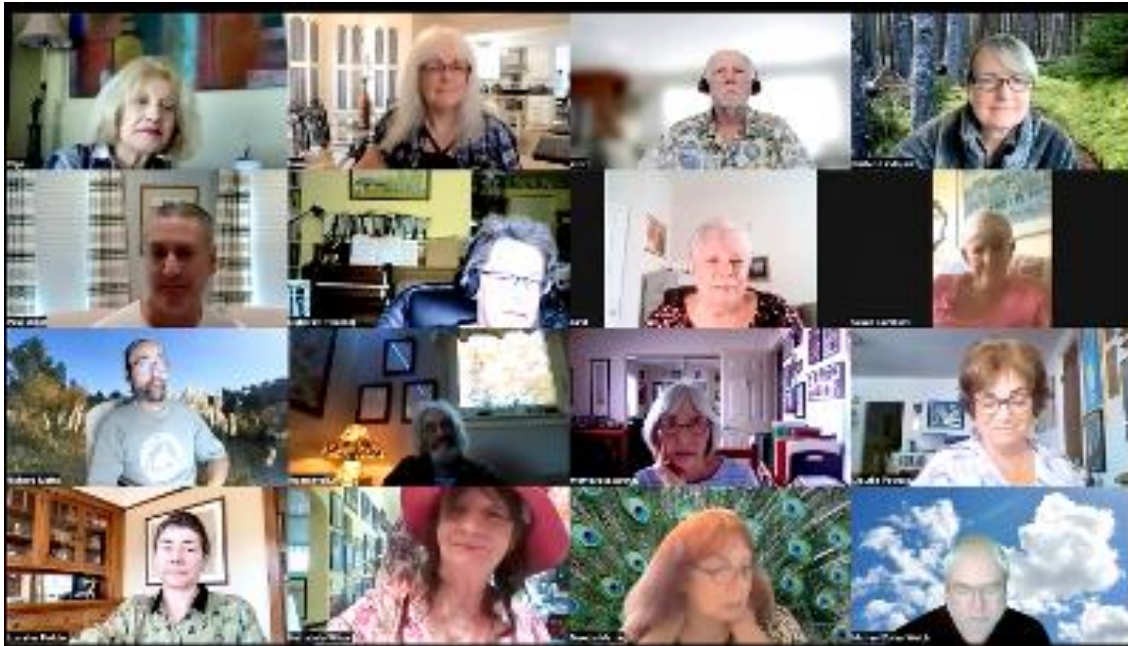
The 2022 Yuki Teikei Haiku Conference was held on Zoom October 7-10 with 39 participants from the USA and Japan. The Conference focus was on improving our haiku practices. Three particularly appreciated events were: the Conference Kukai, led by our Japanese Dojin Emiko Miyashita-sensei and the Japanese modern-haiku poet Yuzo Ono-san; the Conference Workshop led by Guest Poet Lenard D. Moore; and Dojin Phillip Kennedy's Kigo lecture "Strategies for Using Shorter Kigo."

Other highlights included Lenard D. Moore's vivid talk about his four decades of poetry in the styles of haiku, haibun, and western forms. Kiyoko Tokutomi Dojin Patricia J. Machmiller announced the seven new YTHS Dojin selected by the YTHS Dojin Committee. Kath Abela Wilson, coordinator of the 2022 Kiyoshi and Kiyoko Tokutomi Contest shared the beautiful result brochure (art by Kris Moon Kondo). It can be found online with commentary by the Contest Judges, Dojin Emiko-sensei and Yuzo-san at: [https://yths.org/wp-content/uploads/2022/10/2022\\_Tokutomi\\_Brochure.pdf](https://yths.org/wp-content/uploads/2022/10/2022_Tokutomi_Brochure.pdf) YTHS Anthology editors Elaine Whitman and Dojin Neal Whitman introduced the handsome YTHS 2022 Anthology ("It's About Time"). Patrick Gallagher led us through the seasons of the Pacific Northwest on a virtual ginko entitled "Haiku Season of the Salish Sea Bioregion." Linda Papanicolaou led the Conference's Art Party, demonstrating the construction of haiga and photo-haiku (*sha-hai* or *hai-sha*). A more detailed write-up will be available to YTHS members in a later issue of the Society's work-study journal *Geppo*. Particular thanks goes out to Program Chair Carol Steele and Zoom Master Christine Stern.

The 39 participants were: Alison Woolpert, Amy Ostenso-Kennedy, Betty Arnold, Beverly Momoi, Bona M. Santos, Carol Steele, Christine Stern, Cynthia Holbrook, Clysta Seney, David Keim, David Sherertz, Dyana Basist, Elaine Whitman, Elizabeth Andrews, Emiko Mivashita, Grea Lonaenecker, Helen Oaden, Jeannie Rueter, J. Zimmerman, Johnnie

Johnson Hafernik, Judith Schallberger, June Hymas, Kae Bendixen, Kathabela Wilson, Kathleen Goldbach, Lenard Moore, Linda Papanicolaou, Lois Scott, Marilyn Ashbaugh, Marilyn Gehant, Michael Sheffield, Mimi Ahern, Neal Whitman, Patricia J. Machmiller, Patrick Gallagher, Phillip Kennedy, Roger Abe, Toni Homan, and Yuzo Ono.

Submitted by J. Zimmerman and Alison Woolpert





Shelley Baker-Gard  
**Oregon**

## HSA Oregon News – October 2021 Newsletter October Meeting Notes

The Portland Haiku Group and Oregon HSA did not meet in October because many of us attended and or participated at the Haiku North America (HNA) zoom conference and at the Seabeck conference. Jacob Salzer was one of the presenters at the HNA conference. His theme was on the need to calm our minds which will open us to perceiving the moments that inspire haiku. His discussion was aided by his beautiful photographs of the Columbia gorge and other locations in the northwest area.

