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photo: Marcyn Del Clements
Burrowing Owl



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.friedenberg@gmail.com

Transience

This month's theme is transience. We are living in an era of change of all types: political, social, economic and epidemiological. The things we take for granted and assume will

social, economic and epidemiological. The things we take for granted and assume will persist have all been threatened, including our health, our democracy, our climate and the racial status quo. Nature is in constant change and reminds us that nothing stays the same for long. In this introduction we will examine three poems that remind us of the transitory nature of existence, in situations both natural and man-made.

rain footprints -
nothing belongs to me
of this world

Although momentary itself, the first line of this haiku by Carmela Marino is indelibly imprinted in the mind: the image of a footprint in the rain. One can imagine the mark made by a shoe, perhaps on pavement, perhaps in the mud. Then almost before it begins, we can see it fading away as it is filled in or erased by more raindrops. This is followed in the next two lines by a more general statement about the transience of ownership. It raises the question of whether we really own anything. Does an object belong to us if we can share it with others? The things we own age, get rusty, and break down. Our perception and feelings toward them also change. We get bored of them and want to move on to the next supposedly better thing. We are reminded here of the Zen notion of the interconnectedness of all things. Perhaps it is better to think of ourselves and the things we 'own' as all part of the same larger reality which is in constant flux.

emptiness ...
the fleeting sounds of
migrating birds

What more poignant reminder of transience is there than a flock of geese flying south for the winter? It tells us that autumn is ending and winter is on its way. The image is both visual and acoustic. We can see the V-shaped formation and hear their honking. Monalisha Gogoi's use of the word "fleeting" in this poem carries the moment over a longer time period. The flock flies overhead and is gone, gradually disappearing until there is nothing left but emptiness. This emptiness exists on several levels. It is perceptual because we are left with blank skies and silence. It is also emotional as we are left with a yearning for the past.

a bomb crater
where makeshift tents once stood ...
the snow moon

This very powerful poem by Chen-ou Liu tells a story by the remnants of events. The migrants have been forced to leave their homes because of war or civil unrest. Their camp was then destroyed. We don't know if the bombs fell on the evacuees while they were on the site or not, leaving two alternate interpretations. Either they were killed and injured in place or moved on before the attack. In either case we are confronted with forced change. These poor refugees lost their homes and loved ones. They must now live in a state of fear and uncertainty. The last line with the snow moon shining ends the poem with a chilling effect. There is also a subtle reference to the natural craters on the moon that connects back to the bomb crater of the first line.



Chuck Brickley
2nd Vice-President
hsa.2vp.chuck@gmail.com



*****ANNOUNCEMENT*****

Awards for the
HSA Rengay, Renku and Summer Contests (Haiku, Senryu & Haibun)
are now all the same:

1st Prize - \$200

2nd Prize - \$150

3rd Prize - \$100

* * *

**— The HSA Rengay Award —
in honor of Garry Gay**

It's May--*last month* to enter the HSA Rengay Contest! That means . . .
IT'S TIME TO RENGAY ON, RENGAY PEOPLE!

Deadline: May 31, 2021.

The HSA Rengay Award will accept submissions from April 1 to May 31, 2021. Entries received after May 31 will not be accepted.

Awards: First Prize \$200; Second Prize \$150; Third Prize \$100. Winning rengay will be published in Frogpond and on the HSA website. All rights revert to authors on publication.

How to enter: Full details, including guidelines, judges' names, and where to email or mail entries, are posted on the HSA website.

* * *

*****A SPECIAL ANNOUNCEMENT*****

**Winners of the 32nd Annual
Nicholas A. Virgilio
Haiku & Senryu Competition 2021**

Amiya Bhattacharrya, Grade 7, Decatur GA
Angelina Georgacopoulos, Grade 11, Tewksbury MA
Aida Pardo, Grade 8, Atlanta GA
Oshadha Perera, Grade 10 US Equivalent, New Zealand
Uttat Sethi, Grade 11, Bangalore, India

Ustad Sethi, Grade 11, Bangalore, India
Gabby Short, Grade 7, Atlanta GA

CONGRATULATIONS!!!

To read the winning poems and judges' comments, visit:
<https://www.nickvirgiliohaiku.org/> **Facebook:**
<https://www.facebook.com/Nick-Virgilio-Haiku-Association-87583122771/> **Instagram:** @nickvirgiliowritershouse

* * *

HSA Haiku, Senryu and Haibun Awards

— **The HSA Haiku Award** —
in honor of Harold G. Henderson

— **The HSA Senryu Award** —
in memorial of Gerald Brady

— **The HSA Haibun Award** —

The submission window for HSA's
venerable summer contests will be
from June 1 to July 31, 2021.

Full details will be posted on the HSA website later in May.



Thank You

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
between January 01 and May 03, 2021. Thank you all!***

Sponsors (\$100 to \$500)

Roberta Beary, Jeanne F. Martin, Connie Meester, Mike Rehling, Jamie Wimberly, one anonymous

Donors (\$50 to \$100)

Mimi Ahern, Howard Lee Kilby, Patricia Machmiller, Carole MacRury

Friends (Up to \$50)

Orlino Baldonado, Jeri "Imaginishi" Crippen, William Scott Galasso, Gregory Good, Merle D Hinchee, Mark Hurtubise, Bill & Joann Klontz, Antoinette Libro, Janis Lukstein, Doris Lynch, Prof. William Maxwell, Kati Mohr, Paula Moore, Lenard Moore, Sandi Pray, Michele Root-Bernstein, Autumn Starr O'Brien, Carmen Sterba, Ian Turner, Mona Van, Dale Wisely

In Memoriam

John Budan in memory of Lawrence Ferlinghetti

Diane Skrivseth in loving memory of Donald Skrivseth

Harriet Levine and Jeanne Niccolls to the Annual Haiku Society of America Haiku Award in honor of Harold G. Henderson in loving memory of Anita Virgil



Memorial Service for vincent tripi

June 9, 2021

7:00 PM EST

Dear friend of vince -

That our dear friend vince has passed away is still hard to believe. His death took place early Monday morning, August 17, 2020. We have wanted to have an in-person celebration of his life, but it seems best for us to be together over Zoom.

