



HK

Issue 1.8
September 2019

HUMAN/KIND

Journal of Topical & Contemporary
Japanese Short-forms & Art

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HUMAN/KIND

Journal of Topical and Contemporary
Japanese Short-forms and Art

Issue 1.8
September 2019

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Special thanks to Mark Gilbert for his assistance with proofreading.

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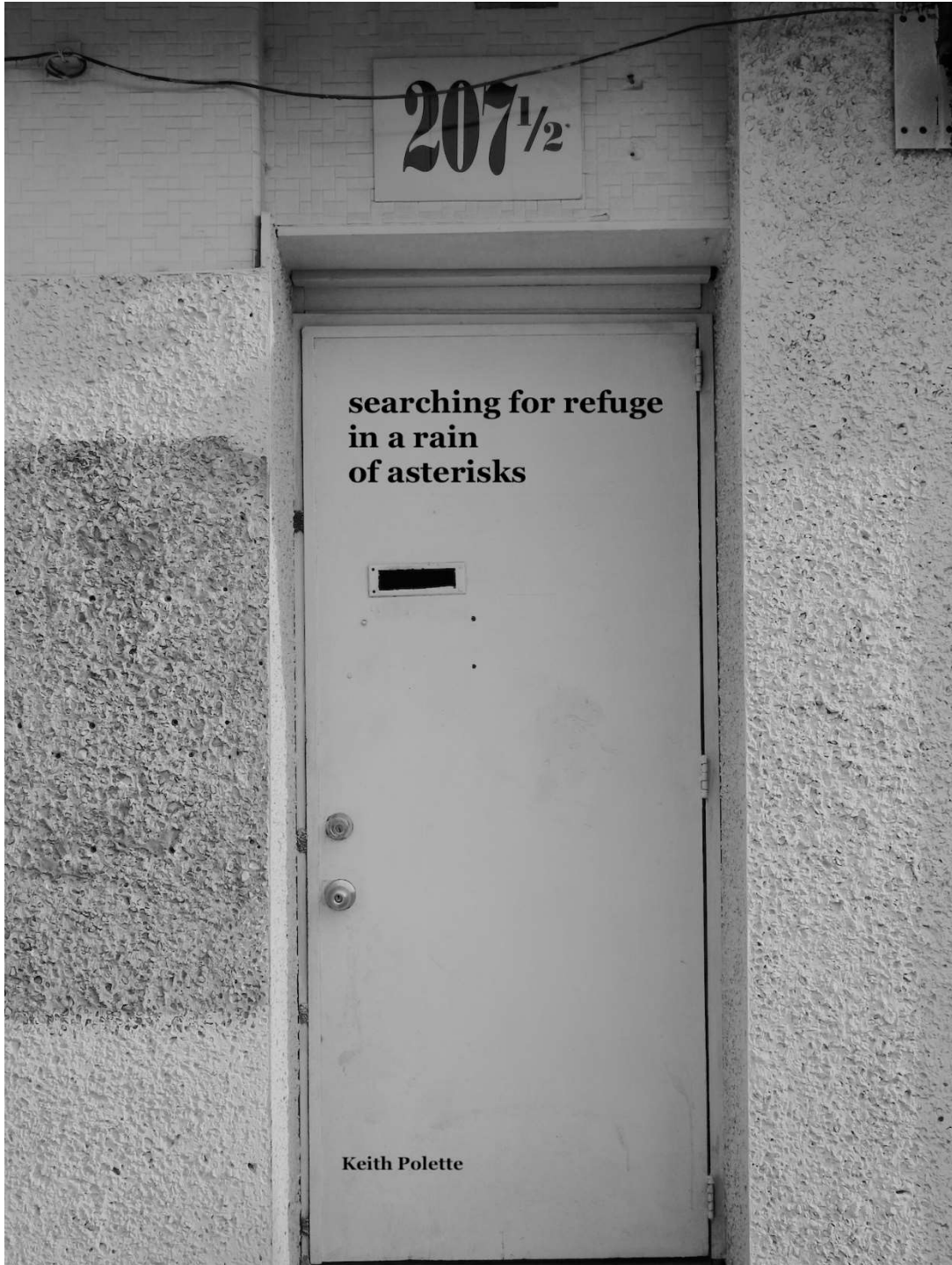
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Keith Polette

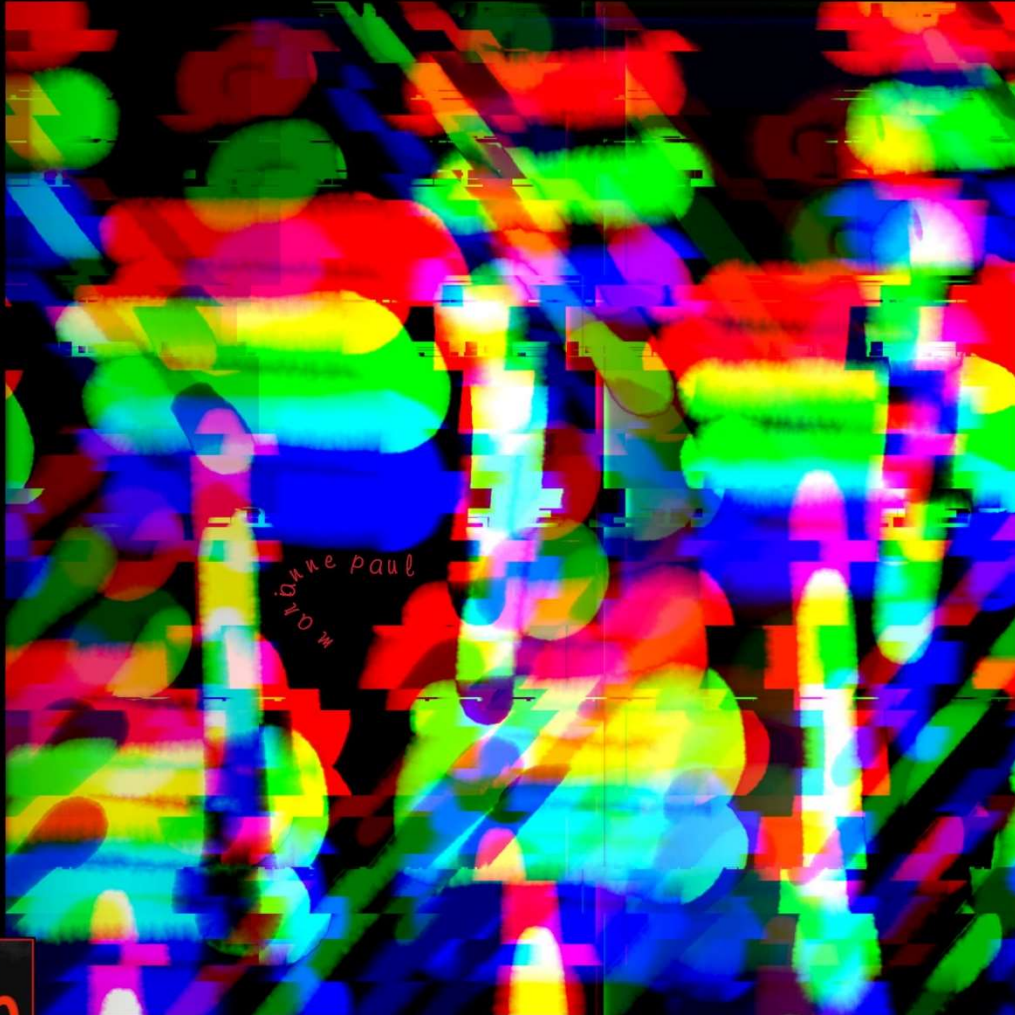
The Gift

So, what happens to those moments and memories we never record? Or those epiphanic thoughts that come to us during half-sleep. Are they truly lost and forgotten? Or perhaps absorbed into the bloodstream to become part of our cellular memory or the firing flickers between synapses. Maybe those very things we never share on Facebook via words or photographs or encapsulate into haiku become who we really are—what we share everyday through our smiles, tears, touches. Maybe those moments we savor but do not save become our greatest legacy.

