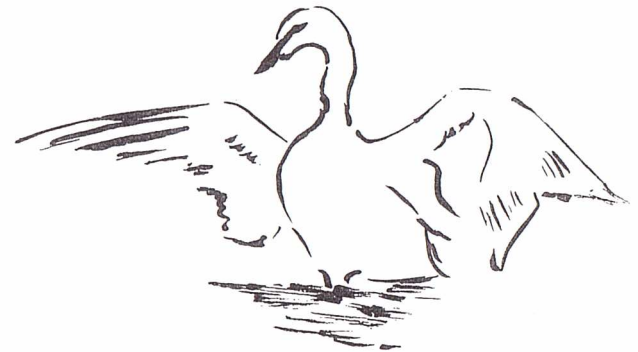


HAIKU CANADA REVIEW

this little fish
in a little pond
bottom feeding

Guy Simser



HAIKU CANADA REVIEW

Volume 3 October 2009 Number 2

www.haikucanada.org

Haiku Canada Review submissions of haiku, related writing, letters and reviews are welcome from members and non-members. **Haiku Canada Sheets** are open to members only, or non-members by invitation. Published as well as unpublished work is considered for sheets. Payment for Sheets is 10 copies. For the **Annual Members' Anthology** (except special issues), members are asked to submit 5 haiku (published or unpublished). Send to:

LeRoy Gorman, Publications Editor,
51 Graham West,
Napanee, ON K7R 2J6
leroygorman@hotmail.com

Issue	In-hand Deadline	Publication Date
Winter/Spring	December 31	February
Anthology	January 31	May
Summer/Fall	August 31	October

All work submitted must be author's original work. Responsibility for ownership and originality lies with the contributor. Submission constitutes permission to publish. Opinions expressed are those of the authors and do not necessarily reflect those of other members or membership as a whole. Always include return envelope with Canadian postage or International Postal Coupons (available at the post office). Exchanges are welcome.

Copyright © Haiku Canada for the Authors

Haiku Canada Newsletter, beginning in December 2006, became an e-newsletter, scheduled to appear in a news-timely manner. All news such as conferences, contests, deadlines, and regional news should be sent to

Marco Fraticelli, Editor, Haiku Canada Newsletter
haikucanadanewsletter@hotmail.com

Membership/Subscription: \$25 yearly(\$15 students) Canadian funds in Canada, US funds outside, December to December for 2 Review issues, Haiku Canada Sheets (broadsides) as available, inclusion in the annual Members' Anthology, and electronic mailings of Newsletter issues. Write:

Hans Jongman, Membership Secretary
40 Dixington Cr., #102
Toronto, ON M9P 2K8
jjongman@rogers.com

HAIKU CANADA EXECUTIVE

President: DeVar Dahl, POB 81, Magrath, AB T0K 1J0
<devardahl@rocketmail.com>
Vice President: Angela Leuck, 3388 Joseph St., Verdun, QC H4G 1H9
<acleuck@gmail.com>
Membership Secretary: Hans Jongman <jjongman@rogers.com>
Treasurer: Agnes Jackle, in memory of Ruby Spriggs
Newsletter Editor: Marco Fraticelli <haikucanadanewsletter@hotmail.com>
Publications Editor: LeRoy Gorman <leroygorman@hotmail.com>
Archivist: Dorothy Howard, 67 Court, Aylmer, QC J9H 4M1
<rawnervz@sympatico.ca >
Secretary: Philomene Kocher, 10 Dunlop St., #6, Kingston, ON K7L 1L2
<kocherp@post.queensu.ca>

REGIONAL COORDINATORS/CORRESPONDENTS

BC, YT, NT: Alice Frampton, POB 8, Seabeck, Washington 98380 USA
<a-frame44@hotmail.com>
AB, SK, MB: Joanne Morcom, 1314 Southbow Pl. SW, Calgary, AB T2W 0X9
<morcomj@telus.net>
ON: Margot Gallant, 110 Forward Ave., #501, Ottawa, ON K1Y 4S9
<ohocmembership@yahoo.ca.>
QC: Pamela Cooper, 6210 Northcrest Place, # 103, Montreal QC H3S 2M9
pcooper@fin.igh.mcgill.ca
NS, NB, PE, NF: Position open

HAIKU CANADA ANNUAL HAIKU CONTEST

The Betty Drevniok Award 2009

- Haiku Canada established this competition in memory of Betty Drevniok, Past President of the society. With the exception of members of the executive of Haiku Canada, the contest is open to everyone, including Regional Coordinators of HC.
- Haiku must be unpublished and not under consideration elsewhere.
- A flat fee of \$5 Cdn (in Canada) or \$5 US (for entries outside Canada) for up to 3 haiku is payable to "Haiku Canada".
- Submit 2 copies of each haiku, each copy typed or neatly printed on a 3X5 card; one card in each set must include the author's name, address and telephone number in the upper corner, while the other card must contain no identifying marks.
- Winners will be announced at the Annual General Meeting in May 2009. First Prize \$100; Second Prize \$50; Third Prize \$25 for haiku. The top eleven poems will be published in a Haiku Canada Sheet and distributed with the Haiku Canada Anthology.
- No entries will be returned. If you are NOT a member of Haiku Canada and wish a copy of the broadsheet with the winning haiku, include a SASE (business size, Cdn stamps) or a SAE and \$1 for postage and handling.
- Send entries to The Betty Drevniok Award, c/o Ann Goldring, PO Box 97, 5 Cooks Drive, Leaskdale, Ontario, Canada L0C 1C0.
- Contest Coordinator: Ann Goldring
- **Postmark Deadline: February 14, 2010.**

foggy morning
different interpretations
same workplace rules

Sheila Bello

wildlife on the radio...a wasp slips under the wire

Helen Buckingham

scent of sawdust
in the clear-cut
spring rain

Milky Way
I pick up a snail shell
and listen in

William Cullen Jr

her slow regression. . .
patches of sunshine
along the winding road

street festival
another blue balloon
dissolves into sky

Anne LB Davidson

Autumn leaves
The blunt truth is
Wind with rain.

Darnell Dean

distant city skyline
from this hilltop
the silent freeway

Marje A. Dyck

Adjusting the cruise control
sunset
in the rearview mirror

How hollow my footsteps
leaving the empty house
for the last time

Tall walls and razor wire
just across the road
from the Ford dealership

David Elliott

spring practice
a block from the ocean
sand on the bases

lingering
in the last chapter
sunset

John Elsberg

fossil hunting—
under a flat sun-baked slab
a coiled black racer

where her vase has been
a stark ring in the dust
she won't be back

Ignatius Fay

apple fragrance
rises from the orchard
to a rainbow

entrancing music
a French Horn player
empties out spittle

Muriel Ford

crotchety neighbor dead—
his red car
unwashed and idle

Deborah Fox

in her lingerie drawer
the children's
baby teeth

Marco Fraticelli

leaving the stream
a green frog takes
a drop or two

after the storm
a broken red umbrella
points to the sky

Barry Goodmann

summer solstice
I come full circle
on the round-a-bout

dusk between my toes the long day

election day
who's going to keep me safe
from me

Andrea Grillo

Snowfleas jump
The eye can't follow
The winter will end

Silence—
Then an owl's call
as clear as the stars

John Hamley

the float on my line
bobs
another fish swims past

Arch Haslett

mustard yellow
mushroom cap
sunrise

Lana Holmes

in the midst of impatiens
a cardboard sign: "no trash—
and that means you

waking after
the flying dream—
not you again

graduation day—
my student and i
at adjacent urinals

Don Korobkin

layoffs
our kitchen floor
spotless

Erik Linzbach

my old neighbor
and his bent-over shadow—
buds just visible

little woodsflower
I almost stepped on
taller today

H. F. Noyes

a raven croaks—
the well hidden frog
pleased to reply

Brent Partridge

winter
my toenails
growing longer

Nancy Prasad

grandpa's barn
the ladder leads up
to an empty loft

Smiths Dry Goods
racks and racks of shirts
only Smith would wear

John Quinnett

Alzheimers
I try to help
confusing her more

Lucille Raizada

the back-up beep
of a delivery truck:
spring snow

spring rain
a lawn chair waits
in the meadow

nightfall
finally the peacock
folds its tail

autumn
unleaving...
leaves

Michele Root-Bernstein

a winter brightening
no matter when I look up
procession of clouds

overnight ice storm
the young goldfinch bends down
a frozen branch

a bleak day
looking at me too
feeder chickadee

Bruce Ross

no butterflies
the child with a net
is chasing leaves

Natalia L. Rudychev

boated
the pike fights on
summer's end

a mourning cloak
this worn out
city woods

Grant Savage

she clicks off
his pre-season hockey game
. . .last cricket song

Guy Simser

hangover . . .
I cling to
algorithms

his 80th b-day
the giant lawn only
4/5th mowed

George Swede

loose button . . .
grandma tells her oldest tale
as if new

gliding low
over highway one
an eagle . . .
sister's first birthday
since her passing

Rodney Williams

geranium red
fierier than the blazing day
a kite's cry

rouge du géranium
plus brûlant que le jour torride
cri d'un milan

Klaus-Dieter Wirth



Saša Vazić

Haibun. . .

