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To: brooksbooks@gmail.com



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Haiku Society of America February 2023 Newsletter





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](#)

Corrections

I made the following errors in the January newsletter:

In the **California Report**, I incorrectly credited Paula Sears as the co-author of *Not Your Kids' Nursery Rhymes*. The correct authors are Bona Santos and Susan Burch.

In the **Oregon Report**, two of Carolyn Winkler's haiku ended up mashed together in a way that made them appear as one. While that might have made for an interesting reading experience, that was clearly not what Carolyn intended! Here are the two poems as they were meant to be read:

twelfth night
snow everywhere
so quiet

snowed in . . .
100 episodes
on Netflix

Note that while the poems were originally displayed side by side, to avoid problems with the lines rendering correctly, I have placed them vertically.

Thanks to those who called attention to these errors!

--Allyson Whipple





Bryan Rickert
President
bcrickert72@yahoo.com

Dear HSA Members,

We greatly appreciate everyone who has renewed their membership and would like to remind everyone who hasn't yet renewed that it is never too late!

I would like to bring attention to the recent changes in the submission process for Frogpond. The total number of individual haiku that can be submitted is now 8, which is a change from the previous allowance of 10. Also, submissions of haiku can be submitted through a Google Forms Link which can be accessed through the submissions page on the HSA website. Other submission guidelines for forms such as linked forms and haibun remain largely the same and can be sent in one email. Before submitting, please head on over to the submissions page and read through for all the important details!

Submission guidelines link: <https://www.hsa-haiku.org/frogpond/submissions.html>

-Bryan Rickert

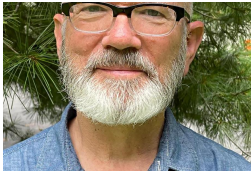


Gary Hotham
1st Vice-President
hsavicepres@aol.com

The deadline for submissions for the HSA Merit Book Awards for books published in 2022 is **15 February**. Submission guidelines at <https://www.hsa-haiku.org/hsa-contests.htm#meritbook>



Chuck Brickley
2nd Vice President
hsa_2vp_chuck@gmail.com



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*****ANNOUNCEMENTS*****

**HAIKU SOCIETY OF AMERICA
2023 CONTESTS**

HSA Nicholas Virgilio Memorial Award

Teachers, parents, young poets: The gates are open for the 34th Annual Nicholas Virgilio Haiku and Senryu Competition for Grades 7-12.

Deadline: In hand by March 27, 2023. Entries received after that date will not be accepted.

Eligibility: Any student in grades 7 through 12 enrolled in school as of September 2022 may enter.

Regulations: Submit up to three haiku/senryu per student.

For full details: check the HSA website:

<https://www.hsa-haiku.org/virgilioawards/Virgilio-contest-guidelines.htm>

HSA Rengay Award in Honor of Garry Gay

Time to start collaborating for the third annual HSA Rengay Contest!

Deadline: Submissions will be accepted from April 1 to May 31, 2023.

Eligibility: The contest is open to the public. HSA officers who are members of the executive committee are not eligible, but regional coordinators may enter.

Awards: First Prize, \$200; Second Prize, \$150; Third Prize, \$100.

Judges: Seren Fargo and Marcyn Clements, co-editors of *Tandem: The Rengay Journal*

In honour of Dr. Ignatius Fay, publisher/editor of *Tandem*



Cynthia Brackett-Vincent
Treasurer

brackett-vincent@encirclepub.com

2022 Financial Summary

As always, we thank our members/supporters who renewed and/or have generously donated to the Haiku Society of America and its mission to promote the writing and appreciation of haiku in English.

The HSA ended 2022 with a membership level of 646 (a decrease of 435 from the end of 2021, but by the end of January 2023 we were up to 825 total members, making the decrease stand at 256 members). We hope that those who have not renewed yet for calendar year 2023 will do so soon.

Expenses exceeded revenues by \$2,054 in 2022, and Net Assets (cash in bank) as of 12/31/22 stood at \$122,045.

Contributions decreased from \$7,376 in 2021 to \$4,824. We believe that because the cost of living has gone up so much in recent years that this contributed to the lower amounts people could afford to donate.

Our contests continued to be robust and contributed to our revenue \$647 more than they did in 2021 (for a total of \$3,476).

HSA spent \$2,930 in contest and other awards for excellence and in shipping out materials for HSA programs for education purposes and outreach to the public. We also continued free memberships as part of the "40 under 40" program.

The cost of PayPal fees went down, to \$2,218. The decrease is due to fewer PayPal transactions overall. I am working with PayPal to decrease our fees as there seems to be a lower rate for confirmed non-profits that we have not taken advantage of in the past.

Please see the financial statement below.

Thank you for supporting The Haiku Society of America. I want to thank outgoing Treasurer, Bill Deegan, for all his help (and for his many years of service to the HSA) in making my transition to Treasurer as easy as possible. He has been more than generous with his time and attention.