wet paint
the butterfly
leaves no footprints

-Terri L. French

lost inside other people's heads



my first Twitter war

Marianne Paul

election day
windshield raindrops
light up red

-Agnes Eva Savich

Trump tweets again sumac red lips in sudden dark

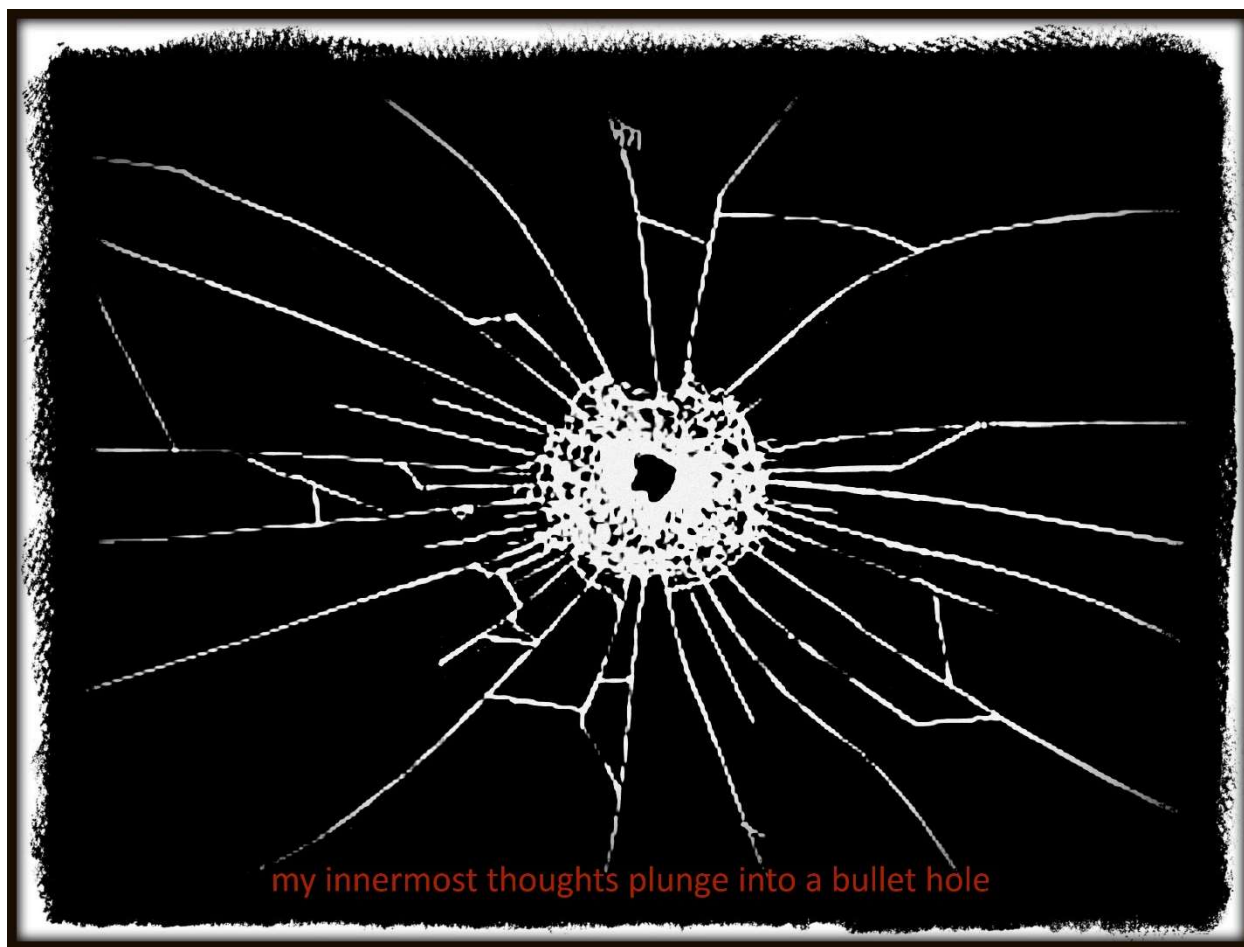
-Pearl Pirie

bullseye I pull the wings off politics

-Marilyn Ashbaugh

no use praying my hands fold nonetheless

-Ashish Narain



my innermost thoughts plunge into a bullet hole

Christine L. Villa*

bombed out
one side of a border
or the other

-Bill Kenney

mass shootings—
I pick at a scab
until it bleeds

-Susan King

slanted against morning a red bird's wings cutting names

*-Christine L. Villa**

too many people
litter
too many people

-oyoguhito

The Healing

burning bridges

stepping through ash
who remembers
a last impression?

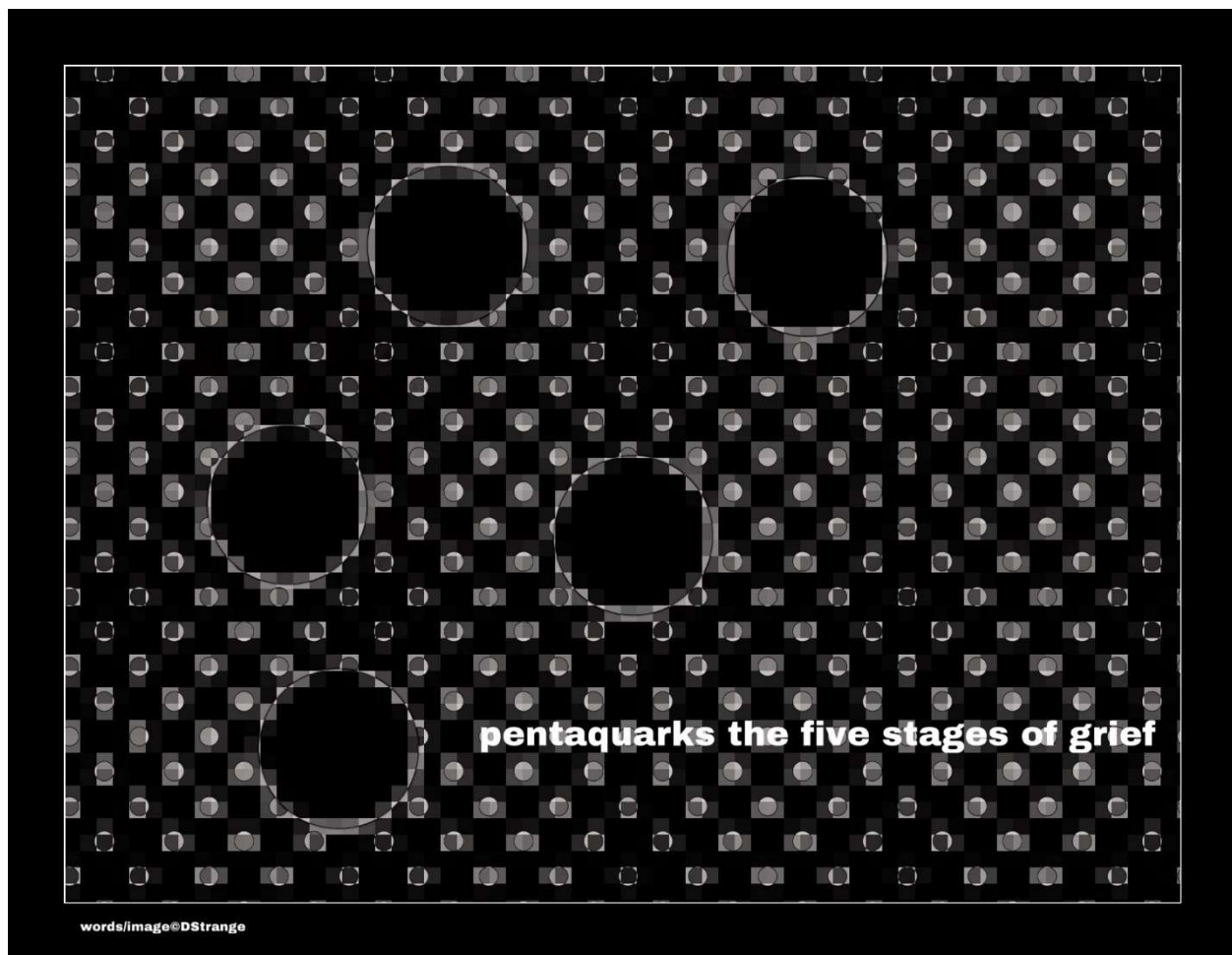
a little light

storm front
after the commotion
a cleansing rain

for the journey

wringing the sponge
another dream
put to rest

-Bryan Rickert & Peter Jastermsky



Debbie Strange

counting the days until my human cage opens

-Roberta Beach Jacobson

fallen maple leaves—
the prayers of sycophants

-Christine L. Villa*

after
thoughts and prayers

more
thoughts and prayers

-Rich Schilling

tinfoil hat -
stories you can't unfold

-Alvah Allen

Hunger

Every two weeks we search the horizon for a distant cloud of dust. It never fails us. Into the dry dirt lot, a bookmobile rolls toward the long line of small bodies baking in South Dakota heat. It seems forever until the door of the trailer opens. The bookmobile lady always stands for a moment observing us in her wire-rimmed glasses, black hair swept high on her head, the crisp white blouse.

One by one she hands us a towel to wipe sweaty hands before allowing us to cross her threshold.

Inside, a fan blows cool air, and we feel it to be a holy place, so different from our homes. I thumb through pages of *Scarlet O'Hara*, but *Nancy Drew* is more exciting in her blue roadster. So too *The Black Stallion* and *Flame*, their flanks flying, manes streaming free.

But Francie changes my life.

She does not allow poverty to crush her dreams, or to squelch her desire to learn. She sees possibility where others might see defeat. Her story brings hope to an eleven-year-old girl who now sees the Francie in herself.

