

**Brooks Books Haiku & Tanka Books and Journals:
an Annotated Bibliography and Anthology**

December 4, 2023
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This is an annotated bibliography of haiku and tanka books and magazines published, written or edited by Randy and/or Shirley Brooks. This bibliography does not include non-haiku books published, edited or written by Randy or Shirley Brooks. For comments or questions email or contact Randy Brooks at:

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The bibliography begins with the traditional alphabetical order by authors and editors, followed by an annotated version organized by date of publication.

Author, First Name. *Title of the Book*. Place: Publisher, date.

Author, First Name. Translator. *Title of the Book*. Place: Publisher, date.

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Haiku Magazines Published by Randy & Shirley Brooks

Title of the Magazine. Editor. Place: Publisher, issues; dates.

High/Coo: A Quarterly of Short Poetry. Randy & Shirley Brooks, Editors. Battle Ground, IN: issues 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24; 1977-1982.

Mayfly. Randy & Shirley Brooks, Editors. Battle Ground, IN: High/Coo Press, issues 1, 2, 3, 4, 5, 6, 7, 8, 1986-1989; Decatur, IL: Brooks Books, issues 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 1990-2015; Taylorville, IL: Brooks Books, issues 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75; 2015-2023.

**Brooks Books: An Annotated Bibliography
Organized by Date of Publication**

~ 1975 ~

Brooks, Randy & Gary Hines. *20/20: Poems by Randy Brooks & Gary Hines*, Muncie, IN: Ball State University, April 1975.

Randy Brooks was the student editor for *Grubstreet*, a literary magazine published by the English department at Ball State University. In his senior year, he and fellow student writer Gary Hines published a collection of their poems, *20/20: Poems by Randy Brooks & Gary Hines* for the spring 1975 literary awards banquet and poetry reading. The title referred to the fact that there were 20 poems by each poet and that the poets were both 20 years old. Randy's poems were mostly witty epigrams such as 'Town Drunk' on page 7: "Old Pete, drunk / all year round, / sick last night, / today he's fishing / in the outhouse / for his teeth" and on page 23: "she broke / and the other china dolls / still smiled / their shining red painted smiles". The poems were paired to create an intuitive dialogue across the page between poets.

~ 1976 ~

Brooks, Randy & Shirley Brooks, Editors. *High/Coo: A Quarterly of Short Poetry*. West Lafayette, IN: issues 1, 2, 3, 4, 5, 6, 7, 8, 9. Battle Ground, IN: issues 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24; 1977-1982.

Randy & Shirley Brooks edited *High/Coo: A Quarterly of Short Poetry* from 1976 until 1982, publishing a total of 24 issues. It was an eclectic magazine featuring all types of brief poetry including haiku, senryu, tanka, lyrics, epigrams, lyric, brief narrative and minimalist visual poems. The press name was originally "It Is It Press" but quickly changed to "High/Coo Press" by 1977. Randy & Shirley lived in married student housing at Purdue University, and the first nine issues were published in West Lafayette, Indiana. In 1979 they moved to a farm in the country (Shirley's home place) and the remaining issues of *High/Coo* were published in Battle Ground, Indiana.

Early issues of *High/Coo Quarterly* were published in loose leaf with poemcards serving as covers. After going to a saddle stitch binding with issue 5, we continued to publish a poemcard with most issues. Several issues were focused on a single theme or type of short poetry. Issue three featured sequences. Issue five featured free formtanka in English and issue eight was a special thematic issue on cats. Issue twelve was a special issue on children in haiku, and several issues featured the work of Raymond Roseliep, Sandy Goldstein, Peggy Lyles and other well-known haiku writers.

We always included both the author's name and hometown, to help readers understand the broader community of writers connected by *High/Coo Quarterly*. We had a lot of fun with graphics, sometimes printing Shirley's linoleum cuts, Randy's ink drawings of love frogs, and other times experimenting with nature prints of objects such as leaves, thistles and things found on walks in the woods.

Brooks, Randy & Shirley Brooks, Editors. *High/Coo: A Quarterly of Short Poetry*, 1.1, West Lafayette, IN: It Is It Press, June 1976.

High/Coo Quarterly was started as a copy shop magazine, with folded pages in an envelope cover. The first issue featured an original linoleum print by Shirley with a man flying a hawk-shaped "high/coo" kite. By folding an 8.5 x 11 sheet of paper, we could get 6 pages per sheet. Individual pages were 3.5" x 4.25" and usually featured one short poem per page. Issue one also included three of Randy's love frog ink drawings.

The first issue included short poems by 13 poets, mostly from Indiana and the Midwest. These included a prose poem "The Gertrude Stein Laundromat" by Gary Hines, some "Rx Poems" by Lee Perron, haiku by Dennis Brutus and Robert Novak, and several satirical epigrams, such as "OFFICE / Bartlebees" by Michael L. Johnson and others. Issue 1 featured a spread of six tanka by Sanford Goldstein including: "outside / this cafeteria window / the steadiness / at least / of February snow".

Brooks, Randy & Shirley Brooks, Editors. *High/Coo: A Quarterly of Short Poetry*, 1.2, West Lafayette, IN: It Is It Press, September 1976.

Issue 1.2 was designed with an improved layout of folded pages without so many lines between pages and cutting the pages horizontally so that all poems were printed without other poems appearing on the backside folds. We also eliminated page numbers, which were confusing in the first folded pages issue. The cover featured an ink drawing of a reclining love frog by Randy Brooks, which eventually became the logo for Brooks Books.

In addition to several short lyric and epigramatic poems, this issue featured more haiku and senryu including work by Jeffrey Winke, William Schimdtkunz, and a spread of Raymond Roseliep senryu such as: "spider shuttling / between the breasts / of Venus de Milo".

Issue two also announced the forthcoming publication of a first chapbook, *Sun in His Belly* by Raymond Roseliep. This announcement featured a quote about Roseliep from Mark Van Doren: "Your poems are light with love: they dance, they fly away, they twist and show me new colors, they sparkle, they drop and don't break. They are. The man you are in the child you were."

Perron, Lee, Editor. *Seven Signs: Poems*. Battle Ground, IN: Prophet's Rock Press, 1976.

An anthology of poetry by friends who met weekly as "Tuesday Night Poets" in West Lafayette, Indiana. As the editor, Lee Perron, wrote: "*Seven Signs* is an anthology put together by seven friends. Early in January of this year the poets first met to discuss the possibility of publishing a book of poetry. Since then, the group has met regularly and has formed a literary cooperative called Prophet's Rock Press." Poets in the anthology included: Randy Brooks, Doreen Fitzgerald, Lawrence Fitzgerald, Jim Gear, Patricia Kowalski, Judy McDonough, and Ruth Ann Miller.

The name "Prophet's Rock Press" came from an historical landmark near Battle Ground, Indiana where Tenskwtawa, the Prophet, called the Native Americans from Prophetstown to go to war with the American military in 1811. Randy's poems included several imitations of Chinese poetry similar to Ezra Pound's work, several epigrams, and a few haiku such as: "a squadron of pelicans / shadow-race across white sand: / the markings on this page." and a haiku sequence with Shirley Brooks.

~ 1977 ~

Brooks, Randy & Shirley Brooks, Editors. *High/Coo: A Quarterly of Short Poetry*, 1.3, West Lafayette, IN: It Is It Press, January 1977.

Issue 1.3 featured sequences of poems written collectively or by individual poets. It was published as folded vertical pages so that the sequences could appear on a single fold-out for easy posting on bulletin boards. To celebrate collaboration, the cover featured another ink drawing by Randy Brooks of three love frogs playing leapfrog.

Several poets answered the call for sequences including: a sequence of 7 fishing haiku, "Cloverleaf Lake" by James Hazard, 9 haiku in "The Apples of October" by R. Clarence Matsuo-Allard, 8 haiku "Sumer is I-Cumen In" by Raymond Roseliep, 4 haiku "Wisconsin Country Haiku" by Jeffrey Winke & Charles Rossiter, 7 African American haiku "Childhood Haiku" by Charles P. Toombs, and 7 tanka "Midnight" by Sanford Goldstein.

Issue 1.3 included the first *High/Coo Poemcard 1*. Two copies of the poemcard were included in the issue so that the subscriber could keep one and use the other as a postcard to a friend. The poemcard was also intended to provide additional support and protection for the folded pages inside the envelope magazine. *High/Coo Chapbook 1, The Sun in His Belly* by Raymond Roseliep, was distributed with issue 1.3. This issue also announced the forthcoming publication of a second chapbook, *Wind the Clock* by Bill Pauly.

Brooks, Randy & Shirley Brooks, Editors. *High/Coo Poemcard 1*, West Lafayette, IN: High/Coo Press, January 1977.

High/Coo Poemcard 1 was distributed with issue 1.3 of *High/Coo Quarterly*. It featured the haiku "inside / my days / the budding rain" by Raymond Roseliep and a high contrast photograph of a raindrop hanging from a branch by Bill Pauly. Printed on kromekote cover stock, this beautiful combination of haiku and photography set a high standard for all subsequent poemcards in the series.

Roseliep, Raymond. *The Sun in His Belly*. Battle Ground, IN: High/Coo Press, 1977. ISBN 0-913719-00-5.

Distributed with *High/Coo Quarterly* issue 1.3, *High/Coo Press Chapbook 1, Sun in His Belly* by Raymond Roseliep, was published in brilliant yellow cover stock with a silhouette photograph by Bill Pauly and calligraphy by Sister Mary Thomas Eulberg. The 48 pages were 4.25" x 5.5" printed on Cambric linen paper. Roseliep was an accomplished poet—a member of the Poetry Society of America and the Society of Midland Authors, and a recipient of numerous poetry prizes. The chapbook acknowledges 24 literary journals including *Esquire*, *The Literary Review*, *The Nation*, *New Letters*, *Poetry*, and *Yankee*, to name a few. Randy first came into contact with Raymond while working as a graduate student editor with the Purdue University literary magazine. Whereas *High/Coo Quarterly* featured the individual poem, one of our goals in publishing chapbooks was to feature a collection of work by a single poet so that readers could get a better sense of the craft and voice of the writer.

Raymond became a frequent contributor to *High/Coo Quarterly* and submitted this manuscript as a possible chapbook. It was a perfect fit with our poetry publishing goals and became a prototype for the quality and range of short poetry *High/Coo* sought to publish. Raymond provided extensive mentorship throughout the process of editing and designing the chapbook, teaching us the importance of carefully ordering the poems to guide the reader's movement through the collection as well as for pairing poems for resonance and shifting focus across facing pages. He worked closely with us on layout and design of each line of poetry, spacing of titles, and overall excellence.

The poems range from playful epigrams to lyrical love poems including senryu, haiku, an acrostic poem, visual poems, an eulogy, an elegy, and finally a poem "Eschatology" that plays with his name: "While all your bowers / crisp in heat, gardener Christ, / have one more rose leap." It includes his well-known "egg-me" visual poem and the senryu: "drinking absinthe / Degas' woman / grows lonelier". Roseliep's poems are loaded with allusions to music, literature, poets, visual art and American geography. Our favorite was the opening pair of Roseliep's haiku celebrating creators: "wind keeps carving / a head / from mountain rock" and "the man watching / guides his knife / to cherrystone".

Brooks, Randy & Shirley Brooks, Editors. *High/Coo: A Quarterly of Short Poetry*, 1.4, West Lafayette, IN: High/Coo Press, May 1977.

Based on the success of publishing sequences, issue 1.4 published several additional sequences with vertical fold-out pages. We had fun selecting clip art on several pages. A lot of new poets published in this issue including a tanka, "felt the earth / grow small / as that fighter / wound out / toward the sun" by Lawrence Fitzgerald. Issue 1.4 included a tanka by Sanford Goldstein as *High/Coo Poemcard 2* and announced that issue 2.1 would feature free form tanka.

Brooks, Randy & Shirley Brooks, Editors. *High/Coo Poemcard 2*, West Lafayette, IN: High/Coo Press, May 1977.

High/Coo Poemcard 2 was distributed with issue 1.4 of *High/Coo Quarterly*. It featured the tanka "this February / light / lengthens / the day wrapped / in a cloth of cranes" by Sanford Goldstein. Printed on a goldenrod cover stock, the tanka is published in both English and translated Japanese with calligraphy by Aikio Minami. The tanka was originally published in Goldstein's collection, *This Tanka World*, published by the Purdue Poets Cooperative in 1977.

Brooks, Randy & Shirley Brooks, Editors. *High/Coo: A Quarterly of Short Poetry*, 5, West Lafayette, IN: High/Coo Press, August 1977.

In 1977 High/Coo Press purchased a saddle-stitch stapler and paper cutter, and starting with issue 5, *High/Coo Quarterly* became a small saddle-stitched magazine with 4.25" x 5.5" pages. This issue had 24 pages. Although we referred to this issue as "2.5" we actually were following a simply numbering of issues. *High/Coo Quarterly* hosted a tanka contest with first place going to Connie Erb for "running / beside him / letting go— / his first / bike ride" and second place going to Lawrence Fitzgerald for "hard / remembering / those nights / I slept / alone."

The issue included 35 tanka and featured a short essay by Sanford Goldstein "On Writing Tanka." In this essay, Goldstein praised Makoto Ueda's translations of *Modern Japanese Haiku* (University of Toronto Press, 1976) stating "What appeals to me in these modern haiku may be their tanka element—that is, their very personal connection to nature. It is perhaps this lack of personal connection to nature in 'pretty haiku' that leads to mechanism or indifference on the part of the reader. . . . Good haiku and tanka always startle" (*High/Coo Quarterly* 5, p. 2). High/Coo Chapbook 2, *Wind the Clock by Bittersweet* by Bill Pauly, was distributed with issue 5.

Pauly, Bill. *Wind the Clock by Bittersweet*. Battle Ground, IN: High/Coo Press, 1977. ISBN 0-913719-02-1.

Distributed with *High/Coo Quarterly* issue 5, High/Coo Press Chapbook 2, *Wind the Clock by Bittersweet* by Bill Pauly, was published in white cover stock with a silhouette photograph collage by Bill Pauly. This 32-page collection was the same size as chapbook 1 with 4.25" x 5.5" pages. Poems published in this chapbook were published with acknowledgements from most of the current haiku magazines including *Bonsai*, *Modern Haiku*, *Seer-Ox*, *Sun-Lotus Haiku*, *Tweed*, as well as other literary journals.

The first section included concrete poetry with haiku-like juxtapositions, and the second half included haiku organized by seasons with high contrast circle photographs by Bill Pauly introducing each season. Some of Bill Pauly's haiku include playful typographical and layout effects derived from his concrete poetry such as "night crows / z e r o / in the marrow" (with the zero spaced vertically down the page), but most of his haiku are minimalist such as "as / we move / the mountain" or "spiderweb / the typewriter / keys".

Brooks, Randy & Shirley Brooks, Editors. *High/Coo Poemcard 3*, West Lafayette, IN: High/Coo Press, August 1977.

High/Coo Poemcard 3 was distributed with issue 5 of *High/Coo Quarterly*. It featured the haiku "dead tree Janus: / from the north a minute man, / the south, lone wolf" by Sister Mary Thomas Eulberg. It is illustrated with a high contrast photograph by Bill Pauly featuring a tree stump from two perspectives.

Brooks, Randy & Shirley Brooks, Editors. *High/Coo: A Quarterly of Short Poetry*, 6, West Lafayette, IN: High/Coo Press, November 1977.

This issue was mostly haiku and senryu including Heidi Carpelan's "The second wife / dusts the furniture / of the first" and William Oandasari's haiku titled "Marking Time" which is a language haiku: "XXXXX / XXXXXXX / XXXXX". It also included Raymond Roseliep's playful haiku, "stalled elevator . . . / the boy's pockets / full of crickets".

In this issue we announced a mini-chapbook competition. "Anyone interested should submit 15 to 20 high/coo. High/Coo is especially interested in experimentation and innovation. Each book should have some unifying element."

Brooks, Randy & Shirley Brooks, Editors. *High/Coo Poemcard 4*, West Lafayette, IN: High/Coo Press, November 1977.

High/Coo Poemcard 4 was distributed with issue 6 of *High/Coo Quarterly*. It was a fold-over Christmas card featuring the haiku "far below / the lights of the city / above one star" by Sister Mary Thomas Eulberg. The cross-shaped star and calligraphy were by Sister Mary Thomas Eulberg.

Brooks, Randy. *Where Will Mockingbird Nest?* La Crosse, WI: Juniper Press, 1977.

Where Will Mockingbird Nest? was published by John Judson as number 3 in the Juniper Press haiku series. It was a small (4" x 3") letterpress mini-chapbook with 16 pages of haiku in an edition of 230 copies set in Melior type. The unifying element of this collection was the loss of nature due to man-made technology, or the reality that the contemporary "nature" we live in is a man-made re-engineered environment. The title haiku was: "electric pump / instead of windmill— / where will Mockingbird nest?" A senryu poking fun at the Japanese tradition of kigo was: "no season word / for this jet-set / moment". There was a couch-potato haiku: "this boy planted / in front of the TV— / no fireflies to chase." Another haiku featured the missing adventures of hikers: "rainbow traces of oil / —no footprints / along the river". The chapbook ended with: "leaves / whirl up / behind the semi".

~ 1978 ~

Brooks, Randy & Shirley Brooks, Editors. *High/Coo: A Quarterly of Short Poetry*, 7, West Lafayette, IN: High/Coo Press, February 1978.

Issue 7 featured sequences and short series of poems. We also called for the use of metaphor in haiku and featured a short essay by Raymond Roseliep, "Cry Windmill" on the use of metaphor in haiku. Roseliep wrote: "While the haiku poet is sparing in his use of all figurative language, fearful that he might destroy the immediacy of the experience he is recording, he nonetheless will occasionally employ metaphor as the inevitable tool in building a sound haiku structure. He knows that to decorate haiku with metaphor is pure disaster, but to instill metaphor into haiku so that the figure becomes part of the essence of the poem's capture moment is simply being true to his vocation as poet."

One of the sequences published is Bill Pauly's "A Walk in the Country of Time (Metaku)" starting with "stones on the path / a mountain / to the man". This issue also featured an outstanding series by R. Clarence Matsuo-Allard titled, "A Prayer for Grandmother Eugenie Allard, ne Lariveriere, 1889-1973" with one-line haiku such as: "grandmother long gone her plastic flowers bloom".

Brooks, Randy & Shirley Brooks, Editors. *High/Coo Poemcard 5*, West Lafayette, IN: High/Coo Press, February 1978.

High/Coo Poemcard 5 was distributed with issue 7 of *High/Coo Quarterly*. It featured a tanka "picking off / dead blossoms / —how many / since / she left?" by Lawrence Fitzgerald. Published with clip art of cattails, this tanka was from Fitzgerald's newly published High/Coo Press chapbook collection, *Rain in Her Voice*.

Fitzgerald, Lawrence. *Rain in Her Voice*. Battle Ground, IN: High/Coo Press, 1978. ISBN 0-913719-04-8.

Distributed with issue 7 of *High/Coo Quarterly*, High/Coo Press Chapbook 3, *Rain in Her Voice* by Lawrence Fitzgerald, was published in beige cover stock with 4.25" x 5.5" pages. This collection was an extended free form tanka sequence, designed as an unfolding narrative of a young couple.

Lawrence Fitzgerald was a student of Sanford Goldstein and a member of a group of writers at Purdue University interested in studying modernist tanka, gaijin haiku, and poetry. *Rain in Her Voice* was a selection of 40 tanka from the original 100 tanka written in July 1977 during a trial separation from his wife, Cynthia. The sequence begins with "my lady / just gone, / the echo / of our empty / room" and ends with "tonight / what / woody allen scene / in / this bedroom?" The title poem is: "tonight, / long distance, / laughing / with rain / in her voice".

Brooks, Randy & Shirley Brooks, Editors. *High/Coo: A Quarterly of Short Poetry*, 8, West Lafayette, IN: High/Coo Press, May 1978.

Issue 8 featured poetry about cats. This issue included Raymond Roseliep's ever popular haiku "the cat / lowers his ears / to the master's fart" and a one-liner "country road cat dropped off bellyful" by Marlene Wills (before she became Marlene Mountain). This issue included a book review of *Sad Toys*, a collection of modernist tanka by Takuboku Ishikawa, translated by Sanford Goldstein and Seishi Shinoda.

High/Coo Poemcard 6 and *High/Coo Poemcard 7* both featured haiku about cats and were distributed with issue 8. The winners of the first annual High/Coo Press mini-chapbook competition were announced in this issue. There were 35 manuscripts submitted and the winning collections were by Marlene Wills, Gary Hines, Alan Gettis, and Gary Hotham.

Brooks, Randy & Shirley Brooks, Editors. *High/Coo Poemcard 6*, West Lafayette, IN: High/Coo Press, May 1978.

High/Coo Poemcard 6 was distributed with issue 8 of *High/Coo Quarterly*. It featured a haiku by Nubuo F. Hirasawa, editor of *Outch* magazine, in both Japanese calligraphy and English: "cat's in heat— / by myself / this year's end".

Brooks, Randy & Shirley Brooks, Editors. *High/Coo Poemcard 7*, West Lafayette, IN: High/Coo Press, May 1978.

High/Coo Poemcard 7 was distributed with issue 8 of *High/Coo Quarterly*. It featured a haiku "the cat / in his arms / defines the man" by Raymond Roseliep. It was illustrated with a high contrast silhouette of a cat and man looking out a winter window.

Brooks, Randy & Shirley Brooks, Editors. *High/Coo: A Quarterly of Short Poetry*, 9, West Lafayette, IN: High/Coo Press, August 1978.

Issue 9 starts with an essay by Raymond Roseliep titled "I Celebrate Myself" in which he deliberately toys with the idea of haiku as expressive autobiographical poetry. Instead of toting objectivity in haiku, Roseliep references Walt Whitman's famous "I celebrate myself and sing myself" then goes on to declare, with haiku examples, that "haiku is a splendid place for sharing the me of me, the self I want to have you enjoy with me." (*High/Coo Quarterly* 3.9, page 2).

This issue also features four "Sobi-shi" haiku by Raymond, employing a means of objectifying himself as a character in his haiku: "the candle / in Sobi-Shi's window; / the aching wind". The issue includes several short lyric poems, as well as tanka and haiku by poets including Wally Swist, Marlene Wills, and Ross Figgins.

High/Coo Poemcard 8 and High/Coo Chapbook 4, *Bird Day Afternoon* by Roger Clarence Matsuo-Allard, was distributed with issue 9.

Brooks, Randy & Shirley Brooks, Editors. *High/Coo Poemcard 8*, West Lafayette, IN: High/Coo Press, May 1978.

Printed on kromekote cover stock, *High/Coo Poemcard 8* was distributed with issue 3.9 of *High/Coo Quarterly*. It featured a haiku by Raymond Roseliep: "the little love / you give; / milkweed" with a high contrast silhouette photograph by Bill Pauly. Calligraphy by Sister Mary Thomas Eulberg.

Matsuo-Allard, Roger. *Bird Day Afternoon*. Battle Ground, IN: High/Coo Press, 1978. ISBN 0-913719-06-4.

Distributed with issue 9 of *High/Coo Quarterly*, High/Coo Press Chapbook 4, *Bird Day Afternoon* by Roger Clarence Matsuo-Allard, was published in sky blue cover stock with horizontal 5.5" x 4.25" pages. This collection of 36 haiku included 14 one-line haiku. The horizontal pages allowed for more space needed for the one-line haiku such as: "my wife doesn't know / frost ferning up the glass" and "darkness across the river lights in the mill".

Hines, Gary. *Roadsigns*. Battle Ground, IN: High/Coo Press, 1978. Mini-chapbook 1. ISBN 0-913719-27-7.

Distributed with *High/Coo Quarterly* issue 9, High/Coo Press Mini-chapbook 1, *Roadsigns* by Gary Hines, was published as a 20-page collection with 4.25" x 3" pages.

One of the four winning manuscripts from the first annual mini-chapbook competition, *Roadsigns* and the other mini-chapbooks were published in small editions with a playful selection of clipart related to the unifying theme of the collection. The unifying theme of Hines' collection was an interstate journey—not a tight sequence, but a series of senryu conveying the experience of a long cross-country drive. Here is a sample minimalist senryu: "Resenting the / stop / more than the toll".

Wills [Mountain], Marlene. *Moment/Moment Moments*. Battle Ground, IN: High/Coo Press, 1978. Mini-chapbook 2. ISBN 0-913719-29-3.

Distributed with *High/Coo Quarterly* issue 9, High/Coo Press Mini-chapbook 2, *Moment/Moment Moments* by Marlene Wills [Mountain], was published as a 24-page collection with 4.25" x 3" pages. An extraordinary collection of experiments playing with visual to aural to typographical effects in haiku, Marlene's collection is unified by the constant surprise each haiku offers the reader. Her topics range from the environmental: "bulldozer / uncovers the beginning of spring" to rural: "my neighbor's rooster hops the stick i throw". The first haiku, "bulldozer", is presented as a wedge pushing against the rest of the haiku, and in "rooster" the word "stick" is raised above the rest of the one-line haiku. This mini-chapbook includes sound haiku such as: "krīk'īt" and "on this cold / spring 1 / 2 night 3 4 / kittens / wet / 5" which have to be read aloud to be fully appreciated.

Hotham, Gary. *Off and On Rain*. Battle Ground, IN: High/Coo Press, 1978. Mini-chapbook 3. ISBN 0-913719-31-5.

Distributed with *High/Coo Quarterly* issue 9, High/Coo Press Mini-chapbook 3, *Off and On Rain* by Gary Hotham, was published as a 20-page collection with 4.25" x 3" pages. The unifying theme of this collection of haiku is epitomized by the title haiku: "off and on rain— / the long way / home" which conveys a sense of struggle and hope. Hotham's haiku are in the world of weary travelers, but their voice is vibrant with the human condition of persisting for that return home. We share and hold on: "waiting out / the rain storm— / a room full of strangers."

Gettis, Alan. *Snowed In*. Battle Ground, IN: High/Coo Press, 1978. Mini-chapbook 4. ISBN 0-913719-33-1.

Distributed with *High/Coo Quarterly* issue 9, High/Coo Press Mini-chapbook 4, *Snowed In* by Alan Gettis, was published as a 20-page collection with 4.25" x 3" pages. While only two of the haiku use the phrase, "snowed in," the unifying theme of this collection is a narrative of a romantic weekend at a "backwoods cabin." One of the early haiku: "snowed in: / unfastening / her braid" and the closing: "now and again / tasting it as we walk / ... snow powder".

Brooks, Randy & Shirley Brooks, Editors. *High/Coo: A Quarterly of Short Poetry*, 10, West Lafayette, IN: High/Coo Press, November 1978.

Issue 10 included several poets new to *High/Coo Quarterly* including Thom Tamaro, Emily Romano, Ty Hadman, LeRoy Gorman, Nick Virgilio, George Swede, Joseph Bruchac, Geraldine Little, Peggy Willis Lyles, R. W. Grandinetti Rader, Mary-Jane Grandinetti Rader, Thelma Murphy, Edward Tick, and Tao-Li. Here is a one-line haiku by Doug Ingels: "his cracked voice leaking the pus of old dreams" and Tao-Li's haiku presented in three vertical single word lines: "running in the dark / blind feet / read the braille path".

High/Coo Poemcard 9 was distributed with issue 10.

Brooks, Randy & Shirley Brooks, Editors. *High/Coo Poemcard 9*, West Lafayette, IN: High/Coo Press, November 1978.

Printed on granite gray cover stock, *High/Coo Poemcard 9* was distributed with issue 10 of *High/Coo Quarterly*. It featured a haiku by Joyce Walker Currier: "boarded up house; / even the shadows decay / on the parking lot" with an original ink drawing by H. F. Currier.

~ 1979 ~

Brooks, Randy & Shirley Brooks, Editors. *High/Coo: A Quarterly of Short Poetry*, 11, West Lafayette, IN: High/Coo Press, February 1979.

Issue 11 featured sequences and series of haiku and tanka. It opened with a haibun, "Confessions of a Running Ghost" by Stanley Morner. Employing the perspective of a ghost, the haiku are from a fictional narrator who writes "I simply accept the fact that people become ghosts in some situations, and, it seems to me, that it is quite common these days for people to become ghosts. Here are a couple examples of the running ghost's haiku: "The rim trail: / scaring, and being scared by— / a dove" and "Haunting the same hill / a hawk-shaped kite / and a hawk". Another featured sequence is a collaborative sequence of two-line haiku by Jeffrey Winke and Charles Rossiter titled "Haiku-Juxtapose: 2 By 2" and a sequence "Schoharie Creek" by Alan Pizzarelli. For this issue Sanford Goldstein wrote a review of Elizabeth Searle Lamb's *Picasso's Bust of Sylvette* concluding with a tanka sequence celebrating her ekpharastic haiku: "this November desire / to go out / in snow / or rain / to see her Sylvette".

High/Coo Poemcard 10 and *High/Coo Chapbook 5, It's Okay If You Eat Lots of Rice* by Wayne Westlake were distributed with issue 11.

Brooks, Randy & Shirley Brooks, Editors. *High/Coo Poemcard 10*, West Lafayette, IN: High/Coo Press, February 1979.

Printed on olive green cover stock, *High/Coo Poemcard 10* was distributed with issue 11 of *High/Coo Quarterly*. It featured a haiku by Kay Langdon: "Rain slides from the sky ... / Softly washing faces / of all the young leaves." with an original sumi-e style ink drawing, complete with a signature chop, by Kay Langdon.

Westlake, Wayne. *It's Okay If You Eat Lots of Rice*. West Lafayette, IN: High/Coo Press, 1979. ISBN 0-913719-08-0.

Distributed with issue 11 of *High/Coo Quarterly*, *High/Coo Press Chapbook 5, It's Okay If You Eat Lots of Rice* by Wayne Westlake, was published in cream cover stock with 4.25" x 5.5" pages and was illustrated with playful woodcut prints by Kimie Takahasi. Wayne Westlake, a native of Hawaii, studied Chinese literature and taught poetry in public schools. He wrote playful senryu and kyoka such as "Bonsai / Master / himself bonsai" and "Wish I / could empty / my Mind / like an / ashtray ...". A fan of modernist tanka, Westlake wrote, "I'd rather stand accused of writing like Issa or Takuboku, than be accused of writing like W. S. Merwin."

Brooks, Randy & Shirley Brooks, Editors. *High/Coo: A Quarterly of Short Poetry*, 12, West Lafayette, IN: High/Coo Press, May 1979.

Issue 12 featured poetry on children and parenting. This issue was the "Year of the Child" issue dedicated to Alan Carl Brooks, born January 17, 1979, and in memorium for his infant cousin, David J. Collins who died April 29, 1979. This issue begins with a short essay, "Children in Japanese Haiku," by Randy Brooks in which he wrote: "Whenever I hear the stereotyped ideas about haiku, I am saddened and embroiled. All too often, I barge into such a conversation in order to help the uninitiated discover the very human world of haiku. My crusade has most frequently had to battle the idea that haiku are objective, unemotional, word-pictures of a human-less Nature. Human experience is the heart of haiku, and in this essay, I will show how various Japanese haiku poets have dealt with the human experience of having children, playing with children, living with children, and, unfortunately, burying children. As you will notice, these haiku are very emotional, and they are certainly not of human-less Nature. They are also not word-pictures but are expressions of moments of being alive—with children." (*High/Coo Quarterly*, 3.12, page 2). This issue includes a haiku by Bill Pauly: "rainstorm over, / the boy in the driveway / shoveling clouds" and several sequences including "I Am a Breast" by Shirley Brooks: "tight as a tick / he clings / to my breast". Her sister, Jenny Collins, wrote: "How dare you talk of / committee work— / my baby died!" One by Ty Hadman: "Morning recess: / a group of boys pretend to smoke / in the winter air". This issue also included a haiga by Kay Langdon.

High/Coo Poemcard 11 was distributed with issue 12.