At the Seabeck conference in Washington, there were several PHG and Oregon HSA members attending: Jacob Salzer from Vancouver, Shelley Baker-Gard, Sam Blair from Astoria, Liz Gerlitz from Silverton, Carolyn Winkler, Ellen Akenbrock from Montana, Maggie Chula from Portland and Cathy Merritt from Portland. Jacob Salzer, Sam Blair and Maggie Chula were presenters at the conference. Maggie provided an excellent workshop on haibun, Sam's incredible photos were used as prompts for writing poems and Jacob entertained us all with his guitar and piano music. Maggie also read from her latest publication In addition, Lisa Gerlits placed second in the kukai. Most importantly, we all had a great time socializing with other haiku poets from many lands.

Earlier in the month, on Saturday, October 23rd, Maggie Chula was the featured reader at the Portland Lan Su Chinese Garden. This was the launch for her new haibun memoir: *Firefly Lanterns: Twelve Years in Kyoto*. To order the book, please contact Maggie via email at [margaretjchula@gmail.com](mailto:margaretjchula@gmail.com)

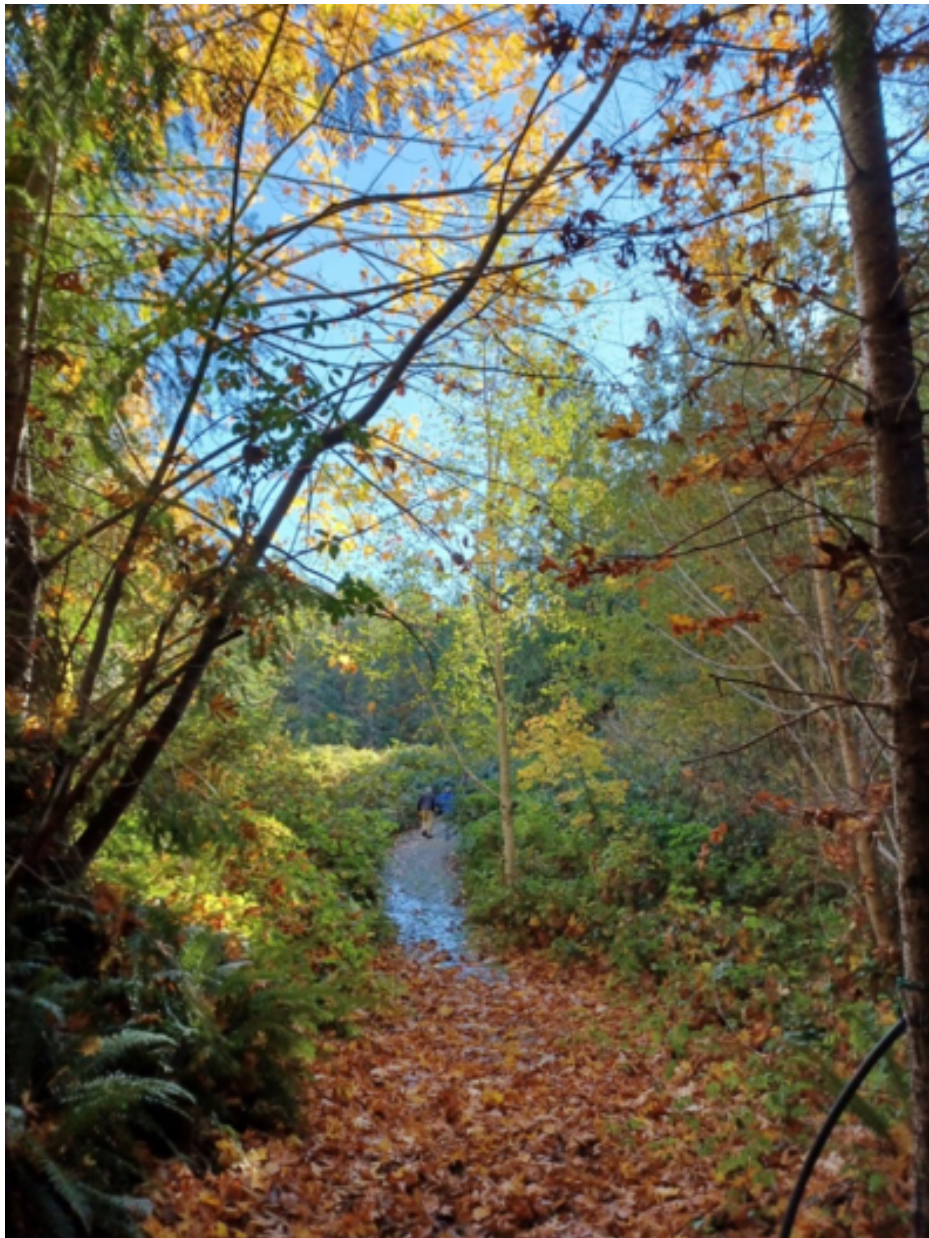
The next face to face meeting for the Portland Haiku Group/HSA meeting will be November 14th from 1 pm to 3 pm at Shelley Baker Gard's home. Attendees need to be vaccinated.

The leader for the meeting discussion on plans for 2021 & workshop will be Shelley Baker-Gard . Please bring one poem (haiku, senryu, tanka, 6 word story, haibun) for the workshop – there will not be a kukai at this meeting. Please RSVP to Shelley if you want to join us.– Phone Number and Address is 503-232-6560 1647 SE Sherrett Portland Or 97202 We will also

Address is 666 E2E 6666, 1517 SE Shiloh, Portland, OR 97221. We will also have limited zoom access.

The next Bi-monthly ZOOM meeting is Sunday 1/30/22 –at 2pm – 4 pm and will be hosted by Shelley Baker-Gard or a volunteer (not yet determined – feel free to volunteer). This every other month Zoom meeting time is set for the last Sunday of that month –Email Shelley [sbakergard@msn.com](mailto:sbakergard@msn.com), if you want to receive the invitation. The meeting is open to anyone in the Northwest including Canada or to others interested from different areas (email Shelley if you want to attend as the size is limited to 15 attendees). Email Shelley Baker-Gard with your kukai entries by 1/20 (2-3 haiku/senyru/tanka or 1 haiku/senyru/tanka and 1 haibun).