No Place

All sorts of things to sort out. All sorts of stress. In the midst of the haiku conference she comes to me for a hug. For a moment alone in the crowd. A moment with a familiar someone to whom she can communicate her fatigue.

noplaceforaladybuginherhair

Grant Savage

TULIP SHAPED

In addition to Holland's celebrated art and its picturesque windmills, its liqueurs are legendary. "Bols" dating back to 1575 is one of the most famous brands. Another great jenever is the brand "Wynand Fockink" famous for its fruit brandies. English tourists refer to this brand as so fockink good! Jenever is similar to gin but flavoured with juniper berries. Young jenever is sharper in taste than Old jenever, which is mellow. With age, the jenever gets smoother. The drink is served chilled and is poured right to the brim of the jenever glass. The drinker is expected to down the drink in one gulp without spilling a drop. Chased down with a glass of tap beer, the Dutch equate this with a kopstoot or "knock on the head." It is a bonus when the bartender pours a drink and the bottle empties before the glass is filled. The partial drink then is on the house.

the bottle empties
into a tulip shaped
jenever glass

Hans Jongman

DOING WHAT COMES NATURALLY

Iris and I were sharing coffee in her kitchen. A gentle breeze wafted through the open windows bringing with it the sweet smell of burning apple wood from the BBQ her husband was preparing outdoors. But soon, our indoor air was interlaced with smoke and more smoke. Iris promptly jumped up to run outdoors and to “bark her head off” at her husband for smoking up the house and especially all her freshly laundered sheets that hung across a nearby washline. She ranted and raved, ranted and raved. Finally, Iris came back into the house, slamming the door behind her. Following this, she stomped up and down the nearby hallway to slam all the other doors she encountered. Then, Iris gently eased herself back onto a kitchen chair, gracefully poured us more coffee, and quietly mentioned, “He’s such a jerk.”

curtains flutter. . .
a fly at the window
takes off

About a week later, while walking my dog, I stopped to exchange a greeting with Iris’ husband who was out near their mailbox. He had a sweet grin on his face and eventually asked me, “Remember the BBQ?” Uh-oh I thought, what next? Then he proceeded to tell me how wonderful it had been to sleep that night between the heavenly-scented apple-smoked sheets. “Paradise,” he said, smiling wider and wider, “sweet paradise.”

my dog sniffs
wildflowers
and wags his tail

Liz fenn

La nature qu'il nous reste

Haïkus agencés par *Micheline Beaudry*

nuit en Hollande
à perte de vue des serres
illuminées

Klaus-Dieter Wirth

falaise érodée
un pin
s'accroche au vide

Danièle Duteil

on se baigne au lac
sur la rive un panonceau
espèces en danger

Martine Brugière

Dans l'eau glacée
L'oiseau nettoie ses ailes
D'un long voyage

Patrick Somprou

chanson d'une cigale
entre deux nuages gris
seulement une étoile

Maria Tirenescu

trouvaille écolo
extrait de bouse de vache
vanille bio

Diane Descôteaux

J'ai vu fleurir le désert
Bouquet de hêtres
Dans le berceau du crâne

Marc Bonetto

Le cœur
du pré bat
clôtures électriques

Véronique Dutreix

Zone protégée
Ne pas jeter de mésanges
Aux arbres en cage!

Roland Halbert

les martinets
tournent aussi à Paris
juillet

Daniel Py

soirée d'été
le moustiquaire sépare
la mouffette et nos chats

Mike Montreuil

Sauvages hordes,
Loups terrés au fond des bois—
Chiens sur canapés

Valérie Schreder

Tout en haut de l'arbre
Le chaton né au printemps
Appelle sa mère

Patrick Fetu

Quartier bétonné,
mais au jardin japonais
la nature fleurit

Frans Terryn

Insectarium
un monarque étiqueté
migration d'août

Micheline Beaudry

Aux Femmes Africaines

Faisant couler l'eau
De leurs mains en corbeille
Tout doux, tout doux...

Maryse Chaday

marécages
confondre les bois morts
avec les hérons

Lise Robert

Cigale chantant dans
la Main de la Vierge*—
ballade et parfum

Corina Ion

cramponnée à la terre
de toutes ses racines
la vieille maison

Jeannine St-Amand

* Main de la Vierge: arbuste avec des fleurs très parfumées qui s'agrippent aux murs de la maison rustique en Roumanie

l'ours noir
ne le perdez pas des yeux
conseille l'affiche

Monika Thoma-Petit

échangeur d'autoroute
ses secteurs triangulaires
refuges d'un héron

Klaus-Dieter Wirth

premier juillet
dans la maison ouverte
le parfum de l'azalée

Hélène Boissé

silence pesant—
dans le parterre de fleurs
compter les abeilles

Danièle Duteil

dernière frontière—
la nature qu'il nous reste
on y fait du tourisme

Luce Pelletier

spi nd lyar msfli
ngs wansp luc kedey
es int ot hesi
le nts ky th eworl
dju stw atc hes

McMurtagh

WHY RENKU

Marshall Hryciuk

The following is a transcript of a talk given, August , 2009 at the Haiku North America Conference in Ottawa.

Thank you for attending this session and thanks to Claudia, Guy and Terry Ann for having me. Hope you all have the envelope handout including 4 pieces: *Abbreviated Guidelines*, *Checklist of subject Categories* (called topics on the handout) a renku led by myself –some at haiku Canada, some from elsewhere and Summer Moon a renku led by Basho in 1690 when he was staying in the Saga part of Kyoto. Peruse them now if you like; i am not going to comment on them because I think the more pressing question is: why write, lead or otherwise participate in renku. This preamble, is called WHY RENKU and it's not in the envelope –you're going to have to listen.

1. LISTENING

We have many books on how to write haiku and none on how to read a haiku. Renku is a chance to let down your ego and learn how to listen –to the previous verse, the instruction-heading from the renku leader, to the place within you that gives you language, and perhaps -even to nature. It seems that from the earliest times, people in Japan believed the best response to a good waka or short was a short poem of your own of like quality.

Good haiku are not matters of rearranging the lines or having a kigo or two salient but subtle images, being as concise as possible -much less whether they're down for the syllable count –they're a matter of having perceived something extraordinary in an ordinary setting and having paid close enough attention to it and listened to your own language well enough to move this experience into fresh diction.

2. INTUITION

It follows then, that in a renku where you are listening and writing, the participant lets the leader become the rational side and decider of what gets included and leans into her or his right brain and just responds. This is exactly the opposite of topical writing –and even though the leader has given you topical instructions, such as “3 lines, winter, no precipitation” you can write from your intuition – i call this writing blindly, you simply respond to the previous link and then check your response in verse for whether it conforms to what's needed. No loss if it doesn't; for once you've freed up your intuitive side to responding, verses will flow for the rest of the session.

Terra Martin is one of the best at this –she's used to this as a musician who just calls it 'getting loose'.

It's how I write all the time myself anyway –after 40 years of writing haiku, watching handbooks come and go, i know what the elements of a good haiku are but when i set pen to paper i concentrate only on the intuition I am having –check for elements later. It follows that good listening and uninhibited perception lead to good intuition.

3. IT'S WHAT BASHO DID

Instead of workshops Basho led the small-town and later, city-town merchants and burgeoning professional class in haikai –linked poetry sessions, which he distinguished from court-centred 'renga'. Where almost every verse in this highly refined and formal, courtier-played linked genre contained a reference to a previous renga and a Chinese poem or poet, renku would be about writing what is happening 'here, now' for and by these not-so-refined folk and pretentiousness would be the bane of a contributor. Basho, known centuries through for his modesty

said though he was probably a good poet what he was truly a master of was haikai composition, that is, leading a group of from 3 to 12 poets, neophytes and merchants in renku.

