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

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photo: Mary F. Ahearn, Northern Coventry, PA

From the



Jay Friedenber
HSA President
jay.friedenber@gmail.com

Dear Members,

Water - do we really know it? Frost, mist, rain and ice give us the surface appearance. Its effects on surroundings are also visible as cracks in rock, droplets on a leaf and puddles on the ground. From early in our past we were probably aware of the cyclic nature of water, including evaporation from the earth's surface, its rise into the atmosphere, condensation into clouds and resulting precipitation. Water invites us to look deeper into the nature of things and informs us that transformations are as important as instantiations. Many nature poets have interpreted its illusive qualities. Here are a few takes on this subject from contemporary authors.

This piece from Paul O. Williams implies a prior rigidity, the very definition of what it means to be frozen. With a rise in temperature, things that were once immobile are set loose. Ice also has the nature of expansion so it can pry and separate. There is a nice illusion here to vertical movement. The rock, just like water, is undergoing its own cycle of breakdown and transformation.

thawing rain—
from a high outcrop, a rock
clatters down and stops

Water in its liquid form conforms to a container and assumes the shape of its surround. Any indentation or impression in a watery surface is immediately filled. In this state it is seems to play the role of mimic or chameleon, adhering and flowing to objects and surfaces. This is subtly and beautifully demonstrated in this one liner by Vincent Tripi. Directionality is important again in this poem with the emphasis now on horizontal movement.

Ah water-strider never to have left a track!

In this next haiku by John Barlow we are made aware of atmosphere, of the air that fills the space between things. Normally this medium is transparent and allows us to see surfaces as bounded. We are accustomed to things existing as independent entities because they have curves and lines that demarcate where one object ends and another begins. But atmosphere itself is an object and can fill this space, linking what is perceived of as disparate. Sound also travels through a medium, connecting the source and receiver, but reminding us there is distance between them.

nothing to separate
the hill from its mist
oystercatcher calls

From the

2nd Vice-President



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

*****STILL TIME TO ENTER***
THE FIRST ANNUAL
Garry Gay Rengay Award**

The Haiku Society of America proudly presents our inaugural contest for the popular form Rengay, created by Garry Gay. The 2020 Garry Gay Contest will accept submissions until May 31, 2020.

Awards: First Prize \$200; Second Prize \$100; Third Prize \$50. Winning rengay will be published in *Frogpond* and on the HSA website. All rights revert to authors on publication. Deadline: May 31, 2020. The 2020 Garry Gay Contest will accept submissions from April 1 to May 31, 2020. Entries received after May 31 will not be accepted.

Eligibility: The contest is open to the public. HSA officers who are members of the executive committee are not eligible, but regional coordinators may enter. No entries will be accepted that include work by any of the judges.

Regulations: Submissions must be in either the two-person or three-person formats. Solo, or six-person rengay will not be considered. Entries must be in English. Any particular author may appear in no more than three different rengay entered. Entries must not have been previously published, nor contain any haiku or links previously published, submitted for publication, nor entered in any other contest. Publication is defined as an appearance in a printed book, magazine or journal (sold or given away), or in any online journal that presents edited periodic content. The appearance of poems in online discussion lists or personal websites is not considered publication. Judges will be asked to disqualify any link that they have seen before.

Entry fee: \$5 per rengay.

Adjudication: The judges are Garry Gay and Reneé Owen.

How to enter: Full details, including where to email or mail entries, are posted on the [HSA website](#).

*****AND JUST AROUND THE CORNER . . .*****

The HSA Haiku, Senryu and Haibun Awards

The submission window for HSA's summer contests — the Harold G. Henderson Haiku Award, Gerald Brady Senryu Award and the Annual Haibun Award — will be from June 1

Award, Gerald Brady Senryu Award and the Annual Haibun Award will be from June 1 to July 31, 2020. Full details of the contests will be posted on the HSA website on or before June 1.