You are invited to this celebration of vince's life on what would have been his 80th birthday: June 9, 2021, at 7:00 PM, EST. If you want to join us, please email [Brad Bennett](mailto:Brad.Bennett). You will receive a zoom invite a day or two before the service, once you have contacted Brad.

Any questions? Contact [Jeannie Martin](mailto:Jeannie.Martin).

Donald W Skrivseth

A University of Minnesota graduate in Mortuary Science and English, Donald worked in funeral service, hospice care and non-profit development. He leaves behind a spouse, two children and their spouses, six grandchildren and two dogs.

Don also left behind some fine poetry. He enjoyed being a poet. Through his struggles with many health and physical challenges, his love of writing haiku never faded. We miss him already.

crescent moon
sometimes faith is all
that is left



The Senryu Moment

by Tia Haynes

Senryu is at its best when it comes from an authentic moment of inspiration — a senryu moment, if you will. These are the moments that capture something of humanity, something personal yet universal, acting as a mirror back into our thoughts and behaviors.

It can be exhilarating to experience something that you know you want to capture as senryu. But how do we get to where we are open to these moments, ready and willing to enter them and live them fully? It begins with preparing ourselves.

Journaling can be a powerful tool along this path. One way to journal is to find yourself a comfortable place to write upon waking. Whether with pen and paper or typing, write everything down that comes to mind without stopping (for about a page). This will clear out surface thoughts and to-do lists, helping to keep your mind free throughout the day to be receptive to the world around you. You may even find more space for your creative thoughts to flow as the mundane is swept away.

Mindfulness is also a worthwhile practice. Take time each day to sit comfortably, clear your mind of all thoughts by imagining them floating away from you one by one, or sliding away like rain off a roof. Then engage with all of your senses for a time. Ask yourself what you see, hear, smell, taste, and touch without judgment of the experience or hard-and-fast expectations. All of this can help sharpen a senryu writer's mind.

By being prepared, we can tap into the senryu moments that alight our poetic interest. These times can come from simply living out our day-to-day lives but you can also search for them. Neither way is more valid or valuable than the other.

One way to search for your senryu moments is to actively listen while in whatever situation

you find yourself. To actively listen, try to focus on what is being said without letting your mind wander. Stay in the present. Use the opportunity to catch those nuances of behavior that can be so delightful for the reader of your senryu. There is so much hilarity, passion, and expression of humanity waiting to be captured and shared.

Another way to look for your moments is to do a scavenger hunt through the newspaper or online news sources. Have the intention of writing senryu while you read. There are myriad stories out there about which to write. Senryu need not come from your own life to be genuine; however, be sensitive when writing about someone of another gender, race, and/or background. Our senryu should not be disparaging of any one group. We can still be playful, as well as write important work that pushes the boundaries, without being disrespectful.

You can also look for senryu moments by writing about your past experiences. Much great senryu has come from not only observing the present but from culling the past. Schedule an hour or two where you will be uninterrupted and pick a time of your life or a specific event. Write about it from multiple points of view. Think of questions you can ask yourself to dive deeper into that topic. Choose not to judge yourself while you write. Hold onto what you have written and let it sit for a few days or weeks. Then come back to it with the understanding that you plan to use it as source material for your senryu. This can also be a good exercise in growing empathy, something a senryu writer needs when addressing difficult subjects.

Now, once you have your moment, it is time to write! One does not need to be able to write a finished product the moment a flash of inspiration happens. If you can, great! But, more often than not, we need to work a bit to get to a finished senryu.

One method is to write down all the fragments and phrases that come to mind, perhaps putting them into columns, and work with various combinations until you've faithfully expressed the moment. Similarly, you can write using a stream-of-consciousness style of all of your impressions, then go back and underline interesting phrases or words that would work to create your senryu. It can be fun to recreate the moment by drawing a sketch to help put yourself back into the moment once it has passed. Then, frame the sketch with all the words or sentences that come to mind when looking at it. These can be used as the launching pad for your senryu.

If all this writing and drawing seems daunting, then try using a voice recorder to capture yourself as you talk about your moment. It can be quite an effective tool for brainstorming. Most smartphones and computers are equipped with a voice recording app of some kind. Spend a few minutes recalling everything you can, then as you go back and listen to yourself have something handy to jot down words and phrases that stick out to you. Next, as with the other techniques, begin to put them together and see what works best.

Once you've recreated your moment in senryu form, it is a good idea to workshop it with another poet to see if what you've intended to write comes across clearly. This ensures that your senryu has retained relatability and impact.

To discover a senryu moment, no special talent is required. Every senryu poet can grow in their awareness and ability to see and seek out these special observations and grow in their writing processes. If we can do that with authenticity, our senryu will not last just for a moment but will be worth revisiting again and again.

Tia Haynes is the current editor of *Prune Juice Journal*. Along with traditional publication in such journals as *Frogpond*, *Modern Haiku*, and *The Heron's Nest*, her haiku have been on

public display on the streets of Washington D.C., the Holden Arboretum Haiku Path in Kirtland, Ohio, and soon-to-be at the Chicago Botanic Garden. Her chapbook, *leftover ribbon*, was shortlisted for the 2019 Touchstone Distinguished Book Award and is available from Velvet Dusk Publishing. She lives in Lakewood, Ohio with her family and cat, Sebastian.

