

G E P P O

the haiku study-work journal

of the

Yuki Teikei Haiku Society

Volume XXXI:1

January-February 2006

Members' Haiku for Study and Appreciation – Jean Hale, Editor

- | | | | |
|------|---|------|---|
| 6232 | January illness
you are leaving me alone
gradually | 6240 | fragile at dusk
Kyoto's first plum blossoms
in the dyers' street |
| 6233 | snow plow
watching it try to push
winter away | 6241 | for that long lost love
almost a consolation —
hot dark chocolate |
| 6234 | snow plow
and beneath it all
lies spring | 6242 | winter sea
the gulls busy
going nowhere |
| 6235 | waking from a dream
of frozen lilacs
his hand on my breast | 6243 | the held persimmon
orange peel spiraling
under the knife |
| 6236 | familiar scent
of Tabu
swirling snow | 6244 | from overseas
Californian poppy seeds –
they fail to thrive |
| 6237 | dad's old boot
too ragged for all
but a homeless cat | 6245 | unused path
grass sprouts where
the dog used to walk |
| 6238 | still in his drawer
valentine shorts
black silk with red hearts | 6246 | fallen on it side
frost covers
the two-mile marker |
| 6239 | paperwhite narcissus
bulbs from her memorial
their first blossoming | 6247 | twelfth night
the owl's voice
the only voice |

- | | |
|---|---|
| <p>6248 wintry night —
I let the telephone
ring and ring</p> <p>6249 far from the beach
this piece of pale driftwood
still looks like a whale</p> <p>6250 recalling them
from one winter to the next—
names of the stars</p> <p>6251 smell of mothballs
in the auditorium
Veterans' Day</p> <p>6252 lingering sunset
lines of fog already flow
into the valley</p> <p>6253 thin clouds drift
across the ghost moon—
did it just blink?</p> <p>6254 New Year
fireworks
behind the fog</p> <p>6255 dragging its feet
in the winter sea—
the bird's slow lift</p> <p>6256 late winter dawn
the jogger stretches
her hamstrings</p> <p>6257 morning cold
the new widow looks
for a sunny window</p> <p>6258 February thaw—
delight in the voices
of the feeding birds</p> | <p>6259 below zero
the crunch of footsteps
keep pace with mine</p> <p>6260 hotel check-in
at the front desk, I receive
key and walnut</p> <p>6261 desert nomads
ride out of sight
spring sky</p> <p>6262 single engine plane
over the glacier
casts a long shadow</p> <p>6263 surgeon's office
waiting his decision,
a cold draft stirs</p> <p>6264 garage sale
a 'KEEP OUT' sign
hanging on the fence</p> <p>6265 cottonwood
a chatter of crows
our E-mails cross</p> <p>6266 trip to thrift store
with husband's old winter coat
homeless man waits</p> <p>6267 breaking frozen ground
of his heart with tenderness
snowdrop</p> <p>6268 scanning horizon
Norway nineteen sixty six
reindeer silhouette</p> <p>6269 depth of winter
orange bikini
at the health spa</p> |
|---|---|

- 6270 flooded stream
funneling fast to my door
I pick up haiku
- 6271 grass sprouts
just in time
for morning smoothie
- 6272 after my dream
the winter moon
at dawn
- 6273 hole in the clouds
a winter bird
ascending
- 6274 January rain
watching my tea leaves unfurl
one by one by one
- 6275 is it downloadable!
in the Palladian window
a summer parkland
- 6276 unwashed window-
its flick on the mezzanine wall
bright as ever
- 6277 big city snowbank-
patterns of black dots
tell a vanishing story
- 6278 searching my childhood
for the memory of her . . .
pear blossoms falling
- 6279 beneath white
pelicans in flight —
the sky leaves me
- 6280 sunlit Buddha
a sleeping kitten
in its bronze palm
- 6281 laid off—
the gym punching bag
slowly swaying
- 6282 New Year's Eve—
an earthquake trembles
the temple bell
- 6283 I write and know not
Words flow like the flooded stream
Time to learn....time to learn
- 6284 Daffodils blooming
In the winter of my life
Just enjoy the ride
- 6285 Live fast or die
Waxing moon or waning moon
Both so beautiful
- 6286 snow day
the clock in the study
stops ticking
- 6287 first crocus —
at the Shinto shrine
a cleansing well
- 6288 snowmelt —
the sound of swan wings
quickenning
- 6289 wisteria blooms—
the edge of the porch enriched
with the first fragrance
- 6290 low tide—
the dog gets brave
and runs out further
- 6291 yellowed leaves
of an old recipe book—
late autumn

