

**From:** Haiku Society of America hsa.bulletin@gmail.com  
**Subject:** HSA NEWS March 05, 2021  
**Date:** March 5, 2021 at 12:13 AM  
**To:** brooksbooks@gmail.com



Volume 36, Number 03 | March 05, 2021

*photo: Adelaide B. Shaw, spring, Dutchess County, New York*



## Your monthly news: everything haiku

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

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President



**Jay Friedenbergs**  
**President**  
[jay.friedenbergs@gmail.com](mailto:jay.friedenbergs@gmail.com)

The theme for this March is "beyond the surface." Are things really what they seem? Is what we see the truth or do we need to dig deeper? Appearances sometimes reflect what lies underneath, but often the matter is more complex. In this age of mis-information and fake news, now more than ever we need to be aware that reality isn't always what we want

ake news, now more than ever we need to be aware that reality isn't always what we want it to be and that understanding is not always a simple matter. Each of the following poems present us with a surface but then show us there is more to it than just that.

miso soup –  
cloudy with fleeting  
moments of clarity

This poem by Sheila Sondik works on at least three levels. First there is the straightforward description of the miso soup which has cloudy and clear areas. But the poem really seems to be about the writer's thoughts, which themselves can be both obscure and lucid. Use of the word "fleeting" shows a bit of self-deprecating humor, with the writer wishing for longer periods of clear thinking. A third additional meaning relates to the weather. This poem like its subject matter seems simple at first but gradually leads the reader into greater depths.

the cloud on my lake  
old girlfriends  
all in one dream

The psychologist Sigmund Freud emphasized the subconscious mind and its power to influence our thoughts, feelings, and behaviors. He also believed that dreams were the "royal road" to the subconscious mind and devised a detailed method for dream analysis. This haiku by John S. Green has clear Freudian connotations. The surface of the lake represents the conscious mind while the depths beneath are the subconscious. The cloud seems to inhabit an indeterminate status. It inhabits the skies above, the surface, and because it is a reflection, its appearance underneath the surface. Is this cloud a thought or dream? If it is part of the dream content, what does it represent? Is it a white fluffy cloud that stands for the beauty of a past girlfriend? Or is it a storm cloud representing a past relationship gone bad? Like dreams themselves this poem is full of mysteries we are left to ponder.

a pond  
full of water lilies  
early morning raindrops

Surface boundaries get stretched in this haiku by Jon Hare. The pond has circular-shaped lily pads. This form can be seen in the concentric ripples left by the impacting raindrops. The shape of the splash caused by these drops is also in some ways like the shape of the flowers. One can additionally imagine small pools of water collecting on the surface of the lily pads that are like miniature ponds unto themselves. The pond reflects the sky but because it is formed from raindrops, it can be considered an aspect of the sky. The concept of "pond" here seems to be so much more than what we think of at first glance.



**Chuck Brickley**  
**2nd Vice-President**  
[hsa.2vp.chuck@gmail.com](mailto:hsa.2vp.chuck@gmail.com)

# HAIKU SOCIETY OF AMERICA CONTESTS

## 2021 HSA Nicholas Virgilio Memorial Award

Yes, it's still open!

### The 32nd Annual Nicholas Virgilio Haiku and Senryu Competition for Grades 7–12.

This year—in addition to scholarship prize monies, and publication in *Frogpond* and on the HSA website—each winning student will also receive a first edition copy of *Student Haiku & Senryu Anthology: The Nicholas A. Virgilio Memorial Competition*, edited by Randy Brooks, designed by Ignatius Fay. HSA will also donate a copy of this marvelous and inspiring anthology to every school/teacher whose students enter this year's contest.

**Deadline:** In hand by March 22, 2021. Entries received after that date will not be accepted.

**Eligibility:** Any student in grades 7 through 12 enrolled in school as of September 2020 may enter.

**Regulations:** Submit up to three haiku/senryu per student. For full details: check the **HSA website**.

## HSA Garry Gay Rengay Award

Much gratitude to all the poets who made last year's inaugural HSA Rengay contest a resounding success. Opening date for this year's contest will be the first of April.

**Deadline:** May 31, 2021. The 2020 Garry Gay Contest will accept submissions from April 1 to May 31, 2021. Entries received after May 31 will not be accepted.

**Adjudication:** The judges are Jacquie Pierce and John Thompson.

**Awards:** First Prize \$200; Second Prize \$100; Third Prize \$50. Winning rengay will be published in *Frogpond* and on the HSA website. All rights revert to authors on publication. Full details are posted on the HSA website.

## HSA Haiku, Senryu and Haibun Awards

The submission window for HSA's venerable summer contests

— **Harold G. Henderson Haiku Award**

— **Gerald Brady Senryu Award**

— **HSA Haibun Award**

will be from June 1 to July 31, 2021. Full details of the contests will be posted

on the HSA website in May.



**We want to say *Thank You* to everyone who supports the HSA financially beyond yearly membership fees.**

**Whether you give a little or a lot...**

**...you can be sure that your contribution is much appreciated.**

**These funds are used to help finance  
the various activities of the Haiku Society of America.**

***Here are the people who have made a contribution to the HSA  
so far this year. Thank you all!***

**Sponsors (\$100 to \$500)**

Donna M Bauerly, Matt Buchwitz, Teresa Carns, Mark Forrester, Connie Meester, Helen Ogden, James A Paulson, Mike Rehling, Michael Roach, John Stevenson, Steve Tabb, Jamie Wimberly

**Donors (\$50 to \$100)**

Mimi Ahern, Elizabeth Black, Yu Chang, Wanda Cook, Maria Theresa Dimacali, Christine Eales, Robert M Gilliland, Paulette Johnston, Howard Lee Kilby, Mariam Kirby, Henry Kreuter, James Laurila, Eric Leventhal-Arthen, Patricia Machmiller, Kathleen MacQueen, Bona McKinney, Patricia Nolan, Renee Owen, Christa Pandey, Marian M Poe, Rich Rosen, Leigh Siderhurst, Claudia Updike, Kath Abela Wilson