The renku, Summer Moon included here breaks nearly every guideline in the abbreviated outline handout, but it shows what Basho was so proud of –his ability to pick links in a sequence which reflect one way when they’re read as the link and another when they’re read as the ‘linked-to’- when they’re the first part. And that’s why, when reading them aloud –and I hope when you read them silently -only the hokku, the first verse, and the last verse, in repetition, are read alone. To truly appreciate Basho’s art, and see whether ours can approach his standards all links should be read one linked stanza of 2 adjoining verses . To appreciate this changing nuance of meaning is important here, honing our abilities for listening and intuition.

I’ll quote from Makoto Ueda’s Matsuo Basho: Haiku Master Poet to illustrate this way of reading a renku –using three verses from near the end of Summer Moon:

In this fleeting world no one can escape
The destiny of the famed poetess, Komachi
Basho

Why is it
That her eyes are filled with tears
Over a bowl of porridge? *Kyorai*

How spacious the wooden floor looks
When the master is away from home! *Boncho*

Read as In this fleeting world no one can escape
 The destiny of the famed poetess, Komachi.

Why is it
That her eyes are filled with tears
Over a bowl of porridge?

Ueda writes: *The scene is probably a house at a rural village, in which this aged, shabbily dressed woman has come to beg for food. The kind master of the house gives her a bowl of porridge. Thanking him for his kindness, the beggar woman hungrily begins to eat. As he watches, the master notices tears welling up in her eyes and wonders why. Looking more carefully, he discovers in her features a lingering trace of her beauty and nobility. But he does ask her about the past, and she does not volunteer an explanation’ Then Boncho makes the beggar disappear ; the mistress of a large house emerges:*

*Why is it
That her eyes are filled with tears
Over a bowl of porridge?
How spacious the wooden floor looks
When the master is away from home!*

In a Japanese house there is usually a wooden floor in the kitchen-dining area. In a large house it is a busy place, especially when the master is giving a party. In this house the energetic master is away on business, and his slender, frail wife is eating porridge all by herself. A maidservant, waiting on her, feels how bare and empty the dining area is. Then, by chance, she looks up and sees tears in her mistress’s eyes.

– Ueda, Makoto Matsuo Basho Kodansha International, Tokyo and New York, 1982; p.105f.

The same bowl, the same act of eating but two entirely different kinds of people, perhaps sharing a similar sadness reflected upon from very different perspectives. And reflection is for me the key word here, since reflection is what the first moment of

haiku-perception asks for –and then, after some degree of complication and mental ambiguity, it delivers on an emotional-spiritual insight –intuitive and not conceptual.

4. SHOWING

And lastly, showing – or demonstration instead of argument. Showing how a haiku should be, and what I think its best elements are. Not in prose or conversation but in a poem that has the consensus behind it of a, hopefully, broad range of personalities, backgrounds and poetic competency covering as great a number of the subject categories as possible in 36 verses. Multiplicity and ordinariness are virtues not restrictions; we expect the whole to be a mandala of its parts, regardless of its setting, though beginning there.

But how does this help a haiku poet? By not allowing back-linking we learn to avoid judgment, attachment to our own views (and own verses composed after they are asked-for). and especially, themes. Haiku are not to be topical. From within the renku, participants are blind to even the possibility of an overall theme.

Secondly and more importantly to me personally, you learn to avoid cause-effect writing that is the backbone of plot. This and re-definition and summary are the foundation of western writing. Writing within renku, a western writer can lose this predeliction since the seasons are never done in sequence –and continuing or developing something enticing from the previous link is never acceptable. Go plotless. Humans attempt to impose their rationality upon life and nature, whose sources are, ultimately, irrational. Writing blind within spontaneous and unpredictable renku the western writer can lose the compulsion to rationalize.

18 is a cycle, cycles being only recognizable when repeated –hence 36 verses comprise a full-kazen renku. We know it's a cycle, so today were just going to, elegantly, profile the cycle, in

what is called a half-kazen renku. Use conversation to communicate, prose to elucidate or describe and please compose poetry as the best response and argument for, poetry. Thank-you.

Okay, so we have 45 minutes for 18 verses. The hokku is:

again it's going to rain
legs of spider
climbing the wall *Marshall Hryciuk*

tall grass swaying
a flock of sparrows *Karen Sohne*

one mitten
on the other side
of the king's mountain *Melanie Noll*

as shadows fall
a call to come in *LeRoy Gorman*

the smell of old books
on the library's
'for sale' table *DeVar Dahl*

pulling up tomato vines
the neighbour comes to chat *Christine Nelson*

footprints
left in the garden
the moon sets *nick avis*

a coloured leaf
sticks to the window *Karen*

in the cash box
three dollars
and two guitar picks *Christine*

digging out the cotton
yarn for the dishcloths *Melanie*

wearing sandals
on a day
too cool for sandals *Karen*

hearing voices creaking
doors night wind *Marshall*

pumpkin guts
in the compost
and tea bags *Melanie*

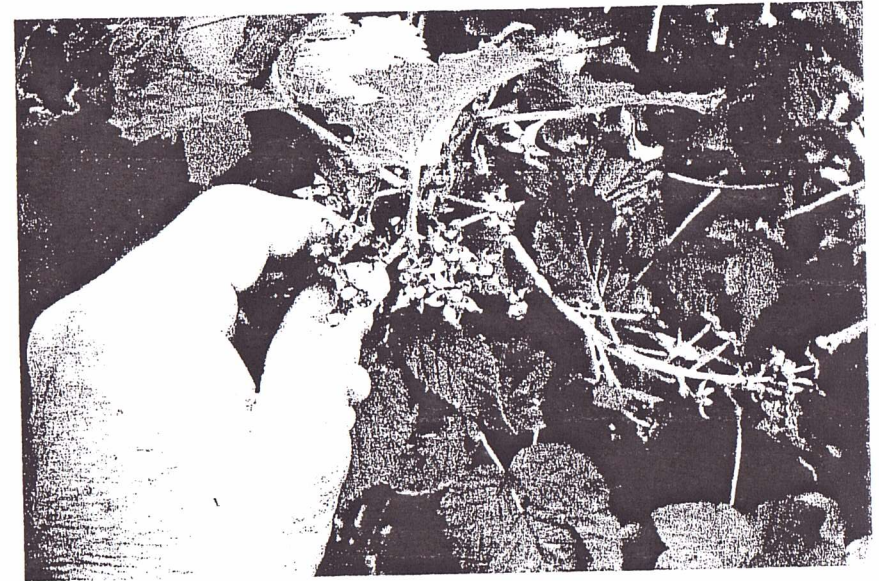
behind cloud bars
almost a full moon *Christine*

he attempts
to unfasten
her sports bra *Karen*

ahhh
the foot rub *Melanie*

dog
sniffing the bottom
of the rose *Jessica Tremblay*

train leaving the pink of Venice
in the mist *Marshall*



I just ate
the last of the raspberries
I wanted to photograph

Marco Fraticelli

Harmony

A rengay written on 7 August 2009 during the Haiku North America conference in Ottawa, Ontario.

my coins dropped
into his cap
the bagpiper nods *Michael Dylan Welch*

the organist lit
through stained glass *Emiko Miyashita*

the sound of a band-
the red geraniums
stand to attention *David Burleigh*

an Irish air
from the woodwinds *Kathleen O'Toole*

café music
a sparrow dances
across the table *Garry Gay*

cruising lowrider
the surge and ebb of hip-hop *Susan Antolin*

Changing the Guard

A rengay, written in front of the Houses of Parliament in Ottawa, Ontario, on 7 August 2009, during the Haiku North America conference.

the clock tower's shadow
now and then across the square . . .
summer clouds *Michael Dylan Welch*

we step over time
and each other's shadows *Bill Pauly*

group picture
the photographer's face
deep in shade *Charles Trumbull*

reaching high noon
protest placards lose their shadows
LeRoy Gorman

Changing the Guard
Parliament Hill sky
my shadow shrinking *Guy Simser*

the fallen soldier
lies on her shadow *DeVar Dahl*

DIE/T

McMurtagh

\$SLAVE

McMurtagh

a slow leak

80% off flower seeds
for garden club members -
mass wisteria David Ash

the priest brings Easter eggs
out of his cassock Lin Geary

from the empty jazz hall,
the sound of
no sax, no violins David

the blue of his eyes
under closed lids Alice Frampton

fog stirring
in lover's lane
behind our backs Lin

the gossip
finds its way out Jessica Tremblay

politicians
passing bills
under the table David

a red frisbee sails
through falling leaves Winona Baker

the only colour
in the moonlight
the deer hunter's vest David

love-making in the car
while the kids are still up Winona

a snowman
with three heads
at our house Jessica

the tire repairman
takes a slow leak David

Renku written at the Haiku Canada Weekend,
Vancouver, B. C., May 16, 2009, 7:00 am - 8:30 am

L

ong r
inse
d ong

amp
ight

B

at
me at

w rung yr
win g

eat

John M. Bennett



who are you calling
don't you seeeeee

----->

Saša Vazić

New Year's Eve, 2009

for Bill

New Year's Eve—
I listen to squirrels
in the attic

bare walls
where our paintings hung
I study the evidence

Happy New Year!
distant fireworks sound
the passing months

Tibetan flute—
my fingers slow
on the keyboard
as I remember the shape
of your mouth on mine

bitter cold
this old year I put out
the back window—
this new year
I let in the front

Penny Harter

Letters. . .