		CHALLENGE KIGO	
		First Calligraphy, First Writing (of the year) by Ebba Story	
6292	empty breakfast dish whitens – ceramic moon	first writing with enormous glee ending our feud	Gloria Procsal
6293	two wine cups toast the new year then are washed	first calligraphy . . . almost invisible the smudge on the page	Patricia Prime
6294	bejeweled dew beneath trees mist, salt swell drawn in	first sun children rushing to dry the snowman's tears	Barbara Campitelli
6295	waiting to be served . . . shapes of hands in gloves	sumac berries my first writing on the calendar	Cindy Tebo
6296	bitter cold— boots leave no impression on the tire tracks	first writing— renewing old resolutions	Joan H. Ward
6297	middle of winter weight training in the basement	New Year's Day a slant of sunshine on my tablet	Laurabell
6298	spring thaw a pile of mittens on the playground	all the revisions first writing	Carolyn Thomas
6299	neap tide wavelets tug at a broken nest	first calligraphy: a check toward her rent signed with a smart flourish	Zinovy Vayman
6300	sunset all of the tulips glowing gold`	first writing— the character for chaos	Ruth Holzer
6301	sonogram picture — are you a boy or a girl little valentine		

check son's new website
 challenged to write goals first one
 to know him better

Christine Doreian Michaels

first calligraphy
 the gift of brush and ink stick
 my stroke wobbling

Janeth H. Ewald

first writing—
 unable to hold back
 a smile

Wendy Wright

a newly sharpened pencil —
 my first writing of the year
 is just a shopping list

Michael Dylan Welch

first writing
 the lines
 slant upward

John Stevenson

first writing—
 the gleam of mountains
 from afar

PJM

first calligraphy —
 recalling how the stream
 ripples through the reeds

Michele Root-Bernstein

first calligraphy—
 my baby-step strokes
 for the new year

Margaret Hehman-Smith

letter to an old love:
 first calligraphy
 within a dream

Melissa Stepien

**MEMBERS' VOTES
 for November-December 2005**

Carolyn Thomas – 6156-5 6157-0 6158-1
 Carol Steele – 6159-3 6160-1
 Dave Bachelor – 6161-2 6162-2 6163-4
 Teruo Yamagata – 6164-2 6165-1 6166-0
 Linda Galloway – 6167-7 6168-2 6169-4
 Y. Hardenbrook – 6170-2 6171-1 6172-9
 Joan Ward – 6173-0 6174-5 6175-0
 Ross Figgins – 6176-2 6177-8 6178-3
 Joan Zimmerman – 6179-2 6180-2 6181-2
 Cindy Tebo – 6182-1 6183-2 6184-1
 M. Root-Bernstein – 6185-6 6186-3 6187-1
 B. Campitelli – 6188-3 6189-1 6190-0
 Pat Prime – 6191-1 6192-0 6193-2
 Zinovy Vayman – 6194-1 6195-1 6196-5
 Gloria Procsal – 6197-5 6198-2 6199-5
 Paul Williams – 6200-0 6201-3 6202-0
 Desiree McMurry – 6203-6 6204-4 6205-2
 Kay Grimnes – 6206-2 6207-6 6208-4
 Gloria Jaguden – 6209-7 6210-0
 Ruth Holzer – 6211-1 6212-7 6213-0
 Laura Bell – 6214-2 6215-2 6216-1
 Janeth Ewald – 6217-2 6218-1 6219-1
 John Stevenson – 6220-0 6221-11 6222-0
 M. Dylan Welch – 6223-1 6224-2 6225-1
 Anne Homan – 6226-5 6227-3 6228-1
 Ann Bendixen – 6229-3 6230-2 6231-2

