

President's letter Spring 2007

Dear Members,

Happy spring to you all! By the time you receive this, it should finally be spring throughout all regions of the country. The 1st Quarterly meeting of the year took place on March 31st in Shreveport, Louisiana, graciously organized and hosted by Carlos Colón and members of the South Region. The highlight of the meeting was a ginko beside the bayou, after a Spring rain had washed the pollen out of the air.

Since we did not have a quorum of the Executive Committee present, no EC meeting took place. The EC, however, does look forward to substantive meetings in June and August, which the majority of us will be able to attend. I will update you on those both in the August Newsletter and at the Annual meeting in Rochester, NY, on September 15th.

It is not too early to begin planning for next year. There will be four vacancies on the EC (President, 1st Vice President, 2nd Vice President, and *frogpond* editor). The other incumbent officers intend to run again. According to our by-laws, I will appoint a Nominating Committee who will consider candidates for these positions. While the Nominating Committee proposes a slate of officers, any member may place his or her own name in nomination or nominate another member at the Annual meeting in September, at which time the candidate must be seconded. The ballot, which is

mailed in early October, will include all names that go through this process. Please think seriously about candidates for these important offices and feel free to contact me or any of the incumbent EC members for specific information about any position.

We still need a Regional Coordinator for the newly-formed Southeast Region. If anyone living in Alabama, Florida, Georgia, South Carolina, the US Virgin Islands, or Puerto Rico is interested in serving as interim RC for the remainder of this year, kindly contact me as soon as possible. [See address, inside front cover]

I am delighted to announce that the HSA has renewed its historical connection with the Brooklyn Botanic Garden (BBG) in Brooklyn, New York. On April 28th and 29th, 16 HSA members from the Northeast Metro and the Northeast Regions gathered to read haiku during the annual Sakura Matsuri festival. The setting was the lovely outdoor amphitheater, with a view of the Japanese Garden and the cherry blossom trees in full bloom. We hope that this will become an annual tradition and that it may lead to other collaborations with the BBG.

We were all saddened to learn of the death of Kay Anderson, a longtime member of the HSA and of the Haiku Poets of Northern California, and we extend condolences to her family and friends. An anthology of her haiku, haiga, and tanka is in the works.

The Second HSA Quarterly meeting of this year will take place in Portland, Oregon, the weekend of June 29th – July 1st. Maggie Chula and Ce Rosenow, of

the newly-formed Oregon Region, have planned an exciting program, including a reading at Powells Bookstore on Friday evening, a full-day of haiku activities on Saturday, and a visit to the world-renowned Japanese Garden on Sunday. I hope to see many of you there.

The deadline for the 2007 Members Anthology is fast approaching (**May 31**). Please remember to send your submission (see specific information elsewhere in the *Newsletter*). Let's make this our most inclusive volume to date!

*With best wishes,
Pamela Miller Ness*

In Memoriam

Kay F. Anderson (1934-2007)

Kay F. Anderson, beloved member of the Northern California haiku community, passed away in the presence of her family on February 8, 2007. In the last seven years Kay was weakened by melanoma and the effects of treatments, but she continued to participate in activities of the haiku world, and to produce haiku, tanka, haibun, haiga, and sumi-e. Kay began writing at an early age, and after post-graduate study published magazine articles and books on psychology and philosophy. Her attention shifted to haiku in 1990 and by the time of her passing many hundreds of her works had been published in *Frogpond*, *Woodnotes*, *Modern Haiku*, *Mariposa*, *Heron's Nest*, *red lights*, *Reeds: Contemporary Haiga*, and other journals.

Kay was twice selected as a reader and contributor to the Haiku Poets of Northern California's (HPNC's) Two Autumns reading and anthology series: in 1993 in *Morning Snow*,

and in 2002 in *Still Singing*. She edited the 1997 Two Autumns anthology, *Beneath Cherry Blossoms*. Many of her poems were honored in national contests. She served as a judge for the 1994 Gerald M. Brady award, and for the 1996 Palomar Branch of the National League of American Pen Women. Kay was President of HPNC in 1996, and was always active in its activities. She was a regular participant in the Yuki Teikei Haiku Society's annual retreat at Asilomar State Beach and in the Society's seasonal celebrations.

In addition to her artistic creations, Kay F. Anderson brought enormous gifts of love and appreciation for others to the haiku community. Her positive outlook on life, her often-expressed affection for her poet-colleagues, her honesty and straightforward approach to relationships, and her ready smile and laughter brought a warm and positive feeling to any group or correspondence she was participating in.

Kay was also a student and practitioner of Asian brush painting, exercise, meditation, and healing practices. To these endeavors she brought the same great-heartedness she showed in the rest of her life, and she had many friends in these communities. In recent times when all her personal resources were called on to deal with her cancer, Kay began signing her correspondence Katie Faith to indicate her outlook on life.

Heron's Nest has announced that they will publish appreciations of Kay and poems in her honor in their June issue. An effort is underway by her friends to collect and publish a large selection of Kay's poetry and art in book form.

—Patrick Gallagher
—D. Claire Gallagher

A few of Kay's poems:
what else
do I need to know . . .
pine trees growing from stone

five years in

the wrong window:
a violet's first bloom

evening lull . . .
the dead cypress
still speaking of wind

first sumi-e lesson—
what I need
is the teacher's brush

cutting
the red bell pepper . . .
cathedral chambers

further and further away
the ice-cream truck's music
my children

meditating—
a buzzing fly
in a web
Poems in Memory of Kay:

Cloudless sky
but a mockingbird
becomes your voice

Garry Gay

cold moon—
her sumi-e brushes
keeping vigil

Claire Gallagher

after her death
her poems
cherry blossom moon

Carolyn Hall

clumps of daffodils
this spring like any other
and yet, and yet...

Patrick Gallagher

Wim Lofvers (1930-2007)

On 24 April 2007 the Dutch haiku poet and publisher Wim Lofvers died of cancer. Wim, born August 9th 1930 in Sneek, province of Frisia in the Netherlands as son of a general practitioner, in his professional life followed in his father's footsteps. For a year or so he was naval doctor in Dutch New Guinea (now West-Papua) and in 1962/1963 a general practitioner in Norway, until he settled in his native town and even native home, to take over his father's practice.

Wim got interested in haiku in 1956 through the German book *Vollmond und Zikadenklänge* (Full moon and sounds of cicadas). This was in perfect keeping with his interest in anthroposophy, Buddhism and zen Buddhism. In 1981 he started 't Hoge Woord, his own 'marginal press' with the goal to publish haiku. Because of impaired hearing he retired as a doctor in 1993, after which he was able to give more time to his other interests, like sailing, gardening and haiku.

As editor and publisher he produced the biannual haiku journal *Woodpecker* from 1995 till 2002, presenting haiku from all over the world in the original language with an English translation. In 1997 he produced his first Radish book, introducing the formula thus: "This is an exercise to produce a volume of poetry from one sheet of A4 size paper." (A4 is the standard size printing paper in Europe). The first result, a 32 page volume, measuring 5 x 7.5 cm, was followed by 35 more titles in the same series. The small but delightful books each present about 25 haiku by one author. In this too Wim looked beyond the Dutch horizon, for the series included volumes by authors from several parts of the world. In the Netherlands his *Starling Diary*, published from 1996 till 2002, was another highly appreciated item. All productions were handiwork, manufactured with simple means in his workshop. In addition to this Wim was president of the Haiku Circle Netherlands from 1996 till 2000. And of course he was a highly appreciated haikin himself. He was able to produce a definite collection of his own haiku in what he knew was his last year: *SOMS weet ik het even* (SOMETIMES I know for a moment).

Wim Lofvers has contributed much to the international haiku society, both as a poet and a publisher. His funeral on April 28th 2007 in Workum Frisia was attended by hundreds of friends.
in the depth

of the dog's eyes
the wilderness

with the mouths
of a crate of beer bottles
the wind sings

on the inner side
of fallen down beech bark
a coded message

(Haiku by Wim Lofvers, *SOMS*. Translated by
Max Verhart).

National News

1st HSA Quarterly Meeting Shreveport, Louisiana

The 1st Quarterly Meeting of 2007 was held at the Broadmoor Library in Shreveport, Louisiana, on Saturday, March 31. On behalf of President Pamela Miller Ness, who was unable to attend, Johnye Strickland thanked Carlos Colón and the local Haiku Group for hosting the meeting and organizing the program.

Minutes of the last meeting, held in New York City at the Tenri Institute on Saturday, December 2, 2006 were read by Johnye Strickland, acting for Secretary Lane Parker, who was also unable to attend. The minutes were approved and accepted by the HSA members present.

Under Other Business, Johnye asked if anyone had anything they would like to be presented to the Executive Committee when it meets in Portland, Oregon, at the 2nd Quarterly Meeting, June 29-July 1. After learning that three teachers in the Shreveport haiku group (who spoke of Carlos as a mentor *extraordinaire*) teach haiku—two in their classrooms, and the third to the homeless—Susan Delaney, who has recently started a new haiku group in Dallas, Texas, recommended that the HSA reinstate its Outstanding Teacher Award for the use of haiku in teaching.

The Business Meeting adjourned, and attendees returned to the program. [See details in *Regional News: The South. Ed.*]

Johnye Strickland, for Secretary Lane Parker

Secretary's Report

Currently, 69 New Members have joined the Society, and 28 former members have rejoined after a membership lapse of a year or more. A total of 516 members from 2006 have renewed their memberships for 2007. This brings the total current membership to 613-- down from a current membership total of 660 at this time last year.

Lane Parker, Secretary

Treasurer's Report

Beginning Balance \$51,802

Dues/Contributions \$9,385
Museum of Haiku Literature \$0
Members Anthology Sales \$353
Contest Fees \$0
Frogpond Sales \$144
Educational Packet Sales \$0
Miscellaneous \$128
Income \$10,009

Frogpond Expenses (\$3,975)
Newsletter Expenses (\$2,404)
Administrative Expenses \$0
Members Anthology Expenses \$0
Education Packet Expenses \$0
Meeting Expenses (\$1,600)
Miscellaneous (\$325)

Expense (\$8,443)

Ending Balance \$53,367

*Respectfully submitted by
Paul Miller, Treasurer*

2007 Members' Anthology

Each year the Haiku Society of America publishes an anthology of haiku and senryu by members, edited and produced by an editor or co-editors appointed by the Executive Committee. The editors for 2007 are Wanda D. Cook and Linda Porter.

Deadline: In hand by May 31, 2007.

Eligibility: All HSA members.

Submissions: Submit five unpublished or previously published haiku and/or senryu. Poets new to these genres should submit ten poems in order to provide a better selection. For each previously published poem please include the name of the publication, volume, issue and year. Poems **should not** have appeared in any other anthology. Members submitting work are guaranteed to have one poem selected for publication.

Format: All poems should be typed five per page. Include your name, address, phone number and e-mail address in the upper right hand corner of each sheet. For notification of poem selection, include a self-addressed stamped envelope. Overseas submissions should include an International Reply Coupon. All submissions should be made by postal mail only.

Book Orders: Preordering a copy of the anthology is not required for inclusion, but is encouraged to help offset costs. Price per copy is \$11.50 in the United States, \$12.00 for Canada/Mexico and \$15.00 elsewhere. More than one copy may be preordered but the price remains the same for each copy. Please note that a limited number of copies will be printed and preordering is advised. Checks or money orders should be payable to "**Haiku Society of America**" and payment must accompany all orders.

Submit Poems/Payments to:

Wanda D. Cook
P.O. Box 314
Hadley, MA 01036

2007 HSA Quarterly Meetings

1st Quarterly Meeting
Shreveport, Louisiana
Saturday, March 31, 2007

2nd Quarterly Meeting
Portland, Oregon
June 29-July 1, 2007

Greetings!