Like the tree of heaven that sprouted between cracked cement outside her Brooklyn tenement, she encourages me to push ever upward, to rise from my own dirt lot and to grow, to grow green, and to be alive . . .

spun from the sky
into my hands . . .
maple seeds

-Jo Balistreri



*Extinction Rebellion Road Occupation
Leeds, UK (2019)*

Phil Openshaw

shadowing
the skyscraper
piled syringes

-Elizabeth Alford

high-rise building
the elevator
limited

-Pere Risteski

dwellingonthe pavementdwelling :: well past the hour hour

-Samar Ghose

a seagull
broods on the shore . . .
my hands on my belly

-David He



*Millennial Bridge
Leeds, UK (2019)*

Phil Openshaw

Begging Your Pardon

The other day, when I placed a tenner in the outstretched palm of a beggar who stood below a footbridge, he sighed.

“It’s the inflation,” he said.

“Yes,” I agreed, nodding sympathetically.

“A tenner is no longer what it used to be,” he continued in the same vein. “Time was when a tenner was a fortune. Now it’s an embarrassment.”

This had me thinking. I almost gave him another tenner but wondered if that would be an added embarrassment.

“Life is so difficult these days,” he said. “The wife cannot do without her kitty parties and the kids insist on 3-D television sets.”

I shuffled my feet as I thought of my small TV set in my small living room.

“The missus wears only designer saris with her diamond chokers,” wept the mendicant. “And my teen sons like expensive jeans and exclusive footwear.”

“Sorry for being outspoken, sir,” I said. “But how come this choice of profession?”

He gave me a withering look.

“I was once a happy middle-class citizen myself,” he said. “But when the wife and kids thrive on luxuries, one has to move up the social ladder and into a penthouse. To keep up with the Desais. And the rents are exorbitant,” he wailed.

I thanked my lucky stars I was still middle-class.

shopping complex . . .
still trying to figure out
which way is up

-Gautam Nadkarni

blood money the heavy price of tampons

-John Hawkhead

missed period reordering my priorities

-Vandana Parashar

verdigris
mother picks
at a toy's stubborn tags

-Atsushi Ikeda

the place I was conceived rat shit

-John McManus

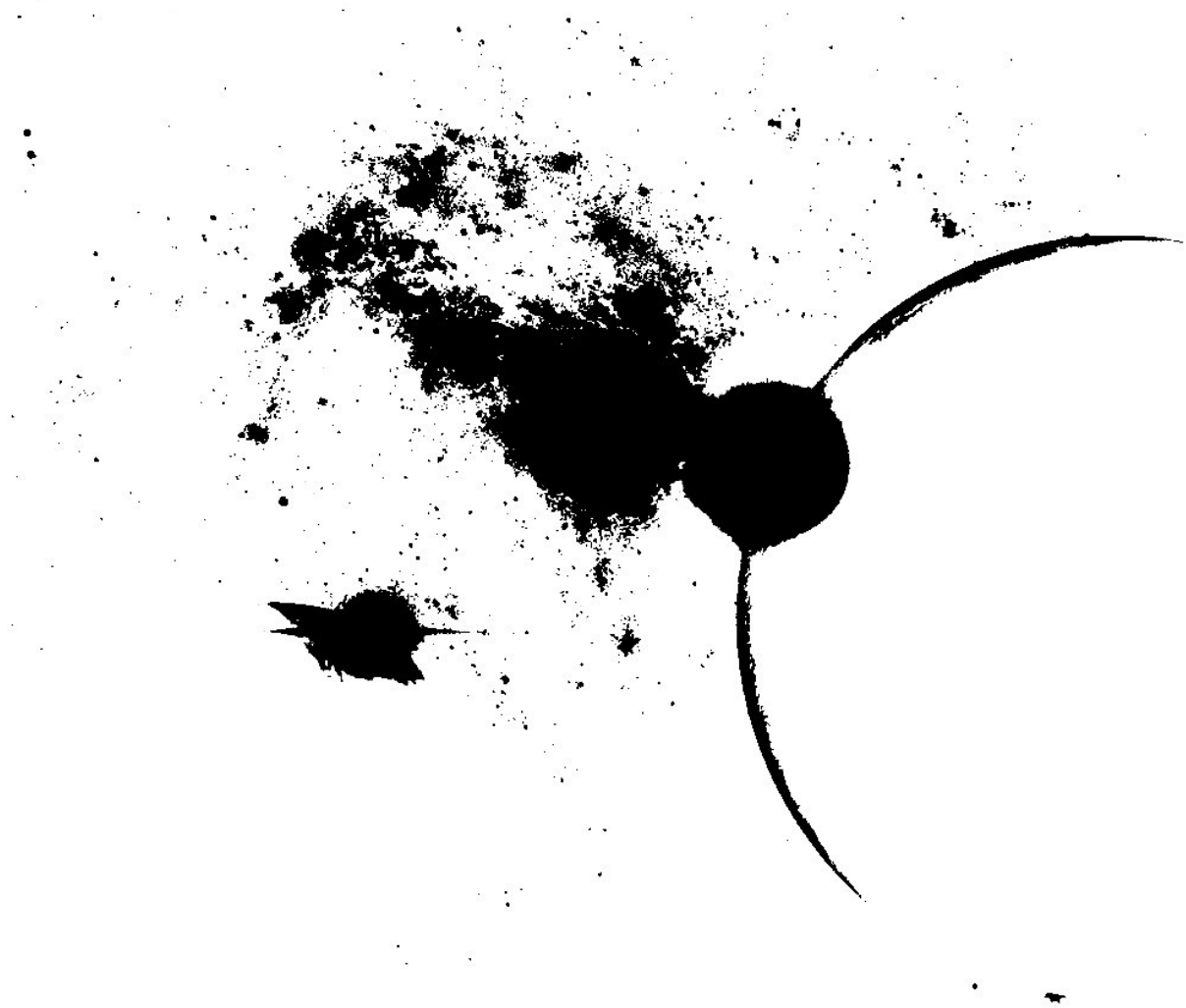
under the piano
choking on dead moths
her dignity