NEWS from the Regions



Deborah P Kolodji

Haiku Poets of Northern California

HPNC's spring quarterly meeting, held on April 18, 2021, featured a reading and presentation by Ron C. Moss, who joined us via Zoom from his home in Tasmania, Australia. Attendees, many of whom joined the meeting from outside the Bay Area, included: Mimi Ahern, Susan Antolin, Fay Aoyagi, Betty Arnold, Brad Bennett, Lynn Biegel, Chuck Brickley, Richard Bruns, David Chandler, James Chessing, Jeff Doleman, Janice Doppler, Ignatius Fay, Bruce Feingold, Garry Gay, John Green, Johnnie Johnson Hafernik, Carolyn Hall, Cynthia Holbrook, Lynne Jambor, Deborah P Kolodji, Kristen Lindquist, Patricia J. Machmiller, Scott Mason, Paul Miller, Ron C. Moss, Helen Ogden, Victor Ortiz, Renée Owen, Linda Papanicolaou, Sarah Paris, Beki Reese, Joseph Robello, Wakako Rollinger, Judith Schallberger, Lois Scott, Sierra Shellabarger, Laszlo Slomovitz, Dennis Sullivan, Leslie Anne Swanson, Jennifer Thiermann, David Watts, Michael Dylan Welch, Kath Abela Wilson, and Karina M. Young.



After welcoming remarks by HPNC president, Garry Gay, and about a quarter of an hour socializing in small groups, Garry introduced our featured guest, Ron C. Moss. Ron has published over a thousand haiku worldwide and his haiku and haiga appear in many collections and prestigious anthologies. His collections include *The Bone Carver*, which won the Snapshot Press Book Award, the Haiku Foundation's Touchstone Award, and an honorable mention in the Haiku Society of America's Merit Book Awards. His second

collection, *Bushfire Moon*, contains haiku and prose written about his experiences as a Tasmanian volunteer firefighter. His latest collection, *Broken Starfish*, brings together 20 years' worth of haiku and contains simple ink paintings by Ron that link and shift with the haiku. Both *Bushfire Moon* and *Broken Starfish* are available directly from [Ron](#). Highly regarded in the international haiku community and a member of many societies and groups, he is often asked to judge competitions and has acted as an editor on a wide variety of projects. Ron is also a visual artist and award-winning photographer, often combining his poetry and art online and in various exhibitions. He has travelled to New Zealand and the United States to give presentations and workshops on his art and poetry.

A couple of haiku from Ron's reading:

*the first stroke
of the ink brush . . .
ravens in snow*

smashed lightning on the ridge the break-open sky

*morning frost . . .
sparks fly from the hands
of a knife maker*

After a brief time spent sharing announcements, the meeting resumed with Ron's presentation on haiga. Ron shared videos and images while speaking about his creative process as well as offering technical tips on the various techniques and tools he has utilized over the years as he has produced an amazing body of work. Ron often combines elements such as brush painting, pencil drawing, handwritten text, seals, and photography, layering and editing using tools such as Snapseed and Photoshop. While the process seemed at times complex, the resulting images were stunning in their minimalism, and the text was always clear and easy to read. As it feels impossible to do Ron's work justice here, please do take a moment to check out the recordings we have posted on the HPNC website on the "Recordings" [page](#). The reading and haiga presentation are posted in separate videos, so be sure to watch both.

Upcoming HPNC events include a meeting on May 23 with Brad Bennett speaking on the topic of Euphony in Haiku, and a meeting on June 20 at which the Broadmoor Haiku Collective will present a slide show and haiku reading. Our biggest event of the year is the Two Autumns reading, this year scheduled for August 29 as a virtual event. The featured readers at this, our 31st annual Two Autumns reading will be David LeCount, Patricia J. Machmiller, Crystal Simone Smith, and John Stevenson. Sharon Pretti will edit the commemorative chapbook and will also serve as the emcee for the event. Due to the logistical challenges of managing large meetings, attendance at our meetings is limited to HPNC members. We welcome members from beyond Northern California. And we are making an effort to share recordings of the readings and presentations with the public via our website. All of our meetings are held virtually on Zoom and begin at 1 p.m. Pacific Time. Keep an eye on the HPNC website for updates to the schedule. Also, please do take look at the wealth of fabulous recordings we now have on the website at hpnc.org!

submitted by Susan Antolin

Haiku San Diego

April 11, 2021, Virtual Meeting

Haiku San Diego held its monthly virtual meeting on April 11, 2021. Those present: Momoyo Capana, Susan "Sue" Champion, Billie Dee, William "Scott" Galasso, Olga

Gutierrez, Carol Judkins, Deborah P "Debbie" Kolodji, Kristen Lindquist, Seretta Martin, Ron C. Moss (Guest Reader), Naia, Lorraine Padden, Claudia Poquoc, Christine "Chrissi" Villa, Michael Dylan Welch, and Kath Abela Wilson.

Ron Moss's birthday was a couple of days after our meeting, so we all heartily wished him a happy birthday.

Haiku San Diego's Guest Reader was Ron C. Moss. Ron is accomplished in and highly respected for his haiku, tanka, haibun, renga, photography, art and mixed media, and much more. We were blessed to have him join us from his home in Leslie Vale, Tasmania, Australia, a place of rugged wilderness and solitary beaches that inspire his art and poetry. Ron once wrote, "I consider myself a student of the Zen arts . . . I try to bring a sense of contemplation into my work. Moments of stillness are important in our very busy lives, and my path is to practice the way of art and haiku poetry."

Ron read a compilation of poetry from three of his books: *The Bone Carver* (2014), *Bushfire Moon* (2017), and *Broken Starfish* (2019). We were able to interact with him during the break between each reading section, which also served as transitional pauses between the tones and content of each book. During his reading we felt a wide array of emotions. We responded with a sense of deep connection to the stillness, introspection, and keen awareness in some of his poetry; we responded to his poems about the disturbing, heart-rending realities of the brushfires that plagued his country with a deep sense of sadness and stark loss. In the end we all came away enlightened, moved, and filled with appreciation.