**NOVEMBER-DECEMBER HAIKU
 VOTED BEST BY READERS OF GEPP0**

long night
 the warm place in bed
 no bigger than me

John Stevenson

Salvation Army
 after her dollar goes in
 she pats the pot

Yvonne Hardenbook

pressed beneath
the frozen river —
water sounds

Ross Figgins

blue snow shadows . . .
he pauses before opening
the letter

Linda Galloway

early dark —
she flutters through the house
fluffing things

Gloria Jaguden

not caring
one way or the other —
winter fog

Ruth Holzer

twilight
in the middle of the street
a squirrel hesitates

Michele Root-Bernstein

harvested field —
my shadow ripples
into the furrows

Desiree McMurry

winter solstice
bunches of basil
in the moonlight

Kay Gimnes

winter moon
through the skylight—
i step into it

Carolyn Thomas

Christmas cards
the widow pauses
and signs one name

Joan Ward

her seductive voice . . .
a tilting line of snow
falls from the eave

Zinovy Vayman

coming in
from the cold
her tightened grin

Gloria Procsal

gray dawn
even my lie
is frozen

Gloria Procsal

Venus by the moon—
before hearing aids I guessed
at what they said

Anne M. Homan

Dojins' Corner
Nov-Dec 2005
by Jerry and Patricia

jb: After some consideration I have a list:
6156*, 6172, 6177, 6197, 6198, 6199*, 6209,
6212*, 6214, 6222, 6224, 6231. Asterisked
items are the three I wish to discuss.

pjm: My long list is 6167, 6186, 6189, 6196,
6199, 6203, 6209 6211, 6212, 6222, 6226, 6230,
and 6231. My three choices for discussion are:
6167, 6199, and 6209.

6156 winter moon
through the skylight —
I step into it.

jb: This is a haiku about the possible. It's in
the valley between the world of the mystical
and the conventional. From the conventional
point of view, the author witnesses the moon
through the skylight and then steps "into" ...
what? The moonlight? If this were all, I
would still like this verse. But, for me, there's
more. I envision the author actually stepping
into "the moon" itself...via the moonlight
perhaps. In this case it's a metaphor, and for
me, a successful one. The moon is the symbol
of the mystical. Who knows at what time one
can "step into it"?

pjm: This image of an individual stepping
from darkness into light taps into the eastern
notion of the moon as a symbol of
enlightenment. The fact that it is *winter*
moonlight deepens the thought—that the
enlightenment may be of realities that are

Yuki Teikei Haiku Society Sponsors the annual
KIYOSHI AND KYOKO TOKUTOMI MEMORIAL HAIKU CONTEST
IN-HAND DEADLINE MAY 31 2006
PRIZES: \$100 - \$50 - \$25

CONTEST RULES;

- HAIKU IN ENGLISH OF 17 SYLLABLES, IN 5-7-5 PATTERN
- EACH HAIKU MUST USE ONE KIGO (SEASON WORD) FROM THE CONTEST LIST. HAIKU WITH MORE THAN ONE RECOGNIZED KIGO, OR THAT DO NOT USE A LISTED KIGO WILL BE DISQUALIFIED.

2006 CONTEST KIGO LIST

NEW YEAR:	CHAMPAGNE CORKS, FIRST CALM
SPRING:	BEE, ARTICHOKE
SUMMER:	TOAD, MID-SUMMER RAIN
AUTUMN:	RATTLESNAKE GRASS, HALLOWEEN
WINTER:	LAMENTING OWL, WINTER CAMELLIA

- Entry Fee \$7.00 per page of three haiku. No limit on entries. Entries will not be returned.
- Submit 4 copies of each page, with your name and address on only one copy, typed on 8 1/2 X 11" paper.
- Make checks or money orders payable to "Yuki Teikei Haiku Society." Overseas entrants please use International Postal Money Order in U.S. Currency only.
- For results list, send an SASE marked "Contest Winners."
- Entries must be original, unpublished and not under consideration elsewhere. No previous winning haiku are eligible. the contest is open to anyone except for the President and the Contest Chair.
- Final selection will be made by a distinguished haiku poet. The Society may print winning poems and commentary in its newsletter, annual anthology, and current brochures.
- Send entries to:

Jean Hale
Yuki Teikei Haiku Society

both cold and harsh. Here I am speaking of "realities" in the western sense; eastern thought would say this world is illusion. Thus the poem gives a reading that is at the nexus of western and eastern thought. Thank you, Jerry. Your choice made me read this haiku more deeply.