Here are a couple of pictures from Seabeck:





*Celebrating Carolyn Winkler's Birthday, Ellen Akenburg, Gerlits, Carolyn Winkler, Sam Blair*  
by Shelley Baker-Gard



Victor Ortiz  
**Northwest**

## **Commencement Bay Haiku**

Commencement Bay Haiku met on October 24, the fourth Monday of the month, from 5 to 7 pm via Zoom. Aidan Castle, Peggy Castro, Bill Fay, Alan Harvey, Rae Hight, Emily Kane, Burk Ketcham, Dorothy Matthews, Susan Roberts, Judith Schallberger, Kathleen Tice, and Richard Tice attended, though Susan and Peggy ran into streaming problems early and missed the last hour. We worked on haiku and senryū, and Dorothy and Emily shared a few of their tanrenga haiga from their upcoming chapbook *Red Onion*. Bill asked for critique on several haiku that he hoped to put into a 100-haiku submission due by the end of the month. Red Moon Press had invited him to submit to *New*



*Kesonanceto* be considered for the next anthology of new and upcoming poets. We hope he gets selected, but just being asked is an honor! Many of us gave presentations at Seabeck Haiku Getaway October 27-30: Dorothy set up the haiga display from the Haiga Adventure Group, which included artwork as prompts for attendees to write poems for. Aidan gave a revision-and-creation presentation “Dragon in the Attic: Revision Tips” on revising creatively and generating new haiku from revisions. Richard presented “Cutting Haiku into Pieces,” examining *kire* (cuts) and *kireji* (cutting characters) in Japanese haiku. On Saturday morning, we were able to have a reading of all nineteen poets in our new 10-year anniversary anthology *This Morning’s Tides*.

Submitted by Richard Tice

### **Haiku Northwest**

Haiku Northwest's autumn quarterly meeting on October 8, 2022 was attended via zoom by more than 30 haiku poets. Michele Root-Bernstein presented "Reading to Write: An Approach to Haiku Study" and read a lovely selection of her work. We thank Michele for her excellent lecture and inspiring ideas. Then President Tanya McDonald led an anonymous haiku critique session.

### **2022 Porad Award Winners Announced**

Haiku Northwest is pleased to announce the winners of the 2022 Porad Award, judged by Lenard D. Moore. Michelle Schaefer was the contest coordinator, which is judged anonymously. Congratulations to the following winners:

1st Place: Jay Friedenber

2nd Place: Janice Doppler

3rd Place: Edward Cody Huddleston

Honorable Mentions: Kanchan Chatterjee (two) and Ravi Kiran

You can read all the results and commentary from Lenard D. Moore at <https://www.haikunorthwest.org/porad-haiku-award/2022-porad-award-winners>. Thank you, too, to 109 talented poets who submitted 534 poems from ten countries. Congratulations to all the winners!

### **Seabeck Haiku Getaway**

Haiku Northwest welcomed 65 poets the weekend of October 27–30, 2022 at the Seabeck Conference Center by the water on Washington State’s Kitsap Peninsula. Our featured speaker was Cristina Rascón, visiting from Mexico, and our theme for the weekend was “crossing borders.” Supported by Haiku Northwest's Seabeck committee, Seabeck Director and Organizer Michael Dylan Welch, and registrar John S. Green all did a super job working with the newly installed equipment and buildings recently completed by the Conference Center. The Haiga Adventure Study Group of Puget Sound Sumi Artists staged a haiga exhibit. This was a wonderful way to show haiku and haiga to everyone present at Seabeck during our weekend retreat. To learn more (as it is posted, including group photos) go to [Haiku Northwest - Seabeck Haiku Getaway 2022](#)

Submitted by Dianne Garcia

### **Klahhane Haiku**

The Klahhane Haiku group of Sequim, WA (named for a prominent ridge, visible from Sequim in Olympic National Park) meets the 2nd Thursday of every month at 9:00 am at the picnic shelter in Carrie Blake Park. Currently there are 5 members in the group who share their haiku, and discussions of other literary, artistic and outdoor activities.

Each month, in the week prior to the scheduled meeting, each member emails 3 haiku to the others, and attendees bring comments and questions on the haiku for discussion at the meeting. On October 13, Gary Bullock, Jan Stewart and Angela Terry spent about an hour discussing haiku, bird sightings and the weather.

Although not strictly haiku related, in September Judy Duncan and Gary read poems and stories they had written on birds at the Blue Whole Gallery in Sequim, and in October, Ruth Marcus, Judy and Angela participated in an Ekphrastic poetry event at the same venue.

Anyone who happens to be in Sequim when we're meeting is welcome to attend, and bring some haiku to share, as is anyone local who is interested in learning more about haiku itself.

Submitted by Angela Terry



Bryan Rickert  
**Mid-West**

The Ohaio-ku Study Group met Saturday, October 8th, from 10am to noon via Zoom, facilitated by Nicky Gutierrez. The following Ohio poets were in attendance: Nicky Gutierrez, Valentina Ranaldi-Adams, Skaidrite Stelzer, Matthew Markworth, Barbara Sabol, and Nancy Brady Smith. The following visiting poets were in attendance: Ruth Holzer, Curt Pawlisch and Wilda Morris, Sarah Metzler, Antoinette Cheung, Audrey de Mahy, and Janice Doppler.

We started our meeting with a haiku read around, and then we had discussions on selected haiku and what the spirit of haiku is. We also made announcements.

We then did our kukai. Our kukai theme was "Haunting." Top poems were Nicky Gutierrez

we then did our kukai. Our kukai theme was "haunting." Top poems were Nicky Gutierrez in third, Skaidrite Stelzer in second, and in first, Antoinette Cheung. In lieu of book awards, they received a rousing round of applause! Congratulations!

We ended our meeting by workshopping some haiku.