During the second half of our meeting, Ron participated with 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, May 9, 2021, when we welcome Guest Presenter Deborah P Kolodji.

submitted by Naia
Haiku San Diego Moderator

Southern California Haiku Study Group Monthly Workshop

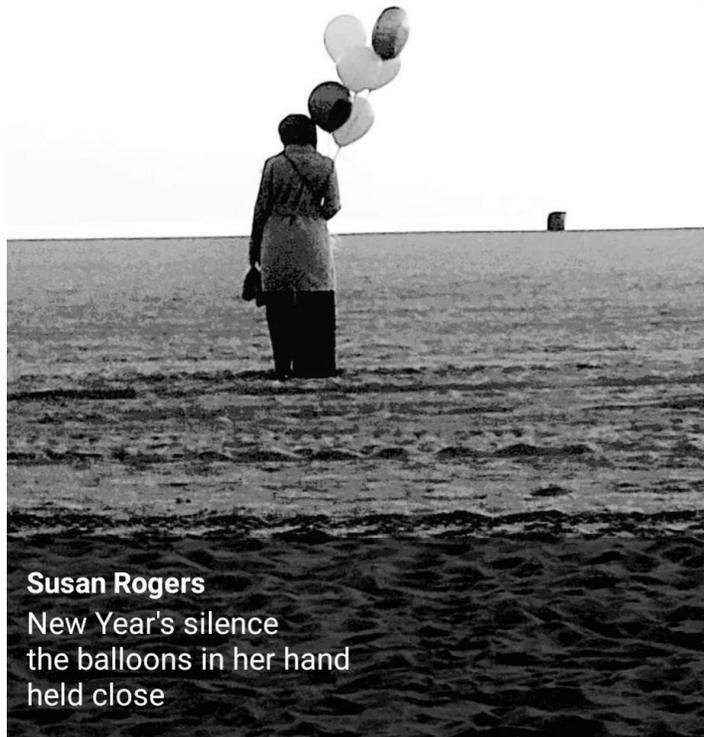
Twenty-three poets from the Southern California Haiku community and beyond gathered via zoom on International Haiku Poetry Day, April 17th. In attendance were Lynn Allgood, Dyana Basist, Cynthia Anderson, Marcyn Del Clements, D'Ellen, Billie Dee, Kimberly (Kim) Esser, Ignatius Fay, Lynn Fayne, Charles Harmon, Peter Jastermsky, Deborah P Kolodji (Debbie), Yvette Nicole Kolodji, Gregory Longenecker (Greg), Janis Lukstein, Seretta Martin, Susan Rogers, Wakako Rollinger, Mary Torregrossa, Kath Abela Wilson (Kathabela), James Won, Sharon Yee, and Sharon Yofan.

Group Moderator Greg Longenecker started off the meeting with announcements and then led a read-around, where all present read one haiku. Then, he introduced the featured poet, Susan Rogers, who read a selection of her haiku, a haiku sequence, and

displayed some of her haiga:

for no reason
other than joy
hummingbird

even though
I know I am lost
bougainvillea
- Susan Rogers



Greg presented a program called, "Matsuo Bashō as the Archetype of a Poet's Life," where he spoke of various aspects of Bashō's life, how this influenced his poetry, and what we, as haiku poets, can learn from this. The meeting wrapped up with discussion and some zoom socializing. **Our next zoom meeting will be held on Saturday, May 15, starting at 2:00 p.m.**

Yuki Teikei Haiku Society News

April 10th, 2021 Meeting – "What Comes First? The Chicken or the Egg? The Order of Perception?" presented by Deborah P Kolodji for YTHS April 10th, 2021

Thirty-nine YTHS members attended the April Zoom meeting for Deborah P Kolodji's presentation in which she explored how a response evoked by a haiku can change if we alter the sequence in which its images appear. The topic was inspired by Lee Gurga's discussion in his book "Haiku: A Poet's Guide" (pp. 37-38), and his advocacy that a poet should present images in the order experienced (rather than reverse them).

Kolodji showed several examples of her own haiku, comparing what was published with an alternate version. In each pair, the published haiku was often more active and less cerebral than the other.

For the second half of the meeting, seven pairs of haiku were shown in turn. Participants were given a minute to vote for their preference using an on-line Zoom poll. After each quiz closed, there were heartfelt comments and lively remarks. The revealed votes were often close to 50:50; no version got more than 75% of the votes. Kolodji suggested that a useful technique to revise an unsatisfactory haiku would be to reverse the order of images. Participants left enthusiastic to explore this further.

Upcoming May 8th – Annual YTHS Spring Reading on Zoom Featured Poets will

Opening May 8 Annual HHS Spring Reading on Zoom. Featured poets will be Joan Iversen Goswell, Michael Henry Lee, Michele Root-Bernstein, and Charles Trumbull.

submitted by J. Zimmerman



Shelley Baker-Gard

Joint Portland Haiku Group and the HSA

The Joint Portland Haiku Group and HSA had an in-person outdoor meeting for HSA and Portland Haiku group members at Shelley Baker-Gard's home. It was also a going away party for Ellen Ankenbrock who has moved to Montana to be closer to her family. She was also the leader of the meeting and led an interesting discussion on poetry with the theme of "Journeys" after our kukai. We had 7 people attend from Oregon and Washington (Carolyn Winkler, John Budan, Jacob Salzer, Cathy Merritt, Ellen Ankenbrock, Jory Farr and Shelley Baker-Gard). All of us were vaccinated and we were very happy to finally get to see each other in person.

The first part of the meeting was the kukai where we shared, haiku, senryu, tanka and one haibun. As usual there were many exceptionally fine haiku written. The first-place winning haiku/senryu went to Carolyn Winkler for her haiku written in Japan at the Ise Shrine. There wasn't a second place as all the poets received one vote for at least one of their haiku or senryu. For the tanka category, John Budan had first place for his tanka dedicated to Ellen - the scene was in the Japanese Garden where Ellen has volunteered and been a member for many years. The second place tanka winners were tied between Shelley Baker-Gard and Shasta Hatter who wrote hers in honor of the poet Feringhetti (April was poetry month).

Besides discussing the poetry with a journey theme, the second part of the meeting was spent discussing haibun and eating pizza, salad, wine and an amazing assortment of deserts brought by the members to share. The evening was beautiful and we all wished Ellen a successful trip to her new home. She promised to visit often and will be on the Zoom meetings

The next Portland Haiku Group/HSA Meeting will be May 14th (2nd Friday) and it will be a Face to Face meeting at the home of Carolyn Winkler. Contact her at carolyn_winkler@comcast.net if you are interested in attending. We will be meeting outside and we need to be vaccinated. The time will be earlier: 5 pm – 7pm.