Don't

**Deadline for submissions
to the 2020 HSA
Members' Anthology
is May 15.**

Call for Submissions

Deadline: No later than May 15, 2020

Theme: No theme, any subject

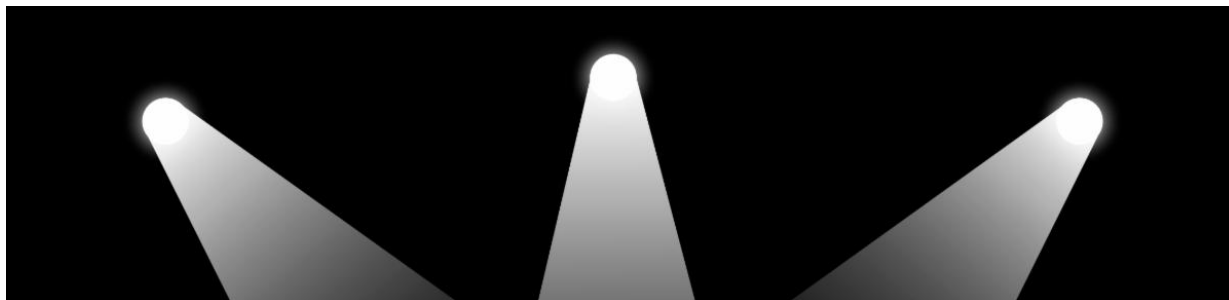
Eligibility: All HSA members

Submissions: Please send 3 to 5 unpublished haiku or senryu. Members submitting work are guaranteed to have one poem selected for publication. Email submissions are preferred.

Email submissions: Send work to: bcrickert72@gmail.com with **HSA 2019: your name, city, state (province), country** in the subject header. (For example, "HSA 2019: Randy Brooks, Taylorville, IL, USA"). Submissions should be typed or copied into the email message, single-spaced, with one blank line between each poem. Please do not use columns or tables. If you have special formatting instructions, you may attach your formatted poem as a pdf, or Microsoft Word doc file. Include your mailing address and phone number in the text of your submission.

Postal Submissions: For those without Internet access, submit your poems typed in a single column, five poems per sheet of paper. Please type your name, address and phone number at the top of each sheet. Please include a self-addressed envelope for notification of which poem is selected. Mail your submission to:

HSA Members' Anthology
Bryan Rickert
6 Dorchester Drive
Belleville, Illinois 62223



Haiku Spotlight

In the spirit of HSA members getting to know more about each other and the society of which they are members, the Executive Committee is introducing this special feature, Spotlight. We will be providing short interesting essays about members and topics of interest. Suggestions about people or topics you'd like to see discussed are welcome. If you are moved to write a short piece, we'd be pleased to consider it. Contact [Jay](#) or [Ignatius](#).

An American Original

"David has been writing haiku every day for most of his life," Arla said, as if such was a matter of course.

My wife and I were having lunch with Arla and her husband, the poet David E. LeCount, at Alice's Restaurant near their home in La Honda, California. David and I had known of each other's writing, but had never met before. The conversation was mostly about haiku, of course, and soon turned to the 'good old days' when David's neighbors were James Hackett and Christopher Herold (Jim, a pioneering English language haiku poet; Chris, a young poet at the time, and Jim's gardener). David made no secret about missing those days, especially the inspiration provided by his friends. That's when Arla assured us that David was still writing haiku, and has been every day for most of his life.

"Every day?" I asked at one point during our visit to the LeCount's lovely home a few months later. Arla repeated her assertion, adding that he's missed only five, maybe six days over the last fifty plus years. She pointed to the stacks of large, thick notebooks on shelves all around the living room, then got up and handed me one, saying that there were more in the guest cottage. I opened the notebook on my lap. The first page, and every one after was dated, each containing six to twelve handwritten haiku and senryu. A wave of wonder swept over me. Wonder, not only at David's astonishing dedication to his haiku practice, but as well, the haiku themselves. The best reveal a distinctive American voice, with a touch of Issa. Soulful, often whimsical, acutely sensitive to the stuff of life. Every poem a gem? I'll say this: when he nails it, you can hear the wood squeak.

"It would appear from this notebook that you average at least eight haiku a day. Sound right?" I asked David. After a bit of discussion with Arla, he agreed. I did the math, remarked, "That's 148,000 haiku!"

"It's a calling," David shrugged, as if that's all there is to it.

