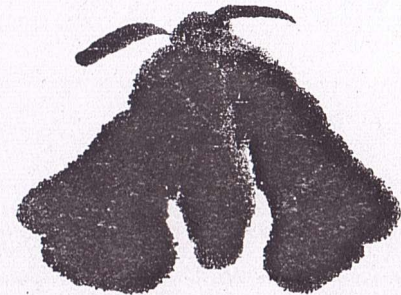


HAIKU CANADA REVIEW

the gleaming teeth
of the backhoe—
winter morning

Barry George



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Volume 1 February 2007 Number 1

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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 Published as well as unpublished work is considered for sheets.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 For the **Annual Members' Anthology** (except special issues), members are asked to submit 3-5 haiku (published or unpublished). Send to:

LeRoy Gorman, Publications Editor,
51 Graham West,
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Issue	In-hand Deadline	Publication Date
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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.

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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, market 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 (individual poet broadsides) as available, inclusion in the annual Members' Anthology, and electronic mailings of the Newsletter issues. Write:

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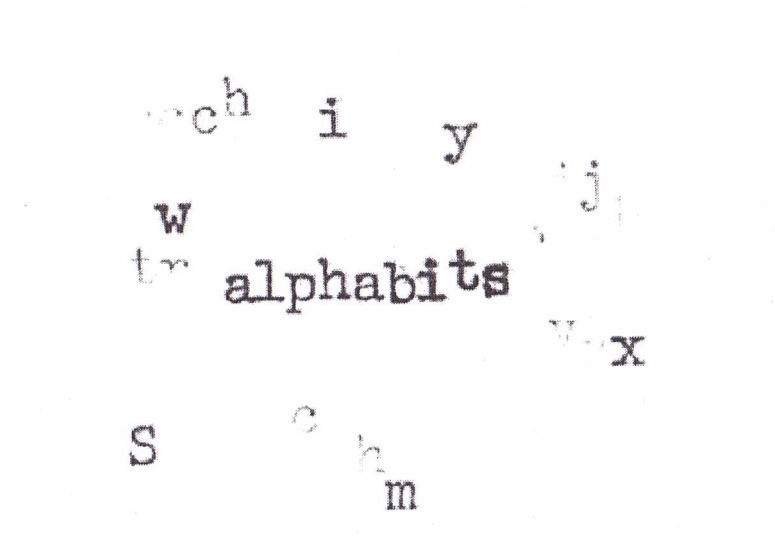
HAIKU CANADA ANNUAL HAIKU CONTEST

The Betty Drevniok Award 2007. 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. Note: 3 haiku, not more. Each haiku must be typed or neatly printed on each of three 3X5 cards; one card must include the author's name, address and phone number in the upper corner, while the other two must contain no identifying marks. Winners will be announced at the Annual General Meeting in May 2006. First Prize \$100; Second Prize \$50; Third Prize \$25 for haiku. The top ten 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. Send entries to The Betty Drevniok Award, c/o Ann Goldring, 5 Cooks Dr., POB 97, Leaskdale, Ontario, Canada, L0C 1C0. **Postmark Deadline: Nov. 30, 2007**

Contents...

From the Editor	2
Haiku Plus 1, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 18, 27, OBC	
Letters	13
Haibun	14
Interview	15
Renku	19
Favorite Haiku	25
Tan-Renga	28
Books	33

Cover visual: *Marje A. Dyck*. Sheets this issue: *all the different colours* by *Alice Frampton* and *and I get to see it* by *barry weiler*.



andrew topel

From the Editor...

At last here it is— *Haiku Canada Review!*

For some time members have been talking about separating the news portion of *Haiku Canada Newsletter* from the literary portion. Since the last issue of the Newsletter, members have received the new e-newsletter version of *Haiku Canada Newsletter*. The issue in hand represents the creative output. Marco Fraticelli, *Haiku Canada Newsletter* Editor, will continue the news portion online. This means that any news including regional news should be sent to him.

For *Haiku Canada Review*, send work my way. Haiku and related forms are welcome from both members and non members. I do see haiku and haibun regularly, but also welcome tanka and haiga. Essays, interviews, letters, reviews are also sought. *Haiku Canada Sheets* will also accompany issues as available. For the present, there will be two issues of the Review in February and October as well as the annual Members anthology to showcase writing. For details on submissions details see the inside cover of each issue.