Brooks, Randy & Shirley Brooks, Editors. *High/Coo Poemcard 11*, West Lafayette, IN: High/Coo Press, February 1979.

Printed on light green cover stock, *High/Coo Poemcard 11* was distributed with issue 12 of *High/Coo Quarterly*. It featured a visual typographically shaped haiku by Marlene Wills [Mountain]: "praying o o mantis". This was the last of our original poemcard series.

Brooks, Randy & Shirley Brooks, Editors. *High/Coo: A Quarterly of Short Poetry*, 13, Battle Ground, IN: High/Coo Press, August 1979.

After the death of Shirley's mother, Eula Pearl Burchett, in May of 1979, High/Coo Press moved to the family homeplace and continued publishing poetry from Battle Ground, Indiana. Issue 13 featured poetry from several poets new to *High/Coo Quarterly* including: Roger Pfingston, James Magorian, Robert Spiess, Alta G. Thornton, Bob Boldman, Jim Handlin, Laura Cairney, Gerlad Anderson, Matthew Garret, John Rothfork, and Lorraine Ellis Harr. Bob Boldman wrote: "On the broken stones / neither coming nor going / dry leaves", and Matthew Garrett wrote: "snowball fight / not with me / old friend". The issue also included another haiku by Kay Langdon with the haiku: "building reflections ... / skimming the water, a gull / peers in the window". One more haiku from this issue by Robert Spiess: "a loud auctioneer ... / her garden in back / grown tangled".

A birth announcement poemcard by Randy & Shirley Brooks was distributed with issue 13. Three new mini-chapbooks, winners for the second annual competition, were also published and distributed with this issue including: *Firefly In My Eyecup* by Raymond Roseliep, *Red Leaves In The Air* by Peggy Willis Lyles, and *A Christmas Death* by Barbara McCoy.

Brooks, Randy & Shirley Brooks, Editors. *High/Coo Press Birth Announcement Poemcard*, Battle Ground, IN: High/Coo Press, August 1979.

Printed on baby blue cover stock, this un-numbered *High/Coo Poemcard* was distributed with issue 13 of *High/Coo Quarterly*. It featured the ink footprints of a newborn baby and a haiku by Randy Brooks: "January thaw. / the rosebud bursts / it's a boy!" It includes a short prose story of the birth of Alan Carl Brooks who was born on January 17, 1979. This card also served as his birth announcement providing details of his birth time, weight and height.

Roseliep, Raymond. *Firefly in My Eyecup*. Battle Ground, IN: High/Coo Press, 1979. Mini-chapbook 5. ISBN 0-913719-35-8.

Distributed with *High/Coo Quarterly* issue 13, High/Coo Press Mini-chapbook 5, *Firefly in My Eyecup* by Raymond Roseliep, was published with a light-yellow cover as a 20-page collection with 4.25" x 3" pages. The cover includes a sketch of a glowing firefly by Renée Travis. It is dedicated to Ernest and Cis Stefanik. The collection is unified through language, images, and themes related to seeing and eyes. The title haiku was the minimalist: "firefly / in my / eyecup" and the opening haiku was: "opening / the egg / its eye". Consider who's awake and who's asleep in this haiku: "early spring morning / wife still asleep— / the egg lady". How about a haiku on the eye of a needle: "the call girl watches / Sobi-shi threading / a needle", and beauty is in the eye of the beholder: "rainy morning / Renoir's / sleeping lady". The collection ended with: "factory whistle / the fried egg / left staring". A small collection of haiku masterpieces by Raymond Roseliep.

Lyles, Peggy Willis. *Red Leaves in the Air*. Battle Ground, IN: High/Coo Press, 1979. Mini-chapbook 6. ISBN 0-913719-37-4.

Distributed with *High/Coo Quarterly* issue 13, High/Coo Press Mini-chapbook 6, *Red Leaves in the Air* by Peggy Willis Lyles, was published with a red cover as a 20-page collection with 4.25" x 3" pages. A second printing was published with a bright yellow cover. This was Peggy's first collection of haiku published. *Red Leaves in the Air* included haiku celebrating everyday family life. For examples: "Saturday: the tune / he whistles as he turns / the children's pancakes" and "Moonlight, streetlights / through our bedroom curtains; / we are as we are". An autumn haiku was the title poem: "Just short of the crest / the jogger breaks his stride— / red leaves in the air".

McCoy, Barbara. *A Christmas Death*. Battle Ground, IN: High/Coo Press, 1979. Mini-chapbook 7. ISBN 0-913719-39-0.

Distributed with *High/Coo Quarterly* issue 13, High/Coo Press Mini-chapbook 7, *A Christmas Death* by Barbara McCoy, was published with a sunny yellow cover as a 20-page collection with 4.25" x 3" pages. This powerful collection features a sequence of haiku for the survivors, who will miss the loved one every Christmas. Barbara's sequence started with "Delivering / family Christmas gifts; / one unopened ..." and included "Finding the face / of death everywhere— / even in the manger ...".

Brooks, Randy & Shirley Brooks, Editors. *High/Coo: A Quarterly of Short Poetry*, 14, Battle Ground, IN: High/Coo Press, November 1979.

Issue 14 featured the use of puns and metaphor in haiku and was illustrated with blown ink sketches by Iris Ballingall. This issue opened with a short essay, "The Pun, A Haiku Tool," by Raymond Roseliep in which he wrote: "The august Oriental masters of haiku give a respectable amount of attention to the pun in their works, and so do haijin of other languages through the ages since. Modern haiku writers, however, are more timid in using the pun; and I admit that in so brief a poem the thrust must deliver the impression of inevitability and sometimes even reflect the presence of a seasoned swordsman." (*High/Coo Quarterly* 14, page 2).

Haiku from this issue included: "Summer storm— / the beached jellyfish / rainbows" by Peggy Lyles, and "river----- / through my face / a trout" by Bob Boldman. Roseliep wrote: "if frogs couldn't speak / you'd skip them / in grass" and Larry Eigner's minimalist poem: "everybody dies / a few listen". This issue also featured a book review by Sanford Goldstein on Robert Aitken's book, *A Zen Wave: Bashô's Haiku and Zen*. Goldstein wrote: "A Zen Wave comes as a relief to those of us tired of thinking of Bashô as an old 'poem' who wrote some famous haiku on frogs, crows, and cherry blossoms. What the famous haiku poets of the past need is a biographical and cultural and aesthetic context" (*High/Coo Quarterly* 14, page 22).

High/Coo Chapbook 6, *Roasted Chestnuts* by Michael Dudley, was distributed with issue 14. The High/Coo Press chapbook, *The Rosebud Bursts*, by Randy & Shirley Brooks was also distributed with this issue.

Dudley, Michael. *Roasted Chestnuts*. Battle Ground, IN: High/Coo Press, 1979. ISBN 0-913719-10-2.

Distributed with issue 14 of *High/Coo Quarterly*, High/Coo Press Chapbook 6, *Roasted Chestnuts* by Michael Dudley was published with a beige cover stock with horizontal 5.5" x 4.25" pages and was illustrated with sketches by Marnie Reynolds. Michael Dudley's collection of 32 haiku included one-line, two-line and three-line haiku written with an urban city-scape perspective. The cover features a silhouette of apartment buildings. The title haiku was: "roasted chestnuts / steam from the vendor's truck— / ice in his moustache". Some of his haiku were tanka-like: "still raining / I order another beer / in a noisy café".

Brooks, Randy. *The Rosebud Bursts*. Battle Ground, IN: High/Coo Press, 1979. ISBN 0-913719-67-6.

Distributed with issue 14 of *High/Coo Quarterly*, this High/Coo Press Chapbook, *The Rosebud Bursts* by Randy & Shirley Brooks, was published in blue cover stock with forty 4.25" x 5.5" pages. This collection was a chronologically dated sequence of haiku, tanka, and senryu from the journals of Randy & Shirley Brooks from conception to becoming parents. The chapbook opened with Shirley's tanka: "My great aunt asks / why I have no children / I smile and keep silent / of the one deep inside / ... maybe" and Randy wrote: "tonight's origami: / a stork and baby / appear in her fingers" and a tanka: "like / the cicada's crawl, / a father / cracks out / my back". The title poem was also featured on the poemcard: "January thaw / the rosebud bursts / it's a boy!"

~ 1980 ~

Brooks, Randy & Shirley Brooks, Editors. *High/Coo: A Quarterly of Short Poetry*, 15, Battle Ground, IN: High/Coo Press, February 1980.

Issue 15 featured haiku and tanka sequences by George Swede, Sanford Goldstein, Michael Dudley, Richard Hansen, Ross Figgins, Raymond Roseliep, Elizabeth Searle Lamb, Harley King, Elizabeth Holmes, Hortense Roberta Roberts, Evelyn Tooley Hunt, Alan Gettis, Beverly Lancaster, and a collaborative sequence by Al Ortolani and Robert Spiess. One of the haiku in Beverly Lancaster's sequence titled "Things Exist" follows: "Listen to me, toaster, / I don't need machines / fighting me". This issue also features a book review of LeRoy Gorman's billboard haiku series published in *Only Shadflies Have Come*, printed by Swamp Press in 1979.

High/Coo Chapbook 7, *The Dawn That Bleeds* by Edward Tick was distributed with issue 15. This issue also announced the publication of *Haiku Review '80*, a bibliographical review of haiku books, articles and magazines.

Tick, Edward. *The Dawn That Bleeds: Poems on the Native American Photographs of Edward S. Curtis*. Battle Ground, IN: High/Coo Press, 1980. 0-913719-12-9.

Distributed with issue 15 of *High/Coo Quarterly*, High/Coo Press Chapbook 7, *The Dawn That Bleeds: Poems on the Native American Photographs of Edward S. Curtis* by Edward Tick was published with a tan cover stock and twenty-four 4.25" x 5.5" pages and was illustrated with clip art from Pueblo pottery designs. Edward Tick was a psychotherapist practicing in Red Rock, New York.

This chapbook featured ekphrastic poetry on the photographs of Native Americans by Edward S. Curtis. The titles of the lyric poems coordinate with titles of the photographs. Tick's poems gave voice to those presented in the photographs. For example, in the title poem, "Travois—Piegan", Tick wrote, "You see our horses / moving west / in search of a dawn / that does not bleed" and in "Atsina Warriors" he created: "We make a home / for the wind / in the feathers we wear".

Brooks, Randy, Editor. *Haiku Review '80: A Directory of Haiku Books and Articles in Print*. Battle Ground, IN: High/Coo Press, 1980.

This first bibliography was a 5.5" x 8.5" saddle-stitched monograph with 24 pages. Published in February 1980, *Haiku Review '80* established some of the key features of subsequent bibliographies in this series: (1) Elizabeth Searle Lamb reviewed new haiku publications, (2) Randy Brooks compiled the directory of haiku books in print, (3) Raymond Roseliep and Randy Brooks both wrote reader response essays featuring five "classic English haiku", and (5) Randy Brooks provided a listing of current haiku magazines and journals publishing English language haiku.

The introduction announced: "Our goal in publishing *Haiku Review '80: A Directory of Haiku Books and Articles in Print* is to assist the serious reader of haiku. We seek to help individuals and libraries know what is currently available,

and how to obtain it. We want to encourage serious haiku scholarship. We want to serve as a synthesizer of the great diversity of publications dealing with haiku and haiku-related poetry" (page 1).

Brooks, Randy & Shirley Brooks, Editors. *High/Coo: A Quarterly of Short Poetry*, 16, Battle Ground, IN: High/Coo Press, May 1980.

Issue 16 featured haiku, tanka, and short lyric poetry. The issue started with a trio of haiku titled "After Dusk" by Raymond Roseliep: "asleep / the firefly / is fueling" and "sparks / however small / light lovers" and "our bodies / listen / to light". Bill Pauly wrote: "boy / on a swing / moving mountains". R. W. Grandinetti Rader wrote "Memory" (for Mary Jane): "brushing / away from / over your face / a strand / of hair ... / falls back / to where / I first / met you".

Four new mini-chapbooks, winners for the third annual competition, were also published and distributed with this issue including: *Cutout Moons* by LeRoy Gorman, *Fair Are Fowl* by Sister Mary Thomas Eulberg, *This Morning's Mockingbird* by George Swede, and *Turfs/Fields/Pitches/Arenas* by Richard Kostelanetz.

Gorman, LeRoy. *Cutout Moons*. Battle Ground, IN: High/Coo Press, 1980. Mini-chapbook 8. ISBN 0-913719-41-2.

Distributed with *High/Coo Quarterly* issue 16, High/Coo Press Mini-chapbook 8, *Cutout Moons* by LeRoy Gorman was published with a cream cover as a 16-page collection with 4.25" x 3" pages, dedicated to "my wife Sheila and my daughters Lori and Kim". This collection featured senryu and haiku conveying a wide range of perspectives and states of mind beneath the ever-present moon. One of the haiku was "backstroking / she kicks & splashes / the moon", and two relationship haiku: "leaving / she carries the moon / on her back" and: "leaving the bar / with a bellyful of beer / one more full moon".

Eulberg, Sister Mary Thomas. *Fair Are Fowl*. Battle Ground, IN: High/Coo Press, 1980. Mini-chapbook 9. ISBN 0-913719-43-9.

Distributed with *High/Coo Quarterly* issue 16, High/Coo Press Mini-chapbook 9, *Fair Are Fowl* by Sister Mary Thomas Eulberg, OSF, was published with a deep blue cover as a 16-page collection with 4.25" x 3" pages. This collection featured haiku on birds, beginning with a quote from the book of Genesis. One of her haiku was: "nuns chanting / through the open window / a cardinal descants" and "from her piano / the artist hastens / to hear geese in flight".

Swede, George. *This Morning's Mockingbird*. Battle Ground, IN: High/Coo Press, 1980. Mini-chapbook 10. ISBN 0-913719-45-5.

Distributed with *High/Coo Quarterly* issue 16, High/Coo Press Mini-chapbook 10, *This Morning's Mockingbird* by George Swede was published with a cream cover as a 16-page collection with 4.25" x 3" pages. This collection featured haiku on psychological insights dealing with relationships. The title haiku was: "Recalling / last night's party— / this morning's mockingbird", and another well-known one-line haiku was: "Leaving my loneliness inside her". Always aware of the struggles of others, George wrote: "Over the hoboies / huddled around the campfire— / flocks of southbound geese".

Kostelanetz, Richard. *Turfs, etc.*. Battle Ground, IN: High/Coo Press, 1980. Mini-chapbook 11. ISBN 0-913719-47-1.

Distributed with *High/Coo Quarterly* issue 16, High/Coo Press Mini-chapbook 11, *Turfs, etc.* by Richard Kostelanetz was published with a cream cover as a 20-page collection with 4.25" x 3" pages. This collection was dedicated to Anton Webern. *Turfs, etc.* was a small collection of 4-word poems, with the words printed on the four corners of each page.

Kostelanetz wrote that "The form of these poems is highly restrictive, perhaps even more rigorous than the Japanese haiku. Only four words are used, placed in the corners of an invisible rectangle, floating in the space of the page. . . . Ideally, let me suggest, all the words could and should be seen and read at once. I wanted to explore the various ways in which four spatially distant words might become more than the sum of their parts. . . . These poems are *turfs*, not 'windows' or 'codes,' because they do not necessarily reveal anything outside themselves." One set of four words was: "SUN / EXPOSURE / SWEAT / DREAMING" and another was: "TREES / SAW / ROOTS / SNOW". A few used more abstract words: "EMPATHY / UNDERSTANDING / INSIGHT / OBSERVATION", and one more haiku-like example was: "NIGHT / CRICKET / APPREHENSION / SURPRISE".

Brooks, Randy & Shirley Brooks, Editors. *High/Coo: A Quarterly of Short Poetry*, 17, Battle Ground, IN: High/Coo Press, August 1980.

Issue 17 featured our usual mix of haiku, tanka and short lyric poetry with a good mix of playful line-drawing clipart. Charles Rossiter wrote: "cracked tombstone: / a rusted can / of dried flowers" and Gloria H. Proscal wrote: "as lights flicker / Papa tamping down / his corn cob pipe".

High/Coo Chapbook 8, *Walking With the River* by Bob Boldman was distributed with issue 17. The editors also announced that *Haiku Review '80* had sold out within four months of publication and the next edition would be published in 1982.

Boldman, Bob (Robert). *Walking With the River*. Battle Ground, IN: High/Coo Press, 1980. ISBN 0-913719-14-5.

Distributed with issue 17 of *High/Coo Quarterly*, High/Coo Press Chapbook 8, *Walking With the River* by Bob Boldman, was published with a slate gray cover stock with horizontal 5.5" x 4.25" pages. This chapbook was the first collection of

haiku by Bob Boldman who employed a playful organic form to capture intense moments of observation, feeling and insight—a Zen awareness of the significance and insignificance of being human. Boldman had a degree in respiratory therapy and practiced Zen meditation, and both clearly informed his writing. The title haiku was a two-line haiku: “walking with the river / the water does my thinking” and the last haiku of the collection was: “in the temple / a / heartbeat”. Personal favorites of the editors include: “the priest / his shadow caught / on a nail.” and a punny haiku “hymns / in the ears / of corn”. This book received first place in the Merit Book Awards from the Haiku Society of America for the best haiku books published in 1981.

Brooks, Randy & Shirley Brooks, Editors. *High/Coo: A Quarterly of Short Poetry*, 18, Battle Ground, IN: High/Coo Press, November 1980.

Issue 18 featured senryu. Raymond Roseliep wrote: “the child called / a wrong number: / we talked all spring” and “hiking with him ... / a railroad track / the yellow brick road”. Bob Boldman contributed a variation on Swede’s haiku: “leaving / inside her / my silence” and Chuck Brickley offered: “for their wedding night / the young couple / change their sheets”. Tao-Li provided: “before mowing her lawn / the widow / takes out her curlers”.

~ 1981 ~

Brooks, Randy & Shirley Brooks, Editors. *High/Coo: A Quarterly of Short Poetry*, 19, Battle Ground, IN: High/Coo Press, February 1981.

Issue 19 featured sequences with ink sketches by Ruth Eshbaugh. The issue opened with a haibun “On Hearing Lennon Was Shot” by Harley King. Stephen Gould contributed a trio on bread including “Alone ... / I lightly touch / the risen bread”. Raymond Roseliep wrote a series of six love haiku titled “The Quiet Limit” from a Tennyson poem. One of his haiku was: “my rose opening— / but the hired girl has eggs / to gather”. Tom Tico provided a series of wind-chime haiku, and wrote about an inmate in his sequence, “Lifer”, which started with “a toast / to the old lifer / —cold water” and ended with “first day of parole: / the window-booth in the café / across the street”. We published three haiku from Adele Kenny’s long sequence, “Notes from the Nursing Home”, that included “dusk: / crickets still ticking / this new pacemaker”.

High/Coo Chapbook 9, *Barbwire Holds Its Ground* by Randy Brooks was distributed with issue 19.

Brooks, Randy. *Barbwire Holds Its Ground*. Battle Ground, IN: High/Coo Press, 1981. ISBN 0-913719-16-1.

Distributed with issue 19 of *High/Coo Quarterly*, High/Coo Press Chapbook 9, *Barbwire Holds Its Ground* by Randy Brooks was published with a steel gray cover stock and thirty-two 4.25” x 5.5” pages. It was dedicated “To my ancestors who homesteaded and prospered in western Kansas, the land of the South Wind.” Randy Brooks grew up in western Kansas and through these haiku he explores memories from the homestead ranch and wheat farms as well as stories and legends about his ancestors. The title haiku was: “barbwire holds its ground / Buffalo Sky / roams the prairie” which was an allusion to language in treaties with prairie Native Americans who unsuccessfully tried to convey their expression of infinity. The barbwire stopped the herds of buffalo and free-range cattle from passing through the homesteads. There are not many natural fruits in western Kansas, with one exception: “sandhill plums / in the creekbed gather / dirt farmers & their wives”. One haiku was from a childhood image of his grandmother: “dirt farmer’s wife / at the screen door: / no tractor sound” which won an award when it was originally published in *Modern Haiku* magazine. A personal highlight related to this collection was an impromptu reading by Randy with his grandfather’s farmer friends at the Bucklin, Kansas café across from the wheat elevator.

Brooks, Randy & Shirley Brooks, Editors. *High/Coo: A Quarterly of Short Poetry*, 20, Battle Ground, IN: High/Coo Press, May 1981.

Issue 20 featured haiku, tanka, and short lyric poetry. The issue included a book review of Raymond Roseliep’s *Listen to Light* by Sanford Goldstein who wrote: “What I have come to feel mostly about Roseliep in addition to his excellent senryu in which the human element dominates satirically or coexists with the positive element of pathos is his wit in haiku, his delight in playing. I was once told that one of the earlier meanings of ‘haiku’ was ‘tawamureru’ (to sport, to jest, to dally). It is this feeling of playful mirth, of joking around, of jesting and teasing, that seems to me to mark so many of Roseliep’s haiku” (*High/Coo Quarterly*, 20, page 3).

Issue 20 also included several poems in memory or celebrating parents and grandparents. Shirley Brooks offered: “Kitchen curtains / from the fabric / she had planned” and Peggy Lyles wrote: “Circles in the pond; / a blue-haired woman / baits her grandson’s hook”. James Minor contributed: “knowing autumn / to be his last, grandfather / pruning the roses”. Alexis Rotella made a first appearance with “rain / shopping-bag lady / talks to tulips” and one from Emily Romano: “pressed so long ago, / I can’t remember / this flower’s name ...”.

Three new mini-chapbooks, winners of the fourth annual competition, were distributed with this issue including: *Slow Stirring Spoon* by Al Ortolani, *Pear Blossoms Drift* by Emily Romano, and *No One Sees the Stems* by Ruth Yarrow.

Ortolani, Al. *Slow Stirring Spoon*. Battle Ground, IN: High/Coo Press, 1981. Mini-chapbook 12. ISBN 0-913719-49-8.

Distributed with *High/Coo Quarterly* issue 20, High/Coo Press Mini-chapbook 12, *A Slow Stirring Spoon* by Al Ortolani, was published with a cream cover as a 16-page collection with 4.25" x 3" pages. This collection featured a series of haiku and senryu from a small-town café in eastern Kansas. Dedicated to his coffee buddies, Don, Fritz and Bob, these haiku and senryu provide a small portfolio of character sketches. The opening haiku was: "The day behind / becomes / a slow stirring spoon". This collection invites you to take up a chair and watch the people come and go: "College girls— / the cowboy lifts his eye / from the water glass" and "Chewing pancakes / in your ol'blue suit / that won't button".

Romano, Emily. *Pear Blossoms Drift*. Battle Ground, IN: High/Coo Press, 1981. Mini-chapbook 13. ISBN 0-913719-51-X.

Distributed with *High/Coo Quarterly* issue 20, High/Coo Press Mini-chapbook 13, *Pear Blossoms Drift* by Emily Romano, was published with a cream cover as a 20-page collection with 4.25" x 3" pages. The unifying element of this collection was a pervasive sense of loneliness as a widow moves through the seasons. The mini-chapbook started with the title haiku: "pear blossoms drift ... / the widow on the park bench / lifts her black veil". A couple more haiku: "time for the postman; / the widow across the street / sweeps her porch again" and "alone this autumn— / the rinds of green walnuts / bitter on the wind".

Yarrow, Ruth. *No One Sees the Stems*. Battle Ground, IN: High/Coo Press, 1981. Mini-chapbook 14. ISBN 0-913719-53-6.

Distributed with *High/Coo Quarterly* issue 20, High/Coo Press Mini-chapbook 14, *No One Sees the Stems* by Ruth Yarrow, was published with a deep blue cover as a 24-page collection with 4.25" x 3" pages with calligraphy and sketches by the author. This collection was dedicated to Mike, Matthew and Delia. Ruth Yarrow's haiku conveyed a special gentleness towards nature both within and around us. In this collection she explored the perception of nothingness, of things unseen, and the inner rewards of parenting. The title poem was "moonlit okra leaves / floating in blackness / no one sees the stems". Another of her haiku was widely celebrated for a mother's perspective: "warm rain before the dawn: / my milk flows into her / unseen". An environmental educator, Ruth wrote haiku such as "touching the fossil— / low rumblings / of thunder".

Brooks, Randy & Shirley Brooks, Editors. *High/Coo: A Quarterly of Short Poetry*, 21, Battle Ground, IN: High/Coo Press, August 1981.

Issue 21 featured haiku, senryu, and short lyric poetry. This issue was printed on a Kelsey letterpress, with a linoleum print of fish for the cover by Dorothy Cole. The issue celebrated the fifth year anniversary of High/Coo Press with a retrospective essay by Randy Brooks. "For over five years we have steadily published *High/Coo: A Quarterly of Short Poetry*. Our format has changed from folded pages in an envelope to a standard saddle-stitched magazine, but our commitment has remained the same. We are devoted to the evocative, concise poem in all its various forms and traditions including such extremes as haiku, rhymed epigrams, word association poems and concrete poems. Concise poems are too often neglected or abused as filler. By featuring the short poem, we provide a center for correspondence among those readers and writers fascinated by the challenges of significant expression within maximum conciseness We don't label poems as haiku, senryu or epigrams—all simply appear together. We're interested in the individual poem's effect on the reader—not whether it fits our concept of haiku. Our goal is simply to encourage (by publishing) the contemporary creativity, the experimentation, the forward moving efforts in the short poem" (*High/Coo Quarterly*, 20, page 2).

In this issue the editors also announced that they have purchased a small Kelsey letterpress and would be printing *High/Coo Quarterly* and High/Coo Press chapbooks with handset type. Issue 21 was the first publication printed with the new letterpress. The editors also expressed the hope to print on book-cloth in order to start publishing some clothbound editions, bound by hand. Unfortunately, due to inexperience, we purchased a poor choice of typeface "cable bold" which produced heavy letters and looked ugly. After about a year we got better and purchased additional fonts of other typefaces, but with the Kelsey press, we did not achieve a level of high-quality letterpress printing the poetry deserved. Some of the haiku pressed into the pages of this issue included "nothing left now / but this recipe / and her name" by Frank K. Robinson and "the sun sinking— / a woman hugs her knees / and rocks ...".

High/Coo Chapbook 10, *Wind in the Keys* by LeRoy Gorman was distributed with issue 21.

Gorman, LeRoy. *Wind in the Keys*. Battle Ground, IN: High/Coo Press, 1981. ISBN 0-913719-18-8.

Distributed with issue 21 of *High/Coo Quarterly*, High/Coo Press Chapbook 10, *Wind in the Keys* by LeRoy Gorman was published in a softcover saddle-stitched edition of 270 copies and 30 handbound cloth edition copies. This was the first handset letterpress chapbook published by High/Coo Press with 65 haiku printed on forty 4" x 5.5" pages. The title poem was "unlocking the door / wind / in the keys". With a wide range of topics and perspectives, here are a few of the minimalist haiku presented in this collection: "spring rain / the window mannequin / is undressed" and "a diver brings up the body / the rain / begins" and "a car passes overhead / the plunk / of the baited hook".

Brooks, Randy & Shirley Brooks, Editors. *High/Coo: A Quarterly of Short Poetry*, 22, Battle Ground, IN: High/Coo Press, November 1981.

Issue 22 featured haiku, senryu, tanka and lyric poetry. This issue was printed on a Kelsey letterpress, with a linoleum print of a tree for the cover by Dorothy Cole. This issue introduced a new opening section, providing a short biographical introduction and featuring the work of a poet. Peggy Lyles was our first guest poet, with haiku such as: "Water / trickling from stone ... / the cool green moss". Lyles had a BA from Columbia College and an MA from Tulane University and taught English at the University of Georgia. She was the poetry editor for the *Georgia Review*. Another sample haiku from this issue: "her turn / to pay for dinner; / I pour tea." by Pete Beckwith.

Brooks, Randy. *The Last Quarter Mile*, Florence, OR: Grey Whale Press, 1981.

A chapbook of short lyric poetry and tanka published by Grey Whale Press in Florence, Oregon. This was Grey Whale Press book number 6, saddlestitched and bound in gray coverstock and eight pages. One of the haiku "her red curls / caught on a thorn— / she reaches the morsel" was later published in William J. Higginson's *Haiku World: An International Poetry Almanac* published by Kodansha International in 1996.

~ 1982 ~

Brooks, Randy & Shirley Brooks, Editors. *High/Coo: A Quarterly of Short Poetry*, 23, Battle Ground, IN: High/Coo Press, February 1982.

Issue 23 featured sequences and guest poet, Frank K. Robinson. He had a PhD from the University of Texas and taught 20th century American poetry at the University of Tennessee. He was recognized as a leading scholar on the poetry of Edgar Lee Masters. This issue was printed on a Kelsey letterpress, with a linoleum print of a buffalo for the cover by Shirley Brooks. As the guest poet, we published several haiku by Frank K. Robinson such as: "ants / back and forth / the sparrow's eye" and "old woman / at the grave of the boy / she married". This issue also included haiku and senryu by Raymond Roseliep, Ross Figgins, John O'Brien, Alexis Rotella, Rosamond Haas, David Elliott, Ruth Yarrow, Garry Gay, Robert Spiess, and Bob Boldman. A playful trio "diane" by Bob Boldman: "she sews in the room / with the camellias; / no room for dreams" and "singing, / the eye of the needle / watches me" and "moonrise: / i imagine her / without a stitch". Garry Gay wrote: "An old pinto / left in the lower meadow; / rusting." This issue also featured a haibun by Edward Tick called "The Last Day" on the loss of a child.

High/Coo Chapbook 11, *Sun-Faced Haiku Moon-Faced Haiku, Volume 1*, by Alan Gettis was distributed with issue 23. High/Coo Press editors also announced the publication of *Haiku Review '82* and called for submissions to the fifth annual mini-chapbook competition.

Gettis, Alan. *Sun-Faced Haiku Moon-Faced Haiku, Volume 1*. Battle Ground, IN: High/Coo Press, 1982.

Distributed with issue 23 of *High/Coo Quarterly*, High/Coo Press Chapbook 11, *Sun-faced Haiku Moon-faced Haiku 1* by Alan Gettis was published in a softcover saddle-stitched edition of 300 copies. Both volumes 1 and 2 were bound together in a cloth edition of 25 copies. This chapbook was handset and printed on a Kelsey letterpress with thirty-two 4" x 5.5" pages per volume. Volume 1 featured haiku on Buddhist suffering and compassion divided into three sections: Bordertown, City Cold, India: "bordertown: / breastfeeding mother / asks for a handout". One from India: "the river Ganges; / scores of priests and hippies / mingle at sunrise". This book received eminent mention award in the Merit Book Awards from the Haiku Society of America for the best haiku books published in 1981.

Brooks, Randy, Editor. *Haiku Review '82*. Battle Ground, IN: High/Coo Press, 1982. ISBN 0-913719-81-1.

The second bibliography was a 5.5" x 8.5" saddle-stitched monograph with 36 pages. Published in February 1982, *Haiku Review '82* included updated reviews of new haiku publications by Elizabeth Searle Lamb, an updated bibliography of haiku books in print, two new essays by Betty Drevniok and Raymond Roseliep on five favorite haiku, and two featured essays—one on postmodern haiku and the other a bibliographical review of Roseliep's publications.

LeRoy Gorman was author of a featured essay: "Into the Postmodern: An Assessment of Alternatives in Form and Theme" in which he argued "In the mid-sixties, English haiku entered a modern era of exploration. The classics were re-examined, and many misconceptions of the previous renaissance are dispensed with. Most importantly, 5-7-5 haiku, for the most part, disappeared to be replaced by a much refined three-line approach often exhibiting as few as five syllables Fortunately, there are a number of alternatives available which, unfortunately, have not, in all cases, found wide acceptance within haiku. Since the sixties, the number of experiments hovering on the fringe of acceptability has steadily increased" (page 20).