"Oh," he added, "and they're all love poems."

cartwheeling

in the wind:
a heart-shaped candy box

in every raindrop . . .
hear the throbbing Eden
just as it was then!

having stolen the rose,
I have nowhere to wear it
without shame

let the turkey gobble!
we have in common
fearless nonsense

on the back of my neck
as I dig--
the scarecrow's cold breath

Reminiscing about Alaska
the third button of her blouse
left wildly undone

To accompany
his flea scratching, a paw
must thump the porch

Beside the stream
whatever makes her whisper
makes me too . . .

on a mountain stone
that would hold only a goat's foot,
I dance just because

Take off your shoes
and follow me . . .
the tide is sneaking to China

David E. LeCount is scheduled to be a featured poet this August at the 31st annual Two Autumns Reading sponsored by the Haiku Poets of Northern California. His work will be featured in the event's commemorative chapbook. Ten of his books are currently available on Amazon.

submitted by Chuck Brickley

Regional News



Deborah P Kolodji

Haiku Poets of Northern California

The Haiku Poets of Northern California (HPNC) cancelled their spring quarterly meeting in April due to the shelter-in-place orders in effect in Northern California. The officers have been discussing the logistics of holding a Zoom meeting at some point, though nothing firm has been decided yet. The feasibility of gathering over the summer is still uncertain. Members should look for an announcement by email regarding plans for holding a virtual meeting as well as plans for the summer. If you have suggestions or concerns, please do not hesitate to reach out to [Susan Antolin](#) and she will pass your message along to the appropriate HPNC officer. We hope everyone is safe!

Please see the announcement of the HPNC Annual Haiku, Senryu, and Tanka contests in **Upcoming Contests** below.

Southern California Haiku Study Group

With “Stay-at-home” orders still in place, members of the Southern California Haiku Study Group were eager to reconnect via our second conference call meeting on April 18, 2020, this time drawing 28 participants, roughly twice those who attend our regular in-person meetings at the Hill Avenue Branch of the Pasadena Library. Participants included former members who had moved from Southern California to other states, such as Victor Ortiz, Peggy Castro, and Beki Reese, who now all live in the state of Washington. We were also joined by featured readers, Julie Warther of Ohio and Alison Woolpert of Northern California, as well as Michael Dylan Welch from Washington and Mimi Ahern from Northern California.

The following poets were present: Mimi Ahern, Lynn Algood, Peggy Castro, Jackie Chou, Marcy Del Clements, D’Ellen, Kim Esser, Scott Galasso, Charles Harmon, Debbie Kolodji, Yvette Kolodji, Greg Longenecker, Janis Lukstein, Seretta Martin, Victor Ortiz, Beki Reese, Susan Rogers, Wakako Rollinger, Bonnie Santos, Taura Scott, Mary Torregrossa, Patricia Wakimoto, Julie Warther, Michael Dylan Welch, Kathabela Wilson, James Won, Alison Woolpert, and Sharon Yee.

Greg Longenecker, the group moderator, was the emcee and started us off with a read-around of haiku by call participants. After the read-around, he introduced Julie Warther who dazzled us with her reading of haiku, including:

*clearing winter
from their throats
spring peepers*

*stepping outside
for the evening news
moonlit blossoms*

- Julie Warther

Next, Greg introduced Alison Woolpert, who also enchanted us with her haiku, including:

*jimson weed
along a one-lane road
wide open*

*beach poppies
I find the bright spot
this grey day*

- Alison Woolpert

After the readings by the featured poets, Greg conducted a workshop on spring haiku. He had provided two handouts via the group e-mail list to participants. The first handout was a collection of 18 spring haiku selected from *Another Trip Around the Sun*, edited by J. M. Latham. Nine readers were selected prior to the conference call to aid in the smooth running of the meeting. Each reader read two of the selected haiku and commented on the spring aspects of the poems read.

The second handout was the spring kigo section from *THE FIVE HUNDRED ESSENTIAL JAPANESE SEASON WORDS* selected by Kenkichi Yamamoto, translated by Kris Young Kondo and William J. Higginson, edited for Renku Home with added information on the seasonal system by William J. Higginson.

At this point in the meeting, Rick Wilson played shakuhachi as participants were invited to write spring haiku inspired by the season word list. As the notes of Rick's flute faded away, the meeting concluded with a read-around of haiku written in the session. The entire meeting was a breath of spring sunshine for all of us confined to our homes. The group has decided to continue in a telephone conference call format, so not to exclude those poets who either don't have the technical ability to connect via a video conference or have older computers and/or cell phones. These poets are even more isolated at this time and it is our desire to have a welcome place for all haiku poets, regardless of their situation.