HSA Financial Status

For the year ending December 31,2022

REVENUES

Membership Dues	34,593
<u>Contributions</u>	4,824
Grants	300
Member Anthology Sales	769
Contest Fees	3,476
<u>Frogpond Single Copy Sales</u>	935
Bank Interest	307
Other	7
TOTAL REVENUES	45,211

EXPENSES

<u>Frogpond</u>	22,121
Membership Database Tech Support	2,105
Newsletter	615
Administrative	1,363
Members' Anthology	6,007
Special Projects	8,706
Contests/Awards	2,930
Grants/Sponsorships	500
Insurance	700
PayPal Fees	2,218
TOTAL EXPENSES	47,265

CHANGE IN CASH	-2,054
CASH BALANCE, YEAR BEGIN	124,063
CASH BALANCE, YEAR END	122,045



Remembering Patricia Donegan 1945 – 2023

We are sad to announce that Patricia Donegan passed away on January 24, 2023. Born in Chicago in 1945, she led a life of creative exploration, meditation, poetry writing, and teaching. Throughout her life she championed haiku as an awareness practice. In 2017 she was named the honorary curator of the American Haiku Archives, a recognition of her lifelong commitment to haiku as a poet, writer, anthologist, translator, and promoter of haiku as an awareness practice. She taught haiku and comparative literature on the faculty of East-West poetics at Naropa University under Allen Ginsberg and Chogyam Trungpa Rinpoche. She was also a student of haiku master Seishi Yamaguchi, and a Fulbright scholar to Japan. She also worked in poetry therapy projects through health centers. She was a meditation teacher, previous poetry editor for *Kyoto Journal*, and a longtime member of the Haiku Society of America. Her haiku works include *Love Haiku: Japanese Poems of Yearning, Passion & Remembrance* (co-translated with Yoshie Ishibashi), *Haiku Mind: 108 Poems to Cultivate Awareness and Open Your Heart*, *Haiku: Asian Arts for Creative Kids*, and *Chiyo-ni Woman Haiku Master* (co-translated with Yoshie Ishibashi). Donegan won first prize in the 1998 Mainichi International Haiku Contest and won a Merit Book Award for translation from the Haiku Society of America for her book on Chiyo-ni, also in 1998. Her books on haiku have combined scholarship and insight in reaching young and old to inspire and sustain a lifelong interest in haiku poetry, in both Japanese and English.

Pat will be dearly missed by all of us.

~Randy Brooks

For more complete information see the American Haiku Archives page:
<https://www.americanhaikuarchives.org/curators/PatriciaDonegan.html>

Selected Haiku by Patricia Donegan

I lay down
all my heavy packages—
autumn moon

winter afternoon
not one branch moves—
I listen to my bones

in between
the Kabul bombings—
voices of crickets

halfway
up the mountain—
the silence

spring wind—
I too
am dust

Selected Translations by Patricia Donegan & Yoshie Ishibashi

(translated by Patricia Donegan and Yoshie Ishibashi, from their book, *Chiyo-ni: Woman Haiku Master*, Tokyo: Tuttle Publishing, 1998)

rouged lines

tsugou naru
forgotten—
clear spring water

beni saita kuchi mo wasururu shimizu kana

morning glory—
the well-bucket entangled
I ask for water

asagao ya tsurube torarete morai mizu

autumn field—
some grasses flower
some grasses don't

aki no no ya hana to naru kusa naranu kusa

Books by Patricia Donegan

Hot Haiku. Boulder: Kokoro Press, 1980.

Donegan, Patricia, and Jim Cohen, eds. *Never Mind* (haiku anthology). Boulder: Kokoro Press, 1980.

Bone Poems: Mini Cantos. Boulder: Chinook Press, 1985.

Without Warning. Berkeley: Parallax Press, 1990. Foreword by Allen Ginsberg.
Heralding the Milk Light: A Post High-Tech Poetics Cosmology. San Francisco: Kokoro Press, 1993.

Donegan, Patricia and Yoshie Ishibashi. *Chiyo-ni Woman Haiku Master*. Tokyo: Tuttle Publishing, 1998.

Haiku: Asian Arts for Creative Kids. Boston: Tuttle Publishing, 2003.

Haiku Mind: 108 Poems to Cultivate Awareness & Open Your Heart. Boston: Shambhala Publications, 2008.

Donegan, Patricia with Yoshie Ishibashi, trs. *Love Haiku: Japanese Poems of Yearning, Passion & Remembrance*. Boston: Shambhala Publications, 2010.

Write Your Own Haiku for Kids. North Clarendon, Vermont: Tuttle Publishing, 2017.
[Reissue of *Haiku: Asian Arts & Crafts for Creative Kids*, Tuttle, 2003]

NEWS from the Regions



Deborah P Kolodji
California

California Report

January 7, 2023 Post-Holiday Haiku Gift Exchange

The Southern California started off the new year with a live gathering at Mamma's Brick Oven Pizza in South Pasadena. It was our annual post-holiday haiku gift exchange which we held via zoom the last two years. The location was secured by Lynn Allgood and it was a perfect location in a large outdoor space. Fortunately, the weather cooperated with a warm, sunny day in the middle of an onslaught of freezing rain.

Fifteen people attended: Lynn Allgood, Sean Carlton, Kimberly Esser, William Scott Galasso, Charles Harmon, Diana Ming Jeong, Deborah P Kolodji, Yvette Nicole Kolodji, Mynor Lorca, Genie Nakano, Susan Rogers, Wakako Rollinger, Bona M. Santos, Patricia Wakimoto, and Sharon Yee.

Being able to present the haiku gifts in person offered poets a chance to be creative beyond haiga...haiku attached to carrots, hanging from pine branches, given with potatoes and lemons and candy, etc. It was a like a breath of fresh air to be together again.