-Patsy Turner

dog-faced
I let him fuck me
from behind

-Lori A Minor

ENVIRONMENTAL CRISIS PLAN(ET) B



Lori A Minor

tiger lily
life after
#metoo

-Hifsa Ashraf

rearranging itself around me patriarchy

-Vandana Parashar

selecting gods
religion will decide
who i should love

-Neha R. Krishna

evacuation
the ones without
wings



Julie Warther

Alzheimer's
an octopus kite
eclipses stars

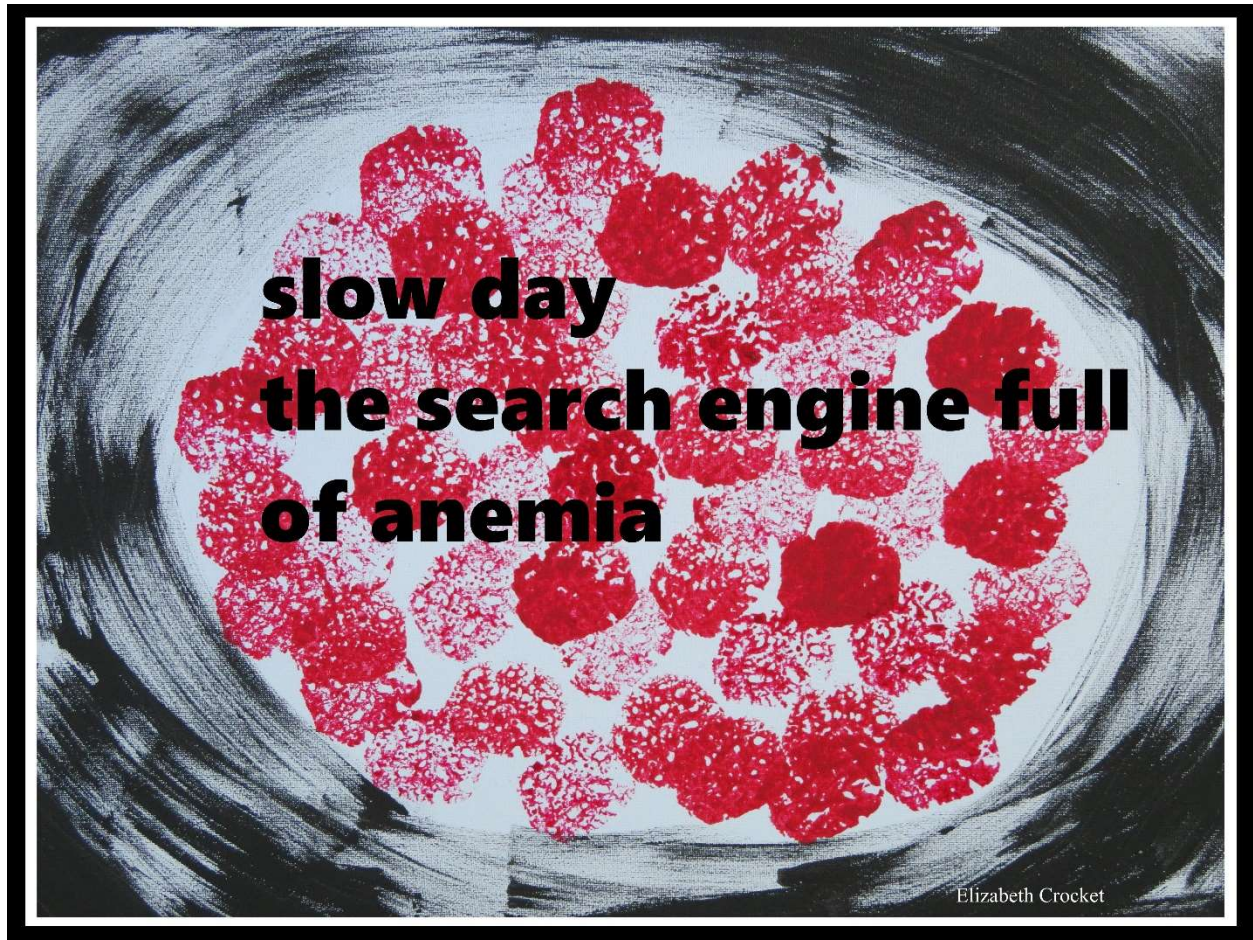
-Lucy Whitehead

flower bed
a lonely phone call
seeds the day

-Jeffrey Hanson

a
scaffolding
of
ticks
knits
a
curtain
of
skin

-Michael H. Brownstein



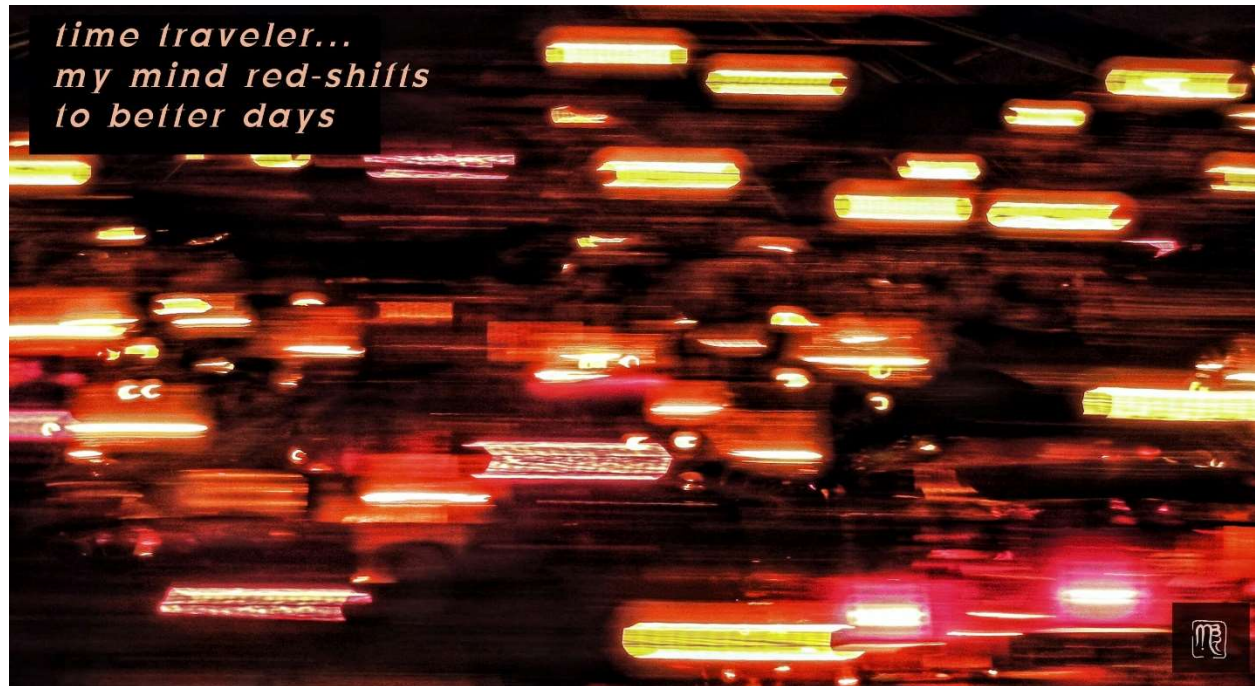
Elizabeth Crocket

digital = good
analogue = bad

I'm thinking of giving up the writing, actually. I'm thinking of giving up my job and devoting my life to social media, well, Twitter and Facebook really, maybe MeWe too, so that I can do it justice, so that I can try to become a good person, and a good friend, and be a good netizen, to be part of the community so that I can do good, and help and support people. I think I would find that really satisfying, and that's what I want to do, really. So I might give up my physical presence, my body, my skin, the weight of my bones, my hunger, my . . . you know . . . my . . . physical needs, and just become an essence, a digital essence. It will still be me, but I won't be a burden on anyone any more. I won't be a consumer, and I won't be using up fossil fuels. No more waste, no more hair, no more fingernails. Instead, I'll be integrated into the system but I'll be full time, full on. I won't have to worry about getting old, or recharging my batteries. Yes, I might do it. Then it will be possible for me to be truly happy.

becoming
a shaft of light . . .
tumbling numbers

-Mark Gilbert



Mark Meyer

half empty bottles
something to hold
the loneliness

-Rich Schilling

behind the mirror
a medicine cabinet
full of excuses

-Mark Meyer

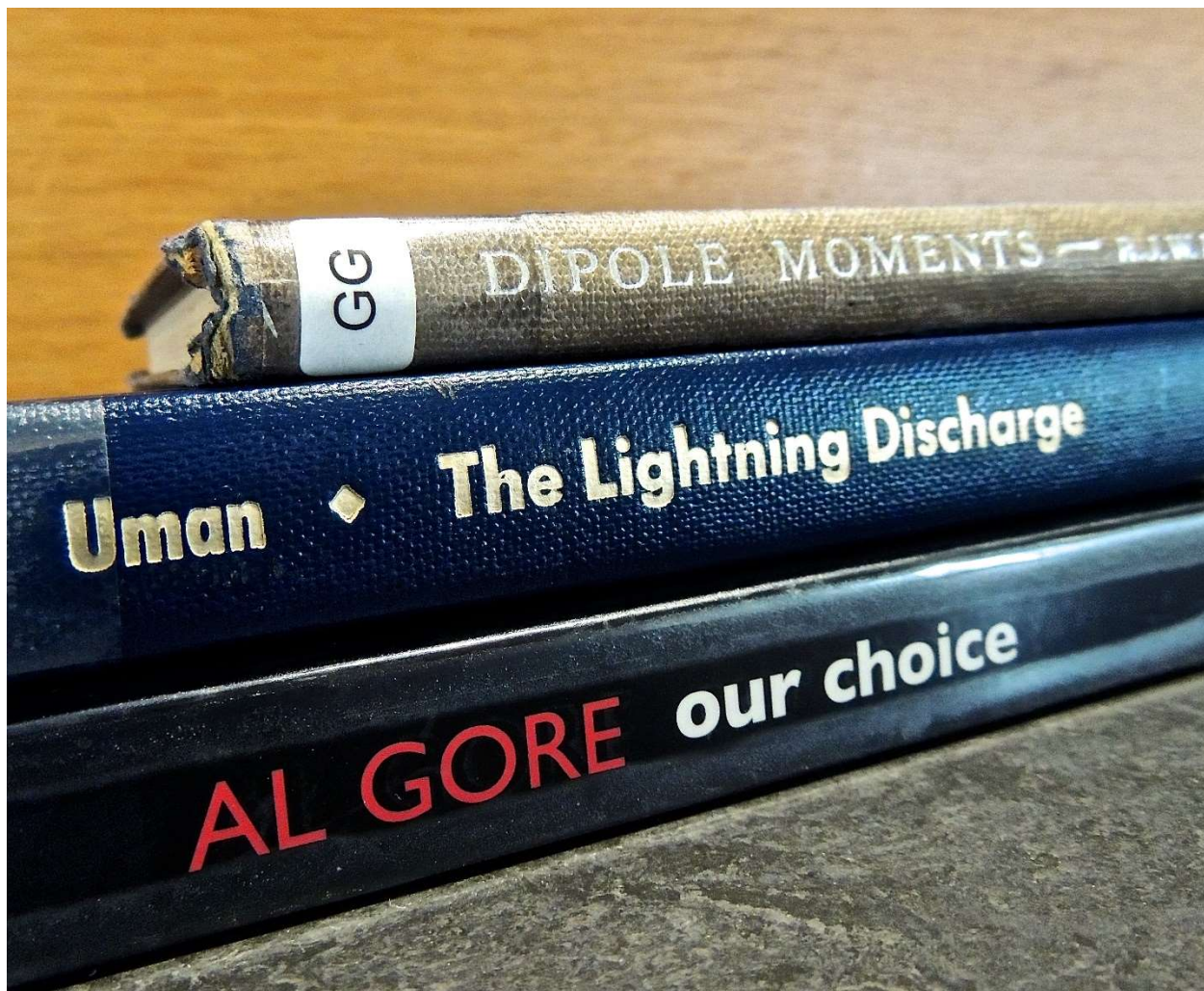
old photograph
my jawline
against the gloom