(Ed. Note: The period at the end of this haiku is a typo. Sorry. -JH)

6167 blue snow shadows
he pauses before opening
the letter

pjm: This haiku has captured in words a moment of anticipation, a moment of emotional complexity when doubt is mixed with a twinkle of hope. This moment is presented with the subtle image of "blue snow shadows." How deft this writing is! The way the color blue is barely seen in the gray of the snow shadows feels like the way doubt is hidden in anticipation. And within those same shadows, because it is snow, are twinkles of light, like hope. What an elegant image characterizing the inner landscape of the letter-opener just before the opening.

jb: Having spent time in Minnesota I can relate to this haiku. I can remember walking to the bus in twenty below weather. As I recall, "blue snow" refers to the image of snow at night, in limited lighting conditions, or possibly in moonlight. When this happens one is absorbed. This is the stuff of memories. How thorough it is. How quiet. The snow dominates the senses; one can almost hear it. Almost? No, one *can* hear it! No wonder "*pauses* before opening the letter." And what is indicated by "shadows"?

6199: gray dawn
even my lie
is frozen

jb: What an economy of words! And what an image! "gray dawn" ... this is a time of inhibition. The "gray dawn" is the dark side of one's mood. As Wittgenstein says, "The world of the happy is quite another than that of the unhappy." That's what is presented in this verse. "gray dawn" is more than about the world, it's about the limits of the world. And, in this limited world, even such a device as a lie

(How nice to think it openly! Mostly we deny...we lie about our lies...) is frozen. For me, powerful!

pjm: Upon awaking the author finds the outer landscape in its cold grayness parallels his or her inner landscape. All of us who have lied know the coldness a lie makes at the core of one's being.

6212: early dark –
she flutters through the house
fluffing things

pjm: In an attempt to stave off the coming darkness or to offset it, "she flutters about the house/ fluffing things." On first reading we are comforted—the house is being prepared to secure us against the coming night. But upon reflecting we feel in the language—in "flutters" and "fluffing things"—both in the meaning and the sound, a sense that these actions are superficial. The poem is signaling through the sound that there is a deeper reality: that we are not now nor can we ever be secured against the night.

jb: "Early dark—" ... Are we ready for a long night? The phrase, for me, conjures an expectation of something about to happen. Why else would "she flutter about the house"? And what is it that might be important? I can think of many such evenings in my life, and many "important" expectations. This is the quality of a good haiku. Often it's what is not said that's important. The magic "flutters" in the spaces, what is not told. Very nice.

6212: not caring
one way or the other –
winter fog

jb: Another haiku of mood. Have you been there? This is not about the limits of the world, however, this is about the power of the internal. And the internal, when strong enough then creates it's own kind of limits on the world of intention. "not caring" ... how like winter fog! For some reason, also, I feel a tinge of optimism from this verse. For me, there's a touch of bravery in recognizing the strength of detachment. Recognizing one's detachment has the seeds of connection. I'm tempted to joke, "I don't care enough to be apathetic!"

pin: Another haiku comparing the poet's inner weather with the outer weather. In fog, of course, one cannot see clearly; one can become confused. But being confused does not necessarily imply one doesn't care. Sometimes, if one loses interest or desire, it is from depression. Perhaps, it is this state of malaise that the poet is addressing. I could be missing the mark here, but I wonder if "winter fog" is the best match for this inner condition. I offer these to consider: withered mums, deepening winter, depths of winter, deep cold, the passing year, winter isolation. The right choice will depend on the exact feeling the poet is trying to convey.

Jerry and Patricia would be glad to hear your comments on their comments. Please contact

GEPP0.