You are cordially invited to the Haiku Society of America's national Quarterly Meeting that will be held in Portland at the end of June. Maggie Chula was asked by the HSA Executive Committee to organize this meeting, and for the past year she and I have been setting up the event. We are very excited about the program.

On Friday, June 29, we will kick off the event with an evening reading at Powell's City of Books. Powell's is the largest bookstore in the country. Its three-story building takes up a full city block, and it has an excellent haiku section. The featured readers are Australian poet and translator, Amelia Fielden, and poet and HSA president, Pamela Miller Ness. The reading is also open to everyone attending the quarterly meeting, so please bring poems to read at Powell's.

The meeting itself will be held on Saturday, June 30, at the Hoyt Arboretum. The Arboretum is a 185-acre open space in the west hills of Portland with comfortable meeting facilities and wonderful trails that are perfect for an afternoon ginko. The schedule includes a variety of readings, workshops, and panels, as well as a memorial tribute to Lorraine Ellis Harr and Francine Porad. After the meeting, we will meet at Bush Garden, a Japanese restaurant in downtown Portland, for a banquet, with a menu specially prepared by the restaurant's head chef.

On Sunday morning, July 1, Maggie will give a tour of the Portland Japanese Garden. When his Excellency Nobuo Matsunaga, the former Ambassador from Japan to the United States, visited the Portland Japanese Garden, he described it as "the most beautiful and authentic Japanese garden in the world outside of Japan."

If you plan to attend, please contact Maggie Chula for a registration form that includes meal selections for lunch and dinner as well as a request for space at the book tables. (By June 1)

Margaret Chula
206 SW Carey Lane
Portland, OR 97219
daruma@aracnet.com)

We recommend the City Center Marriott located on Broadway in downtown Portland as the most convenient hotel, as it is just a few blocks from Powell's, Bush Garden, and the light rail stop. The light rail runs directly up to the Arboretum.

If you have any questions, please feel free to contact either of us by email or phone. Our contact information is listed below. We look forward to seeing you at this exciting event in June!

Best wishes,

Ce Rosenow

Oregon Regional Coordinator

Registration/Information Contacts:

Ce Rosenow

541-685-9886

rosenow@uoregon.edu

Margaret Chula

206 SW Carey Lane

Portland, OR 97219

(daruma@aracnet.com)

503-699-9250

[If Maggie and Ce are unavailable, email me for the registration form: jstrickland35@comcast.net Ed.]

3rd Quarterly Meeting

Rochester, NY, Sept. 14-16, 2007

4th Quarterly Meeting

New York, NY, Dec. 1, 2007

Update on Haiku North America 2007 (August 15-19)

Winston-Salem, North Carolina

100 Bridges

Highlights of the Program in Progress:

An Evening with Sonia Sanchez (Thursday)

African Americans Writing Haiku (Friday night).

Across The Pond: Transatlantic Haiku (Saturday night).

Baseball Haiku (schedule pending).

For more details, please see the HNA 2007 section of the HNA Web site:

http://www.haikunorthamerica.com/hna_2007.html

[More details available under **Conferences. Ed.**]

Regional News

Boston, Massachusetts

The Boston Haiku Society will be doing a haiku reading on April 21st at the Rolly-Michaux Gallery in conjunction with a photographic exhibit by Robert Castagna entitled **The Art of Mystery, Photography, and Haiku**. On May 7th the BHS is reading at the Yen-Ching Library at Harvard University, sponsored by The New England Poetry Club.

Other activities include a workshop led by Raffael de Gruttola at Haiku Canada on May 19 entitled **The Importance of Renku Training for Today's Haiku Poet: An Overview**. Vincent Tripi and Raffael de Gruttola have organized a *Haiku Circle Event* in Northfield, MA on June 2nd. Workshop presenters and readers will include John Martone; Tom Clausen, who will read from *Being There*; and Judson Evans, who will conduct a *haibun-writing workshop*. In addition, James Ferris will conduct a workshop on *holistic bee keeping*; Ed Rayher of Swamp Press will conduct an all day workshop on *letter press printing*; a *Naturalist Walk* will be led by Sandra Jaquay-Wilson; and Larry Kimmel will read *The Poetry of Carol Purington* and his own *Johnstown Flood*.

For June 29 Raffael de Gruttola and Bruce Ross have coordinated a joint meeting of the **Boston Haiku Society** poets and the **Haiku Poets of Bangor, Maine in Bangor**. This is a return engagement since the Bangor, Maine haiku poets visited with the Boston Haiku Society poets last Fall.

Respectfully submitted,

Raffael de Gruttola

Western Massachusetts

In the first quarter of the New Year the members of the Haiku Poets' Society of Western Massachusetts have focused on an exploration of the elements of haiku construction with an emphasis on reading poetry of the haiku masters. Toward this end we are working on expanding our lending library. Wanda Cook and Karen Reynolds, once again, made donations of books and journals to the library. The group also voted to subscribe to three new journals: *Bottle Rockets*, *The Nor'easter* and *Wisteria*. Each member is making the commitment to read more this year.

We are very happy to have Marilyn Gabel back with our group after a year's hiatus in Florida. She arrived with new poetry to share with the group.

pink legs dancing
a slow tango
mourning dove seduction

Her flamboyance and smile have been missed. She is a painter as well as a poet. We are really looking forward to keeping her writing with us. Florida's loss is truly our gain.

At our April meeting we welcomed a guest, Patricia Harvey, who started writing haiku with a little nudge from Wanda Cook. Patty is a very talented designer of greeting cards and accompanying ephemera. She also shows real talent as a developing poet. Welcome, Patty!

The beautiful spring day in April also brought Barbara Farington and Virginia Settle back to our fold after the winter's absence. It is wonderful to have all our poets back in residence.

*Respectfully submitted,
Karen Reynolds*

Rochester, New York

The Rochester Area Haiku Group (RAHG) has had a busy and varied first quarter. To get ready for the new year, we gathered to write a nijuin (a 20-stanza renku). We plan to repeat the exercise as it was so much fun to do together.

One of our first tasks of the new year was to put a little bit of structure around our group – not too much, but enough to better define who we are and give us a little seed money for future chapbooks and events. If you'd like a copy of our mission statement, email me at Deanna@tiefenthal.com

In February we became better acquainted with a couple of American Black haiku poets, Richard Wright and Lenard D. Moore. We liked their poetry very much and want to look at them in more depth in a future program.

In March, Jerome Cushman presented the paper he's giving at the Haiku Pacific Rim Conference in Japan on the topic of two Japanese deaf poets, Sampu and Murakami Kijo and their influence on the deaf culture in the US and Japan. Sampu (1647- 1732), a student of Basho, was known to be deaf but it wasn't talked about until Kijo wrote about it. Kijo, born in 1865, became deaf at age 18, which dashed his dreams of a military career. Despite several crushing sadnesses in his life (or because of them?), he's given us many haiku. We look forward to a report of Jerome's experiences at the Conference.

Save the weekend of **September 14-16, 2007**, and plan on attending the **HSA Quarterly Meeting in Rochester, NY.**

*Deanna Tiefenthal, Coordinator
RAHG*

Northeast Metro New York, New York

On March 23, 2007 we gathered at Tenri Cultural Institute in a lively spring meeting, "Haiku Into Tanka," exploring the relationship between haiku, tanka and art, and were ultimately inspired to create our own tanka.

In "NY-Ku: Urban Tanka and Photography," poet and photographer An Xiao used power point to walk us through her own creative process. She began with a discussion of traditional Japanese haiga and Japanese painting and shared her own struggles in merging the aesthetics of the camera lens with

that of the brush. In addition to her tanga, she shared with us the nature haiga of Ron Moss. From him, she was inspired to create her more urban-based tanga, as she began to understand the relationship of representation to both photography and poetry. As she stated, "The poem completes the picture. The picture completes the poem." Her presentation included a discussion of layers, in photography and poetry, and the importance of negative space. Ms. An Xiao is of Chinese and Philippine descent. One of her lovely tanga (with the photo of a child statue before autumn foliage, plus negative space) includes the Philippine word "lola," which means "grandmother":

every year, lola
these leaves fall in
brilliant color –
if only i could wait two seasons
for your flowers to bloom once more

Next, two of our well-known poets, Marilyn Hazelton and Dorothy McLaughlin, gracefully led us to the writing of our own tanka in their beautifully organized, informative, and fun workshop, "From Waka to Tanka, Links to Haiku." Marilyn Hazelton gave us a dramatic tour of the history of tanka, from its earliest roots in waka, through the more modern concerns of Yosano Akiko and the contemporary work of Jeanne Emrich. We even got a copy of Emrich's "A Quick Start Guide to Writing Tanka." Dorothy McLaughlin helped us to understand that a tanka is "roomier than a haiku and the rhythms more lyrical." Dorothy also chose the contemporary tanka included in the handout to give the audience a sense of the wide range of tanka currently being written.

During the reading of tanka by our workshop leaders, we were free to jot down any key words. From here, we chose from one of three themes: "Spring," "Movement" or "Open."

After group voting on our efforts, three of us came away with prizes:

Easter baskets
filled with colored eggs
no two alike
I think of all the children
I never had
Brenda Gannam, "Spring"

a long wait
for your plane to load
garbled announcements
the way I sounded
when I proposed
John Stevenson, "Movement"

after the party
I wait alone a long time
in the subway station
dawn over the East River
spreads in all directions
Cor Van den Heuval, "Open"

In attendance on March 23: Miriam Borne, Janet Brof, Miriam Chaikin, Bill Cullen, L.A. Davidson, Anne Elizabeth Evans, Sylvia Forges-Ryan, Brenda Gannam, Marilyn Hazelton, Doris Heitmeyer, Fran Hersh, Scott Mason, Dorothy McLaughlin, Mari Morimoto, John Stevenson, Arlene Teck, Jaxon Teck, Cor van den Heuval, An Xiao. A leisurely dinner followed at our favorite French bistro.

Additional Metro Northeast activity includes the wonderful news that Doris Heitmeyer recently was one of the two top winners of the British Haiku Society's James W. Hackett International Award:

scudding ahead of me
with the autumn leaves
my hat
Doris Heitmeyer

We have some great upcoming events, too. The weekend of April 28 and 29th, members of NE Metro will be reading both afternoons as part of the blossom-filled Sakur Matsuri, held annually at the Brooklyn Botanical Gardens. This year's reading was organized by Pamela

Miller Ness. On Tuesday, May 22, 2007, Cor van den Heuval will be reading from his recently published *Baseball Haiku* at the prestigious National Arts Club, at 8 p.m. This night, Billy Collins will also be reading from his own chapbook of haiku. Quite a haiku evening, for which we locals plan to turn out in celebration.

June 21, Tadao Okazaki will have the opening night of his art exhibit at Tenri Cultural Institute. On June 23, we hold our next NE Metro meeting, which includes a reading by Cor van den Heuval, from his *Baseball Haiku* followed a “play ball” workshop in creating ball-related haiku, led by John Stevenson.

Respectfully submitted, Miriam P. Borne

Mid Atlantic Region Towpath

Towpath members Ellen Compton, Lee Giesecke, Kristen Deming, Mary Wuest, Laquita Wood, and Roberta Beary met on February 14 in Fonda Bell Miller's home—just a stone's throw from George Washington's Mount Vernon and a brief walk from the Virginia side of the Potomac. Tei Matsushita Scott joined us in spirit.

During potluck lunch we enjoyed the views of the surrounding woods and were treated to the sight of three winter finches who were searching for *their* lunch on a nearby branch. Fonda's husband, Sam, joined us for the potluck. Sam talked with us about some of his artwork, which is displayed throughout the house.

We opened the meeting with the customary round robin, including Fonda's winter haiku:

not yet day
snow making light
of darkness

Ellen also read a winter haiku (first published in *Woodnotes* in the summer of 1996):

first snow

house sparrows
darken the hedgerow

Laquita and Roberta read poems for which they had received Honorable Mentions in this year's Vancouver Cherry Blossom Festival (VCBF). Laquita's poem:

buds on the old cherry tree
I say yes
. . . again

Ellen and absent member Elizabeth Fanto also received Honorable Mention for haiku at VCBF 2007.