Gorman's essay goes on to explore one-line haiku, visual techniques, reductive poetics, and extended works such as haibun and renga. In the section on reductive poetics, he discussed the possibilities of "language-centered poetics. By their very definition, language-centered poetry defies all limits of language use and interpretation, and so, may not be readily accepted, at least in the extreme, by very many haiku poets. However, the likelihood of partial use may become more the norm as a first step—a first step already taken by George Swede, with successful results The idea of a haiku that can be viewed as both a sound orchestration and a non-referent exploration is fascinating" (page 21-22).

Gorman concluded his essay: "The impetus with which the new approaches are moving beyond accepted haiku norms, while at the same time gaining equal impetus within haiku tradition, is promising. Support is given to the premise—haiku is an ever-expanding and receptive artform, not a static form demanding rigid discipline to work within often limiting bounds. . . It is commendable that the haiku movement in English has reached a level of maturity and confidence that it can leave the security of proven techniques. Enter the postmodern" (page 22).

Brooks, Randy & Shirley Brooks, Editors. *High/Coo: A Quarterly of Short Poetry*, 24, Battle Ground, IN: High/Coo Press, May 1982.

Issue 24 was the last issue of *High/Coo Quarterly*. The cover of this issue was printed on a Kelsey letterpress with ink prints made from a variety of leaves created by Randy & Shirley Brooks. This issue included mostly haiku and a few lyric poems. Scott Montgomery wrote: "crescent moon / her face / near the candle" and Alexis Rotella contributed: "Our childhood seesaw— / touching the last trace / of its yellow paint". A similar haiku by Barbara Unger: "an abandoned school / the swings / filling with snow". Dan Liebert wrote a minimal senryu: "the shoe-lace snaps / exactly / when".

High/Coo Chapbook 11, *Sun-Faced Haiku Moon-Faced Haiku, Volume 2* by Alan Gettis was distributed with issue 24. Three new mini-chapbooks, winners of the fifth annual competition, were distributed with this issue including: *All of Her Shadows* by George Swede, *Sandia Mountain Sequence* by Carl Mayfield, and *39 Blossoms* by Elizabeth Searle Lamb.

Gettis, Alan. *Sun-Faced Haiku Moon-Faced Haiku, Volume 2*. Battle Ground, IN: High/Coo Press, 1982.

Distributed with issue 24 of *High/Coo Quarterly*, High/Coo Press Chapbook 12, *Sun-faced Haiku Moon-faced Haiku Volum 2* by Alan Gettis was published in a softcover saddle-stitched edition of 300 copies. Both volumes 1 and 2 were bound together in a cloth edition of 25 copies. This chapbook was handset and printed on a Kelsey letterpress with thirty-two 4" x 5.5" pages per volume. Volume 2 featured Zen haiku from Japanese haiku poets organized by seasons. The translations of Japanese haiku are from R. H. Blyth's anthologies and were published with permission from Hokuseido Press.

Swede, George. *All of Her Shadows*. Battle Ground, IN: High/Coo Press, 1982. Mini-chapbook 15. ISBN 0-913719-55-2.

Distributed with *High/Coo Quarterly* issue 24, High/Coo Press Mini-chapbook 15, *All of Her Shadows* by George Swede was published with a tan cover as a long horizontal 28-page collection with 5.5" x 2" pages. The long pages provided necessary space for George's one-line haiku. This collection featured 24 haiku on marriage and family. The title haiku was a one-liner: "One by one to the floor all of her shadows", and in a less pleasant scene: "Unhappy wife / I pedal my bike / through puddles". This well-known senryu appeared as a one-line haiku: "After the abortion she weeds the garden". One about being a father: "Late autumn / still in bloom / my sons". With an intuitive leap, Swede wrote: "Frost on the windows my father's cataracts".

Mayfield, Carl. *Sandia Mountain Sequence*. Battle Ground, IN: High/Coo Press, 1982. Mini-chapbook 16. ISBN 0-913719-57-9.

Distributed with *High/Coo Quarterly* issue 24, High/Coo Press Mini-chapbook 16, *Sandia Mountain Sequence* by Carl Mayfield, was published with a tan cover as a 20-page collection with 4.25" x 3" pages. This collection featured a sequence about camping and hiking in the Sandia Mountains near Albuquerque, New Mexico. The first haiku included a pun: "Along the rim / last night's coffee / clinging to the spoon" and another included metaphor: "Carpet of aspen leaves . . . / water sloshing / in every canteen". Randy's favorite: Tennis shoes / bald knees— / a smile as he goes by".

Lamb, Elizabeth Searle. *39 Blossoms*. Battle Ground, IN: High/Coo Press, 1982. Mini-chapbook 17. ISBN 0-913719-59-5.

Distributed with *High/Coo Quarterly* issue 24, High/Coo Press Mini-chapbook 17, *39 Blossoms* by Elizabeth Searle Lamb was published with a tan cover as a 28-page collection with 4.25" x 3" pages. This collection was dedicated to "P.S.H. and C.M.S." The title poem was written in New York City: "the morning glory vine: / 39 blossoms / on this last day" but the rest of the haiku were from the family homeplace near Topeka, Kansas: "the meadowlark / holding down the fencepost / with song". Another favorite Kansas haiku was: "the bright red truck / moves off in its own / dustcloud". A harp musician, Elizabeth wrote: "idly plucking / one string / another / ... the untuned harp". This book received third place in the Merit Book Awards from the Haiku Society of America for the best haiku books published in 1982.

~ 1983 ~

Dudley, Michael. *Through the Green Fuse*. Battle Ground, IN: High/Coo Press, 1983. ISBN 0-913719-23-4.

High/Coo Press Chapbook 13, *Through the Green Fuse* by Michael Dudley was published in a spring green softcover saddle-stitched edition with 85 haiku printed on thirty-two 4" x 5.5" pages. The title refers to haiku-like lines of poetry from Dylan Thomas: "The force that through / the green fuse drives the flower / Drives my green age". This collection was dedicated to Lilian Howes and in memory of Harry Howes.

The chapbook began with his award-winning haiku: "bareback through snow / into my legs / the horse's heat". A few of the haiku included small images of roadsigns and a variety of typographical arrangements such as "duet ends / the me/tro/nome". One haiku was reminiscent of William Carlos Williams' plum poem: "no one home: / her note on the table / under a plum".

Amann, Eric. Edited by George Swede. *Cicada Voices: Selected Haiku of Eric Amann 1966-1979*. Battle Ground, IN: High/Coo Press, 1983. Double-chapbook 14 & 15. ISBN 0-913719-25-0.

Cicada Voices by Eric Amann was the first book of selected haiku published by High/Coo Press. This book was a perfectbound edition with 64 pages (5.5" x 8.5"). The love frog logo appeared on the spine of the book and on the inside title page. The goal of publishing a collection of selected haiku was to celebrate poets who have dedicated several decades to the development of their craft in the art of writing haiku. With this collection we asked George Swede, a Toronto colleague and friend of Eric Amann, to edit the collect and write an introduction on the significance of Amann's contributions to haiku in English.

In his introduction, Swede summarized Amann's haiku poetics clearly explicated in his booklet, *The Wordless Poem*, in which Amann wrote: "As long as we approach haiku with our conventional ideas about poetry, it will never become any more than a very plain, over-simplified picture in words." Swede went on to explain Amann's view that haiku should be "primarily an expression of Zen in poetry."

Amann wrote haiku in two distinct time periods and the collection is organized in two parts with haiku presented in the order of their publication. Although he maintained an emphasis on the Zen element, Swede noticed that many of Amann's haiku "are haunted by sadness" and involve "some product of technology", and that "Noticeable changes in content occur in the second period. Amann deals more directly with human relationships and infuses his work with more humor" (page 7).

The title haiku was "summer loneliness; / through the endless afternoon / cicada voices", and another early haiku was: "Snow falling / on the empty parking lot: / Christmas Eve ...". This was a very contemporary feeling haiku: "plastic girls / under plastic umbrellas: / spring rain ...", and an example of technology in a traditional haiku theme: "Basho's crow / on the TV antenna: / autumn nightfall". Finally, here is his well-known haunting haiku: "A night train passes: / pictures of the dead are trembling / on the mantelpiece".

For High/Coo Press chapbook subscribers, this paperback book served as a "double-chapbook" and counted as chapbooks 14 and 15 in the series.

Rotella, Alexis. *Tuning the Lily*. Battle Ground, IN: High/Coo Press, 1983. Mini-chapbook 18. ISBN 0-913719-61-7.

High/Coo Press Mini-chapbook 18, *Tuning the Lily* by Alexis Rotella, was published with a red cover as a 20-page collection with 4.25" x 3" pages. This was one of Alexis' earliest collections of haiku, and this mini-chapbook featured a variety of minimalist haiku such as: "hummingbird / tuning / the lily" and "still / childless: / milkweed". One of Rotella's succinct senryu on gender and relationships was: "canoe through waterlilies / his eyes measuring / her waist". And a play on the myth of Zeus: "swans / stir of his breath / against my hair". The collection ended with: "left to the wind / all the lilies / and all his lies".

Engle, Margarita. *Smoketree*. Battle Ground, IN: High/Coo press, 1983. Mini-chapbook 19. ISBN 0-913719-63-3.

High/Coo Press Mini-chapbook 19, *Smoketree* by Margarita Engle, was published with a red cover as a 20-page collection with 4.25" x 3" pages. This collection featured haiku from the desert. Engle wrote: "The desert around my house is characterized by smoketrees, which are leafless. From a distance their long gray spines make them look like puffs of smoke, lending a unique, haunting quality to the landscape." The title haiku was: "the desert wind / a sadness this morning / smoketree". Her collection included this senryu: "morning walk / a stranger smiles / at his own birdcalls". We especially liked: "old homesteads / the stone chimneys / left behind" and "in a sand dune / where coyote tracks end / more loneliness".

Rader, R.W. Grandinetti. *S/HE*. Battle Ground, IN: High/Coo Press, 1983. Mini-chapbook 20. ISBN 0-913719-65-X.

High/Coo Press Mini-chapbook 20, *S/HE* by R.W. Grandinetti Rader, was published with a red cover as a 20-page collection with 4.25" x 3" pages. This is a collection of love and loss haiku dedicated to the poet's wife, Mary-Jane. The haiku ranged from the sacred: "breaking / the sacramental loaf— / the smell of her perfume", to the erotic: "hidden cave ... / lover's hand / leads / me". Even outdoors the haiku were about relationships: "evening snow / filling her footprints / a second time". One more: "their divorce— / we weed / the garden".

Faulkner, Margherita. *A Capella*. Battle Ground, IN: High/Coo Press, 1983. ISBN 0-913719-69-2.

Acapella is a beautiful oversized (6.5" X 8.5") hand-sewn chapbook featuring 32 pages of short lyric poems in the Emily Dickinson tradition. 275 copies were sewn in paper and 25 signed copies were hand-bound in cloth. Jean Clithero, president of the Lafayette Calligraphy Guild, created calligraphy composites for this collection using foundation and italic scripts. The book is illustrated with ink drawings by Audrey Rossman. Margherita Faulkner was a Quaker musician and piano teacher who expressed her spiritual perspectives through a quiet musicality of short, lyric verse. One of the poems, "Copper Rooster", was: "No one throws him corn, / Or erects a little hen for his delight; / Still, if he should crow / We'd lay aside the covers of the night." Another poem titled "The Waitress" was included: "Her coarsened hands set down my plate / More silently than bees, our eyes / Cross-pollinate." Some of her poems were from a mystical religious

perspective such as “Imatatio” published with long calligraphic swash strokes: “Blanched and trembling / Extended wings / Suggest Calvary”.

~ 1984 ~

Brooks, Randy, Editor. *Haiku Review '84*. Battle Ground, IN: High/Coo Press, 1984. ISBN 0-913719-71-4.

The third *Haiku Review* bibliography was a 5.5" x 8.5" perfect bound book with 76 pages. Published in February 1984, *Haiku Review '84* had doubled in size and featured several improvements in design. The editors wrote: “we have made several improvements in format, production, and content. We have enlarged the size of our type, nearly doubled the number of pages, and double-checked all of our information”. Contents included an updated bibliography of haiku books in print, haiku publishers, essays on haiku, and haiku magazines and societies. Anna Vakar contributed the reader response essay of five favorite haiku.

Lorraine Ellis Harr contributed an interesting historical overview of her experiences and goals as editor of *Dragonfly* magazine and the formation of the Western World Haiku Society. She explained: “We felt someone should try to stem the overabundance of dreadful little poetics and philosophical utterances which had begun to flood the submissions to the magazine. With this in mind, we compiled a list of guidelines (isn'ts) to help writers get on the haiku path. We didn't, at that time, presume to say what haiku is. We thought it was a responsible editor's prerogative to point out the most commonly made errors regarding haiku in English” (page 41). Harr shared her emphasis on Zen in haiku: “The late Alan Watts' reading of the R.H. Blyth translations has been our inspiration and guide for judging haiku in English. These stand out as a unique kind of seasonal writing. Whenever we find ourselves floundering under the assault of avant garde 'liberations', we put on the record and listen once again to the Alan Watts' haiku readings. It gives us courage to continue on the path of true haiku and maintain our classical/traditional format in *Dragonfly*” (page 42).

Elizabeth Searle Lamb provided the overview, “A Rich Harvest: Haiku Books of 1982-1983”, and she noted that “the development and growth of haiku and the related genre in the United States and Canada is continuing at full speed” (page 2). She cited the importance of Makoto Ueda's book, *Modern Japanese Poets and the Nature of Literature* as valuable “to all who wish to understand 20th century Japanese poetry”. An article by Randy Brooks, “Kinetic Haiku for Computer Screen”, featured Marco Fraticelli's computer multi-media collection, *Déjà vu*, programmed for viewing on Apple II computers. Brooks explained: “Fraticelli's haiku are experiences themselves as they appear on the screen. . . set in motion on the computer screen which also brings an element of time sequencing to the experience” (page 17).

Prestia, S. Phyllis. *Slicing Eggplant*. Battle Ground, IN: High/Coo Press, 1984. ISBN 0-913719-72-2.

High/Coo Press Chapbook 16, *Slicing Eggplant* by Phyllis S. Prestia, was published in a tan softcover saddle-stitched edition printed on thirty-two 4" x 5.5" pages. Also published in a handbound cloth edition (ISBN 0-913719-73-0). Dedicated “For grandmother who showed me how to slice eggplant”. This collection included 30 haiku, one to a page, related to the will to survive and perseverance necessary for compassion towards the weak and dying. One haiku was simply: “rocking / realizing I am / rocking” and another: “after visiting hours / quiet / breathing”. Another haiku demonstrated compassion within conflict: “As we argue, / you scrape the frost / from my windshield”, and the closing haiku was: “grandmother slices eggplant / her cane / fallen beside her chair”.

Tick, Edward. *On Sacred Mountain: Vietnam Remembered*. Battle Ground, IN: High/Coo Press, 1984. Mini-chapbook 21. ISBN 0-913719-74-9.

High/Coo Press Mini-chapbook 21, *On Sacred Mountain* by Edward Tick, was published with a light gray cover as a 20-page collection with 4.25" x 3" pages. Edward Tick is a psychotherapist who specialized in treatment of post-traumatic stress disorder. This collection featured haiku based on therapy with Vietnam veterans. As Tick explained in the introduction, “This haiku sequence is constructed, in part, of images of actual events reported by Vietnam combat veterans suffering post-traumatic stress disorder. . . I would especially like to thank the following veterans for having the courage and trust to share their wounds with me and allowing me to accompany them as a medic on their difficult journeys towards healing: Bill Crapser, Phil Cohen, Don Pfister, Frank Rizzi, Rene Binette, and Todd Starks.” Many of the haiku conveyed nightmares and haunting images of the war: “Sipping his coffee / my bro waves, smiles— / then his head is gone” and “Outside the cavern / the screams of my dying friend / I clean my rifle”. One haiku about news from home: “Gunships overhead / loudspeakers announcing / we've walked on the moon”.

This mini-chapbook was very popular with Vietnam veterans, and several local chapters of the Vietnam Veterans of America purchased and distributed this collection. Despite several re-printings of this edition, some VVA chapters reproduced the collection without copyright permission, but we were glad that this book was valued enough to urgently share it within their groups. We have no idea how many copies of this small collection were, ultimately, distributed.

Heinrich, Peggy. *A Patch of Grass*. Battle Ground, IN: High/Coo Press, 1984. Mini-chapbook 22. ISBN 0-913719-76-5.

High/Coo Press Mini-chapbook 22, *A Patch of Grass* by Peggy Heinrich, was published with a light gray cover as a 20-page collection with 4.25" x 3" pages. This collection featured traditional seasonal haiku emphasizing the sensory perception. The title haiku was “Across the valley / crests of green hills / this cool patch of grass”. Another one was: “A dragonfly / rides one sweep of the oar / and darts away”.

Watkins, Lequita. *Dark With Stars*. Battle Ground, IN: High/Coo Press, 1984. Mini-chapbook 23. ISBN 0-913719-78-1.

High/Coo Press Mini-chapbook 23, *Dark with Stars* by Lequita Watkins, was published with a light gray cover as a 20-page collection with 4.25" x 3" pages. This collection was an extended sequence of haiku forming a haiku eulogy "for John who did not stay twenty summers". Paying respects to Issa, Watkins included: "dew drops everywhere, / yet not enough to wash / away the dust". Also included was another haiku with dust: "his penny loafers / in back of the closet / gathering dust". The collection ended with: "dew drops on / the next branch already filled / with dew".

~ 1985 ~

Brooks, Randy. *Me Too!* Battle Ground, IN: High/Coo Press, 1985. ISBN 0-913719-82-X.

High/Coo Press Chapbook 17, *Me Too!* by Randy Brooks, was published in a baby blue softcover saddle-stitched edition printed on forty 4" x 5.5" pages. Also published in a handbound cloth edition (ISBN 0-913719-83-8). Dedicated "for Arik William Brooks and the love he brings us all". This collection featured parenting haiku and senryu from conception through toddlerhood for our second son, Arik. The title comes from a commonly heard "Me Too!" urgently expressed by a little brother trying to keep up with his big brother, Alan. Organized in chronological sequence, one of the early haiku was: "talking babies / in the waiting room / two year olds" and another was: "full moon / over harvested fields— / her water breaks". Arik came in a hurry, so I wrote this haiku: "contractions / quicker and quicker / I am a red light" and "her water leak / my path / through the hospital". Several months later at home I wrote: "high as my arms / can lift him, / moon still unreachable" and much later "jenny wren's chatter— / all the blackberries / divided by brothers". The final haiku was: "springs of his rocking horse / springing / all through sunset".

~ 1986 ~

Mayfly. Randy & Shirley Brooks, Editors. Battle Ground, IN: High/Coo Press, issues 1, 2, 3, 4, 5, 6, 7, 8, 1986-1989; Decatur, IL: Brooks Books, issues 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 1990-2015; Taylorville, IL: Brooks Books, issues 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75; 2015-2023.

Mayfly was launched as a small letterpress haiku magazine, featuring one haiku per page. It was a small pocket-sized magazine with 3.5" x 5" pages. Shirley handset the pages in Centenary type, and we printed about 300 copies per issue. Poets were asked to submit no more than 5 haiku per issue, and each issue published only 14 haiku, so this was a very selective haiku magazine. All submissions were held and selected by competitive reading the month before publication. We also paid authors \$10 per haiku accepted for publication. We also announced that we would be irregular in publication, publishing about 2-3 issues per year. The first four issues featured an original linoleum block cutting of a mayfly by Shirley Brooks.

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 1. Battle Ground, IN: High/Coo Press, January 1986.

For the first issue, we had a mayfly haiku contest to seek and publish some of the best possible haiku related to mayflies. We also announced that we did NOT want to publish mayfly-related haiku in subsequent issues although we later published a few more outstanding mayfly haiku. The winning haiku from the competition was a two-line haiku: "mayfly / gone tomorrow" by Marlene Mountain. Issue 1 also included the following haiku: "a mayfly / taps the screen— / warm beetles slip their skins" by Peggy Willis Lyles, and "my son's small hand— / teaching him to catch / mayflies" by Alan Gettis, "noon sun— / deep in the abandoned well / my face" by Charles B. Dickson, and "Honeymoon cottage: / mayflies / in a shaft of sunlight" by Alexis Rotella.

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 2. Battle Ground, IN: High/Coo Press, November 1986.

Issue 2 featured several writers and haiku such as: "At his grave / she forgives him, / again" by Alexis Rotella. Issue 2 also included the following haiku: "Rheumatic hound / inches across the cabin floor / with the sun spot" by Joe Nutt, and "evening piazza— / children darting in and out / of the warhorse shadow" by H. F. Noyes, and "cliff dweller ruins / tourist voices / echo faintly" by Tom Lynch.

Dudley, Michael. *A Man in a Motel Room*. Battle Ground, IN: High/Coo Press, 1986. ISBN 0-913719-84-6.

High/Coo Press Chapbook 18, *A Man in a Motel Room* by Michael Dudley, was published in a hazelnut softcover saddle-stitched edition printed on forty-eight horizontal 7" x 4" pages. Also published in a handbound cloth edition (ISBN 0-913719-85-4). It was dedicated "to Marnie, her book" and illustrated with carved vegetable prints by Marnie Reynolds. The title poem was: "becoming night / a man in a motel room / sits shirtless on a bed".

This chapbook included three short essays on haiku poetics: the "Foreword" and "Contemporary Haiku and the Exploration of Space" and "Horizon Haiku". The foreword provided a succinct overview of Dudley's progress as a poet from early epigrammatic poems, through imagistic poetry to haiku. He stated that his original goal was "paring all the poems . . . using an internal Hemingway 'bullshit detector' . . . When, under the principal influence of William Carlos Williams' verses, I began to write entirely in imagery, the pared versions became my first haikuish poems" (page 3).

He then wrote about the development of his haiku poetics, ending with a discussion of one line haiku: "Visually, the presentation of words in a single line is suggestive of a horizon, an image that symbolizes much that is central to haiku. For example, a horizon reinforces the inter-relationship of haiku and the immediate, sensual environment . . . Since there needs to be no interrupting eye shift from right to left, nor mid-haiku caesura, the reader of a horizon haiku establishes his own breath pace and associative word groupings. Thus, he formulates his own experience" (page 34).

One of his horizon haiku was: "gasping at jog's end mosquitoes" and another: "long finger tracing grain of wood Stravinsky". Not all of the haiku in this collection are one-liners: "rain at last / we leave / our sandals in the house".

~ 1987 ~

Brooks, Randy, Editor. *Haiku Review '87*. Battle Ground, IN: High/Coo Press, 1987. ISBN 0-913719-87-0.

The fourth and last *Haiku Review* bibliography was a 5.5" x 8.5" perfect bound book with 68 pages. Published in February 1987, *Haiku Review '87* included Elizabeth Searle Lamb's review of new haiku publications that appeared from 1984 until 1986. Randy & Shirley Brooks updated the bibliographies of haiku books in print, publishers of haiku books, dissertations on haiku, haiku magazines & societies, and essays on haiku from 1983-1986. Michael Dudley contributed a reader response essay on "Five North American Classics".

Elizabeth Searle Lamb noted: "Some 150 haiku or haiku-related books have made their appearance in the period from the beginning of 1984 through 1986, plus assorted poem cards and broadsides. Amazing variety! They range from minatures the size of a matchbook to the large anthologies of 200 to 300 pages, . . . from so-called traditional work to the experimental in both form and content" (page 4). *Haiku Review '87* also featured a bibliography of resources on teaching haiku by Randy Brooks concluding with "Thoughts on Classroom Haiku" by Gary Hotham. Brooks reviewed language arts books on teaching haiku, haiku books for children and teachers, essays on teaching haiku, ERIC resources on teaching haiku, and haiku films and filmstrips available for the classroom.

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 3. Battle Ground, IN: High/Coo Press, November 1987.

Issue 3 featured another 14 haiku including: "back home i unwrap into myself" by Marlene Mountain. Issue 3 also included the following haiku: "behind the tractor / bird wheel / dive to dirt" by William Hart, and "in the doorway / wrapped in old newspapers / the beggar" by Raffael de Gruttola.

~ 1988 ~

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 4. Battle Ground, IN: High/Coo Press, March 1988.

Issue 4 featured several haiku including: "sparrow fluttering / in the stock tank— / my gentle shovel" by Edward J. Rielly. It also included: "duck feathers / on the pond ... / snow falling" by Wally Swist, and "sick cow rejecting / my father's bucket— / rain on the window" by Edward J. Rielly, and "glittering ice skin / on every branch / hungry sparrows" by Suezan Aikins.

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 5. Battle Ground, IN: High/Coo Press, July 1988.

The covers of *Mayfly* issues 5, 6, 7, and 8 featured original ensogram illustrations by Bill Wilson. Printed on kromekote paper, the glossy covers were simultaneously released as poemcards. Framed in the enso, Bill's sumi-e paintings are illustrations of the haiku on each poemcard.

Issue 5 featured an ensogram of a cricket accompanied with the haiku "hearthside crickets / incessant chatter / my morning meditation" by Bill Wilson. Issue 5 was the last issue printed by letterpress, set in Centenary type. Issue 5 included the following haiku: "as the light fails— / still hammering / from the treehouse" by Lee Gurga, "near the Grand Coulee / her hand / delays the water" by Anna Vakar, "casket lowered ... / black umbrellas turning / into the rain" by Donald McLeod, "surrounded by light / all that is in the marrow / of grandfather's bones" by James Minor, and "a white horse / by the yellow aspens; / out of film" by Helen J. Sperry.

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 6. Battle Ground, IN: High/Coo Press, November 1988.

Issue 6 featured an ensogram of geese accompanied with the haiku "March dawn . . . / honking geese / fly the river north" by Bill Wilson. Issue 6 was the first issue designed with desktop publishing software. With computer-aided publishing, our haiku magazine, chapbooks, mini-chapbooks and new collections demonstrated significant improvements in design. Issue 6 also included the following haiku: "turning the shed knob / a mayfly slips in first / out of the rain" by Frederick Gasser, "In his tiny fist / violet bouquet— / just heads" by Jean L. Franko, and "in his little pail / a few sand crabs / and a hyperdermic syringe" by Lesley Einer.

Gurga, Lee. *A Mouse Pours Out*. Battle Ground, IN: High/Coo Press, 1988. Mini-chapbook 24. ISBN 0-913719-89-7.

High/Coo Press Mini-chapbook 24, *A Mouse Pours Out* by Lee Gurga was published with a white kromecoat cover as a 20-page collection with 4.25" x 3" pages. It was dedicated "for Jan, Ben, A.J. & Alex". The cover was printed with a brass cutting from a line drawing by the author. Several drawings by his children accompanied the haiku unified with a focus on rural Midwest family life. A relative newcomer to the haiku community, this was Lee Gurga's first collection of

haiku published. The title haiku was a one-line poem: “trying the old pump a mouse pours out”. One of our favorites was: “as the light fails— / still hammering / from the treehouse” and another was: “two boys the last pile of dirty snow”.

~ 1989 ~

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 7. Battle Ground, IN: High/Coo Press, March 1989.

Issue 7 featured an ensogram of frogs with the haiku “summer dusk / distant mountains / float on haze / croaking frogs” by Bill Wilson. Here are some sample haiku from this issue: “planting red tulips / my wrist / at the frost line” by Ruth Yarrow, and “fireside ... / old rocking chair / composing my soul” by Marjorie Sands, “summer goodbye hugs, / suddenly finding Father / shorter” by Rebecca Rust, and “hamster dies / blond hair / soft as my son’s” by Charles D. Nethaway, Jr.

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 8. Battle Ground, IN: High/Coo Press, August 1989.

Issue 8 had an ensogram of tadpoles with “may pond / tadpoles swarm / and in my mind . . .” by Bill Wilson. Among several haiku this issue included: “Peeling an orange — / tiny puffs of juice / catch the light” by David Elliott, and “sunken graves— / old woman with a trowel / turning earth” by Peggy Willis Lyles, and “the fiddler’s bow / shadow / dancing” by Francine Banwarth.

Hutton, Virgil. *The Hawk’s Vision*. Battle Ground, IN: High/Coo Press, 1989. Mini-chapbook 25. ISBN 0-913719-91-9.

High/Coo Press Mini-chapbook 25, *The Hawk’s Vision* by Virgil Hutton, was published with a cream cover as a 36-page collection with 4.25” x 3” pages. Dedicated “To my mother, who was responsible for the trips that inspired these haiku.” *The Hawk’s Vision* collects Virgil Hutton’s haiku written during long drives. As he wrote in the introduction: “Since 1960 I have been driving from Normal, Illinois, to Colorado Springs, Colorado, to visit my family. For the first fifteen years these trips were things to be endured rather than enjoyed. Then I started writing haiku, and my impression of the trips underwent a subtle evolution. . . . The very barrenness that had once been so tedious had become the basis for a new perception of beauty.” One haiku was: “Winter wind; / across the barren highway / drifts across tumbleweed” and another: “Open prairie; / a church and its graveyard / all alone”.

Swist, Wally. *Sugaring Buckets*. Battle Ground, IN: High/Coo Press, 1989. Mini-chapbook 26. ISBN 0-913719-93-5.

High/Coo Press Mini-chapbook 26, *Sugaring Buckets* by Wally Swist, was published with a light blue cover as a 28-page collection with 4.25” x 3” pages. This collection was dedicated “for Donna” and collected haiku from New England. The title haiku was: “ice melting / the drum / of the sugaring buckets”. In the preface Swist wrote: “I attempt to make the haiku I write ring true as a poem in English and not to create oriental imitations It is my hope that these haiku not only ring true in English, but are poems grounded in the landscape of rural New England.” One of the haiku was dedicated to poet Lorine Niedecker: “a kid’s pink feet blossom / over a yard / of hedges”. Another favorite senryu was: “farm banter / the bartender chalks / her pool cue”.

Mini-chapbooks 25 and 26 were the last of our High/Coo Press mini-chapbook series to be published.

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 9. Battle Ground, IN: High/Coo Press, December 1989.

Issue 9 was designed with computer aided publishing software with high contrast illustrations for the front cover. This issue featured several haiku including: “Katydid / Scratch / The moonlight.” by Akira Kawano, “streambed / fossil rock / marked by fresh prints” by Marjorie Sands, “huddled in blankets / waiting for the gush ... / Old faithful” by Francine Porad, and “baby angel / kneeling in stone— / its dirty face” by Frank K. Robinson.

~ 1990 ~

In 1990 Randy and Shirley Brooks moved to Decatur, Illinois in order for Randy to accept a position as Assistant Professor of English at Millikin University. High/Coo Press was discontinued and a new publishing company, Brooks Books, was established in Illinois. *Mayfly* Issue 10 was the first issue published by Brooks Books in Decatur, Illinois.

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 10. Decatur, IL: Brooks Books, September 1990.

Mayfly issues 10, 11, 12, 13, 14, and 15 featured original high contrast “visual haiku” designs by Mary Lou Bittle DeLapa for the magazine covers. Several of these covers came from her “kimono” series of designs. Subscriptions were increasing so print runs had increased to about 500 copies per issue. Issue 10 featured several haiku including this one: “all day / wind / leaving nothing / untouched” by Francine Banwarth, “spring rains / roar down the gorge— / uncorking the wine” by Joe Nutt, “raising the oars / summer sun / in the wake” by Michael Welch, and “empty stadium / his toothless grin still shaded / by the cap” by Vincent Tripi.

Hall, Meri & Brandi Winquist, Editors. *MU Haiku*. Decatur, IL: Millikin University, December 1990.

In his first semester as an Assistant Professor at Millikin University, Randy Brooks introduced haiku to students in English 101, Freshman Composition. *MU Haiku* was a saddle-stitched chapbook published in light blue cover stock with twenty-four 4.25” x 5.5” pages. Two students, Meri Hall and Brandi Winquist, helped edit a collection of the best haiku

written by students in the class. The class hosted a poetry reading at the end of the semester where the class chapbook, *MU Haiku*, was released. The editors included some of their own work: “as the tide rolls in— / still building / castles in the sand” by Brandi Winquist and “Greek letters carved / in the wood desktop / impressions in my cheek” by Meri Hall. Other student authors included Amanda Vogel, Kathleen Segoe, Maurene Plucinski, Denise Cottrell, Lori Nantkes, Rachel Brown, Jackie Clark, Cheryl Edwards, Renee Richards, Ed Shaw, and Bill McClure.