May your winter be haiku filled.

Your editor for all seasons,

LeRoy

Haiku Plus...

cercles d'oiseaux
autour de la mangeoire
soleil d'hiver

birds circling
circling the feeder
winter sun

Micheline Beaudry

election canvas
a pit bull responds to the knock
fierce opposition

Sheila Bello

Selip

tar
lap

gummer,

“Knew”

“hush
,yr
“c loud

pmad
revoc

John M. Bennett

Between pointed spires
of evergreens
sunset glow.

Frances Mary Bishop

and through her hair
the mirror reveals
a desert sun

Patrick Campbell

animal shelter
the dog without one
wags his tail

Anne LB Davidson

In the time it takes to
Remember when
New fossils are discovered

Darnell Dean

A fall leaf between
two fence boards
transit rush hour

Charalene Denton

bluebells near the path
a warbler sings
one note

Marje A. Dyck

Behind the boring speaker
clouds of mist
blow past the window

David Elliott

aerobic drilling
by the dentist
– ice fishing

Liz fenn

farmers' market
pussy-willows beside
smiling hogs' heads

Muriel Ford

at my age
slowly
a snow angel

Alice Frampton

just before
my echo
in the darkness

Marco Fraticelli

gangst

Sandra Fuhringer

spurring his horse
amid rush hour traffic–
the Civil War statue

Barry George

every step through creaking snow the arthritic feet

Irene Golas

i'm almost in fashion
below my knee
a varicose tattoo

hemlock black snow white
the chickadee lives
between two worlds

spring brook
winter
rushes by

Arch Haslett

wet palms extended
in spring rain– receive watered
down handouts

like a white rat i
follow icon images–
with my mouse

Sterling Haynes

bluer than the sky
the birch trees' shadows
on the snow

carved heart in the snow
the busy footprints all round
...approaching ... leaving

a last cigarette—
gazing at the yellowed star
that's really Venus

Graham High

breathing in
this heatwave
rumble of distant thunder

lana holmes

last week's snow—
footprints far ahead
of me

long drive back—
low clouds that have kept
the stars back

Gary Hotham

stitch the scrappy wheat panels a long dark hair



Dorothy Howard

once started how
quickly behind
the volcano
the sinking
sun

Marshall Hryciuk

lost on the back roads
we come upon
a detour sign

peonies blooming
on the north side of the shed
long after the others

in the Japanese garden
beside the Marriage lantern
pine cones and a feather

Philomene Kocher

my new rig outside–
three waitresses
at my table

the part
where Grandpa wins his medal–
Grandma's headache

Tim Jamieson

frozen pond
a fissure cracks
across the goal crease

Hans Jongman

snowy egret
one foot out of the water
then into pond weeds

yesterday
I fell asleep beside
a tumbling creek
tonight behind our motel room
the Atlantic ocean's roar

jeanne jorgensen

Halloween–
not sure of the spider webs
they skip the beat-up house

Mike Montreuil

midsummer sun
a bit of the garden
spills from her bucket

Pamela Miller Ness

mountain moonlight–
dark shadows skimming
the glacier whiteness

taking the moon
for just another street lamp–
underground exit

arguing a point. . .
The tug that never moved
has passed

H. F. Noyes

the man in the moon–
his sunny face
half-shadowed by our earth

azure sky–
a crow pecking
at a robin's egg

John B. Ower

as I pick
the last persimmons–
the first drops of rain

goldfinch keeps singing
while swallowing
a little caterpillar

flounder and strawberry
genes spliced–
global warming– gulp

Brent Partridge

bending over backwards
I come face to face
with the moon

Nancy Prasad

a swarm of bumblebees
among the blossoms
spring bike rally

John Quinnett

mosaic birdbath
the sound of water
on water

Patricia Prime

in the mouth
of the mountain goat
spring's afterbirth

Michele Root-Bernstein

every time
I slow the car
crickets

November trash heap
the two jack-o'-lanterns
still smiling

Bruce Ross

moon through clouds
with my friend's "Goodnight"
the first few flakes

Grant Savage

The zoo's four capybaras
all facing toward
South America

Stress at work, at home . . .
sofa cat moves to stay
in the sunbeam

George Swede

out in the country
a lookout bench where no one
ever sits

Ava Kar

the train extinct
the prairie breeds
bison

a tortoise
a Muslim boy keeps
pointing to the east

matadoor

barry weiler

§

Letters. . .