**Friends (Up to \$50)**

Linda Ahrens, anonymous (x5), Orlino Baldonado, Becky Barnhart, Stuart Bartow, John Budan, John Candelaria, Jeri "Imaginishi" Crippen, Patricia Davis, Connie Donleycott, David Eyre, William Scott Galasso, Merrill Gonzales, Joan Iversen Goswell, Steven Greene, Maureen Haggerty, Tom Hahney, Merle D Hinchee, Judith Hishikawa, Mark Hurtubise, Liga Jahnke, Diane Katz, Bill & Joann Klontz, Michael Henry Lee, Antoinette Libro, Curtis Manley, Marci McGill, Robert B McNeill, Paula Moore, Patricia Noeth, Tom Painting, Sandi Pray, CJ Prince, Edward Rielly, Joseph Robello, Jackie Robinson, Michele Root-Bernstein, Dave Russo, Jan Stewart, Debbie Strange, Johnye Strickland, Angela Terry, Ian Turner, Mona Van, Marilyn A. Walker, Jason Scott Wallace, Lew Watts, Michael Weaver, Christine Wenk-Harrison, Dale Wisely, Frank Gianni





## Anita Virgil

With great sadness we mourn the loss of Anita Virgil, who passed away on January 20th, 2021. Anita was a past President of the Haiku Society of America and a prolific poet, having published in journals, anthologies and books beginning in the 1970s. She was a member of the HSA Committee on Definitions along with Harold G. Henderson and William J. Higginson. Her contributions to English language haiku were foundational. She will be missed by the many individuals in the haiku community who knew both her and her work.



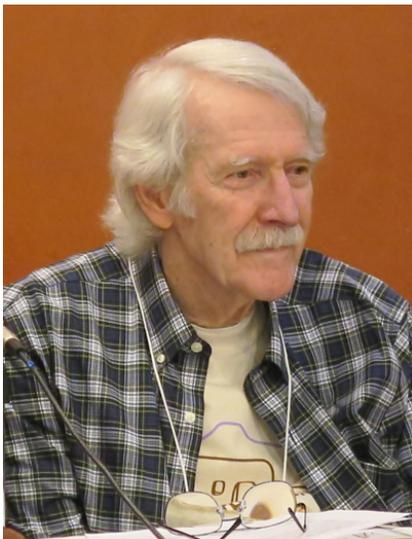
Samples of her poetry:

the wife who neglected him  
makes elaborate plans  
for his funeral

bleak morning  
I'd rather make love . . .  
I make coffee

no sound  
to this spring rain  
but the rocks darken

Jay Friedenber  
President, Haiku Society of America



## Bill Pauly (April 20, 1942 - February 15, 2021)

The English-language haiku world recently lost a long-time and well-known practitioner of the genre. Bill Pauly began learning about haiku and writing them with Raymond Roseliep, one of his college professors in the 1960s. He was active up to the end of life writing. A recent one appeared in *Mayfly* (Winter 2021) :

walking uneven ground  
to tend her grave. . .  
Remembrance Day

He was at the Mid-Western center of haiku. Francine Banwarth writes: *"Bill definitely was the heart and soul of the haiku movement in Dubuque. He was the first to teach a haiku class at Loras College and continued to do so for 25 years. I'm not sure anyone taught the class after he left. I can say for sure that none of us in Dubuque and many of his students over the years would be writing haiku without him.*

After he left Loras he continued to teach and mentor haiku students at his home in Dubuque and at our gatherings at the Foundry Books in Mineral Point, hosted by Gayle Bull.”

Over the years many of his haiku placed in the HSA Haiku and Senryu awards.

Even though he was an active writer from the 1970s only two collections of his haiku—both small chapbooks were published: *Wind the Clock by Bittersweet* (High/Coo Press 1978) and *Time for His Bones* (Juniper Press 1978).

He was a great fan of baseball and a player. A selection of his haiku about the game appear in *Baseball Haiku* (Norton, 2007) edited by Cor van den Heuvel and Nanae Tamura.

If you would like get to know him as a person, check out the video recorded of him in 2013 talking about how he came to haiku and reading his haiku. It is available on [The Haiku Foundation website](#):

**Bill Pauly - RIP**

submitted by Gary Hotham  
HSA First Vice-President



## Red Moon Press

by Jim Kacian

The subject for this month's *In the Spotlight* is perhaps the most well-recognized press in the English language haiku world. Red Moon Press was founded in 1993 by American poet Jim Kacian primarily as a way to manage the production of the journal he had just taken on, *South by Southeast*. *SxSE* had begun life as a 2-page mimeographed newsletter of the Southern Region of the Haiku Society of America by Ken Leibman. When Ken moved on to become editor of *Frogpond*, Jim took up the newsletter, but transformed it into an international journal of some 40+ pages, featuring not only haiku but also essays, haiga, and a retrospective section that honored significant early figures in English-language haiku.

Having decided to learn the nuances of digital publishing, it was a natural follow-up step for Jim to add books to the imprint, which he did, beginning with Dee Evetts's *endgrain* in 1997. At the same time, he conceived of publishing an annual anthology of the best haiku published in English from around the world, as the proliferation of haiku journals had by this point precluded nearly everyone from keeping up with the spate of activity. *The Red Moon Anthology of English-Language Haiku* first appeared in February 1997 (for the year 1996), and has become the most decorated serial book in the history of the genre.

Typically three dozen or more sources are canvassed and cited in each volume of the annual anthology. The selection process is unique: the Red Moon Editorial Staff, consisting of 10 well-regarded haiku poets from around the world, are assigned journals and books

from which they select what, in their opinions, are the most outstanding pieces. Twice a year these many poems and related works are assembled into an anonymous roster, and the Editorial Staff votes for those they feel worthy of inclusion. Five votes (out of the 10 staff members, or 50%) are necessary for inclusion. The editors may neither nominate nor vote for their own work, and so their threshold for inclusion is 5 out of 9, or 55%. When the voting is concluded, Jim, as Editor-in-Chief, seeks permissions to reprint, and assembles the selected pieces into the final volume. *jar of rain*, the twenty-fifth such anthology, was released earlier this year, and features 163 outstanding haiku by nearly as many poets, plus 20 linked forms (renku, rengay, haibun) and 6 essays on the reading, writing and study of the genre published around the world during the calendar year. (See listing later in this newsletter.)