Our next meeting will be held Saturday, November 12th and will be via zoom 10am -12pm EST. Our kukai theme will be references to "November Holidays."

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

All are welcome! We'd love to see you there.

\*\*\*

Ellen Grace Olinger created some posts for a few of my sites and added them to various WordPress education tags and categories. I think tests and assessments in general will need to be created to reflect other skills students may have learned and grown through the pandemic. My goal is to offer a little encouragement and hope. Readers are welcome to reprint my poems with credits, use in creative writing lessons, etc.

If you would like to mention again, here are a few links:

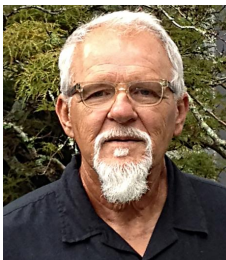
<https://poemsforbulletinboards.wordpress.com/>

<https://largeprintpoems.com/>

\*\*\*

A message from Crystal Simone Smith that Backbone Press is currently accepting submissions to our 2022 chapbook contest. I'm trying to get the word about, but it takes a village, so please share our graphic via social media or with your respective haiku groups and members. Open to any US haiku poet, accept previous winners. Our website (newly re-designed) has the full-guidelines: <https://backbonepress.org/how-to-submit/>.

Submitted by Bryan Rickert



Michael Henry Lee  
**Southeast**

Sunday, October 2 the Haiku Path was "unveiled" at the Japanese Garden located in Monte Sano State Park in Huntsville, Alabama. Southeast HSA members, Terri French and Peggy Bilbo, chose haiku from twenty-three poets for the twenty-four stones (Basho got two). Poets included Julie Schwerin (Warther), Julie Kelsey, Joshua St Clair, Kelly Moyer, Harriot West, Robyn Hood Black, David He, Terri L. French, Michael Henry Lee, Dave

Russo , Bill Kenney, Peggy Bilbro, Sandi Pray, Alan Summers, Yu Chang, Lorin Ford, Hemapriya Chellappan, Marilyn App Walker, Brad Bennett, Edward Cody Huddleston, Cherie Hunter Day, Matsuo Basho and Kobayashi Issa. The stones were made and stamped by local Stone Artist - Zan Edmonds. The Haiku Path was graciously sponsored by Redstone Federal Credit Union.

October 29th, the SE Region celebrated "The Day of the We're Not Dead Yet", a zoom celebration of Autumn and Halloween combined. Costumes were optional, but encouraged, as the photos reveal.

The kukai theme of "Autumn / Spooky" was enthusiastically embraced by seventeen participants! Our top three vote-getters will receive a fabulous "Zen Scrawl" notebook and commemorative "Ginkgo" card produced by our own Terri L. French via [.redbubble.com](https://www.redbubble.com) under roadwarriorart [roadwarriorart Shop | Redbubble](https://www.redbubble.com/shop/roadwarriorart) . A complete line of Terri's wonderful creations are available for purchase on this site.

Here are the top three entries (by permission):

estate sale-  
an old man's soul  
in the broken mirror

Terri L French

(Note: Terri will receive a regional spice pack as a prize so as not to receive her own work back!)

crunching leaves-  
just around the corner  
my childhood home

Ruth Holzer

returning the knife  
to the block  
jack-o'-lantern moon

Edward Cody Huddleston

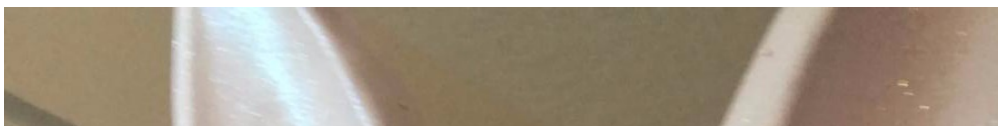
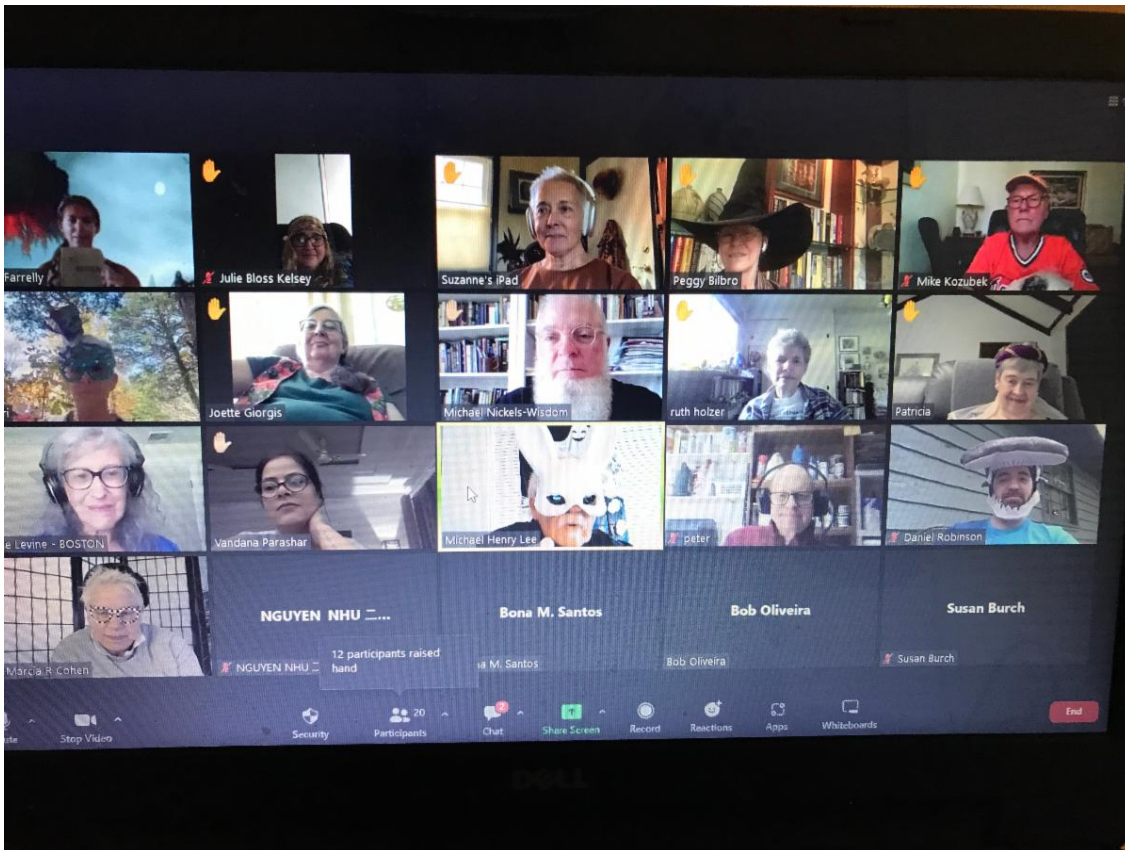
An Open Mic segment rounded out the festivities with the "Autumn/ Spooky" theme loosely adhered to. Participants were encouraged to share their own work or that of a favorite deceased poet, a perfect opportunity to briefly honor so many great voices who have gone before us.