Renku grabs

Thanks much for HCR October 2008, which I enjoyed – this time the renku grabbed me in away they haven't previously, as a unit, particularly Blossom Shower Renku – very fine – I also enjoyed “afternoon rain” by Anne LB Davidson, “fireflies” by Alice Frampton, “nursing home” by Irene Golas, “leaves turn golden” by Jeanne Jorgensen, “left shuddering” by Guy Simser, “brief thaw” by George Swede, “freezing rain” by Betty Warrington-Kearsley and your own “falling leaves” on the page in memory of Bill Higginson – thanks again for all the great work.

Don Wentworth, Editor, Lilliput Review

A Fan of Fennies

Congratulations on your February 2008 #1 (think you meant 2009)– it was the best yet. I especially enjoyed Fennies by Liz Fen. Now I can't stop making up "Fennies". Please congratulate Liz Fenn on introducing me to her 'Fennies' but all the 'Fennies' collecting my head.

Cheers & Chuckles,
Sterling Haynes

Great work

I'm an issue behind (at least) with HCR but here's what I enjoyed from Feb. 2008 [Feb. 2009, actually]*– “train home” by Helen Buckingham, “Scottish mist” by Anne LB Davidson, “hauling home” by Tom Drescher, “your warm back” by Heidi George, “small patch of snow” by Jeanne Jorgensen, “when you step on ...” by John Martone, “I AM” and “ppp” by McMurtagh, “geese in flight” by John Quinnett, “day moon” by Michell Root-Bernstein, “Swiss meadow” by Bruce Ross, “chicken coop” by George

Swede, “England” by Chris Faiers, “With the sun behind” by Gerald St. Maur, H. F. Noyes highlighting of “Growing older” and “A moment” by William Lofvers, “old folks” by Michael Welch, and Issa's “In my old age” – “Another Heaven” by Bruce Ross and Brent Partridge is my favorite sequence yet – also enjoyed “eyebrowse” by Sandra Fuhringer – Natalia Rudychev's “letting go” Haiku Canada Sheet is amazing – Great work, all around.

Don Wentworth, Editor, Lilliput Review

*As with the previous letter— yes, I meant 2009 which mistakenly appeared as 2008 on the front cover.

Your Editor

Haiku for Breakfast

When I saw a cereal box marked “Kashi The Seven Whole Grain Company”, I picked it up to examine it more closely. To my surprise, also printed thereon, was

*Like haiku poetry, our 7 whole grain
cereals appear simple at first impression.
Upon deeper reflection, you'll find
rich content and diverse ingredients.*

It made my day.

Muriel Ford

early glost late geest winter's fee

John Elsberg

Chocolate and Beaujolais

blue sky and cloud flickering on the marble	Karen Sohne
deftly skipping clamshells from the wharf's deep end	Dina E. Cox
stopped by roadwork cars in the passing lane passing time	LeRoy Gorman
eighty dollars in old twenties for the wooden snowshoes	Christine Nelson
a hibernating bear dreams about Disney World	Fay Aoyagi
a sliver of moon in the western window	Marshall Hryciuk
his new glove to catch a pop fly at the World series	Melanie Noll
always a winner his ticket never checked	LeRoy
the picture of her true love on the night stand beside her husband's	Dina
a blind date for Friday evening and Saturday	Karen

SUPPORT OUR TROOPS

on her filing cabinet demagnetized	Christine
a gum bubble grows behind the teacher's back	Jessica Tremblay
no, I don't watch newspapers	Nick Avis
Hiroshima, Hiroshima rerun on television	Jessica
connecting overlapping rings on the coffee table	Karen
rhubarb pushes up red shiny knobs	Christine
open door everywhere the lupins' peppery fragrance	Dina
I was born on spring equinox	Fay
under the piñata the smallest child reaches in the wrong direction pouring rain the migrant has no change	Christine Janick Belleau & Deb Koen
a raccoon descends into the fork of the oak moonrise	Lenard D. Moore

sycamore leaves crackle underfoot	Karen	new moon I clutch my keys	Melanie
the old lady hangs her panties on the indoor clothesline	Melanie	sunrise frost on the rows of collards my middle-aged hand	Lenard
soldiers with tails knock on her door	Fay	a zig-zag road toward the mountain	Fay
the waitress suggests chocolate cake to go with the Beaujolais	Karen	cherry blossoms another cup of sake such sweet dreams	Dennis Maloney
on the tip of her ringlet a dragonfly	Emiko Miyashita	the night butterfly hiding Venus	Michael Dylan Welch
dusk an empty swimming pool in the backyard	Fay	<p>This renku's first 18 verses composed between 11:00 pm Aug. 6 and 12:45 am Aug. 7, 2009 at the Crowne Plaza, Ottawa (otherwise known as the Crown Royale) during the 2009 CrossCurrents HNA Conference and completed between 10:45 pm and 1 am Aug. 8. Led by Marshall Hryciuk</p> <hr/> <p>citizen x law and order secret places the infiltrator delirious</p> <p><i>McMurtagh</i></p>	
trimming the horse's hooves it leans on me	Christine		
crying on the phone with her	crying on the phone		
	Melanie		
foot prints fill with whiter snow	Christine		
my grandmother proud coach of our hockey team	Emiko		

swaying renku

Douglas Firs
slow in their sway
over the campus garden Marshall Hryciuk

in the meltwater
all the little suns Marilyn Peruniak

she tries on
a polka dot dress—
strapless Jessica Tremblay

we run out of M & M's
before prairie Michael Dylan Welch

cranberry harvest—
the professor looks out
a thousand tired eyes David Ash

moon shell
light through the curtains Helen Baker

Halloween night
a case of tomatoes
dropped on the loading dock Michael

a firetruck
with way too many fireman Jessica

empty desks
the smell of kids
still in the air DeVar

walking the beach
her bikini strings me along David

in the glass bottle
a shipwreck
and a mermaid Jessica

first visit to Copenhagen
all the gorgeous blondes Marilyn

back row of the balcony
the two of us
and his mother Lin Geary

the number she gave me
runs in the wash Michael

houseboats rise
with the river—
snapping asparagus stalks Vicki McCullough

prom night
limos circle the neighbourhood Karen Sohne

yellow roses in her corsage
drinking gin
in the parking lot Vicki

the broken spring
dashes my hopes Michael

the money wasn't important to mention Jessica

Oh to be on YouTube
now that Taser's here Lin

New Year's Eve
Karaoke machine
hell on earth Helen

removing stuffing
when my water breaks Winona Baker

the inlaws bring
their Gamelan version
of 'Auld Lang Syne' Lin

her spam blocker
allows his email DeVar

talking her into
another morning
late for work Karen

shortest day of the year
even the sake seems chilled David

the snow fence moved
to keep the drift
off the driveway Michael

draining the garden hose
my freezing fingers Merilyn

the last bee on the sweet potato David

old fishing village
a spider's web gathers
the moon Michael

25th anniversary
patching the wedding quilt David

filament broken in the lightbulb Merilyn

he cheers just as loudly
for the instant replay
empty beer cans DeVar

tray of seedlings
sprinkled with slug bait Karen

lawn tennis
hunting for the ball
in pink heather Vicki

between skyscrapers
Venus rising Michael

Begun 10:15 pm, May 18, 2009 in Vancouver
at the Haiku Canada Weekend and completed at
1:30 am on the 19th. Led by *Marshall Hryciuk*



Natalia L. Rudychev

Three Favorites

N. F. Noyes

a kicked can
cartwheels
into its echo – *Jeffrey Winke*¹

This poem virtually takes off into the reader's mind and the four *k* sounds deal a strong kick. Wish I could hear Winke read it aloud.

transplanting
four rose bushes
transplanting bees – *Liz fenn*²

Liz's poem does not contain a *single* haiku moment, but it serves as an example of a haiku of perception, contrasted with those of self-expression. She notices her neighbor can't transplant his rose bushes without their bees. And she presents us with an "inscape" endowed with genuine haiku spirit.