Workshop discussions were lively as always. Mary's first poem was "a branch claims its space / the twig knows where to turn / spring growth." Comments centered around showing versus telling. Suggestions for final versions included

claiming its space
the twig turns
. . . spring growth

Tei reported by e-mail that she has completed her translation of the letters of the late Kiyoshi and Kiyoko Tokutomi, founders of the Yuki Tekei Society in California. Tei looks forward to publication this year. Tei also has been preparing a presentation on fusion of music and poetry for the 2007 Pacific Rim conference in Matsuyama.

Roberta and Ellen have been asked to return as guest presenters to this year's Haiku Holiday, hosted by the North Carolina Haiku Society. Haiku Holiday is traditionally held on the last weekend in April on a farm near Chapel Hill, North Carolina.

The web team presented and the group approved recommendations for a Towpath web site. Web Master Donna Foulke was authorized to move ahead with setup preliminaries. A major purpose of the site will be to showcase members' work and news, but the site will also display information on Towpath background, history, and past events as well as contest

information, artwork, and similar items of interest.

Central Maryland

The most recent meeting of the Haiku Poets of Central Maryland was held on Saturday, March 10, 2007 at the Eldersburg, Maryland home of Cathy Drinkwater Better. Also in attendance were: Tim Singleton and daughter Julia; Nancy Rouse; Elizabeth Fanto; and new member Susan Sanchez-Barnett. Members (e)mailing poems to share or workshop were: Joan Murphy; Maria Steyn; Beth Edelstein; Edith Bartholomeusz; and new member Marilyn Cramer. Members Ion Codrescu and Kirsty Karkow both sent greetings and wishes for a successful meeting.

Some of the poems read aloud:

Valentine's Day---
the kitten prefers
baby's breath
~Julia

cul de sac
a deer
turns on the porch light
~Tim

time out
the clock's battery
runs low
~Susan

melting snows reveal
dark stems bursting with new life
beginning spring now
~Beth

spring luncheon
three-egg omelet, a salad
and a nap
~Nancy

meditation practice---

the ice-cream van's bell
down the street
~Maria

class reunion
all the old flames
burned out
~Elizabeth
World Haiku Review 1-07

Who has dusted?
Outside the window
The soot's gone white
~Marilyn

snow melt
the buzzard's lazy circle
tightens
~Cathy

bright day---
teaching Mahjongg
to the grandchildren
~Joan

In addition to welcoming new members Susan (in person) and Marilyn (via email, though she was only up the road away, in Westminster), we shared news of literary gatherings and events including the newly released first edition of the *Little Patuxent Review* out of Howard County, Maryland, with which Tim is involved; and the upcoming Haiku North America 2007.

Member news included: Elizabeth's "Honorable Mention Haiku" from the Vancouver Cherry Blossom Festival; Joan and Cathy's finalist status in the Zen Garden Haiku contest sponsored by *White Lotus* magazine; and Cathy's Second Runner-Up award in the Kokako Tanka Competition, in New Zealand.

The winners of the 2007 Anita Sadler Weiss Memorial Haiku Awards were announced to the members present along with the winning poems and Billie Wilson's comments. This year's winners are: 1st Place, Kate Bosek-Sill, Rochester, New York; 2nd Place, Ron Moss, Tasmania, Australia; 3rd

Place, Karen Sohne, Toronto, Ontario, Canada; 1st Honorable Mention, Vanessa Proctor, Pymble, New South Wales, Australia; 2nd Honorable Mention, Wanda D. Cook, Hadley, Massachusetts; 3rd Honorable Mention, Bill Pauley, Dubuque, Iowa; 4th Honorable Mention, Desireé McMurry, Franklin, Missouri; and 5th Honorable Mention, Scott Mason, Chappaqua, New York. Congratulations to all!

After a brief discussion of Jane Reichhold's article "Circling the Pivot Again," in which she touches on the idea of the pivot in tanka becoming more of a "twist" in the shorter haiku form, we ended the afternoon with a fun and fruitful haiku workshop. We felt one poem in particular needed no changes at all:

glint and sparkle
on restless waves
Lenten moon
~Edith

*Respectfully submitted by
Cathy Drinkwater Better*

a prize-winning mum!
the old man
weeps
Issa

Richmond, Virginia

At a recent meeting of the Richmond Haiku Workshop, we once again discovered how much poems can be improved by discussion, often leading to a small change that makes a big difference. For example, this poem by Angela Detlev merely had the first line moved to the bottom so that "colors" and "creeping" could be adjacent:

creeping
across the moon
—colors

colors
creeping
across the moon

(became)

Kelsey Rubin-Detlev's poem changed slightly in words and placement:

granite columns
split
—sudden sunbeam

(became)
granite columns
split
—smoky sunbeams

Both moving lines and changing words assisted this poem by Steve Addiss:

greyer than grey
in the winter haze
a naked oak

(became)
lowering haze
a naked oak
greyer than grey

The Richmond Haiku Workshop also continues to publish the journal *South by Southeast*, which is now in its 14th year.

Stephen Addiss

Southeast Region Robert Frost Poetry Festival 2007 Key West, Florida

Haiku was well represented among the "longpoetry" at the 13th Annual Robert Frost Poetry Festival in Key West, Florida, April 11–15, 2007. A haiku contest, two full-length workshops, and several public readings were spotlighted during five days of activities in the warm, sunny artists' community at the tip of the Florida Keys.

The international haiku contest, coordinated by local Key West haiku poets Janelle Barrera and Fran Masat, drew 95 entries from across the United States, England, Spain, Australia, and New Zealand. Janelle and Fran screened the entries, and contest judges Charles Trumbull and Barry George selected three winners for cash prizes of \$75, \$50, and \$25, respectively, plus three honorable mentions.

First place: Scott Mason, Chappaqua, N.Y.
last day of summer ...
something indecipherable
in the sand

Second place: André Surridge, New Zealand
holding my breath
the length
of a skylark's song

Third place: Bruce Ross, Bangor, Maine
impending rain
a sapling propped up
with old boards

Honorable mentions (no special order):

Scott Mason
second growth forest—
first settler headstones
enveloped in moss

André Surridge
garden poetry reading
my mind wanders off
with a butterfly

Elizabeth Hazen, Colchester, Vt.
May Day
the last snowflake stamp
for the fuel bill

On Friday afternoon Charlie led a three-hour workshop on the topic "Is Haiku Really a Poem?" The answer, of course, was "no," because haiku differ from Western poems in most aspects of history, purpose, subject matter, aesthetics, and poetics, not to mention form. The following afternoon Barry conducted his workshop, "Haiku and Human Nature," which focused on senryu. He combined writing exercises with a detailed examination and lively discussion of senryu written on various aspects of the human condition, such as interpersonal relationships, family interactions, and workplace situations.

Workshops on longpoetry were held by Michael Wyndham Thomas of Worcestershire, England, and South Floridians Rosalind Brackenbury, Cricket Desmarais, and Richard Grusin. Well-attended public events included a cigar smoker/open mic, a showing of the film *Dead Poets Society*, an outdoor show of visual poetry and performance art, a poetry slam, a teen poetry workshop, a poetry presentation in a retirement home, a sunset sail and reading aboard a catamaran, an evening of sea shanties and pirate poetry, and a closing Festival celebration with announcements of contest awards and, of course, more poetry.

Skillful juggling of participants and public, multiple venues, refreshments, rain-avoidance techniques, and other logistical maneuvering was coordinated by Roberta DePiero, president of the Board of Directors of the Key West Heritage House Museum.

For more information on the Robert Frost Poetry Festival past and future, visit the Web site at

<<http://www.robertfrostpoetryfestival.com/>>

Charles Trumbull

The South Region Shreveport, Louisiana

The Shreveport Haiku Group hosted the 1st HSA Quarterly Meeting on March 31, 2007. The program consisted of the following items:
"Brief Introduction to Haiku/Senryu," Carlos Colón.

In "Mindfulness, Epiphany, and the Haiku Moment," Susan Delaney, MD posited subtle physiological changes our bodies experience when we encounter a haiku moment.

"Basic 'Rules' for Renku," Johnye Strickland.
A ginko beside the bayou.

"The Use of Haiku in Public Art in Shreveport," by Carlos Colón, focused on the use of haiku in and on city buses, on billboards, murals, and other public art displays, including the Electronic Poetry Network. Created for Haiku North America 2005, the Shreveport

debut of this power point presentation occurred at the HSA Quarterly Meeting, March 31.

"What Haiku Editors and Judges Look For," again by Carlos, based on his co-judging experiences in the 1998 and 2005 Gerald Brady Memorial competitions and on Jim Kacian's article "What Do Editors Really Want?" from *Haiku Reality* (used by permission).

In our round robin reading of ginko poems, we made it full circle at least 6 times before Carlos called a halt. Samples included:

empty playground
after morning rain
poets emerge

Laura Flett

spring ginko
bayou mallards . . . panhandle
the tourists

Johnye Strickland

highway mosaic
baby turtles surrounded
by asphalt

Nadine Charity

at the duckpond
white egret
no frogpond here

Marian M. Poe

five steps
from shore
unshaded
headstone

Carlos Colón

beside me
on the park bench
the pigeon's mis-hit

Susan Delphine Delaney

Reflections shimmer

Thoughts of childhood remembered
Ripples on water

Charles Ackerman

Dying river willow tree
Nest in topmost bare branch
Condominium bird haven

Pat Goeders

swimming alone
the ugly duck

Melissa J. Fowle

spring wardrobe
two socks under the baby swings
shirt button under the slide

Nan Dozier

bald cypress
wildflower tresses
on exposed knees

Pamela Raintree

left behind
still looking for
a 4-leaf clover

Celia Stuart-Powles

Marisa Means and Marie Brass also attended the conference, but they did not go on the ginko.

Carlos Colón and Johnye Strickland

Hot Springs, Arkansas

We are celebrating the 175th anniversary of Hot Springs Reservation –National Park, Arkansas. Our Sister City, Hanamaki, Japan has sent a delegation that includes dancers dressed in stunning costumes performing a deer dance. It is called shishi odori. Our South Region Conference will be November 2-3. Please come and join us. Let us know you are coming in advance. Email hkilby@hotmail.com and include "haiku conference" in the subject line.

Howard Lee Kilby

New Orleans, Louisiana

On Monday, April 16, members of the New Orleans Haiku Society took yet another small step toward post-Katrina 'normalcy': we met, for the first time since *The Storm*, in Latter Library on St. Charles Avenue. After nineteen months of absence, after fifteen months of convening in noisy cafes, we were finally back on cushy chairs in our pink sitting room with cherubs on the ceiling.

The library, which is housed in one of St. Charles Avenue's vintage mansions, has been open for months but with limited hours that prevented us from meeting there. The fact that it now has the budget and clientele to stay open past seven in the evening is a very good sign for our recovering city. All through the meeting I couldn't stop grinning: it was like we had all stepped through a time warp. Our last gathering under the cherubs seemed eons ago . . . seemed like yesterday. Anyway, we're thrilled to be back in our St. Charles Avenue headquarters. If you come to New Orleans on the third Monday of a given month, at 6 p.m., you'll know where to find us.

David Lanoue

Itta Bena, Mississippi

Jianqing Zheng had some haiku sequences published in *California Quarterly* and *Poetry East*. He also had three essays on Richard Wright's haiku published in *Modern Haiku*, *Frogpond*, and *Notes on Contemporary Literature*. At the Delta Blues Symposium XIII at Arkansas State University in March he presented his own haiku adapted from Eudora Welty's *Delta Wedding*, and poetry and pictures about the Mississippi Delta. In addition, he received a \$30,000 grant from the National Endowment for the Humanities to host a workshop on Richard Wright, which will include Wright's haiku.