-Barbara Strang



*Igreja de Nossa Senhora do Monte
Monte, Madeira, Portugal (2019)*

Phil Openshaw



Mark Gilbert*

buck moon
your proficiency to
deny

-Radostina Dragostinova

a long list
of good intentions . . .
retirement

-Natalia Kuznetsova

barren
I admit to
a favorite dog

-Susan Mallernee

Dead Ends

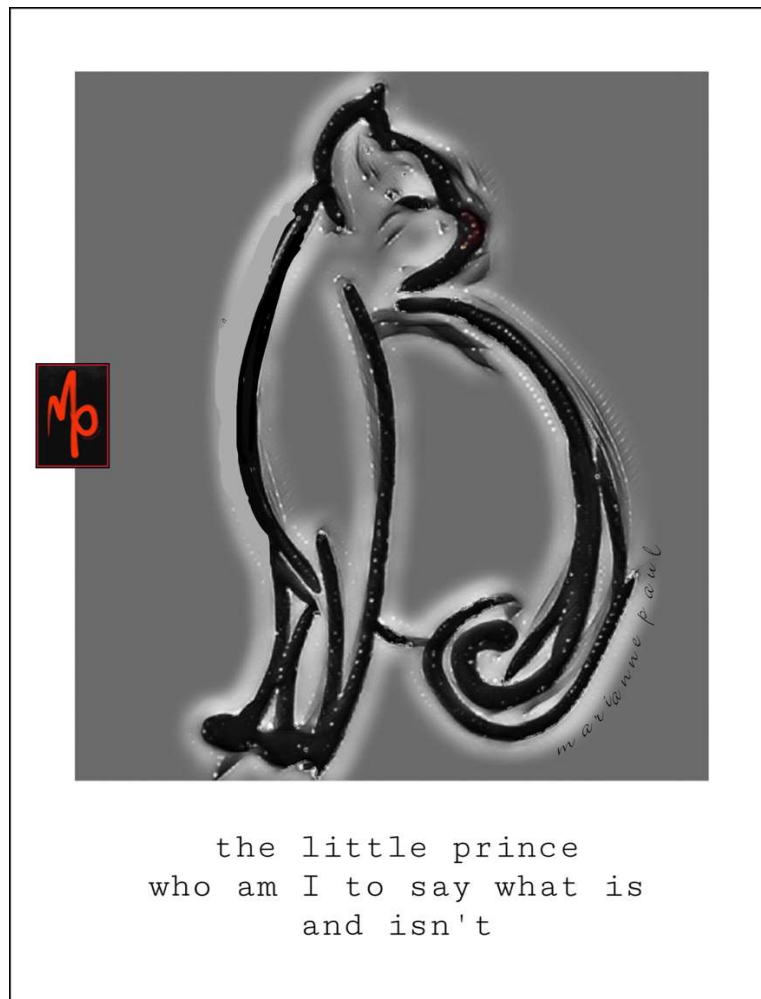
“When Buddha is done being dead, will he come back?” the boy asks me.

I’m not ready to have the death talk with a six-year-old. I know where this ends—*when I die, will I come back?*

He holds a photo of the big hairy family cat that he never met, and whose ashes sit on top of our refrigerator under the fat squat statue of Buddha, the cat’s namesake.

A thought pops into my mind—maybe the boy is the cat reincarnated.

And then the thought dissipates, as all thoughts, and all things, do.



-Marianne Paul

afternoon walk
the snake on my path
is me

-Sondra Byrnes

circus moon its shadows its animals

-Alan Summers

family dinner -
somewhere in Eden
there's a snake

-Antonietta Losito

shaking hands
every drink
a christmas truce

-Alvah Allen

contents under pressure to be human

-Tiffany Shaw-Diaz

psych ward
a snail enters
my dream

-John McManus

OCD the K becomes a K

-Indra Neil Mekala



The Red Eye Manalishi

Kyle Hemmings

A Confession

“It was never me who did this,” Lara says, pointing to the scars on her arms.

She was fourteen when her father abandoned the family. Lara tells me that she felt a darkness grow inside her. Then one day she found her left wrist bleeding, and a stained pair of scissors in her right hand. Over the next year this happened twice.

“I take medicines now,” she whispers, “but sometimes the devil still gets in.”

the center of each empt(i)ness an I

-Ashish Narain

ordinary time
the eminent churchman
denies all charges

-Bill Kenney

so many hats church child abuse coverup

-Marilyn Ashbaugh

chapel garden
he tells me to worship
his cock

-Lori A Minor

dreaming I'm anywhere but here dissociation

-Christina Sng



*Sé Catedral de Nossa Senhora da Assunção
Funchal, Madeira, Portugal (2019)*

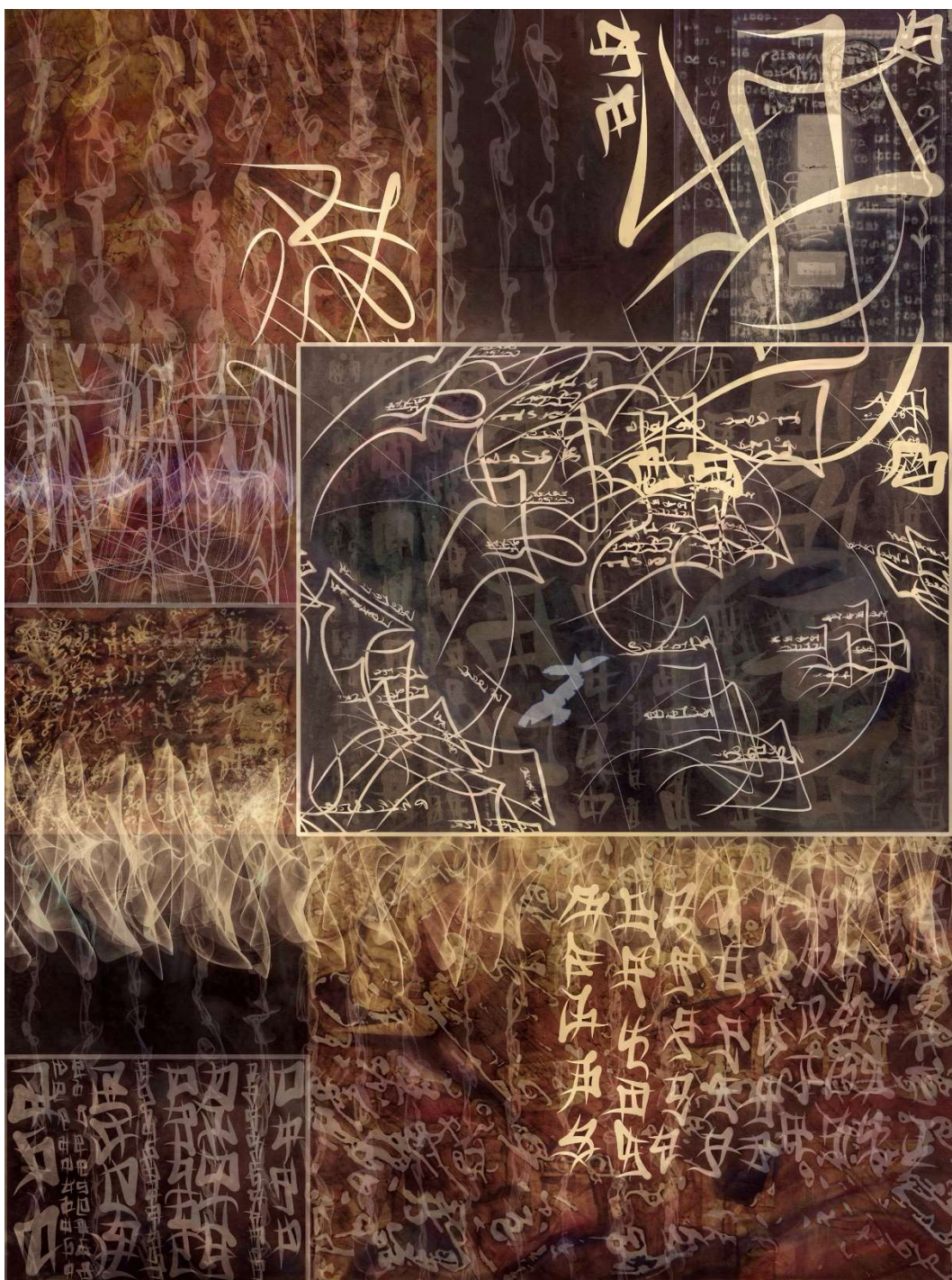
Phil Openshaw

Wheatfield with Crows

The stormy sky in Van Gogh's *Wheatfield with Crows* is described by some as "menacing"; others suggest it is an image that foreshadows the painter's death, while others, still, say it represents the existential "sadness" and "extreme loneliness" at the fin de siècle. I am no art critic, so I cannot discount what learned others have surmised about Van Gogh's great painting, but it has always seemed to me that the roughly textured sky, with its dark and heavy brushstrokes, which are all converging towards a misshapen lighter swirl just off center on the horizon, are not, at second glance, suggestive of churning clouds but instead of rough feathers roiling towards form. Van Gogh's sky, then, seems to me to be a ragged and violently unformed bird, one that is exploding towards being, and the mascara-heavy crows over the anguished wheat are flying feverishly towards it so that they may midwife it into becoming a great and terrible bird, one whose wings will cut the air like scythes and whose heart will beat with the will of savage divinity.