Shelley Baker-Gard

March & April Meeting Notes

Due to the Corona Virus, there was no March meeting. It was to have been held at Linda Sawaya's home and she was to provide a creative collage haiku workshop – it was very disappointing that we were not able to meet for this, but Linda will host again in the future.

The Joint Portland Haiku Group and HSA members did meet on April 12th via a ZOOM meeting hosted by Shelley Baker-Gard - this was an experimental meeting, which went really well (a few of us got together prior to the meeting to test the application out). We all shared haiku/senyru that we have been working on including a few Corona virus themed senyru – here is a sampling:

so long -
this wait for corona's end
and a haircut

questions -
I never thought to have
about masks

Our joint PHG HSA May Meeting will also be via Zoom – It will be scheduled for the regular time: Friday, May 8th, 7-9 pm. [Shelley Baker-Gard](#) will set up the Zoom Meeting. We will have a kukai (send them to her), and Michael Dylan Welch has volunteered to be interviewed so that we can pick his brain on all things haiku.

Announcements

The Oregon Literary Arts foundation has allocated a significant amount from their [Brian Booth Writers' Fund](#) to create the Booth Emergency Fund for Writers. This emergency fund is designed to provide meaningful financial relief to Oregon's writers, including cartoonists, spoken word poets and playwrights. see [here](#) for more information.

HSA Oregon State Meeting to be held Sept, 18-19, 2020 Bend , Oregon (if the virus doesn't cancel it)

- The Bend Meeting for our HSA State meeting to be held in September 18th evening arrival and 19th all day - we will be meeting at the Bend downtown Library on September 19th.
- There is a bus that goes to Bend from Portland: [Central Oregon Breeze](#) bus company - you catch it at 800 NW 6th AV, leaves at 1:30 pm (check the schedule) & takes 4.5 hrs.
- If you can come Friday night - please try to book at Wall Street Suites, where Shelley Baker-Gard will be staying. There are also B&Bs in the downtown area close to where the library is at.
- If you want to share rooms, let me know and I will keep a list - also the Bend folks will have a few in home stay options -
- If you would like to volunteer to lead a workshop or presentation - please do and let me know what you want to do.
- One presentation will be on the senryu written by Japanese citizens during their internment at the Assembly Center in Portland during the 1942 WWII.
- Mark your calendars – this will be a fun and informative meeting – Shelley is looking for speakers/presenters – please let her know if you are interested. The goal is to keep this as affordable as possible so we can have many participants.

Book Publications

Maggie Chula has a new book published: *One Last Scherzo*, which is a selection of poems by the music played during her tenure as the Poet Laureate of The Friends of Chamber Music group in Portland, Oregon. Finishing Line Press featured it as one of their “Books of the Day” during the National Poetry Month. They are now taking pre-orders for

books of the day – during the National Poetry Month they are now taking pre-orders for a July 10th publication date. Here is a quote from the backside of the book: “*Far beyond a mere meeting of art forms, Margaret Chula’s One Last Scherzo opens up intricate worlds in which works of chamber music, some quite well known, are given a new voice with which to speak. Chula reminds us in these poems something practicing musicians often forget: music doesn’t need to stop when sound does.*” For ordering see [here](#).

Jacob Salzer has published a new collection of haiku & tanka: *Mare Liberum*, a latin phrase that translates to “freedom of the seas”. It is a collection of 48 haiku & tanka inspired by water and the sea (watch for the book review in the Fall *Frogpond*). Jacob also is the managing editor of the publication *Half A Rainbow*. This is an international anthology dedicated to Rachel Sutcliffe (1977-2019). Rachel was a highly respected haiku poet from the U.K. who was widely published and sadly passed away in 2019 from lupus an autoimmune disease. She was also an active and inspiring member of the Haiku Nook G+ community. In honor of Rachel and the entire Haiku Nook G+ community, 21 poets from Canada, the U.K., Germany, Persia, Sri Lanka, South Africa, Romania, Indonesia, the Philippines, and the U.S. came together to create this compilation of 165 haiku, 58 tanka, and 17 haibun. Proceeds from the sales will be donated to Leeds Clinical Immunology Research Fund, Leeds Cares at St. James's University Hospital.

