

**From:** Haiku Society of America [allyson@haikusocietyofamerica.ccsend.com](mailto:allyson@haikusocietyofamerica.ccsend.com)  
**Subject:** HSA Newsletter, March 2024  
**Date:** March 5, 2024 at 12:31 PM  
**To:** [brooksbooks@gmail.com](mailto:brooksbooks@gmail.com)



Volume 39, Number 3 | March 05, 2024

## Haiku Society of America March 2024 Newsletter



*Photo by Donna Kaplan*

### Thank You for Being a Member!

The HSA appreciates your continued support and your participation in society activities

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.

Please remember that if your mailing address changes during the year, you should **email Michelle Schaefer** at [HSASecWashington@gmail.com](mailto:HSASecWashington@gmail.com) in order to update your postal address and receive your copies of *Frogpond* and the annual anthology.

## From the Executive Committee



### President's Message

Bryan Rickert  
[bcrickert72@yahoo.com](mailto:bcrickert72@yahoo.com)

Greetings HSA Members,

I hope this email finds everybody well. It is my privilege to announce that the editor for the next Members' Anthology will be Edward Cody Huddleston. Editing this anthology is a rewarding and difficult venture. We appreciate his willingness to put in all of the time and work to make it a success. It is truly a labor of love and a wonderful experience to be a part of. We will be announcing all the details for the anthology within the next few weeks so stay tuned.

It is not too late to send in ideas for the online conference in November. We have had a decent response but still have plenty of time and space available to fill. There is ample time between now and November to research your topic and to fine-tune the presentation. Get inspired and think of something that you would like to know more about in the world of haiku. You can be that person to dig in and share with the group. The deadline for presentations is the end of this month.

Sincerely,  
Bryan



### First Vice President

Gary Hotham  
[hsavicepres@aol.com](mailto:hsavicepres@aol.com)

### HSA Merit Book Award Update

The Merit Book Award submissions are now with the judges. There were 89 this year.

From 90 years ago:

*The point is that good haiku are full of overtones. The elusiveness that is one of their chief charms comes, not from haziness, but from the fact that so much suggestion is put into so few words.*

Harold G. Henderson, [The Bamboo Broom: An Introduction to Japanese Haiku](#), 1934.



### **Second Vice President**

Sarah Paris  
[hsa.2vp.sarah@gmail.com](mailto:hsa.2vp.sarah@gmail.com)

### **Haiku Society of America 2024 Contests**

#### **Nicholas Virgilio Memorial Award**

Teachers, parents, young poets: The gates are open for the annual Nicholas Virgilio Haiku and Senryu competition for Grades 7-12.

**Deadline:** In hand by March 27, 2024. Entries received after that date will not be accepted.

**Eligibility:** Any student in grades 7 through 12 enrolled in school as of September 2023 may enter.

**Regulations:** Submit up to three haiku per student.

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

#### **HSA Rengay Award in Honor of Garry Gay**

Time to start collaborating for the 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.

More information: <https://www.hsa-haiku.org/hsa-contests.htm#rengay>

#### **HSA Haiku, Senryu and Haibun Awards**

The submission window for HSA's summer contests — the Haiku, Senryu and Haibun Awards — will be from June 1 to July 31, 2024. Full details will be posted on the HSA website in May

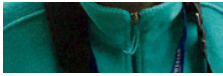


### **Treasurer**

Cynthia Brackett-Vincent  
[cbv.hsa@encirclepub.com](mailto:cbv.hsa@encirclepub.com)

### **2023 Brief Budget Summary from Your Treasurer**

[Our Assets Are:](#)



\$50,438.30 Checking Account  
\$92,057.32 15-month CD (up \$2,057.32 since opening account  
on 3/3/23)  
\$2,940.33 PayPal balance  
**=\$145,435.95**

Our Outstanding Debt is None.