foreclosure
feeding the scarecrow
to the fire

-Keith Polette



crows

Phil Openshaw

father's grave
shrouded
with burrs -
still keeping
his distance

Leslie Bamford

Leslie Bamford

a shift in air
twilight settles
about her question

-John Hawkhead

breccia
I let go
of all my narratives

-Hifsa Ashraf

on e
me
ter
away

-Engin Gülez

*catabolism —
can a broken down world
be recycled?*



Mark Meyer

my neighbor
as myself . . .
always a catch

-Bill Kenney

trail mix—
the teacher explains
multiculturalism

-Aaron Barry

noticed
for what I am not—
foreign lands

-Ashish Narain

a seed
that gets blown away
instead of taking root
the people
who don't want to know me

-Susan Burch



Julie Warther

cages

moonlight

shadows

birdsong
on
desert
winds

and
chain
linked
dreams

-Ron Scully



Debbie Strange

a distant echo echoes again injustice

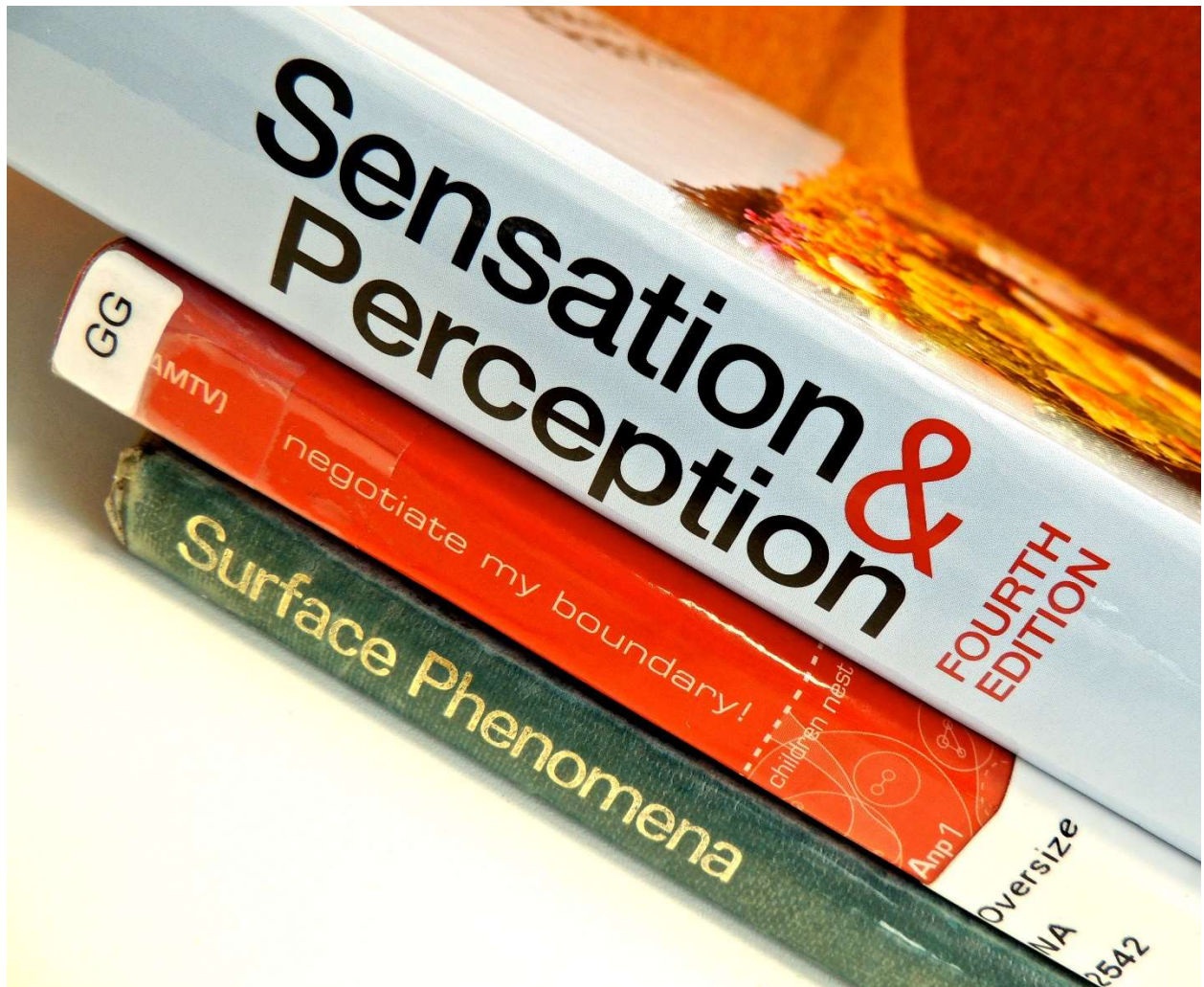
-Jeffrey Hanson

wrongfully convicted
the laburnum blossom
turns to seed

-Michael O'Brien

singing again
after years of captivity
nightingale

-Christina Sng



Mark Gilbert*

Book Review

So Many Miles: Fifty Senryu

by Olivier Schopfer

(2019 Alien Buddha Press) 6" x 9" Perfect-bound paperback. 68 Pages.

ISBN 9781090237958 www.amazon.com

Reviewed by Robin Anna Smith

As the name implies, Olivier Schopfer's *So Many Miles: Fifty Senryu* takes readers on a journey. Not surprising coming from this photographer, it is filled with snapshots of everyday life, which are depicted in a manner that sparks a reverberation of wonder and contemplation. Some are high-focus with more detail, while others zoom out to leave more room for the reader to find their own focal point/s.

The book is divided into three sections: "Escalators," "So Many Miles," and "Empty Cocoon," each with their own feel and sense of moving through time and space. In many of his senryu, Schopfer employs the use of seasonal references, which add a sense of grounding to the otherwise humancentric collection.

*

mixed couple
drinking pints
of pale and dark ale

*

While this image may draw us to the coincidence of the mixed beers and mixed skin tones, it also resonates with an unbiased view of race, allowing us to contrast this harmonious image with some of the nastier things we see in the news and everyday life.

*

half-moon
your hidden
dark side

*

What lies on the dark side of the moon? It brings to mind the philosophical thought experiment: “if a tree falls in a forest and no one is around to hear it, does it make a sound?” Is this “hidden” side something we regularly see but take for granted? Or are these traits things we overlook in the presence of something/someone awe-inspiring?

*

deep autumn
you show me
your true colors

*

This is another thought-provoking senryu about state of being. Does a leaf really change or is what we see visually simply part of the lifecycle? Do people really change or camouflage who they really are? Or do we selectively put on blinders to only see the parts of people that we wish to see and ignore the rest to make them more appealing?

*

subway rush hour
the effort it takes
to avoid eye contact

*

Most of us have probably been in this situation, whether on public transit, on our morning coffee run, or dropping the kids off at school. In our daily rush to the next thing, we often miss out on something important—that human connection. While we may see some of the same faces repeatedly, we often choose to keep to ourselves as opposed to get to know the people around us.

*

social me me me media

*

This is another great reflection of our current interactions, both with each other and the world, in general. While many avoid personal contact on one hand, on the other, more impersonal hand, they are exhibitionists. While social media can be a way to increase contact and strengthen bonds, it can have the opposite effect via showmanship and the often-negative responses to it.

*

So Many Miles by Olivier Schopfer is a remarkable collection of senryu that takes the reader on a journey of the everyday while focusing through a contemplative lens. There is a movement between the words and poems, reflective of the general journey of life, as if just stopping for a brief moment to jot down some quick notes to continue to ponder later. Readers will likewise come back to reconsider these verses and ideas.