As of the end of 2020, Red Moon Press has earned 58 placements in the Merit Book Awards (Haiku Society of America) since they began in 2000, 41 of which were for books other than anthologies. The press has shortlisted 50 titles in the Touchstone Distinguished Books Awards (The Haiku Foundation), 23 of which have placed, since those awards were inaugurated in 2010. Nearly all of these placements are for individual collections of haiku. Currently Red Moon Press has a catalog of more than 350 titles, nearly all of which are currently available. The press has a goal of making all of its offerings available on demand by 2025. Typically the press produces a dozen new titles per year, plus anthologies (the annuals *Red Moon Anthology of English-Language Haiku* and *contemporary haibun*, the biennial *A New Resonance: Emerging Voices in English-Language Haiku*, and occasional special volumes such as 2020's *tanka 2020: poems of our time*). Its stable includes nearly 200 poets, including most of the major figures writing in English over the past three decades. In addition, it has brought attention to the work of 204 poets through the New Resonance anthologies, and thousands of others through the Red Moon Anthologies.

On the other side of the coin, RMP also produced for many years a series of handmade, full-color chapbooks honoring recently deceased haiku poets from around the world. The series, titled Postscripts, featured a brief overview of each poet's life, and 19 poems selected from their oeuvre. A total of 28 such chapbooks appeared in the series, and they will all be published under one cover at some time within the next year as Collected Postscripts.

What will the future hold? While the press has no plans to make major changes in the short term, it will certainly be looking for ways to extend its tenure, by seeking partners who might wish to become active in haiku publishing; and to increase its influence, especially in the sphere of popular culture, by adopting alliances that will permit it to bring the work of its fine group of poets before a larger audience, yet still within a context in which it might be appreciated. Interested parties are invited to inquire.

## NEWS from the Regions



Deborah P Kolodji

### **Haiku Poets of Northern California February 21<sup>st</sup> Zoom Meeting**

On February 21 the Haiku Poets of Northern California (HPNC) held a special meeting via Zoom with 43 people in attendance to hear the presentation "Shinto Influence on Haiku

from Ancient Times to the Present” by HPNC member Michael Sheffield.

Michael has written poetry since childhood. A deep connection with nature and the practice of Shamanism, Buddhism and Taoism influences his work. His haiku, haibun and articles have been published in local and national of journals. He enjoys the companionship of other poets through membership in numerous poetry society and has been a member of HPNC for twelve years. He lives in beautiful Sonoma Valley where he is Docent Poet/Naturalist at Sugarloaf and Jack London State Parks. As a Personal Life Coach, he supports people who want to simplify their lives and who are transitioning into Elderhood.

Michael opened his talk with a moment of quiet and the soft sound of a rain stick. At the outset, Michael emphasized that he was speaking not as a scholar but from his personal experience as a poet and animist with a strong curiosity about Shinto and Japanese culture. Shinto, Michael explained, developed centuries ago out of early Japanese practices of animism. Animism is the belief that all physical objects, places, and creatures are alive and have a spirit. The roots of animism go back thousands of years. Michael posited that we are all born animists, but we forget our animistic connection to the world when we are children. Unlike most people, Michael did not lose that connection. He described his first animistic memory, in which he encountered peonies as a very young child and felt a strong and immediate connection with the flowers.

Michael spoke about the history of Shinto, its roots in animism, and the significance of naming objects. Shinto, or “way of the gods” originated in Japan and continues to play a significant role in Japanese life. With thousands of shrines throughout the country, the relationship between the multitude of kami (gods) and nature is firmly rooted in the culture. As one example of the importance of Shinto beliefs in daily life, he described the way a landscape designer will seek to know a stone’s name before placing it in a garden. The idea that naming a thing is a sacred act is relevant to the practice in haiku of carefully selecting kigo. Choosing just the right kigo for a haiku also has elements of the sacred for many poets.

Michael lamented that we are living in a century obsessed with the personal psyche, and as a result, haiku has moved in that direction as well. To view Michael’s talk, which is much more detailed than this brief summary, please go to the “Recordings” page of the HPNC website, where you will find the recording along with several other recordings of recent HPNC readings and presentations.

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Other upcoming events to look forward to in 2021 include a reading and presentation on haiga by Ron C. Moss on April 18; a look at euphony in haiku by Brad Bennett on May 23; and our big event of the year, our Two Autumns Reading on August 29. While attendance at our meetings is limited to members due to logistical challenges of managing large numbers of people in a virtual setting, we hope to make recordings of at least a portion of each reading for the public to enjoy afterwards.

We are excited to announce a new San Francisco International Haibun Contest is coming to HPNC! The deadline for submissions is May 1, 2021. The guidelines are available on the HPNC website and are included in the e-bulletin below.

HPNC membership is open to anyone, regardless of where you live. If you are interested in joining, please visit the “How to Join” page on our website. Members have access to all of our virtual meetings, receive four electronic newsletters per year, two issues of our widely acclaimed print journal *Mariposa* edited by Carolyn Hall, and are also eligible to submit work for publication in *Mariposa*.

With best wishes for a safe and happy New Year,  
Susan Antolin, HPNC newsletter editor

## Haiku San Diego February 14, 2021 Virtual Meeting

Haiku San Diego held its monthly virtual meeting on February 14, 2021. Those present: Susan "Sue" Campion, Billie Dee, William "Scott" Galasso, Olga Gutierrez, Carol Judkins, Deborah P "Debbie" Kolodji, Kristen Lindquist, Seretta Martin, Scott Mason (Guest Presenter), Naia, Lorraine Padden, Claudia Poquoc, Michael Dylan Welch, and Kathabela Wilson.



Attendees wished happy birthday to Carol Judkins and Kristen Lindquist, both born in February.

Haiku San Diego's Guest Presenter was Scott Mason, well-respected haiku poet, author, and, for the past decade, an editor with *The Heron's Nest*. Scott's presentation was titled "The 'Cor' Curriculum: Lessons from the Works of an American Haiku Master", highlighting the works of Cor van den Heuvel. Scott divided these lessons into four components: *Lesson 1: Overlook Nothing*, *Lesson 2: Discover the Magic*, *Lesson 3: Capture the Mood*, and *Lesson 4: Explore Your Past*. Each lesson was presented, discussed, then followed by a selection of Cor's haiku. Scott observed that Lesson 1: Overlook Nothing is what he would characterize as Microscopic, then read a selection of Cor's haiku that Scott viewed as Microscopic. The remaining 3 lessons followed the same organizational flow. Lesson 2 Scott characterized to as Imagistic, Lesson 3 as Atmospheric, and Lesson 4 as Nostalgic. Afterwards we all engaged in delightful and informative discussion. Attendees were quick to compliment Scott's organization, his insights, and his easy way of inviting each of us in to appreciate the masterful haiku of Cor van den Heuvel. We were all enriched by Scott's presentation.