\* \* \*

Total Expenses: **\$28,384.29**

Largest Expenses:

Award Fees: \$1,838.57  
Data Base Services: \$580  
Merit Book Awards: \$600  
Non-Profit Insurance: \$664  
Postage fees: \$766.98  
Sheridan Press \$21,050.71  
Web Hosting: \$588.47

\* \* \*

Total Receivables: **\$47,186.40**

Largest Receivables:

Canada/Mexico memberships: \$1,931.60  
Donations Only: \$2,306.22  
*Frogpond* sales: \$860.19  
Haiku Contest Entries: \$1,247.61  
Other Countries Memberships (outside U.S., Canada and  
Mexico): \$1,752.05  
PDF Only Memberships: \$1,634.75  
Senryu Contest Entries: \$864.91  
U.S. Regular Memberships: \$19,132.89  
U.S. Regular Memberships with Added Donations: \$505  
U.S. Senior/Student Memberships: \$14,277.43  
U.S. Senior/Students Memberships with Added Donations:  
\$1,075

Original 2023 Budget Statement Prepared 1/9/24. Discussed &  
Approved: 2/8/24

I am available for any questions at  
[cbv.hsa@encirclepub.com](mailto:cbv.hsa@encirclepub.com)

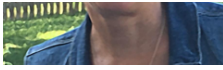
Respectfully Submitted for Newsletter: 2/26/24  
—Cynthia Brackett-Vincent



**Secretary**

Michelle Schaefer  
[hsasecwashington@gmail.com](mailto:hsasecwashington@gmail.com)

**Donations: Another Way to Help the HSA**



Dear HSA Members

Thank you for your continued support to the Haiku Society of America. We appreciate your donations.

- All donations will be recognized in the year that the donation was made.
- If you wish to remain anonymous please let me know.
- Please use the donation button on the website for donations.

**Please read the following if you would like to give a future donation.**

You may subscribe AND make a donation in any amount over the subscription fee. Donations can be made through the postal service, or electronically via PayPal.

The Haiku Society of America is a nonprofit, tax-exempt organization. Any amount donated over and above the regular membership fee is deductible for income tax purposes in the United States. The HSA depends in part on donations to keep membership dues as low as possible.

Donations are recorded in the following categories:

- Translators
- Students of Haiku

**Membership Levels**

Friend: Up to \$49

Donor: \$50-\$99

Sponsor: \$100 or more

**To Donate By Postal Service**

To send in your donation by postal service, please make checks payable to "The Haiku Society of America" (not "Frogpond" or "HSA"). Checks in U.S. funds drawn on a U.S. bank, or a bank with an affiliate in the United States, are acceptable. Otherwise, please send bank draft in U.S. funds. Please mail donations to:  
Secretary

Michelle Schaefer  
10535 NE 201st  
Bothell, WA 98011

**To Donate Electronically Via PayPal**

You can donate by visiting [this link](#), or by using the button below.

**Donate Via PayPal**



**Newsletter Editor**

Allyson Whipple

[allyson@allysonwhipple.com](mailto:allyson@allysonwhipple.com)

**Update: Newsletter Submission Form**

I would like to thank those of you who were willing to use the Newsletter Submission Form for your March updates. As is expected, there were some challenges, but all in all, things are

working as intended. With that in mind, the newsletter submission form will be the **primary** submission method going forward.

**Please use the following link to send all future newsletter updates:** <https://forms.gle/3ZjG6WWbfUKZQeq27>

**Exceptions:** If you have already submitted to the photo pool, you do **not** need to resubmit.

While the soft launch was largely successful, hiccups are inevitable. If you do run into problems using the form, you can email me.

Thanks again for your contributions!

## In Memoriam: Joyce Walker Currier

*Shared by Edwina Walker Amorosa*

Joyce (Walker) Currier-Neubauer, age 92, born in 1932 in Laguna Beach California, passed away peacefully on Tuesday, January 23, 2024.

Her life's passage brought her to Illinois where she lived until her death. In the 1970's after twenty-five years of raising her five children she took a writing class, which changed her life forever. Joyce was introduced to the Japanese art form—Haiku. In her journey through traditional and modern haiku, she experienced a heightened awareness of the rhythms of life and nature. In so doing, she found such joy and pleasure in writing Haiku. Joyce's sister, Edwina Walker Amorosa, compiler of Joyce's book Paper Ships noted that "Joyce can write Japanese poetry that can take me to silent places; travel dusty pathways; embroider shades of life along the way--all with soft simplicity, measured intensity, and emotional poignancy."

the sounds have all gone  
but this small path grows louder  
with my footsteps

## In Memoriam: Merrill Gonzalez

*Shared by paul m.*

Merrill Ann Gonzales (June 30, 1938 – Dec 13, 2023)

Merrill was born in Queens, New York. She was stricken with polio as a child, which left her with scoliosis and lifelong breathing problems; a later work-related spinal accident left her in pain for much of the rest of her life. She escaped an abusive first marriage, which separated her permanently from her two children. Yet despite these hardships, she was a survivor, and greeted the world with grace and generosity.