Lots to like

Thanks very much for the latest HCN's – from the October 2006 issue, I particularly enjoyed “passion play” by Patricia Benedict, “the chatter” and “high water tide” by Naomi Beth Wakan, “mountains” by Loid Harvey, “freshly painted” by George Swede, “graveside rites” by John Quinnett, “Election Day” by Pamela Miller Ness, “just before” by Marco Fraticelli, “December woods” by Bruce Ross, “by the ocean” by Munira Judith Avinger, and “tiny pine” by Liz fenn – from *the stones already thrown* broadside, “placing the wreath” by Hans Jongman – from The Betty Drevniok Award sheet the standout was “into his trousers” by Francine Banwarth – from the *rain song* collection, highlights are “little stream” by Ann Goldring, “misterogynist” by Sonja Dunn, “in the cathedral” by Philomene Kocher, “first snow” by Mike Montreuil, “like the moon” by Nancy Prasad, “parking tower” by Bruce Ross, “fingernail moon” by Michele Root-Bernstein, “under the lamp” by Cor van den Heuvel, and “still thinking about” by Michael Dylan Welch – as always, some of the finest work in the short form being published. . .

Don Wentworth, Lilliput Review

Haibun. . .

STORKS

In the spring Storks migrate to northern Europe from their north African wintering grounds, crossing the Mediterranean Sea between Morocco and Gibraltar. Their arrival on a church steeple or on a Town Hall chimney is welcomed by the townspeople as the Stork symbolizes fertility.

late morning
gawkers
beneath the old stork nest

Hans Jongman

§

WRAP IT UP

WANTED– one pre-owned, but still comfortable, men's bathrobe to be donated to my neighbor, Daniel, who writes from his office. The reason he needs a robe is because this young whippersnapper of promise and worth is otherwise spending his entire life of creativity within– little kid pajammies. He needs help, perhaps, to grow into full uniformed literary maturity? Why weren't our illustrious haiku ancients 100% attired day and night– in what could be loosely termed a bathrobe?

only one bird
investigates. . .
late spring snow

Liz fenn

Interview. . .

Penny Harter, American Poet and Haikuist – In Her Own Words

Janick Belleau

JB – You created *A Lesson Plan* which contains rules for haiku writing. Twenty years later, these are still applied by many haikuists. Are you still abiding by your own rules?

PH – Actually, the list of rules from my lesson in *The Haiku Handbook* was created for a teacher (or poet/teacher) to use with a class, although I followed most of them and still believe in them.

JB – Thank you for sending me your paper *Why I Write Haiku*. I see it as an extension of *A Lesson Plan*. Everything one needs to know is there.

PH – What I sent you was a slightly earlier version of the essay as it recently appeared in the book *The Unswept Path: Contemporary American Haiku*. My writing the essay, and revising it as the years have passed, has been central to my understanding of writing haiku which forms only a portion of the poetry that I write. The title of the paper in the book is *Seeing and Connecting*.

JB – To see a poem means that there is an image one could connect with.

PH – The haiku presents the event in an image, SHOWS us what happened, does not tell us about it or tell us what emotion to feel. It presents a specific event or observation.

JB – Already in 1985, you were writing that one could

create "emotions by connecting two or more images together in new and strange ways." Where do images come from?

PH – An image is a group of words which presents an object or objects, and possibly some action that appeals to the senses. They appear from three sources: here and now; memory; and fantasy. "Imagination" has the word "image" in it, and can refer to all three categories.

JB – You also wrote in 1985: "The important thing about writing haiku is that it makes us look at things, hear things, notice the touch and taste of things in ways that will connect us with the world around us."

PH – Writing haiku opens my mind, my senses, and my spirit. It helps me get in touch with what is most important—paying attention to what I've called, "that click in the gut", or "leap of the spirit". When asked to define poetry, I have always said that writing a poem is, first and foremost, an act of SEEING, followed by CONNECTING. Writing haiku helps me to feel relationship between myself and OTHER, so that, in a way, I become OTHER.

JB – Let's talk about kigo. Many haikuists seem to think that a haiku must have a kigo which they've been told is a season word. It leads them to think that the name of a season must appear.