During the second half of our meeting, Scott joined us in our Anonymous Haiku Workshop. A list of the anonymous haiku was distributed to each attendee several days in advance, so we could prepare our observations and suggestions, to contribute during the workshop.

Haiku San Diego's next zoom meeting will be held on Sunday, March 14, 2021, featuring the works of haiku, tanka, and haibun poet Marjorie Buettner, through a presentation of her essay "Following the Feather's Flight".

On behalf of Haiku San Diego members, as Spring nears please stay safe and healthy!

Naia  
Haiku San Diego Moderator

### **Southern California Haiku Study Group February 20, 2021 Workshop**

Twenty-nine SCHSG members and haiku guests met for the February 20<sup>th</sup> workshop via Zoom at 2:00 p.m. Lynn Algood, Cynthia Anderson, Jackie Chou, Marcyn Del Clements, Billie Dee, D'Ellen, Kristine Dennehy, Kim Esser, Ignatius Fay, Lynne Fayne, Joan Fingon, Jay Friedenber, Peter Jastermsky, Diana Jeong, Debbie Kolodji, Yvette Kolodji, Greg Longenecker, Janis Lukstein, Seretta Martin, Naia, Lorraine Padden, Claudia Poquoc, Susan Rogers, Wakako Rollinger, Bonnie Santos, Mary Torregrossa, Kathabela Wilson, James Won, and Sharon Yee.

Group moderator Greg Longenecker welcomed everyone and introduced the first reader, long-time SCHSG member, Kimberly Esser, who talked about her haiku journey and read a selection of her haiku including:

ancient pine  
showing me  
its tree pose

green tomatoes  
ready to let  
love ripen

- Kimberly Esser

Greg then introduced HSA president Jay Friedenber who talked about recent HSA initiatives before reading a selection of his haiku from his book, *Sci-Ku: Explorations into the Poetry of Science*.

neutrinos  
she sees  
right through me

continental drift  
the growing distance  
in your voice

- Jay Friedenber

Kathabela Wilson then presented a workshop as a preparation/introduction to the Yuki Teikei Haiku Society's annual Tokutomi Memorial contest, and asked Greg to read his 2020 winning haiku:

the hoot of an owl  
the way Mother put up with  
my bedtime questions

- Gregory Longenecker

She talked about writing in 5-7-5 and stressed the importance of writing naturally, so that the poem falls naturally into the 5-7-5 format without seeming forced. She also asked Debbie to read a couple of 5-7-5 haiku. Kathabela then introduced the 2021 contest kigo:

New Year: Rose Parade  
Spring: butterfly; uguisu/bush warbler, wisteria  
Summer: hydrangea; firefly/lightning bug; heron  
Autumn: pumpkin, woodpecker, Perseids  
Winter: poinsettia; snowball; swan

For those in the group that live in the Pasadena area, it felt odd not to have a Rose Parade this year. So, Yvette Nicole Kolodji created a series of mini-floats out of backyard natural materials. As part of the kigo discussion, Yvette was asked to give a short presentation of her project, which she did via PowerPoint. She also read the haibun she wrote for the project, highlighted in Kathabela's column on [ColoradoBoulevard.Net](http://ColoradoBoulevard.Net).



The group also discussed syllable counting as regards to words like “hydrangea” and “poinsettia” which are pronounced in different ways. The Tokutomi contest relies on The American Heritage Dictionary, 5<sup>th</sup> Edition. For more information regarding the Tokutomi contest, go [here](#).

Poets then wrote haiku on the contest kigo and shared what they had written. The next workshop will be via zoom on Saturday, March 20<sup>th</sup>, starting at 2:00 p.m.

### **Yuki Teikei Haiku Society February Meeting**

YTHS members traveled by Zoom to Shikoku Island, Japan, with our esteemed haiku guide, Michael Dylan Welch. His wonderful presentation, “The Weather-Beaten Jizō: Shikoku Pilgrimage Haiku by Shūji Niwano,” included photos, maps, and poems translated by Welch and Emiko Miyashita. Phillip R. Kennedy joined the presentation to read the Japanese. Here is a sampling:

pilgrim's staff— / I fill my mind / with emptiness

a bush warbler / tells me that the rain / has stopped

no more smiles / on the weather-beaten Jizō . . . / village in leaf

Michael concluded his presentation with additional photos of a “virtual” Shikoku pilgrimage he attended in 2019 at the Seattle Koyasan Buddhist Temple. Michael’s essay, with all translations, is available [here](#).

**Upcoming in March, Phillip R. Kennedy will give a presentation, “The Haiku Calendar: Seasons, Months, Sekki and Kō.”**

Submitted by Alison Woolpert



Shelley Baker-Gard

## February Meeting Notes

The Joint Portland Haiku Group and HSA had a Zoom meeting for HSA and Portland Haiku group members that was held on February 12th. Jacob Salzer was the host and we had 10 people attend from many different locations including Canada, Maui, Oregon and Washington.

The first part of the meeting was the kukai where we reviewed, haiku, senryu, and tanka. The first-place winning haiku/senryu was a tie between Jacob Salzer and John Budan. The 2<sup>nd</sup> place was for Jacob Salzer’s haiku and third place was a tie between Shelley Baker-Gard and Carolyn Winkler. For the tanka category, Diana Saltoon-Biggs had first place, Shelley Baker-Gard had second place, and Diana Saltoon-Biggs took third place. There were no haibun entries.