slicing red peppers —  
the secret  
I can't tell

Her haiku were published widely, yet it is more for her artwork that she was known. She always had an interest in art and was encouraged by her parents both artists

She always had an interest in art and was encouraged by her parents, both artists themselves. Discouraged by formal art courses, she nonetheless studied with Hugh Gumpel at the National Academy School, S.U.N.Y. She worked in oil, watercolor, and ink, and provided artwork and illustrations for many poetry journals and books, including *Azami*, *Black Bough*, *Herons Nest*, *Moonset*, and others. She was known for her Snowbird Notes, notecards which combined her line drawings with the haiku of others.

throbbing cicadas  
the same rhythm  
as my pulse

Merrill spent the second half of her life in Dayville, CT, near her and her second husband's beloved Whetstone Brook. She wrote the following haiku after he passed away:

I wade in the brook  
that he loved to paint —  
pull of the current

Her final few years were spent in isolation, living alone, nearly blind, but delighting in letters from the outside world. A final poem of hers from an outgoing letter.

first snow  
earth, teach me  
to be still

She is missed.



*Merrill Gonzales at the home of Carol Purington*

## Featured Essay

### Becoming Zoka

*by Janice Doppler*

In *Knapsack Notebook*, Bashō declares “Saigyō’s *waka*, Sōgi’s *renga*, Sesshū’s painting, Dikui’s tea ceremony — one thread runs through the artistic *Way*. And this aesthetic spirit

kyū's tea ceremony – one thread runs through the artistic ways. And this aesthetic spirit is to follow the Creative, to be a companion to the turning of the four seasons.” The Creative is David Barnhill’s translation for *zoka* in his book *Bashō’s Journey: The Literary Prose of Matsuo Bashō*.

Ancient Chinese sages developed a cosmology in which two inseparable energies interact as a creative force through which everything emerges, transforms, and returns to the source. This force is ineffable – beyond definition, description, or expression; however, talking about it requires names so humans make them up. This force is named *zoka* in Japanese, *zaohua* in Chinese, and 造化 in both. There is no direct translation into English. Some scholars translate the concept as the Creative. Some simply as nature, but it is so much more. Each translator describes *zoka*/the Creative differently. Nature’s tendency and ability to continuously self-transform, the vitality and creativity of nature, and transience and impermanence are a few.

Assigning names risks the objectifying *zoka* as something that can be searched for and found. When I was four-years-old, someone said “spring is just around the corner” so I went around the corner searching for it. When spring arrives it is everywhere and everyone breathes it, feels it, smells it, sees its beauty. Just as we cannot go looking for spring, we cannot go looking for *zoka*. We don’t have to because it is everywhere and everything emerges within *zoka* and everything is driven by *zoka* and that includes us. What we can do is loiter in nature and drink in the sights, sounds, smells, and beauty.

All humans are facets of *zoka* and we embody its creative drive. Our impulse to write is a drive to use words to create something from nothing and each haiku is a response to that impulse. Every poet, every haiku communicates something of the transformative power of *zoka* — some more effectively than others, but we are all driven by the same force.

The creative force called *zoka* was present before a human wrote the first symbol. It influences English language poets even though it’s not part of the language. Here are two examples by contemporary American poets who invite us to perceive *zoka*:

sunlit rain  
a snail extends  
its eyestalks  
*Cicada* 1981

The first line of this haiku by Chuck Brickley’s haiku allows us to witness the power of *zoka*. The snail transforms itself a tiny bit by extending its eyestalks in response to the impulse to explore its mini-cosmos.

wild strawberries ...  
the skim and dart  
of white butterflies  
*Heron’s Nest* (2023)

In Jo Balistreri’s haiku, the flourishing of summer is evident in the wild strawberries that are picked and eaten as soon as they are discovered. We intuit the expansion of positive energy as butterflies dart from flower to flower to sip sweet nectar.

If English language poets can communicate the essence of *zoka* in spite of it being absent from the language, why bother with it? When Bashō encouraged poets to “follow *zoka*, follow the Creative,” he pointed toward masters who preceded him by hundreds of years. If we search where he pointed, maybe we’ll be able to see a little further, especially in light of modern scientific knowledge. Perhaps awareness of and opening to the ever-present energies of *zoka* can foster experiencing the natural world in previously



unrecognized ways or spark new expressions or creativity that communicate awe and wonder.