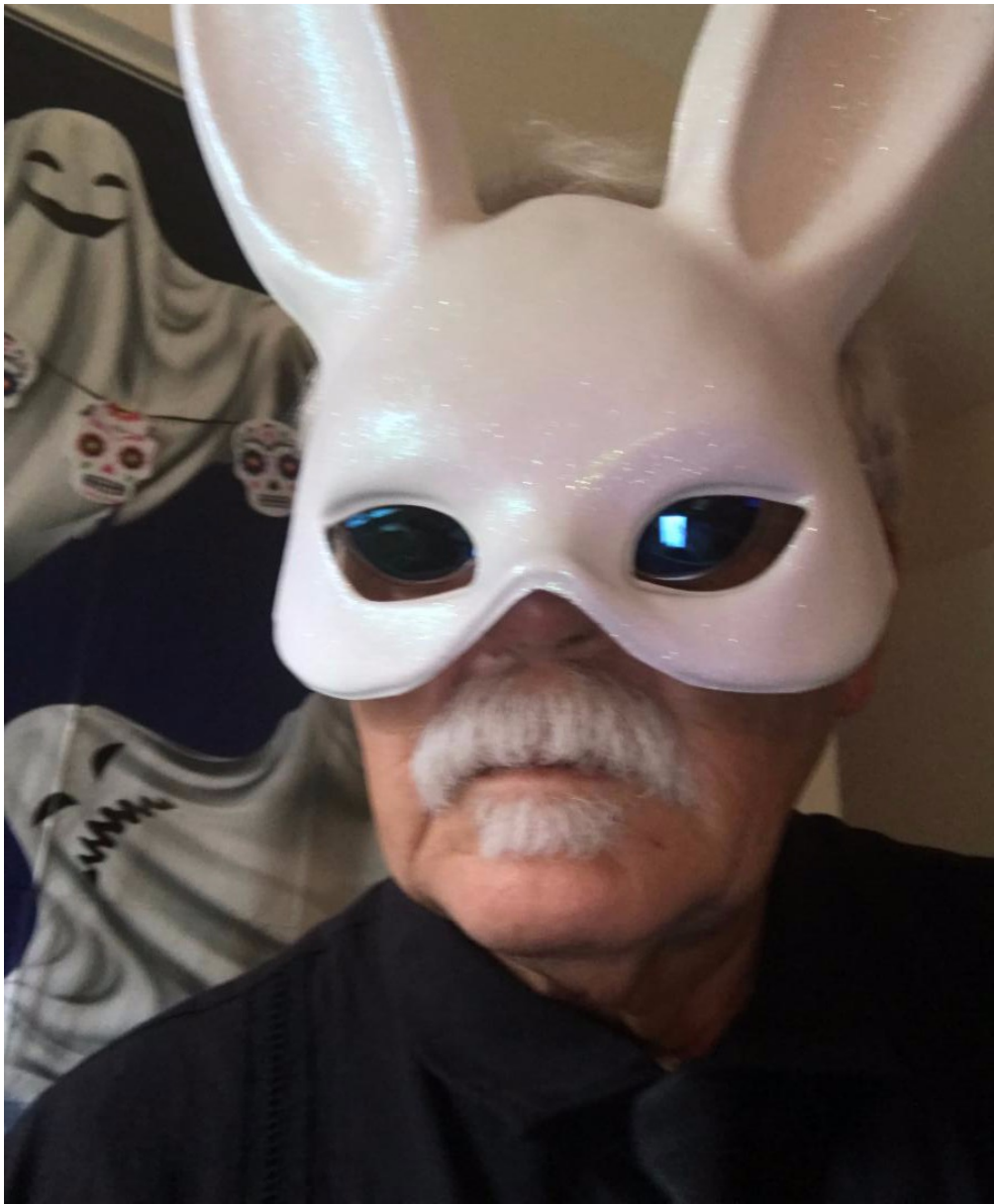
Yours Truly,

Michael Henry Lee  
HSA SE Region Coordinator









Barbara Hay  
**Southwest**

The Austin Haiku Group met in person at Illuminate Coffee Bar near Lakeline Mall on October 22. Agnes Eva Savich, Claire Vogel Camargo, Christa Pandey, Christine Wenk Harrison, and Melanie Alberts met to read and discuss haiku. We will be meeting again on December 10 at 11am for a ginko walk at Northwest District Park in Austin if weather permits. We plan to each bring a book to exchange for a Christmas haiku book swap!