Biographies

Elizabeth Alford (Hayward, CA) likes to sneak off for a quick poem when she isn't selling you secondhand merchandise. Recent work has appeared in *Failed Haiku*, *#FemkuMag*, and *Stardust Haiku*. Recent honors include 1st Prize in the 39th Maggi H. Meyer Memorial Contest, and nomination for a 2018 Touchstone Award. www.facebook.com/ElizabethAlfordPoetry

Alvah Allen is a poet and singer/songwriter from Jacksonville, FL. He is co-editor of *@freshoutmag* on Instagram/Facebook. After many years spent writing longer pieces, he recently began experimenting with Japanese forms.

Marilyn Ashbaugh plays with dirt and words, sometimes together, always near water, Great Lakes fresh or Gulf Stream salt.

Hifsa Ashraf is from Pakistan. She is an award-winning poet, story writer, and co-editor of *Haiku Commentary* blog. Her haiku, senryu, tanka, cherita, free verse, and haiga have been published in more than 50 international poetry journals and magazines. She is currently working on her first tanka book based on the real stories of refugees.

Jo Balistreri enjoys writing haiku and haibun and has gratefully been published in good journals such as *Human/Kind*. She is now submitting to some of the mainstream journals so others can learn about the beauty of Japanese poetry. *Quill and Parchment* accepted three haibun, so that was a good start. At poetry readings, Jo is also introducing haiku. It has been great fun sharing what she loves with those who are less enthused than we are and really don't know about haiku.

Leslie Bamford lives with her husband in Ontario, Canada. She enjoys writing short-form poems in her head and snapping photographs while walking her dog, Merlin, who brought magic into her life when she retired after four decades working for the public service. Nature, creativity and solitude make for daily relaxation and inspiration.

Aaron Barry is an English major, an ESL teacher, and, when the stars align, a poet. He fancies himself a Byronic hero, but knows he isn't nearly handsome enough to be one. His humorous poems have been featured in over twenty magazines, including *Modern Haiku Magazine*, *Frogpond Journal*, and *bottle rockets*, and he is currently working on a full-length collection. He may be contacted at aaronteacher1@gmail.com.

Michael H. Brownstein's latest book, *A Slipknot Into Somewhere Else: A Poet's Journey To The Borderlands Of Dementia*, was recently published by Cholla Needles Press (2018).

Sondra J. Byrnes primarily writes haiku. Her poetry has been published in *Frogpond*, *Prune Juice*, *A Hundred Gourds*, *Ribbons*, *Modern Haiku*, *The Heron's Nest*, *Moongarlic*, among others. Along with short form poetry, Byrnes is interested in ikebana and chanoyu. Byrnes is a retired law and business professor from the University of Notre Dame; she lives in Santa Fe, New Mexico. Twitter *@SondraJByrnes*.

Susan Burch is a good egg.

Elizabeth Crocket won the 2nd annual Jane Reichhold Memorial photo-haiga contest. She has two Japanese short form poetry chapbooks published by Red Moon Press. Her first children's picture book, *Happy Haiku*,

is due for release late 2019. Elizabeth is also a women's fiction author. Please visit her website at Elizabethcrocket.com

Radostina Dragostinova lives in Sofia, Bulgaria. She works as a financial analyst. She started writing haiku in the beginning of 2018 and has published poetry and haiku in international journals including *Akitsu Quarterly*, *Mainichi*, *Blithe Spirit*, *Cattails*, *Frogpond*, *hedgerow*, *The Heron's Nest*, *Modern Haiku*, *#FemkuMag*, *Failed Haiku*, *Chrysanthemum*, *Autumn Haiku Journal*, *Wales Haiku*, *IRIS*, *tinywords*, and in some anthologies. She is a member of the British Haiku Society.

Terri L. French is the Secretary of The Haiku Foundation. She is past Southeast Regional Coordinator for The Haiku Society of America and former editor of *Prune Juice Journal* of senryu and kyoka. Terri was recently added to the editorial team of the online journal *Haibun Today*.

Samar Ghose lives in Perth, Western Australia with his wife and two adult daughters. He is enamoured of the haiku genre and its related forms. He enjoys the appreciation of the art form via reading and occasionally writing. His work has been published in international online & print journals. Samar feels that haiku can live in both poetry and prose.

Mark Gilbert writes poetry and prose. His recent work can be found in *Bleached Butterfly*, *Haibun Today*, *Prune Juice* and *Black Bough*. He was proud to be included in the anthology *Poems for the NHS* (Onslaught Press, 2018) and to have read at its launch. *Sources for found poems in this issue, in order of appearance: *Dipole Moments: Their Measurement and Application in Chemistry* by R.J.W Le Fevre, Methuen & Co. Ltd., Third Edition (1953); *The Lightning Discharge* by Martin A. Uman, Academic Press, Inc. (1987); *Our Choice* by Al Gore, Rodale Books (2009) and *Sensation & Perception* by Jeremy M. Wolfe, Keith R. Kluender, Dennis M. Levi, Linda M. Bartoshuk, Rachel S. Herz, Roberta L. Klatzky, Susan J. Lederman, Daniel M Merfield, Sinauer Associates, Inc., Fourth Edition (2015); *Negotiate my Boundary!* by Aljosa Dekleva, Manuela Gatto, Tina Gregoric, Robert Sedlak, Vasili Stroumpakos, Birkhauser (2006); *Surface Phenomena* by S. Ramachandra Rao, Hutchinson Educational Ltd (1972).

Engin Gülez is a poet and translator. His work has appeared in a number of journals and anthologies such as *Modern Haiku*, *Frogpond*, *The Heron's Nest*, *Wales Haiku Journal* and *Every Chicken, Cow, Fish and Frog: Animal Rights Haiku*.

Jeffrey Hanson is a geographer and haiku poet living in Coralville, IA. He has a M.A. in Geography from the University of Iowa and lived twenty-five years in Colorado where he practiced his profession. He enjoys travelling, walking, cooking, gardening, reading and writing—especially haiku and Japanese short form verse.

John Hawkhead (Bradford on Avon, UK) is a poet and artist from the south west of England. His book of haiku *Small Shadows* is available from Alba Publishing. You may like his twitter feed of haiga and haiku at twitter.com/HawkheadJohn.

David He has been working as an advanced English teacher for 36 years in a high school. So far, he has had twenty short English stories published in anthologies. In recent years, he has had haiku published in magazines like *Acorn*, *The Heron's Nest*, *Presence*, *Bottle Rockets*, *Frogpond*, *One Hundred Gourds*, *Shamrock*, *First Literary Review-East*, *Modern Haiku*, *Frozen Butterfly*, and some international magazines. He has also had tanka published in *Tanka of America*, *Skylark*, *Ribbons*, and *Cattails*.

Kyle Hemmings lives in New Jersey and has prose, poetry, and art work in various online and print publications. He loves street photography, French Impressionism, and obscure 60s garage bands. His latest collections of work are *Split Brain* (2016), *Paper Girl and Other Tales* (2017, formerly *Phantasizer*), and *Amnesiacs of Summer* (2019).

Atsushi Ikeda is a 2nd year student at McGill, whose work has appeared in *Montreal Writes*, *Rigorous Magazine*, *Radix*, and the *McGill Tribune*. Follow him on Twitter (@bigmoosetown) if you want to gab poetry or berate his.

Roberta Beach Jacobson (www.robertajacobson.com) is a humorist from Iowa, USA.

Peter Jastermsky In addition to their own individual work, Peter Jastermsky and Bryan Rickert have collaborated on a variety of Japanese short-form poetry, as well as newly-invented split sequence format. Their collaborative works have been featured in such journals as *The Aureorean*, *Hedgerow*, *Failed Haiku*, and *Epheremae*. Peter lives in Morongo Valley, California, while Bryan lives in Belleville, Illinois.

Bill Kenney A retired English professor, he's been writing haiku and senryu since a month before his 72d birthday in 2004. He has published two collections of haiku and senryu: *the earth pushes back* (2016), and *senior admission* (2018). Bill was featured in *A New Resonance* 5, and his work has consistently been included in the *Red Moon Anthology of English Language Haiku*.

Susan King (Wales, UK) She has been involved in haiku and related genres for sixteen years. Though never particularly prolific, she has had work published in a variety of journals including *Blithe Spirit*, *Presence*, *Atlas Poetica* and *Contemporary Haibun Online*.

Neha R. Krishna from Mumbai, India, is a writer, poet, lyricist, social media strategist. Her work has been published in *Under the Basho*, *Presence*, *Frogpond*, *NHK Haiku Masters*, *Failed Haiku*, *Prune Juice*, *Bones Journal*. Reach her at me.as.neha@gmail.com. Twitter / Instagram: @neha_r_krishna.

Natalia Kuznetsova (Russia) is an English language teacher, translator, and poet. She started writing haiku in English in 2007. She has participated in numerous competitions worldwide and has received various awards. Her haiku and senryu have been published in many countries in traditional and online publications. She is part of The Haiku Foundation Registry and was included on the list of "European Top 100 Most Creative Haiku Authors" 2010-2018.