For links to more from Janice on *zoka* see:

- *Frogpond* 46.1, Winter 2023 - Following Bashō Following *Zoka* at <https://www.hsa-haiku.org/frogpond/2023-issue46-1/Doppler-Zoka-Frogpond-46-1-2023.pdf>
- *Frogpond* 47.1, Winter 2024 - Cultivating *Zoka* at <https://www.hsa-haiku.org/frogpond/2024-issue47-1/Doppler-Zoka-Frogpond-47-1.pdf>
- *Poetry Pea Workshop* - Season 6, Episode 31 *Zoka* Part 1 at <https://poetrypea.com/youtube-s6e31-zoka-part-1-how-to-use-it-in-your-writing-featuring-janice-doppler/>
- *Poetry Pea Workshop* - Season 6, Episode 32 *Zoka* Part 2 at <https://poetrypea.com/s6e32-zoka-part-2-a-tool-for-all-writers-featuring-janice-doppler/>

## News From the Regions

### California

*Deborah P. Kolodji*



### Southern California Haiku Study Group

The Southern California Haiku Study Group met by zoom on 2/17/24. Eighteen members attended the meeting. After a read-around emceed by Joan Fingon, we had a featured reading by Wakako Rollinger.

Wakako Miya Rollinger is a film and new media columnist living in Topanga, CA. She is a member of the Critic's Choice Association and holds MA in Cinema Studies from New York University. She is also a volunteer Topanga State Park naturalist and if you don't see her on zoom, most likely she is hiking in the Santa Monica mountains.

Born in Okinawa, Japan, before Okinawa's reversion from the US in 1972, her background is uniquely mixed with her father from Okinawa and her mother from Shikoku. Writing haiku was mandatory in elementary school in Okinawa, After she moved to Los Angeles, her curiosity of writing haiku in English led to become a member of Southern California Haiku Study Group as well as HPNC and Yuki Teikei Haiku Society. Her work has appeared in print and online.

After Wakako's riveting reading, the meeting was turned over to Yvette Nicole Kolodji, who finished the workshop we started in January.

### Yuki Teikei Haiku Society

#### *DōjinD*

Phillip R. Kennedy introduced to Zoom attendees the YTHS New Season Word Project, a multi-year labor of love he is shepherding. His intent is to create a set of YTHS Season Word Handbooks to

reflect YTHS usage in English-language haiku, developed over the last half century. These handbooks will strengthen YTHS's commitment to writing haiku with season words.

Four handbooks will be published, one for each season. (New Year season words will be included in the handbook for winter.) The first volume, *YTHS Season Word Handbook: Spring*, will be published at the time of the 2025 annual retreat to celebrate YTHS's fifty-year anniversary. The resulting volumes will be an inspiring resource and will showcase work by YTHS members.

The upcoming March 9 meeting will be a Roundtable panel discussion led by Tokutomi *dōjin*, Patricia J. Machmiller titled: "How do You Grow as a Haiku Poet." Panelists are: Beverly A. Momoi, Mimi Ahern, Marilyn Ashbaugh, Michael Henry Lee, and Brad Bennett.

## Oregon

*Tanya McDonald*



On Saturday, February 10, Shelley Baker-Gard hosted the Portland Haiku Group at her house in SE Portland. Nine people were in attendance. Prior to the meeting, haiku, tanka, and haibun submitted by members of the PHG were emailed to attendees so that they might read and select their favorites for the kukai. Settled around Shelley's cozy living room with an array of delicious snacks, attendees voted on their favorite poems. The results were tallied, each participating poet read their poems, and Jim Rodriguez provided spontaneous musical interpretations of the poems on several of his flutes. Following the kukai, John Budan led a lively discussion of potential activities for 2024, including fieldtrips, venues for readings, and workshop ideas.

The next PHG meeting will be Saturday, March 9 at Shelley's house. Tanya McDonald will be facilitating. Please email Shelley Baker-Gard at [sbakergard@msn.com](mailto:sbakergard@msn.com) if you have any questions.

~~~

Umpqua Haiku meets the first Wednesday of the month at the Roseburg Public Library. For more information, please visit the group's website: <https://www.umpquahaiku.com>

~~~

This year's **Haiku Oregon weekend** will be held June 21–23 in Portland. This will be a weekend to celebrate Oregon haiku poets with readings, workshops, and presentations. Stay tuned for news regarding the venues and the schedule. If you have questions, please contact Oregon regional coordinator Tanya McDonald at [tanyamc1375@gmail.com](mailto:tanyamc1375@gmail.com).