~ 1991 ~

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 11. Decatur, IL: Brooks Books, January 1991.

Issue 11 featured several haiku including: “burned as a child / living with this face / and others” by Mary Lou Bittle DeLapa, “an ant scurries / between rain drops— / another biopsy” by Francine Porad, “calling / for the lost cat ... / windchimes” by Tom Clausen, and “the lettuce ready to pick— / out in the garden / out in the rain” by Gary Hotham.

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 12. Decatur, IL: Brooks Books, July 1991.

Issue 12 featured several haiku including: “from behind / the bulging corncrib / my father’s cough” by Edward J. Rielly, “far away / the snowy mountains: / I forgive someone” by Mike Dillon, “afternoon heat— / the dog doesn’t move / out of the way” by Gary Hotham, “through the doe’s ear / sunset / flickers” by Peggy Willis Lyles, and “Winter winds / moving empty swings— / child by the window” by Gloria Jonas.

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 13. Decatur, IL: Brooks Books, December 1991.

Issue 13 featured haiku such as “through wood ripples / granddad carves the prow / of the toy boat” by Ruth Yarrow. Two Millikin University students, Melanie Balog and Meredith Hall served as interns with Brooks Books for 1991 and served as assistant editors for issue 13. Issue 13 also included the following haiku: “bag lady / moving her everything / out of the sun” by Helen J. Sherry, “her comb on the table / the space / a broken tooth makes” by Gary Hotham, and “ocean mist— / heron and kindergartner / stand on one foot” by Frederick Gasser.

~ 1992 ~

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 14. Decatur, IL: Brooks Books, August 1992.

Issue 14 opened with the haiku: “dozens of dolphins / on the beach—all of them / smiling” by Virginia Brady Young. This issue also included the following haiku: “slow mountain descent / the turbulent river gentles / into a lake” by Jean Jorgensen, “abandoned tin mine ... / prickly pears / close the entrance” by Noami Y. Brown, and “in from the patio / a scatter of golden leaves / and one cricket” by Elizabeth Searle Lamb.

Brooks, Randy & Lee Gurga, Editors. *Midwest Haiku Anthology*. Decatur, IL: Brooks Books, 1992. ISBN 0-913719-94-3.

Dedicated to Raymond Roseliep (1917-1983) “who called us to write ‘This Haiku of Ours’” the *Midwest Haiku Anthology* was published in a cloth edition of 128 pages (5” x 8”). The anthology featured haiku written in or about the Midwest. It included haiku by 54 poets complete with short biographies of each poet. This book received second place in the Merit Book Awards from the Haiku Society of America for the best haiku books published in 1992.

The *Midwest Haiku Anthology* also featured short introductions by each author commenting on how the Midwest region of the United States had shaped their perceptions, values, and approaches to the art of writing haiku. For example, Patricia Donegan wrote: “The space of the prairie resonates with the space of haiku—room to breathe deeply, room to stop in one’s tracks, room to see the light on one’s cup at breakfast. The prairies of the Midwest slowed me down—was my first meditation: to see things in clear light, just as they are without adornment or comment. The light across the prairies was my first haiku” (page 24).

In the preface, “the Universal in Midwestern Haiku”, Randy Brooks cited Roseliep’s call for creativity instead of imitation of Japanese haiku and declared that “In this anthology, the subject matter is derived from living in the Midwest . . . from the perceptions, the senses, the experiences of the Midwest” (page 9). He also stated “In the last few decades of practice, haiku writers have learned to be precise and evocative with their use of American expressions. The haiku in this anthology exploit our native tongue, naturally conveying the emotions and values of our shared experiences” (page 10). He concluded that the haiku in this anthology are universal “in that they attempt to share moments of insight, of perceived universals of nature, of the felt experience of the inner forces of being alive, now, here, in this our familiar Midwest” (page 10).

Some of the haiku included in this collection were: “abandoned farmstead— / deer in the misty orchard / eating fallen apples” by Ralph A. Bellas, “somewhere out in his lake / that muskie / he never caught” by Joyce Currier, “dust bowl / lamplight at noon / sand on the plates” by L. A. Davidson, a haiku titled “Easter” was “across wintry fields / a row of black crosses / the power line” by LaVerne Gonzalez, “in rain pools / below school swings— / bits of sky” by William Hart, “dust off / grampa’s tackle box / spring moon” by Kris Kondo, “The hunter returns— / in his gamebag / the moon and stars” by Robert Mainone, “country field— / home run rolling / past the headstones” by Bill Pauly, “sparrow fluttering / in the stock tank / my gentle shovel” by Edward J. Rielly, “after a night / in the storm cellar ... / a dove

cooing" by Sharon Lee Shafii, "frost on the birdbath / I comb / my graying hair" by Selma Stefanile, "robin's broken egg / breath stirs down / on its edge" by Phyllis Walsh, and "from mud / to sky / the heron's feet" by Paul O. Williams.

The release of the *Midwest Haiku Anthology* was celebrated at Millikin University with a Midwest Haiku Festival on October 9-10, 1992. At the festival, thirty-four of the 54 poets in this anthology participated in a reading of the haiku from the anthology. The reading was recorded and broadcast on National Public Radio. The festival also honored Professor Lucien Stryk for his work translating Zen poetry, including several Japanese haiku poets. His keynote presentation featured modern Japanese haiku, including many examples translated into English. This gathering helped strengthen and build the community of haiku writers in the Midwest.

Millikin University writing major Meredith Hall Mayo served as student editor for Brooks Books through an internship on the development of this anthology. The *Midwest Haiku Anthology* was also published in a Hypercard software edition, complete with author photographs and biographies. This software edition was published in the November 1993 issue of *Nautilus*, a monthly CD collection for Macintosh computers.

~ 1993 ~

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 15. Decatur, IL: Brooks Books, January 1993.

Issue 15 was the last issue to use Mary Lou Bittle De-Lapa cover designs. This issue included the haiku: "asleep / in my lap / the new kitten / i didn't want" by Tom Clausen. Issue 15 also had the following haiku: "retying a bootlace ... / the trickle / of a hidden spring" by Sharon Lee Shafii, "honey bees / on fallen grapes / spinning" by Charles B. Rodning, "wild roses / on porcelain— / her summer breasts" by Nika, and "August twilight / removing their shoes / to cross the stream" by Peggy Heinrich. A Millikin University student, Deborah White, served as an intern editor for this issue.

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 16. Decatur, IL: Brooks Books, September 1993.

The cover of issue 16 featured a drawing of a mouse framed inside a very long tail. Issue 16 also included the following haiku: "after his funeral / sleeping / in dad's pajamas" by Geneva Outlaw, "almost nightfall / the storyteller building / another campfire" by Yvonne Hardenbrook, "backyard barbering / blue jays recycle / his white hair" by Geneva Outlaw, and "gasping for air / under water / under brother's hand" by Aileen Avelar.

~ 1994 ~

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 17. Decatur, IL: Brooks Books, March 1994.

The cover of issue 17 featured a typewriter character shaped poem of a mayfly by Carlos Colón. This issue opened with a haiku: "torrent of words— / all the riverweed / bends downstream" by Jim Kacian. Issue 17 also included the following haiku: "evening walk / taste of raspberries poking / through someone's fence" by Jean Jorgensen, "inside my suitcase / crushed / the origami dove" by Judith Anderson Stuart, "fall dusk— / the killed engine / clicks and ticks" by William Hart, and "in mother's garden / first flakes / fall on the sundial" by Michael Dylan Welch. A Millikin University student, Nanette Wargo, served as an intern editor for this issue.

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 18. Decatur, IL: Brooks Books, October 1994.

The cover of issue 18 featured a drawing of our newborn daughter, Jessica Brooks, by her brother Arik Brooks. Jessica was born September 24, 1994. This issue featured several haiku including: "cold dime / the beggar's hand / colder" by William Cullen Jr., "a breeze through marsh grass / into a basket of sun / the clank of oysters" by Jeff Witkin, and "midwinter thaw: / on the dented trash can lid / sparrows bathing" by Carol Conti-Entin.

~ 1995 ~

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 19. Decatur, IL: Brooks Books, March 1995.

The double-hearted love frog appeared on the cover of issue 19. This issue included several haiku: "live trap / the pregnant mouse's / bulging eyes" by Ruth Yarrow, "in both hands— / the water she carries / from the ocean" by Gary Hotham, "apple picking / we polish off a few / on the way home" by Yvonne Hardenbrook, and "First day of classes: / girls in green plaid uniforms / share a cigarette" by Ken Stec.

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 20. Decatur, IL: Brooks Books, November 1995.

Issue 20 opened with the haiku "after vespers, three nuns / laughing in the kitchen / nibbling king cake" by Charles Bernard Rodning. This issue also included the following haiku: "late night / one more rosary ... / with grandma" by Joseph A. Link, "running with the car— / the black tip of the dog's tail / through knee-high corn" by Lee Gurga, and "footprints up a hill / in the softening snow / fading" by William Woodruff. A Millikin University student, Chad Mitchell, served as an intern editor for issue 20.

~ 1996 ~

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 21. Decatur, IL: Brooks Books, April 1996.

Issue 21 featured several haiku including this one on parenting: “the cold car idles . . . / from baby’s thumb / a wisp of steam” by Tom Clausen and the following haiku: “that old rooster / still sneaking up on me / teaching me zen” by James Tipton, “downsizing / one last time / this bird’s eye view” by R.A. Stefanac, and “parked car / i watch / the windows steam” by Leila Khademoui-Reza.

Brooks, Randy & student editorial board, Editors. *Haiku: Season to Season*. Mt. Zion, IL: Mt. Zion Intermediate School and Brooks Books, April 1996.

In the spring of 1996, the Mt. Zion Intermediate School received a grant from the Decatur Area Arts Council and the Mt. Zion Parents Committee for a series of haiku workshops led by Randy Brooks. The workshops consisted of three visits to each fifth and sixth grade class over six weeks. During the first visit students enjoyed the art of reading haiku. The second visit to each class introduced students to the art of writing. During the third visit students learned to edit haiku and enjoyed picking out favorites through kukai competitions. An editorial board of students was selected for each class to work with Dr. Brooks on final selections of student haiku to include in *Haiku: Season to Season*. The haiku were organized by seasons starting with spring: “my dog runs in . . . / dirty paw prints / everywhere” by Noah Freund; summer: “on a roller coaster / going slowly up . . . / people below getting smaller” by Brittany Austin; fall “after school . . . / my brother getting lost / in leaves” by Lindsey Hawkins; and winter: “parents see me fall / on the ice . . . / I wave at them” by Ashley Goebel. The 40-page anthology (5.5” x 8.5”) included one haiku by each student and was distributed at an evening poetry reading with parents and friends of the students on April 16, 1996.

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 22. Decatur, IL: Brooks Books, November 1996.

The cover of issue 22 featured a pen and ink drawing by Millikin University art student, Laura Dopheide. This issue featured a haiku “shut out / the light sneaks back in / under the door” by Makiko. Issue 22 also included the following haiku: “too young to know death— / playing hide and seek / among the tombstones” by Melissa Leaf Nelson, “shoveling snow / still pinned to her new coat / last week’s red poppy” by Jean Jorgensen, and “for a moment / the new kitten / half in half out” by Keith Woodruff. Two Millikin University students, James Wilkerson and Stacy Allsop, served as internship editors for issue 22.

~ 1997 ~

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 23. Decatur, IL: Brooks Books, May 1997.

Issue 23 featured several haiku including: “gently I opened / hair in morning tangles / her hand on my neck” by Charles Rossiter, “drought— / the sunflower’s bow / deepens” by Jack Lent, “rickety stairs— / honeysuckle clinging / to the bannister” by Daniel Mills, and “she brushes her hair / as she always has / homeless in spring” by James Chessing.

Brooks, Randy, & Lee Gurga, Editors. *A Solitary Leaf: 1996 Haiku Society of America Members Anthology*. New York: Haiku Society of America and Decatur, IL: Brooks Books, 1997. ISBN 0-9631467-4-2.

Randy Brooks and Lee Gurga collaborated as editors of the 1996 Haiku Society of America members’ anthology, *A Solitary Leaf*, distributed by Brooks Books. Selecting a best haiku from each member’s submission, the forty-page (5.5” x 8.5”) collection included the work of 107 HSA members. A few sample haiku included: “Each patient / diagnosing the others. / waiting room” by James Caulfield, “scenic overlook— / the whole Mississippi valley / mist” by Lee Gurga, “back from abroad / daffodils nodding / by the front door” by Kris Kondo, “home for Christmas: / my childhood desk drawer / empty” by Michael Dylan Welch, and “how long we sat together / our teacups / empty” by Valorie Broadhurst Woerdehoff.

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 24. Decatur, IL: Brooks Books, December 1997.

The cover of issue 24 was an ink drawing of a mouse mopping the floor with a toothbrush. Some of the haiku included were: “cold snap— / a hairline crack / in the clay pot” by Jim Kacian, “frost predicted / the sizzle / of fried green tomatoes” by R.A. Stefanac, “Digging potatoes / in last light moon / rising over the maples” by David Elliott, and “rain falling / from a stone griffin / one red umbrella” by Paul Miller.

Rielly, Edward J. *Anniversary Haiku*. Decatur, IL: Brooks Books, 1997. ISBN 0-913719-80-3.

Brooks Books Chapbook, *Anniversary Haiku* by Edward J. Rielly, was published in a saddle-stitched edition printed on 24 vertical 4” x 6.5” pages. The cover was printed on letterpress with silver ink on a midnight blue softcover and was dedicated “for my wife, Jeanne”. This collection of haiku celebrated 25 years of marriage, with one haiku representing each year. Although these haiku were not limited to being about the big events such as weddings, they captured significant moments in the daily events of his wedded life with his wife, Jeanne, and two children, Brendan and Brigid. This wedding haiku came first: “loaf of bread / and red wine on the altar— / the new touch of your hand”, and a more everyday scene: “after work you nap / on the sofa, breeze softly / blowing your hair”. The book concluded with a 25th anniversary haiku: “my golden ring— / after twenty-five years / the inscription still legible”.

~ 1998 ~

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 25. Decatur, IL: Brooks Books, May 1998.

Issue 25 featured fourteen haiku including this fun one: "eightieth birthday / gently squeezing snapdragons / to make jaws open" by L. A. Davidson. Here are two more haiku from this issue: "rocking / back and forth / the conversation" by Jim Kacian, and "in the attic— / news for a nickel / seventy years ago" by Mike Allen.

Brooks, Randy. *Black Ant's Journey to Japan: A Modern Tanka Journal* (Gualala, CA: AHA Online Books), 1998.
<<http://www.ahapoetry.com/blackant.htm>>

Black Ant's Journey to Japan was an online collection of tanka by Randy Brooks, published a year after his visit to Japan as a member of a delegation of American poets and editors invited to attend the 2nd International Joint Haiku Conference sponsored by the Haiku Society of America (HSA) and the Haiku International Association (HIA).

The book was dedicated to Lee Gurga because of his efforts to organize international exchanges between Japanese and English language haiku writers. Although Brooks was providing talks on American haiku and meeting haiku poets and scholars, the journal was mostly written in tanka, a medium that better fit as a poetic journal of the emotions and realizations of this experience. The tanka sequence is written as a journal, building a narrative based on a significant insight expressed with this haiku: "cool haiku stone— / black ant down and out / of the kanji". Another tanka was: "open mouthed / behind / museum glass / samurai's war cry / mask". At the end of the introduction Brooks wrote: "I trust you can see that the little black ant remains puzzled, but forever changed, by his journey to Japan".

In 1999 the Asia Education Foundation, University of Melbourne, Australia, developed and published a study unit on contemporary tanka and travel journals. Students in this program used Randy Brooks' online collection, *Black Ant's Journey to Japan*, in a comparative literature study of ancient and contemporary tanka travel sketches. Australian teachers used this curriculum plan for several years.

Doty, Gene. *Nose to Nose*. Decatur, IL: Brooks Books, 1998. ISBN 0-913719-97-8.

Brooks Books Chapbook, *Nose to Nose* by Gene Doty, was published in a saddle-stitched edition printed on 40 vertical 4" x 6.5" pages. and was dedicated "for Rose". The softcover was printed on cream granite coverstock with tan granite endpapers. This collection was organized into four sections: "Distant Crows" exploring nature and animals, "Light Passing" seeking spiritual identity, "How Gently" focusing on human relationships, and "After the Drowning" expressing the difficulty of reconciliation from human tragedy. Sample haiku from each section include the title poem from section 1: "nose to nose / the dog and the mouse / under its paw". From section 2: "ice storm / the light passing / from candle to candle". From section 3: "how gently / her eyes close— / new moon". From section 4: "Easter egg hunt / at the little girl's feet / a dead robin".

Brooks, Randy. *The Homestead Cedars*. Normal, IL: Saki Press, 1998. Saki Chapbook 3. ISBN 1-893823-03-2.

The Homestead Cedars by Randy Brooks was a Virgil Hutton Haiku Memorial Award chapbook competition winner. Designed with computer-aided publishing technology and clip art, this chapbook had twenty-eight 4.25" x 5.5" pages. In the introduction, Brooks wrote: "In *The Homestead Cedars* I return to my ancestral homestead in western Kansas, where I spent my childhood summers. . . . The haiku in this collection move through the ages of man from childhood through adolescence to adulthood, and finally, facing of death. In each haiku I have shared experiences of connecting to the past—how our ancestors continue to live on through us." The title haiku was: "the homestead cedars . . . / our toy cars follow a dirt road / through fallen needles", and another tree haiku: "scraggly old pine / leans over the well house— / the only one left". One featured ancestors of the land: "fit of my thumb / on the caveman's knife . . . / coolness of the flint" and another only one generation: "her open Bible . . . / a page smudged long ago / by a coal miner's thumb".

Gurga, Lee. *Fresh Scent: Selected Haiku of Lee Gurga*. Edited by Randy Brooks. Decatur, IL: Brooks Books, 1998. ISBN 0-913719-86-2.

Fresh Scent: Selected Haiku of Lee Gurga was published in a cloth-bound edition of 128 (5.5" x 8.5") pages. Printed on acid free paper and bound in Kivar cornmeal "Corinth" cloth, this collection was designed and marketed as a library edition. Editing, book design and layout was by Randy Brooks. The dust jacket was designed by Mike Thomas, a graphic design student at Millikin University, as a competitive assignment in Professor Ed Walker's course in commercial art. This book received first place in the Merit Book Awards sponsored by the Haiku Society of America for the best books published in 1998.

In the editor's introduction, Brooks wrote: "With great pleasure Brooks Books inaugurates a new series of clothbound books featuring outstanding English language haiku poets with the publication of *Fresh Scent: Selected Haiku of Lee Gurga*. Each selected haiku book in this series will include the very best haiku by an author who has spent a significant portion of his or her life's work in this genre" (page 7). Randy explained the process as well: "One of the pleasures of editing and publishing a poet's selected haiku is the very process of selecting the haiku to be included in the book. In this case, the author began by gathering his best published and unpublished haiku to be considered as possible selections. Then we recruited the assistance of two haiku editors, Robert Spiess and Charles Trumbull, who graciously

reviewed and rated each of the possible selections. Taking these evaluations into consideration, Lee and I then reduced the number of poems from about 360 to the current 135 haiku selected for publication". The introduction also explained: "Haiku originated from the Japanese linked verse called renga. In this collection we have arranged the haiku by attempting to use the linking and shifting techniques developed over the centuries by renga poets" (page 8).

Paul O. Williams wrote in the preface: "It is a textbook example of good haiku poetry, reflecting the poet's longtime acquaintance with the form and its many manifestations, as well as his own finely tuned nature. For such a poet, everyday life is rich with perceptions and associations, and his warm and friendly personality infuse his perceptions with humanity and charm" (page 14).

The book concludes with Lee Gurga's haiku poetics—a precursor to his book *Haiku: A Poet's Guide* published several years later. One of his most important statements was: "A haiku is a record of an event. But it is not simply a journalistic report. Objective presentation is not enough: the event must be combined with the poet's mind to produce what Basho called *yojo*, or 'surplus meaning.' If the event we record is memorable in itself, the contribution of the poet's mind is relatively small. If the event itself has little overt significance, the contribution of the poet's mind becomes a greater factor in producing a poem that communicates significance to the reader" (page 120).

The book opened with the title haiku: "fresh scent— / the labrador's muzzle / deeper into snow". A few more haiku included in the collection were: "postal chess— / he moves me / from his cell", and "last bale of hay— / we sit down on it / and watch the moon", and a favorite, "from house / to barn: / the milky way".

Brooks, Randy, Editor. *Warrensburg-Latham Haiku Workshop Anthology: Haiku by Sixth Graders*. Online edition. Decatur, IL: Brooks Books, 1998. <<https://www.brooksbookshaiku.com/MillikinHaiku/wlhaiku/wlhaiku.html>>

This anthology was an online collection of haiku by sixth graders who participated in a Poet in the Schools Workshop entitled, "Contemporary American and Japanese Haiku: Reading and Writing Haiku" at Warrensburg-Latham Middle School, 6th grade English classes, (Warrensburg, IL) November 17, 19, and 24, 1998. The workshop was funded by The Decatur Area Arts Council and Warrensburg Barkley Public Library. In the introduction to this collection, Randy Brooks provided an overview of the workshop: "The primary purpose of this workshop is to introduce students to a visual thinking approach to writing, based on images and associations from their own memories. Haiku is poetry of perceptions, so it has a powerful impact on the reader's memory. The natural result of reading haiku is to remember similar situations and feelings (and, of course, to write those memories down as new haiku)." A few sample haiku included: "Dad collects eggs / beneath the clucking hen / breeze blows shut the door" by Jason Linton, "the horse's tail / softly hitting my leg ... / dogs barking in the distance" by Brittany Dyer, and "power out / the flickering of a candle / in the kitchen" by Jay Hall.

Brooks, Randy & Shirley Brooks. *In Her Blue Eyes: Jessica Poems*. Decatur, IL: Brooks Books, 1998. ISBN 0-913719-96-X.

Brooks Books Chapbook, *In Her Blue Eyes* by Randy & Shirley Brooks, was published in a white softcover saddle-stitched edition printed on thirty-six 7" x 4" pages. The cover portrait is a hand-colored black & white photograph by Todd Lauer. On the back cover, Randy & Shirley wrote: "we were blessed with our third child, Jessica Grace Brooks, born September 24, 1994. This book of poems, *In Her Blue Eyes*, is the third in our series of parenting poems. We are pleased to share this latest treasure from the Brooks family which included poems from pregnancy through toddlerhood." The collection started: "pink line / of her pregnancy test ... / her valentine". It also included: "rain on the window— / the newborn's fingers / catch in my beard", and "baby napping— / we tiptoe past her door / to our bedroom". A toddler haiku: "up late with old friends ... / my daughter and her blankie / out of the dark, again".

In Her Blue Eyes: Jessica Poems also published as a free online edition on the Brooks Books web site in 1998: <<http://www.brooksbookshaiku.com/InHerBlueEyes>>.

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 26. Decatur, IL: Brooks Books, December 1998.

Issue 26 featured a haiku "blackberry picking— / three generations / in the graveyard" by Matt Morden. Here are some more haiku from this issue: "just enough moon / to light / the cold wood stove" by Jack Berry, and "forest trail / through scorched trees / spring green" by Francine Porad. A Millikin University student, Jeremy Coulter, served as an intern editor for this issue.

~ 1999 ~

Brooks, Randy. *Decatur Haiku Collection Bibliography*. Online (PDF) edition. Decatur, IL: Millikin University, 1999-present. <<http://www.brooksbookshaiku.com/MillikinHaiku/bibliographies/DecaturHaikuCollection.pdf>>

The *Decatur Haiku Collection Bibliography* was started in 1999 as a resource for students studying haiku at Millikin University. With several small press and out of print books in the collection, having copies readily available to students in Millikin courses made it possible to conduct original reader response and related research. This bibliography does not include online or PDF editions. It includes only print editions of haiku and haiku-related books. There is a physical copy of each book or magazine included in this bibliography. The bibliography has been updated on a continuous basis, with the most current version available for download as a PDF document.

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 27. Decatur, IL: Brooks Books, June 1999.

Issue 27 featured a haiku “first raindrops / into my office walks / the office gossip” by Paul Miller. Issue 27 also included the following haiku: “off the edge / of the bridge / my shadow disappears” by Eric L. Houck, Jr., “new widow / listening to the thud / of apples” by Virginia Brady Young, and “we say goodbye / after the family visit / scattered stars” by Lori Laliberte-Carey.

Williams, Paul O. *Outside Robins Sing: Selected Haiku by Paul O. Williams*. Decatur, IL: Brooks Books, 1999. ISBN 0-913719-98-6.

Brooks Books Chapbook, *Outside Robins Sing: Selected Haiku by Paul O. Williams*, was published in a handsewn accordion fold edition printed on 56 vertical 4” x 6.5” pages. Millikin University publishing students Julie Lycan and Jeremy Coulter served as student editors and book designers for this chapbook. This book received honorable mention in the Merit Book Awards from the Haiku Society of America for the best haiku books published in 1999. The colophon noted: “This limited edition of selected haiku opens into six sections. Each section begins with a photograph by Julie Lycan, which evokes similar thoughts and feelings as those experienced when reading the haiku. We believe that this clustering of haiku provides the reader with more opportunities to pause and savor the unexpected impact of each haiku.” The seven signatures were printed on classic crest baronial ivory paper handsewn into an accordion fold cover, and the softcover was printed on classic linen Ponderosa pine paper tied together with macramé string.

The cover featured stamped red ink bird tracks, a visual reference to Williams’ well-known essay on “An Apology for Bird Track Haiku,” originally published in *Modern Haiku* magazine in 1981 and reprinted in his collection of essays on haiku poetics, *The Nick of Time*. The essay was a satirical manifesto calling for a new bird track approach to haiku that would be wordless—merely consisting of the tracks of birds left on the page.

In the introduction, Williams wrote: “We deal with wonders on a daily basis. It is a matter of astonishment, and haiku tends to point out that surprise of discovery we feel when we perceive these new dimensions. It notes the grace in the wave of a hand, the sadness of drying grass, the tiny tongue of the mouse drinking the river. And by doing so it enriches our everyday lives immeasurably. This, rather than an attempt to discern and continue Japanese poetic tradition, which no Westerner can hope to do anyhow, is what I am after in haiku. Haiku is not cleverness. It is not Zen. It is an opening up to the unexplained happening of things.” A few of Paul O. Williams haiku included in this collection were: “after the zinnias / the gardener, too, / drinks from the hose”, and “through my hand / the sun’s warmth / from the skipping stone”, and the title poem “the conductor / raises his baton— / outside robins sing”.

Brooks, Randy. *Haiku Writing & Editing*. Online edition. Praireland Advocates for Gifted Children, Decatur, IL: Millikin University, March 1999. <<https://www.brooksbookshaiku.com/MillikinHaiku/pagchaiku/index.html>>

In the spring of 1999, Randy Brooks led a series of workshops for student members of the Praireland Advocates for Gifted Children. *Haiku Writing & Editing* is an online anthology of some of the haiku written in this workshop. Meagan Hinze wrote: “the river snakes / slowly eating eating / at the hills”, and Jessica Villarreal wrote: “buried in warm sand / toes out / to the sun”.

Gay, Garry. *The Long Way Home: Haiku & Photography by Garry Gay*. Online edition. Decatur, IL: Brooks Books, 1999. <<http://www.brooksbookshaiku.com/ggayweb>>.

This collection, *The Long Way Home: Haiku & Photography by Garry Gay*, was published as a free online edition available from the Brooks Books web site. This collection was created as a visual haiku reading first presented at the Haiku Society of America’s 30th anniversary retreat November 20-22, 1998, at a monastery in Danville, California. The work in *The Long Way Home* encompasses more than 20 years of photography and haiku writing. Featuring 66 pairings of haiku and photographs by Garry Gay, at the time of publication the size of the photographs filled the average web browser window. However, with improvements to the speed of bandwidth and the increased resolution of graphics on computer monitors, the photographs now appear smaller than originally intended.

This collection was published before wide-spread knowledge or practice with photograph haiga, but Garry Gay sought an artistic responsiveness between the photography and haiku. In the preface he wrote: “My days unfold often like a treasure hunt. The prize is to convey to an unknown audience the deeper sense of oneself. Most of the feelings that quality haiku brings forth awaken an old emotion or bring a burst of instant enlightenment from a deep well of memories. Childhood, friendships, separations, first experiences, roads traveled in a life lived fully. The gift of haiku is to recall a special feeling. The dream quality of painted words let the imagination drift to special moments we all have. The challenge photographically is to be visually suggestive and not undermine the beauty of a few carefully chosen words. Both the haiku and the photograph must let you enjoy the moment of crossing the threshold.” One haiku included was: “dandelion seed— / unnoticed / in his beard”. The title poem was: “Along the way / an old oak branch / becomes a walking stick”, and later in the collection we read: “Along the trail / trading one walking stick / for another”.

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 28. Decatur, IL: Brooks Books, June 1999.

The cover of issue 28 featured a woman sipping coffee. It included the haiku: “into the night / we talk of human cloning / snowflakes” by Peggy Willis Lyles. Issue 28 was the last of the small 3.5” x 5” pocket-sized issues with clip art illustrations. Here are some more haiku from this issue: “white lace ... / setting out her angels / this first Christmas since” by Pamela Connor, “flood water underlines / the dates on the tombstones / the setting sun” by Lenard D. Moore, “summer warmth— / she dons a straw hat / and remembers Dad” by Gretchen Batz, and “autumn rain / the ice cream van chimes / out of tune” by Matt Morden.

Brooks, Randy, Editor. *Millikin University Haiku*. Web site. Decatur, IL: Millikin University, 1999-present.
<<http://www.brooksbookshaiku.com/MillikinHaiku/studenthaiku/allstudents.html>>

Before 1999, Dr. Brooks taught haiku as part of his courses on creative writing or as a unit in first year composition courses. However, in the spring of 1999 he developed and taught a new one-credit course dedicated to writing haiku, English 170 Creative Writing Roundtable. In this course, students read contemporary English-language haiku and studied Zen aesthetics with a primary emphasis on weekly writing and editing of original haiku.

The following spring Randy developed and taught a 3-credit course, EN340 Advanced Studies in Poetry: Global Haiku Traditions. Both of these courses have been taught on a regular basis since that time. The *Millikin University Haiku* web site was developed to showcase the student haiku, and as an archive of reader-response essays, interviews and course support materials, including a bibliography of haiku, tanka and haiku related books available for student research in the Decatur Haiku Collection. Each course concluded with a haiku reading, with students reading from small chapbooks collecting the best of their haiku, senryu and linked verse completed that semester.

For more information on the history of teaching haiku at Millikin University, see the essay: “Teaching Haiku in Higher Education: An Immersion into the Living Tradition—the Case of Millikin University” published in *World Haiku Review* 1.3, The World Haiku Club, (Oxford, England) November 2001. Seven years later another short essay, “Teaching Haiku at Millikin University” was published in *Riverbed Haiku*, 1.2 (Savoy, IL) Summer, 2008.

Some online collection links featured on the *Millikin University Haiku* web site:

Millikin University Student Haiku: <<http://www.brooksbookshaiku.com/MillikinHaiku/studenthaiku/allstudents.html>>

Millikin University Student Research on Haiku: <<http://www.brooksbookshaiku.com/MillikinHaiku/research.html>>

Millikin University Student Haiku Projects: <<http://www.brooksbookshaiku.com/MillikinHaiku/studentprojects.html>>

Brooks, Randy. *School's Out: Selected Haiku of Randy M. Brooks*. Foster City, CA: Press Here, 1999.
ISBN: 1-878798-20-0.