PH – Although I say (in 1985) one should indicate the season by a kigo, I sometimes do not include a season word, as in the following favorite haiku of mine:

evening rain—
I braid my hair
into the dark

JB – In your paper *Why I Write Haiku*, you write: "I believe it is important to set the poem in a particular time and place." Why do you believe it is important?

PH – Setting a haiku in a particular time and place makes it more immediate. All life is local, each personal moment of experience, if depicted well, can resonate for others, and the specific is always more powerful than the general. However, I do not believe that all haiku must be written from immediate experience in the present tense. One may certainly use memories and even imagined material in a haiku, as long as the end result is a haiku that seems immediate.

JB – So, one can, and should, write, and rewrite, her poem / haiku as long as it seems necessary?

PH – Bashō did say many things about haiku, including "On your lips a thousand times" i.e. one should be working and reworking one's haiku as necessary to get it into proper poetical shape. Please note that this does not have anything much to do with 5/7/5, but rather to do with "the best words in the best order" as Samuel Taylor Coleridge once said about poetry.

JB – One last question. For you, haiku is the micro cosmos in the macro cosmos, is it not?

PH – For me, each haiku I write is like breathing out, giving back to Earth recognition, affirmation, and gratitude. Writing haiku is one way of translating the Earth— honoring what the mountain, the dragonfly, the neighbor, and even the dirt under our feet mean to our existence. The writing and sharing of haiku can bring us together as we celebrate our connections with the larger world that we share, while

at the same time affirming the particular times and places of our lives and our human responses to them.

JB – Thank you very much, Ms Harter.

The interview with Penny Harter was conducted in Québec city, last August. A French translation was published in *Gong*, the Haiku magazine of the Association française de haïku in October 2006.

§

Three Haiku

Penny Harter

migrating butterflies
cover the names—
the war memorial

beekeeper
humming
back

a spiral of gnats
from branch to branch—
rain-wet pine

Between Mountains Renku

smoke from a boat
as if a mountain
between mountains

Marshall Hryciuk

a column of young girls
smelling of plum trees

Mariko Kitakubo
(translated by *Amelia Fielden*)

newly seeded lawn
not noticing
until I reach its centre

Karen Sohne

the church bell rings
into my dream

Inga Uhlemann

stick figure
tells him a story
with a blackbird

Lin Geary

grain dust reddens
the harvest moon

DeVar Dahl

a scrabble of mice in my ceiling

Amelia Fielden

sunburnt
I ask for vinegar
not words

Lin

there, and not there
the firefly

Michael Dylan Welch

the Campus Police
hauling away
all the cars

Inga

another suicide bomber
in the restricted zone

Priscilla Van Valkenburgh

no going there
she tells him
forcefully

Tenzig

how to find my way back
to a place that never was

Tami Fraser

all i have left is the bank loan

Claudia Coutu Radmore

after the carpenter
sawdust in the spider web

Terry Ann Carter

the bulbs already rooted in their bags

Chandra Bales

surrounded
by the glow
of poppies

Tenzig

I pinch back the spruce candles
with my fingernails

Christine Nelson

white foam
fills the hollows
left by plovers' feet

Mariko
(translated by *Amelia*)

first snowman
looking for Dad's old scarf

Amelia

the sun still
over the frozen pond
and its silence

Tenzig

darkening sky–
the ski instructor shifts his weight

Michael

hot
stone
massage

Terry

she gives grampa
a butterfly kiss

DeVar

so what do you call
the cross between
a polar bear and a grizzly

Claudia

ice creams dripping
rainbow colours

Amelia

tight shave for a bikini

Lin

the classroom breaks up
after the teacher's
Freudian slip

Tenzig

raccoons wobble
among the fermenting apples

Claudia

we part
the moon
follows us both

Ava Kar

we exchange funny looks–
no seasoning

Michael

New Year's Day
lunch
at McDonald's

Inga

champagne cork
in the light fixture

Christine

hot cross buns in the bakery again

Claudia

heart-shaped locket–
inside, you tell me,
is the blossom i caught

Michael

finger painting
in the hills

*Mariko (translated by
Amelia)*

Between Mountains Renku was composed at the Haiku
Canada Weekend, Vancouver, between 10 pm Friday
May 19 and 2:35 am May 20, 2006.

Favorite Haiku . . .