## Washington

Richard Tice



### Komo Kulshan Haiku

Komo Kulshan Haiku happily hosted Annette Makino on Zoom January 20 from 1 to 3 pm. Annette, a well-known artist and haiku poet, presented an enjoyable and insightful PowerPoint on haiga. The forty-minute presentation was recorded and is available at the link below (control + click). The thirty-two in attendance then participated in a lively Q&A. During the last part of the meeting, Annette led us in a writing workshop by displaying three images and having us write haiku in response to each one separately.

### KKH: [Annette Makino Haiga Talk](#)

Our next meeting will take place on Saturday, March 16, with Janice Doppler presenting the Japanese aesthetic *zōka* (creation), central to Bashō's artistry. Contact John S Green, [jsgreenmachine@yahoo.com](mailto:jsgreenmachine@yahoo.com), for details and the Zoom link.

Submitted by John S Green

\*\*\*\*\*

### Haiku Northwest

Thirty-three haiku poets met via Zoom for Haiku Northwest's February 10 quarterly three-hour meeting, facilitated by Michael Dylan Welch. Connie Hutchison prepared our "35th Anniversary Spot": "*The Swinging Grasshopper: How Bob Major Inspired a Haiku Northwest Tradition*," reading several delightful grasshopper-themed haiku. The HN tradition refers to the creation of handmade books for many of the organization's publications. Anne Burgevin then shared her creative techniques for teaching haiku to children, read some wonderful haiku, and displayed some of her handmade books. That was followed by a read-around, after which Nicholas Klacsanzky presented "Shadows of Forgotten Ancestors: Another Exploration of Ukrainian Haiku." It is sobering to realize the difficulties experienced by Ukrainian poets because of the war there. The meeting concluded with sharing and critiquing our poems.

Our March 14th meeting will feature discussion of one-line haiku and senryū, led by Connie Hutchison and Michelle Shaefer.

Submitted by Dianne Garcia

\*\*\*\*\*

### Mondays at Three, Vashon Island

Ann Spiers' review of French poet Julien Vocance's *One Hundred Visions of War* appears in the November 2, 2023, Open Space column of *North American Review*, available online at <https://northamericanreview.org/open-space/review-ann-spiers-2>. Vocance composed the one hundred haiku in his poem.

**splers-u.** vocance composed the one hundred haiku while serving as a soldier in WWI trenches in France. American poet Alfred Nicol provides the translations. One example: "A movement of troops; / the noise of cracked tambourines / fading in the fog."

\*\*\*\*\*

### **Haiga Adventure, Puget Sound Sumi Artists**

Ten Haiga Adventurers Zoomed at our new time 11:30 am February 20 to finalize information about our moon-viewing project for members and guests. Guests can send us two moon-viewing haiku for each month through September. A selection of the moon-viewing haiku will be published for the Haiku Northwest conference at Seabeck, Washington, in October. Our 2024 chapbook, also available there by donation, will feature haiga of the dragon-year moons. Contact Dorothy Matthews at [matthews.poulsbo@gmail.com](mailto:matthews.poulsbo@gmail.com) for details and deadlines.

David Berger then led the discussion and workshopping of haiku and haiga. The meeting highlighted Suzan Harper's description of the forest around her Eugene, Oregon, home after a huge ice storm. She is creating a haiku-related work that explores her observation of birds frozen to branches and the frightening sight and thunderous sounds of hundred-year-old trees uprooted under the weight of ice.

\*\*\*\*\*

### **Commencement Bay Haiku**

Alan Harvey's commentary for P H Fischer's haiku "dad's tool shed — / the taste of iron / in my blood" was featured in *re:Virals* 437, February 9, 2024, on The Haiku Foundation website. Alan then chose Aidan Castle's haiku "whales breaching the inside of a wish" for commentaries the following week for number 438, February 16. Alan and Aidan are both members of Commencement Bay Haiku.

CBH met on February 26 from 5 to 7 pm, twelve members and guests attending. The primary purpose of our group is to share and workshop our writing of Japanese-related short forms. To that end, we shared and discussed nearly two dozen haiku and senryū, along with some concrete haiku, the haiku commentary mentioned above, two haibun, and one sumi/haiku painting.