-Jianqing Zheng

Southwest Region

North Texas

Haiku Poets of North Texas has had its first three meetings: February 17, March 17 and April 21. HSA members Susan Delphine Delaney MD; Ruth Eshbaugh; HSA Roshi Award winner Jeanne Lowenthal; Lainey Grace; Wynell Hosch; Linda Pieper; and Madeline Harford, MD were in attendance. Lainey and Wynell had taken Susan's course, "Mindfulness, Epiphany and the Haiku Moment," at their church.

At the February meeting Susan gave her paper "Visceral Perception in the Perception of the Haiku Moment." A haiku party with the theme of 'blossoms' was held and enjoyed by all.

At the March meeting, Susan gave her paper "72 Seasons in North Texas," a result of a challenge by Tadashi Kondo to develop a calendar of 72 five day seasons describing the unfolding of the year in Texas.

At the April meeting a haiku party with the theme of new leaves was planned, but an impulsive renga happened instead with much good fellowship and cheer.

The group looks forward to two summer workshops by Jeanne: one on sumi-e and the other on binding the sumi-e and haiku into handmade books. Jeanne showed a handmade book that she had made of a renga, "One Persimmon," written by herself, Susan, and several HSA members.

The May program will be a presentation on renga by Wynelle.

Everyone in the group is a teacher and/or an artist. Watch this space for tales of incredible creations!

Respectfully Submitted

Susan Delphine Delaney, MD

Fort Worth, Texas

Fort Worth Haiku Society once again took part in the Spring Festival at the Japanese Garden. In addition to Michael Moore, Bre and Cliff Roberts at the table were Shirley Crow, Christi Davenport-Lewis, and Carrie Mabry (two of them new members). Saturday was miserably cold and we ended up going home a little early but Michael stayed and manned the FWHS table until the end of the day. Sunday was PERFECT. It was not too hot, too cold, or too wet. And we had over 19 people there. Cliff and Bre held a class on "What is Haiku" for a group of 10 people and about 20 others stopped and listened for a while and proceeded to the table for handouts. Helen Jones, VP for FWHS, reports that she will be reading her poetry at the Optimist Club in May and that she is the featured host at Barnes and Noble at the end of May. Cliff and Brenda will be the featured speakers at Texoma Poetry Society and will be interviewed and taped for a program that runs several times a month on the Sherman, Texas local cable access channel that is hosted by Leona Welch, founder of TPS and FWHS member. Long distance member Patty Mager says she has been notified that 2 of her poems have been accepted for publication in *SpinningS* magazine.

Fort Worth Haiku Society lost its old email address when the phone company closed it to us after the person whose name the account was in changed services and we lost poetry, addresses and everything that was in there. Our new email is **fwhaiku@yahoo.com** and if you sent in poetry or letters to Cliff or Brenda Roberts, please resend them to the new address.

Jim Applegate, New Mexico, also a FWHS member and active member of Southwest Region plans to do another anthology for Southwest Region members only. He states that their group's elections in Albuquerque will be next month and that he is the First Vice President of that group. If you are interested in contributing to the anthology project and live in the Southwest Region, contact Jim at

japple@dfn.com or email Brenda Roberts at brephoenix@aol.com for more information

From the Japanese Garden's Spring Festival:

inch worm
measures the length
of my haiku

Brenda Roberts, April 15, 2007

April cold snap
even the zen garden's stone
seems cold

Cliff Roberts, April 15, 2007

baby crying
zen garden
not working

Christi Davenport-Lewis (first haiku)

a few yellow
honeysuckle blossoms
on old dying bush

Jim Applegate, New Mexico (email)

Bre Roberts

Washington State Region

The January meeting was held at the Bellevue Regional Library. Present: Ida Freilinger, Nu Quang, William Scott Galasso, Angela Terry, Helen Russell, Michael Dylan Welch, Ruth Yarrow, Curtis Manley, Jay Gelzer and Marilyn Sandall.

Discussion was held about the haiku submission deadlines for the Francine Porad Award at the Washington Poets Association and the Vancouver Cherry Blossom Festival. We'll be reading the *Four Elements* at the Seattle Poetry Festival, April 21st.

The February meeting was held at the Bellevue Regional Library. Present: Helen Russell, Jay Gelzer, Dejah Leger, Dave Baldwin, Connie Hutchison, Ida Freilinger, Wini Jaeger, Marilyn Sandall and Michael Dylan Welch.

Michael Dylan Welch brought a group of haiga to share that he is collaborating on with Gary Lebel. Gary has haiga in the winter/spring issue of *Modern Haiku*. Discussion was held

regarding the indirect relationship between image and haiku.

Discussion was also held about the 90 degree relationship between the two parts of a haiku with one part being oblique to the rest of the haiku.

The March meeting was held at the home of Wini Jaegar. Present: Ruth Yarrow, Connie Hutchison, Marilyn Sandall, Wini Yaegar, Ida Freilinger, Helen Russell and Terran Campbell. Crones Night Out.

We discussed plans for the upcoming Seattle Poetry Festival, April 20-22. Also, the Burning Word Poetry Festival is April 28th on Whidbey Island. There will be no section on haiku, but some of us will be attending.

We will be performing a memorial reading for Francine Porad at the HSA Quarterly Meeting in Portland, Oregon, June 30th and locally in September called *Hundreds of Wishes*. Connie Hutchison is looking for a place for this to be held locally and will report back.

The April meeting was held at Wini Jaegar's home. Present: Dejah Leger, Marilyn Sandall, Angela Terry, Curtis Manley, William Scott Galasso, Helen Russell, Connie Hutchison, Michael Dylan Welch, Nu Quang, Ida Freilinger, Jay Gelzer and Terran Campbell.

Angela Terry announced that she won in the Vancouver Cherry Blossom Festival haiku competition and placed in the Suruga Baika Literary Festival with this haiku:

watch as
plum blossoms fall-
and still shivering
Angela Terry

Curtis Manley announced that some of his longer poems were being danced at a performance called *Phrasings* the weekend of April 20th in Bellingham, Washington.

Michael Dylan Welch will be teaching workshops for youth and adults at the Cedar River Watershed Visitors' Center June 10th and at the Seattle Cherry Blossom Festival in Seattle the weekend of April 20th.

Connie Hutchison is still working on finding a site for *A Hundred Wishes* in memory of Francine Porad. The Bellevue Botanical gardens are out. She will check out Kubota Gardens and The Japanese gardens at the Washington Park Arboretum.

*Respectfully submitted,
Terran Campbell
Washington Regional Coordinator*

Oregon State Region Portland, Oregon

Margaret Chula Was invited to read at the Looking Glass Books book launch on April 6 for the anthology *Deer Drink the Moon, Poems of Oregon*. Among her poems was a haiku series entitled "Soliloquy on Rain."

On March 22, Ce Rosenow gave a haiku and haibun workshop at the University of Oregon for students from Oak Hill School in Eugene.

Harriot West, from the Eugene area, was the "featured haijin" in the spring issue of *moonset*, and an'ya from the Bend area was "featured poet" of April at *Poetic Portal.net*. Other than that, Central Oregon reported snow on the ground as late as mid-April.

The next **Haiku Society of America Quarterly Meeting** will be held in Portland, Oregon from June 29 - July 1. Organized by Margaret Chula with Ce Rosenow, the program includes a wide range of events and activities that begin on Friday evening with a reading at Powell's City of Books. Powell's is one of the largest bookstores in the country and takes up an entire city block. The reading features Amelia Fielden and Pamela Miller Ness as well as meeting attendees. A variety of presentations, workshops, and panels, as well as an afternoon ginko, take place on Saturday at Hoyt Arboretum, a 185-acre open space in the west hills of Portland. That evening, a banquet will be held at Bush Garden, a Japanese restaurant in downtown Portland, with a menu specially prepared by the head chef. Sunday morning, the event concludes with a tour led by Margaret Chula through Portland's beautiful Japanese

Garden. For accommodations, we recommend the City Center Marriott (<http://www.marriottportland.com>). For a registration form, please contact Ce Rosenow at rosenow@uoregon.edu.

Ce Rosenow and an'ya

[Registration details in **National News**. *Ed.*]

California State Region Northern California

The Haiku Poets of Northern California mourn the loss of our long-time and very dear member Kay Anderson, who passed away in February of this year. [Please see Fay Aoyagi's note and memorial poems dedicated to Kay in the *In Memoriam* section. *Ed.*]

The HPNC winter meeting was held on January 21, 2007 at Fort Mason in San Francisco. Present were: Fay Aoyagi, Jerry Ball, Barbara Camitelli, Eleanor Carolan, Bruce Feingold, Claire Gallagher, Patrick Gallagher, Garry Gay, David Grayson, Carolyn Hall, Bernice Hunold, Paul Williams and Susan Antolin. The meeting began with a round of introductions followed by our featured reader, Paul O. Williams. Paul is a past president of both HPNC and the Haiku Society of America, a former professor of English and an award winning science fiction writer. Paul read a selection of haiku as well as a number of tanka from his new tanka collection, *These Audacious Maples* (see the New Books section for details). Two poems from his new book:

After landing
we drive home in the dark
--high above
the lights of planes. We too
have just been a star

finch fledglings crowded
in the hanging flower pot.
We and their mother
have pretended for a month

not to notice each other.

Carolyn Hall also gave a brief reading from her beautiful new book of haiku *Water Lines* (details in New Books section). From Carolyn's book:

| | |
|----------------|---------------------|
| water lines | laughter |
| on river rocks | in a foreign tongue |
| the long day | summer stars |

After a short break Fay led the group in a kukai. She passed around copies of the poems each of us had submitted earlier in the meeting (which she had efficiently typed and printed) and told everyone to choose five favorite poems. There were 26 poems listed on two sheets of paper with authors' names. After everyone had made their selections, a show of hands was made for each poem and the votes were tallied. The judges, Jerry Ball, Paul O. Williams and Carolyn Hall were asked not to vote, but instead named the five haiku they each selected along with comments on each haiku after the other votes had been cast. The winning poem, which received 13 votes and was selected by all three judges, was by Claire Gallagher. In 2nd place was Garry Gay, and in 3rd place was Carolyn Hall. While the winning poems were clear favorites, the ways in which the poems appealed to us were varied and the discussion of all the poems brought new insight and depth to our understanding of each haiku.

On April 1st a group of HPNC members gathered for our 3rd annual moonviewing party. In attendance were: Fay Aoyagi, Terry Cerrato, Claire and Patrick Gallagher, Garry Gay, David Grayson and his family, Carolyn Hall, Mark and Nancy Hollingsworth, Cesar Love, Chiyo Miyashita, Linda Papanicolaou, Lane Parker and his family, John Thompson, Paul O. Williams and his wife Kerrylynn, and Susan Antolin and her family. This year's event began in Golden Gate Park at the Japanese Tea Garden, where we enjoyed the clear, warm day among the cherry blossoms and azaleas, the Japanese maples with fresh green leaves, and the arched bridge inviting those playful enough to cross it.