January 21, 2023 Winter Zoom Kukai

The Southern California Haiku Study Group plans to have four quarterly zoom kukai in 2023, and we started the year with our winter kukai. Emily Bernhardt, from our newly formed kukai committee, conducted the January kukai. Poets were invited to submit up to 2 winter haiku by Wednesday, January 11th via a Google Form. Emily compiled the entries and sent out the collected winter haiku on January 12th, with a link to a voting form. Poets were tasked with voting for no more and no less than 6 haiku. The deadline for voting was Wednesday, January 18th. The votes were tallied and presented in a powerpoint during the January 21st meeting, where we discussed the haiku which garnered the most votes.

There were 29 contributing poets, 56 haiku, and 27 voting readers. Seven haiku used the word winter, six haiku used the word snow, and six haiku indicated the season with words like January, Christmas, Rose Parade, and New Year. 46 poems received at least one vote (75%) and the 3 most popular poems (7% of the total poems) received 22% of the vote. Kimberly Esser wrote the haiku with the most votes, followed by haiku by Lee Hudspeth and Don Eulert.

27 poets attended the kukai results presentation and discussion: Emily Bernhardt, Jackie Chou, Marcyn Del Clements, Diana, Janice Doppler, Denise Dumars, Joan Fingon, Jerry Grenard, Katherine Griffith, Ruth Holzer, Lee Hudspeth, Lynn Jambor, Diana Ming Jeong, Deborah P Kolodji, Yvette Nicole Kolodji, Peter Larsen, Janis Lukstein, Rita Melissano, Richard Matta, Beki Reese, Susan Rogers, Bona M. Santos, Sigrid Saradunn, Patricia Wakimoto, Michael Dylan Welch, Kathabela Wilson, and Sharon Yee.

Upcoming:

Our next zoom workshop will be on Saturday, February 18th at 2 pm. We will read from the linked verse section of our anthology, *Red Paper Parasols*, with editor Lorraine A Padden as the emcee. The reading will be followed by a workshop conducted by John Stevenson, “Tan Renga with John Stevenson. For more information regarding this event, please contact us at SoCalHaikuStudyGroup@gmail.com.

February 11th Workshop at Descanso Gardens.

On Saturday, February 11th, group moderator Deborah P Kolodji will conduct a haiku workshop at Descanso Gardens as part of “The Camillia Connection: A Rebirth of Wonder.” Participants will then walk through the camellia forest and return to the amphitheatre to read the haiku written on their walk. This event is open to the public and is free with admission to the garden.

Yuki Teikei Haiku Society

Our January meeting highlighted the historic Tokutomi Memorial Contest which honors YTHS founders, Kiyoshi and Kiyoko Tokutomi. Amid great anticipation among the 52 Zoom attendees, Contest Chair Kath Abela Wilson and *Dōjin* Patricia Machmiller revealed and commented on the 2023 contest kigo. Rick Wilson heralded each season with his lovely shakuhachi flute playing.

2023 Contest Kigo List

- New Year: Year of the Rabbit; first birdsong
- Spring: frog; fledgling; smiling mountain
- Summer: rose; fragrant (or scented) breeze/wind; ice cream
- Autumn: autumn deepens; yellow leaves; Obon; *Dia de los Muertos/Day of the Dead*
- Winter: icicle; snow angel; rabbit

IMPORTANT NOTE: All the kigo, explanatory footnotes, and details for entering this unique contest can be found at yths.org.

Attendees: C. L. Stern (Zoom Host), M. Ahern (Co-host), R. Abe, L. Allgood, E. Andrews, M. Ashbaugh, D. Basist, M. Behar, M. Berger, C. Bruner, W. Burlingame, J. Doppler, M. Gehant, K. Goldbach, S. Grandstaff, D. Grover, J. J. Hafernik, L. Burman-Hall, C. Holbrook, J. Holding, T. Homan, J. Hymas, D. Keim, A. Ostenso-Kennedy, D. P Kolodji, M. Henry Lee, B. Levine, G. Longenecker, P.J. Machmiller, R. Matta, B. Momoi, B. Moore, Naia, H. Ogden, L. Papanicolaou, J. Rueter, B. M. Santos, J. M. Schallberger, P. Sears, C. Seney, R. Seymour, D. Sherertz, C. Steele, M. Turchi, P. Wakimoto, M. D. Welch, tjwellsmiller, E. Whitman, N. Whitman, K. A. Wilson, A. Woolpert, and S. Yee

The next meeting via Zoom is February 11 at 11:00 a.m. PT. The presentation is “Transitions: Winter to Spring: A Round-Table Discussion” facilitated by Patricia Machmiller.

Submitted by Alison Woolbert



Attendees at the Jan 7th SCHSG event. Photo by Lynn Allgood.

Standing: Charles Harmon, Mynor Lorca, Wakako Rollinger, Bona M. Santos, Kimberly Esser, Patricia Wakimoto, Genie Nakano, William Scott Galasso, Yvette Nicole Kolodji

Sitting: Diana Ming Jeong, Sean Carlton, Deborah P Kolodji, Sharon Yee
Not pictured: Susan Rogers, Lynn Allgood



Shelley Baker-Gard
Oregon

HSA Oregon News

January Meeting Notes

In Person meeting:

The Portland Haiku Group and Oregon HSA members met on January 14th at the Sellwood Community House. Those attending were Shelley Baker-Gard, John Budan, Shasta Hatter Tanya McDonald, Jacob Salzer, and James Rodriguez.