Reported by Agnes Eva Savich

## Broader Haiku NEWS



Sunday, October 2 the Haiku Path was “unveiled” at the Japanese Garden located in Monte Sano State Park in Huntsville, Alabama. Southeast HSA members, Terri French and Peggy Bilbo, chose haiku from twenty-three poets for the twenty-four stones (Basho got two). Poets included Julie Schwerin (Warther), Julie Kelsey, Joshua St Clair, Kelly Moyer, Harriot West, Robyn Hood Black, David He, Terri L. French, Michael Henry Lee, Dave Russo, Bill Kenney, Peggy Bilbro, Sandi Pray, Alan Summers, Yu Chang, Lorin Ford, Hemapriya Chellappan, Marilyn App Walker, Brad Bennett, Edward Cody Huddleston, Cherie Hunter Day, Matsuo Basho and Kobayashi Issa. The stones were made and stamped by local Stone Artist - Zan Edmonds. The Haiku Path was graciously sponsored by Redstone Federal Credit Union.







Charlotte Digregorio seeks haiku or senryu submissions on the theme of any holidays that fall in November, December, or January for The Daily Haiku on her blog, [www.charlottedigregorio.wordpress.com](http://www.charlottedigregorio.wordpress.com). You may email her from Nov. 5 through Nov. 30 with just one of your best haiku or senryu at [c-books@hotmail.com](mailto:c-books@hotmail.com). A previously-published poem is fine. An unpublished poem may be edited for clarity. All are welcome to submit, especially those who've never appeared on her blog that features poets from sixty-one countries. Charlotte's goal is to feature all active haikuists/senryuists worldwide, beginners and experienced, who wish to appear. You'll find her book, "Haiku and Senryu: A Simple Guide for All," at libraries, which will help you compose an acceptable poem. In other news, Charlotte recently gave two haiku/senryu workshops, one for the Illinois State Poetry Society– hosted by Thomas Chockley, facilitator of the HSA/ISPS Haiku Chapter– and one for Rockford (IL) Writers' Guild. Many HSA members from the U.S. and abroad

attended the workshops through Zoom.

Time Haiku is a print only journal of more than 20 years standing, published twice a year in February and August. It accepts haiku tanka and related forms. The window for the February issue is open from August 1st to October 31st and for the August issue from February 1st until April 31st. Submissions and also requests for details of how to subscribe should be sent to the editor Diana Webb at

[dianawebb46@gmail.com](mailto:dianawebb46@gmail.com)

Could you also please sent me Gary Hothams postal address as I have two books published this year, two copies of each of which I'd like to send him in January to be considered for a Merit book award. Thanks.

All best wishes

Diana Webb



## **The Robert Spiess Memorial Haiku Awards Competition for 2023**

**Modern Haiku is pleased to announce the Robert Spiess Memorial Haiku Awards Competition for 2023. The purpose of this competition is to honor the life and work of Bob Spiess, editor of Modern Haiku from 1978 to his death on March 13, 2002.**

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

*The value of juxtaposition of entities in haiku, when appropriately accomplished, is that the often rather divergent qualities or characteristics of the phenomena act like the striking together of flint and steel: a spark flashes forth that is analogous to an illuminative experience or intuition.*

**Deadline:** In hand no later than March 13, 2023.

**Rules:** The competition is open to everyone but the staff of Modern Haiku, the competition coordinator, and the judge. Entries must be in English. Each entry must be the original, unpublished work of the author, and should not be under consideration in a contest or for publication elsewhere. For purposes of this

competition, appearance of a haiku in an Internet journal, on a Web site, in a blog, or in any other public media is considered publication, but posting haiku on a private email list is not. Of course, entries should not be shared in an Internet journal, Web site, blog, private or public email list, or any other public media during the term of the competition.

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

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

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

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

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

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

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

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

**Notification:** Winners will be notified by email or phone before the winning entries are published in the summer 2023 issue of *Modern Haiku* and posted on the Modern HaikuWeb site, <http://www.modernhaiku.org/>. If you would like a list of the winners, to be mailed after the public announcement, please indicate that on your e-mail entries or send a stamped, self-addressed envelope (SASE) with your postal entries.

Submitted by Billie Wilson



**AUTUMN  
2022**

**DEADLINE:  
Dec. 15th**

**backbone  
p r e s s**

**ANNUAL  
HAIKU  
CHAPBOOK  
CONTEST**

**SUBMISSIONS OPEN!  
see website for full guidelines  
[www.backbonepress.com](http://www.backbonepress.com)**

**FINAL JUDGE:  
2021 Winner,  
Cherie Hunter Day**

**San Francisco International Rengay Contest**

**Deadline:** In hand, January 31, 2022

**Entry Fee:** \$5 per rengay

**Details:** All entries must be original, unpublished, and not under consideration elsewhere.

There is no limit to the number of submissions.

A first prize of \$100 will be awarded. Second and Third place rengay will also be selected, but monetary awards will not be given other than for first place. Honorable mentions will be awarded at each judges' discretion.

Contest results will be announced at the HPNC meeting in April. The top three rengay will appear in Mariposa, and the full results, including judges' comments and honorable mentions (if any), will be posted 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. The rengay contest will be judged by Julie and Dan Schwerin.

**Online submission guidelines for rengay:** Please send all submissions of rengay in a single email to Fay Aoyagi ([fayaoyagi@gmail.com](mailto:fayaoyagi@gmail.com)). In the subject line, type: HPNC Rengay 2021, your name. Please send two copies as attachment. Include full authorship information, stanza by stanza, as well as all poets' names, addresses, telephone numbers and e-mail addresses and PayPal transaction ID number for your entry fee (see below) on one copy only. On the other copy, mark stanzas with letters only (poet A, poet B, poet C) to indicate the sequence of authorship.

All rengay must be titled. For two people (Poet A and Poet B) follow this linked format: 3 lines/Poet A, 2 lines/Poet B, 3/A, 3/B, 2/A, 3/B. For three poets (A, B, and C) the format is: 3 lines/A, 2 lines/B, 3 lines/C, 2/A, 3/B, 2/C.

Please send payment for the number of rengay you are submitting (\$5 per rengay) via PayPal to [HPNC \(hpnadmin@gmail.com\)](mailto:hpnadmin@gmail.com). In the 'Add a Note' section, type: 2021 Rengay Contest Entry Fee. Locate the PayPal transaction ID number and include it with your email submission (see above).