The second half of the meeting was a smelly workshop led by Jacob Salzer on writing haiku with a line that had a sense of scent or pointed to a scent. Jacob provided some great examples and most of us attending were able to come up with one or two to share. Here is one example by Shelley Baker-Gard that reflects a scent and the cold weather we in the northwest have suffered with in February (along with others throughout the country):

garden violets  
scenting the north wind  
circled in snow

## Announcements

**Jacob Salzer** is to be congratulated for having a haibun accepted for publication in the new anthology “*Jar of Rain: The Red Moon Anthology of English-Language Haiku* Published by the Red Moon Press; 2020. It can be ordered from their [website](#). He also has recently had a haibun published in Issue 7 (Jan. 2021) of [drifting-sands-haibun.org](#), and a haiku in the 3<sup>rd</sup> issue of *Kingfisher*.

**The next Bi-monthly ZOOM meeting is at 3/28/21 -2pm** This every other month Zoom meeting time is set for the last Sunday of that month – the next ZOOM Meeting will be March 28<sup>th</sup> at 2 pm (there will not be a PHG/HSA meeting on 3/12). Email [Shelley](#), if you want to receive the invitation. The meeting is open to anyone in the Northwest including Canada or to others interested from different areas (email Shelley if you want to attend as the size is limited to 15 attendees). Shelley Baker-Gard will be the host for this meeting and will be leading an exercise on tan-renga. Please send [her](#) your poems (haiku 2-3, tanka-1-2, or haibun 1) for the kukai.



Seren Fargo

Haiku Northwest held its monthly meeting February 11, welcoming Aidan Castle, Alan Harvey, Bob Redmond, Carmen Sterba, Connie Hutchison, Curtis Manley, Daphne Clifton, David Berger, Dorothy Matthews, Emily Kane, Garry Wilson, Gary Evans, Helen Ogden, Ida Freiling, Kathleen Tice, Kim Weers. Michael Dylan Welch, Michelle Schaefer, Nicholas Klacsanzky, Richard Tice, Ronald Swanson, Susan, Tanya McDonald, and Terran Campbell.

Ronald Swanson led the meeting, which included three featured readers: Nicholas Klacznsky read original haiku in translation from Ukranian, from a manuscript in progress. His predominant themes were meditation and transit. Michelle Schaefer read a sampler starting from her first published poems and including other significant work to the current day. David Berger read an extended sequence called Covid Cat Caprice, featuring (naturally) cat haiku, accompanied by amazing original brush art; the project represented a forthcoming collaboration with Bottle Rockets Press.

For the second half of the meeting, members workshoped each other's haiku.

Upcoming: our March meeting will feature a haibun and haiku reading by Harriot West. In April, we will present Scott Mason on the work of Cor van den Heuvel.

**End note:** anyone is welcome to join the Haiku Northwest emailing list at this [link](#).

submitted by Bob Redmond

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## Bellingham Haiku Group

Although the Bellingham Haiku Group has not met for some months, we've remained in contact via email notices regarding journal/contest deadlines and online haiku events. Members remain active with their writing and submissions, as evidenced by many wonderful published works in contests, online, and in print journals. Here are a few highlights:

**Gary Evans** has three haiku in recent issues of *Frogpond*, *bottle rockets*, and *Modern Haiku*. From *Modern Haiku*:

tomato plants spent...

a spider's web stretches  
across seasons

**John S. Green** has two haibun published in recent issues of *Frogpond* and *Modern Haiku*: "Nurture" and "Obsolete." John will also be teaching a local children's poetry workshop.

**Seren Fargo** has poems in a few journals, as well as placing Honorable Mention in the Pinesong Awards Bloodroot Haiku Contest (judged by Tanya McDonald), which will be published in an anthology in the spring. From *Heron's Nest*:

old growth sunlight once reached me

Three members have had poems featured in Charlotte Digregorio's Writer's Blog within the past several months:

cloud-streaked sky  
a pebble in my  
hiking boot  
—Lynne Jambor

low tide . . .  
I sift through the debris  
from another shore  
—Carole MacRury

**Victor Ortiz** has several haiku in recent issues of *tinywords*, *Presence*, *bottle rockets*, *Heron's Nest* and *Modern Haiku*. From *Frogpond*:

evening equinox  
the unfinished side  
of a headstone

**Sheila Sondik** has several poems published in recent issues of *Presence*, *Frogpond*, and *Modern Haiku*, as well as *PulseVoices*:

clinic window  
two tiny eagles  
in the vast sky

Sheila also has haiku featured in Australia's Echidna Tracks. See it [here](#).

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## Commencement Bay Haiku

Commencement Bay Haiku met February 22 for the second meeting of the year. In attendance were Alan Harvey, Emily Kane, Burk Ketcham, Dorothy Matthews, Debbie Rivera, Judith Schallberger, Carmen Sterba, Kathleen Tice, Richard Tice, and Michael Dylan Welch.

This time, participants brought only haiku and senryū to share, with the exception of an interesting presentation of two tan renga written and illustrated by Emily and Dorothy. Each tan renga features two links, opening hokku and response, accompanied by two illustrations, one for each link in the poem.

Many authors shared poems written to Nellie McMe's prompts. One prompt "Starts with

Many authors showed poems written to NaHaiWriMo prompts. One prompt "Streets with No Names" led to a discussion of finding addresses in Japan, which has few named streets and uses a district, block, and house numbering system for addresses. Debbie presented one well-liked senryū: before the cemetery / the road sign declares / Dead End.

Michael then entertained us with dozens of dead-end signs at cemeteries. It seems that this is a situation that has prompted a multitude of poems already.

--- Submitted by Richard Tice



Bryan Rickert

## Haiku Waukesha (Wisconsin)

Haiku Waukesha met Wednesday, February 3 from 5pm - 7pm via Zoom with the following poets in attendance: David McKee, Kelly Sauvage Angel, Patricia Gregory, P M F Johnson, Jo Balistreri, Charlotte DiGregorio, Melissa Allen, Agnes Eva Savich, Wilda Morris, Forrest Wells, Michael Dylan Welch, Dennis Schleicher, Thomas Chockley, Dan Schwerin and Julie Schwerin. During our pre-meeting gathering time, poets discussed where they have had collections published in the past and shared their experiences for those wishing to publish a collection in the future.