The first part of the meeting started with the kukai. The first place recognition was shared between Shelley Baker-Gard for ku “hospital trip . . .,” and Jacob Salzer’s haiku “winter fog . . . “ There was a four way tie for second place for the poems written by Jacob, Tanya, and John. There were multiple ku for third place with 1 vote each

The second half of the meeting was an activity led by James Rodriguez. It was a “hidden” haiku and tanka exercise. Everyone had a sheet of paper and wrote one line. Then we passed it to the next person and they wrote the next line. The paper was folded to cover the 1st line and then passed on to the next person who folded over the 2nd line and so forth until a 5 line poem was written. We then unfolded the haiku and then the tanka. This was a lot of fun and surprisingly created interesting poems.

Bimonthly Zoom meeting:

The bimonthly zoom meeting for Oregon HSA and PHG members and friends was held on 1/29. Those attending were Ellen Akenbrock, Lisa Gerlits, Seretta Martin, Michael Dylan-Welch, Steve Bahr, Shelley Baker-Gard, Diana Salton-Briggs, Shirley Marc, and Jacob Salzer.

The first part of the meeting was the kukai. There were many great ku entered and it was hard to choose only three favorites. The first place ku with the most votes was composed by Michael Dylan Welch “letters in the attic- ...” , second place went to Lisa Gerlitz for her ku “rain becoming hail..”; there was a third place tie between Janice Doppler, Lisa Gerlits, and Ellen Akenbrock. We also appreciated the Haibun by Jacob Salzer entitled “A Gate Left Open” and the abstract haiga by Shirley Marc.

For the second half of the meeting, Michael Dylan Welch gave us a tour of his Graceguts web site which he recently has enhanced, His site has an incredible amount of information about Japanese influenced poetry including essays, book reviews, poet interviews, art work, and even a section on 100 word stories written with one syllable words! Graceguts is truly a treasure and I encourage everyone to spend time exploring it: [Graceguts](https://www.graceguts.com/home)
<https://www.graceguts.com/home>

Announcements:

Contest: We are again holding a pencil monoku contest. The winner will receive 30 pencils with their monoku engraved on them. Anyone can enter. To enter, the monoku must not be longer than 30 letters and spaces long. Send your entry to sbakergard@msn.com by 3/1/23. The winner will be determined at the Portland Haiku Group March meeting kukai meeting.

Oregon HSA Members and friends meeting and mini-conference:

Shelley Baker-Gard is organizing a state meeting and mini conference to be held June 10, 2023. The formal meeting will be a one day meeting and will

held June 10th 2023. The formal meeting will be a one day meeting and will be held at the Visual Art Center in Newport Oregon which has a beautiful view of the ocean. An informal gathering – potluck happy hour- will be held June 9th the evening before in the Mark Twain room at the Sylvia Beach Hotel next to the Art Center. Anyone interested in attending is welcome to come. Anyone interested in providing a workshop, reading or being a participant on the “Meet the Author” panel, or if you have questions, please contact Shelley at sbakergard@msn.com.

Here are a few highlights:

All Day Saturday -June 10, 2023 10-4:30p (June 9 informal meeting at SB Hotel- Mark Twain-

Presenters:

1. Steve Bahr – Introductory slide show
2. Lynne Jambor – surrealism haiku
3. Carolyn Winkler – Number Ku workshop
4. Michael Dylan Welch – Presentation
5. Authors’ Panel
6. Ellen Akenbrock – art on the beach workshop
7. James Rodriguez – Musical Haibun
8. James Rodriguez - hidden haiku and tanka exercise

A book sale table will also be available to participants to sell or buy books.

Poetry Reading:

Lisa Gerlitz will be presenting a reading of some of her poems on Feb 17th with Clemens Starck in Silveton, Or as part of the Poetry Festival. Details on the festival at [Silverton Poetry Association \(google.com\)](https://sites.google.com/view/silvertonpoetryassociation/home)
<https://sites.google.com/view/silvertonpoetryassociation/home>

Next meetings:

February 11th: The next face-to-face meeting will be at the Sellwood Community House on 16th and SE Spokane St. , Portland, OR. Time will be from 12 noon to 2 pm.

Shelley will be the host – please send to her you kukai entries – 2-3 haiku or tanka, or 6 word stories, or 1 longer work such as a haiku /senryu sequence, or haibun and 1 short form by 2/11/23. Email to sbakergard@msn.com; for the second half of the meeting, Jim Rodreguiez will be demonstration how to add haiku to photographs with an editing software.

The next Bi-monthly ZOOM only meeting is Sunday, 3/26/23, from 2pm – 4 pm.

Shelley will moderate the Zoom. This every other month Zoom meeting time is set for the last Sunday of that month –Email Shelley sbakergard@msn.com, if you want to receive the invitation

you want to receive the invitation.

Email Shelley Baker-Gard; sbakergard@msn.com with your kukai entries by 3/25/23 (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).



Richard Tice
Northwest

Haiku Northwest

Twenty-five haiku poets joined the Haiku Northwest meeting via Zoom on January 12, 2023, to share poems about social justice. The poets wave hello below. Each brought three poems to read “around the room”; critical, celebratory, or point of view, the poems taught us much. We asked, What makes this haiku powerful? Why does it work? What do we appreciate about this haiku? We followed with an anonymous critique workshop and then adjourned with best wishes for Martin Luther King Day.

Our February meeting will be on a Saturday, February 11, from 1 pm to 4 pm Pacific Standard Time. The theme will be the use of humor in haiku. Aaron Barry will discuss the writing process using experience and share from his recently published book *eggplants and teardrops*. We will follow with an anonymous haiku critique workshop. If you wish an invitation to attend the February 11 meeting, please send Dianne Garcia a request for an invitation at garciadianne@hotmail.com.