Our next meeting will be held March 25 from 5 to 7 Pacific time. Interested writers and artists can contact Richard Tice at [retice1950@hotmail.com](mailto:retice1950@hotmail.com).

Submitted by Richard Tice

### **Other Active Groups in Washington**

**Rainier Haiku Ginsha** is a Japanese haiku association that meets on the first Saturday of each month. It follows the fixed form tradition of *Hototogisu* magazine and is one of the oldest continuing Japanese haiku and senryū groups in the U.S. **A new downtown Seattle haiku study**

**group** at the Seattle Folio Athenaeum is planned for the third Wednesday of each month at 3 pm, starting in February.

## Southwest

*Agnes Eva Savich*

### ABQ Haiku (Albuquerque, NM)

Seven members attended the February ABQ Haiku meeting at our new venue in Albuquerque's North Valley Library. We discussed our reading of the early pages of Lee Gurga's *Haiku: A Poet's Guide* and assigned further reading in the book for March. After we brainstormed our two-each original haiku, Irene Newlon said she would talk next month about social justice haiku. She encouraged us to compose one for the March meeting.



\*\*\*\*

### Austin Haiku Group

Six members of the Austin poetry group gathered to workshop individual poems including haiku and haibun, discuss some readings from *A New Resonance 13*, and also to reflect on the meaning of this year's Spiess contest prompt.

## Southeast

*Michael Henry Lee*

**SAVE THE DATE:** April 28, 2024 "*Writing Artful Senryu*" featuring Charlotte Digregorio. Includes Workshop, Open Mic and kukai. Details forthcoming.



**February Chiisai Kukai (mini-kukai):** SE Region members were invited to submit one poem using the prompt: *Lover's Leap*. 18 poems were entered with the prize being publication in the HSA Newsletter and on the HSA SE Facebook Page. Tough choice, folks, so here are six. Wish there was room for all.

The mini-kukai concept resulted from a Zoom with other HSA Region Coordinators. Along with scheduled Presentations/Workshops, we hope to include events that are fun, spontaneous and inclusive for all members. Congratulations everyone!

### February Chiisai Kukai Poems

Dear John hints  
he throws himself into  
love poems and roses

*Pris Cambell*

lover's leap  
another acorn  
falls from the tree

*Bob Oliveira*

Metaverse  
star-crossed lovers  
on a virtual cliff

***Terri French***

phonelight glow -  
swiping right  
hoping we match

***Gena McDaniel***

lovers' leap  
last exit  
before toll

***Tom Painting***

bumblebee  
finally settling upon  
the right tulip

***Jamie Wimberly***

## Midwest

*Position Vacant*

If you live in a Midwest state, **please consider stepping up to volunteer as coordinator!** We need your help to keep things running smoothly!



\*\*\*\*\*

## Illinois State Poetry Society-Haiku Society of America Haiku Chapter

The ISPS-HSA Haiku Chapter held its bimonthly Zoom chapter meeting on Sunday, February 18, 2024. Those who attended were Jocelyn Ajami, Susan Auld, Tom Chockley, Jeanne Cook, Janice Doppler, Margie Gustafson, Kathryn Haydon, Sangita Kalarical, Jeff Kressmann, William Lederer, Win Morgan, Michael Nickels-Wisdom, Elizabeth Shack, Jill Spealman, and Jim Wilkerson.

We began our meeting with an old haiku chapter tradition, discussion of a published haiku that delights. Then we enjoyed the discussion of participants' haiku. These were presented anonymously. And each poet had a chance to talk about the haiku moment that evoked the haiku as well as to ask for any additional feedback regarding the haiku.

**Our next Haiku Chapter Zoom Meeting: Sunday, April 21, 2024.** The deadline for RSVPs to attend will be Tuesday, Apr. 16. Contact Tom Chockley ([tomzhaiku@outlook.com](mailto:tomzhaiku@outlook.com) or [thomasse2@hotmail.com](mailto:thomasse2@hotmail.com)) to receive further information and to receive the Zoom meeting link to attend.