Dan Schwerin shared poems found in recent journals that reflect the element of surprise in haiku and led a discussion of their effectiveness. Surprisingly, this also led to a discussion of astringency in haiku. The remaining time was spent workshopping poems brought by the participants. Melissa Allen shared that her unique poem emerged from trying a new writing exercise where she chose a word to meditate on and repeated that word out loud for several minutes, then wrote on what happened to that word or subject matter during that time.

Michael Dylan Welch reminded us that February is National Haiku Writing Month (NaHaiWriMo) and encouraged us to participate. He also announced the upcoming deadline of February 15 for the inaugural issue of *First Frost*.

The next meeting of Haiku Waukesha is scheduled for Wednesday, **March 3** from 5pm-7pm (CT) via Zoom. All are welcome! For more information, direct questions to: [Dan Schwerin](#).

submitted by Julie Warther

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## Ohaio-ku Study Group

The Ohaio-ku Study Group met Saturday, February 13th, from 10am to noon via Zoom facilitated by Nicky Gutierrez. The following Ohio poets were present: Nicky Gutierrez, Valentina Ranaldi- Adams, Elliot Nicely, Barbara Sabol, Clarissa Jakobsons, Jill Lange, Matthew Markworth, and Nancy Brady Smith. The following out of state poets were present also: Alan Summers, Jay Friedenberg, Michael Dylan Welch, Jancie Doppler, Sarah Metzler, and Julie Schwerin.

We started out meeting with a read around and introductions. Then Elliot Nicely led us on a virtual ginko of Cleveland.

We then did our kukai. Our kukai theme was romance while using the narrowing focus technique. Top poems were Sarah Metzler in third, Nicky Gutierrez and Julie Schwerin in second, and Michael Dylan Welch in first. In lieu of book awards, they received a rousing round of applause! Congratulations!

After our kukai, we workshopped.

Our next meeting will be held Saturday, March 13th, from 10am to noon via Zoom. Michael Dylan Welch will be giving his presentation, "Even in Kyoto," for us during our next meeting. Our kukai theme will be the Technique of Verb/Noun Exchange.

Please check the Ohio Haiku Facebook page for the invitation and link. Or for out-of-staters who wish to join us, please contact [Nicky Gutierrez](#).

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

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An important, in-depth essay on haiku and the theme of alcoholism— written by Robert Epstein, psychologist and haiku author/editor— recently ran in Charlotte Digregorio's Writers' Blog, <https://charlottedigregorio.wordpress.com/2021/01/31/special-essay-haiku-poetry-and-the-darker-side-of-drinking/>  
It is especially relevant in our Covid times.

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Ellen Grace Olinger is creating posts for 2021 at Easter And Spring Poetry. Here are two examples of posts.

praying the Psalms is a new tanka.  
reading a new book is an old haiku.  
Please stop by and have a look.

---

Illinois State Poetry Society/ Haiku Society of America Haiku Chapter

The ISPS-HSA Haiku Chapter held a Zoom meeting on Sunday, February 21, 2021. Thirteen of us met for the meeting: Susan Auld, Jo Balistrieri, Ewa Boczon, Tom Chockley (Zoom host), Janice Doppler, Susan Farner, Mike Freveletti, Margie Gustafson, Jeff Kressman, Wilda Morris, Leslie Peet, Dorinda Rupe, Jennifer Thiermann.

Our ISPS-HSA chapter has a favorite discussion topic. We invite participants to present a haiku they have read in a recent haiku journal, one that "delights or mystifies" the reader. Our conversation concerning the haiku submitted led to interesting and elucidating insights in these published haiku. Such insights often provide new avenues for our own personal growth in the craft of haiku.

Then we moved on to discussion of draft haiku from participants, who wanted feedback regarding their poems. The haiku had been submitted in advance. Each haiku was presented anonymously and discussed. Then the haiku poet had the chance to give his or

presented anonymously and discussed. Then the haiku poet had the chance to give his or her feedback about the haiku. We also asked the poet to tell us about the "haiku moment" that had been the impulse for the haiku.

Our next ISPS-HSA Haiku Chapter Zoom Meeting will be on April 18, 2021. The deadline for RSVPs to attend will be Tuesday, April 13. Contact Tom Chockley (tomzhaiku@outlook.com) for further information



Michael Henry Lee

## Spring Open Mic

**SE Region HSA Open Mic:** "A Positive Spin"

**ZOOM Meeting:** Saturday 3/20/2021 1pm (EDT)

**Theme:** Spring / Optimism

**Presenter & Featured Reader:** Stanford Forrester

**Blind-Vote Kukai Theme:** "Live and Let Live"

Michael Henry Lee, SE Region Coordinator, will open the event with welcome remarks and a few haiku of his own. We will then segue to the Presenter/Featured Reader segment to be followed by the Open Mic Reading. Attendees who have indicated a desire to read will have approximately 5-7 minutes to share their poems.

The top three vote-getters in the kukai will be announced at the end of the program.

**Please note:** The Zoom Meeting registration/link will be provided by email in advance of the event. Please contact [Michael](#) if you have any questions or have not already received an email with event details.

## Broader Haiku NEWS



### Haiku and Alcoholism

An important, in-depth essay on haiku and the theme of alcoholism – written by Robert Epstein, psychologist and haiku author/editor – recently ran in [Charlotte Digregorio's Writers' Blog](#).

The essay is especially relevant in our Covid times.



## Online Release Party for Travel By Haiku

**March 31, 2021 at 8pm EST via Zoom**

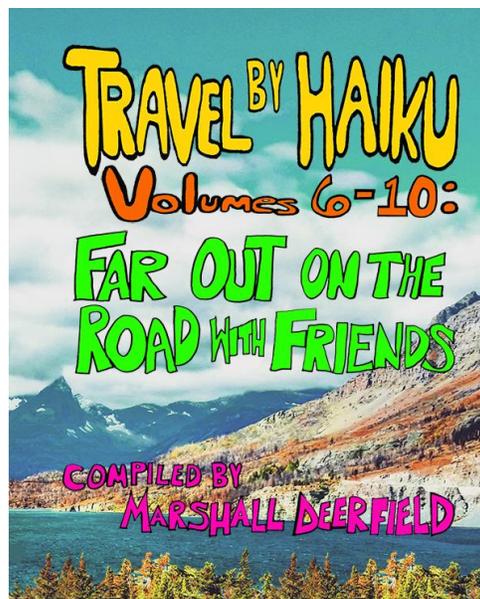
Join us on Wednesday, March 31st at 8pm EST at The Random Tea Room & Curiosity Shop in Philadelphia, PA for a virtual release of the next installment of Travel By Haiku. The night will feature live performances of poetry, music, puppetry, and video art to celebrate this epic collaboration of verse, vision, and voyage.