the car I didn't notice isn't there – *G. A. Huth*³

From a fourteenth century poet I quote: "Generally speaking, a poet requires some understanding of emptiness."⁴ Here the sudden emptiness provides a strong "Aha!" experience, despite a seeming disregard for the haiku's chief guideline of close observation, in "I didn't notice." I'm reminded of a haiku by Buson:

Tilling the field:
The cloud that never moved
Is gone.⁵

1. *Layers*, pawEprint 73, pawEpress, June 2004

2. *Haiku Canada Newsletter*, XVII:2, June 2004

3. *Haiku Canada Newsletter*, XVII:1, February 2004

4. *The Drop that Became the Sea: Lyric Poems of Yunus Emre*

5. R. H. Blyth, *Haiku*, Vol. II

pine needle renku

last year's
pine needles
arced in the new grass *Christine Nelson*

earthworms moving
across the sidewalk *DeVar Dahl*

3rd date --
my feet suddenly remeber
the steps to the dance *Michael Dylan Welch*

on the last day of apple-picking
a cool breeze *David Ash*

stars all around
I dip my paddle
in the moon *Meryl Peruniak*

the smell of matsutake
all through the house *Inge Uhlemann*

empty rest area --
a rip through the face
of the 'most wanted' poster *Michael*

trying to get closer
I lend him my sister's phone *Lin Geary*

a vodka shot
for every girl he bum-grabbed
stale taxi home *Vicki McCullough*

ice-cubes floating
in my bath tub *Alice Frampton*

her bridesmaids
 stop fanning her
 as the veil is pinned *David*

the reading of the will
 in Spanish *Michael*

caught
 the kitten
 with the rosary beads *Karen Sohne*

if Gretzky is coming
 we call them 'The Firebirds' *Lin*

swine flu
 does the bacon taste a little off? *DeVar*

cleaning out the barn
 seeds in the manure *Christine*

under the trees
 lovers picnic
 a haze of forget-me-nots *Karen*

at the return of Jessica
 his heart thaws *David*

mountain summit
 a man-made
 water fountain *Jessica Tremblay*

40 below zero
 I ignore my scratchy underwear *Christine*

calling mom
 to lift the head
 of the snowman *Jessica*

a week to Christmas
 icicles dipped in sugar dye *Michael*

thanks for the tip sweetie *Christine*

the taste of strawberries
 on your tongue *Michael*

slow-dancing to 'Telstar'
 the diner lights
 spark *Vicki*

eclipse
 his sunglasses on and off *Jessica*

underground river
 hell hounds strain
 against the light *Vicki*

Woden's day
 what are we meant to do? *Karen*

upside-down plumber
 hanging by his belt
 waxing crescent *David*

the imprint of leaves
 in wet cement *Michael*

only my face is stiff *Lin*

by the back of his head
 I knew him in Moose Jaw *Helen Baker*

morning birdsong
 passes with the clouds
 mist mixed with rain *Marshall Hryciuk*

tadpoles' legs
front and back *DeVar*

forgetting the combination
to the garden shed
drifting blossoms *Michael*

wheeling three horses
for the win *Vicki*

Begun 10:30 pm May 17 and completed 2:15 am May 18, Haiku Canada
Weekend 2009, in Vancouver. Led by Marshall Hryciuk

Spring Sequence

to start all over!—
the peep of snowdrops
low in spring grass

Easter carillon—
bean flowers scent the air
round a falcon's dive

first skylark—
my neighbor to the north
no longer gets up

waves of green rice—
the white horse keeping pace
with the running clouds

evening mist—
the pebbly song of swallows
where the bells rang out

H. F. Noyes

Books in Brief. . .

Following are publications received or discovered and found to be of interest. Books are welcome for consideration.

Modern Haiku, 40:2 & 40:3 (Summer & Autumn 2009), Charles Trumbull, Editor, POB 7046, Evanston, IL 60204-7046, \$26 US in Canada /triannual. The backbone of English-language haiku periodicals since 1969, MH showcases both new and traditional approaches to haiku and related forms. Both issues are full of inspired reading. 40::3 is a whopping 156 pages!

Frogpond, 32:1 & 32:2 (Winter & Spring/Summer 2009), George Swede & Anita Krums, Editors, Box 279, Station P, Toronto, ON M5S 2S8, <gswede@ryerson.ca> Subscription/Membership to Haiku Society of America is \$33US in US & Canada, \$30 US for students and seniors in US & Canada, \$45 US for everyone elsewhere. Membership includes the HSA Newsletter. HSA website: <<http://www.hsa-haiku.org>> . Both Frogpond and its companion publication, HSA Newsletter, are always informative and insightful. E- mail submissions are preferred. The two issues here continue to showcase some of the best writing in the English haiku community .

Kō, 23:10, Spring/Summer 2009, Kōko Katō, Editor, 1-36-7 Ishida cho, Mizuho-ku, Nagoya, Japan 467-0067, 20 IPRC's or \$20 (no cheques nor money orders) for two issues. There is always a balanced mix of poetry and prose. *Kigo: Season Words* by Hideo Iwata is a welcome regular feature.

Presence, 38 & 39 (May& September 2009), Martin Lucas, Editor, 12 Grovehall Ave., Leeds LS11 7EX, UK, \$22 US bills/3 issues. Best-of-Issue Awards (3) are decided by reader votes. Quality haiku and related writing fill each issue. Issue 39 has an interesting renku composed in Crete by editor Lucas along with Sue Shorter and Marshall Hryciuk.

South by Southeast, 16:2, 2009, The Richmond Haiku Workshop, 3040 Middlewood Rd., Midlothian, VA 23113, triannual, \$16 in US, \$25 US elsewhere. A unique feature is the Haiku Party by Mail (contributors send one haiku for each of two themes for judging by the readership). Submissions may be sent by postal mail or email to: saddiss@richmond.edu. Deadlines are Sept.15, Dec.15 and April 15. Issues usually have a haiga or two. Poems, typically, are showcased with plenty of space on the page.

HI, 82 & 83, 2009, Haiku International Assoc., 7th Floor, Azuma Building, 2-7 Ichigaya-Tamachi, Shinjuku-ku, Tokyo, 162-0843, Japan. Membership: \$50 US. Haiku appear in English and Japanese. Poems by both Japanese poets and English-language haiku poets, including Haiku Canada members, are included.

Lilliput Review, 167&168 (March 2009), 169 &170 (July2009), Don Wentworth, Ed., 282 Main, Pittsburgh, PA 15201, <<http://donw714.tripod.com/lillieindex.html>>, \$1 US/issue. Specializing in the short poem, haiku is always present. Poems are always welcome and may be sent 3 to a page up to a total of 9 poems. The issues contain work by HC members and others devoted to the short poem. All issues are recommended.

moonset, 5:1, Spring/Summer 2009, an'ya, Editor, POB 3627, La Pine, OR 97739-0088, <www.moonset-newspaper.com>,\$23 US/2 issues in US, \$25 US Canada and Mexico, \$29US elsewhere. This 48 page newspaper format, “dedicated to the poetic and visual studies of Japanese art forms”, is full of haiku, haiku news and related forms. Along with the writing, there are photographs of many of the poets.

The Heron's Nest, Volume 10, 2008, John Stevenson, Managing Editor, POB 122, Nassau, NY 12123, <www.theheronsnest.com> \$17 US in US, \$19 in Canada or Mexico, \$21 everywhere else. Make payable to The Heron's Nest. This is the paper version of the monthly online journal for the year. Very impressive.

Kokako, #'s10&11 (April & September 2009), \$25NZ/two issues (April and September), Submit to Patricia Prime, Editor, 42 Fanshaw Rd., Te Atatu South, Auckland 0610, New Zealand <kokakonz@gmail.com>. or Joanna Preston, 6 Ballantyne Ave., Upper Riccarton, Christchurch 8041, New Zealand. Send subscriptions to Patricia Prime. Submission period for the April issue is November 1 to February 1, and May 1 to July 1 for the September issue Along with haiku, tanka and haibun are well represented.

Gong: Revue Francophone de Haïku, #23, Avril 2009, **LE L'ESPRIT DU PROMENEUR** par Luc Bordes, l'Association Française de Haïku, Jean Antonini10 rue Saint-Polycarpe, F-69001 Lyon <http://www.afhaiku.org> afgh@afhaiku.org . Revue issues each cost 3.50 Euros or. Cost of each book is 5.50 Euros or \$9. Payment in Canada may be sent to Mike Montreuil, 1409, Bortolotti, Gloucester, ON K1B 5C1. With mix of poetry and news, this periodical has its finger on the pulse of haiku and related work written in French. The single author books accompanying each issue are distinguished presentations and the one included here is no exception.