School's Out: Selected Haiku of Randy M. Brooks was published in a trade paperback edition of 104 (6” x 9”) pages by Michael Dylan Welch, publisher of Press Here books. This book received third place in the Merit Book Awards from the Haiku Society of America for the best haiku books published in 1999. Welch and Brooks asked several leading haiku poets to serve as initial readers of Randy’s haiku published from 1976-1998. They also reviewed an additional 100 select unpublished haiku. Rating all of the haiku with a simple, yes, maybe, no checkoff the final 174 haiku were chosen for inclusion, including 65 previously unpublished poems. Michael and Randy worked on the order of presentation, choosing to create a reading experience progressing from the ages of “everyman” instead of by seasons or chronology of publication. Garry Gay provided photographs of his daughter, folding an origami “flapping crane” at various stages of creation to parallel this movement through a life. These photographs connected with the haiku: “more summer rain ... / an origami stork appears / on her fingertips”.

The title poem was: “school’s out— / a boy follows his dog / into the woods” and Brooks wrote in the preface: “When school is out, I get to step down from my analytical frame of mind as a professor and spend more time in a reflective or meditative state of mind that is more conducive to writing haiku” (page 9).

In the introduction, George Swede, one of Brooks’ selection readers, wrote: “Randy Brooks is the prototypical Midwesterner—honest, cheerful, resourceful, hard-working, a loving husband, a doting father, and, above all, aware of and loyal to the past. . . . Integrity and energy emanate from the man, and, not surprisingly, from his haiku as well” (page 5). He concluded with: “*School's Out* is precisely what a selected works should be: a showcase of a substantial number of haiku from decades of work. It is a landmark collection and confirms that Randy Brooks is one of the foremost haiku poets in the English language” (page 7).

For the back cover blurb, William J. Higginson wrote: “This long-overdue collection captures the haiku moments of people’s lives with a fresh, gentle humor. It expands the range of North American haiku in a new and important direction.” One of the haiku included won the Haiku Society of America Henderson Award in 1998: “funeral procession ... / snowflakes blowing / into the headlights” and the final haiku of the collection was a vertical haiku: “first / snow / no / walk / long / enough”.

Brooks, Randy. *Crows Talking Crow*. Foster City, CA: Press Here, 1999. Tanka broadside.

Crows Talking Crow was a trifold (8.5" x 11") broadside of 8 tanka by Randy Brooks, printed on grey granite paper. The broadside was published prior to the Global Haiku Festival at Millikin University, to be used as a gift for participants at the plenary meeting of the Tanka Society of America. The new society aimed to further the reading, writing, understanding, promotion, and enjoyment of contemporary tanka poetry in English. Those present for the formation meeting included Randy Brooks, Naomi Y. Brown, David Cobb, Ellen Compton, Job Conger, Penny Harter, William J. Higginson, Larry Lavenz, Pamela Miller Ness, Michael Nickels-Wisdom, Chris Spindel, Celia Stuart-Powles, Michael Dylan Welch, and Paul O. Williams. The title tanka was: "suitcase / zips up ... / crows talking / crow / in Tokyo" which was a tanka from Randy's tanka sequence, *Black Ant's Journey to Japan*. Another tanka written in Tokyo: "my notebook / kept shut / in the haiku museum / they might discover / tanka in here".

~ 2000 ~

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 29. Decatur, IL: Brooks Books, 2000.

Mayfly issue 29 was the first issue published with the new graphic design by Lidia Rozmus. The new design was a square 5.5" page, with black panels on both sides of the front cover haiga and the publisher's address and love frog logo on the back cover. Each haiku is presented on its own square page, providing the reader with plenty of space (and hopefully time) to pause and imaginatively ponder each haiku before reading the next one. Issue 29 featured the first of a long series of commissioned haiga paintings by Lidia Rozmus. The commissioned painting was usually given to the haiku author as a special celebration of their haiku originally published in *Mayfly*. This first haiga included the haiku "splitting open / a freestone peach / sunset" by R. A. Stefanac.

Note: This issue was accidentally mis-numbered "Issue 30" although it is actually issue 29. We apologized for the great deal of trouble this mistake caused, especially for our library subscriptions. Issue 29 also included the following haiku: "back at the office / after sick leave— / watering her plant" by Tom Clausen, "howl of winter winds— / finishing our Scrabble game / by light of candles" by Anne LB Davidson, and "forgotten loft— / a rusted mouse trap / baited with dust" by Ross Figgins.

Global Haiku Festival at Millikin University, Spring 2000

Dr. Randy Brooks received a year-long sabbatical in 1999-2000, and he also was named the Hardy Distinguished Professor of English. His proposal for both the sabbatical and the distinguished professorship was proposal to conduct research on contemporary English-language haiku. One of his promised outcomes was to complete a contemporary haiku anthology, in this case, a collaborative editing project with George Swede, the *Global Haiku* anthology. In addition to helping select the poets and their best haiku from their extensive collections, Randy also interviewed and wrote bibliographies and biographies of each of the poets. Condensed versions of these bibliographies and biographies were published in the appendix of the anthology, but this extensive biographical research also helped several subsequent students in their research on contemporary haiku poets.

Randy also promised to develop and deliver a new course that would fulfill Millikin University's new curricular requirement for global studies—a course on the Global Haiku Tradition. He received enthusiastic support from the university and taught the course for the first time in the Spring of 2000. The course culminated with the Global Haiku Festival, hosted at Millikin University, in Decatur, Illinois, with participation by many of the poets in *Global Haiku* and leading haiku scholars from around the world. Millikin University students in the Global Haiku Traditions course interviewed and wrote about the visiting haiku writers and scholars, thus starting an important tradition within the course—immediate contact and interaction with contemporary haiku poets.

The Global Haiku Festival featured haiku scholars, writers and editors who presented research on the history and traditions of haiku developed from various cultures. Presentations on global haiku included the following papers:

"Origins and Development of French Language Haiku in the Beginning of the 20th Century" presented by Bertrand Agostini, Associate Professor of English at Ecole Supérieure d'Agriculture and Université Catholique de l'Ouest in Angers, France. Dr. Agostini also presented "In the Heart of Zen, in the Heart of the World: Jack Kerouac and Haiku."

"National Haiku and Global Haiku: A British Perspective" by David Cobb, President of the British Haiku Society.

"Nature, Africa, and Richard Wright's Haiku" presented by Yoshinobu Hakutani, Professor of English at Kent State University.

"Global Haiku: Context, Evolution, and Witness" by William J. Higginson, haiku scholar and author.

"Haiku in Germany: The Difficult Path of an Exotic Form of Poetry into a Foreign Literature" presented by Dr. Horst Ludwig, Associate Professor of German at Gustavus Adolphus College in St. Peter, Minnesota.

"Pure Land Buddhism and Issa's Haiku" by John Martone, Professor of English at Eastern Illinois University in Charleston, Illinois.

“A New Trend Towards the World Haiku in Contemporary Japanese Haiku” presented by Ban'ya Natsuishi, Professor of Law at Meiji University in Tokyo, spoke about the variety of contemporary Japanese haiku moving to more international or global perspectives.

“The Haiku in Canada: Its History and Current Status” by George Swede, Professor of Psychology at Ryerson Polytechnic University in Toronto, Canada.

“The Reception of English-language Haiku in Japan” by Ikuyo Yoshimura, Professor of English at Asahi University in Gifu, Japan.

Swede, George and Randy Brooks, Editors. *Global Haiku: Twenty-five Poets World-wide*. Oakville, Ontario: Mosaic Press, 2000. [Iron Press edition in UK.] ISBN 0-88962-713-4.

Published in two editions—one by Iron Press in England and another by Mosaic Press in Canada and the United States—*Global Haiku: Twenty-five Poets World-wide* was a trade paperback with 148 (4.5" x 8.5") pages. The editors explained: “The 325 haiku which we selected for *Global Haiku* were the survivors of several elimination rounds. For the first round, we gathered as many haiku of the 25 contributors as we could find and ended up with several thousand. To enable us to cope with this overwhelming number, we pressed into service two capable haiku editors and poets, who also happened to be our spouses: Shirley Brooks and Anita Krummins. The four of us met in Decatur, Illinois, on August 24, 1997, and over the next three days, from early morning to late at night, selected about 700 haiku that we felt should go to the second round” (page 8).

In the introduction by Swede, he explained the need for an anthology of English language haiku that did not publish just a couple of samples by several poets, but instead published a significant body of work by a few of the best haiku writers. Also, he noted that most of the previous English language anthologies included only the work of poets in North America, and that this anthology would include some of the best haiku writers from the United Kingdom and Japan as well. Swede wrote: “In a paper presented at the 1993 Haiku North America conference I suggested that someone should edit a book that includes only the major haiku poets: ‘It is time that the poets who have contributed most in terms of quality and innovation be recognized’” (page 9).

Swede continued: “Less than a week later, I was in Tokyo giving a paper at a conference jointly sponsored by the Japanese-based Haiku International and the Haiku Society of America. One of the other presenters was Randy Brooks, a long-time U.S. haiku poet, editor and publisher. His paper on the history of North American haiku magazines impressed me with its detailed knowledge of the haiku scene. In several subsequent talks with Randy, I discovered that his expertise extended to haiku developments in other parts of the world as well” (page 11). Swede also discussed the selection of the twenty-five poets: “From the outset, two criteria informed our choices of the twenty-five poets to be included, the quality and quantity of their work. Many poets write a few good poems, but few poets write many good poems. The few poets are the focus of this anthology” (page 11).

The twenty-five poets included in *Global Haiku* were: ai li, David Burleigh, Margaret Chula, David Cobb, Dee Evetts, LeRoy Gorman, Caroline Gourlay, Lee Gurga, Penny Harter, Cicely Hill, Gary Hotham, Jean Jorgenson, Dhugal Lindsay, Martin Lucas, Marlene Mountain, Bill Pauly, Peggy Lyles, Raymond Roseliep, Alexis Rotella, Vincent Tripi, Cor van den Heuval, Anita Virgilio, Nicholas Virgilio, Michael Dylan Welch, and Rod Wilmott.

A few of the 325 haiku included: “a palm open / for friendship / the lifeline short” by ai li, “after the all-clear / not remembering the bombs / only the kiss” by David Cobb, “chill in the air / walking / ahead of a gun” by Jean Jorgenson, “I read my reviews / a funeral procession / passes in silence” by Martin Lucas, “acid rain less and less i am at one with nature” by Marlene Mountain, “campfire extinguished, / the woman washing dishes / in a pan of stars” by Raymond Roseliep, “Undressed: / today’s role dangles / from a metal hanger” by Alexis Rotella, “a torn-up girlie magazine / at the end of the woods road / it begins to rain” by Cor van den Heuval, “fossilence” by Nicholas Virgilio, and “A page of Shelly / brightens and dims / with passing clouds” by Rod Willmot.

Suzuki, Masajo. Translated by Emiko Miyashita and Lee Gurga. *Love Haiku: Masajo Suzuki’s Lifetime of Love*. Decatur, IL: Brooks Books, 2000. ISBN 1-929820-00-3.

Love Haiku: Masajo Suzuki’s Lifetime of Love translated by Emiko Miyashita and Lee Gurga, was the first dual-language collection of a contemporary Japanese haiku poet published by Brooks Books. Designed by Randy Brooks with a Masajo haiku in calligraphy on the front cover, it was published as a perfectbound trade paperback with 128 (5.5" x 8") pages. The back cover featured a photograph of Masajo Suzuki who started writing haiku in 1936.

This collection of selected haiku gathered 150 of her best haiku, complete with Japanese kanji, romaji and English versions and some annotations and notes as needed. The translators insisted on including a note about the season word (*kigo*) for each haiku, arguing that although Masajo’s content was often pushing the boundaries of propriety for a Japanese woman, her haiku were written in a traditional style. The book is arranged in chronological order based on the seven collections of her haiku published in Japanese: *Ikesukago (Bamboo Creel)* 1955, *Unami (April Waves)* 1961, *Natsuobi (Summer Kimono Sash)* 1969, *Yûbotaru (Evening Firefly)* 1976, *Imachizuki (18th Day Moon)* 1986, *Miyakodori (Blackheaded Gull)* 1994, and *Shimokuren (Purple Magnolia)* 1998.

The translators were both leading haiku poets in their own languages, which made this collection of translations especially high quality. The translators wrote: "Inspired by a love story we heard at the Haiku North America conference at Evanston, Illinois in the summer of 1999, we began translating Masajo's haiku. This book contains 150 love haiku selected from the 2,576 haiku in her seven haiku books published between 1955 and 1998. We hope they will touch your hearts as they have touched ours." A couple of Masajo's haiku include: "firefly light: / I step off the path / of woman's virtue", and the playful: "April Fool— / I do up my hair and go / nowhere", and finally a deeply spiritual haiku: "for a woman / unable to pray ... / a fallen star".

Patricia Donegan provided an introduction: "Masajo became one of Japan's best known haiku love poets of modern times because she wasn't afraid to be herself and follow her own path. She courageously took her intensely lived experiences—be they longing for love or just cooking a seasonal dish—and put them into the haiku form, compressing these moments into one breath, a love sigh on paper. We can almost hear her voice through these translations, as if Masajo herself is whispering them for the first time to her lover, or just reciting them alone to the silent night air, while sipping sake in her pub on a winter night in Tokyo" (page 11).

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 30. Decatur, IL: Brooks Books, 2000.

Issue 30 featured a haiga by Lidia Rozmus including the haiku "Gershwin's Lullaby / magnolia petals ladle / fireflies" by Peggy Lyles. Issue 30 also included the following haiku: "at his breakfast / an old man with few teeth— / honey on the crusts" by David Cobb, "seaside hotel— / a line of bright towels / flutters from the balcony" by Gary LaBel, "after the funeral— / his little girl / skipping rope" by Eric L. Houck, Jr., and "sundown / he hands her / the folded flag" by Ellen Compton.

Polozzolo, John. [zolo] *With love, Zolo: An Online Haiga Collection*. Edited by Randy Brooks. Online edition. Decatur, IL: Brooks Books, 2000. <<http://www.brooksbookshaiku.com/zolo>>.

This collection, *With Love, Zolo: An Online Haiga Collection*, was published as a free online edition available from the Brooks Books web site. This collection featured 17 haiga by Zolo who began reading and writing haiku in the 1970s.

In the introduction by Jeanne Emrich, she wrote: "John Polozzolo is one of a growing number of poets in North America today discovering the aesthetic appeal and creative potential of the Japanese art form known as haiga or haiku painting. Zolo, as he signs his paintings, brings to the form a decidedly contemporary dynamism even as he continues the painterly traditions of some of the earliest haiga masters of Japan."

She also noted: "The seventeen haiga presented here were painted on plain white paper with regular watercolor paints. The handwriting, in English cursive, was done with India ink." She concluded: "This is Zolo's first public showing of haiga. It comes at a time when haiga is just coming of age in North America, and no doubt John Polozzolo's dynamic style will play a part in the form's growing popularity." One haiga included this haiku: "together again / we light the garden torches / one last time ...".

Swede, George. Randy Brooks, Editor. *Almost Unseen: Selected Haiku of George Swede*. Decatur, IL: Brooks Books, 2000. ISBN 0-913719-99-4.

Almost Unseen: Selected Haiku of George Swede was published in a cloth-bound edition of 128 (5.5" x 8.5") pages. Printed on acid free paper and bound in Kivar green "Corinth" cloth, this collection was designed and marketed as a library edition. Editing, book design and layout by Randy Brooks.

In the introduction, Tom Lynch wrote: "Reading through this compilation of George Swede's haiku, I was struck by how many of them stand as landmarks in the traverse of haiku through the past few decades in North America. It is a treasure to have them arrayed for us in this one collection" (page 9). The title haiku was: "almost unseen / among the tangled driftwood / naked lovers". Other haiku included the haunting: "a cold wind / dead child's horse / rocks by itself" and "Paris pond / a frog Picassos / my face", and complicated but sensuous "hot summer night / she takes off / her crucifix". A few of his one-line haiku and experiments with enjambment are included: "leaving my loneliness inside her" and "graveyarduskilldeer". Many Swede classics are included such as: "grandfather's old boots / I take them / for a walk" and "warm spring breeze / the old hound runs / in his sleep".

For the back cover, Cor van den Heuvel wrote: "George Swede is the funniest haiku poet who ever lived. I'm sure his senryu would be the envy of great comedy writers like Woody Allen or Mel Brooks." Several senryu are included in the collection, such as: "on the bus / the teenager pulls out a mirror / and adjusts her pout" and "sunrise / I forget my side / of the argument", and the witty senryu: "alone at last / I wonder where / everyone is", and a one-liner: "at the edge of the precipice I become logical".

Welch, Michael Dylan. *Open Window: Haiku & Photographs*. Online edition. Decatur, IL: Brooks Books, 2000. <<http://www.brooksbookshaiku.com/welch>>. Web design by Joe Gaczewski.

This collection, *Open Window: Haiku & Photographs*, by Michael Dylan Welch was published as a free online edition available from the Brooks Books web site. Web publishing design was by Randy Brooks and Millikin University student intern designer, Joe Gaczewski. In the introduction Welch wrote: "*Open Window* pairs poems with photographs using

renku-like linking techniques, and in many cases, you'll find a link from photograph to photograph as well. Rather than having the poem and photograph mirror each other too closely, I've mostly linked them together by color, mood, time, or place, and sometimes by subject or season. These photographs, mostly taken on the west coast of the United States and Canada, are half of a slide show created for my 'Come to Your Senses' haiku workshop presented at a Japanese arts festival hosted by Kazuaki Tanahashi at Green Gulch at the Zen Center in Marin, California, July 1998". A photograph of a field of flowers is matched with this haiku: "scattered petals ... / the thud of my books / in the book drop", and in another pair a photograph of a garter snake is matched with: "mountain spring— / in my cupped hand / pine needles". One of my favorites was: "spring breeze— / the pull of her hand / as we near the pet store".

~ 2001 ~

Arima, Akito. Translated by Emiko Miyashita and Lee Gurga. *Einstein's Century: Akito Arima's Haiku*. Decatur, IL: Brooks Books, 2001. ISBN 1-929820-01-1.

Einstein's Century: Akito Arima's Haiku translated by Emiko Miyashita and Lee Gurga was the second dual-language collection of a contemporary Japanese haiku poet published by Brooks Books. Designed by Randy Brooks with one of Arima's haiku in calligraphy on the front cover, it was published as a perfectbound trade paperback with 128 (5.5" x 8") pages. This book received award for best translation in the Merit Book Awards from the Haiku Society of America for the best haiku books published in 2002. The back cover featured a photograph of Dr. Akito Arima and an endorsement from the poet Gary Snyder: "Dr. Akito Arima combines a certain traditional elegance, and the seasoned perspective of a world traveled professor and scientist. He maintains the depth and lightness of true haiku, yet fluently covers places and spaces, and as a family person at that."

In the introduction, William J. Higginson wrote: "Dr. Arima excels in writing haiku that are clear, clean, and true. Their simplicity and directness mimic those of Bashō. The words in Arima's poems fall trippingly from the tongue, and ring with a variety of resonances reflecting many environments and moods. Even a novice reader of haiku will find riches here, and those who know something of the depth of the tradition of Japanese literature will also find rich rewards for time spent with these" (page 8).

In Dr. Arima's preface he wrote: "I admire and love nature, its sublime diversity and delicacy, both as a physicist and a haiku poet. Many friends, not only from Japan but from around the world, often ask me how one person can be interested in physics and poetry at the same time. It is not strange to me at all, because nature has many different aspects and appearances, especially scientifically and poetically" (page 17). The title haiku was: "the Dog Star: / Einstein's century / comes to an end". Several haiku are based on world travels and feature geographical references such as: "cotton flowers— / over the Mississippi / a red moon" and "the cat's cradle / the Eiffel Tower too / into winter". The haiku in this collection are arranged from those most recently published to his earliest haiku such as the final one: "with a quiet death / of his turtle / winter ends".

Batz, Gretchen G. and Lee Gurga. *Long Walk Alone: Midwest Haiku & Photography*. Online edition. Decatur, IL: Brooks Books, 2001. <<http://www.brooksbookshaiku.com/batz>>.

This collection, *Long Walk Alone: Midwest Haiku & Photography*, with photography by Gretchen Batz and haiku by Lee Gurga, was published as a free online edition available from the Brooks Books web site. Web design was by Randy Brooks and Millikin University student, Cathy Sadowski, who served as an editing intern with Brooks Books for the spring of 2001.

In the introduction Gretchen Batz explained: "This collaboration, which culminated in an exhibit for the April, 2000 Decatur Global Haiku Festival, involved a process of pouring over the poems in Lee's book, *Fresh Scent*, innumerable times. In much the same way one learns to sing a song by internalizing the melody, I learned his poems. I then identified possible subjects suggested by images in them. Later, however, I was delighted to discover some surprising linkages between poems and photos that seemed at first totally unrelated: i.e. the chickens crossing a footbridge which translated into a rural interstate haiku." Two favorites were a crimson sunset photograph with the haiku: "frozen branches / measure the emptiness / winter sunset", and a photograph of a cardinal in a tangle of snow-laden branches matched with: "Christmas blizzard— / everything white / except his cheeks".

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 31. Decatur, IL: Brooks Books, Summer 2001.

The cover of issue 31 featured a haiga by Lidia Rozmus with the haiku "alone— / she takes the daisies / from room to room" by Leatrice Lifshitz. Issue 31 also included the following haiku: "shimmering pines / a taste of the mountain / from your cupped hands" by Peggy Willis Lyles, "Crossing by ferry ... / coins and a few ragged bills / in the guitar case" by Robert Major, and "playing checkers ... / a black butterfly / kings my opponent" by Pamela A. Babusci.

Brooks, Randy, Web Editor. *Modern Haiku* Online Issue Samples. Decatur, IL: Modern Haiku Press, 2001-present. <<http://www.modernhaiku.org/previousissue.html>>

Starting with *Modern Haiku* issue 32.2, Summer 2001, Randy Brooks edited and designed the "online issue sample" from each issue of *Modern Haiku* published. The web design was minimal—emphasizing white space, like the glossy white covers of the magazine. Each online sample featured: (1) the awards for best haiku, best senryu and favorite

haibun from the previous issue; (2) the cover art for the issue; (3) a small selection of favorite haiku and senryu from the issue; (4) editor's speculations by Robert Spiess; (5) a favorite haibun, and (6) a featured essay from the issue. Over time the featured sections changed somewhat including letters from the editor and more use of the cover art as a banner for the web page. Full-length book reviews from each issue were also published on the *Modern Haiku* web site since 2001.

Boryca, Kristin. *A Day's Breath: Selected Haiku*. Online Honors Project Exhibition. Decatur, IL: Millikin University, 2001.
<<http://www.brooksbookshaiku.com/MillikinHaiku/studentprojects/KristinBorycaJMSproject.html>>

Kristin Boryca wrote a collection of haiku, *A Day's Breath: Selected Haiku*, published in an edition of two copies: one for her faculty advisor, Randy Brooks, and one for herself. The project was featured as an exhibit online at the *Millikin University Haiku* web site. For two years Kristin wrote haiku, meeting with Dr. Brooks for responses, editing suggestions, and selection of haiku to include in the collection. It was completed before graduation in May 2001.

In her introduction, Kristin wrote: "For me, haiku come as days draw breaths, sometimes slow and lazily, like yawning or blowing a bubble and sometimes quick, written with the urgency of someone who has just seen or experienced something so powerful that they need to write it down and preserve it, for whatever length of time, in a simple effort to remember what the feeling was all about. And, inevitably, the perishability of the moment takes hold, ending the reality that was captured in earnest only to be born into existence again when the haiku is acknowledged as possessing that special gift as it is shared among friends. To write haiku often times means taking the backseat. Every haiku has its day to be born, to struggle through the clumsiest of words and rise to consciousness. Each haiku seeks out its own balance of brevity and strength, emotion and objectivity, perishability and rapture. As the writer, I exist to mediate the negotiations of these issues, allowing each haiku time to unfold its own mystery."

She also explained that "the title of this collection 'A Day's Breath' refers to the opening and closing of each day in its perishable nature, while at the same time positioning each haiku in a circle of its own, speaking in the same ephemeral manner, yet living much longer. The cyclic motion of the opening and closing of days is reflected in the arrangement of the haiku in an eternal pattern of morning, afternoon and night. As the days draw breath, haiku seek out their own birth, through various languages, and slip into the ears of the readers where they whisper different things to everyone, and it is here that I must take the backseat."

A few of the haiku included in this collection were: "mom refills their coffee ... / summer rain / on the porch roof", "snow drifts / even with his cane / her grave is too far", and "Friday night / she lays back on the bed / to zip her pants", and "visiting hours / dad's hand / on her cheek". Several of Kristin's haiku also were published in the *Millikin University Haiku Anthology*.

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 32. Decatur, IL: Brooks Books, Winter 2001.

Issue 32 featured a haiga by Lidia Rozmus on the cover with the haiku "Spring moon / where the trout touched it / a dark spot" by Linda Robeck. Issue 32 also included the following haiku: "the same argument / round and round / the laundry spins" by Lori Laliberte-Cary, "your breast against my arm ... / the tadpole's wriggle / in my drying palm" by Michael Dylan Welch, "a falling out ... / the rose petals gathered up / and saved" by Christopher Patchel, and "the scent of lilacs / carried by the wind— / tornado sirens" by Chad Mitchell.

~ 2002 ~

Batz, Gretchen G. and Nancy H. Wiley. *Seasons of Water*. Online edition. Decatur, IL: Brooks Books, 2002.
<<http://www.brooksbookshaiku.com/SeasonsOfWater>>

This collection, *Seasons of Water*, with photography by Gretchen Batz and haiku by Nancy H. Wiley, was published as an online edition available from the Brooks Books web site. Web design was by Randy Brooks. In the introduction Gretchen Batz explained: "This collection combines Gretchen Graft Batz' photography with Nancy Hatch Wiley's original haiku poems. It was first exhibited at Principia College, Elmhurst, Illinois, in the summer of 2000. As you view our works online, please keep in mind that the photographs are not meant to represent the haiku moment exactly since the artists were not together when the photographs were taken, and the poems were written. But each photograph does illustrate some aspect of its accompanying haiku. As to the title of the exhibit, 'Seasons of Water,' it seemed like a natural theme since water takes many forms which change with each Midwestern season." Here was one of the haiku: "Late again / swerving to miss a gobbler / November rain".

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 33. Decatur, IL: Brooks Books, Summer 2002.

Issue 33 featured a cover haiga by Lidia Rozmus with the haiku "deep in the woods— / all the shadows bend / toward home" by Harry Bose. Here are a few of the haiku from this issue: "in the car ahead / she slides close to him / first stars" by Lori Laliberte-Carey, and "he throws kisses / and drives away / morning moon" by Marian Olson, and "after our argument / restringing / the wooden marionette" by Ed Markowski.

Lyles, Peggy. Edited by Randy Brooks. *To Hear the Rain: Selected Haiku of Peggy Lyles*. Decatur, IL: Brooks Books, 2002. ISBN 0-929820-03-8.

To Hear the Rain: Selected Haiku of Peggy Lyles was published in a cloth-bound edition of 128 (5.5" x 8.5") pages. Printed on acid free paper and bound in Kivar midnight blue "Corinth" cloth, this collection was designed and marketed as a library edition. Editing, book design and layout by Randy Brooks. Published in the Goodrich Haiku Masters series, this collection features the best haiku written by Peggy Lyles from her earliest haiku in the 1970s through 2001. This book received third place in the Merit Book Awards from the Haiku Society of America for the best haiku books published in 2002. The editor acknowledged, "Several accomplished haiku writers and editors reviewed this body of writing—evaluating and responding with selections of favorite haiku they recommended be included in the final book" (page 5). These readers included: Bill Pauly, Christopher Herold, Lee Gurga, Ellen Compton, Ferris Gilli, John Stevenson, Pamela Miller Ness, Tom Clausen and Emiko Miyashita. The editor also gave special thanks to "Lidonna Beer, a Millikin University student editor intern with Brooks Books in the spring of 2000. Lidonna admired Peggy Lyles' work and interviewed her for a research project in the Global Haiku Traditions course. Part of this interview is included in the appendix" (page 5).

The book is dedicated to "Bill and our family", and in the author's preface Lyles wrote: "Sometimes we say too much. Words get in the way. Abstractions cloak perceptions and dull communication about real things. No wonder haiku are so popular all around the world. Brief and immediate they compress significant observations, experiences, and insights into images that engage the senses and feelings. I think of them as open-ended and open-handed poems, capable of receiving, being, and giving all at once. Expressed in simple language, they invite the reader to participate as co-creator. Sometimes they seem to leap from heart to heart" (page 9).

In the introduction by Christopher Herold, he wrote: "These haiku portray a person who has a profound appreciation for the musicality of language. That these poems are pleasing to the ear gives me confidence in the person who composed them. I feel safe to explore deeply. I am willing to follow Lyles to the heart of each of her inspired moments" (pages 13-14). In an interview, Lidonna Beer asked Lyles, "What do you think about reading haiku out loud?" Lyles answered: "I find reading aloud an essential step in the process of composition, and highly recommend it for the individual wanting a full experience of someone else's haiku. The sound of words always matters. ... I love the sound of words, the varied rhythms of human speech. As more and more haiku readings occur and the poets compare notes on what works well, I believe we will tap into ever better possibilities" (page 127).

To Hear the Rain featured many of Lyles' award-winning haiku including: "lights out / ... the firefly / inside", "October twilight / the scarecrow in the garden / drops its other glove", and another firefly haiku: "Gershwin's lullaby / magnolia petals ladle / fireflies". The title comes from this famous haiku: "summer night / we turn out all the lights / to hear the rain". Two favorites of Millikin students were: "into the night / we talk of human cloning / snowflakes", and "traffic jam / my small son asks / who made God". One of her more spiritual haiku was written in one-line: "clay on the wheel I confess my faith". Many readers have also enjoyed: "attic sun / from Grandmother's gown / a grain of rice", and the companionship conveyed in "winter night / he patiently untangles / her antique silver chain". And finally, a masterpiece in the sound of the human heart and voice: "soft Gullah / at the graveside ... / blue grass shines".

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 34. Decatur, IL: Brooks Books, Winter 2002.

Issue 34 featured a haiga by Lidia Rozmus with the haiku "rumble of thunder / slicing just-picked peaches / for the pie" by Billie Wilson. Also in this issue were: "months of chemo / throughout the garden / weeds in bloom" by Dorothy McLaughlin, and "stray dog / you are welcome to stay / this starry night" by David Athey.

Tokutomi, Kiyoko. Translated by Patricia J. Machmiller and Fay Aoyagi. *Kiyoku's Sky: The Haiku of Kiyoku Tokutomi*. Decatur, IL: Brooks Books, 2002. ISBN 1-929820-04-6.

Kiyoku's Sky: The Haiku of Kiyoku Tokutomi translated by Patricia J. Machmiller and Fay Aoyagi, was the third dual-language collection of a contemporary Japanese haiku poet published by Brooks Books. Designed by Randy Brooks with one of Kiyoku's haiku in kanji on the front cover, it was published as a perfectbound trade paperback with 128 (5.5" x 8") pages. The back cover featured a photograph of Kiyoku and her grandson.

For an endorsement on the back cover, Robert Hass, US Poet Laureate, wrote: "Kiyoko Tokutomi has been writing and teaching the writing of traditional Japanese haiku in Northern California for more than twenty-five years. This book gives us her delicately made haiku and reveals the devotion of her friends and students in the practice of yuki teikei. This is a very moving book and an unexpected bit of literary history". Although she and her husband, Kyoshi Tokutomi were the founders of the Yuki-Teikei Haiku Society promoting traditional haiku in English, this is a collection of selected haiku from her Japanese haiku. The book included "The History of the Yuki Teikei Haiku Society" by Kiyoku. It also included a short essay on "California and the Haiku of Kiyoku Tokutomi" by Japanese haiku poet, Shugyo Takaha.