H. F. Noyes

nightfall
the zookeeper
lets himself out

Sandra Fuhringer 1

We let the cat out, but too often forget to let ourselves out. At 88, I feel obliged to Sandra for expressing so well the situation. I too often find myself living as if not only my body but my self as well is bound. In my years as a psychotherapist, I was amazed to discover under how many layers our true self can be buried.

our making up lasts
well into morning
the eavestrough overflowing

Jack Case 2

How beautifully crafted this inner comparison. The overflowing happens in readers' hearts too.

spring rain
a small memory
washes away

Jeffrey Winke 3

Such delivery is rare in haiku, though it's so natural an element in *karumi* lightness. You want to give a hug of special recognition to the poet who can be so simple and true to the miniature element in haiku and life.

ducking for cover
we dry off by posters
of people in the sun

Angela Leuck 4

Imagination is a valuable ally that should be used more often in haiku: "the living power and prime agent of all human perception," according to Coleridge. "The sails of poetry," Shelley called it. Angela's playful humor is a delight, and I admire her choice of "le mot juste" in "ducking."

In the snow
around the carousel
tracks of a horse

vincent tripi 6

Our poet is asking of his readers what Coleridge called "that willing suspension of disbelief which constitutes poetic faith." 7 We are well rewarded for this slight concession, as those hoof prints actually *do* begin to appear.

from leafless trees
crow follows crow
into a cold wind

Martin Lucas 8

"A condition of complete simplicity. . . and all shall be well," wrote T. S. Eliot. 9 For me this haiku rivals Bashō's celebrated "crow on a bare limb" in poetically capturing the aura of late autumn. Lucas's haiku, in addition to its appealing "lifeful" rhythm, imparts the chill as well as the desolation of approaching winter.

1. *Haiku Canada Newsletter*
 2. *pawEprint* 82
 3. Haiku Canada Anthology 2004
 5. From Renga, *General Motors Jazz*, HC Sheet 2005
 6. *white*, Swamp Press, 1993
 7. *Biographia Literaria*, 1817
 8. *Haikū sans frontières*, ed. André Duhaime, Les Editions David, 1998
 9. "The Dry Savages", *Four Quartets*, 1935
-



John M. Bennett

Nitobe Meditation

A collection of tan-renga written by Michael Dylan Welch in collaboration with fourteen other poets attending the Haiku Canada Weekend at the University of British Columbia, Vancouver, B.C., May 19-21, 2006. Most of these tan-renga were written at Nitobe Japanese Garden at UBC on Michael's birthday, May 20, with one tan-renga finished later.