**Submission Guidelines
for GEPP0**

Deadline for the next issue is April 10

- Print your name, address and all poems and votes on a single, full size sheet of paper. You can include:
- Haiku - up to three haiku appropriate to the season. Poems must be in three lines.
- Challenge Kigo Haiku - one 3-line haiku that uses the current issue's Challenge Kigo. Try to use just the one season word. The poem will be printed with your name.
- Votes - Write numbers of up to ten poems from the current issue that you especially appreciate. Each poem you choose will receive point. Poems with the top number of votes are reprinted with the author's name in the next issue.

Send to:
Jean Hale

Membership fee in the Yuki Teikei Haiku Society is \$20.00 per year in the U.S. and \$25.00 international. Membership includes six issues of *Geppo*.

**SEASON WORDS
for spring**

selected from the lists in the Members' Anthology

Season: *spring months: March, April, early spring, lengthening days, spring dream, spring dusk, spring evening, spring melancholy, tranquility, vernal equinox.*

Sky and Elements: *bright, haze or thin mist, first spring storm, hazy moon, March wind, melting snow, lingering snow, spring breeze, spring cloud, spring frost, spring moon, spring rain, spring rainbow, spring sunbeam, warmth.*

Landscape: *flooded river/stream/brook, muddy/miry fields, muddy road, spring fields, spring hills, spring mountain, spring river, spring sea, spring tide.*

Human Affairs: *plowing or tilling fields, sleeping Buddha, spring cleaning, windmill, April Fools Day/April fool, Ash Wednesday, Lent, Palm Sunday, Easter (~ bonnet/clothes, ~ eggs, coloring/hiding ~ eggs, ~lily, ~ parade, ~ rabbit/chicken/duckling), Passover.*

Animals: *abalone, bee, baby animals (nestlings, fledglings, calf, colt, kitten, puppy, fawn, lamb, etc.), bush warbler, cats in love, crane, flying squirrel, frog, lizard, pheasant, robin, mud snail, soaring skylark, stork, swallow, tadpole, whitebait (a fish), nightingale, wild birds' return (geese, etc.).*

Plants: *asparagus, bracken, bramble, camellia, cherry blossoms/tree, crocus, daphne, blossoms or leaf buds of trees and shrubs (almond, apple, apricot, maple, oak, pear, pine, etc.), forget-me-not, grass sprouts, mustard, parsley, plum blossoms/tree, California poppy, seaweed or laver (nori), shepherd's-purse, violet, pussy willows or catkins, willow.*

The 2005 Yuki Teikei Haiku Society Anthology is presently available for sale.

To receive *Growing a Green Heart*, edited by Anne Homan and Patricia Machmüller, send a check for \$7.00 to:

Jean Hale

YUKI TEIKEI MEETING
February 11, 2006
Markham House

Patrick Gallagher gave a wonderful presentation on "The Moon". His packet of useful information included a chart he created for visualizing and understanding the passages of the moon. It also included many related entries from the Japanese Haiku Topical Dictionary, as well as historical information of important dates on the Japanese calendar. He encourages everyone to spend more time outside looking at the moon and tracking its path and phases throughout the year. Thank you, Patrick!

During the meeting we chose spring kigo for our ginkgo...Maverick's, Valentine's Day, Chinese New Year, daffodils, robins, hyacinth, almond blossoms, camellia, spring melancholy, budding buckeye, spring peepers, obviously spring fever had hit! Though the weather was lovely, everyone came back inside to turn in three haiku to Patricia Machmiller, who conducted a lively kukai. Here are the top haiku.