We then honored the passing of Kay Anderson by assembling outside the garden beneath the cherry blossoms—in full bloom—and reading a selection of her poems out loud. The group then walked to a nearby restaurant where we ate, played with "haiku rocks" (you had to be there), and took a trivia quiz with token prizes. After returning to the park the full moon rose just over the construction site of the new Steinhart Aquarium, and for a while the moon dangled just beneath a large crane. The haiku were coming fast and furious for some of those present, while others merely soaked in the evening air to let the images of the day settle into haiku later. From the moonviewing party:

pollarded trees
a crane to lift
the moon

Fay Aoyagi

new leaves
on pollarded trees—
rant of a panhandler

Claire Gallagher

Crane at a standstill
the moon
still climbing

Garry Gay

misty moon
a rabbit serves me
moonshine whiskey

Chiyo Miyashita

slightly hazy
this April full moon—
the mind, too, wanders

Paul O. Williams

HPNC's next meeting will be held on Sunday, April 22 at Fort Mason in San Francisco. For more information on HPNC and events, see: <http://www.haiku-poets-northern-california.com/>

Respectfully submitted by

Susan Antolin

Central Valley Haiku Club

On February 17, the CVHC gathered on President's Day weekend at the library in Antelope to share news, writings and to workshop. The five members in attendance, w.f. owen, Claris Moore, Mark Hollingsworth, Amy Whitcomb, and Leslie Rose celebrated the recent and upcoming publications of work by several of the members: -the haiku and haibun of members w.f. owen, Lane Parker, and Mark Hollingsworth may be seen in the recently published Red Moon Anthology *Big Sky*; -Yvonne Cabalona's work will be appearing in the upcoming *Contemporary Haibun_8* which will be out in April 2007; -several members have haiku being published in the upcoming edition of *Frogpond* and *Heron's Nest* (Amy also had one of her non-haiku poems appear in the February 15th edition of *The Sacramento News & Review*.) Mark Hollingsworth, who will be one of the readers at the Two Autumns event hosted by the HPNC in San Francisco on Sept. 30th has one of his haibun appearing on-line in March in *Contemporary Haibun*.

Bill (w.f. owen) had in hand his newest publication, *haiku notebook*, which he published on-line through lulu.com. He shared with the group some of the "bumps in the road" with doing publishing-on-demand. One of the drawbacks is that, for quality control, it is wise to purchase a printed copy each time a change is made to your work, and this creates extra expenditures. In addition, Bill said lulu.com charges \$99.95 to get an ISBN number. However, with that number, Bill's book is now listed with Amazon.com and Barnes & Noble. All in all, content is pretty reliable and Bill did recommend publishing-on-demand as an easy way to get your work published. He added that, if you don't want to receive payment for your work, and don't need to have your work printed, you can get a PDF file on the lulu.com website at absolutely no charge.

Bill's other bit of good news was that his next chapbook, *Small Events*, will be published by

Red Moon Press and should be out in March 2007.

Amy shared that CVHC publications, *Blink* and *Feel of the Hand Rail*, are currently available in the UC Davis library catalog.

Club president Bill said that two anonymous judges have now been acquired for the 2007 Jerry Kilbride Memorial English-Language Haibun Contest. With the Sept. 1st deadline still a long way off, and no limit to the number or length of submissions, we're hoping that there will be a huge influx of entries vying for the \$50 prize. The contest is open to the public.

Entrants need to send 3 copies of each haibun (2 copies without author information attached, 1 copy with author's name, address, phone number and e-mail address) with their entry fee (\$5 US per haibun, check made out to: Mark Hollingsworth, CVHC Treasurer) to Yvonne Cabalona, 709 Auburn St., Modesto, CA 95350-6079.

Currently club members are continuing to add to the set of linked haibun that, at some point in the near future, our club hopes to publish.

With Old Business taken care of, the group moved on to share recent writings. Mark shared the following haiku on behalf of Yvonne, written in memory of HPNC member Kay Anderson, who Yvonne says was "...quite a poet on many levels." Yvonne remembers that she was "particularly impressed with her 'Two Autumns' reading."

february rain
the impression left
by her voice
Yvonne Cabalona

We then workshopped a set of haiku that member Amy Whitcomb had written in fourth grade, and with which she had won a state-wide poetry contest. Although critical of her early work, Amy said: "perhaps they have the foundations to be decent," and she invited us to revise them to "true haiku," working either with the original childish voice or adopting an adult one. This led to a discussion of the differences

between "child-like," "simple" and "sophisticated." For all involved it was fun to see how Amy has grown in writing skill and we greatly enjoyed creating different spins on Amy's original inventions.

From Amy's original fourth grade haiku,

the big empty field
stands alone by an old barn
bathing in the sun

the following spins were shared:

early summer
the field as bleached
as the barn
--Amy Whitcomb

old barn red
flows down the furrows
spring field
--Mark Hollingsworth

Bill shared an essay by Tom Tico from the latest volume of *Frogpond* (vol. XXX, n.1, p.62), that captured the group's interest. Tom challenged readers/writers to overcome the bias of traditional haiku form. This led Mark to make the suggestion that we work on a chapbook of haiku that is untraditional. With that idea in mind, the group agreed to write and bring some untraditional haiku to our next meeting. Mark agreed to be the editor for this venture.

In search of venues for our next reading, Amy suggested the possibility of doing an event at the Arboretum on the UC Davis campus. She will be researching that possibility.

Amy also suggested that it would be wonderful to develop an on-going exchange of ideas on haiku and related forms with a sister group in Japan. We're hoping that someone will read this and connect us with a group that might be interested.

Since the library where we meet has developed a new policy and will only allow the

meeting room to be reserved a couple of weeks in advance of an event, the meeting spot for our next meeting on April 21st, at 1:00 p.m., is still up in the air. But, at that meeting, Leslie has agreed to do a workshop on writing Tanka. If you need additional information, please contact Leslie, LARROSECAT@AOL.COM .

*Respectfully submitted,
Leslie Rose*

baby sparrow
so quickly you've learned
to eat and run

Issa

Southern California

The Southern California Haiku Study Group (SCHSG) had a fun meeting on March 17, 2007, St Patrick's Day. Needless to say there were some haiku about that. We were privileged to have several writers who were not haiku poets, but still, they wrote some inspiring ones. Present were Vic Gendrano, Debbie Kolodji, Janis Luckstein, Peggy Castro, Teresa Antonia, Lindy Hill, Pauline Dutton, Tom Bilicke, Sharon Hawley, Violet, and yours truly.

Our meetings are the 3rd Saturday each month, at the Pacific Asia Museum in Pasadena, California. Come join us and also see a beautiful museum.

Linda Galloway joined our former leader, Jerry Ball, to travel to Japan for the Pacific Rim Conference this April.

After a haiku read-around, we listed our spring kigo, took a twenty minute break to write haiku to be read and voted on, and chose a reader (Debbie). Some with high votes were:

Japanese magnolia
bare but for its flowers
a mother's heart

Sharon Hawley 7 votes

lack of spring rain
still no news
of their runaway daughter

Vic Gendrano 6 votes

daylight savings time
he looks at his watch
to see if he's hungry

Margaret Hebmahn-Smith 8 votes

on the dark side
of my soul
the raven's wing

Peggy Castro 5 votes

Antique buddhas--
asking to be returned
to their Asian home

Janis Luckstein 5 votes

*Respectfully submitted by
Peggy Hebmahn-Smith*

Alaska State Region

Cindy and Billie held their quarterly online meeting and discussed techniques for breaking through writer's block. They agreed that, with haiku, it seems more complex than just not having ideas. Inspiration comes, but is often quickly dismissed because it's a topic covered so many times before that it seems almost trite. Or maybe it seems that another haiku poet has already written the definitive haiku on that topic.

Billie said, "Maybe it's because I've visited that pine so many times, I'm not really seeing it anew. One of the things I'm doing now is committing to write at least one poem each morning, regardless of merit. But right now it feels kind of like the ice on the Nenana River - a long way from spring breakup."

Cindy responded that sometimes you just have to tease the haiku out, rather than always expecting something spontaneous. And added a good reminder: "If we want to write about nature, we do have to stay constantly open to it. Even when I am on a beautiful trail, I have to remind myself to stop thinking about work or whatever and open myself up to the surroundings."

Another suggestion was to revisit old work to see if new life can be breathed into it. New and resurrected poems were shared and critiqued, with the following final (for now) versions:

skating rink--
the whining child
wears angel wings
Cindy Zackowitz

sky-blue sky
the robin scatters
lilac rain
Billie Wilson

having a jumping contest
a night burglar
a cuckoo

Issa

Contest Results

2007 Anita Sadler Weiss Memorial Haiku Awards

Sponsored by
THE HAIKU POETS OF CENTRAL MARYLAND
Judge: Billie Wilson, Juneau, Alaska

First Place:

summer dawn
the bones of the bonfire
charred black
~Kate Bosek-Sill, Rochester, NY

A new day is dawning, and the remains of this fire remind us that yesterday is gone forever—as fully consumed as the wood (the "bones") of that bonfire. There is a nice edge of wondering why the fire was built. The use of "bones" is not only intriguing within the haiku, but within the context of etymology, since "bonfire" comes from the medieval "bone-fire." This is an excellent poem to be read aloud. The inner play of the long "o" sound of "bones" with the short "o" in "bonfire"—the near-rhyme of "dawn" and "bonfire"—and the alliteration of "b" words in the second and third lines—add layers of pleasing sound.

Second Place:

whaling station—
the weight of rust
on the snowline
~Ron Moss, Tasmania, Australia

An unusual topic. The freshness of the material is appealing, and the juxtaposition is compelling. Even in abandonment, the very existence of this station "weighs" heavily against human history. The damage done is powerfully captured in understatement: that feather-light rust is like blood against the snow.

Third Place:

in my pocket
a small stone
from the top of the mountain
~Karen Sobne, Toronto, ON, Canada

The use of a pivot line showcases the tiny stone that symbolizes the conquering of a mountain. And within that symbol is a gift of encouragement regarding any mountain that might seem to be blocking our path.

Honorable Mentions:

1- starry night
snapping the wishbone
by myself
~Vanessa Proctor, Pymble, NSW, Australia

2- fresh snow
the cat prints
change direction
~Wanda D. Cook, Hadley, MA

3- uprooting the lilies—
he forgets what year
his father died
~Bill Pauley, Dubuque, IA

4- all the shadows

become one
winter evening
~*Desirée McMurry, Franklin, MO*

5- ebb tide—
a clamshell nestled
in seagull tracks
~*Scott Mason, Chappaqua, NY*

used to losing
I'm peaceful, calm . . .
mum contest

Issa

Contests HSA Contests

Harold G. Henderson Contest for Best Unpublished Haiku

These awards were originally made possible by Mrs. Harold G. Henderson in memory of Harold G. Henderson, cofounder the Haiku Society of America.

Deadline: In hand by July 31, 2007. Entries received after that date will not be accepted.

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.

Regulations: Up to 10 unpublished haiku, not submitted for publication or to any other contest. Publication is defined as an appearance in a printed book, magazine, or journal (sold or given away), or in any online journal that presents edited periodic content. The appearance of poems in online discussion lists or personal Web sites is not considered publication. Judges will be asked to disqualify any haiku that they have seen before.

Submissions: Submit each haiku on three separate 3" x 5" cards, two with the haiku only (for anonymous judging), the third with the haiku and the author's name, address, phone number and/or e-mail address in the upper left-hand corner. Please designate as "haiku."

Haiku not submitted on 3" x 5" cards will not be accepted. Please type or write each haiku legibly in ink. Failure to follow this format may result in disqualification without notice.

Entry fee: \$1 per haiku, U.S. funds only. Please make checks/money orders payable to "Haiku Society of America." Submit entries and fees to: Henderson Haiku Contest, c/o Marlene Egger, 7527 Brighton Way, Salt Lake City, UT 84121-5316.

Adjudication: The names of the judge(s) will be announced after the contest.

Awards: First Prize, \$150; Second Prize, \$100; Third Prize, \$50. Winning haiku will be published in *Frogpond* and on the HSA Web site.

Rights: All rights revert to the authors after publication.

Correspondence: Sorry, entries cannot be returned. Please send an SASE (No. 10 size envelope only) for a list of the winning entries. Please note that SASEs with insufficient postage will not be mailed. One envelope per contest.

Gerald Brady Memorial Contest for Best Unpublished Senryu

The Gerald Brady Memorial awards were first made possible by a starter fund of \$25 donated by Virginia Brady Young in memory of her brother, Gerald Brady.

Deadline: In hand by July 31, 2007. Entries received after that date will not be accepted.