Dr. David Rosen will have two new publications out soon.

A new collection of haiku, *Every Day Is A Good Day*, and *Soul Circles : Mandalas & Meaning*, written with Jeremy Jensen. Jensen brought mandalas to meetings with David and they both interpret them independently – these interpretations are the main focus of this work.

Don’t forget that if you are in the Eugene area and want to attend that group’s meeting contact [Barbara Snow](#) ; and if you are in the Bend area contact [Nancy Bright](#) for meeting information.



Seren Fargo

As with most other groups, and in keeping with the recommended protocol for Covid-19, the Bellingham Haiku Group has not been holding meetings or other gatherings. Members are, however, continuing with some activities online with the use of GoogleDocs and Zoom.

We've held a couple of socially-distanced ginko, with members either taking solo hikes or exploring their own yards, and then sharing their haiku on GoogleDocs for other members to read and comment on.

Victor Ortiz has also headed up a couple of haiku activities using Zoom.

Future planned activities include writing a responsive haiku sequence using GoogleDocs.

Haiku Northwest held its first Zoom meeting on April 9. Twelve people were in attendance. After introductions and hearing how everyone is coping with the COVID-19 pandemic, we were treated to a reading by Terri L. French. She read haibun and senryu from her new collection, *Fully Human*, along with senryu from *The Color of Bruises* and haibun from *Keepers*. Next, Michael Dylan Welch gave a talk called "Going Nowhere: Learning with Pico Iyer," which fit well with the current protocol of sheltering-in-place. In an effort to follow our usual meeting agenda, we then did a round of critique, which worked pretty well.

On Saturday, May 2, Haiku Northwest held its second meeting via Zoom. Fifteen people attended, most from the Seattle area, but a few folks joined us from farther afield. After we did a round of introductions, our guest, Lew Watts, read us a selection of haibun from his 2019 Snapshot Press Book Award-winning manuscript, *Circannual*. It was great to have him join us from three time zones away. Afterward, we shared and critiqued haiku in our usual manner. While we miss the in-person camaraderie and cookies of past meetings, it is wonderful to be able to connect with each other at a distance.

submitted by Tanya McDonald,
Haiku Northwest secretary



Bryan Rickert

Amelia Cotter (Chicago) received an Honorable Mention in the Soka Matsubara International Haiku Competition, and is very excited that one of her haiku was chosen for the Chicago Botanic Garden's "Words in Bloom: A Year of Haiku." Amelia also came in Third Place in the Mars Category (by Adult Non-Resident) in Highland Park Poetry's 2020 Poetry Challenge, with a Mars-themed haiku.

Midwest Members in the News

The results of the 2019 Haiku Poet's of Northern California Rengay contest are in with an impressive showing from Midwest poets (in bold font below). Congratulations to the following poets for their prizewinning rengay!

First Place:

Moon Flowers by **Dan Schwerin** and **Julie Warther**

Second Place:

Rubbing Rock by Bryan Rickert and Terri L. French

Third Place (tied):

In the Kou of Grou by Debbie Strange and **Jennifer Hambrick**

In the Key of G by Debbie Strange and Jennifer Hamilton
Cleared by the Flood by Lorraine Haig and Kristen Lang

Honorable Mentions (not ranked):

The Waiting by Alan S. Bridges and Jacquie Pearce

Miles and Miles and... by Lee Watts and Tanya McDonald

The winning rengay will be published on the **HPNC website** and in the Fall/Winter issue of *Mariposa*.

Valorie Broadhurst Woerdehoff presented a workshop on poetry writing at Shalom Spirituality Center's Writer's Workshop in Dubuque, Iowa, just prior to the pandemic. She also was interviewed by staff of the Carnegie-Stout Public Library for a podcast in honor of National Poetry Month in April.

Haiku Waukesha

On Wednesday April 1, 11 tech savvy poets (7 local regulars, 2 far flung regulars and 2 exotic guests) met together at a socially safe distance; we met from the comfort of our own homes, via the world wide web! Dan Schwerin expertly set up the meeting which even included a virtual whiteboard for the workshop part of the gathering. What a miraculous time we live in! The technology enabled our guests and far flung regulars to attend since they were a great distance away and in other time zones.