Komo Kulshan Haiku Circle

Komo Kulshan Haiku Circle, based in the northern Puget Sound area, assembled on Zoom on January 21, 2023. An animated group of eighteen poets hosted by John S Green met as featured guest Tanya McDonald presented on the poetry form haibun. Attendees were John S Green, Tanya McDonald, Bob Brunttil, Pat Buckley, C. J. Prince, Tere Harrison, Judith Avinger, Sheila Sondik, Aidan Castle, Connie Hutchison, Carla Shafer, Lynne Jamhor, Peter H Fischer, Catherine Crawford, Garv Evans, Rob Zaslow

James, Peter H. Johnson, Catherine Crawford, Cary Evans, Bob Ludwig, Zorwyn Madrone, and Michael Dylan Welch.

Tanya presented a snapshot history of haibun's evolution from Buson to modern day English-language haibun. The group then looked at six examples of recent haibun showing the range of styles that have been used with this form. Then everyone workshopped eight pieces of prose sent in ahead of time by attendees. Positive feedback on the strengths as well as ideas to improve the prose were shared. Although the critique proved to be quite difficult, many offered specific and general ideas for haiku and title. The group shared Q & A throughout the two-hour session.

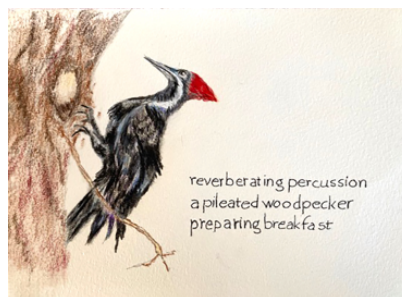
Submitted by John S Green

Haiga Adventure of Puget Sound Sumi Artists (PSSA)

Haiga Adventure artists of the Puget Sound Sumi Artists, www.sumi.org, met on Zoom Tuesday, January 17. Present from Washington State: Emily Kane, David Berger, Suzan Harper, Judy Kalin, Kristie Langlow, Dorothy Matthews, Sally Penley, Selinda Sheridan, Kathy Tashiro, Muriel Taylor. From Florida: Judy Walker. Haiga Adventure is open to any member of PSSA, regardless of geographic location.

Emily Kane, moderator, introduced an item for vote that the future meeting time change to 9:30 Pacific Time [passed]. Selinda Sheridan led a discussion of calligraphy in sumi-e and its traditional importance in haiga imagery. Discussion centered on PSSA co-founder Mary Bottomley's mountain painting that was presented to Lois Yoshida for her years of dedication to PSSA sumi education outreach. Inspired by the painting, Haiga Adventure members decided to focus on the calligraphic imagery of the mountain for their haiga-related work for the next meeting.

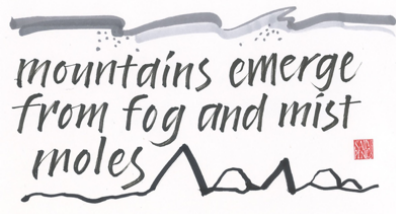
Judy Walker from Windermere, Florida, opened the sharing session with a unique haiga "sound bite":



Cathy Tashiro, Tacoma, asked for image suggestions to create haiga from her ocean haiku:

crescent arch
of a breaching whale
scent of spray

Sally Penley, Olympia, showed haiga juxtaposing two familiar landscape bumps:



Several others showed haiku they were working on and invited suggestions.

Submitted by Dorothy Avery Matthews

Klahhane Haiku

The Klahhane Haiku group of Sequim, Washington, met on January 12 at the picnic shelter in Carrie Blake Park at 9:00 am. Gary Bullock, Ruth Marcus, Jan Stewart, and Angela Terry shared haiku and new year's greetings. Something new to the agenda was a suggestion Jan had made that we each provide a haiku prompt to the person who had sat to our right at the December meeting, and after our regular critique of the poems previously submitted, we each shared the haiku written to the prompts, which were earwig, lethargy, calliope, and feather.

On the previous day, Ruth and Judy Duncan had participated in a reading of poems written in response to a month of prompts from the Two Sylvias Press in Kingston with Port Angeles author Linda Myers at Sequim's Blue Whole Gallery. They each read seven poems, responding to the same seven prompts. It was so interesting to see how the three took the same prompts and went in such different directions with them.

Klahhane Haiku meets the 2nd Thursday of the month at 9:00 am and welcomes haiku poets and interested guests.

Submitted by Angela Terry

Commencement Bay Haiku

Commencement Bay Haiku, which originated in Tacoma, Washington, but now extends to many other parts of Washington and beyond met Monday, January

extends to many other parts of Washington and beyond, not Monday, January 30, from 5 to 7 pm. Aidan Castle, Alan Harvey, Emily Kane, Burk Ketcham, Susan Roberts, Richard Tice, and Michael Dylan Welch attended the Zoom meeting. Though unable to come, Bill Fay contributed haiku to the meeting.