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.

Regulations: Up to 10 unpublished senryu, not submitted for publication or to any other contest. Publication is defined as an appearance in a printed book, magazine, or journal (sold or given away), or in any online journal that presents edited periodic content. The appearance of poems in online discussion lists or personal web sites is not considered publication. Judges will be asked to disqualify any senryu that they have seen before.

Submissions: Submit each senryu on three separate 3" x 5" cards, two with the senryu only (for anonymous judging), the third with the haiku and the author's name, address, phone number and/or e-mail address in the upper left-hand corner. Please designate as "senryu." Senryu not submitted on 3" x 5" cards will not be accepted. Please type or write each senryu legibly in ink. Failure to follow this format may result in disqualification without notice.

Entry fee: \$1 per senryu, U.S. funds only. Please make checks/money orders payable to "Haiku Society of America." Submit entries and fees to:

Brady Senryu Contest, c/o Marlene Egger,
7527 Brighton Way, Salt Lake City, UT
84121-5316.

Adjudication: The names of the judge(s) will be announced after the contest.

Awards: First Prize, \$100; Second Prize, \$75; Third Prize, \$50. Winning haiku will be published in *Frogpond* and on the HSA Web site.

Rights: All rights revert to the authors after publication.

Correspondence: Sorry, entries cannot be returned. Please send an SASE (No. 10 size envelope only) for a list of the winning entries. Please note that SASEs with insufficient postage will not be mailed. One envelope per contest.

Bernard Lionel Einbond Renku Contest

The Haiku Society of America sponsors this annual award for renku of 36, 20, or 12 stanzas.

Deadline: In hand by September 15, 2007.

Entries received after that date will not be accepted.

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. No entries will be accepted that include work by any of the judges.

Regulations: For the purpose of this contest, a renku may consist of 36, 20, or 12 stanzas (*kaesen*, *nijūin*, or *junicho* forms) written by two or more persons, each of whom contributes a substantial number of individually authored stanzas. Any particular author may appear in no more than three different renku entered. Entries must be in English. Entries must not have been previously published, nor contain any stanzas previously published, submitted for publication, nor entered in any other contest. Publication is defined as an appearance in a printed book, magazine, or journal (sold or given away), or in any online journal that presents edited periodic content. The appearance of poems in online discussion lists or personal Web sites is not considered publication. Judges will be asked to disqualify any link that they have seen before.

Submissions: One copy, with full authorship information, stanza by stanza, must give the full name and address of all authors, and indicate the coordinator (to whom any correspondence will be addressed). This 'identified' manuscript must be signed by all authors or other definite confirmations such as hard copies of e-mail confirmations of permission from each author should be included with the entry. Three additional copies, without authors' names but marked with numbers or letters to show the sequence of authorship, must accompany the identified manuscript. Failure to follow this format makes it impossible to judge an entry and could result in disqualification without notification.

Entry fee: \$10 must accompany manuscript. Please make checks/money orders payable in U.S. funds to "Haiku Society of America."

Submit entries and fees to: Einbond Renku Contest, c/o Marlene Egger, 7527 Brighton Way, Salt Lake City, UT 84121-5316.

Adjudication: The names of the judge(s) will be announced with the winners.

Awards: Grand Prize: Up to \$150 and publication in *Frogpond* and on the HSA Web site. All rights revert to authors on

publication. Amount of Grand Prize and additional prizes may vary, depending on the quality and number of entries. If no renku is deemed by the judges to be worthy of the Grand Prize, renku awarded lesser prizes may or may not be published in *Frogpond* and on the HSA Web site.

Correspondence: Sorry, entries cannot be returned. Please send an SASE (#10 envelope only) for a list of winning entries. Please note the need for sufficient postage. One envelope per contest.

Note: Prospective contestants may wish to review the "Report of the Renku Contest Committee" published in *Frogpond* XIII:2 (May 1990) for background on the contest and renku in general. For information on the two shorter forms, please refer to the article "Shorter Renku" published in *Frogpond* XVII:4 (winter 1994), or the updated version of it at http://renku.home.att.net/shorter_renku.html.
[Renku Handouts from the 2nd Quarterly meeting available by email: jstrickland35@comcast.net]

Additional Contests

The New Zealand Poetry Society 2007 International Poetry Competition

Deadline: Closes 30th May 2007

The New Zealand Poetry Society's annual International Verse and Haiku Competition was launched on November 18, 2006.

This year's judges are: James Norcliffe (Open), Ernest Berry (Haiku), Bernard Gadd (Open Junior) and Patricia Prime (Haiku Junior). Entry forms and instructions will be posted for downloading from our website www.poetrysociety.org.nz shortly. They are currently available as email attachments in PDF, Word and Rich Text versions from the email address below. For further information, please email: competition@poetrysociety.org.nz

Alternatively, send a self-addressed envelope and IRC to: The Competition Secretary, PO Box 5283, Lambton Quay, Wellington 6145, New Zealand for a hard copy.

Laurice Gilbert, NZPS Competition Secretary
PO Box 5283, Lambton Quay, Wellington
6145, New Zealand

popping open
in the short summer night . . .
cherry blossoms
Issa

Kiyoshi & Kiyoko Tokutomi Tokutomi Contest 2007 Big One Memorial Haiku Contest

Sponsor: Yuki Teikei Haiku Society

Deadline: In hand May 31, 2007

Prizes: \$100 • \$50 • \$25

Contest Rules:

Haiku in English of 17 syllables, in 5-7-5 pattern

Each haiku must use one **kigo** (season word) from the contest list.

Haiku with more than one recognized kigo, or that do not use a listed kigo, will be disqualified.

2007 Contest Kigo List:

New Year: New Year's Morning

Spring: hermit crab, jacaranda

Summer: mosquito, lemonade

Autumn: waters of autumn, hurricane

Winter: Veterans Day, cold sparrows

Entry Fee: \$ 7 per page of three haiku.

No limit on entries. Entries will not be returned.

Submit: 4 copies of each page, with your name and address on only one copy, typed on 8 ½" X 11" paper.

Make checks or money orders payable to "Yuki Teikei Haiku Society". Overseas entrants please use International Postal Money Order, in US Currency only.

For results list: Send an SASE marked "CONTEST WINNERS."

Entries: Must be original, unpublished, and not under consideration elsewhere.

No previous winning haiku are eligible.

The contest is open to anyone, except the YT President and Contest Chair.

Judge: Final selection will be made by a distinguished haiku poet. The Society may print winning poems and commentary in its newsletter, annual anthology, and current brochures.

Send entries to:

Tokutomi Contest
Jean Hale, Secretary
Yuki Teikei Haiku Society
5135 Cribari Place
San Jose, CA 95135

Penumbra Poetry & Haiku 20th Anniversary Contest

Sponsor: Tallahassee Writers' Association

Deadline: June 30, 2007.

Up to \$200 in cash prizes; publication in annual contest anthology.

Mail Entry Fees of \$5 per poem and/or

\$3 per haiku to: TWA Penumbra,

PO Box 15995, Tallahassee, FL 32317-5995

Contest email and complete entry guidelines at sponsor's web site:

www.tallahasseewriters.net

The Jerry Kilbride Memorial 2007 English-Language Haibun Contest

Sponsor: Central Valley Haiku Club

Deadline: In hand by September 1, 2007

Submissions: All entries must be unpublished, not under consideration elsewhere, and in English. No limit to the number or length of any submissions. Submit three copies of each haibun, two (2) copies without author information attached for anonymous judging, one (1) copy with author's name, address, phone number and e-mail address for notification purposes. A first prize of \$50 will be awarded. First and second honorable mention certificates also will be given. The entry fee (\$5 US per haibun) should be made out to: Mark Hollingsworth (CVHC Treasurer).

Eligibility: Open to the public; CVHC officers are ineligible.

Correspondence: No entries will be returned. Send business-sized SASE for a list of the winning entries. Please note that entries without SASE, insufficient postage, or that fail to adhere to contest rules will be disqualified.

Judges: Will not be disclosed until the contest winner has been decided.

Send entries to: Yvonne Cabalona, 709 Auburn Street, Modesto, CA 95350-6079.

The R. H. Blyth Award: Haiku in English or in English Translation Competition

Sponsor: World Haiku Club

GUIDELINES:

Category: Haiku poems in any form, style, subject or convention but rooted in tradition. Each poem will be judged on its own merit. Works showing originality, newness or something different will be preferred. You are free to add any explanation to each of your haiku, if you so wish.

Language: English (Haiku written in any other languages must be translated into English. Please, therefore, aim at top-quality translation. Other languages will not be considered.)

Deadline: Sunday 30 September 2007 (Midnight your local time, or postmark).

Standards & Quality: Highest standards and quality will be sought in this competition.

Eligibility & Copyright: Open to everybody in the world. Your works must be new, original, unpublished and not being considered elsewhere.

By submitting your works, you shall be deemed to have agreed to give permission that the works may be published in WHC's announcement, publication or any other use which WHC deems fit. The copyrights shall revert to the authors once their works are published. Any work in breach of these requirements, or any other normal practice of international haiku contests, including those under WHC, which WHC deems reasonable, will be rejected and prizes awarded will be rescinded.

Submission of Works and Fees: You can submit up to 10 haiku poems.

As already mentioned, they should be written in, or translated into, English. Type your works, your first names followed by your surname (with title, i.e. Mr., Mrs., Ms, Dr. etc), address, tel/fax, e-mail address, haiku pen name, if any, with a brief bio. How you lay your poems on paper may not necessarily be observed in the event of publication.

The fees are £ 5, or US\$ 10, or Euro 8 or Yen 1,000 for the first three haiku (it will be the same if you submit only one or two haiku) and £ 1, US\$ 2, Euro 2 or Yen 500 for each subsequent haiku. No other currencies will be accepted.

Payment in cash (sending banknotes by normal letter post) is the preferred method to avoid high bank commission costs (no problems have been experienced so far, but make sure to put the banknotes within at least two sheets of your folded letter paper) but this will be at the sender's risk. Otherwise, obtain International Money Order in British pounds, or sterling cheque drawn at UK banks, payable to "World Haiku Club." (Please make the denomination in British pound sterling.)

Send your works with your payment by snail mail to: The World Haiku Club HQ, Leys Farm, Rousham, Bicester, England OX25 4RA. **In**

addition, send the same works also by e-mail to: susumu.takiguchi@btinternet.com

Announcement of results: The results will be announced either on 28 October, the day of Blyth's death, or on 3 December, Blyth's birthday, or on another appropriate occasion. There will be the Award winner, two runners-up, and seven honourable mentions. The R. H. Blyth Award will be conferred to the Award winner only. No prize is considered for the rest of the best ten, except for the honour of it. The rest of the short-listed works will also be announced as Zatsuei (works of merit).

No individual enquiries regarding works submitted will be answered.

Publication: The best ten and other short-listed works of merit will be published in *World Haiku Review*, the WHC's world-wide comprehensive haiku magazine, and will also be widely shown via WHC's lists and other world-wide communication network.

[More details available at <http://athenaeum-blyth.blogspot.com/>]

Haiku Presence Award 2007

1st prize: £100

2nd prizes: £25 each (up to 4)

Entry Fee: £5 or \$10 or 10 Euros for up to 5 haiku. Additional haiku at £1 / \$2 / 2 Euros per haiku.

Paid by: £ cheque to Haiku Presence. \$ or Euro fees in cash only.

Format: 2 copies of each haiku, with author's name and address on one copy.

Deadline (in hand): 31 October 2007.

Send to: Martin Lucas, 90 D Fishergate Hill, Preston PR1 8JD, England, UK

Details of the 2006 Award results can be found on our web site at <http://freespace.virgin.net/haiku.presence>

White Lotus Haiku Competition (Previously the Zen Garden Haiku Contest)

An annual haiku contest held and conducted by
Shadow Poetry.
[http://www.shadowpoetry.com/contests/white
lotushaikucompetition.html](http://www.shadowpoetry.com/contests/white
lotushaikucompetition.html)

Deadline: December 31, 2007 (postmarked)

Eligibility: Open to all, age 13 and over.