The next Bi-monthly ZOOM meeting is at 5/30/21 -2pm and will be hosted by Jacob Salzer. This every other month Zoom meeting time is set for the last Sunday of that month. 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). Email Jacob Salzer: jacobsalzerhaiku@gmail.com with your kukai entries (2-3 haiku/senryu/tanka or 1 haiku/senryu/tanka and 1 haibun)



Seren Fargo

The Bellingham Haiku Group

This is the first in a series of featurettes of members of the Bellingham Haiku Group.

Carole MacRury, Vancouver Haiku Club member, and Bellingham Haiku Group member, presented (through Zoom) a haiku reading on March 21, 2021, in honor of the Spring Equinox, at the Solstice/Equinox Coffee House Series, at the Britannia Center, Vancouver, BC. It was an evening of jazz, blues, and haiku.

Carole also had a senryu featured recently on [Charlotte Digregorio's Writer's Blog](#).

Commencement Bay Haiku

Commencement Bay Haiku held its monthly Zoom meeting on April 26 from 5 to 7:30 pm. Peggy Castro, Bill Fay, Dianne Garcia, Alan Harvey, Emily Kane, Burk Ketcham, Dorothy Matthews, Geoff Pope, Judith Schallberger, Carmen Sterba, Kathleen Tice, Richard Tice, and Michael Dylan Welch attended. Geoff is new to the group and brought some fine haiku and a haiga. His was the only haiga; otherwise, we shared haiku, senryū, and haibun.

For several, the haibun were first-time attempts. Michael also shared several dozen of his hilarious Neon Buddha poems, not haiku and not quite senryū. April has been a good month for acceptances for CBH: Julia Costineau, Bill Fay, Emily Kane, Dorothy Matthews, Geoff Pope, Debbie Rivera, Judith Schallberger, Carmen Sterba, Kathleen Tice, and Richard Tice have had work published and/or accepted in April.

Check out Richard Tice's essay "The Place of Place Names in Haiku" in *Poetry Pea Journal*, April 2021.

submitted by Richard Tice

April 2021 Haiku Northwest Quarterly Meeting

Haiku Northwest held its second quarterly meeting of the year on April 10, 2021, via Zoom, starting at 1:00 p.m. with a welcome by Michael Dylan Welch. A record number of 49 attendees included Chandra Bales, Cheryl Berrong, Richard Bruns, Terran Campbell, Theresa Cancro, Joseph Chiveny, Daphne Clifton, Rick Daddario, Janice Doppler, Gary Evans, Bill Fay, Peter Fischer, Ida Freilinger, Dianne Garcia, Sherry Grant, John S Green, Alan Harvey, Connie Hutchison, Lynne Jambor, Emily Kane, Carole MacRury, Curtis Manley, Scott Mason, Vicki McCullough, Tanya McDonald, Helen Ogden, Victor Ortiz, Christopher Patchel, Helen Pelton, Jamie Phelps, Joanna Pile, Geoff Pope, C. J. Prince, Patricia Schmolze, Maggie Smith, Carmen Sterba, Dennis Sullivan, Ron Swanson, Angela Terry, Kathleen Tice, Richard Tice, Corine Timmer, Julia Voinche, Diane Wallihan, Kim Weers,

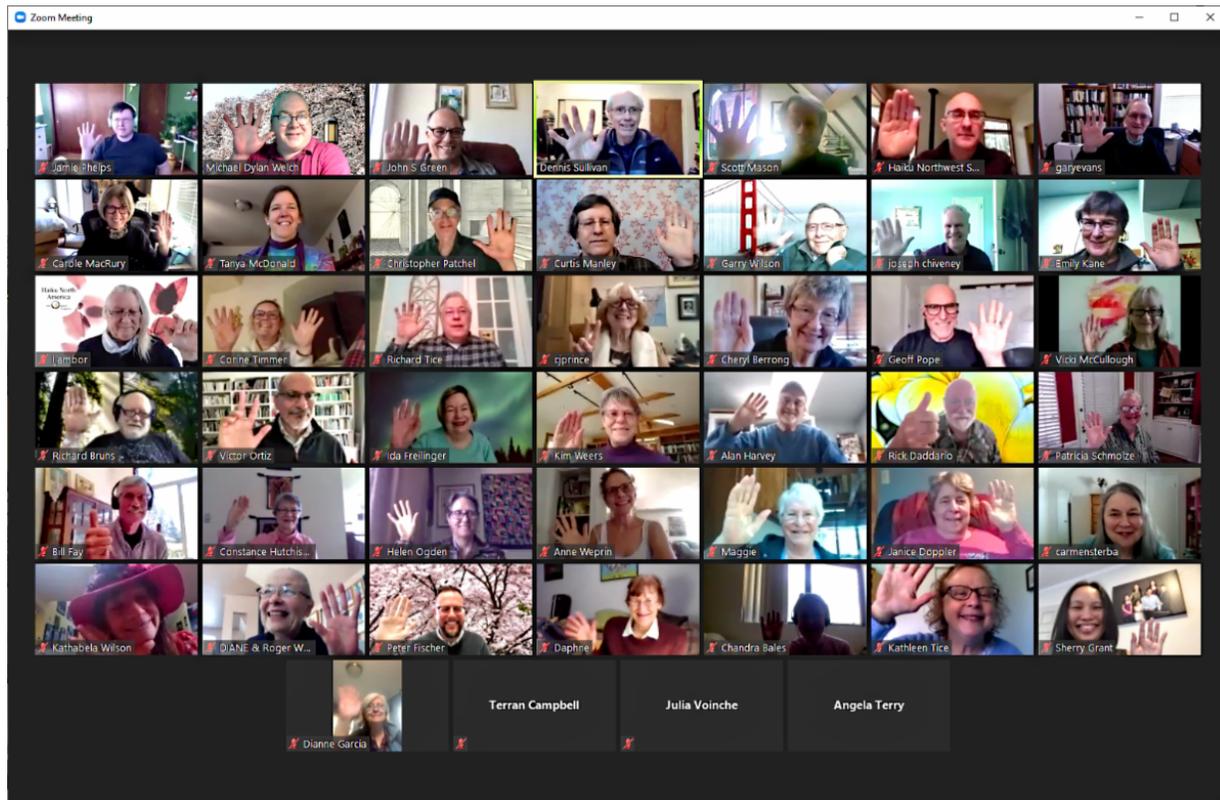
Michael Dylan Welch, Anne Weprin, Garry Wilson, and Kathabela Wilson. Of these participants, about 18 people were new to our Zoom gatherings.