The first part of the meeting was devoted to composing tanrenga, a two-person collaboration of haiku and linking verse. Richard and Michael covered the kinds of links that could be used to link verses, and then we used some starting haiku from Emily, Aidan, and Bill. Every poet would take five minutes to write two-line verses that linked with each haiku as it was presented. We then reviewed the verses, and the poet of the haiku would choose his or her favorites. One intriguing tanrenga features Emily Kane's opening verse of three lines and Aidan Castle's linking verse of two lines, using "mailbox" to create the link:

the coyote watches
my big flashlight
mailbox frozen shut

weft of his words
return to sender

The most ingenious link was in the following tanrenga, a three-line haiku by Bill Fay and linking two-line verse by Michael Dylan Welch:

after the gold rush
the last finch
takes flight

hurricane warning
in the forecast

On the surface, the flight of finches precedes an impending hurricane, but the subtext linking involves the title of Neil Young's album *After the Gold Rush*, and Young's famous song "Like a Hurricane," which appeared in 1975 after the album—at the time of the album, Young's song was "in the forecast."

We then shared our work, open to suggestions and discussion. Emily, Alan, and Richard brought haiku, Burk brought senryū, Aidan brought haibun, and Susan brought haiga. Richard showed a bilingual "found" haiku by John Keats, created from Keats's famous poem (title in the haiku):

the cold hillside
la belle dame
sans merci

Alan presented a wonderful word-play haiku that starts in the present and takes us back to childhood. The poem shows how experience shared by the

poet and reader enhances a poem:

snapdragon snap
sends me back
fifty-five years

A snapdragon blossom squeezed between two fingers will open like a mouth. Those who had done this as children immediately were immediately taken back to childhood. Those who had never done this before were at a loss, until an explanation of “snapping snapdragons” enriched their learning and allowed them to experience this activity vicariously.

Submitted by Richard Tice



Allyson Whipple
Midwest

Illinois State Poetry Society-Haiku Society of America Haiku Chapter

The Illinois State Poetry Society-Haiku Society of America Haiku Chapter invites you to its regularly scheduled Zoom meeting on Sunday, February 19, 2023 from 1:00 to 3:00 p.m. via Zoom.

If you would like to attend, please RSVP to Tom Chockley at tomzhaiku@outlook.com.

- Please send Tom your RSVP by Tuesday, February 14, 2023.
- 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.

Charlotte Digregorio of Illinois is featured on "Member Spotlight" on the *Poets*

& *Patrons* website, <https://www.poetsandpatrons.net> .

She was asked ten questions about her life in poetry. The interview also includes her bio, her photo, and some photos of her haiga with art by HSA member Lidia Rozmus. Nineteen of her haiga are featured in solo exhibits year-round at libraries, corporate centers, galleries, and park districts, among other venues.

In other news, Charlotte features "The Daily Haiku" on her general writers' blog, www.charlottedigregorio.wordpress.com . She received 173 haiku submissions in January from international poets after posting a call for them. She's the author of *Haiku and Senryu: A Simple Guide for All* that is widely available through libraries.

The Ohio-ku Study Group

The Ohio Haiku Study Group did not meet for January.

We will be meeting February 11th at 10am EST to 12 PM EST.

The kukai theme is monoku.

At this meeting, we will have a reading by Clarissa Jakobsons of her new book of poetry, *Baltic Amber in a Chest*. This book of poetry was published by Bottom Dog Press.

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.

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



February 15, 2023 is the deadline for submitting haiku for the Hueston

Woods Haiku Walk.

Haiku North America, in conjunction with Ohio State Parks, is sponsoring the permanent installation of a haiku walk at Hueston Woods State Park in College Corner, Ohio (near Cincinnati). Selected poems will be installed by June of 2023 along a newly designated haiku trail (on the site of the park's current Sycamore Trail), and we will celebrate the poems at the 2023 HNA conference and at an inauguration event at the park at the end of the conference.

Submissions are open to anyone who lives in North America, except for 2023 conference organizers, and the Haiku North America board of directors who will serve as selectors for this installation. We also welcome submissions from outside North America IF you will be attending the 2023 conference. We invite both published and unpublished haiku. All haiku should relate to the natural environment in various seasons of the year.

Selectors: HNA Board (Garry Gay, Deborah P Kolodji, Paul Miller, Michael Dylan Welch).

Poems will be selected for their excellence as haiku and their suitability to specific locations on the proposed trail, with no more than one poem selected per person.

Please submit using [the entry form](#). If you have any difficulty launching the form, please contact Deborah P Kolodji at HaikuNorthAm@gmail.com

For information about Hueston Woods State Park and updates as they become available, check [the HNA Website](#)



Michael Henry Lee
Southeast

Stay tuned for an upcoming SE Region event that will be unveiled soon.

Miho Kinnas is running a Zoom workshop entitled "Poems of All Sizes: Haiku, Tanka, and Japanese Poetic Forms." For details and to register, visit the workshop description link: <https://writers.com/course/poems-of-all-sizes-haiku-tanka-and-japanese-poetic-forms>

Plum Tree Tavern, an eco-poetic blog whose editor is based just outside Atlanta, is inviting submissions through February 15 for a special Winter Haiku issue. <https://theplumtreetavern.blogspot.com/>



Scott Turner
Mid-Atlantic

Towpath Haiku – Poets of the Chesapeake Watershed

Meetings

On January 14, 2022, a group of 12 poets gathered via Zoom to share news and workshop poems. The group welcomed a new member, Jeffrey Walthall. In March, the group plans a museum gingko walk at the Glenstone museum, and the next regular meeting will be held March 11th via Zoom.