Entry Form:

<http://www.shadowpoetry.com/contests/mailform4.html>

Regulations: Haiku submissions must be unpublished, not under consideration elsewhere, written in the three-line traditional or contemporary form, and be the original work of the poet. Entries are unlimited. Haiku entries are accepted on 8.5" x 11" paper or 3" x 5" index cards, submitted in duplicate. The poet's name, address, phone number, and email address (if applicable) in the upper left-hand corner of one sheet or on the back of one index card. Repeat method for multiple submissions.

Entry Fee: \$5.00/3 haiku or \$2.00 per individual haiku

Make checks payable to "Shadow Poetry." Cash and money orders accepted. Online entry available via PayPal.

Enclose a #10 SASE for contest results. Include an additional SASE for entry receipt (optional).

Prizes: 1st - \$100.00, 2nd - \$50.00, 3rd - \$25.00, plus winners to receive a certificate and a ribbon. The top ten placing haiku will be published in Shadow Poetry's Spring/Summer 2008 White Lotus Magazine.

Send entries to:

Shadow Poetry
"White Lotus Haiku Competition"
1209 Milwaukee Street
Excelsior Springs, MO 64024

The 2008 Anita Sadler Weiss Memorial Haiku Awards

The 2008 Anita Sadler Weiss Memorial Haiku Awards, sponsored by the **Haiku Poets of Central Maryland**, will mark the fourth annual competition dedicated to the memory of **Baltimore-based haiku poet and teacher Anita Sadler Weiss**.

Deadline: IN-HAND by JANUARY 31, 2008.

Sponsor: The Haiku Poets of Central Maryland.

Eligibility: Open to the public, aged 14 and up. (Only the contest coordinators are prohibited from entering.)

Awards: Total of \$300.00 in prize money: First Place, \$175.00; Second Place, \$75.00; Third Place, \$50.00. Five ranked Honorable Mentions will also be awarded.

Submissions: All entries must be the original work of the poet, unpublished, and not under consideration elsewhere.

Entry fee: \$1.00 per poem. Poets may enter up to 15 haiku. *Entry fee must accompany submission.*

Submission Guidelines: Print or type each individual haiku on three separate 3" x 5" index cards. On the back of ONE CARD ONLY print or type your name, address, and email address (if one is available). Include a No. 10 (business-size) SASE (or SAE plus US\$1 for return postage for entries sent from outside the U.S.) for notification. Also enclose your entry fee in U.S. currency or check or money order payable in U.S. dollars. Make checks or money orders payable to "HPCM/Elizabeth Fanto." ENTRIES NOT FOLLOWING THESE GUIDELINES WILL BE RETURNED OR (IF SUFFICIENT POSTAGE AND/OR ENVELOPE ARE LACKING)

DISCARDED. Entries without SASE or SAE

+ return postage will not receive winner notification.

Send entries to: Haiku Poets of Central Maryland, c/o Elizabeth Fanto, 51 Gerard Avenue, Timonium, MD 21093 USA. DO NOT EMAIL ENTRIES.

Notification/publication: Winners' list will be mailed on April 1, 2008, to commemorate Anita Sadler Weiss' birthday (April 6). Notification of winning poems will be sent to all competition participants and made available to the public for an SASE while supplies last. The winning poems will also be published in *The Dragonfly*, the newsletter of the Haiku Poets of Central Maryland. All rights remain with the poets.

Adjudication: The name(s) of the judge(s) will be announced concurrently with the winning haiku.

here and there
in little meetings . . .
plovers

Issa

HSA Quarterly Meetings 2007

2nd Quarterly HSA Meeting Portland, OR, June 29-July 1, 2007

[Details in *National News*. *Ed.*]

3rd Quarterly HSA Meeting Rochester, NY, Sept. 14-16, 2007

[*Ed. Note:* Date was wrong on the 2007 Information Sheet, and on the back cover of the February *Newsletter*.]

4th Quarterly HSA Meeting New York, NY, Dec. 1, 2007

[Some NY hotels require a 3 day stay at this time of year. *Ed.*]

Update on Haiku North America 2007 (August 15-19)

We have an impressive list of presentations and presenters for HNA 2007! Here are some of the evening events:

An Evening with Sonia Sanchez (Thursday night). Ms. Sanchez will read some of her haiku and will discuss African-American haiku with Lenard D. Moore. Sanchez is a major poet who is primarily known for her influential role in the Black Arts Movement and the Civil Rights Movement. She is also known for her innovative melding of musical formats—like the blues—with haiku. She can speak with authority about her own approach to haiku, as well as the approaches that various African-American poets have taken with these brief poems. Lenard D. Moore is Executive Chairman of the North Carolina Haiku Society and founder of the Carolina African American Writers' Collective (CAAWC).

African Americans Writing Haiku (Friday night). Tara Betts, Kalamu ya Salaam, Derrick Brown, and Lenard D. Moore will discuss the impact of writers like Richard Wright, Sonia Sanchez, and Etheridge Knight on the haiku tradition in English. The panelists will also discuss their own experiences with the poetic form and other haiku written by African Americans. Some ideas the panelists will consider include politics and urban themes contrasted with the natural emphasis of haiku and the form's potential for deep connections with Black Southern writers.

Across The Pond: Transatlantic Haiku (Saturday night). American, Canadian and British poets present a joint performance of haiku and tanka from collections published by the British independent publisher, Snapshot Press. Celebrating the 10 year anniversary of the press, the readings explore the many ways in which bridges are extended through this poetry: from the necessary resonance forged between poets and audience, to that created between sequential poems, to the intricacies of human interaction, both with each other and nature. After the presentation the audience is invited to

contribute readings of their own poems published by the press, or to read other work in response to featured poems. Featured writers include John Barlow, Roberta Beary, Mark Brooks, Tom Clausen, Cherie Hunter Day, Ferris Gilli, Carolyn Hall, Matthew Paul, and George Swede.

Baseball Haiku (schedule pending). A reading and discussion based on *Baseball Haiku: American and Japanese Haiku and Senryu on the Game*, edited by Cor van den Heuvel and Nanae Tamura (Norton, 2007). Van den Heuvel will talk about the relationship between haiku and baseball. Alan Pizzarelli, and possibly others, will read and discuss haiku from the book. The presentation will stress that haiku are the ideal type of poetry for capturing the essence of the game of baseball. Baseball and haiku both present moments in which Nature is linked to human nature. Baseball haiku are ideal for building bridges between sports and poetry. And between the American and Japanese fans of both games.

For more details, please see the HNA 2007 section of the HNA Web site:
http://www.haikunorthamerica.com/hna_2007.html

Hope to see you in Winston-Salem this August!

Lenard D. Moore, Bob Moyer, and Dave Russo
Local organizers for HNA 2007

Announcements

The Annual British Haiku Society Haibun Anthology 2007

Entries are invited for this prestigious international event, the purpose of which is to help raise the quality and range of the haibun genre, which combines poetic prose and haiku.

Entry fee: £5 (cheque made out to 'British Haiku Society') or US\$8 (in dollar bills), plus £2/\$4 for every additional haibun.

Conditions of entry: Open to all (except BHS Committee members and any others involved with the administration of the Anthology). Entries must be written in English, and between 100 and 2000 words long, including haiku.
Work must be unpublished and not under consideration for publication elsewhere. Each haibun should be given a title. Entries will not be returned, so please retain copies of each submission. Copyright reverts to the author after publication in the Anthology. In the unlikely event of an insufficient quantity and/or quality of submissions, those that are received will be carried forward to the following year for consideration.

Submission details: Three copies of each haibun, with each copy starting on a separate A4 sheet. One copy should show your name, address, telephone number and e-mail address (if applicable). The other copies should carry no identification. If you require acknowledgement of receipt of your entry, please either request an e-mail acknowledgement or send an SAE or, for those overseas, an IRC stamped by the originating office.

Address for entries: BHS Haibun anthology, 95 Winns Avenue, London, E17 5HD, UK.

Closing-date: In hand by 1 August 2007.

Assessment and appraisal of entries: The process of assessment and appraisal will be undertaken by **Colin Blundell** (ex-editor of *Blithe Spirit* and haiku writer) and **Helen Robinson** (haiku, tanka and haibun writer). They will select at least ten quality haibun for publication in the Anthology, and will provide an explanation of, and commentary on, their selections. It is anticipated that the Anthology, whose title will be drawn from the selected

haibun, will be published by Christmas 2007. The authors of all the selected haibun will receive a free copy of the Anthology.

2007 Members' Anthology

Each year the Haiku Society of America publishes an anthology of haiku and senryu by members, edited and produced by an editor or co-editors appointed by the Executive Committee. The editors for 2007 are Wanda D. Cook and Linda Porter.

Deadline: In hand by May 31, 2007.

Eligibility: All HSA members.

Submissions: Submit five unpublished or previously published haiku and/or senryu. Poets new to these genres should submit ten poems in order to provide a better selection. For each previously published poem please include the name of the publication, volume, issue and year. Poems **should not** have appeared in any other anthology. Members submitting work are guaranteed to have one poem selected for publication.

Format: All poems should be typed five per page. Include your name, address, phone number and e-mail address in the upper right hand corner of each sheet. For notification of poem selection, include a self-addressed stamped envelope. Overseas submissions should include an International Reply Coupon. All submissions should be made by postal mail only.

Book Orders: Preordering a copy of the anthology is not required for inclusion, but is encouraged to help offset costs. Price per copy is \$11.50 in the United States, \$12.00 for Canada/Mexico and \$15.00 elsewhere. More than one copy may be preordered but the price remains the same for each copy. Please note that a limited number of copies will be printed and preordering is advised. Checks or money orders should be payable to "Haiku Society of America" and payment must accompany all

orders. [*fish in love*, the 2006 Members' Anthology, sold out in 3 months. *Ed.*]

Submit Poems/Payments to:

Wanda D. Cook
P.O. Box 314
Hadley, MA 01035

Exhibit: Three Japanese Masters

Tenri Cultural Institute

43A West 13th Street

(between 5th and 6th Avenues)

New York, New York

Exhibit Opening: 6:00-8:00pm

Thursday, June 21

(on site June 18-July 18, 2007)

Tadao Okazaki, HSA Member

40-11 Kubo, Hobara, Japan, Organizer

The works are two-dimensional fragmentalism watercolors and sumi on archival papers including traditional Japanese kozo from the area where Tadao Okazaki lives. The work is part of my fascination with Central Park Lake, and riffs from my jam-sessions with the lake, the woods, the air, the sun and the man-made objects we see from the lakeshore.

Tadao Okazaki is a long-time HSA member and former editor and publisher for of *New Cicada*, the successor to his teacher and friend, Eric Amann's *Cicada*. The Haiku-Ballad principle is what Okazaki came up with after objectively listening to the rhythms of many forms of Japanese verse recitations including haiku. Charles Reid of the National Academy, USA, and Kay Sato taught watercolor painting. He regularly exhibits sumi and watercolor landscape works in Tokyo Central Museum and other public spaces, and holds workshops in Japan.

He plans to donate part of sales of his work to the NYC Metro Region of the HSA.

National Haiku Poetry Day

The First Annual National Haiku Poetry Day is to be celebrated on December 21, 2007. This will hopefully become an annual event. Observed around the winter solstice, this will offer schools, libraries, communities and anyone who wishes to participate, a different type of activity from the usually hectic, frenzied holiday activities. Look for the day to be listed in *Chase's Calendar of Annual Events*. Anyone who has any thoughts or suggestions for National Haiku Poetry Day, please contact me at imabluestocking@yahoo.com.