After a few announcements, our first activity featured Christopher Patchel with a reading of micro-ku by various poets as well as his own work, which included selections from his book, *Turn Turn*, haibun, and a ten-verse sequence of haiku, each one describing a classic photograph. After that, attendees introduced themselves and shared haiku in two eight-minute breakout sessions, followed by a break.

Next, Scott Mason gave an engaging and inspiring 50-minute presentation, "The Cor Curriculum: Lessons from the Works of an American Haiku Master," exploring a selection of Cor van den Heuvel's haiku. The first lesson, "Overlook Nothing," focused on the poet's microscopic observations, particularly in nature. In "Discover the Magic," Scott read examples of van den Heuvel's "impressionistic" haiku. "Capture the Mood" centered on atmospheric haiku, many exhibiting the Japanese concept of *yugen* (a kind of mystery). The final lesson, "Explore Your Past," highlighted nostalgic haiku. Many of these were about baseball.

After another break, the meeting resumed at 3:00 p.m. with "Selected Haiga and Process," a fascinating presentation by haiga artist Rick Daddario, based in Hawaii. He displayed many beautiful examples of his work, which he described as a marriage of image and haiku. The presentation showed how he made different image frames, his chop (seal), textures, and other elements, including manipulations of photographs and other art content, but focused mostly on displaying and reading his haiga.

For about the last 40 minutes of the meeting, Tanya McDonald led a lively critique of haiku submitted by attendees. The meeting ended a little after 4:00 p.m., but about 20 people stayed on Zoom to see and discuss more of Rick Daddario's haiga from his thousands of examples. A good time was had by all.



Porad Haiku Award Contest Coordinator

Haiku Northwest is pleased to announce that the 2021 Porad Award will be FREE to enter (up to five haiku per person). Our judge this year is Susan Antolin, editor of *Acorn*, and our contest coordinator is Ben Swenson. Submissions will be accepted beginning June 1

Our contest coordinator is Ron Swanson. Submissions will be accepted beginning June 1, 2021. Entries are due by September 20, 2021. We plan to announce the winners on October 30, 2021, at the Seabeck Haiku Getaway. Thank you to both Sue and Ron for their service in making this contest possible. For more [information](#).



Barbara Hay

Austin Haiku Group

The Austin Haiku Group met over Zoom on Saturday, April 10. Agnes Eva Savich, Allyson Whipple, Claire Vogel Camargo, Christa Pandey, and Christine Wenk-Harrison each brought a haiku to workshop - the challenge was to bring a haiku that had been rejected or was otherwise stuck not working out somehow. We collectively took each haiku through the editorial lens of considering each of *The Heron's Nest's* [Essential Qualities](#) as a layer of evaluation. For example, how might we change this haiku to better magnify the present moment; next, how might we change this haiku to interpenetrate the source of inspiration, and so on. Each of us was able to consider and try out different changes at each turn, adding or subtracting words, changing the order, or thinking of new elements. Everyone came out with a better haiku in the end, and we hope they'll eventually see success in a journal submission. It was a very interesting exercise. Our next meeting will occur in June.

Southwest Regional Coordinator Barbara Hay and editor Agnes Eva Savich are compiling the initial draft of the Southwest Region 2021 Members' Anthology. Poems have been chosen and the 36 contributing writers have been notified. The artwork choices are still being finalized while the publisher considers the layout and proposed selections. The anthology is expected to be completed and ready for sale by October.



Howard Lee Kilby

Hot Springs National Park, Arkansas

Hot Springs National Park, Arkansas is alive with tourists.

Wildflowers are carpeting the earth. Birds are singing. It's a great place to live. Speaking of HSNP, we are having a South Region Conference at the Arlington Hotel on Friday and Saturday, November 4-6. Hope you can join us. There is no registration fee thanks to Susan Delaney of Plano, Texas who once suggested that we drop the registration fee, and we did.

Shokan Tadashi Kondo has agreed to join us all the way from Tokyo. Hopefully the

pandemic will allow his travel.

By the way, I have received payments from American Automobile Association Insurance for the total loss of my house and 40 years accumulations. I sold the property last week. Life is good.

Arkansas

Judy Michaels will actively participate in developing the newly created "Haiku Ambassador for Arkansas" position of the South Region of the Haiku Society of America. She was introduced to the joys of the haiku genre and the delightful community of haiku poets by her mother, Johnye Strickland. She continues to learn from seasoned haiku poets and enjoy meeting and getting to know members of the haiku community in Arkansas, the HSA South Region, and worldwide. She is a retired pediatrician, a semi-novice haiku and tanka poet, and a lover of children and animals.

HSA South Region welcomes Victor Ellsworth to the haiku community. Victor retired from the Arkansas Symphony Orchestra and the University of Arkansas at Little Rock. He currently directs a community orchestra of amateur musicians. Victor recently began delving into the world of haiku with great enthusiasm. He has been learning haiku history, reading and writing haiku, attending virtual conferences and workshops, seeing the natural world through "haiku eyes", and thoroughly enjoying the process. Victor lives in Little Rock, Arkansas. We welcome him to the HSA South Region and look forward to seeing him in-person in the near future.

Welcome also to Jacqueline Wolven of Eureka Springs.

Jackie is a seasoned haiku poet who wants to work with other poets. She is active in the city government of Eureka Springs. A National Arts Strategy fellow, Main Street Director, Founder of a Nonprofit Coalition, and Etsy Maker City grant awardee, she understands Main Street organizations' broad needs, nonprofit organizations, and makers as entrepreneurs working together in an inclusive ecosystem.