**Standard postal submissions for rengay:** All rengay must be titled. For two people (Poet A and Poet B) follow this linked format: 3 lines/Poet A, 2 lines/Poet B, 3/A, 3/B, 2/A, 3/B. For three poets (A, B, and C) the format is: 3 lines/A, 2 lines/B, 3 lines/C, 2/A, 3/B, 2/C. Type or print each rengay on three letter-size sheets. Include full authorship information, stanza by stanza, as well as all poets' names, addresses, telephone numbers and e-mail addresses (optional) on one copy only. On the other two copies, mark stanzas with letters only (poet A, poet B, poet C) to indicate the sequence of authorship. The entry fee is \$5.00 per rengay. Send rengay submissions to HPNC, c/o Fay Aoyagi, 930 Pine St. #105, San Francisco CA 94108.

Make checks or money orders payable in U.S. dollars to "Haiku Poets of Northern California (HPNC)." Cash (in U.S. currency) is okay. Enclose a business-size SASE (U.S. first class postage or an IRC) for notification of contest winners. No entries will be returned, with the exception of late

## **The Haiku Foundation is currently accepting nominations for The Touchstone Awards for 2022!**

**The Touchstone Award for Individual Haibun**, new for 2022, is bestowed annually on haibun that represent noteworthy additions to English-language haibun in the estimation of a distinguished panel of three haibun poets/editors. Individuals may nominate a total of 2 haibun published for the first time in 2022, 1 of which may be their own, via the entry form [see link]. Editors of journals that publish haibun should have received a nomination link; please contact Kristen at [thf.touchstone.haibun@gmail.com](mailto:thf.touchstone.haibun@gmail.com) if you did not receive this information.

Kristen Lindquist

Kristen Linquist  
Coordinator, Touchstone Awards for Individual Haibun

**The Touchstone Awards for Individual Poems** are bestowed annually on haiku and senryu, that represent noteworthy additions to English-language haiku in the estimation of a distinguished panel of haiku poets, editors, and scholars. For the Touchstone Awards for Individual Poems, poets may nominate 2 previously published poems, 1 of which may be their own, via the entry form (more details inside). Editors who have not received an email invitation to submit, please email Robin for the appropriate link at [thftouchstone@gmail.com](mailto:thftouchstone@gmail.com).

Robin Anna Smith,  
Coordinator, Touchstone Awards for Individual Poems

**The Touchstone Distinguished Books Award**, the pre-eminent award in the genre, is bestowed annually on published collections of poems, or works of scholarship, that represent noteworthy contributions to English-language haiku in the estimation of a distinguished panel of poets, editors, and scholars. For the Touchstone Distinguished Books Award, anyone may nominate either a print or e-book and there is no reading fee.

**For electronic books:** To qualify for a Touchstone Distinguished Books Award, we require both an electronic copy of the book you wish to nominate, and one copy of the print version (if there is one). First, email a PDF of your e-book to [touchstonebookaward@gmail.com](mailto:touchstonebookaward@gmail.com), then mail one print copy to the address below (if applicable).

**For print books,** submit six copies of the book you wish to nominate. The postmark deadline is December 31, 2022. One copy will be sent to each of the five panel members; the other will be entered into The Haiku Foundation's permanent hard copy library. Each submitter will be recognized as a donor to the Foundation and cited on the Donation Page of the website. Award-Recipients and Honorable Mentions will be cited on The Haiku Foundation's website. Nominated volumes should be sent to:

The Haiku Foundation  
Touchstone Distinguished Books Award  
PO Box 2461  
Winchester VA  
22604-1661 USA

For additional information visit: [thehaikufoundation.org/touchstone-awards](http://thehaikufoundation.org/touchstone-awards)

Bruce H. Feingold, Ph.D.  
Chairperson, Touchstone Awards  
Coordinator, Touchstone Distinguished Books Award

Robin Anna Smith (they/them)

Coordinator, Touchstone Award for Individual Poems  
The Haiku Foundation



**In Memoriam: Susan Diridoni (August 30, 1950–July 30, 2022)**

**Susan Diridoni, long-time member of HPNC, practicing psychotherapist and resident of Kensington, California, died on July 30, 2022 of abdominal cancer. Her introduction to haiku came as a teenager through the writings of R.H. Blyth. She was most well known for her affinity for avant-garde haiku, which she wrote about in an essay, “My Accidental Slip into Gendai Haiku” which appeared in Modern Haiku, vol. 43.1 in 2012. She served as HPNC’s newsletter editor in 2010-11. Her unique voice will be greatly missed.**

coyote chorus—  
elevator to the roof  
of forgotten woods  
*Roadrunner IX:3*

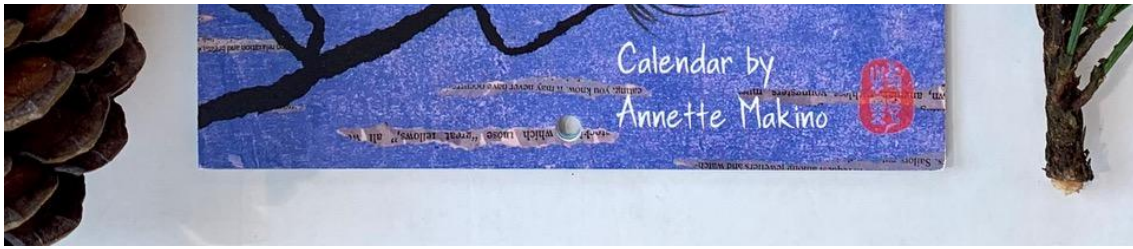
**Epiphany**  
**the unsaid between us**  
**extinguished**  
*Modern Haiku 40.2*