\*\*\*\*\*

## Evergreen Haiku Study Group

On February 17, the Evergreen Haiku Study Group (East Lansing, Michigan) hosted poet Melissa Allen at its first meeting of 2024, held via Zoom. The meeting opened with the regular features of a haiku read-around, followed by a "my haiku way" segment in which Michele Root-Bernstein talked about her haiku journey and current haiku interests. This was followed by Allen's engaging presentation "Wake Up: Writing Stranger Haiku," in which she described ways poets can innovate in

their haiku. Allen, a former editor of the haiku journal *Bones* and creator of the Red Dragonfly haiku blog, spoke about ways to “do something different” and bring freshness to perception and writing with “tools for strangeness: sound, syntax, imagination, and shadow.” She encouraged the group to experiment by breaking from the familiar using strategies to experience language freshly. The Evergreen Haiku Study Group will also meet this season on March 16, April 20, and May 25 by Zoom. On March 16, there will be an anonymous critique; on April 20, the group will discuss Peter Newton’s Snapshot Press e-chapbook “Part-Time Gods”; and the May 25 meeting will feature a kukai. There will also be an in-person meeting, to take place June 22 in East Lansing, to close out the season. Evergreen Haiku is open to residents of Michigan and contiguous Midwest states. For more information, e-mail [evergreenhaiku@gmail.com](mailto:evergreenhaiku@gmail.com).

–Submitted by Jennifer Burd

## South

*Howard Lee Kilby*

The Hot Springs Haiku Club is growing. I was given the honor of HAIKU OF THE MONTH for a poem I wrote in a letter to a writer at the Wall Street Journal who wrote a story about a young man who set himself on fire in front of the Israeli Embassy in Washington DC February 28, 2024.

Let's weep together  
for those who are here no more  
in this dewdrop world

The Arkansas Cherry Blossom Festival is March 3rd in Hot Springs. Sumo, Tea Ceremony, Samurai Swords activity. Don't miss it!

David Lanoue of Xavier University has agreed to consider being the Featured Poet at the 28th Autumn South Region Haiku Conference, November 1-2, 2024 at the Arlington Resort and Spa in Hot Springs National Park, Arkansas. Suzanne Underwood Rhodes, Poet Laureate of Arkansas will be the Featured Poet with David.

A big WELCOME to Suzanne who has joined the Haiku Society of America.

The Plantation Agriculture Museum in Scott, Arkansas will have a Sakura Matsuri Festival on March 16th. The public is invited to attend. for information email [custis.n.smith@arkansas.gov](mailto:custis.n.smith@arkansas.gov).

My apologies to Dr. Randy Brooks for not having updated the Regional Coordinator page for the South Region. June Rose Dowis did such a fine job it stands to read well. Let's Roll South Region! [hkilby@hotmail.com](mailto:hkilby@hotmail.com) or 501-767-6096.

## Mid-Atlantic

*Scott S. Turner*





## Towpath Haiku

### *Meetings*

Towpathers gathered for a day of enjoying the Rinpa screens at the Smithsonian Asian Art Museum in DC on Saturday, February 3, 2024. Some of the group also gathered for a delicious lunch at Oyamel, a well-known Mexican restaurant. The next regular Towpath meeting will be held March 9th at 1pm, via Zoom.



Poets at the most recent Towpath Haiku meeting.

## News and Announcements

### Broader Haiku News

#### HSA Member Featured in *Teachers & Writers*

There is a new article in *Teachers and Writers Magazine*, "A Window into an Experience of a Moment in a Season," which features Anne Burgevin's work as a haiku teacher. Robert Hirschfield, an excellent and seasoned journalist, interviewed Anne about her work and her students. What resulted was a Q&A article which includes haiku from Anne's students as well as some of her own, in addition to her reflections on the relationship between teaching haiku and the value she places on environmental stewardship. To offer feedback or ask questions, please email Anne at [anneatpeace@yahoo.com](mailto:anneatpeace@yahoo.com).

#### HSA Member Featured in *Teachers & Writers*

There is a new article in *Teachers and Writers Magazine*, "A Window into an Experience of a Moment in a Season," which features Anne Burgevin's work as a haiku teacher. Robert Hirschfield, an excellent and seasoned journalist, interviewed Anne about her work and her students. What resulted was a Q&A article which includes haiku from Anne's students as well as some of her own, in addition to her reflections on the relationship between teaching haiku and the value she places on environmental stewardship. To offer feedback or ask questions, please email Anne at [anneatpeace@yahoo.com](mailto:anneatpeace@yahoo.com).