Louisiana

June Rose Dowis is the Haiku Ambassador for Louisiana.

Her poetry has been published in numerous publications including Ouachita Life, Acorn, Frogpond, Modern Haiku, Heron's Nest, A Hundred Gourds, Prune Juice, Presence, Tiny Words and in several anthologies. Her work was chosen for the Highway Haiku Contest in Shreveport, LA, with her haiku gracing a billboard.

Winner of the 2014 Verna Lee Hinegardner Award and an honorable mention recipient of the Harold G. Anderson Award 2013. She was also the recipient of the Shreveport Regional Art Council's Literary Fellowship Award in 2013. She is a member of The Shreveport Writer's Club, Haiku Society of America, Northwest Louisiana Haiku Society, Northwest Louisiana Artists Directory and her local Wednesday Writer's Group.

The Northwest Louisiana Haiku Group held their monthly writing critique group via email mid-April. There were five members in attendance.

Kentucky

The Kentucky Derby is a great place to write haiku. I worked there for many years. I hope

we have a volunteer by June.

Tennessee

Jim Haynes is the Haiku Ambassador for Tennessee.
His home is in Knoxville.

I'm Jim Haynes and I'm excited!

Sixty years ago, the Air Force sent me to Japan for a two-year tour of duty. I was not prepared for the change that awaited me. I studied spoken Japanese and Zen Buddhism. I toured the country. I taught a class in English conversation for members of the Japanese Air Force.

I joined social groups as available and generally embraced the Japanese culture. When I came back to the U.S., I began to realize that I had morphed into a true "Nipponiphile."

As time passed, I became interested in Kanji as calligraphy and one-breath poems. For many years, I've written Haiku, Senryu, and free-form poems after morning meditation. I'm excited now because HSA has started a new test project, naming one person in each state to act as an Ambassador for Haiku. I am honored to be the ambassador for the state of Tennessee. Several different approaches are being studied for this activity. If you have any ideas about how we can increase our membership using this system, please contact the following: [Howard Lee Kilby](#)

The Haiku Ambassador for Mississippi has not been appointed. If you are interested in serving the HSA in this position please contact me.

My son likes the voice mail announcement I had on the phone before the house fire.

Enjoy the wonder and the miracle of Life.
Fight to Live and Don't Give Up!

Howard Lee Kilby
501-282-2466

Mississippi

We are waiting on an appointment for the Haiku Ambassador for Mississippi. I hope by June we'll have someone volunteer.

Best wishes to everyone from the South Region.



Bryan Rickert

Haiku Waukesha (Wisconsin)

Haiku Waukesha met Wednesday, April 7 from 5pm - 7pm via Zoom with the following

poets in attendance: P M F Johnson, Jo Balistreri, Heather Jagman, Agnes Eva Savich, Forrest Wells, Michael Dylan Welch, Dennis Schleicher, Thomas Chockley, Jill Whalen, Janice Doppler, Patricia Gregory, Lee Gurga, Jay Friedenberg, Dan Schwerin and Julie Schwerin.

Jay Friedenberg, president of The Haiku Society of America, gave an overview of the activities of HSA including the mentoring program and the planned update of the HSA website. Dan Schwerin brought poems from the shortlist for The Haiku Foundation's Touchstone Awards for Individual Poems for the group to discuss. The remaining time was spent workshopping poems brought by the participants.

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

Ohaio-ku Study Group

The Ohaio-ku Study Group met Saturday, April 10th, 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, Jill Lange, Matthew Markworth, Skaidrite Stelzer, Mary Ann Smock, David Siegel, Tia Haynes, and Nancy Brady Smith. The following out of state poets were present also: Alan Summers, Bob Remond, and Sarah Metzler.

We started the meeting with a read around and introductions.

We then did our kukai. Our kukai theme was an allusion to Fukuda Chiyo-ni's haiku "morning glory," or "Putting up my hair," or "dragonfly hunter." Top poems were Nicky Gutierrez in third, Sarah Metzler and Matthew Markworth in second, and Jill Lange in first. In lieu of book awards, they received a rousing round of applause! Congratulations! After our kukai, we workshopped. We also had brief discussions on whether we need to cite someone else's haiku when publishing our own when our haiku is attempting to pay homage to that author's writing and if it is necessary for the details and images reflected in a haiku to be historically accurate representation of a specific personal experience in order for that haiku to be considered authentic. We will probably continue discussing these things at the next meeting.

Our next meeting will be held Saturday, **May 15th**, from 10am to noon via Zoom. Our kukai theme will be "milestones." We will also be hearing a short reading from Jill Lange's new book, *flowers, how they carry us*.

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.

Valorie Broadhurst Woerdehoff received the Second Honorable Mention in the recent Sharpening the Green Pencil 2021 Haiku Contest organized by the Romanian Kukai Group. Julie Schwerin was the Final Judge and provided the judges comments for the contest.

Charlotte Digregorio has organized a poetry open mic, for all from everywhere, Sunday, July 25 at 2 p.m. (Chicago-USA Time). For those who'd like a global audience for their poetry through Zoom, this Winnetka (IL) Public Library-sponsored event, will spotlight beginners & experienced poets. They will introduce themselves, tell why they like to write poetry, and share up to five of their poems. Charlotte will kick off the event by reading some poems from her new book, *Ripples of Air: Poems of Healing*. Non-poets are also welcome to be part of the audience. Register [here](#).

Charlotte also reports that she requested a poetry book exhibit at Winnetka Public Library in April for National Poetry Month. She recommended many Illinois and national poets' titles for display.

Illinois State Poetry Society-Haiku Society of America HAIKU CHAPTER

The ISPS-HSA Haiku Chapter held a Zoom meeting on Sunday, April 18, 2021. Nine haiku poets Zoomed in for the meeting: Susan Auld, Jo Balistrieri, Tom Chockley, Susan Farner, Mike Kozubek, Jeff Kressmann, Wilda Morris, Leslie Peet, Jennifer Thiermann.