The gathering started with a presentation from our guest, Brad Bennett, who recently published "a turn in the river". It was awesome to have such a distinguished poet in our midst and we picked his brain like wordsmith gold miners. He began by sharing some of his extraordinary haiku. He then illustrated for us his creative process. Like the early Japanese poets he gathers inspiration on outdoor walks. He notices liminal places, where two possibilities exist in the same space. He looks for authentic and concrete sensory experiences, he likes playing with word sounds, lightness, repetition and space. He ended with these words of wisdom: "be present", "trust the reader" and "write everything down--even crap."

Next up was our guest, Julie Warther who has been to Haiku Waukesha before. It was great to have her back--even virtually. Maybe with this new meeting format Julie, Brad and other remote poets can join us more frequently. Julie shared an inspiring collection of equinox and solstice poems. It is fascinating to note that the equinox and solstice are transition/liminal events. Julie mentioned that she also writes while on outdoor walks. She talked about seeking out "the moment". She likes to play with rhythm and sound. As an editor she pays attention to how poems fit together in a collection. It was such an honor that she joined us.

Next Lee Gurga, a far-flung regular, brought up the question of whether we write for the ear or the page and how that informs our writing, it lead to a fine discussion with no particular conclusion.

We next spent a little time reading and comparing haiku, exploring the feelings they brought forth.

The last hour was spent in an anonymous workshop. With the quality and variety of poems

brought it is evident that even through current global disruptions we are still finding art and inspiration.

Charlotte Digregorio is giving a poetry reading from her new book, *Ripples of Air: Poems of Healing*, at 6 p.m., Saturday, May 30 at Coffee Speaks cafe in Highland Park, IL. Also in conjunction with her book, she is doing two illustrated poetry exhibits: one at Northfield Public Library in Northfield, IL, July 1-31 and another at Glenview (IL) Park District's East Wing, July 1 through Sept. 30.

Ohaio-ku Study Group (Ohio)

The Ohaio-ku Study Group met Saturday, March 14, from 10 am to noon via Zoom facilitated by Nicky Gutierrez. The following poets were present: Nicky Gutierrez, Tia Haynes, Joshua Gage, Barbara Sabol, Matthew Markworth, Heather Munn, Valentina Ranaldi-Adams, Susan Mallernee, Nancy Brady Smith and Julie Warther. Our kukai theme was "Newness". Matthew Markworth and Barbara Sabol had the top poems.

Joshua Gage informed us the Ohio Anthology manuscript is complete, but the project is on hold until the printer is open again. Heather Munn shared about her haiku group she is getting started in the Columbus area. Tia Haynes encouraged us to participate in The Haiku Foundation feature, Haiku Dialogue, she is currently editing. Julie reminded the group of the May 15th deadline for the HSA Members' Anthology submissions. We took a look at poems from *windflowers: The Red Moon Anthology 2019* and spent some time discussing what makes an effective haiku. We used the remainder of the time to workshop our poems.

Our next meeting will be held **Saturday, May 9, from 10am to approximately noon** via Zoom. Please check the Ohio Haiku Facebook page for the invitation and link. Or contact [Nicky Gutierrez](#). Our kukai theme is "light". All are welcome! We'd love to see you there. Any other questions, contact [Julie Warther](#).

Update on Chicago Botanic Garden's WORDS IN BLOOM: A YEAR OF HAIKU

I wanted to keep our poets informed of the changes to the *Words in Bloom* haiku project. As you may know, the Chicago Botanic Garden is closed in response to the global pandemic, postponing the *Words in Bloom: A Year of Haiku* project until their reopening hopefully in July or August at the latest. At its initial opening, only the perimeter paths will likely be available to visitors, but these do include the Prairie Garden.

So, as of now, the Prairie poems will be posted starting in July. The Japanese Garden signs will go up for the late fall and early winter. Then in Spring of 2021, the English Walled Garden poems and the Native Plant Garden poems in Summer 2021. The Prairie Garden poems will probably get a second showing in Summer 2021 for a special "Picturing the Prairie" installation scheduled for that time!

I know the wait is difficult, but I am thrilled the Chicago Botanic Garden wants to continue with the project despite these setbacks. And I hope all of you will have an opportunity to enjoy these poems in their natural habitat when they are installed.