Gusts, 9, Spring/Summer 2009, biannual publication of Tanka Canada edited by Kozue Uzawa. Membership includes 2 issues and the right to submit 3 unpublished tanka or translations per submission period. Due dates are Feb. 15 and Aug. 15. Fee period is Jan. to Dec. (Cdn residents \$20, US residents \$20 US, International \$25US). Send to Kozue Uzawa,44-7488 Southwynde Ave., Burnaby, BC V3N 5C6, <<http://people.uleth.ca/~uzawa/TankaCanada.htm>>. Tanka are presented according to themes decided by the editor after the poems are picked.

For a moment, by Michael Dylan Welch, **Finding a Breeze**, by Grant Savage, **nothing left to say**, by Roberta Beary, King's Road Press, 148 King's Rd., Pointe Claire, QC H9R 4H4, 2009, \$2.00 ea

3/ \$5.00 ppd. These are the eighteenth, nineteenth and twentieth installments in the Hexagram Series. These latest offerings continue to be well-edited, affordable introductions to haiku poets. Great reading.

Itinérances, par Pierre Cadieu, Cornac, 5, rue Sainte-Ursele, Quebec, QC J1R 4C7 <info@editionscornac.com>, ISBN 978-2-89529-151-0, 2009, perfect bound, 60 pp., \$14.95. This is nicely produced book with haiku printed three to a page.

about the blue moon, by Joanne Morcom, Inkling Press, POB 52014, Edmonton, AB T6G 2T5, <www.inklingpress.ca>, ISBN 978-0-9810725-1-7, 2009, perfect bound, 90 pp., \$23 ppd. This is a mix of haiku, senryu and tanka by an accomplished poet. Well worth reading and rereading.

Wing to Wing: Inspiration for Dealing with Life's Adversities, by Arch Haslett, General Store Publishing House, 499 O'Brien Rd., Box 415, Renfrew, ON K7V 4A6, <www.gsph.com>, ISBN 978-1-897508-04-6, 2009, perfect bound, 270 pp., \$24.95. This is not a book of haiku but haiku plays a role in the author's personal journey through illness and healing.

wind flow, edited by Raffael de Gruttola, Judson Evans and Karen Klein, Boston Haiku Society, 2008, perfect bound, 66 pp., no price. Contact Raffael de Gruttola, 4 Marshall Rd., Natick, MA 01760, <cellinixo@aol.com>. This is an anthology of work by Boston Haiku Society members. I don't always return to a book after one reading, but this one keeps me coming back.

endless small waves, by Bruce Ross, HMS Press, ISBN 978-1-55253-070-2, 2008, perfect bound, 102 pp., \$15 US & Canada, \$17 elsewhere. Order from Bruce Ross, PMB 127, 499 Broadway, Bangor, ME 04401. The haibun Ross writes are always engaging and those collected here this are no exception. Very satisfying.

Samoborski Susreti Haiku/Samobor Haiku Meeting, 17, April 2009, Matrix Croatica Samobor, 10430 Samobor, Zagrebacka, no price. Many Croatian poets and others are represented in this bilingual periodical.

Svakidašnji Put/Everyday Path, by Darko Plažanin, Matrix Croatica Samobor, 10430 Samobor, Zagrebacka, ISBN 978-953-6588-43-5, 2009, bilingual Croatian-English, perfect bound, 143 pp., no price. Touted as one of the most "represented Croatian haiku poets abroad", Darko Plažanin died in January. This volume presents a sizeable selection of his work.

The Distant Mountain: The Life and Haiku of Kobayashi Issa, by David G. Lanoue, Azad Hind Stores Ltd., SCO 34, Sector 17-E, Chandigarh 160017, India, 2009, bilingual Hindi-English, perfect bound, 97 pp., \$5 US. This is a welcome addition to Issa translations already available.

diopters, willendorf, silt, windmill, old child, wind rue, by john martone, dogwood & honeysuckle, 2009, no price. Contact the author for purchasing details at 1031 10th St. Charleston, IL 61920. These latest chapters in the author's ongoing journey are—like the earlier ones—well worth reading.

Hekinan Exposition Haiku 2008, The Hekinan Tourism Association, 28 Matsumoto-machi, Hekinan-City, Aichi Pref. Japan 447-8601. This publication of the 2008 contest results includes Haiku Canada members Bruce Ross and Guy Simser.

The Asahi Haikuist Network. Contact David McMurray, The Asahi Haikuist Network, Interantional Herald Tribune/Asahi Shimbun, 5-3-2 Tsukiji, Chuo-ku, Tokyo 104-80 <mcmurray@fka.att.ne.jp> or email <is@asahi.com>. This is a market open to international poets.

Luna Bisonte Prods, 137 Leland Ave., Columbus, OH 43214. This is John M. Bennett's imprint. He publishes a great deal of his

own work along with others. Much of the work is visual and minimal, often with a sense of haiku to it and always interesting. Write for titles and prices.

CURVD H&Z, jwcurry, editor #302-880 Somerset W., Ottawa, ON K1R 6R7. John Curry publishes a variety of works by various writers in a variety of formats, generally hand-stamped on a variety of recycled papers. Prices vary, but the work is always exciting. Write regarding prices and availability of titles or send a few bucks for a sample.

Friends of Haiku Canada. . .

Haiku Canada would like to thank the following for their generous contributions.

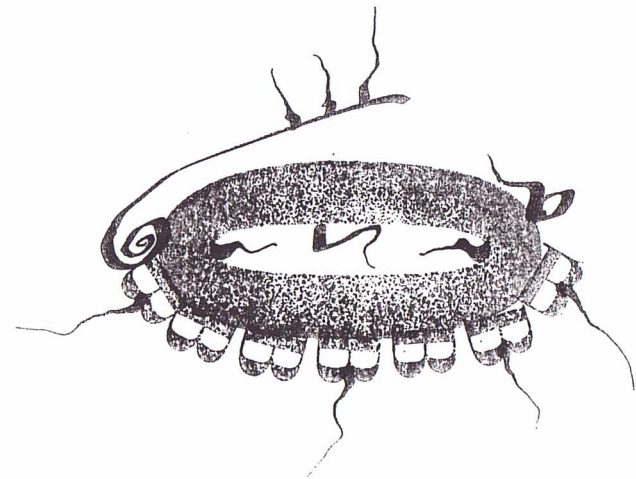
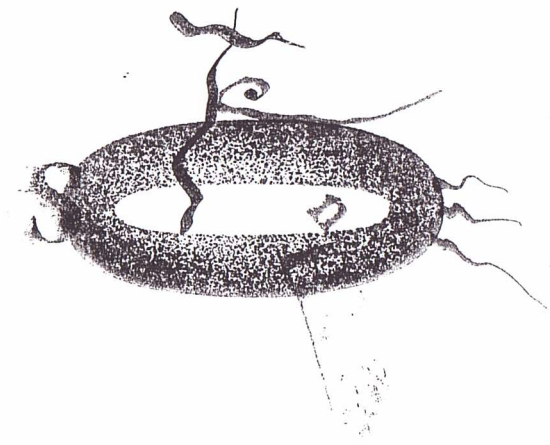
Anonymous, Blanca Bacquero, Terry Ann Carter, DeVar Dahl, Elaine Hallahan, Gary Hotham, Martin Lucas, Christine Nelson

percollate

Sandra Fuhringer

Correction. . . Please note “Another Heaven” (*HCR*, 3:1).

Link 13 should read: wind eroded hole through rock—
a last quarter moon
in it
Link 31 should read: raven caws at stopped train
struts along a rusty rail



John M. Bennett

Contents. . .

From the Editor	1
Haiku Plus	2-11,17, 27, 36, 38, 42, 44, 47, 50, 56, OBC
Haibun	12-16
Lumière de toutes les saisons	18-27
Fennies	28-30
Correction	30
Essays	31-36, 37-38
Linked Verse	39-47, 51
Review	48-50
Books in Brief	52-56
Friends of Haiku Canada	56

Cover Illustration: *Marje A. Dyck*. Sheet this issue: *letting go* by Natalia L. Rudychev.

From the Editor. . .

Haiku and related forms are welcome from both members and non members. Tanka, haiga, essays, interviews, letters, reviews, and illustrations are also sought. For submission details and changes see the inside cover of each issue.

For news events and any changes not making it into *Haiku Canada Review*, refer to *Haiku Canada Newsletter* issues and newsflashes as they arrive via e-mail.