Dialog with Jay Friedenber, President of the Haiku Society of America.

Jay joined the meeting early to tell us about innovative HSA programs, the June 12-13 national HSA Zoom convention, and the HSA mentoring program. We appreciated Jay's report and peppered him with questions, especially about the mentoring groups.

Workshop Session:

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 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.

Commendations &/or Recommendations:

We had time also to talk about chapter members who had had haiku published recently. That led to further discussion of mentoring and feedback sources such as TheHaikuFoundation.org. We traded submission experiences to many print and online journals.

Our next Haiku Chapter Zoom Meeting: Sunday, June 20, 2021 at 1:00 p.m.

The deadline for RSVPs to attend will be Tuesday, June 15. Contact Tom Chockley (tomzhaiku@outlook.com) for further information.



Michael Henry Lee

Coquina Haiku Circle

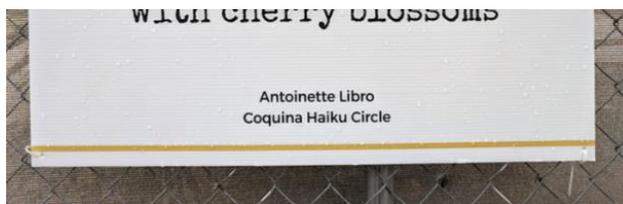
National Poetry Month always provides opportunities to promote our passion for haiku. This year, two projects involved members of the Coquina Haiku Circle, a social offshoot of the HSA. Antoinette "Toni" Libro and Michael Henry Lee participated in a Poetry Book and Info Table hosted by the St. Johns County Cultural Council and the Ancient City Books

and into table hosted by the St. Johns County Cultural Council and the Ancient City Poets at Airstream Row in the city of Vilano Beach, FL. Another great collaboration was a haiku/watercolor workshop sponsored by Hope at Hand, a Jacksonville, Florida organization dedicated to the therapeutic value of poetry for at-risk adults and children, and presented by MOCA Jacksonville and members of The Coquina Haiku Circle. Note: The Coquina Haiku Circle was established by Paula Moore and Michael Henry Lee approximately seven years ago and is comprised of Moore, Lee, Libro, Sandi Pray and Dennis Goubu.

Watercolor and Haiku: A Writing Workshop

Paula, Toni and Michael worked to create and present a two hour program that was broadcast via Zoom. The workshop combined elements of haiku and watercolor painting with the end product of participants creating their own haiga. The program was quite well-received and has opened discussion of future collaborations between the groups. All members of The Coquina Haiku Circle were invited to create poems that were displayed in downtown Jacksonville along the Riverwalk outdoor promenade, four out of five whose names were spelled correctly.





Broader Haiku NEWS



Chuck Brickley Interviewed

Our Second Vice-President, Chuck Brickley, was interviewed by Julie Kelsey for the "New To Haiku" space at The Haiku Foundation. You may enjoy this very informative interview online by following this [link](#).

Poetry Open Mic With Charlotte Digregorio

Charlotte Digregorio has organized a poetry open mic, for all from everywhere, Sunday, July 25 at 2 p.m. (Chicago-USA Time). For those who'd like a global audience for their poetry through Zoom, this Winnetka (IL) Public Library-sponsored event, will spotlight beginners & experienced poets. They will introduce themselves, tell why they like to write poetry, and share up to five of their poems.

Charlotte will kick off the event by reading some poems from her new book, *Ripples of Air: Poems of Healing*. Non-poets are also welcome to be part of the audience. Register [here](#).

Haiku Beyond 5-7-5

Date: Saturday, May 29th, 2021

Time: 1:00-5:00 pm CST

Location: Zoom

To Register: Email [Allyson](#).

Description: Spend an afternoon studying and developing kireji (cutting word) and kigo (seasonal reference) in your haiku. Upon registration, you will receive two craft essays, one focused on kireji and one focused on kigo, to read before our workshop. You will also receive a series of haiku to read in advance. In addition to discussing the readings, we will

receive a series of haiku to read in advance. In addition to discussing the readings, we will have a workshop in which we practice improving our use of kireji, as well as incorporating kigo in an authentic way.

Tuition: \$100 (or \$80 with HSA discount); please mention HSA in registration email



*****ANNOUNCEMENT*****

Awards for the
HSA Rengay, Renku and Summer Contests (Haiku, Senryu & Haibun)
are now all the same:

1st Prize - \$200

2nd Prize - \$150

3rd Prize - \$100

San Francisco International Haiku, Senryu, and Tanka Contest

Deadline

In hand by October 31, 2021

Entry Fee

\$1 per poem

Details

All entries must be original, unpublished, and not under consideration elsewhere. There is no limit to the number of submissions.

A first prize of \$100 will be awarded in each category. For the haiku contests, second and third prizes of \$50 and \$25 will be awarded. Honorable mentions will be awarded at each judge's discretion.

Contest results will be announced at the first HPNC meeting in January 2022, and the top three winning poems will appear in Mariposa. The full results, including judges' comments and honorable mentions, will be published on the HPNC website.

All rights revert to authors after the contest results are announced.

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

Submission Guidelines

As of 2021, submissions are by email only; however, so as not to exclude anyone wishing to enter, if you are unable to send your entry via email, please contact the coordinator and an accommodation will be made for you.

Please send submissions of haiku, senryu, and/or tanka in a single email to contest coordinator **[J Hahn Doleman](#)**. In the subject line, type: HPNC 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 poems directly into the body of your email; no attachments will be opened. Identify each poem or group of poems as haiku, senryu, or tanka.

Please send payment for the number of poems you are submitting (\$1 per poem) via PayPal to **[HPNC](#)**. In the 'Add a Note' section, type: 2021 Contest Entry Fee. Locate the PayPal transaction ID number and include it with your email submission.



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Ignatius Fay

HSA NEWS Editor
Haiku Society of America
hsabulletin@gmail.com

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

Unsubscribe brookchooks@gmail.com