Antonietta Losito was born in Mottola, Italy, and has lived in there all her life. She has a degree in philosophy. She has been writing haibun since 2017. Her haibun appear in *The Other Bunny*, *Contemporary Haibun Online*, *Chrysanthemum*, *World Haiku Review*, *Incense Dreams*, *Euterpe*, *Le Lumachine*, *Bonsai: A Journal of Haiku & Other Small Poems* at The 13 Alphabet Magazine.

Susan Mallernee studied English literature at Ohio University - Zanesville. In addition to haiku and senryu she has a passion for haiga (and digital art in general). Susan has been published in many haiku journals including: *Modern Haiku*, *The Heron's Nest*, and most recently, *Human/Kind Journal*.

John McManus is an award-winning haiku poet from Carlisle, Cumbria, England. His haiku have been published all over the world, and his first collection of haiku *Inside His Time Machine* was published by Iron Press in 2016.

Indra Neil Mekala is a radiologist from India. He loves reading and writing poetry, especially haiku. His haiku have been published in various international journals and websites and also won awards in various international haiku competitions.

Mark Meyer is a contemporary visual artist & retired educator, now into his seventh decade. Currently, he lives in the Seattle, WA area, but he has also lived in New York & Texas. In a prior lifetime long, long ago he was a neurobiologist—still really misses looking through microscopes. A rather mediocre guitar player and struggling poet, he does try.

Lori A Minor (she/her) is a mental health advocate and human rights activist. She is the editor of *#FemkuMag* and *Bleached Butterfly*, a Touchstone shortlist recipient, and author of two poetry chapbooks. Most recently, Lori spoke on social awareness in haiku at the 2019 Haiku North America conference.

Gautam Nadkarni 63, lives in Mumbai, India. Having entered the haiku realm in 2007 he has since written and published haiku, senryu and tanka extensively. Shying away from haibun all this while, due to cold feet, he attempted his first haibun in November 2017. He now has nearly 50 published haibun to his credit.

Ashish Narain is an Economist by profession and a haiku poet by choice. His work has been published in online journals like *Sonic Boom*, *Otata*, *Bones*, *Prune Juice*, *Modern Haiku* and *Frogpond*. He lives with his wife and two sons in Manila, Philippines; and has almost got them to agree his poems make sense.

Michael O'Brien is the author of *As Adam* (UP Literature), *Big Nothing* (Bones), *The Anabasis of Man* (Yavanika Press) et.al. His writing has been published widely in print and on the internet, and translated into other languages. You can follow him on twitter @michaelobrien22.

Phil Openshaw is a photographer and visual artist from West Yorkshire, England who works within a wide variety of media including Commercial and fine art photography, abstract art, digital image manipulation, audiovisual transformation and generative sound art, coding, music and printing. philopenshaw.com
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oyoguhito is a poet living in The Mumbles, Gower, Wales, UK. He does most of his writing in his beach hut at Rotherslade Bay, on the Gower.

Vandana Parashar is a microbiologist, a teacher and a haiku enthusiast. Her work has been published in *cattails*, *A Hundred Gourds*, *Creatrix*, *Naad Anunaad*, *Sonic Boom*, *Prune Juice*, *Asahi Haikuist Network*, *Failed Haiku*, *Atoms of Haiku*, *Frameless Sky*, and *#FemkuMag*, to name a few. She has a Grand Prix in 8th Setouchi Matsuyama Photo Haiku Contest to her credit and prizes and honourable mentions in some other contests including Kukai. She lives in Panchkula with her husband and two daughters. Instagram: _van.dana, Twitter: @vandanaparashar, Facebook : @vandana.parashar.5.

Marianne Paul is a Canadian poet, novelist and, recently, an amateur bookbinder. She has won the Vancouver Cherry Blossom Festival haiku contest and the inaugural Jane Reichhold Memorial Haiga Competition. Marianne posts her words and art on Instagram @ms.haiku, Twitter @mariannepaul and on her websites: www.mariannepaul.com and www.literarykayak.com.

Pearl Pirie is a former president of KaDo Ottawa, an eastern forms group. Her haiku and related forms are published in *Halibut*, *Bottle Rockets*, *Dandelion*, *Otoliths*, *Frogpond*, *A Hundred Gourds* and the broadsheets: *Place-Setting* (phafours, 2015), and *Salt Stains* (Haiku Canada Review, 2016).

Keith Polette My works have been most recently published in *The Haibun Journal*, *Haibun Today*, *Contemporary Haibun Online*, *Sonic Boom*, *Acorn*, *Bottle Rockets*, *Frogpond*, *The Heron's Nest*, and *Presence*.

Bryan Rickert In addition to their own individual work, Peter Jastermsky and Bryan Rickert have collaborated on a variety of Japanese short-form poetry, as well as newly-invented split sequence format. Their collaborative works have been featured in such journals as *The Aurean*, *Hedgerow*, *Failed Haiku*, and *Epheremae*. Peter lives in Morongo Valley, California, while Bryan lives in Belleville, Illinois.

Pere Risteski was born in 1977. He has published ten books of which seven are haiku poetry. He lives in Ohrid, North Macedonia.

Agnes Eva Savich was born in Poland, grew up in Chicago, and has lived in Texas for 15 years. She's recently been published in *Modern Haiku*, *Acorn*, *Frogpond*, and *The Heron's Nest*, among others.

Ron Scully is a retired bookseller. After 25 years on the road, Ron, a real-life Willie Loman, only funnier, has repaired to the foothills of New Hampshire to refashion field sales reports into a national epic, a crown of sonnets, or a haiku or two. This summer he is scheduled to publish two chapbooks; *Darlington Braves* from Redbird and *Listening for Thirteen Blackbirds*, from bottle rocket. Otherwise, he is working on a play and a proposal for an anthology.

Tiffany Shaw-Diaz is an award-winning poet and artist living in Centerville, Ohio. To learn more about her, please visit: www.tiffanyshawdiaz.com. She can be found on Facebook (@tsdartist) and Instagram (@tiffanyshawdiaz).

Rich Schilling lives in Webster Groves, Missouri with his wife and three kids. He has been published in *Mayfly*, *Modern Haiku*, *Is/let*, *Akitsu Quarterly* and numerous other journals.

Christina Sng writes haiku to immerse in nature amid life in the city. She finds joy in gardening, painting, and poetry. Her recent books include 2017 Bram Stoker Award winner *A Collection of Nightmares*, and haiku chapbooks, *Catku*, and *A Constellation of Songs*. Visit her at christinasng.com.

Barbara Strang lives at Christchurch, New Zealand. Her haiku have been widely published and commended there and abroad. She holds an MA in Creative Writing (Vic) and is the author of two poetry books, *Duck Weather* and *The Corrosion Zone*, and the leader of Small White Teapot Haiku Group.

Debbie Strange is an internationally published short form poet, haiga artist and photographer, whose creative passions bring her closer to the world and to herself. She maintains a publication and awards archive at debbiemstrange.blogspot.com, which also includes hundreds of haiga, and reviews of her books. Please visit her on Twitter @Debbie_Strange.

Alan Summers is from a small island between two very large land masses. He likes grass and most of the animals that walk and run across it. Alan is also the co-founder of Call of the Page, with Karen Hoy, where they run courses for haiku and related genres. Website: www.callofthepage.org.

Patsy Turner is a founding member of the Airing Cupboard, Canterbury Poets Collective and Banks Peninsula Poets and Writers Collective. Her work has appeared in anthologies and been performed at various events. She lives in an ancient cottage up a valley in the hills near Akaroa. Senryu is her passion.

Christine “Chrissi” L. Villa is an award-winning tanka and haiku poet published in respected online and print journals. Her collection of Japanese short-form poetry is entitled *The Bluebird’s Cry*. She is the founding editor of *Frameless Sky*—the first haiku and tanka journal available on DVD. She is also the founding editor of Velvet Dusk Publishing. www.christinevilla.com *Sources for found poems in this issue, in order of appearance: “The Letter” by Mary Ruefle, “Facing It” by Yusef Komunyakaa, and “Winter Flowers” by Stanley Moss.

Julie Warther serves as Midwest Regional Coordinator for the Haiku Society of America (www.hsa-haiku.org), is an associate editor at The Heron’s Nest (www.theheronsnest.com) and was instrumental in establishing The Forest Haiku Walk in Millersburg, Ohio (www.innathoneyrun.com/open-air-art-museum/haiku-walk) and the Seasons of Haiku Trail at The Holden Arboretum in Kirtland, Ohio (www.holdenarb.org/seasons-of-haiku-interpretive-trail).

Lucy Whitehead’s haiku have been published in various international journals including *Akitsu Quarterly*, *Blithe Spirit*, *Cattails*, *Frogpond*, *hedgerow*, *The Heron’s Nest*, *Modern Haiku*, *Otata*, *Presence*, *Prune Juice*, *tinywords*, and *Under the Basho* and appear in various anthologies. Her Twitter handle is @blueirispoetry.