--Sari Grandstaff

HSA Anthologies: Availability

- 2006 *Fish in Love* Robert Beary / Ellen Compton
Out of Print
- 2005 *Loose Change* Tom Painting Available
\$10.00
- 2004 *Walking the Same Path* Connie Post
Available \$10.00
- 2003 HSA 2003 *Anthology* David Lanoue
Available \$8.00
- 2002 *Bits of Itself* Jerry Ball / Wendy Wright Out
of Print
- 2001 *Voices and Echoes* Carlos Colón
Available \$8.00
- 2000 *Crinkled Sunshine* Claire Gallagher
Available \$8.00
- 1999 *Intersections* Andrea Missias Available \$8.00
- 1998 *Light and Shadow* Garry Gay Out of Print
- 1997 *From a Kind Neighbor* John Stevenson Out
of Print
- 1996 *A Solitary Leaf* Randy Brooks / Lee Gurga
Out of Print
- 1995 *One Breath* Jean Dubois / Michael
McNierney Out of Print
- 1994 *Dreams Wander* Nina Wicker / Peggy Lyles
Out of Print
- 1993 *When Butterflies Come* Marlina Rinzen /
Jerry Kilbride Out of Print

Available years can be purchased from:

Paul Miller

31 Seal Island Road
Bristol, RI 02809

Checks should be made payable to the HSA

New Books

moths volume I, haiku & haiga

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On papers handmade out of the bark naturally shed from mulberry trees. First edition, stitched by hand with sinew in what's known as oriental fukuro-toji (pouch binding) in the yotsume-toji (4 eye) method; signed by the author.

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The price of this book is \$19.95 US
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above.—*peterB, Publisher*

The Horse with One Blue Eye

Haiku by Cherie Hunter Day
80 pages, perfect bound
Snapshot Press (2006)
ISBN 978-1-903543-15-3.
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water poems: haiku, tanka, and sijo **by Kirsty Karkow**

Cathy Drinkwater Better, Editor
Introduction by Michael McClintock

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In addition to the 98 individual poems and
poem-sequences written in the Japanese forms
of *haiku* and *tanka* and the Korean *sijo*, inspired

by the author's life on the coast of Maine, the book includes watercolor illustrations by the author.

Soft cover, perfect bound, 132 pp
Trim 5 in. x 6.5 in.
ISBN 0-9766407-0-8
Price: \$15.95, includes shipping. Send cash, check, or money order, in U.S. funds, made payable to "Kirsty Karkow," to: **water poems, c/o Kirsty Karkow, 34 Indian Point, Waldoboro, ME 04572.**

For More Information, E-mail:
kirsty@midcoast.com

Shorelines

Kirsty Karkow

Cathy Drinkwater Better, Editor
Foreword by Beverley George
Black Cat Press (2007)
Softbound, 132 pages.
Six watercolor illustrations and full color cover painting by Karkow.
100 plus haiku, tanka, poem sequences, and haibun, printed one to a page.
\$15.95 postage paid US and Canada;
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Available in June from the author:
34 Indian Point, Waldoboro, ME 04572 USA

email: kirsty@midcoast.com

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www.snapshotpress.co.uk or from:
Carolyn Hall, 26 Buena Vista Terrace
San Francisco, CA 94117 USA
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Paul M. [Miller]

Haiku/poetry
Soft cover; Perfect bound.
Full color reproduction of painting on cover: *Campbell Country Hill Farm*, by Harlan Hubbard (1933).
86 pages recount the author's move from California back to his ancestral roots in New England.
Red Moon Press (2006). \$12.00
ISBN 1-893959-59-7

Baseball Haiku

Edited by Cor van den Heuvel and Nanae Tamura
Introduction by Cor van den Heuvel

Haiku and senryu about American and

Japanese baseball, with biographical sketches of the poets, many of whom are, or have been, players themselves.
Hard Cover, with color painting by Max Mason on the dust jacket.
Published by W. W. Norton & Co. (2007)
\$19.95 USA; \$25.00 Canada. 248 pp
ISBN 978-0-393-06219-9

Call for Submissions

bottle rockets press

will be publishing two different mini-anthologies of haiku and senryu (no haibun or tanka please) in the bottle rockets book series. One will be about "fireflies", the other about "amusement parks/ carnivals/ country fairs". Send up to 20 poems (previously published or new as long as they are free & clear) for each anthology. Do NOT combine submissions. Include bibliographical info. Please include SASE for reply. No e-mail submissions please for US residents. Submissions can't be returned. Deadline for submission is Sept. 1, 2007. Decisions will be made after the deadline. For any questions please contact Stanford M. Forrester at: bottlerockets_99@yahoo.com. Cover letters for new poets is highly recommended. Mail separate submissions to:

bottle rockets press
amusement park anthology
P.O. Box 189
Windsor, CT 06095 USA

or

bottle rockets press
firefly anthology
P.O. Box 189
Windsor, CT 06095 USA

I let the buck
carry my notebook...
new summer robe
Issa

Modern English Tanka Press ***Landfall: Poetry of Place in Modern English Tanka***

Two special edition anthologies will be published by Modern English Tanka Press: *Landfall* will be a print anthology of "poetry of place," strong nature-centered tanka in contemporary, actual *non-urban* settings. Tanka are wanted which describe rustic life, natural, rural or pastoral scenes, set in the farms and fields, forests, swamps, prairies, mountains, seaside and countryside, at sea, on lakes and rivers, etc. that you know. This book is intended to rediscover, and to reacquaint the reader with, the mood, temper, and diversity of the infinitely varied and nuanced places where we live our lives—all landscapes that imprint us with their forms and colors, their scents and sounds, and that have their parallels in each of us, in our consciousness and spirit. Tanka in modern English idiom, which are authentic rather than fantastic, are wanted. Freshness is appreciated: fresh imagery, fresh ideas, fresh melodies.

Send submissions—up to 40 tanka—in the body of an email (no attachments) to Denis Garrison: dmg@metankanpress.com
On the Subject Line of your email, put: Landfall—Submissions—Your Last Name. Also, include author's name under each poem submitted (even if submitted as a set). Do not include information of previous publication with the first submission. This will be asked for when final selections are made. Selection may take 4-5 months. To be included in *Landfall*, the author must grant one-time rights to print publication. Payment is \$1 USD per poem (a set of poems counts as one poem for payment).
Deadline: June 15, 2007. (Summer publication is planned.) Editors will be Denis M. Garrison and Michael McClintock.

Streetlights: Poetry of Urban Life in Modern English Tanka

This anthology is scheduled to be published as a trade paperback by Modern English Tanka Press in Fall 2007. It is intended as a companion anthology to *Landfall* [see description above].

It will be a selection of tanka having an urban or suburban setting and which reflect upon all facets of life and experience in the modern city, town, and suburbia. Both unpublished and previously published tanka with settings in the office, the supermarket, the apartment building, the bar-room, the restaurant, the daycare center, the jazz club, the theater and concert, the sports event and arena, the laundromat, the city bus and commuter train, the street and subway—poems that weave into their lyrics the places and things of modern life: its harmonies and dissonance; its quiet sanctuaries and noisy intersections; its headlines, politics, popular culture, and issues.

The goal is to make *Streetlights* a compilation of song and image that may stand beside the great urban poetry of Whitman and Hart Crane, Carl Sandburg and Langston Hughes, the Harlem Renaissance and the Beat generation. Tanka that effectively convey the human dimensions of life in the city, town, and suburban forests, the tones, moods, attitudes and emotional velocities of the present day are sought. We will be open to poems that also reflect upon nature in these manmade environments.

Send up to 40 tanka in the body of an email (no attachments) to Michael McClintock: mchlmcclintock@aol.com

In the Subject Line, include: Streetlights—Submissions—Your Last Name. Also put the author's last name under each poem submitted, including poems in a set. For publication in *Streetlights*, one-time print publication rights will be needed.

Payment is \$1 USD per poem accepted for publication. Selection may take 4-5 months. Tanka sets or sequences count as one poem for payment.

Deadline: July 31, 2007.

Michael McClintock and Denis Garrison will jointly edit the anthology.

Noon: Journal of the Short Poem

Submissions of previously unpublished haiku and other short poems are invited for the fifth

issue of *Noon: Journal of the Short Poem*, due out in September 2007. **Submissions** may be sent at any time, but to be considered for inclusion in *Noon 5*, **should be sent by the end of June.**

Editor: Philip Rowland, Minami Motomachi 4-49-506, Shinjuku-ku, Tokyo 160-0012, Japan.
email: rowlandnoon@mac.com

moonset

a journal of haiku, senryu, tanka and haiga
Edited by an'ya

Submission Details:

Please send only original, unpublished haiku, senryu, or tanka (up to 10 at a time) that are not under consideration elsewhere, nor entered in any contest at the time sent, or within the time it takes to receive a response; appearance in any online journal (with the exception to workshops or lists) constitutes prior publication. Preferably, email submissions directly to

anya@bendnet.com

Subject heading: "moonset submissions"; or send by post to an'ya/POB 3627/La Pine, OR 97739 USA; please enclose an SASE or IRC's. Your submissions will be addressed promptly as received, and are **due in-hand** no later than **1 March, and 1 September**. Feel free to include short write-ups about your moment. Beginners to old-timers are welcome; sorry, no contributors copies at this time. All rights revert back to each author upon publication, although credits for having been first-published in *moonset* are required.—*an'ya, moonset editor*

Subscription Rates:

The "calendar" yearly fee for two issues due out in May and November respectively is \$20 US postpaid, \$11 US single copy postpaid. Elsewhere, \$25 plus postage, single copy \$13 plus postage.

Wisteria: A Journal of Haiku, Senryu, & Tanka

Tony A. Thompson, Gary Hotham, Eds.

Submissions:

No previously published poems or simultaneous submissions. Please send 5-7 haiku, senryu, tanka, or combination, typed (Word document) with the author's name, address, and email in the upper right corner of the manuscript. SASE or IRC required for notification. First rights with rights reverting to author at publication.

Send by postal mail to: *Wisteria*

PO Box 150932, Lufkin, Texas 75915-0932 USA; or by email: wisteriajournal@gmail.com

Payment: 1 copy of issue plus \$1 per poem (Email submitters only receive 1 copy of issue their poem appears in.)

Website: <http://wistaria.blogspot.com>

Errata

1. The **3rd Quarterly 2007 HSA Meeting** is **September 14-16**, in **Rochester, NY**. Program details will appear in the August issue.

2. Regional Coordinator for California: Fay Aoyagi, 930 Pine St., #105, San Francisco, CA 94108

Etcetera . . .

a number of other things unspecified

Please note that the usual updates of membership and address changes are omitted from this issue. The reason is that the new **2007 Membership Directory** is being mailed with this newsletter. Please stash it in a convenient place. Thanks are due to our Secretary, Lane Parker, for organizing it for us. Also, my thanks to Lane and to Keith Heiberg (Boston) for helping quell the perennial *newsletter gremlins*.

Editor's Note:

If you've been reading closely, you will have seen the name of Lenard D. Moore several times in this *Newsletter*. It is my pleasure to present it again, as I introduce Lenard as the new Haiku Editor for *Simply Haiku*. He will assume responsibility for the haiku section

on May 15. Look for him at:
www.SimplyHaiku.com

I had the privilege of spending some time with Lenard at the 2006 Annual HSA Meeting in Winston-Salem in September. My favorite memory of the meeting was the Sunday morning ginko at Reynolda Gardens. While I was internalizing the view of the sanctuary beneath a 300-year-old magnolia grove, I saw Lenard writing on an index card, haiku already in progress. If you come to HNA 2007 in August, you can probably hear him read the final version, and experience the source among the 100 bridges the committee has planned for attendees.

Thanks are due to David Lanoue for permission to include his translations of Issa to cheer us on our journey. <http://haikuguy.com/issa/>

The sumi-e is by Stephen Addiss.

with the boiled chestnuts
finished, so is
the conversation

Issa