June Hopper Humas, a member of the Yuki-Teikei Haiku Society, wrote in the introduction: "These haiku can be nostalgic but are never sentimental. They demonstrate a mastery of haiku spirit and form gained from a lifetime of practice. The poems are centered in a deep connection to family and in the blossoming earth and sky. Kiyoku Tokutomi celebrates in these haiku a fiercely quiet, balanced and steady, clear-eyed, hard-won joyousness" (page 13).

Here are some of Kiyoku's haiku included: "First taking off one / then removing another / warm winter day", "With its redwoods / springing to their full height / the mountain laughs", and "She brought a Zen book / for the long chemo session / calm winter morning".

~ 2003 ~

Brooks, Randy, Editor. Jennifer Greibel, Art Editor. *Harristown Haiku Anthology: Harristown Elementary School Students*. Online edition. Decatur, IL: Millikin University, 2003.
<<https://www.brooksbookshaiku.com/MillikinHaiku/HarristownHaikuWeb/titlepage.html>>

The *Harristown Haiku Anthology* is an online collection of student haiku by elementary students K-5 at Harristown Elementary School in Harristown, Illinois. The anthology was the result of ten workshops over a period of three weeks with all of the students of Harristown. In these workshops we introduced students to the art of reading haiku, the art of writing and editing haiku, and the art of sumi-e painting to illustrate original haiku. Supported by the Harristown Parent Teachers Organization and a grant from the Fulbright Memorial Fund, these collaborative workshops were carried out by Dr. Randy Brooks, Ms. Kathleen M. Jensen, special education teacher, and an art student from Millikin University, Jennifer Greibel. One of Jennifer's haiga with her haiku "river fog / curls at my ankles / boat dock" was used as a visual example for students in the painting portion of the workshop.

Brooks wrote: "Ms. Greibel shared her painting with the students at Harristown Elementary School and prepared the students to create paintings in conjunction with their haiku. The students enjoyed imagining her "river fog" haiga and liked the fact that so much is left to the imagination in both her haiku and painting. By not including everything, there is room for the reader to imagine all the things that must be going on just off the page of the painting and beyond the words of the haiku."

The workshop collaborators designed a special "one-off" edition of the haiku and sumi-e paintings. This book was added to the Harristown Elementary School library. The workshop concluded on National Reading Night, November 20, 2003, with a reading for parents, teachers and children. Students read their haiku from the special collection, and Dr. Brooks read haiku by contemporary haiku authors. The online edition was made available so that the students' work would be shared beyond the school library. Some of the haiku included: "snow boarding / stay away / from the frozen creek" by Austin Tate, 3rd grade; "inside recess / noisy class / playing Chinese checkers" by Dakota Ramsey, 3rd grade; "spring breeze / playing catch with my dog / in the yard" by Dominick Clemm, 2nd grade; and "a cocoon / in a jar / it moves!" by Jordan Darling & Elliott Koehler, 1st grade.

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 35. Decatur, IL: Brooks Books, Summer 2003.

The cover of issue 35 featured a haiga by Lidia Rozmus with the haiku "park bench reveries / sunlight floats / on cottonwood seeds" by Christopher Patchel. Issue 35 also included the following haiku: "stifled giggles / behind the gazebo / summer wine" by Francine Porad, "end-of-the-line / poppies / between rusted rails" by Fran Masat, "sunlit reeds— / a dragonfly thumps / my third eye" by Peggy Willis Lyles, and "new web site / upper corner / of the kitchen ceiling" by Anne LB Davidson.

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 36. Decatur, IL: Brooks Books, Winter 2003.

The cover of issue 36 featured a haiga by Lidia Rozmus with the haiku "first light . . . / the shape of you / around me" by Maria Steyn. Issue 36 also included the following haiku: "town where i grew up / listening to the night— / my dad's typewriter" by Charles D. Nethaway, Jr., "Quaker silence ... / from a distance the voices / of latecomers" by Carmen Sterba, and "bedside vigil / slowly the rowboat / fills" by Scott Mason.

~ 2004 ~

Greibel, Jennifer. *3,000 Thoughts, 30 Images in 3 Books*. Online edition Honors Project. Decatur, IL: Millikin University, 2004.
<<https://www.brooksbookshaiku.com/MillikinHaiku/studentprojects/jengreibelhaiga/index.htm>>

In May of 2004, Jennifer Greibel completed a James Millikin Scholars honors project combining photography and haiku. With guidance from Annette Russo, Assistant Professor of Art, for the photography, and Dr. Randy Brooks for the haiku, Jennifer created a collection of 30 haiga organized into three hand-made books. This project was featured in her senior project presentation and published as an online edition of the three books on the *Millikin University Haiku* web site. The web site exhibit was designed with "rollover images" so that each haiga began with the photograph or haiku, then when the viewer moved the mouse cursor over it, it switched to the corresponding haiku or photograph. Here are a few of the haiku included: "damp, hard metal / of his car hood— / a shooting star", "you trace the line / of my spine / honeysuckle", and "one last look / before she's gone / funeral".

In her artist statement, Jennifer wrote that the original question for this project was: "Is it possible to combine photographs and haiku together in book format and still retain the creative essence of each unique craft while still reaching/touching all viewers?" She provided an overview of her creative challenges and processes: "My original plan for creating this project was to work on each aspect of the project in a stage like manner. For example, I thought that I would be able to write some haiku, edit them, pick out the best ones, and then take some photos to go along with them.

After I'd done that a few times, I'd planned on editing the combinations of haiku/photographs and proceed with making a book. I planned to gain new knowledge after each book and apply it to the next. Little did I know that my organizational ideas and my thought processes/creativity were nowhere close to being on the same page. ... Also not long after starting work on my project I realized that limiting myself to photographs of only the figure was a hindrance rather than help for the project, so I decided to include whatever images I needed to accomplish my goals. I was worried at first that using any subject matter in my photos would take away from the haiku and the personal nature of the project, so I chose to stick to black and white photos only (which was my original intent anyway). Leaving color out of the picture is a substantial way to leave room for viewer imagination."

She also shared some of the feedback and responses received: "Amazingly, all of my viewers were totally enthralled with my project. Even the haiku/photo combinations that less obviously went together were accepted and celebrated as successful combinations. My viewers verbally expressed their opinions that after reading one of my haiku it made them think of specific moments in their life and because of the ambiguous nature of many of the photos their personal moment went along with the photograph. The amazing relation was more than I had hoped for or expected. Although not all combinations provoked such successful thoughts, all my viewers agreed that they felt connected to the haiku/photos together and also the human condition in general. Some viewers even expressed feelings of inspiration and wanted to know how to write haiku. The word SUCCESS comes to mind here!"

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 37. Decatur, IL: Brooks Books, Summer 2004.

The cover of issue 37 featured a haiga by Lidia Rozmus including the haiku "midnight swim / a trickle of moon / between us" by Dan McCullough. Issue 37 also included the following haiku: "same old argument— / she pulls silk / from the sweetcorn" by Billie Wilson, "calm sea / soldiers pull the flag tight / over the coffin" by Joshua Gage, "tulip fields in bloom— / she walks in the sun / heavy with child" by CarrieAnn Thunell, and "garden party / light rain falling / into my mother's gin" by Frances Angela.

Southard, O. Mabson. *Deep Shade Flickering Sunlight: Selected Haiku of O Mabson Southard*. Edited by Barbara Southard, Randy Brooks and Brock Peoples. Decatur, IL: Brooks Books, 2004. ISBN 1-929820-05-4.

Deep Shade Flickering Sunlight: Selected Haiku of O Mabson Southard was published in a perfect-bound edition of 128 (5.5" x 8.5") pages. Editing, book design and layout by Randy Brooks. Published in the Goodrich Haiku Masters series, this collection was edited by the author's daughter, Barbara Southard, Randy Brooks, and Millikin University student editing intern, Brock Peoples. In the publisher's note, Randy Brooks wrote: "This collection includes the very best work by one of the leading pioneers exploring the art of haiku in English in the 1960's and 1970's" (page 5). This book included two essays on Southard's haiku by Millikin University students, Rebecca Langmeyer and Brock Peoples. As Brooks explained: "Over the last three years, several Millikin University students have been drawn to Southard's haiku and have written critical responses to his work for the Global Haiku Traditions course. Their reader response essays have led to the publication of this collection" (page 5).

Barbara Southard wrote an introduction providing a brief biography and overview of Southard's poetics including a note about his feminist perspective: "Beginning in the late sixties, the poet was also influenced by feminist thought, although he rejected any attempt to downplay the differences between men and women. He believed that masculine striving for material success and power had run amuck, creating a nightmarish world with little room for intuitive feminine kinship with nature" (pages 11-12). She quoted her father: "The joys and terrors of my shade-loving life are nature, womanhood, and words" (page 12).

In his dissertation, *An Original Relation to the Universe: A Study of North American Haiku*, Tom Lynch wrote: "Southard expresses a disdain for symbolic readings. ...In a letter to Helen Chenoweth published in *Haiku West* in July 1971 he says, 'The words of poetry mean things. But for me poetic symbols are merely verbal; the things meant do not mean other things. In the glare of academic symbolism, the subtle inner light that a verse may throw is surely lost.' In this statement we can detect Southard's immanentist poetics. Like Thoreau's speculation in *A Week* that 'Nature, rightly read [is] that of which she is commonly taken to be the symbol merely,' Southard implies that nature, both in its own domain as well as in his haiku, is the source of its own significance" (as quoted on the back cover).

Some of O Mabson Southard's haiku included: "On the top fence rail / he lights, knocking off some snow / a common sparrow", "Under the cool sway / of rustling coconut trees / the women whisper", and "So my eyes may rest— / my comet-watching sister / lets me comb her hair", "Mingled in the falls— / the water tones of others / higher and lower", "The old rooster crows ... / Out of the mist come the rocks / and the twisted pine", and "She likes floating nude / with naked ... But a tadpole's / nuzzle startles her".

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 38. Decatur, IL: Brooks Books, Winter 2004.

The cover of issue 38 featured a haiga by Lidia Rozmus including the haiku "rooster crows / the candle sputters / and goes out" by M. Chula. This issue also included the following haiku: "working saddle soap / into leather / my hand your hand my hand" by Katherine B. Steimann, and "dusk— / chatter of frogs outside / the teacher's house" by K. Ramesh, "sales rack ... / another woman's child / tugging at my skirt" by Madeline Beaston, and "afternoon break / the cat show judge naps / in a slice of sun" by Diane Tomczak.

~ 2005 ~

Gourlay, Caroline. *Lull Before Dark: Haiku by Caroline Gourlay*. Decatur, IL: Brooks Books, 2005. ISBN 1-929820-09-7.

Brooks Books published *Lull Before Dark: Haiku by Caroline Gourlay* as a small perfectbound edition consisting of 64 horizontal 6.5" x 5" pages. A team of Millikin University students helped edit, design and illustrate this collection. The cover photo was by an art major, Alida Duff. Additional photographs were by Laura Podesechi, a graphic design major. A writing major, Katherine Steimann, served as the student editor. The introduction was written by Maureen Ritter, an English education student. Maureen Ritter wrote: "One cannot approach this type of poetry with a purely analytical eye. Analysis and critique have their place, certainly, but a reader must also surrender themselves to the beauty and simplicity that is haiku. Reading and appreciating Caroline Gourlay's fine haiku has increased my love for this literary art form, not only the technique and elements of writing, but also the power encompassed in these simple lines: "A good haiku must demonstrate the only reality, which is the present," says Gourlay, "and will come out of an awareness of the true nature of existence" (*The Loose Thread*, page 122). Ritter adds that "Gourlay's haiku point us to that truth; her haiku are her eyes to the world, and we should thank her for the opportunity to see her reality" (page 9).

She also cited Gourlay's comments on haiku from her essay entitled, "Some Thoughts on the Writing of Haiku and Other Poems," published in *The Loose Thread* (2001) where Gourlay wrote: "Every good haiku points to the here and now, whether it deals with a moment relating to nature or human nature, or successfully links the two—moments of intense awareness that can only be arrived at during those comparatively rare moments when we are truly living in the present" (*The Loose Thread*, page 123).

Randy Brooks wrote: "With each successive reading of *Lull Before Dark*, we hope the reader becomes more engrossed with Caroline Gourlay's haiku. Full of earthly creatures, heartfelt moments, light, dark, and everything in between, this collection not only brings us closer to the Welsh countryside—which often serves as her inspiration—but also brings us closer to the root of humanity, to the simple moments that give our lives meaning" (page 7). For the back cover quote, Lucien Stryk wrote: "Caroline Gourlay's *Lull Before Dark* is from first to last a wonderfully realized collection of haiku, filled with such gems as: 'sinking sun / taking the mountain / with it' and 'spring torrents— / a cascade of bluebells / through the wood'. The poet's eye, so sharp and wide-ranging, illuminates—always surprisingly—one after another, all corners of her world" (back cover).

Burns, Molly. *Haiku Unit Plan for Secondary Education*. Online edition. Decatur, IL: Millikin University, 2005. <<https://www.brooksbookshaiku.com/MillikinHaiku/courses/globalSpring2005/HaikuUnitPlan/MollyBurnsUnitPlan.html>>

In Spring of 2005, Molly Burns, a secondary English Education student, created a unit plan for teaching haiku in secondary schools. This was her final project for the Global Haiku Traditions course. Molly described: "This two-week unit will cover the basic forms of haiku (both American and Japanese traditions). We will spend a few days looking at various haiku authors, both traditional and contemporary, and at first simply work on reading and appreciating their haiku. Later in the unit, we will work on writing our own haiku based on images, or in response to what we have read. We will discuss the different types of haiku (senryu, different kinds of links). Students will also have the option of writing a rengay with a partner. Finally, we will conclude the unit with a kukai, in which we will read and appreciate one another's haiku and pick favorites. The winners of this kukai will receive haiku-themed prizes (such as copies of *Mayfly* or *Modern Haiku* or copies of books by some of the authors we have studied)." The unit included learning goals explaining how these met several of the Illinois State Learning Standards for language arts instruction.

In addition to providing detailed 10-day lesson plans, the online publication included 13 lesson handouts: "1 – Create your own haiku, 2 – Jumpstart images for haiku, 3 – George Swede & Matsuo Basho, 4 – Peggy Lyles & Masajo Suzuki, 5 – Seven points about writing haiku, 6 – Sample haiku from *The Haiku Anthology*, 7 – How to write a rengay, 8 – Frog pond haiku, 9 – Senryu, 10 – Haiku pairs, 11 – Season words, 12 – The power of images, and 13 – Link selections.

Molly Burns also wrote a reader response essay, "Painter Poet Francine Porad" published on the *Millikin University Haiku* web site at: <<http://www.brooksbookshaiku.com/MillikinHaiku/writerprofiles/BurnsOnPorad.html>>.

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 39. Decatur, IL: Brooks Books, Summer 2005.

Issue 39 featured a haiga by Lidia Rozmus including the haiku "holding my thoughts / in moonlight / his point of view" by Francine Banwarth. Issue 39 also included the following haiku: "crackleware vase / with pink peony petals / his soup bowl" by Geert Verbeke, "spring sunshine / my whistling moves / sparrows to the roof" by Scott Metz, "out of the coal mine / he walks the holler / in silence" by Darrel Lindsey, and "my father greeting me / at the airport / wine on his breath" by Jeffrey Stillman.

Swist, Wally. *The Silence Between Us: Selected Haiku of Wally Swist*. Decatur, IL: Brooks Books, 2005. ISBN 1-929820-07-0.

The Silence Between Us: Selected Haiku of Wally Swist was published in a perfectbound edition of 128 5.5" x 8.5" pages. Editing, book design and layout by Randy Brooks. Christine Sandidge, Millikin University student, served as student internship editor for this collection. Although Swist is noted for his nature haiku, this selected collection features both his human-oriented haiku on relationships as well as haiku about being in nature. Brooks explained the organization strategy of this collection: "Wally has carefully arranged the order of the haiku so that the reader enjoys a

careful slow read, without jarring or unfortunate juxtapositions of haiku. Swist is a master of nature haiku, and he brings a certain reserved New England understatement to his work. It is often the things unsaid, the silences between the images, that make all the difference in his work. We are sure you will enjoy this journey into the 'silence' as you read and savor each haiku in this book" (page 7).

In the preface Lee Gurga wrote: "Wally Swist's heart is in old books, but his soul is in haiku. He is an antiquarian bookseller by profession, a poet by necessity. Over the past 15 years, Swist has produced a fine body of haiku, arguably as fine as those written by anyone else writing in English. His haiku moments are sympathetically apprehended and precisely drawn. Swist then goes one step further, engaging all the tools of Western poetics to produce haiku that are memorable as poems, experiences in themselves. This collection presents a wide range of haiku and senryu: haiku in which we find peace in the scent of pine needles, haiku with exuberance and lightness, haiku that engage haiku traditions, both Japanese and American" (page 19).

The collection also included Swist's preface, "The Poetics of Walking" in which he noted: "Walking facilitates a kind of psychic *feng-shui*. Either strolling into a sunlit meadow or hiking a trail up a mountain in the rain, in this 'activity of non-action' there is relinquishing of ego. One's will dissolves into divine will. There is not just the sense, but the experience, of: *all is one* ... It is in walking that the best haiku can be created ... It is the poetics of walking and *seeing* that allow us to participate in what can be termed as the ah-ness of the 'haiku moment'" (pages 15-17).

The title haiku for this collection was dedicated to Raymond Roseliep: "illuminating / the silence between us ... / firefly". Additional haiku included: "farm banter / the bartender chalks / her pool cue", "new buds / the ferris wheel / takes another turn", "going over and over / what my wife said— / petals of the rose", and one from the city: "finding time / on a broken parking meter ... / autumn rain".

Batz, Gretchen G. and Nancy H. Wiley. *Narrative Photo Haiku*. Online edition. Decatur, IL: Brooks Books, 2005. <<http://www.brooksbookshaiku.com/BatzWiley>>

This collection, *Narrative Photo Haiku*, with photography by Gretchen Batz and haiku by Nancy H. Wiley, was published as a free online edition available from the Brooks Books web site. Web design was by Randy Brooks. *Narrative Photo Haiku* was originally presented as an exhibit of photography and haiku at Principia College in Elsah, Illinois in the fall of 2004. Each of the 10 photos and haiku tells a miniature story. As an online exhibit, each computer screen starts with just the photograph, then, with a mouse cursor over the photograph, the haiku is layered on top of the photograph to add depth to the story begun visually. One of the featured haiku was: "at my feet / bare branches / scratch the moon".

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 40. Decatur, IL: Brooks Books, Winter 2005.

Issue 40 featured a haiga by Lidia Rozmus including the haiku "crescent moon / in a dream I climb / into mother's lap" by Eve Luekring. Issue 40 also included the following haiku: "dinnertime ... / a grain of rice / for her praying-mantis" by K. Ramesh, "late night rain— / he reads to me from the book / I read to him" by Billie Wilson, "Saturday evening— / a bag of persimmons / from each neighbor" by Scott Metz, and "thoughts of you ... / a rush of cold air / from under the door" by Marie Summers.

Evans, Emily. *Bashô, Issa, Kerouac, and Snyder: On the Road Haiku*. Online edition Honors Project. Decatur, IL: Millikin University, 2005. <<https://www.brooksbookshaiku.com/MillikinHaiku/studentprojects/EmilyEvansHonorsProject.html>>

In this honors project, Emily Evans studied the role of travel in the haiku of Basho, Issa, Kerouac and Snyder and wrote haiku during her own travels to follow in this tradition. Many of the haiku written for this collection were written response to the poets studied in class or in response to her frequent travel.

As Emily wrote in her conclusion: "Standing at the end of my project, looking up at the mountain I have just traversed and miles of trail I have just traveled, my journey with each of the four poets stops here, and only I can continue onwards. While studying each poet closely over the past two years, while learning of their lives, while reading their haiku and travel journals, each one has taught me many things about the art of haiku. It was Basho who taught the lightness of *karumi*, and to always strive for detachment. It was Issa, while caring for every creature, connected with the suffering of humanity through acts of compassion. It was Kerouac who saw beauty in every situation and taught me about spontaneity. It was Snyder who wrote about the organism of the Earth, and the impermanence that connects us all. But together, they taught me about the effect travel has on one's haiku aesthetic. In the first haiku pair, Basho yearns for Asakusa and Ueno, and Issa remembers Mount Asama. The poets begin to reach a realization of appreciation for their home. By traveling away from what they have become so comfortable with, they were able to see their lives from a different angle. Upon returning, their perspectives and understandings had opened to a larger picture, and home, although the same old home, had grown in depth and layers, as it finally had a context within the world. ... For the traveler – everything has a connection: the world becomes a scrapbook of memories and new experiences overlapping, which only increases the haiku writer's ability to take a simple moment and understand the many inherent layers of meaning."

Some of Emily Evans haiku included: “the soft thud / of loosely packed snow / hitting my window”, “A table for one— / she asks again / Yes, just one”, “hiking ahead / he blends in perfectly— / lonely mountain valley”, and “back from summer / all my friends / with new haircuts”.

~ 2006 ~

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 41. Decatur, IL: Brooks Books, Summer 2006.

Issue 41 featured a haiga by Lidia Rozmus including the haiku “liver spots . . . / how lightly she holds / the tiger lily” by Chad Lee Robinson. Issue 41 also included the following haiku: “orphaned lamb / follows the others / April wind” by Jack Berry, “crack of dawn / he can’t resist the smell of her / eggs” by Francine Banwarth, “the latest school picture, / her hair not combed / this time either” by M. Kei, and “mowing grass / a loud ker-CHUNK: / the snowman’s pipe” by Daniel Liebert.

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 42. Decatur, IL: Brooks Books, Winter 2006.

Issue 42 featured a haiga by Lidia Rozmus including the haiku “Passover moon full / behind dark clouds / I regret angry words” by Andrea Grillo. Issue 42 also included the following haiku: “white skirts are in / no recent news / of the distant war” by Shelly Change, “tamping bulbs— / weight of my old body / on my old hands” by Daniel Liebert, and “splitting wood— / for a moment the log / holds the axe” by Jim Kacian.

Inman, Ryan. *Future History of Time Travel: Chronicles of Dr. Barnacle and Staff*. Online edition. Decatur, IL: Millikin University, 2006. <<https://www.brooksbookshaiku.com/MillikinHaiku/courses/globalSpring2006/RynelInmanSciFiku.html>>

The Future History of Time Travel: The Chronicles of Dr. Barnacle and Staff was written by Ryan Inman as an experiment in writing a science fiction narrative sequence of haiku—a kind of “Dr. Who” time travel written in five sections. The links jump wildly from lab animals to Lincoln clones: “Caged / snakes, bugs, mammals / all lab rats” with allusions and references to pop culture and musicians such as the Beatles: “Swinging in the moonlight / the caged bird / sings Helter Skelter.” Ryan also wrote a solo-kasen on “Loving the Bomb” based in part on Stanley Kubrick’s film, “Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb” which addressed the issue of uncontrolled atomic warfare. A couple of his haiku were published in *Ginyu* magazine in Japan, edited by Ban’ya Natsuishi. The haiku were: “melting / winter’s ashes / God blooms” and “soulful breeze / carrying the aqua sky / we start a war”. In the Spring 2006 Global Haiku Traditions class, Ryan Inman was drawn to the more experimental, contemporary haiku, especially the work of Ban’ya Natsuishi. He also wrote a reader response essay on “Ban’ya Natsuishi’s Postmodern Haiku” published on the *Millikin University Haiku* web site at: <<http://www.brooksbookshaiku.com/MillikinHaiku/courses/globalSpring2006/RynelInmanOnBanyaNatsuishi.html>>.

~ 2007 ~

Brooks, Randy. *Centennial High School Haiku Cut*. Online edition. Decatur, IL: Millikin University, 2007.

<<https://www.brooksbookshaiku.com/MillikinHaiku/competitions/CentennialHighSchool/index.html>>

After receiving a Japan Fulbright Memorial Fund grant, Cynthia Helms, Director of the Library, invited Dr. Brooks to Centennial High School in Champaign, Illinois to conduct workshops on the art of reading and writing haiku. Following the workshops, there was a matching contest with the student haiku. We called the contest “HAIKU CUT” with teams competing for haiku book prizes. Ms. Helms also invited Dr. Brooks to conduct workshops on the art haiga—which combines painting or photographs with haiku in Ms. Stacy Gross’ advanced photography class. Following the haiga reading and editing workshops, there was a matching contest with the student haiga. Some of the haiku from Haiku Cut included: “soldiers / into the darkness / the soft lullaby”, “Sunday morning / the park is alive / all I remember is you” and “city lights / warmth of mother’s hand / in the cold”.

Dr. Randy Brooks, Professor of English and Acting Dean of Arts & Sciences, received a national award for 2008 Most Valuable Program (Runner Up) from VOYA, (Voice of Youth Advocates) magazine. VOYA is a bimonthly library magazine serving those who serve young adults. The award was for a series of workshops on teaching haiku at Centennial High School in Champaign, Illinois. The workshop, “Haiku Cut: The Social Art of Kukai Competition” was featured in the October 2008 issue of VOYA. This workshop presented over three weeks at Centennial High School, (Champaign, IL) April 2007, was funded by the Centennial High School Library, Tepper Electric Arts Endowment, and the Champaign Public Library. Librarian Cynthia Helms wrote: “The [VOYA] Board members loved so many aspects of this program. The students were clearly absorbed throughout the activity; they attended two sessions on haiku writing and then submitted their own entries for judging. This program was exciting because it drew so many disciplines together. It brought teachers and several community contacts inside the school library for involvement.”

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 43. Decatur, IL: Brooks Books, Summer 2007.

Issue 43 featured a haiga by Lidia Rozmus including the haiku “dead heading irises . . . / dew washes / my purple fingers” by Anne LB Davidson. Issue 43 also included the following haiku: “magnolias / opening / the moon roof” by Peggy Willis Lyles, “8 seconds . . . / the bull rider opens / a hand to the sky” by Chad Lee Robinson, “stage four cancer . . .

/ an air bubble tunnels through / the entire wheat loaf" by Marie Summers, and "a missing waitress / bagpipers play / the Marine's Hymn" by Glenn G. Coats.

Brooks, Randy & Priscilla Meddaugh. *Unmasking Us: Haiku & Photography*. Decatur, IL: Handcraft Press, 2007. Signed.

In 2007 two professors in the English department at Millikin University, Dr. Randy Brooks and Dr. Priscilla Meddaugh, began collaborating on photograph haiga. In addition to teaching journalism, Dr. Meddaugh was a violin soloist, photographer and artist working in collage and mixed media.

This first collection, sewn with ribbon, was published in a limited edition of 50 copies signed by the artists. The chapbook consisted of 16 speckled pages (4.25" x 5.25") and featured five photo-haiga. In the preface Priscilla and Randy wrote: "What happens when a haiku poet and a photographer let their arts blend together into a new aesthetic experience, the photo-haiga? Our aesthetic goal is to avoid the problem of assuming the photographs are merely illustrations of the haiku, and to avoid the reverse assumption that the haiku are captions commenting on the photographs. In this hand-crafted collection, we explore the ways haiku and photography can work together to unmask ourselves, to feel and see with the freshness of simply being alive. Unveiling our perspectives, the photo-haiga will speak beyond the words and let us discover insights through the image. We hope that each photo-haiga invites the audience into the space left open, the words unspoken, the masks unmasked for us." A couple of the haiku included: "open mouthed / behind the museum glass, / samurai's war cry", and "show me yours / you first / barn roof creaks".

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 44. Decatur, IL: Brooks Books, Winter 2007.

The cover of issue 44 featured a haiga by Lidia Rozmus including the haiku "early morning frost / covering the lane . . . / the last, slow cow" by Edward J. Rielly. Issue 44 also included the following haiku: "helping her to clear / our daughter's party— / stay for tea, she says" by John Kinory, "gossip / at the beauty shop / snip, snip" by Del Todey Turner, "high noon— / a crawdaddy, / claws up" by Christopher Patchel, and "after the rain / flashlights in the dark ... / night crawlers" by Francine Banwarth.

~ 2008 ~

Brooks, Randy, Web Editor. *Frogpond Online Splashes*. Decatur, IL: Haiku Society of America, 2008-present.
<<http://www.hsa-haiku.org/frogpond/index.html>>

As the Electronic Media Officer for the Haiku Society of America, Randy Brooks maintained the web site starting in 2006, and starting with *Frogpond* issue 31.2, Summer 2008, Randy Brooks edited and designed the *Frogpond Online Splashes* from each issue of *Frogpond* published. Each *Frogpond Online Splashes* web samplers featured: (1) the winner of the Museum of Haiku Literature Award; (2) sample haiku and senryu from the issue; (3) an essay from the issue (4) a favorite haibun; (5) a favorite linked verse; (6) book reviews; and (7) the letter from the editors. Over time the featured sections changed somewhat including haiku sequences and more cover art.

In 2021 the Haiku Society of America digitized all back issues. Now PDF copies of all back issues over five years old are available on the web site, starting with *Frogpond* 1.1, 1978.

Brooks, Randy & Priscilla Meddaugh. *Common Time: Photo-Haiga*. Decatur, IL, 2008.

This second collaborative collection of photo-haiga by Dr. Randy Brooks and Dr. Priscilla Meddaugh, *Common Time*, was sewn with ribbon and published in a limited edition of 50 copies. The chapbook consisted of 16 white cover stock (4.25" x 5.25") and featured five photo-haiga. It was published in conjunction with an exhibit of photo-haiga at Staley Library, Millikin University, on February 6, 2008. The exhibit opened with a presentation, "The Collaborative Art of Photo-haiga" and a poetry reading sponsored by Staley Library, *Riverbed Haiku*, and Bronze Man Books. A couple of the haiku: "through the open door / her smile doesn't forgive / all my sins", and "funeral procession ... / snowflakes blowing / into the headlights".

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 45. Decatur, IL: Brooks Books, Summer 2008.

The cover of issue 45 featured a haiga by Lidia Rozmus with the haiku "sunlit pond— / the echo / of each tadpole" by S. M. Forrester. Issue 45 also included the following haiku: "last worm / father and son / split it" by Francine Banwarth, "mountain stillness ... / moving my rocker / closer to his" by Theresa Thompson, and "moving day / leaving behind / height marks on the wall" by Del Todey Turner.

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 46. Decatur, IL: Brooks Books, Winter 2008.

Issue 46 started with a haiga by Lidia Rozmus including the haiku "evening wedding— / milkweed seed adrift / over an open field" by Kirsten Rybczynski. Issue 46 also included the following haiku: "anniversary— / the cut peony / each morning fuller" by Jennifer Gomoll Popolis, "supermarket ... / the cart with a youngster / at the bow" by Christopher Patchel, "enjoying / the primate exhibit / two elephants" by David Lanoue, and "I reach around / to cradle her belly ... / evening snowfall" by Joshua Gage.

Brooks, Randy & Emily Evans, Melanie Mclay, Rick Bearce, Editors. *Millikin University Haiku Anthology*. Decatur, IL: Bronze Man Books, October 2008. ISBN 978-0-9787441-6-8.

The *Millikin University Haiku Anthology* was edited by Dr. Randy Brooks, Emily Evans, Rick Bearce and Melanie McLay and published by Bronze Man Books in 2008 as a trade paperback (192 pages, 5.5 x 8.5 inches, perfect bound). The book was designed by Michael Gurney, Art Director for Bronze Man Books.