## News about Haiku Blog & Submissions

Charlotte Digregorio of Illinois has posted two particularly popular features on her blog this year, at [www.charlottedigregorio.wordpress.com](http://www.charlottedigregorio.wordpress.com). They are: “[Love Poems: the Good, Bad or Ugly](#)” and “[Acceptance and Peace Through Haiku: Essay by Robert Epstein](#).” For the former, she selected 66 haiku, senryu, or tanka by poets from 14 countries. She received 128 poems. (Please read the post for Feb. 14, 2024.) The latter, by psychologist and haiku author/editor Epstein ran on Jan. 24, 2024.

Further, Digregorio invites all HSA members to follow her blog for “The Daily Haiku” that poets from 61 countries participate in. Digregorio can be contacted at [c-books@hotmail.com](mailto:c-books@hotmail.com) with questions about submissions.

## Join the Haiku Foundation Registry

The Haiku Foundation has operated the Registry since its online inception in 2008, and it contains the names, locations, contact information and poems of hundreds of poets — the haiku community. If you've published English-language haiku or senryu in an edited journal, either in print or online, you can be part of it. Click here to [Apply to be Listed](#).



## HSA Membership Anthology 2024 Submission Guidelines

**Submission period:** April 1st - May 15th, 2024  
Submissions are due by **11:59 PM EST** of May 15th, 2024.

Submissions may be sent by email to the following address:  
[submitforhsa2024@gmail.com](mailto:submitforhsa2024@gmail.com)

Please send in up to five original, previously unpublished haiku/senryu! One poem will be accepted per HSA member. Tanka, renku, haibun, and haiga will not be considered. Haiku containing obscene, graphic, or derogatory content will not be considered. Beyond that, there is no theme.

Please include the following information in the subject line:  
Anthology 2024 – Your name, city, state (or country if not located in the USA)

Examples:  
Anthology 2024 – Jane Smith, Acme, Wyoming  
Anthology 2024 – John Smith, Tokyo, Japan

Please paste your poems in the body of the email.  
Attachments will not be opened.

All submissions will receive a response by May 31st. If you have not received a response by this date, please contact me by email ([submitforhsa2024@gmail.com](mailto:submitforhsa2024@gmail.com)) promptly.

by email (edwardcodyhuddleston@gmail.com), promptly.

I'm excited to read your haiku!

Your 2024 HSA Membership Anthology Editor,  
Edward Cody Huddleston



Events

### **Save the Date: Cradle of American Haiku Gathering**

August 23-25, 2024  
Mineral Point, Wisconsin

Keep checking back on the Cradle of American Haiku Facebook page and the HSA Newsletter. We will post more information there as it becomes available.

The Walker House has rooms blocked off for Cradle Attendees. Kathie asks that folks call them directly to reserve your room. 608-553-0728

Other places to stay can be found at the Mineral Point Chamber of Commerce site.

<https://www.mineralpoint.com/>

\*\*\*\*



Print Publications

### **KAR-KU**



JL HUFFMAN

### **KAR-KU by JL Huffman**

KAR-KU is a travelogue: drives as seen from a KAR (car) and described by haiKU.

The text includes monoku, duostich, haiku, and senryu, as well as a few haibun, haiga, and sequence poems.


"World traveler JL Huffman translates her wanderlust into poetry in her latest book, Kar-Ku. Whether as a disaster tourist or a camper, she has seen it all. Well-chosen photos punctuate this poetic travelogue. From haiku to haiga to haibun, Huffman navigates the urban and rural poetry terrain expertly." ~Roberta Beach Jacobson, Editor of *Cold Moon Journal* and *Five Fleas Itchy Poetry*

Buy from [Amazon](#)



Coming Contests

### **The 2024 Robert Spiess Memorial Haiku Awards Competition**



*Modern Haiku* is pleased to announce the Robert Spiess Memorial Haiku Awards Competition for 2024. 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 sometimes seeming conflict between innovation and tradition in haiku is actually salutary: it can be a creative tension, a system of checks and balances in which tradition keeps innovation from riding off in all directions at once, and innovation keeps haiku from becoming petrified.*

**Deadline:** In hand no later than March 13, 2024.

**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 BillieWilson at [BillieWilsonAlaska@gmail.com](mailto:BillieWilsonAlaska@gmail.com).

**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, 4470 Fifth Ave.

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 2024 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.

Haiku Society of America | P.O. Box 31, Nassau, NY 12123

[Unsubscribe brooksbooks@gmail.com](mailto:unsubscribe@brooksbooks@gmail.com)

[Update Profile](#) | [Constant Contact Data Notice](#)

Sent by allyson@haikusocietyofamerica.ccsend.com powered by