**The event is FREE to attend.**

With your ticket you can also purchase a care package which includes a signed copy of the new book and a pack of HeartSpeak Tea, a specialty brew from The Random Tea Room made for this occasion. We wanted to serve up an experience that'll make us all feel connected, despite the social distance.

Tea is the perfect ceremony to tune into some haiku poetry!

RSVP and more info: <https://bit.ly/TBHReleaseParty>



### More about the book:

ISBN: 978-0998425832

Release date: March 31, 2021

from [A Freedom Books](#)

***Travel By Haiku: Volumes 6-10, Far Out On The Road With Friends*** compiled by *Marshall Deerfield* is a modern ode to the community found on the road, written by six navigators of its far reaches over the course of three separate road trips. Those familiar with the American Pops of Jack Kerouac, the blues-infused ku of Sonia Sanchez, or the travel fiction of Basho will see the parallels between the spirit of the road, as it was and as it is now. An ever-changing, undying wanderlust that brings people together across distances unknown, until they are adventured, together. This book like a vehicle points the direction and revs its engine, fueled by each haiku as it carries the reader towards the sublime only ever found in the stillness of Earth's deepest corridors.



## **Inaugural San Francisco International Haibun Contest** Sponsored by Haiku Poets of Northern California

**Deadline:** May 1st, 2021

**Entry Fee:** \$5 for 1-3 haibun

### **Contest Details**

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

The winning haibun will receive a \$100 grand prize. At the discretion of the judge/s, an unspecified number of haibun will receive honorable mention awards (no prize money and no ranking).

Haibun with multiple authors will be considered a single entry for each author, and in the case of such a haibun winning the grand prize or honorable mention, the authors will share that prize.

Contest winners will be announced at the summer HPNC meeting, and the full results, including commentary, will be published on the HPNC web site. The top three haibun will be published in the HPNC journal *Mariposa*. All rights revert to authors after the contest results are announced.

This contest is open to all except the HPNC president, the contest coordinator, and the judges (who will remain anonymous until after the competition).

### **Submission Guidelines**

Submissions are by email only; so as not to exclude anyone wishing to enter, however, if you are unable to send your entry via email, please contact the coordinator and an accommodation will be made for you.

Send all submissions in a single email to the contest coordinator [J Hahn Doleman](#).

In the subject line, please type: **HPNC Haibun Contest 2021, your name, the date.**

At the top of your email, type: **your name, address, phone number, email, and the PayPal transaction ID number for your entry fee** (see below).

Type or paste haibun directly into the body of your email; no attachments will be opened. Identify any haibun with multiple authors, and provide names of each author.

Please send payment of \$5 via PayPal to HPNC (hpncadmin@gmail.com). In the 'Add a Note' section, type: **2021 Haibun Contest Entry Fee**. Locate the PayPal transaction ID number and include it with your email submission.

**Coordinator:**

## Coordinators

If you have any questions, please contact by e-mail: [J Hahn Doleman](#) for haiku, senryu, tanka, and haibun; or [Fay Aoyagi](#) for rengay.

Thank you for participating in this year's contest!

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## The Robert Spiess Memorial Haiku Awards Competition for 2021

Modern Haiku is pleased to announce the Robert Spiess Memorial Haiku Awards Competition for 2021. The purpose of this competition is to honor the life and work of Bob Spiess, editor of Modern Haiku from 1978 to his death on March 13, 2002.

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

*In the better haiku there is a surprisingly large amount of subjectivity beneath the objectivity of the haiku's entities. This subjectivity is not stated as such, but is wordlessly perceived.*

**Deadline:** In hand no later than March 13, 2021.

**Rules:** The competition is open to everyone but the staff of Modern Haiku, the competition coordinator, and the judge. Entries must be in English. Each entry must be the original, unpublished work of the author, and should not be under consideration in a contest or for publication elsewhere. For purposes of this competition, appearance of a haiku in an Internet journal, on a Web site, in a blog, or in any other public media is considered publication, but posting haiku on a private email list is not. Of course, entries should not be shared in an Internet journal, Web site, blog, private or public email list, or any other public media during the term of the competition.

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

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

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

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

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

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

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

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

**Notification:** Winners will be notified by email or phone before the winning entries are published in the summer 2021 issue of Modern Haiku and posted on the Modern Haiku Web site, <http://www.modernhaiku.org/>. If you would like a list of the winners, to be mailed after the public announcement, please indicate that on your e-mail entries or send a stamped, self-addressed envelope (SASE) with your postal entries.



**The Frost Entomological Museum at Penn State is proud to sponsor our annual Hexapod Haiku Contest. The submission period for this year's contest is now open.**

Ever flip a log and watch millipedes scurry away? Or seen a bumble bee buzz a flower? Have you ever opened a bag of flour, only to discover it's infested with tiny beetles? These moments are perfect inspirations for writing haiku.

**Who can participate:** Anyone in the world who draws joy from poetry, insects and their relatives, or all of the above! Submissions from all ages and backgrounds are welcome.

**What:** Submissions should be haiku inspired by insects (or spiders or millipedes or other related arthropods).

For the unfamiliar, Haiku are brief poems which capture a moment in time and are thus written in the present tense. Contrary to what many of us learned in elementary school, these brief poems are not defined by a certain number of syllables. Haiku generally have 10-15 syllables and three or fewer lines. They strive to celebrate the extraordinary in the ordinary, and often create meaning through a juxtaposition of two parts.

Submissions limited to 3 haiku per person.