quiet Japanese garden—
a branch cut on the side
facing away from the path

Michael Dylan Welch

a painter and a pond
share the loneliness

Karma Tenzing Wangchuk

floating leaf
a raindrop
pushes it in

Jessica Tremblay

at the video shop
Titanic out of stock

Michael

chilly morning—
the moss springs back
after my step

Michael

pink petals float in the pond
above the carp

Marshall Hryciuk

black branches
and a silver lamp post–
ducks on the frozen pond

Ava Kar

the old wardrobe
now stained red

Michael

a crowd
on the garden path
I walk around the crows

Chandra Bales

in need of a wash
the black BMW

Michael

pond's edge–
the last plum blossom
drifts to a stop

Carole MacRury

a mourning dove
flushes upward

Michael

garden stroll–
we raise our voices
near the bubbling stream

Michael

my friend, the raven, settles
on a high cedar in the wind

Howard Lee Kilby

searching
in the garden
a twisted trunk

Lyle Rumpel

finding myself
at the end of the path

a stone lantern
covered with moss
next to one without

Michael

visiting friends who still
live in our old suburb

Amelia Fielden

under halogen lights
translucence
of a million petals

Claudia Coutu Radmore

in Spanish
she asks me the way

Michael

“way of teenage rebellion”–
cedar stump
rotted at its core

Vicki McCullough

paint faded
on the entire totem pole

Michael

garden walk
each rock
in its right place

Carmen Sterba

a shiny penny
in the snow-viewing lantern

Michael

a lull in our conversation–
maple tree roots
crisscross the moss

Michael

chopsticks down
the meal is over

Terry Ann Carter

Nitobe meditation–
traffic and waterfall sounds
become one

elehna de sousa

my reflection in the pond
wobbled by a koi

Michael

Contributing Poets: *Chandra Bales* ~ Albuquerque, New Mexico; *Terry Ann Carter* ~ Nepean, Ontario; *elehna de sousa* ~ Salt Spring Island, British Columbia; *Amelia Fielden* ~ Buff Point, New South Wales, Australia; *Marshall Hryciuk* ~ Toronto, Ontario; *Ava Kar* ~ Oliver, British Columbia; *Howard Lee Kilby* ~ Hot Springs, Arkansas; *Carole MacRury* ~ Point Roberts, Washington; *Vicki McCullough* ~ Vancouver, British Columbia; *Claudia Coutu Radmore* ~ Carleton Place, Ontario; *Lyle Rumpel* ~ Victoria, British Columbia; *Carmen Sterba* ~ University Place, Washington; *Jessica Tremblay* ~ Vancouver, British Columbia; *Karma Tenzing Wangchuk* ~ Port Townsend, Washington; *Michael Dylan Welch* ~ Sammamish, Washington

Books . . .

The following publications were received or discovered and found to be of interest. Publications are welcome for consideration.

Blithe Spirit: Journal of the British Haiku Society, 16:4 (December 2006), Graham High, Editor, 12 Eliot Vale, Blackheath, London SE3 0UW, UK., £28 or \$55 US/4 issues. Publishes members only except for the Pathway section which is bilingual. Membership inquiries may be directed to Stanley Pelter, Maple House, 5 School Lane, Claypole, Notts. NG23 5BQ, UK. Along with the usual variety of prose and poetry, there are some interesting Basho translations by Keith Coleman in this issue.

South by Southeast, 14:1, 2007, 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 September 15, December 15 and April 15. Each issue usually has a haiga or two. The current issue has one by Stephen Addiss and one by Lynne Steele

red lights, 3:1, January 2007, Pamela Miller Ness, Editor, 33 Riverside Dr., Apt. 4-G., New York, NY 10023-8025, \$10 US, \$13 US to Canada, \$15 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.. Featured poet this issue is Michael Dylan Welch.

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.

HI, #67, 2006, 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. The variety in both style and content continues to be interesting.

Kō, 21:4, Autumn-Winter 2006, Kōko Katō, Editor, 1-36-7 Ishida cho, Mizuho-ku, Nagoya, Japan 467-0067, 20 IPRC's/two issues. Numerous haiku in English and Japanese from Japan and around the world fill the pages. Seventeen-syllable works are the norm. There is plenty to read, both poetry and commentary, in this the 20th anniversary issue.

Gusts, #4, Fall/Winter 2006, biannual publication of Tanka Canada edited by Kozue Uzawa. Membership includes 2 issues and the right to submit 3 unpublished tanka or unpublished tanka translations per submission period. Due dates are February 15 and August 15. Fee period is January to December (Cdn residents \$20, US residents \$20 US, International \$25US). Send to Kozue Uzawa, Dept. of Modern Languages, University of Lethbridge, Lethbridge, AB T1K 3M4. Angela Leuck has stepped down from the position of co-editor. Tanka Canada homepage: <<http://people.uleth.ca/~uzawa/TankaCanada.htm>> As with the first three issues, there is plenty worth reading here.

Lilliput Review, 152, 153, 154 (November 2006), Don Wentworth, Ed., 282 Main, Pittsburgh, PA 15201, <www.members.tripod.com/donw714/lillieindex.html>, \$1 US/issue. Specializing in the short poem, haiku is always present. The four issues contain work by HC members as well as others who write engaging little pieces. 154 is a one-poet issue— *Shorties* by Jack Collom. Lilliput is always looking for poems, 3 to a page with a 3 page limit.

Murderous Signs, #14, 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). The editor is always looking for work "dedicated to presenting perspective on subjects literary and cultural, and to the notion that the printed word, well crafted and aimed, can be used as a weapon." Signs strives to print work not found in the mainstream. There is no haiku this issue, but haiku could be considered providing work fits the magazine's mandate. Anna Panunto is the poet featured in this issue.

Gong: Revue Francophone de Haïku, #13, Octobre 2006, l'Association Française de Haïku, 14 Rue Molière, 54280 Seichamps, France, <www.afhaiku.org>. , 58pp, 2.50 Euros or \$4 per issue. This offers a good introduction to those not familiar with haiku writers in France. At least one Haiku Canada member, Liette Janelle, is present with three haiku. The issue contains the interview with Penny Harter that appears in this issue of *HCR*, along with haiku by Quebec poets and much more.

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. The work is 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.

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