The next HC publication in the mail will be the Members' Anthology, edited this year by Claudia Coutu Radmore, in May. The next *HCR* will be out in October. Send work as soon as possible.

Yours all seasons,
LeRoy

Correction

Haiku Canada Review, 3:1, February 2009

Please replace Page 1 of the issue with the reverse of this sheet.
Page 1 from the October 2008 issue was inadvertently included.

Corrections made for this Archive copy

linked pieces, haibun, and essays from journals around the world. Another welcome addition.

The Haiku Universe for the 21st Century: Japanese/English Japanese Haiku 2008, edited by Modern Haiku Association, 6-5-4 Kairaku Build., Soto kanda, Chiyoda-ku, Tokyo, Japan 101-0021, ISBN 978-4-8161-0712-2, 2008, 216 pp., perfectbound, \$25 US. Published to celebrate the 60th anniversary of the Modern Haiku Association this is an impressive volume of Japanese poets.

Canada Project in Kuyushu Colloquium. This journal series is recommended by David McMurray. Some of the news featured here includes contest information. To order contact : order@jellybeaned.com or contact David for further details at: mcmurray@fka.att.ne.jp.

Season's Greeting Letter, Mohammed H. Siddiqui, Editor. This is a welcome yearly publication. The format here is four folded 12x17 sheets. Each year has a theme and deadline of June 30. 2009 theme is "Ocean-Sky" Contact the editor at 8339 Kendale Rd., Baltimore, MD 21234-5013 or sidbaba@hotmail.com.

red lights, 4:2, June 2008, Pamela Miller Ness, Editor, \$14 US, \$15 Canada, \$17 US elsewhere for two issues, (semi-annual, January and June). Submissions are invited (a maximum of 10 tanka an/or 2 tanka sequences no longer than 10 stanzas each). June issue deadline is April 15 and November 15 for January. Poets receive \$1 per tanka.. This issue's featured poet is Jeanne Emrich. This is also the last issue with Pamela Miller Ness as editor. All future correspondence should go to: Marilyn Hazelton, Editor, 2740 Andrea Dr., Allentown, PA 18103 USA.

Sangeeta, by R, (Lucille Raizada), distributed by delcy <www.delcy.ca>, 2008, 90 pp., handcrafted chapbook, no price. This 2 x 3 production contains a number of memorable haiku.

The Postman's Round, by Denis Thériault, translated by

BANK:.....

Blithe Spirit: Journal of the British Haiku Society, 18: March 2008, 18:2 June 2008 & 18:3 September 2008, Graham High, Editor, 12 Eliot Vale, Blackheath, London SE3 0UW, UK., £28 or \$55 US / 4 issues. Publishes members only. Direct membership inquiries to Stanley Pelter, Maple House, 5 School Lane, Claypole, Lincs. NG23 5BQ, UK. Along with much to read in poetry ,18:3 has a profile of *HCR* by Klaus-Dieter Wirth.

In the Company of Crows: Haiku and Tanka Between the Tides by Carole MacRury, with sumi-e illustrations by Ion Codrescu, Edited by Cathy Drinkwater Better, Black Cat Press, ISBN 0-9766407-7-5, 2008, 160 pp., perfectbound, \$18 US ppd. To order contact the author at 1-360-945-2117 or macrury@whidbey.com. MacRury's poems keep the reader returning for more. Highly recommended.

L'heure du thé, par Diane Descôteaux, KAREDas éditions, ISBN 978-2-910961-48-0, 2008, 100 p., 25,00\$, disponible sur le site de l'auteur: www.dianedescoteaux.com. This is a nicely produced book with three haiku per page.

white lies: The Red Moon Anthology of English-Language Haiku 2008, Jim Kacian, Editor-in-Chief, Red Moon Press, POB 2461, Winchester, VA 22604-1661 <redmoon@shentel.net> ISBN 978-1-893959-80-4, 2009 ,172 pp. perfectbound, \$17 US. This is the thirteenth volume in the series that selects from haiku,

Liedewy Hawke, The Dundurn Group, Toronto,
<www.dundurn.com>, ISBN 978-1-55002-785-3, 2008, 124
pages, paper, \$19.99 /£9.99.

This is a novel about a twisted letter carrier who assumes a dead
man's identity to participate in a renku by mail with a woman he
has fallen in love with. The book is a great afternoon read of story
and poetry with a Rod Serling ending.

bottle rockets, 10:1, Stanford M. Forrester, Editor, POB 189,
Windsor, CT. 06095, <www.bottlerocketspress.com>, e-mail:
editor@bottlerocketspress.com, \$16 US/2 issues (1 year) in US,
\$17 US in Canada and Mexico, \$22 US elsewhere. Submissions of
5-10 pieces suggested; no e-mail submissions from within the US.
The 50+ pages here are full of commendable work.

DailyHaiku, II, Cycles 3 & 4, April 2007-2008, Nicole Pakan &
M. Pilarski, Apt. 847, 11121-82nd. Ave., Edmonton, AB T6G
0T4, www.dailyhaiku.org, \$10. Email submissions to:
desk@dailyhaiku.org, between March 1 and 31, and September 1
and 30 ONLY. Submissions received at any other time will not be
accepted. Each issue features the work of six authors.
The issue in hand contains work by Joanne Morcom, Linda
Pilarski, Richard Stevenson, and others.

ZenRiver Poems & Haibun by Chris Faiers, Hidden Brook Press
(www.hiddenbrookpress.com), ISBN: 978-1-897475-25-6, 2008,
60 pp., perfectbound, \$10 + \$2 postage. This is a welcome book
from a long-time writer of haiku in Canada. See *HC Newsletter
Newsflash* February 8, 2009 for review.

**CARPE DIEM: ANTHOLOGIE CANADIENNE DU HAÏKU /
CANADIAN ANTHOLOGY OF HAIKU**, edited by Francine
Chicone, Terry Ann Carter & Marco Fraticelli, Les Éditions David
<www.editionsdavid.com> & Borealis Press
<www.borealispress.com>, 2008, 195 pp., perfectbound, \$18.95.
This latest anthology of Canadian haiku contains 80 poets writing
in French and English. Each poet is represented by four poems

written in either French or English. The book is well produced
and is by the sheer number of poets a testimony to the vibrant life
haiku enjoys in Canada. There are other poets who might have
been included in a larger volume. Also, the absence of André
Duhaime is most noticeable.

Sand, by Liette Janelle, 1130 des Hirondelles, Boucherville, QC
J4B 5M3, Privately Published, 2007, 55 pp., perfectbound. This
small book of haiku written while the author was in Dubai and
illustrated with photos by Mélanie Janelle is most interesting.

box turtle, ordinary fool (8 issues) 2008, by john martone,
dogwood & honeysuckle seedbooks, 2007, no price. *box turtle* is a
small hand-done chapbook. Five of the *ordinary fool* titles are
chapbooks, two are folded card stock, and one is a seed packet.
Martone's poems are, as always, subtle and engaging. Contact the
author for purchasing details at 1031 10th St. Charleston, IL 61920.

Gong: Revue Francophone de Haïku, #22, Janvier 2009,
Special concours AFH 2008, Hors série #5, Octobre
2008, **Comme nous la mouche** par Philippe quinta, **L'ARC-EN-
CIEL SUR LA BALANÇOIRE** par Thierry Cazals, **D'UN QUAI
À L'AUTRE** par Paul de Maricourt, l'Association Française de
Haïku, Jean Antonini 10 rue Saint-Polycarpe, F-69001 Lyon
<http://www.afhaiku.orgafh@afhaiku.org>. The Revue issues each
cost 3.50 Euros or \$6. The anthology cost is 2.50 Euros or \$4. Cost
of each book is 5.50 Euros or \$9. Payment in Canada may be sent
to Mike Montreuil, 1409, Bortolotti, Gloucester, ON K1B
5C1. These continue to be very exciting issues showing a vibrant
community of writers writing in French, including Haiku Canada
members.

Poetry & Art Postcards, Series One (20 cards), **Poetry & Art
Postcards, Series Two** (17 cards) by Michael and Karen
McClintock (Series Two also includes guest poet Sanford
Golstein), Three Fountains Press, 802 E. Olive Ave., Fresno, CA
93728, <MchlMcClintock@aol.com>, \$8 US per set ppd. in US,

\$12 elsewhere. These are beautifully produced 4 x 6 cards with poems by Michael McClintock (and Goldstein, Series Two) and photos by Karen McClintock. A must-have for art card lovers!