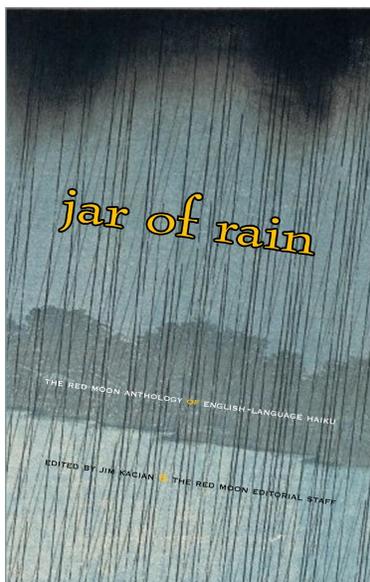
**When:** Now until Saturday May 15, 2021 at 11:59pm EST. Winners will be announced June 1, 2021.

**How:** Entries should be submitted using our official form, which can be found [here](#):

**Entry Fee:** None

**Questions?** Contact us [here](#).

**More information can be found at the following [website](#).**



***jar of rain: The Red Moon Anthology of English-Language Haiku 2020***

edited by Jim Kacian and the Red Moon Editorial Staff

*The Red Moon Anthology of English-Language Haiku* each year assembles the finest haiku and related forms published around the world into a single book. This volume, twenty-fifth in the most honored series in the history of English-Language haiku, comprises 163 poems (haiku and senryu), 20 linked forms (haibun, renku, rengay and sequences), and 6 critical pieces on the reading, writing and study of the genre.

dance performance  
the front row full  
of wheelchairs  
— Nola Borrell (New Zealand)

false pregnancy  
two hands  
around the mug  
— Laurie D. Morrissey

snowfall at dusk  
I start the engine  
of a dead man's car

— Stephen Iott (United Kingdom)

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**No. of Pages:** 186  
**Size:** 5.5" x 8.25"  
**Binding:** perfect softbound  
**Price:** \$17

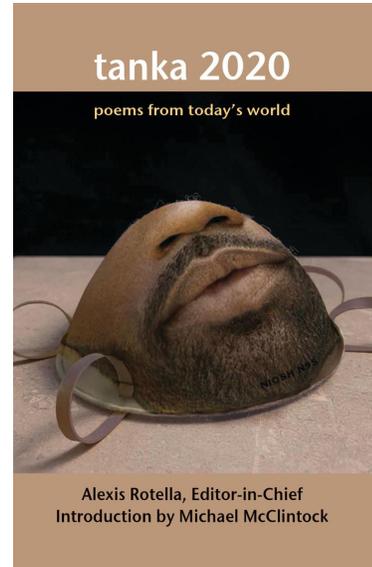
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## tanka 2020

Alexis Rotella, Editor-in-Chief  
foreword by Michael McClintock

“All the crimes and catastrophes that plague humanity riddle the period, some with new, startling variations. And when we look to other times . . . profound discouragement appears justified, maybe inescapable. In our time, George Floyd’s “I can’t breathe” polishes the mirror into which we all gaze, watching the cell phone video of his murder by police on a Minneapolis street. “. . . Almost all poetry comes from troubled times. But poetry itself changes nothing. Statues will be toppled and new statues erected. Poets and readers alike are not passive observers. There are poems in this collection that may indeed transform awareness and consciousness, some human truth at the center of most of them. Poetry acts as a witness. That’s what this book does.” — from the Introduction



mother late for pickup –  
in her daughter’s lunch box  
an “I love you” note  
the girl tells me, por si  
la migra roundup  
— Donna Buck

crossing the Bay Bridge  
with a friend who fears heights  
I do not mention  
that once, in despair  
I stopped my car just here and jumped  
— Jeanne Lupton

it comes from wearing  
a mask all day –  
that sick feeling  
re-breathing my own words  
waiting for . . . what?  
— James Chessing

**ISBN:** 978-1-947271-60-9  
**Pages:** 210  
**Size:** 5" x 7"  
**Binding:** perfect softbound  
**Price:** \$20.00

[link](#)

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## **contemporary haibun volume 16**

edited by Rich Youmans and the CH Staff

Returning after a hiatus of 5 years, *contemporary haibun* is a series dedicated to the best haibun and haiga published each year in English around the world. *ch16* features 93 haibun and 36 full-color haiga.

“contemporary haibun has stood alone, for more than a decade, as the chief vehicle and bulwark of the burgeoning haibun movement in English. Without the vanguard role of this annual anthology, one might reasonably inquire how — and perhaps if — haibun would have survived.” —

Jeffrey Woodward Editor, *Haibun Today*

### **Robuki**

In the meadow, a white egret spirals down, moves into the remaining sun, tucks one leg. The S of its neck folds, hiding a long yellow beak. Motionless for an hour. A coyote yips once in the distance. Suddenly its torso extends like a plump arrow, wings unfold, five flaps of lift and it is gone over the rooftops.  
shakuhachi — he hits the windy note of ghosts

— Dyana Basist

### **Naturerotica**

First touch: tree branches entwining, amaranthus rippling in a breeze, dew drops clinging to buds, a cool creek caressing smooth pebbles, ocean waves pushing and pulling, a thousand fireflies lighting up a field, katydids droning long into the night, and the Milky Way revealed in the deep darkness, a gash spilling the most invisible stars into the sky . . . then calm. A calm lake lapping a soft sandy shore until dawn.  
sublimation fiddleheads in moist soil on a riverbank

— Agnes Eva Savich

**ISBN:** 978-1-947271-72-2  
**Pages:** 158  
**Size:** 5.25" x 8.25"  
**Binding:** perfect softbound  
**Price:** \$20.00

[link](#)

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## **Contemplating Nature: Pictures, Passages & Haiku**

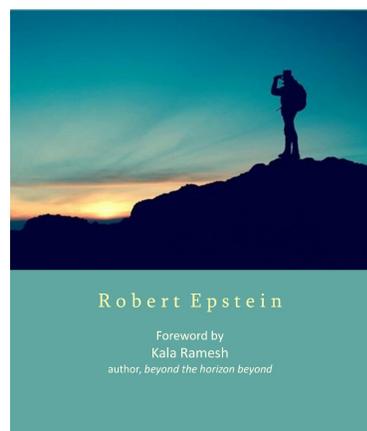
Contemplating Nature:  
Pictures, Passages & Haiku

Robert Epstein is pleased to announce the publication of  
Contemplating Nature: Pictures, Passages & Haiku.

Published in paperback by Middle Island Press; \$15.

- Paperback : 229 pages
- ISBN-13 : 979-8701616118
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- Dimensions : 6 x 0.52 x 9 inches

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