For several years Millikin University students had served as editing and design interns for Brooks Books publishing company, and in the art department Professor Ed Walker had published several art exhibitions books with student interns. In 2006 these two faculty members pooled their collective experience and developed a new course, "The Art of Publishing", in which a class of students could learn how to run a book publishing company. Through this course, which students could take multiple semesters, students advanced from specific jobs to leadership roles as the related company, Bronze Man Books, published new books each semester. A more complete history of Bronze Man Books is available on the web site: <<http://www.bronzemanbooks.com/history.html>>. On this web page the authors wrote: "A student-owned and operated press located on Millikin University's campus in Decatur, Ill., Bronze Man Books is dedicated to integrating quality design and meaningful content. The company exposes undergraduate students to the process of publishing by combining the theory of writing, publishing, editing and designing with the practice of running a book publishing company. This emphasis on performance learning is a hallmark of Millikin's brand of education."

In 2007 a team of editors including students Rick Bearce, a physics major, and Melanie Mclay, a music education major, alumni Emily Evans, and Dr. Brooks was formed to review the haiku and senryu written by Dr. Brooks' former students. In the introduction Emily Evans provided a synopsis of the editorial process: "Slimming down a thick packet of approximately 1,800 haiku into a collection of just under 300 was grueling at times, funny at others, but in the end very rewarding as each haiku fell perfectly into its place. The process began with nominations from each editor based on a careful reading of Dr. Brooks' online student haiku database. The haiku were compiled, and we had marathon editing sessions in the summer of 2007. In a roundtable, each editor would vote yes, no, or maybe (with a pass on their own work). There was much convincing, laughing, and story telling. In the fall and winter, we came back together to look at the maybes and new submissions. Each editor brought something to the table, a specialization, if you will. Rick Bearce has a natural penchant for senryu and was always willing to argue for the more ironic, humorous side of humanity. Melanie Mclay was our quality control, nothing too mushy, awkward, or wordy made it past her. In a sense, I was the traditionalist, always seeking a single strong moment that rippled outward, allowing the reader to create inside it a whole world. Dr. Brooks was perhaps the most emotionally connected of the team. He wanted the whole range of human experience to be present and would argue for war, romance, funerals, and weddings. He was also our haiku dictionary, saying, 'let's look that one up, it reminds me of something'" (page 12).

Dr. Brooks provided "Teaching the Gift of Haiku" as an overview about teaching haiku in higher education. This preface concluded with the importance of haiku being valued by others, in this case by publishing favorite student haiku in the anthology. He wrote: "The *Millikin University Haiku Anthology* is the natural consequence of an ongoing celebration of the art of reading and writing haiku at Millikin University over the last 10 years. The haiku in this collection have been born as selected favorites by a variety of readers. Initially, the student writer selected his or her own haiku attempts to be considered for competition, then the best of their attempts were placed into anonymous *kukai*, where students in classes selected favorites. At the end of the semester, each student writer created a small collection of personal favorites to share with others. And at the end of each semester, I selected a few of the best of each student's haiku to be added to the *Millikin University Haiku* web site. As evident from the acknowledgements page, editors in the haiku community have selected many of these student haiku to be published in their journals and anthologies. Finally, the editors of this collection read through all of the known and submitted haiku by Millikin University students and alumni to nominate about 1,800 possible haiku for the anthology. All nominated haiku were put into an anonymous alphabetical first-line order, so that the editors could have a year-long final *kukai* for this anthology—seeking out those haiku that all four editors could say yes, this haiku needs to be in the collection" (page 12).

Some of the haiku included: "turquoise beads / against her breasts / she leans across the bar" by Stefanie Lovelass, "pi x radius squared— / the area inside / a wedding band" by Amy van Rheeden, "after school / kissing the girl / I used to kind of sort of like a little bit" by Brian Rhode, "just as the lightning / reveals too much / sirens" by Allison Lingren, and one more: "peeking through / tiny holes— / first confession" by one of the editors, Melanie McLay.

The *Millikin University Haiku Anthology* received excellent reviews from haiku magazines including *Modern Haiku*, *Frogpond*, *Kokako*, *Moonset Literary Newspaper*, *Midwest Book Review*, *Presence*, and *Riverbed Haiku*. This book sold very well the first year, and every year since publication, and those sales established a foundation of steady income necessary to publish additional titles by Bronze Man Books.

Brooks, Randy & Alan Brooks, Editors. *Millikin University Haiku of the Day* web site. The web site featured a "haiku of the day" from Millikin University students and alumni. This was an RSS feed published by Brooks Books that ran from 2008 until 2015. *Haiku of the Day* started daily publication on August 26, 2008 and was updated each year with a new database of haiku by students in recent Global Haiku Traditions or Haiku Writing Roundtable classes.

Davidson, Anne L.B. *Sky in My Teacup: Haiku & Photography by Anne LB Davidson*. Online edition. Decatur, IL: Brooks Books, 2008. <<http://www.brooksbookshaiku.com/davidson>>

This collection, *Sky in My Teacup: Haiku & Photography by Anne LB Davidson*, was published as a free online edition available from the Brooks Books web site. Web design was by Randy Brooks. *Sky in My Teacup* combined Davidson's lifelong interest in both haiku and photography. In the preface Anne wrote: "Haiku was a grand discovery for me. I had written nine fiction books and one non-fiction, with just one novel reaching publication. (It was a decided non-best-seller.) Haiku opened up a completely new art for me to develop. Photography has always been a favorite occupation. I soon realized that my writing and photos shared a common spirit. I believe haiku should be felt, not analyzed; and I hope this offering brings a small portion of the pleasure I have had in creating it." This collection featured 23 award-winning haiku and photographs including 3 haiku never published. Some of the haiku included: "sun, tea, Bach / all this / and spring too", "outside the courthouse ... / smoker after smoker / in the winter rain", and the title haiku, "under the old oak tree / a table set for two / sky in my teacup".

Welch, Michael Dylan, Webmaster and Randy Brooks, Web Designer. *American Haiku Archives Web Site*. California State Library, Sacramento, CA: American Haiku Archives, 2008-present. <<http://www.americanhaikuarchives.org>>

The American Haiku Archives (AHA), housed as a special collection at the California State Library, was founded in 1996 as a repository of haiku publications and correspondence by English-language haiku poets. In 2008, AHA officers Michael Dylan Welch and Randy Brooks collaborated on the development and design of the *American Haiku Archives Web Site* to help promote the development of the collection and to assist scholars with research on haiku. Each year the web site featured a haiku poet or scholar who has made significant contributions to haiku in English, naming them as the honorary curator for the year. Each of these honorary curators were featured with a short biography, a bibliography of their haiku publications, and other resources related to that poet. The web site also featured: (1) the mission of AHA, (2) honorary curators, (3) a guide to research with sample searches in the archive, (4) location of the archive and events, (5) donations of publications or financial support, (6) archival processes, and (7) current board members. The web site also featured special online exhibits, such as an interview with Honorary Curator Makoto Ueda and a biographical exhibit on Honorary Curator Kiyoko Tokutomi and her husband Kiyoshi Tokutomi.

Yamaguchi, Tazuo & Randy Brooks, Editors. *Haiku: The Art of the Short Poem*. Film by Tazuo Yamaguchi on DVD. Decatur, IL: Brooks Books, 2008. ISBN 978-1-929820-10-8.

Brooks Books published *Haiku: The Art of the Short Poem* edited by Tazuo Yamaguchi and Randy Brooks as a simultaneous print and DVD anthology of contemporary English-language haiku. This perfect-bound trade paperback with 96 (5.5" x 8.5") pages included a feature-length film by Tazuo Yamaguchi in a plastic sleeve inside the back cover.

In August 2007 Tazuo Yamaguchi attended the Haiku North America (HNA) 2007 conference, where he filmed over 50 hours of interviews and events with contemporary haiku poets, concluding with the HNA head-to-head haiku poetry-slam competition. As Taz wrote in the introduction: "Each poet brought me their wealth of passion, information and knowledge, and timeless insights from their snowball stash they had collected through their life's sleigh ride of love and interest in haiku" (page 3). Randy also attended the HNA conference and subsequently suggested that they could team up to edit an anthology to correspond to the haiku discussed or read on the DVD. After the film was near completion, Randy sought permissions to print the haiku from all of the poets included in the DVD, and he also compiled and edited short biographies for each poet. The anthology was arranged with the haiku presented in the same order as the DVD, so that the viewer can read the haiku on the page as the poets read or discuss the haiku on the video.

Haiku North America 2007 featured several African American haiku writers in this anthology and video. These authors included Lenard D. Moore, Kalamu ya Salaam, Juice Lee, and Sonia Sanchez. About twenty minutes of Sanchez's presentation on her approach to haiku is included in the video. She said: "This is our time. It's where the haiku can smell of gasoline as opposed to flowers. It will smell of death quite often as opposed to a life that might be in a stream. It will tell of death of rivers as opposed to someone sitting on a bank fishing." Here are some of their haiku from this collection: "I think if I catch your breath / and take it inside me / you will stay" by Sonia Sanchez, "late summer / black men spreading tar / on the side road" by Lenard D. Moore, "in a smokey blues bar / your fingers slide / on the neck of my spine" by Juice Lee, and "official death count / excludes so called looters, shot / on sight of their skin" by Kalamu ya Salaam.

Aubrie Cox, a student at Millikin University, wrote "A Young Haiku Reader's Introduction" for this book when it was published. She noted that this combination of video and print provided an "eye-popping look inside the contemporary English-language haiku community. While watching this video, I felt immersed into the lives of the haiku poets. ... Yamaguchi's film invites you to learn about each poet's experiences from the poets themselves—what drew them to haiku and what keeps them coming back, and what this literary art means to them" (page 8).

Some of the many haiku and senryu included in this anthology were: "sculpture garden / hercules penis / wins" by David Lanoue, "class reunion / everybody loves / my wife" by John Stevenson, "river baptism / for those of us not sure / the rain starts" by Garry Gay, "two lines in the water / not a word / between father and son" by Randy Brooks, and

“morning twilight / fine powder on the mirror / where the moth was” by Peggy Lyles. The book also included short quotes on haiku from the video such as: “What is haiku for? It’s for sharing” by William J. Higginson and “It’s the best free medicine in the world” by Roberta Beary

~ 2009 ~

Brooks, Randy and Priscilla Meddaugh. *Photo-Haiga Exhibition*. Online edition. Decatur, IL: Millikin University, 2009. <<http://brooksbookshaiku.com/MillikinHaiku/haiku/photo-haiga>>

This online collection was published in conjunction with an exhibit and poetry reading of photo-haiga [with Dr. Priscilla Meddaugh] at the second-floor gallery of Staley Library, Millikin University, February 2009. The online exhibition featured 12 photo-haiga, including those previously published in limited hand-crafted editions, and three new photo-haiga featuring these haiku: “October light / I open my ribs / to pray”, “black panties— / she lifts one leg, / then an eyebrow”, and “dirt farmer’s wife / at the screen door— / no tractor sound”. The online exhibit featured the photograph first, with a rollover ghosting the photo, superimposing the haiku over the photo.

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 47. Decatur, IL: Brooks Books, Summer 2009.

The cover of issue 47 featured a haiga by Lidia Rozmus with the haiku “a long drive / the silence between us / passes from shade to light” by Natalia L. Rudychev. This issue also included the following haiku: “morning chill / women huddle / on the courthouse steps” by Matthew Cariello, “baby shower / for the unwed mother / a mix of sun and shade” by Jennifer Corpe, and “spring breeze / a boy with a whistle / and just enough air” by Peggy Willis Lyles.

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 48. Decatur, IL: Brooks Books, Winter 2009.

This issue had a cover haiga by Lidia Rozmus with the haiku “midnight snack: / old kitchen blinds slice / the glow of the moon” by Racquel D. Bailey. Issue 48 also included the following haiku: “cup of tea— / the moon still / until i sip it” by Stanford M. Forrester, “feeling blue / a whale sifts the ocean / for a mate” by Natalia L. Rudychev, “fireflies / on the lawn ... / a couple jitterbug” by Darrel Lindsey, and “Christmas Eve / the strip club parking lot / covered with snow” by Greg Schwartz.

~ 2010 ~

Brooks, Randy, Editor. *Modern Haiku Volumes 1-10 (1969-1979) on CD-Rom*. Decatur, IL: Modern Haiku Press, 2010. ISBN 978-0-974189-44-4.

After two years of scanning issues and preparing an index, Modern Haiku Press published *Modern Haiku, Volumes 1-10 (1969-1979) on CD-Rom*, edited and designed by Randy Brooks. This archived the first ten years of *Modern Haiku* issues featuring graphic facsimiles of all pages from Volume 1.1 (winter 1969), through Volume 10.3 (autumn 1979). This CD was designed with simple HTML files, so the contents may be read with any Web browser. Charles Trumbull provided an alphabetized index of authors and other content of the first ten years of the journal. This index included all essays, reviews, regular features, and—most significantly—the full text of every haiku and senryu published. The table of contents for each issue was used as a visual navigation map, so the user could click on a featured item and jump immediately to that page. Alternatively, the user could read through an issue by clicking on a right-hand page to continue to the next page or click on a left-hand page to go back to the previous page. A click on the nameplate (*Modern Haiku*) at the top of any page jumped back to the title page of that issue, or from there to the index of all issues. Graphic design for the CD sleeve was by Lidia Rozmus, Art Editor for Modern Haiku Press. Millikin University students Alida Duff and Aubrie Cox served as interns helping Dr. Brooks scan and design this CD publication.

Randy Brooks has served as the web editor for *Modern Haiku* magazine since 2001. Issues from the first ten years of *Modern Haiku* have been added to the web site located at: <<https://www.modernhaiku.org/MH-Archive/index.html>>.

Brooks, Randy, Editor. *Cardinal Haiku Anthology: Warrensburg-Latham High School*. Decatur, IL: Millikin University, 2010.

Brooks Books published the *Cardinal Haiku Anthology* as a saddle-stitched edition printed on 20 horizontal 4.25” x 6.5” pages. The cover design was by Jessica Brooks, a Warrensburg-Latham student and daughter of Randy & Shirley Brooks. This chapbook featured haiku by high school students who participated in a three-part series of workshops at Warrensburg-Latham High School in Warrensburg, Illinois. The workshops featured: (1) the art of reading haiku, (2) the art of writing and editing haiku, and (3) a school poetry reading celebrating the publication of the chapbook. Some of the haiku included: “leaves turned upward— / my heart prepares / for a storm” by Megan Hughes, “marshmellow in his beard / she kisses him / anyway” by Ashley Brackett, “pop quiz / he gives her his candy cane / for answers” by Jessica Brooks, and “in my wedding dress / to the nursing home / Grandpa’s tears” by the teacher, Mrs. Kim Dubblede.

Brooks, Randy and Aubrie Cox. *2010 Centennial High School Haiku Cut*. Online edition. Decatur, IL: Millikin University, 2010. <<https://www.brooksbookshaiku.com/MillikinHaiku/competitions/CentennialHighSchool2010/>>

Following the success of the 2007 Centennial Haiku Cut workshops, in 2010 Centennial High School art teacher Stacey Gross and librarian Cynthia Helms applied for and received a grant from the Japan Foundation Center for Global Partnership to host a series of workshops on Japanese arts including raku pottery, koto music, calligraphy and haiku

poetry. Dr. Randy Brooks was invited to Centennial High School to conduct workshops on the art of reading and writing haiku with interested students from across the school. A couple weeks after the writing and editing workshops, there was a matching contest with the student haiku. We called the contest "HAIKU CUT" with teams competing for haiku book prizes. Dr. Brooks was also invited to conduct workshops on the art of haiga—which combines paintings or photographs with haiku with students in Ms. Gross' advanced photography class. Following the haiga reading and editing workshops, there was a matching contest with the student haiga. The workshops culminated in a kukai—a playful haiku contest, in which the goal is to only make positive comments about the haiku and not a critical analysis nor workshop. It is typically anonymous with readers sharing favorites. Millikin University honors student, Aubrie Cox, assisted with all workshops and the final kukai competition. A related clothbound book, *Geido: The Way of Art*, was published as a photobook featuring the haiku and other art projects completed for the teachers and the Centennial High School Library. Some of the best student haiku and senryu were: "late summer night / we sneak out / just to talk", "nightfall / voices on the beach / turtles hatching", and "state fair / spinning in circles / our eyes meet".

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 49. Decatur, IL: Brooks Books, Summer 2010.

The cover of issue 49 featured a haiga by Lidia Rozmus including the haiku "S-shaped curves / of egrets and herons / different fonts" by Pat Tompkins. Issue 49 also included the following haiku: "evening rain / Father calls me / by mistake" by Glenn G. Coats, "evening calm ... / the sound of pencils / sketching on the cliff" by K. Ramesh, "our father / in the rear-view / mirror" by PMF Johnson, and "doctor's office / she tries / to straighten a tulip" by Carol Pearce-Worthington.

Perfetti, Natalie. *Moon's Edge*. Decatur, IL: Bronze Man Books, 2010. Illustrated by Laramie Hutchens. ISBN 978-0-9787441-0-6.

Bronze Man Books published *Moon's Edge* as a horizontal (9" x 6") chapbook bound in Japanese stitched covers. The 48 pages featured tanka and original prints by Laramie Hutchens, a studio art student at Millikin University. The chapbook was published in a limited edition of 125 copies stitched with waxed linen thread. Graphic design and layout were by Sara Wika and Katie Baird, student designers for Bronze Man Books. Aubrie Cox served as the lead student editor for editing and producing this chapbook. Twenty-five copies of a special artist's edition were also published, with an original print by Laramie Hutchens tipped into the end papers.

This collection of tanka was the result of a two-year James Millikin Scholar (JMS) honors project attempting to blend American confessional poetry with English-language tanka. Working in collaboration with Dr. Carmella Braniger, an excellent tanka writer, and Dr. Randy Brooks, Natalie Perfetti studied both traditions and wrote original tanka with the poetics that sprung from that study. Her JMS project, "At the Edges of Traditions: Poems of Our Own," won the Outstanding Honors Project Award for 2009.

In the introduction, Dr. Carmella Braniger noted that this collection was designed to be a sequence of tanka: "In the spirit of revolutionary tanka poets and the unconventional confessional forms of Anne Sexton comes a new kind of American poetry tradition. Natalie Perfetti's *Moon's Edge* navigates us through a rich sequence of contemporary English tanka. Bold images of the female mind and body are layered in poignant reflections on identity, culture, conflict, and possibility. This collection of contemporary English tanka is characterized by its tango with societal taboos" (preface page).

In the author's introduction Natalie Perfetti wrote: "Resonating themes include love, sexuality, and womanhood. Some tanka reflect on the vacillations of love, both the clear skies and storms lovers weather, while others form confessions of sexual identity and still others focus on moments of womanhood—be it in myself, a friend, a sister, or a mother. This collection emphasizes intimate expression of inner and outer landscapes alike. The featured poems draw their images from the course of the seasons, beginning in summer and ranging through to spring" (introduction page).

Some of the tanka included: "summer heat / my eyes stray / toward your abs / the clinging drops / of pool water", "beneath our hands / sugar swirls / into the bowl of batter / stirring, stirring / we bicker", and the title tanka "clouds obscure / the moon's edge / the sleepy crescents / of your eyelashes, / my unfilled desire". This chapbook also includes a tanka sequence "Green Tongues: A Trio of Tanka" written as a round-robin collaboration with Natalie, Carmella and Randy. This sequence of 39 tanka was originally published in *Dirty Napkin* 2.3 in 2009.

~ 2011 ~

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 50. Decatur, IL: Brooks Books, Winter 2011.

Issue 50 featured a cover haiga by Lidia Rozmus with the haiku "apartment window / grandma's tulips / still bloom" by Marjorie Sands. This issue also included the following haiku: "after work traffic / monarch butterfly / passing on the right" by Carl Mayfield, "blue moon / she remembers only / my mistakes" by Carol Pearce-Worthington, "tree drifting / downstream to the mill / I open her letter" by Lucas Stensland, and "tattooed man / in his eyes / the true story" by Dietmar Tauchner.

Brooks, Randy, Editor. *2011 Hartsburg-Emden High School Haiku Anthology*. Decatur, IL: Millikin University, 2011. <<https://www.brooksbookshaiku.com/MillikinHaiku/hartsburg-emdenhaiku/>>

Brooks Books published the *2011 Hartsburg-Emden High School Haiku Anthology* as a saddle-stitched edition printed on 24 horizontal 4.5" x 6.5" pages. The cover design was by Megan Nekirk, a Hartsburg-Emden student. In the Spring of 2011 Dr. Brooks was invited to conduct haiku workshops at the Hartsburg-Emden High School in Hartsburg, Illinois. Mrs. Nichole Folkman, a Millikin University alumna, invited Brooks to share the art of reading and writing haiku with students in her four English classes (freshman, sophomore, junior & senior). The first workshop focused on the art of reading haiku, in which he read a selection of haiku and invited the students to share responses and associations that arose from the haiku. The students also read haiku from the Winter 2011 issue of *Mayfly* magazine, selecting favorite haiku for shared response and memories. He also started the process of writing haiku with an example of a haiku written on the way to the school: "third out / the umpire brushes snow / off home plate". The students helped edit this haiku in each class workshop and the final edited version was: "third strike ... / the umpire dusts snowflakes / off home plate". Students wrote haiku in their journals and continued writing for the next week.

One week later Randy returned for a second workshop in which students had a *kukai*, selecting the best haiku from each class. We also had an "April Fool's Matching Contest" *kukai* in tournament style with submissions from all four classes. The students with the best haiku received haiku books as awards. Some of the best haiku were published in a small chapbook anthology, with profits from sales of the chapbook going to Japan tsunami relief efforts. Some of the haiku included in this collection were: "a crackling fire / on the night beach / all alone" and "sheet music turns / as she plays the piano / the tears subside" and one by Ms. Folkman: "road blocked / the flat-bed truck holds / a casket".

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 51. Decatur, IL: Brooks Books, Summer 2011.

The cover of issue 51 featured a haiga by Lidia Rozmus with the haiku "her morning song / awakens me / sliced oranges" by Thomas Martin. Issue 51 also included the following haiku: "father's day picnic / her ex-husband / throws a curve ball" by Raquel D. Bailey, "ballroom gown— / he pins a rose where / her breast used to be" by Poppy White-Herrin, "robin egg blue / the babies I carried / into this world" by Francine Banwarth, and "apple pie / it's not the big things / I miss" by Jayne Miller.

Cox, Aubrie. *Tea's Aftertaste*. Decatur, IL: Bronze Man Books, 2011. Illustrated by Katie Baird. ISBN 978-0-9819591-2-2.

Bronze Man Books published *Tea's Aftertaste* as a square (5.5" x 5.5") chapbook bound in Japanese stitched covers with origami end papers and waxed red thread. The 48 pages featured 40 haiku and playful sketches by Katie Baird, a graphic design student at Millikin University. The chapbook was published in a limited edition of 100 copies stitched with country red waxed linen thread.

Randy Brooks wrote in the introduction: "In this first collection of haiku, *Tea's Aftertaste*, Aubrie Cox gathers the best of her work that has been published in peer-reviewed journals and anthologies. ... Aubrie's haiku are not in a hurry. Her haiku take time to breathe and to fully contemplate the things being observed or remembered. Her haiku understand that they come from the human heart. Her haiku are authentic. She knows how to wear a narrative mask and how to take it off. Her haiku are not afraid of the dark, nor the spiritual depths of churchyard shadows" (page 8).

In the author's introduction, Aubrie Cox wrote: "The haiku and senryu in *Tea's Aftertaste* chronicle my first years with the haikai arts, and contain a little bit of everything: humor, shasei, fiction, zen, and a dash of obligatory angst. I have selected and arranged the poems on the basis of their resonance and interaction with one another as a collection. Each one of these haiku have received recognition from editors through publication and from classmates in *kukai*. Furthermore, each one has personal significance to me as a poet and reader. I still remember when I wrote them, why I wrote them, and still enjoy them after nearly a year of sorting through my work, adding and cutting just as many poems as are in this book. So take a moment to pause with each poem, breathe, but don't wait for me to tell you how it ends. Enter the moment and uncover it for yourself, using your own memories and experiences" (page 10).

Some of the haiku included: "used bookstore / with love / from no one I know", "calling for the dog / at 2am / wind chimes", "distant galaxies / all the things / I could have been", "a little drink / moon wobbles / in my teacup", and the title haiku "harvest moon / rises above the branches / tea's aftertaste".

~ 2012 ~

Lewis, Jackson. *Winter Hearts: A Tanka Collection*. Decatur, IL: Bronze Man Books, 2012. ISBN 978-0-9819591-4-6.

Bronze Man Books published *Winter Hearts* as a (5" x 6") chapbook hand-sewn in a limited edition of 150 copies. The 40 pages featured original tanka by Jackson Lewis, a writing major at Millikin University. The chapbook, designed by graphic design student Chelsea Arnold, also included original red, black & blue water-color paintings by Monica Smith, a studio art major at Millikin University. The paintings matched the dark brooding scenes in many of these tanka.

Starting in the Fall of 2009, Dr. Randy Brooks and Dr. Carmella Braniger co-taught courses on writing tanka. In the first semester, they wrote an overview of the Tanka Writing Roundtable: "English 170, Tanka Writing Roundtable is a one-credit writing workshop modeled after Japanese tanka groups. Tanka? Yes, tanka, the Japanese poem which extends

beyond the perception-based haiku moment into the emotional or psychological heart of lyrical expression. Reading goals will be to become familiar with Modernist and Contemporary English and Japanese tanka. These readings include major authors, tanka poetics, and approaches to teaching tanka writing. Writing goals will be to immerse students in writing original tanka and collaborative tanka sequences. The class will have several kukai contests. Each student will create a small chapbook of their best tanka and submit tanka to a literary journal. The primary goal of this course is to plan, develop, and complete a tanka collection with the support and critical response of peers. Another goal is to have fun sharing the creative process in a small workshop atmosphere. We will celebrate the variety of voices and experiences that will be evident in the tanka writing. It is a joy to share and express the emotions of living through tanka" <<http://brooksbookshaiku.com/MillikinHaiku/haiku/courses/roundtableTankaFall2009/index.html>>. Jackson Lewis was a member of that first tanka course his first semester at Millikin University, and he continued writing tanka throughout his undergraduate studies at Millikin.

Another member of the 2009 tanka class, Joseph Bein, wrote the introduction to *Winter Hearts*. Joe explained: "Jackson Lewis and I were introduced to tanka at the same time. Since that one-credit writing round table, I have had the joy of collaborating with Jackson on numerous occasions and watching him flourish as a tanka poet. The publication of *Winter Hearts* marks a milestone for Jackson, but it is a milestone that doesn't come as a surprise to me—or, I imagine, to anyone else who knows his work and the dedication he has to the tanka form. When I first read this collection, I found myself thinking of Yosano Tekkan. When tanka, a five-line lyric derived from the Japanese waka tradition, made its resurgence into the popular poetic landscape, Tekkan was one of its staunchest advocates. His poetry sought ways to voice masculine identity in compact, powerful verse. In *Winter Hearts*, Jackson participates in the same tradition. His beautifully crafted tanka explore themes of sexuality, suppressed emotion, isolation, and memory, all in a clear masculine voice that is acutely aware of its cultural context. The Tekkan tradition is present, but so is Jackson's personal stamp of artistry.

The Bronze Man Books students enjoyed hosting the release party of *Winter Hearts* for Valentine's Day. They promoted the event as an anti-love poetry reading and chapbook publication release for all who have endured the loss and hurt of a broken heart. For several years it was an annual tradition at Millikin University for Bronze Man Books to host the "Broken Hearts" poetry reading each year on Valentine's Day.

The title tanka was: "a lone lion— / my mind wanders / hungrily / to sunshine love / and winter hearts". Additional tanka from the collection included: "blinds shut / door closed / one would think / I have something / to hide", "she mentions / her boyfriend— / suddenly / how lonely / I've become", "headlights on / in the parking lot / father and son / try to bridge / the gap", and "black clouds / quilt the sky / with tears— / you ask again / and again, and again".

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 52. Decatur, IL: Brooks Books, Winter 2012.

The cover of issue 52 featured a haiga by Lidia Rozmus with the haiku "sandcastles / mother's fingers / thin as shells" by Glenn G. Coats. This issue also included the following haiku: "art class / the transfer student draws / friendly faces" by Greg Schwartz, "pines / on the rocky shore ... / i once had fa th" by Roland Packer, and "Thanksgiving Day— / the cat too old / to flee the children" by Stanford M. Forrester.

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 53. Decatur, IL: Brooks Books, Summer 2012.

Issue 53 featured a cover haiga by Lidia Rozmus with the haiku "weeds gone to seed / I lie again / to my mother" by Aubrie Cox. This issue also included the following haiku: "face to face / with the wailing wall ... / an empty bench" by Rita Odeh, "children's waiting room / all of the toys / missing something" by Gregory Hopkins, "humid afternoon / this fly keeps testing / my good will" by Billie Wilson, and "fresh snow / mother cuts the orange / into boats" by Glenn G. Coats.

~ 2013 ~

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 54. Decatur, IL: Brooks Books, Winter 2013.

Issue 54 featured a cover haiga by Lidia Rozmus with the haiku "stakes of the peas— / letting my subconscious / work it out" by Ignatius Fay. This issue also included the following haiku: "sax riff / blackening redfish / with spices at hand" by Bill Cooper, "beer garden / a child plays catch / with the pub wall" by John McManus, "evening Scrabble / my aviator / uses your auto" by Anne LB Davidson, and "one light upstairs / snow piled on / the widow's front steps" by Jack Berry.

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 55. Decatur, IL: Brooks Books, Summer 2013.

The cover of issue 55 featured a haiga by Lidia Rozmus with the haiku "river stones / disappear, reappear . . . / pouring out his ashes" by Alan S. Bridges. Also appearing in this issue was "an empty boat / tied to the dock— / divorce pending" by Michael Dylan Welch, "we leave the ribbon / in the wedding trellis / wren nest" by Nan Dozier, "a thawing / we hold hands / crossing the ice" by Diane Tomczak, and "gumbo party / smiles downbreeze / from a simmering roux" by Bill Cooper.

~ 2014 ~

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 56. Decatur, IL: Brooks Books, Winter 2014.

Issue 56 featured a cover haiga by Lidia Rozmus with the haiku “wood smoke ribbons / weaving through the pines / the whir of her loom” by Diane Tomczak. Issue 56 also included the following haiku: “lemonade stand / they get me / to smile” by Christopher Patchel, “a bucket of weeds / the gardener calls it / a day” by Brad Bennett, “catching my breath / on the stairwell / full moon” by Helen Buckingham, and “magic show / my son and his friends / disappear” by John McManus.

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 57. Decatur, IL: Brooks Books, Summer 2014.

The cover of issue 57 featured a haiga by Lidia Rozmus with the haiku “the small talk / of strangers— / water striders” by Carolyn Coit Dancy. Issue 57 also included the following haiku: “briefly her eyes unglue from the iPhone fireflies” by Carl Seguiban, “stickbug / unseen until it moves— / the secrets we keep” by Adelaide B. Shaw, “under the influence moonshine” by Al Fogel, and “April storm / we need to talk / but we won’t” by Ignatius Fay.

~ 2015 ~

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 58. Decatur, IL: Brooks Books, Winter 2015.

Issue 58 featured a cover haiga painted by Lidia Rozmus with the haiku “in the wheelchair / tilting her head back / to feel the rain” by Adelaide B. Shaw. This issue also included the following haiku: “overnight train / a handprint smears / the moon” by Paul Chambers, “a breeze / across the graveyard / her scent” by Frances Angela, “ruby hummingbird / he sees his children / half the time” by Brent Goodman, and “dad’s bench / a goldfinch takes / his place” by John McManus.

Brooks, Randy. *Broadside. Haiku With Legs*. Brooks Books, (Taylorville, IL), 2015.