Indian Haiku: A bilingual anthology of Haiku by 105 Poets from India, Edited by Dr. Angelee Dedhar, 1224 Sector 42-B, Chabdigarh, 160 036 India, <angeleedeodhar@gmail.com>, 2008, 72 pp. perfectbound, no price. This is a fascinating book showing various approaches to haiku. Poems are in both English and Hindi.

signs of spring: haiku poems by persons with dementia, edited by Philomene Kocher and Marjorie J. Woodbridge, chapbook 2007. This is an impressive little showing of haiku arising from workshops conducted by the editors. To order send a self-addressed envelope to: Signs of Spring Project, Rideaucrest Home, 175 Rideau Street, Kingston ON K7K 3H6 CANADA. A donation to cover printing and postage would be appreciated (suggested is \$4, make cheque or money order payable to "Rideaucrest Home"). Articles about the Soul Sessions program and the haiku sessions will be appearing in the Journal of Dementia Care in 2008. If you are interested in receiving a copy, please send an email request to Philomene Kocher at <kocherp@queensu.ca>.

Landfall: Poetry of Place in Modern English Tanka, Edited by Denis M. Garrison & Michael McClintock, 2007, ISBN: 978-0-6151-6264-5, 240 pages, 6.00" x 9.00", perfectbound, \$27.95 USD, <www.Lulu.com/modernenglishtanka> or: Modern English Tanka Press, POB 43717, Baltimore, MD 21236. This anthology of tanka, set outside the urban environments, contains poets from around the world with at least a dozen Haiku Canada members.

Stepping Stones: a way into haiku, by Martin Lucas, British Haiku Society, ISBN 978-0-9522397-9-6, 192 pp. perfectbound, 2007, £12 + £1.50 in UK, 19 euros + 4 euros p&p Europe, US\$26 + US\$8 (Euro & US\$ orders payable in cash) order from Stanley Pelter, Maple House, 5 School Lane, Claypole, Lincs. NG23

5BQ, UK. This is an anthology of 366 haiku and senryu by 71 British poets with paragraph commentaries on each. The commentaries are described as "following in the footsteps of R. H. Blyth's famous commentaries. Readers of *HCR* may be reminded of H. F. Noyes "Favorite Haiku" pieces. Engaging reading. An excellent resource.

Peace and War: A Collection of Haiku from Israel, by Rick Black, 32 poems, one per page, 3 ½" x 4 ½", dos-a-dos (back-to-back) style binding with the "Peace" poems on one side and the "War" poems on the other, \$15 US, Turtle Light Press, POB 1405, Highland Park, NJ 08904 or e-mail orders to info@turtlelightpress.com. Poems and format work well to condemn war by showing not telling as good haiku do.

O for a gun, by Nigel Jenkins, Planet Books, POB 44, Aberystwyth, Ceredigion, SY23 3ZZ, Cymru/Wales, ISBN: 978-09540881-7-0, 2007, unpaginated, perfectbound, £7.50. This collection contains 101 haiku and senryu along with b&w photos by David Pearl. Many of the poems, such as the one the title is taken from, are responses to nature in peril: "gull hooked, trailing/from its beak a yard of line – /o for a gun". In addition to the poetry, there is an essay on the meeting of Welsh and Japanese poetry.

Stumble in Clover, by Matt Morden, Snapshot Press, ISBN 978-1-903543-23-8, 2007, 80 pp., perfectbound, \$24 Cdn ppd., from the publisher at POB 132, Waterloo, Liverpool, L22 8WZ, UK or <http://www.snapshotpress.co.uk>. This is a very welcome book. Many of Morden's poems first appeared in Haiku Canada publications. His moments always have a freshness of content and surprise that is most satisfying. Highly recommended.

The Unworn Necklace, by Roberta Beary, Snapshot Press, ISBN 978-1-903543-22-1, 2007, 80 pp., perfectbound, \$24 Cdn ppd., from the publisher at POB 132, Waterloo, Liverpool, L22 8WZ, UK or <http://www.snapshotpress.co.uk>. These are haiku of the heart

that quietly catch and draw the reader in. It is no surprise, after reading the credits, to learn many of the poems are award winners.

That Smirking Face, art broadside collaboration of haiku and haibun by Jeffrey Winke with art by Matt M. Cipov, \$5 US from Distant Thunder Press, 234 North Broadway, Unit 513, Milwaukee, WI 53202, distant_thunder_press@gmail.com or www.jeffwinke.com. Very exciting reading and presentation.

Ribbons: Tanka Society of America Journal, 2:1 Spring 2006, 2:2 Summer 2006, an 'ya, Ed., POB 3627, La Pine, OR 97739, <anya@empnet.com>. Membership/subscription is \$25 US, \$30 US in Canada and Mexico, \$35 US elsewhere. Tanka and related commentary fill the pages. The quality and variety of work in both the poetry and prose is impressive.

Murderous Signs, #15, October, 2006, Grant Wilkins, Editor, POB 20517, 390 Rideau St., Ottawa, ON K1N 1A3, e-mail: grunge@achilles.net, \$5/2 issues, \$8/4 issues (2 years). This, regrettably, the last issue contains poems by Tim Conley and a selection called *Translating Lampman*, inspired by bp Nichol's *Translating Translating Apollinaire*. For back issues of Signs, contact the editor.

From Haiku to Lyriku: A Participant's Impressions of a Portion of Post-200 North American Kernular Poetry, by Bob Grumman, The Runaway Spoon Press, Box 495597, Port Charlotte, FL 33949-5597, ISBN 978-1-57141-076-7, 2007, 255 pp. perfectbound, \$20 US ppd. This is a very personal, perceptive and intriguing look at haiku and the way it hitches and unhitches with various minimal approaches. Grumman takes the reader on a ride through an engaging ever-changing lexicon of names for things most haiku, or lyriku, to use a term he currently employs. This is a must read for anyone interested in minimalist poetry.

Missed Appointment by Gary Hotham, Lilliput Review, 282 Main St., Pittsburgh, PA 15201, 2007, 22 pp., \$3 US. This, #17 in the Modest Proposal Chapbook series, contains fifteen quality haiku by Hotham.

First Light, First Shadows, by George Swede, Snapshot Press, POB 132, Waterloo, Liverpool L22 8WZ, UK, ISBN 1-903543-19-3, 2006, 64pp. perfectbound, \$17. This selection of highly polished tanka is most worthy of the First Place it received in Snapshot's tanka book competition.

Prose Karen, edited by Marshall Hryciuk, Nietzsche's Brolly, Imago Press, 30 Laws St., Toronto, ON M6P 2 Y7, <imago@interlog.com>, ISBN 13-978-0-92048-918-5, 2007, 94 pp. perfectbound, \$15. The varied reading includes prose, concrete/visual poetry and renku. The *naked goddess renku* written at the Haiku Canada Weekend 2000 is included.

omamori 1, Helianthus spp., radish seeds, forest, peppers, by john martone, dogwood & honeysuckle seedbooks, 2007, no price. Contact the author for purchasing details at 1031 10th St. Charleston, IL 61920. These tiny broadsides slipped into seed packets are a haiku gardener's delight.

Bufo americanus, tumulus, diorama, jewelweed, by john martone, dogwood & honeysuckle, 2007, no price. Contact the author to order. There is no waning in profound moments from martone as evidenced in these four chapbooks.

watching the butterfly, by Marco Fraticelli, **Chalk Drawings** by Carolyne Rohrig and Marco Fraticelli, King's Road Press, 148 King's Rd., Pointe Claire, QC H9R 4H4, no price, 2007. Both are chapbooks created for the Haiku Canada Weekend 2007. The former contains haiku with a visual dimension added to each, while the latter is comprised of seven septengas (a form of linked verse created by Alexis Rotella and ai li). Creative and interesting reading.

Wall Street Park: A Concrete Renku, by Raffael de Gruttola and Carlos Colon, piXeLaRt Press, Upton, MA, 2007, no price. Nick Avis provides an introduction to this, the second concrete renku by the authors. Like the earlier *Circling Bats*, it contains the

same visual punning and metaphor with inspired interplay
between links.

BOGG, No. 73/74, Part 1 and 2, 2006, \$15 US for 3 issues
(#73/74 \$10). Send US and UK submissions to: John Elsberg,
Editor 422 N Cleveland St., Arlington, VA 22201. Send Canadian
to: Sheila Martindale, Editor, 36114 Talbot Lane, Shedden, ON
N0L 2E0. Haiku and related forms as well as
"visual/experimental" poetry is included. Another
feature is the free-for-postage chapbooks series. As always, the
writing is unpretentious and well worth reading.