Thank you all for your patience and I will continue to pass along information as it becomes available to me. As always, if you have any questions, please feel free to contact me.

Take care and stay safe!
Julie Warther

Our next meeting will be Wednesday, May 20th from 5-6:30pm and held via Zoom. Direct any queries or an email to join us to [Dan Schwerin](#).



'Live' Haiku

In late March, sound artist Alan Nakagawa asked volunteers to write and record a haiku for his Coronavirus Haiku project titled, *Social Distance, Haiku, and You*. The project was in collaboration with the Orange County Museum of Art (Santa Ana, CA.)

Although the submission period ended on April 23rd, the received haiku and audio recordings are now linked off a page on his Website. The right-side column has an 'audio' link to OCMA's SoundCloud page of the recordings. Just below that is a 'haiku inventory' link to a pdf, which has the haiku written out.

alannakagawa.com/#/new-gallery-3/

The Smithsonian Magazine ran an article on the project. See it [here](#).

submitted by Michael Blank

Haiku Wndows, a haiku blog by kjmunro

kjmunro was invited to contribute a weekly [blog post](#) for The Haiku Foundation, which began in January 2018. she created the feature *Haiku Windows*, followed by *A Sense of Place*, & each week selected from the poems submitted for the column, & added commentary on a few of the poems... she now manages *Haiku Dialogue* with guest editors...

The current guest editor is Tia Haynes - please join in the fun & submit to the weekly prompt, &, if you are interested, new guest editors are always welcome!

A Gingko Walk **Now Available in Digital Format**

An exhibition of Sneha Sundaram's Haiku and Photographs, 'A Gingko Walk' which is currently displayed at the Asian American Resource Center in Austin Texas, is now available digitally and featured on the Smithsonian Museums's Digital Learning Lab! It is currently featured in the Smithsonian Learning Activities Choice Board for caregivers and families.

The poet hopes that, in these difficult times when so many families are quarantined at home and so many students are out of school, his haiku and photographs bring some joy and positivity.

[Smithsonian Learning Lab](#)

[Smithsonian Activities Learning Choice Board](#)

[A Gingko Walk Virtual Tour](#)

submitted by Sneha Sundaram



INTERNATIONAL HAIKU CONTEST (ROMANIA)

The Haiku Society of Constanta in Romania (founded by Ion Codrescu in 1992) establishes an international haiku contest on the following subject: the lighthouse.

This contest is open to adults and children (7-19 years old).

You may send up to two unpublished haiku in English and in your original language **between March 15th, 2020 to May 15th, 2020.**

You should also answer this question: What motivates you to enter a contest?

Write your haiku in the body of the email, and specify your city and country.

Composition of the jury for adults: Nicole Pottier – president of jury, Iulia Ralia, Maria Grigoriu, Florin Grigoriu, Vasile Moldovan

Composition of the jury for children: Daniela Varvara – president of jury

Prizes will be some diplomas: 1st prize « Albatros », 2nd prize, 3rd prize and up to 10 commendations (depending of the quality)

Criteria for selection: all the haiku have to be related with the chosen theme: the lighthouse, kigo, solid construction, original association between two distinct parts, the exhibition of sentiments and a simple description should be avoided.

You may send your haiku to: albatrosconstanta@gmx.fr

Winners will be announced mid-August 2020, in Constanta.

Good luck to all ! Nicole Pottier

Haiku Poets of Northern California Annual Haiku, Senryu, and Tanka Contests

Deadline: October 31, 2020

Details and Submission Guidelines

Contests are open to all except the HPNC president, the contest coordinator, and the judges for their respective categories. All entries must be original, unpublished, and not under consideration elsewhere.

HPNC will award three monetary prizes in each category, as follows: \$100 for first place, \$50 for second place, and \$25 for third place. Results will be announced at the January 2021 HPNC meeting and in the HPNC newsletter. Winning poems will be published in the spring/summer issue of *Mariposa*, the HPNC member journal. All rights revert to the authors after the contest results are announced.

Entry fee: \$1.00 per poem.

Online Submissions: HPNC plans to accept online submissions for both poems and payment this year. Please watch for guidelines in forthcoming newsletters.