Publications and Announcements

Towpath member Roberta Beary was awarded an Honorable Mention in the 76th Basho Memorial English Language Haiku Contest, for the following poem -

abandoned house —
the silent conversation
of blossoms

Towpath member Susan Burch was awarded the Distinguished Work Price in the 14th Yamadaro Basho Museum Contest, for her poem -

peach orchard
barrels filled with
sunset

Susan was also awarded Second Place in the Ito-En Art of Haiku Contest 2022 for her poem -

spiral staircase –
when did you know
you were leaving

Additionally, Roberta and member Julie Bloss Kelsey gave readings at [The Wise Owl](#), and a renku by 4 members of Towpath, titled “4 Deer,” has been published at [Under the Basho](#).

North Carolina Haiku Society

On January 14, 2022, a group of 12 poets gathered via Zoom to share news and workshop poems. The group welcomed a new member, Jeffrey Walthall. Recently, 4 members of the group met in-person to write a renku titled “4 Deer.” The work can be viewed online at [Under the Basho](#).



Barbara Hay
Southwest

ABQ-Haiku

The Albuquerque Haiku Group, ABQ-Haiku, celebrates its first anniversary in March. ABQ-Haiku meets monthly to discuss haiku issues, opportunities, and publications—but mainly focuses on critiquing each other’s work. The group formed after several members wanted to continue meeting after attending two workshops that Scott Wiggerman taught at Oasis, “How to Haiku” and “Haiku Revision,” and ABQ-Haiku continues to meet at Oasis Albuquerque, part of a national organization that offers continuing education for those over 50. ABQ-Haiku is led by Marylyn Burridge, and includes about a dozen other members: Caroline LeBlanc, Robert Woltman, Jeanne Favret, Terranda King, Nancy Wohlenberg, Norm Weiss, Janet Ruth, Irene Newlon, Nancy Henson, and “faculty adviser” Scott Wiggerman. If living in the Albuquerque area and interested in joining, contact Marylyn Burridge at mburridge26@gmail.com for details. Looking forward to an even better second year!

Broader Haiku NEWS



Haiku Poets of Northern California Publications Sought

Michael Dylan Welch is looking for extra copies of the following issues of *Mariposa*: #22, 24, and 25 (from 2010 and 2011) and also the following Two Autumns books: *Light from the Other World* (2011), *Half the Moon, Half of Me* (2012), and *Open Iris* (2018). If you have copies you could sell or donate, please contact Michael at WelchM@aol.com.

Woodnotes Archive on Gracecuts

Woodnotes, the first journal of the Haiku Poets of Northern California, was published from 1989 to 1997, with Michael Dylan Welch as chief editor for most of its issues. Michael has just added an extensive archive of information about *Woodnotes* on his website at <https://www.graceguts.com/woodnotes>. This content includes cover images and selected interior scans for all 31 issues of the journal, descriptions of each issue (highlights and historical contexts), tables of contents, staff lists, statistics, and more, plus pages featuring all *Woodnotes* Awards, selected haiku and senryu, selected essays, all “Beginner’s Mind” contributions, and “A Short History of *Woodnotes*.” Look for selected tanka to come soon, too. Please check out the link and explore the history of *Woodnotes*, which was one of the most prominent and influential haiku journals of the 1990s. As Cor van den Heuvel said in “American Haiku’s Future,” a 2003 essay in *Modern Haiku*, “*Woodnotes* set a new standard for the quality of haiku—and related forms such as tanka, linked verse, and haibun—published in haiku journals. The articles were groundbreaking and the quality of the layouts and artwork were outstanding.”



GOLDEN TRIANGLE

LAST CHANCE for the Golden Haiku Competition

Entries are being accepted through **February 5, 2023, at 11:59 p.m. EST.**
Submit via the form at this link: <https://form.jotform.com/223316076980155>

This year's theme is "Notes to Nature." Participants of all ages are welcome to enter once, submitting a maximum of two self-authored haiku. (Previously published, self-authored haiku are eligible.) All entries should be family-friendly, and free of religious and political messages.

Winners will be notified in March, and publicly announced in mid-March.

Sonic Boom now open for submissions

Sonic Boom submissions are open February 1- 21 for the following *haikai* genres (and more!): haiku, senryu, cherita, gem bun, sequences, haibun, and haiga. Please see the complete [guidelines here](#). If you have never submitted, please familiarize yourselves with the style of the journal by reading the [previous issue\(s\)](#).



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.

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.

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 Haiku Web 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.

HIGH/COO Chapbooks 2023

High/Coo Chapbooks Competition

Brooks Books is launching a new annual HIGH/COO Chapbooks competition. Each year we invite submissions of chapbook manuscripts by April 1. Three of the best submissions will be published in our new subscription series of High/Coo Chapbooks.

Why do we want to publish these under the “High/Coo Chapbooks” imprint? This new imprint honors our initial venture into publishing, which was a small press magazine: *High/Coo: A Quarterly of Short Verse*. “High/Coo” is an Americanized version of the Japanese term, both in appearance and conception, which is a recognition that we are promoting a contemporary English literary art.

“High/Coo” contains within it several key assumptions about our approach to haiku poetics. With “high” we embrace a poetry seeking to celebrate being alive — the emotions, feelings, perceptions, and enthusiastic realizations that come from being present to the gifts, mysteries, surprises, and insights available in our everyday lives. These are high moments of consciousness. Highlights of being alive. We love poetry that comes from deep contemplation, discovered insight and heartfelt feeling.