Haiku With Legs was a quarterfold (8.5" x 11") broadside of 36 haiku by Randy Brooks, printed on grey granite paper. The broadside was published prior to the 2015 Seabeck Haiku Getaway, to be used as a gift to participants. It was also used as the basis for a presentation about some of my award-winning haiku. It is titled “Haiku With Legs” because these haiku were often published several times beyond their initial appearance in haiku journals. These are my most well-known haiku published in special collections and anthologies, including: *Baseball Haiku: The Best Haiku Ever Written About the Game*; *Chasing the Sun: Selected Haiku from Haiku North America 2007*; *Edge of Light: The Red Moon Anthology of English-Language Haiku 2003*; *Haiku: The Art of the Short Poem*; *Haiku in English: The First Hundred Years*; *Haiku Troubadours 2000: A Contemporary World Haiku Anthology*; *Haiku 21: An Anthology of Contemporary English-language Haiku*; *Haikumena: Haiku Poetry Almanac*; *Heron’s Nest Anthology*; *The Loose Thread: The Red Moon Anthology of English-Language Haiku 2001*; *Mainichi Haiku Contest Anthology 1997*; *Millikin University Haiku Anthology*; *Muttering Thunder: An Annual of Fine Haiku & Art*; *Now This: Contemporary Poems of Beginnings, Renewals*; *The New Haiku*; *The New Pond: An English-language Haiku Anthology*; *Palomar Showcase 2000: Anthology of the National League of American Pen Women International Poetry Contest*; *Snow on the Water: The Red Moon Anthology of English-Language Haiku 1998*; *The Thin Curve: The Red Moon Anthology of English-Language Haiku 1999*; *White Lies: The Red Moon Anthology of English-Language Haiku 2008*; *World Haiku Sajiki—40 Key Words*.

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 59. Taylorville, IL: Brooks Books, Summer 2015.

The cover of issue 59 featured a haiga by Lidia Rozmus with the haiku “sunrise . . . / learning again to color / outside the lines” by Julie Warther. Issue 59 also included the following haiku: “autumn solitude / the ping of rope / on mast” by Alan S. Bridges, “the walk back home / wind at my back / the lies I told” by Ignatius Fay, and “cancer again / the page corners folded in / the seed catalogue” by Jack Barry.

~ 2016 ~

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 60. Taylorville, IL: Brooks Books, Winter 2016.

The cover of issue 60 featured a haiga by Lidia Rozmus with the haiku “evening tide / our footprints coaxed / into the sea” by Lois J. Funk. Issue 60 also included the following haiku: “midnight call / his car / a pumpkin” by Helen Buckingham, “kitchen window / returns my breath / no questions asked” by Carl Mayfield, and “foster home / the bitter sweet taste / of lemon meringue” by Joe McKeon.

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 61. Decatur, IL: Brooks Books, Summer 2016.

Issue 61 featured a cover haiga by Lidia Rozmus with the haiku “three-quarter moon / I want to be / the missing piece” by Susan Constable. This issue also included the following haiku: “rusty screen door / the ping / of Mom’s canned peaches” by Diane Tomczak, “distant thunder / we have been both right / all along” by Nicholas Klacsansky, and “swollen creek / if only I had held / my tongue” by Johnny Baranski.

~ 2017 ~

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 62. Taylorville, IL: Brooks Books, Winter 2017.

Issue 62 featured a haiga by Lidia Rozmus including the haiku “hysterectomy scars / the veined buds / of the orchid” by Joshua Gage. Issue 62 also included the following haiku: “peach season / the cloud / in the kitchen” by Jeff Hoagland, and “morning doorbell — / it is never / you again” by Bill Pauly, and “her reflection / in the bubble / bursts” by Gretchen Graft Batz.

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 63. Taylorville, IL: Brooks Books, Summer 2017.

Issue 63 featured a haiga by Lidia Rozmus including the haiku “thistle burr / his promise / to take me with” by Michele Root-Bernstein. Issue 63 also included the following haiku: “a tire swing / hangs empty from the oak / cocaine overdose” by Katherine Simmons, and “cockleburrs . . . / words he doesn’t / remember saying” by Julie Warther, and “dusk . . . / the artist draws / his blinds” by Greg Schwartz.

Roseliep, Raymond. *100 Haiku for 100 Years: A Celebration of Raymond Roseliep*. Edited by Randy & Shirley Brooks. Taylorville, IL: Brooks Books, 2017. ISBN 978-1-929820-14-6

100 Haiku for 100 Years is selected collection of Raymond Roseliep’s most well-known, award-winning haiku. It is a limited hand-sewn commemorative edition of 32 (5.5”x8”) pages, printed on linen paper with red and black ink. One hundred numbered copies were offered for sale to raise funds to publish the forthcoming *The Collected Haiku of Raymond Roseliep* in 2018. The cover is a metallic pearlized silver. It was released at the on August 11, 2017, as part of the 100th Birth Anniversary Celebration of Rev. Raymond Roseliep at Loras College in Dubuque, Iowa. Randy and Shirley Brooks selected the haiku for this collection and hosted a reading of Roseliep’s haiku at the Roseliep Celebration in Dubuque. The introduction is a condensed version of Roseliep’s “ars poetica” for writing haiku in English, “This Haiku of Ours.” It also features a chronology of Roseliep’s life, derived from Donna Bauerly’s literary biography, *Raymond Roseliep: Man of Art Who Loves the Rose*.

~ 2018 ~

Brooks, Randy, Editor. *High/Coo: A Quarterly of Short Verse 1-24, (1976-1982) on CD-Rom*. Taylorville, IL: Brooks Books, 2018.

With several print editions out of print, we published this CD collection of PDF copies of a complete set of *High/Coo* issues, numbers 1 through 24. The complete set of PDF issues is also available at The Haiku Foundation as part of their digital library collection.

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 64. Taylorville, IL: Brooks Books, Winter 2018.

The cover of issue 64 featured a haiga by Lidia Rozmus with the haiku “kneading bread / mountains come and go / in morning fog” by Sandi Pray. Issue 64 also included the following haiku: “all tucked in . . . / her music box ballerina / spins to a stop” by Joe McKeon, “neon night / a dragon pulses / in a sidewalk puddle” by Jay Friedenberg, and “WW II pilot / surrendering / his car keys” by Diane Tomczak.

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 65. Taylorville, IL: Brooks Books, Summer 2018.

Issue 65 featured a cover haiga by Lidia Rozmus with the haiku “stepping stones . . . / someone else / years ago” by Guy Nesom. This issue also included the following haiku: “dry stream bed / a mottled rock / takes flight” by Lya Collins, “waterfall . . . / we walk through the ghost / of a rainbow” by Debbie Strange, “under / all that makeup / low tide” by Glenn G. Coats, and “hill stream / a trout mouthing / rain” by Paul Chambers.

Roseliep, Raymond. *The Collected Haiku of Raymond Roseliep*. Edited by Randy & Shirley Brooks. Taylorville, IL: Brooks Books, 2018. ISBN: 978-1-929820-15-3

Published in a clothbound edition of 224 (6”x9”) pages, *The Collected Haiku of Raymond Roseliep* was one of our most ambitious—and challenging—books we have ever edited, designed and released by Brooks Books. It is the result of a life-long admiration for Roseliep’s haiku, decades of collecting his works, and years of completing the bibliographic research necessary to include all of his known published haiku. Gathering the haiku and publication citations for this collection has been a rewarding process. We started by collecting all of the haiku by Raymond available in the Decatur Haiku Collection. This included his previously published books, haiku anthologies and poems published in haiku journals. However, Roseliep was a prolific writer and submitted to a wide range of magazines including leading poetry magazines, popular magazines, and special topic journals, such as *Cats Magazine*, *The Journal of Freshwater*, and *Pilgrimage: The Journal of Pastoral Psychotherapy*. Roseliep also enjoyed getting published in new small press journals such as our own *High/Coo: A Quarterly of Short Poetry*. When we first started publishing *High/Coo* in 1976, Raymond was a frequent contributor. Through nurturing correspondence, he taught us a great deal about editing and publishing poetry. He guided us through every step of the design and publication of our first chapbook, his collection of short poems, *The Sun in His Belly* (1977).

In order to find the haiku published in this wide range of journals and anthologies, we visited the special collection at Loras College Library. Each contributor copy is cataloged by the library and cited in the World Cat bibliography. Shirley and I found each publication to check citations and layout for the haiku in this collection. At the top of the index page for each publication we found notes and commentaries in Roseliep's own handwriting about the poems that appeared in that issue or anthology. So, 40 years after working on that first High/Coo Press chapbook, we felt like Raymond was with us again helping us gather and verify each of these last citations of his published haiku. In his typed journals, he kept meticulous records of each haiku indicating submissions and edited variations of each haiku. Often, he submitted a haiku to one journal after another until it was published. While we have tried to be as thorough and complete as possible, we apologize for any citation errors, duplications, or omitted haiku. It was a joy to revisit these haiku that we have loved over the years, and now to share them in this collection with readers and scholars to enjoy and study for many years to come. We also were very grateful to Charles Trumbull who provided essential assistance by granting us access to his extensive database of haiku published in English.

The Collected Haiku of Raymond Roseliep is organized by first publication date of each haiku. Each sequence is titled as originally published. For sequences with titled haiku within the sequence, the overall title is set as italicized all-caps type. Acknowledgements of first and all subsequent publications of each haiku are indicated following the haiku or sequence with abbreviations of the publication and citation of volume, year and page number if available. When a haiku from a sequence was published separately from the sequence, that acknowledgement is placed within brackets following the quoted first line of the haiku. A guide to publication abbreviations and full citation of each is available in the back of this collection. We were very pleased with the critical reviews and responses from the haiku community. Roseliep's collection was honored by the Haiku Society of America with a First Place Award in the Merit Books Awards for haiku books published in 2018.

~ 2019 ~

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 66. Taylorville, IL: Brooks Books, Winter 2019.

The cover of issue 66 featured a haiga by Lidia Rozmus with the haiku "first paddle / turns / the morning lake" by Connie R. Meester. This issue also included the following haiku: "her crayons . . . / this morning's violets / along the trail" by Jill Lange, "frost warning . . . / the plants / I don't bring inside" by Valorie Broadhurst Woerdehoff, and "unsure / where we buried him — / winter light" by PMF Johnson.

Brooks, Randy. *The Art of Reading and Writing Haiku: A Reader Response Approach*. Taylorville, IL: Brooks Books, 2019. ISBN 978-1-929820-17-7

The Art of Reading and Writing Haiku is a paperback of 224 (6"x9") pages based on the haiku course Randy Brooks developed and taught at Millikin University every year since 2000. It features the creative work of college students — both as readers and writers of haiku in English. The book and course are organized to invite students and readers to join the haiku community for an extended time and learn how to participate in the necessarily conjoined arts of reading and writing haiku. Here is an excerpt from the introduction:

Since 1999 I have developed, taught and refined a semester-long course, Global Haiku Traditions, at Millikin University in Decatur, Illinois. My approach emphasizes two essentials: (1) students engage in the twin arts of reading and writing haiku as performance learning activities, (2) resulting in an understanding of what it means to be an active participant in a creative haiku community. My goals for this course are not focused on literary history nor the use of haiku as a means of cultural study. My goal is to simply invite my students into the joy of reading and writing haiku, in their own language and through translations from other languages. Of course, to be a good reader, my students need to understand where these traditions come from (so they need some Japanese cultural and literary history), but those subjects are ancillary to my primary goal of simply enjoying the arts of reading and writing haiku.

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 67. Taylorville, IL: Brooks Books, Summer 2019.

Issue 67 featured a cover haiga by Lidia Rozmus with the haiku "winding road to / the old farmstead / dead end" by Susan Farner. Issue 67 also included the following haiku: "longing to / press pause on my life / river rapids" by Christina Sng, "trail map / finding the way / it refolds" by Tom Sacramona, "first Easter hymn / he comes out / to his mother" by Dan Schwerin, and "out of the money / a crusting of mud / on the jockey's lips" by Alan S. Bridges.

Brooks, Randy. *Walking the Fence: The Selected Tanka of Randy Brooks*. Taylorville, IL: Brooks Books, 2019. ISBN 978-1-929820-18-4

This paperback edition of 142 (5.5"x 8.5") pages gathers the best tanka I have published. I have been writing tanka since 1977, when I was first introduced to Modernist Japanese tanka writers by Dr. Sanford Goldstein. I was fortunate to be part of a small tanka-writing group led by Sandy at Purdue University. At that time, there were few avenues for publishing English language tanka, so Shirley and I were pleased to publish several tanka in issues of *High/Coo: A Quarterly of Short Poetry*. In 1978 we also published one of the earliest chapbooks of English tanka, *Rain in Her Voice*,

by one of the Purdue tanka writers, Gregg Fitzgerald. In the spring of 2000, Millikin University hosted the Global Haiku Festival. Michael Dylan Welch suggested that this would be an excellent occasion to start a new organization dedicated to English language tanka. I agreed, and it was my pleasure to work with Michael on the founding of the Tanka Society of America as one of our featured events at the festival. About 20 poets participated in that seminal meeting. I have been so pleased to see the growth of interest and expertise in writing and publishing tanka in English.

In the introduction Brooks states that “With the help of my trusted readers, family and friends—Shirley Brooks, Jessica Brooks Sebok, Mary Peters, Carmella Braniger and Aubrie Cox—I have gathered the best tanka I have written over the last four decades. I am also very grateful to the editors who have selected my tanka for publication in their journals and anthologies. Please see the publication credits in the back of this book for complete details of previous publications.” The tanka in *Walking the Fence* are not arranged chronologically, but rather clustered into seven arenas of human experience. (1) I open with “Coyote Pup,” a collection of tanka from my childhood memories of growing up in Western Kansas. (2) It has been a deeply rewarding pleasure to be a father and grandfather. I have always enjoyed writing about the joys, surprises, and challenges of parenting, so these tanka are collected in the second section titled, “Charms for Parents.” (3) Dedicated to my lifelong companion and inspiring wife, Shirley, the third section is called, “Small of Her Back.” This section features tanka that explore love and romance. (4) The fourth section, “Dusty Old Bones,” features tanka about aging and growing older. It happens. (5) As a college professor, I have enjoyed many years as a teacher, scholar, and academic leader. “Campus Rituals” is a small selection of tanka on writing and teaching. (6) I’ve included a few of the tanka from my online collection, *Black Ant’s Journey to Japan*, first published by Jane Reinhold at AHA Books. (7) The concluding section, “Walking the Fence,” gathers tanka from my spiritual journey—a chronicle of dreams, prayers and meditations.

Latham, Jessica Malone, Editor. *Another Trip Around the Sun: 365 Days of Haiku for Children Young and Old*. Taylorville, IL: Brooks Books, 2019. ISBN 978-1-929820-20-7

Brooks Books was pleased to publish this anthology in a paperback edition of 184 (5.5”x8.5”) pages. Jessica Malone Latham edited this collection with the idea that “these poems to be read each day throughout the year. Read them with your child or grandchild, gift them to a friend whose children no longer live at home to spark memories from the past, or spontaneously sift through the book on a cloud-drift day. Spend time savoring each poem, share memories, or write poems together inspired by that day’s haiku.” The book is organized on a calendar year, with one haiku per day, appropriate to that time of year. This has been an outstanding gift collection for children of all ages and readers new to haiku. As I stated in the publisher’s note: “*Another Trip Around the Sun* is a prescription to nourish your soul. Your prescription is to read one haiku a day. Too often our lives are too full, too packed with things to do, places to be, problems to solve, worries and troubles to carry. We recommend that you find a way to hit the pause button, to take a time out, to stop the rush ... to find a moment of peace and quiet, to take a deep cleansing breath, to let yourself go and receive the blessings of this day, this place, this time, this moment. This is the essential gift of haiku.”

~ 2020 ~

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 68. Taylorville, IL: Brooks Books, Winter 2020.

The cover of issue 68 featured a haiga by Lidia Rozmus with the haiku “cartography / she sleeps / in the nude” by Jeff Hoagland. This issue also included the following haiku: “the worm / and the boy with the hook / wriggling” by Brad Bennett, “Indian summer / circling up / the rocking chairs” by Michael Henry Lee, and “a damselfly / on the edge of my book / reading me” by Agnes Eva Savich.

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 69. Taylorville, IL: Brooks Books, Summer 2020.

Issue 69 featured a cover haiga by Lidia Rozmus with the haiku “what remains / after the river is gone / this empty bed” by K. Lehmann. Lehmann’s haiku won an individual Touchstone Award for 2020. Issue 69 also included the following haiku: “pregnancy test / neither of us sees / the rainbow” by Jonathan Roman, “knee on his neck / none of us / can breathe” by Randy Brooks, “quarantine . . . /the flute notes escape / the house” by Deborah P Kolodji, and “a quickie / before we go / parking lot dinner” by Yvette Nichole Kolodji.

~ 2021 ~

Brooks, Randy, Editor. *Student Haiku & Senryu Anthology: The Nicholas A. Virgilio Memorial Competition Sponsored by the Haiku Society of America*. New York: Haiku Society of America, 2021. Book design by Ignatius Fay.

This is a paperback anthology of the award-winning haiku and senryu from over 30 years of the Nicholas A Virgilio Memorial Competition sponsored by the Haiku Society of America and the Nicholas A. Virgilio Association. Each year hundreds of haiku and senryu are submitted to the contest from middle and high school students from around the world. To commemorate the 30th anniversary of this student haiku competition, the Haiku Society of America published this anthology of award-winning haiku and senryu. The book was published with 136 (5.5”x8.8”) pages. The editor’s introduction states: “The student observations, insights, experiences, emotions, and insights evident in these haiku and

senryu are a wonderful testament to the fresh voices and vivid imagery of young people. We believe the judges' commentaries add a valuable layer of meaning as we see how leaders, editors, writers, and members of the Haiku Society of America carefully consider the significance of each award-winning poem. Please note that the short biographies of the judges are from the time when they served as judges. This collection celebrates the work of students whose teachers have gone beyond the stereotypical haiku lesson plan emphasizing only one dimension of haiku—the five-seven-five syllable form. In these haiku and senryu the reader will find a wide range of form, carefully constructed arrangement of lines, surprising juxtaposition of images, and fresh sensory perceptions. They will find what we all love in haiku—the human spirit responding to the amazing diversity of experiences and emotions offered to us in our everyday lives." The anthology features both the student haiku as well as the judges' comments.

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 70. Taylorville, IL: Brooks Books, Winter 2021.

The cover of issue 70 featured a haiga by Lidia Rozmus with the haiku "pull of the moon / the ocean deep / inside her" by Holli Rainwater. It also included the following haiku: "intensive care unit / the rhythmic sighing / of a ventilator" by Sandy Brain Hager, "deep soaking rain / she takes off / her rings" by Jennifer Hambrick, and "walking uneven ground / to tend her grave . . . / Remembrance Day" by Bill Pauly.

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 71. Taylorville, IL: Brooks Books, Summer 2021.

Issue 71 featured a cover haiga by Lidia Rozmus with the haiku "on a pine bough / the politics of / chickadees" by Michael Rehling. This issue also included the following haiku: "moving day / we leave St. Francis / in his garden" by Tom Bierovic, "still creek / counting to one hundred / days sober" by Antoinette Cheung, and "cooling off under the bridge / the slow approach / of a paper boat" by Adjei Agyei-Baah.

Pauly, Bill. *Walking Uneven Ground: Selected Haiku of Bill Pauly*. Taylorville, IL: Brooks Books, 2021. ISBN 978-1-929820-22-4

Walking Uneven Ground: Selected Haiku of Bill Pauly was edited by Randy and Shirley Brooks. Taylorville, IL: Brooks Books, 2021. Clothbound, 170 (6"x9") pages. It was the recipient of two honorable mention awards: (1) Touchstone Distinguished Haiku Book Award for 2021 sponsored by The Haiku Foundation; and (2) the Haiku Society of America Merit Books Awards for 2021. In the introduction the editor wrote that "It was our pleasure to first become acquainted with Bill Pauly and his creative literary art not long after Shirley and I started publishing *High/Coo: A Quarterly of Short Verse* in 1976. As young editors, we were very excited about recent experiments to expand the conception of haiku beyond the idea of it being a closed form following a rigid syllable count. We were interested in haiku, tanka and senryu that explored a wide range of the human condition beyond traditional Japanese seasonal images and tropes. Bill Pauly, as a former student, mentee, and colleague of Raymond Roseliep, embraced a creative exploration of the possibilities of haiku and senryu throughout his life. This collection of haiku, senryu and tan-ryu is arranged, as much as possible, by the date of composition or publication so that you can follow his development and growth in this art. . . . One of the most enduring elements of Bill Pauly's haiku is the underlying spiritual honesty in his work. He is religious but not without depth of doubt, desire, regret, uncertainty, and hard-earned discovery. While he does not often overtly address religious issues or contexts, there is an unspoken life of prayer and connection that is discernable. He is a man who has suffered and cares about the suffering of others, including all living beings."

Stevenson, John. *My Red: The Selected Haiku of John Stevenson*. Taylorville, IL: Brooks Books, 2021. ISBN 978-1-929820-21-4

My Red: The Selected Haiku of John Stevenson was edited by Randy and Shirley Brooks. It was a clothbound edition of 160 (6"x9") pages. This book received top honors with two national awards: (1) Touchstone Distinguished Haiku Book Award for 2021 sponsored by The Haiku Foundation; and (2) First Place in the Haiku Society of America Merit Books Awards for 2021. Brooks Books was pleased to publish this book in our series of clothbound editions of selected haiku by American exemplars of this literary art. As a selected haiku collection, this book includes the very best haiku by an author who has spent a significant portion of his life's work in this genre. Our selection process began with the author, who reviewed all 2,183 haiku published by Summer of 2020. John made the initial selection of 774 favorite haiku for review by our team of readers. Special thanks are due to the several readers who have reviewed, evaluated, and assisted the editors with the selection of the haiku to be included in this book.

In the introduction the author writes about advice he gave novice poets when he was editor of *Frogpond* journal: "No one has the authority to tell you what an English-language haiku should be, especially not me. This is an open question and still in the process of being answered. But since you are, at this moment, offering your poems to me, I can tell you something about what I like in a haiku. I like to see a simple but well-made poem that registers first as a clear sensory image and then suggests "something more." If that "something more" resolves quickly into insight — an answer — that is less satisfying for me than if it remains an indefinite stimulation of intuition. I prefer this, not because I value the senses and intuition over intellect but because I believe that, once the rational mind is engaged, it tends to dull and even overpower any further input from the senses and intuition." He goes on to say, "I suspect that my poems are eclectic for another reason. While poetry has been a part of my life at least since age 8, when I experienced a first publication, I have also been interested in the visual arts, starting college as an art major and finishing with a degree in theatre. In fact, it was probably haiku's brevity, rather than any of its other qualities, that first attracted me, and I related

this less to my experiences of poetry than to the progressively compact and focused dramas of Samuel Beckett, which I admired as both a reader and an actor. Once involved with haiku, however, I discovered that the social component — the haiku community — was the key. During thirty-five years of writing and sometimes publishing other poetry, I made perhaps a dozen friends. In a little more than half that time I've made hundreds of friends through haiku and most of my closest friendships, to this day, have come through either theatre or haiku poetry. What I like about haiku (and to some degree, theatre) is that everybody is good, at least some of the time."

~ 2022 ~

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 72. Taylorville, IL: Brooks Books, Winter 2022.

The cover of issue 72 featured a haiga with original artwork by Jessica Sebok with the haiku "in dark earth / we dig for bulbs and / common ground" by Erin Castaldi. This issue also included the following haiku: "window shopping / my reflection tries on / every dress" by Pris Campbell, "smoothing things / over between them / river stone" by Jamie Wimberly, "not exactly an angel / where she sat / on the snow-covered bench" by Julie Schwerin, and "Queen Anne's lace / in the bridal bouquet / her wild streak" by Robin Smith.

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 73. Taylorville, IL: Brooks Books, Summer 2022.

Issue 73 featured a cover haiga by Jessica Sebok including the haiku "curtain of rain / holding off the moment / we part" by Jacquie Pearce. This issue also included the following haiku: "polarizing lens / she refuses to see / my point of view" by Ignatius Fay, "small town diner — / in three crayons or less / the prairie landscape" by Chad Lee Robinson, "my size / the shoes he said / would see him out" by Alan Peat, and "used bookstore / in the end, the words / find their way home" by Kerry J. Heckman.

~ 2023 ~

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 74. Taylorville, IL: Brooks Books, Winter 2023.

The cover of issue 74 featured a haiga by Jessica Sebok with the haiku "flowering cactus / a soft place / to land" by Tina Mowrey. This issue also included the following haiku: "tide in / tide out / ocean breath" by Marjorie Sands, "up after midnight / I glide through the house / a ghost of myself" by Robert Epstein, "potting plants / her only daughter / deployed" by Ron Scully, and "unmarked graves / most of the stars / without names" by Peter Newton.

Brooks, Randy & Shirley Brooks, Editors. *Mayfly*. Issue 75. Taylorville, IL: Brooks Books, Summer 2023.

Issue 75 featured a cover haiga with artwork by Jessica Sebok and the haiku "revising my childhood / charred scraps of paper drift / from the burn barrel" by Kristen Lindquist. Issue 75 also included the following haiku: "midnight laundromat / a chat with a stranger / unfolds" by Jennifer Hambrick, "muddy trail / the further I walk, the softer / my anger" by Marcie Wessels, and "woodturned urn / at the heartwood / his finger slows" by Rich Youmans.

Gaa, Ben. *One Note Moon*. Taylorville, IL: Brooks Books, 2023. High/Coo Chapbook Award 2023. ISBN 978-1-929820-28-3

One of three recipients of the High/Coo Chapbooks Award for 2023, *One Note Moon* is a chapbook (4"x6") with 51 pages of haiku. Ben Gaa is your friendly neighborhood haiku poet and host of "Haiku Talk" on YouTube. He's the author of two full-length collections of haiku & senryu, *One Breath* (Spartan Press 2020), and the Touchstone Award winning *Wishbones* (Folded Word 2018), as well as three chapbooks, the Pushcart nominated *Wasp Shadows* (Folded Word 2014), *Blowing on a Hot Soup Spoon* (Poor Metaphor Design 2014) and *Fiddle in the Floorboards* (Yavanika Press 2018). With over 1,000 haiku and senryu published in journals and anthologies around the globe, he enjoys both giving and attending poetry readings, conducting haiku workshops, and being a part of the literary conversation.

Rielly, Edward J. *Learning to See*. Taylorville, IL: Brooks Books, 2023. High/Coo Chapbook Award 2023. ISBN 978-1-929820-29-0

One of three recipients of the High/Coo Chapbooks Award for 2023, *Learning to See* is a chapbook (4"x6") with 68 pages of haiku. Edward J. Rielly is professor emeritus of English and former director of the Writing and Publishing Program at Saint Joseph's College in Maine. He grew up on a dairy farm in southwestern Wisconsin and attended a one-room school for eight years, a childhood that he chronicles in the memoir *Bread Pudding and Other Memories: A Boyhood on the Farm*. He attended Loras College in Dubuque, Iowa, and the University of Notre Dame, earning a Ph.D. in English from the latter. In 1978, along with his wife, Jeanne, and their children, he moved to Maine to teach at Saint Joseph's College. His forty years at Saint Joseph's included many years as chairperson of the English Department, a term as Dean of the Distance Education Program, and the creation and directing of the college's Writing and Publishing major. He is the author or editor of more than thirty books. *His Answers Instead: A Life in Haiku*, published by Encircle Publications, is the 2016 recipient of the Mildred Kanterman Memorial Award from the Haiku Society of America.

In the introduction Rielly states: "I chose fifty haiku that over the past few years have appeared in literary magazines. These fifty I have separated into five groups, with each group conveying a particular area of my life experiences. The reader may detect some sense of chronology and thematic progression within individual groups. The first ten haiku look

back to my early years on our family farm. The second set, while at times also harkening backward, reflects a broader vision of my experiences. In the third group, I focus especially on my relationship with my wife. The COVID pandemic elicited the fourth set of haiku, and the fifth I am almost tempted to label miscellaneous haiku, but I prefer to think of these haiku as resulting from my seeing beyond myself a bit more consistently.”

Schwerin, Julie. *Walking Away from the Sunset*. Taylorville, IL: Brooks Books, 2023. High/Coo Chapbook Award 2023. ISBN 978-1-929820-27-6

One of three recipients of the High/Coo Chapbooks Award for 2023, *Walking Away from the Sunset* is a chapbook (4"x6") with 80 pages of haiku, including 14 award-winning haiku. Julie Schwerin was born Julie Lynn Foltz on June 24, 1969, in Dover, Ohio. She previously published poetry under the name Julie Warther. She is an American editor, haiku poet and artist. Author of *What Was Here* (Folded Word Press), she was the founder/facilitator of the Ohio-ku Study Group and the Ohio Haiku Facebook Group, served five years as Midwest Regional Coordinator for the Haiku Society of America and was a Poet in Residence at The Studios of Key West in Key West, Florida in May 2012. Schwerin came to haiku while in the midst of cancer and grief journeys. Writing haiku allowed her to focus on the present moment with acceptance, wonder and appreciation. Schwerin was instrumental in establishing several haiku installations in the Midwest including The Forest Haiku Walk at the Holmes County Open Air Art Museum in Millersburg, Ohio (2015-present), the Seasons of Haiku Trail at The Holden Arboretum in Kirtland, Ohio (2018-2019), and Words in Bloom: A Year of Haiku at the Chicago Botanic Garden (2020-2021) to feature the work of other poets and bring further awareness to haiku.

Lyles, Peggy Willis. Edited by Randy and Shirley Brooks. *Red Leaves: Selected Haiku of Peggy Lyles*. Decatur, IL: Brooks Books, 2023. ISBN 978-1929820-23-8

Red Leaves: Selected Haiku of Peggy Lyles was edited by Randy & Shirley Brooks. Taylorville, IL: Brooks Books, 2023. It is a clothbound edition of 160 (6"x9") pages. Brooks Books was pleased to publish this second edition of selected haiku by Peggy Lyles. The title comes from one of Peggy's last haiku published before her death in 2010. In this edition we chose to include the entire contents of the first edition, *To Hear the Rain*. We have included all prefaces and haiku from that edition along with updated publication and award credits, plus additional haiku. We also are grateful for the 2022 collection of Peggy's haiku, *Where Rain Would Stay*, published by Snapshot Press. We have not included any of the haiku from that collection, except for the title poem of this edition. To select additional haiku not featured in *To Hear the Rain* or *Where Rain Would Stay*, we re-read journals, anthologies and articles featuring Lyle's haiku. We knew we had a very special collection of haiku to share with readers when we published *To Hear the Rain: Selected Haiku of Peggy Lyles* in 2002. It was well-received by reviewers and has become an often-cited book by haiku writers who were inspired by her examples. Over the years since publication, my students at Millikin University have enjoyed taking her haiku to heart. They have also learned so much about the art of reading and writing haiku from her preface, "Sharing the Open Secret". After the first edition went out-of-print, we received numerous requests for a new edition.

Brooks, Randy. *Eye to Eye: Tanka Society of America Members' Anthology 2023*. Pasadena, CA: Tanka Society of America, 2023.

Eye to Eye: Tanka Society of America Members' Anthology 2023 was published in a paperback edition of 106 (6" x 9") pages. The cover featured an original acrylic/oil painting by Jessica Sebok. The children appear to be engaged in a deep conversation, with their eyes locked upon each other. Editing, book design and layout was completed by Randy Brooks with proofreading by Michael Dylan Welch and Susan Weaver, leaders of the Tanka Society of America. From the introduction Brooks wrote that "Tanka poetry celebrates the emotional life of relationships in which we come eye to eye with each other and exchange our heartfelt caring for one another. This collection opens with tanka about children and their adventures under the loving eyes of parents and grandparents. Then we consider the ways we share our lives with friends who see us for who we are, followed by tanka about the ways that lovers see each other. The middle sections focus on how we examine ourselves when we are alone. How do we see ourselves in the mirror of tanka? Sometimes we notice changes along our personal journeys—a pilgrimage to find what's most significant or important. Sometimes we focus on coming back home. And as we grow older, we survey a lifetime's journey. This collection of tanka by contemporary writers celebrates how members of the Tanka Society of America are writing with their eyes wide open to love, compassion, and hope."

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