Postal Submissions: Type or print each entry on two 3x5 cards. In the upper left hand corner of each card, identify the poem as a haiku, senryu, or tanka. On the reverse of one card only, type or print your name, address, telephone number, and email (optional). Please send all submissions along with your entry fee (personal check preferred) to:

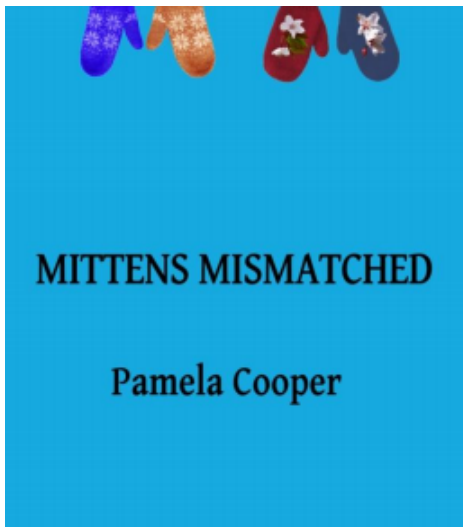
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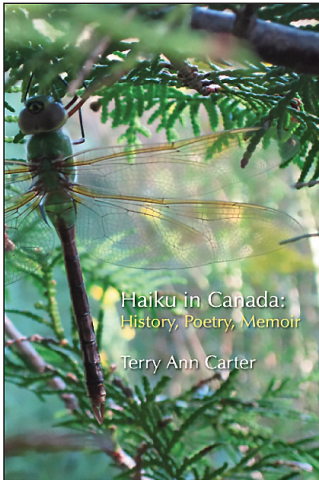
New Book Announcement
Mittens Mismatched
by Pamela Cooper



Pamela Cooper has recently come out with *Mittens Mismatched* (Éditions des petites nuages, 2019), a collection of haiku, as inspired by each of the four seasons

Her haiku have appeared in various anthologies, and have earned her numerous awards, among those: Honourable Mention, The Betty Drevniok Award, 2008, 2010, 2012; Sakura Award, VCBF Haiku International, 2012, 2017, 2018; Best in Canada, VCBF Haiku International, 2011; Runner-up, The Haiku Calendar Competition, 2015, 2016; Runner-up, The IAFOR Vladimir Devidé Award, 2018 *Mittens*.

Mismatched can be purchased for \$15 postage included. Please send an email [here](#) for payment details.



Now Available **Haiku in Canada: History, Poetry, Memoir** by Terry Ann Carter

From the haikukai circles of British Columbia's internment camps to the seminal Canadian anthologies edited by George Swede, Dorothy Howard and André Duhaime, and Marshall Hryciuk, to the avant-

garde elements of Gregory Betts's *Haikube*, and Gary Barwin and derek beaulieu's fragments in the frag pool, Terry Ann Carter has given haiku a wide sweep in the pages of *Haiku in Canada*. Featuring over 175 poets, including translated poems from French Canada, her labour over a decade has resulted in a tour de force of history and poetry.

Terry Ann Carter's book is a revelation. I can only slap my forehead and cry, "Why didn't we have something like this earlier!" Fun and involving, a potpourri of carefully researched history, key documents and poems, and personal memoir, Haiku in Canada is must-read for everyone interested in the evolution of North American haiku.

~ Charles Trumbull
former president of the Haiku Society of America
former editor of *Modern Haiku*

Poet and paper artist Terry Ann Carter is the author of six collections of long form poetry, two haiku guidebooks, and five haiku chapbooks; she has edited four haiku anthologies. As past president of Haiku Canada, founder of and facilitator for KaDo Ottawa (2001-

2012) and Haiku Arbutus Victoria Study Group (2014-present), she has given hundreds of haiku and book arts workshops around the world. Tokaido (Red Moon Press, 2017) won a Touchstone Distinguished Book Award, and in 2019, she was a judge for the first International Haiku Contest for the city of Morioka, Japan. In June 2020, she will be teaching a book arts master class in Umbria, Italy.

Available for purchase [online](#) via paypal

Contact [Ekstasis](#) at [this email](#) address for details or to arrange appearances, events or media opportunities. For further information: Richard Olafson or Carol Sokoloff phone & fax: (250) 385-3378

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