**just east of our troubles the rainbow’s face**  
*Roadrunner X:1*









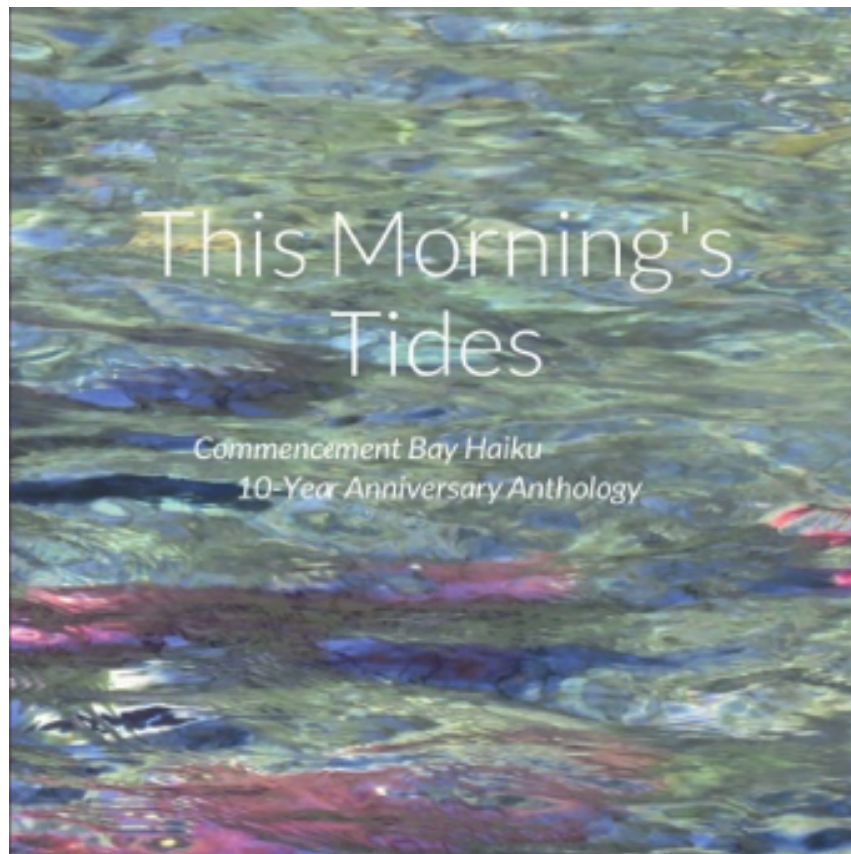
For those who saw Terri French's presentation combining poetry and photography from her RV adventures around the US at the last HSA zoom, the presentation is now a chapbook! The book, *Pulling Sunset* is available on Amazon.

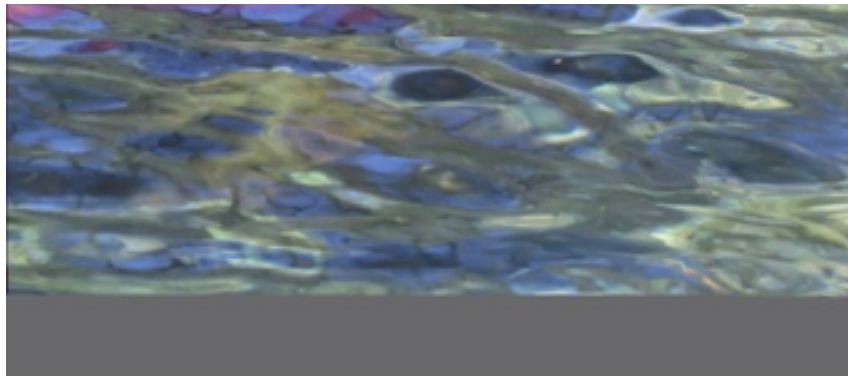
In ***Pulling Sunset***, Terri L French keeps her readers in tow as well, while she tramps the woods, winter beach and canyon bowls of this here land, rediscovering the beauty in the ordinary from sea brine to bull kelp to catkins dancing on branches ... a refreshing read from a woman living both on and off the road.

Robin White, editor, *Akitsu Quarterly*

***Pulling Sunset*** is a collection full of photographs, haibun, shahai, and haikai verses, so go somewhere special with them; maybe take a candlelit bath, or find a favourite haunt. The collection's driving force for me is haitatsu, my term for the engine of poetry, where everything delivers and comes together: It's where we're engaged with all our senses, to taste the poems, and their adventures, in a full range of colour.

Alan Summers, founder, *Call of the Page*





Commencement Bay Haiku commemorates its ten-year anniversary with the publication of *This Morning's Tides*.

Features haiku, senryū, tanka, tanrenga, renga, haibun, and haiga created from 2011 to 2021 by these poets and artists of CBH:

Aidan Castle  
Peggy Castro  
Julia Cousineau  
Bill Fay  
Dianne Garcia  
Alan Harvey  
Emily Kane  
Burk Ketcham  
Dorothy Matthews  
Geoff Pope  
Deborah Rivera  
Judith Schallberger  
Megan Shea  
Judt Shrode  
Carmen Sterba  
Kathleen Tice  
Richard Tice  
Michael Dylan Welch  
Jim Westenhaven

Commencement Bay in Tacoma is home to a port, museums, restaurants, parks, and a zoo. The group has expanded to include much of western Washington and beyond.

6"x9", 116 pages, quality paperback, color. Available online from Lulu ([lulu.com](http://lulu.com)) for \$17.50 plus shipping.

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## Call for Proposals

Home to the 2023 Haiku North America conference, Cincinnati, Ohio, is the sparkling Queen City in a Midwestern state known for vibrant urban centers, beautiful agrarian countryside, and a rich history of innovation. The juxtapositions between rural and urban offer a compelling geography in which to explore English-language haiku and related genres.

HNA 2023 invites proposals for presentations, panels, writing sessions, and workshops.

**Submittal Period: November 1, 2022 - January 15, 2023**

See the HNA website for more information:

<http://www.haikunorthamerica.com/call-for-proposals1.html>





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**Ignatius Fay**

HSA NEWS Editor  
Haiku Society of America  
[hsabulletin@gmail.com](mailto:hsabulletin@gmail.com)



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