The “coo” refers to our responses to these high moments of being alive. As poets, we give voice to our responses. We playfully experiment with the “coo” that naturally springs out of these moments of being alive — giving voice to various states of high awareness. Our “coos” often understate or suggest the significance of what is left unsaid. Playful language hints at a state of consciousness. We like playful language!

And finally, there is the “/” between “high” and “coo”. This represents the haiku cut, an essential silence that invites the reader into the space of the poem’s consciousness, language, and images. It is the pause that comes at various points in haiku, senryu, and tanka. A contemplative breath in the middle of things. A door that opens to invite the reader inside to a world of imaginative play.

Put these all together, and you get “High/Coo!”

Randy & Shirley Brooks
6 Madera Court
Taylorville, IL 62568
217-358-1294
brooksbooks@gmail.com

Guidelines for HIGH/COO Chapbook Submissions:

1 - There is no entry fee, but you must be a subscriber to the High/Coo Chapbooks series to enter the competition. Subscription is \$30 per year which includes a copy of all three chapbooks published that year. International subscribers will receive PDF editions of the chapbooks. The chapbooks will be sold separately for \$15 per copy, so a subscriber gets a significant discount receiving (3 chapbooks for \$30 instead of \$45). You do not have to submit a chapbook manuscript to be a subscriber to the HIGHCOO Chapbooks series.

Go to our web site to subscribe: <<http://www.brooksbookshaiku.com/chapbooks.html>> You may submit one chapbook manuscript per year.

2 - Chapbook manuscripts will be submitted by email to brooksbooks@gmail.com and include the following requirements:

- a book title
- a short biography of the author (500-1000 words)
- 30 - 50 haiku, senryu, or tanka (no haibun, no linked verse, no other genres)
- acknowledgments for previous publication of any poem submitted
- author’s name, address, email address & publication name preference optional, but not required:
- a short introduction about your collection
- a short introduction to your own art of writing haiku (where do your haiku come from?) • you

may submit your chapbook by mail but include an email address for response

3 - There will be three chapbooks published each year. Winning authors will receive 10 copies of their collection and \$100. They also will get a 50% discount on additional author copies as needed.

4 - Deadline for submission is April 1 of each year. No fooling! Winning chapbooks will be announced by May 1 and published later that same year.

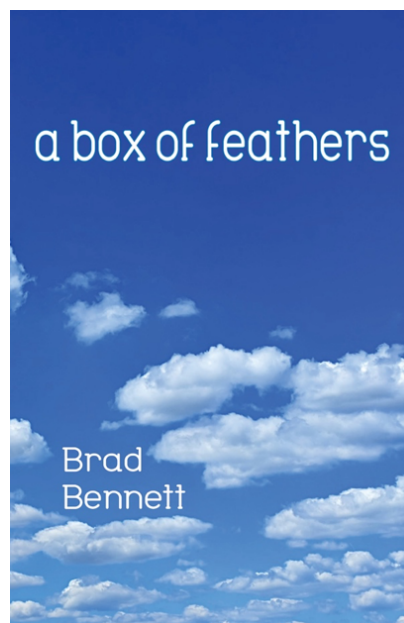
Randy & Shirley Brooks
6 Madera Court
Taylorville, IL 62568
217-358-1294
brooksbooks@gmail.com



New Book of Haiku by Brad Bennett

a box of feathers, Red Moon Press, September 2022. (99 pgs, 4.25" x 6.5" perfect softbound.) If you'd like to purchase a copy, please contact the author at bgalaxy@verizon.net. Or you can buy it directly from Red Moon Press.

"*a box of feathers* is another outstanding collection by a much-loved haiku poet. Bennett has a keen ear for assonance and alliteration (the stuff of poetry) and an equally keen eye for the blue nothingness of a summer sky (the stuff of haiku)." -- Carolyn Hall





Call for Submissions: Haiku in the New Jersey Botanical Garden

For the sixth year the Haiku Poets of the Garden State will again partner with the New Jersey Botanical Garden in Ringwood, NJ, on an installation of haiku poetry signs throughout the garden grounds to celebrate Poetry Month in April.

For the April 2023 Poetry Month Haiku Installation at the New Jersey Botanical Garden, we invite poets who currently live in, or have previously resided in, New Jersey to submit up to 10 haiku for consideration. We are looking for quality, garden-related haiku that will enhance the visitors' experience of the botanical gardens and the historic manor on the grounds. Here is a link to the NJ Botanical Garden website for reference: <https://njbg.org/>

You may submit previously published haiku as long as you hold the rights to the poetry.

Submissions should be emailed to: GardenHaiku@gmail.com. The haiku should be included in the body of the email. No attachments—attachments will not be opened or considered. Email subject line must be: NJBG SUBMISSION (this text only). Be sure to include your name, email address, and the name of the New Jersey city/town you live in (or previously lived in).

Submissions Open: February 1 - February 28, 2023. (Submissions received outside of the submission period will not be considered.)

Notification: Selected haiku poets will be notified via email by mid-March, 2023. The haiku selected for signs in the New Jersey Botanical Garden installation may also be featured on the Haiku Poets of the Garden State website <https://hpgs.weebly.com/>.





**HAIKU CITY & SOIL
NORTH AMERICA
CINCINNATI 2023**

Mark June 28-July 2, 2023 on your calendars for HNA in Cincinnati. The theme is City & Soil.

<http://www.haikunorthamerica.com/2023-conference.html>

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For information about Hueston Woods State Park and updates as they become available, check [the HNA Website](#)

Finally, please check back at the HNA website as registration and hotel reservation information will be available soon.





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