Valentine's Day
her virus protection
surrounds his e-mail

Alison Woolpert

historic schoolhouse
with girls, the girls played girls' games
- white camellia

June Hopper Hymas

spring melancholy
the muteness
of her downcast eyes

Alison Woolpert

the trolley ride ends
at the recycle bins -
cherry weeping

Linda Paganiculaou

parting the grass
on Polly's deserted hill
first daffodils

Anne Homan

one room school
my memory
of spilled ink

Claire Gallagher



CHALLENGE KIGO FOR NEXT ISSUE
by Ebba Story

KITES, KITE FLYING

Almost, almost like having wings. The kite, as it catches on the wind and lifts itself and a part of us away from the earth - it's magical. And fun! When I was a child my father made simple kites out of flattened brown paper sacks. My brother and I would crayon-color strips of the paper for the all-important tail. I loved guiding the kite's string and feeling its tug as the ball of twine unrolled between my hands into the South Georgia sky. What a surprise to discover an entire shop devoted to designer kites when I first visited Sausalito! And then the kites in Japanese prints, so delicate and colorful.

Not so delicate (but competition must make it fun!) - the kite wars played by Asian kids. They use a sharp string that can sever each other strings. The winner would be the one with their kite still flying at the end of the day. No hang-gliding in this life for me; I'll take to the spring winds on the looping, soaring paper kite.

The first day of the month;
The halfpenny kite also
In the sky of Edo.

Issa*

kite flying
slowly I unravel
the day

Lesley Dahl**

* *Haiku, Volume Two: Spring* by R. H. Blyth, Hokuseido Press, 1981.

** *A Piece of Egg Shell: An Anthology of Haiku and Related Work* by the Calgary-based Magpie Haiku Poets, 2004 (0-9734761-0-9).

From Dave Wright news of an important poetry event to take place in the East Bay...

Dear Poets and Writers,

We have good news from Pleasanton. The City of Pleasanton and the Pleasanton Cultural Arts Council will present the **5th Annual Poetry, Prose & Arts Festival on Saturday, April 1, 2006**. We expect this to be the best program yet!

Our featured guest will be **Billy Collins, Poet Laureate of the United States (2001-2003)**. He will join us for an intimate one-hour conversation in the afternoon. This special session, open only to Festival participants, will allow you to benefit from his experience as a poet and national figure.

Billy Collins is an American phenomenon. No poet since Robert Frost has managed to combine high critical acclaim with such broad popular appeal. His readings are usually standing room only. The poems themselves best explain this phenomenon. The typical Collins poem opens on a clear and hospitable note but soon takes an unexpected turn; poems that begin in irony may end in a moment of lyric surprise. No wonder Billy Collins sees his poetry as "a form of travel writing" and considers humor "a door into the serious."

Additionally, we have lined up an excellent group of poet and prose presenters for the morning and afternoon workshops—enhanced by a day of arts experiences, a literary contest, a luncheon, and a banquet. Adult poetry workshops will be led by **Sholeh Wolpe, Armand Brint, and Cheryl Dumesnil**; Adult and Teen Prose workshops by **Cindy Fisher-Luck**; a youth poetry-and-art workshop by **Susan Wooldridge and Madelynn Ellis**, and a Teen Slam Poetry workshop by **Tshaka Campbell**.

We believe that each year our event gets a little better. Maybe we're doing something right! Last year our workshop presenters received the highest accolades and written evaluations we've seen. When Billy Collins agreed to participate at this year's event, we felt slightly humbled by our good fortune. Then—like light glistening on fresh leaves—the National Endowment for the Arts awarded us a grant so that we can keep costs down and value high.

For full details of the program, presenters, and contest—and to register for this lively and entertaining event—go to www.pleasantonarts.org and click on **Poetry, Prose & Arts Festival**. In addition to the day events, Festival registrants will receive a discount for **Billy Collins' Evening Presentation** in Downtown Pleasanton (See website registration forms for details). Questions? Call

Please join the festivities **April 1, 2006** for a full day of special literary and arts experiences. We look forward to hosting you at an event which is the best ever (Early registration deadline and the deadline for Contest Entries is **March 4, 2006** (postmark). Last day to register, **March 25, 2006**.)



2006 Yuki Teikei Haiku Society Retreat
 Asilomar Conference Center, Pacific Grove, CA
 September 28 to October 1

Each year the Yuki Teikei Haiku Society holds a long-weekend retreat at Asilomar in a beautiful natural setting on the Pacific Ocean. There is always great opportunity for poetry-engendering experience with coastal forest and dune vegetation, shore birds and other creatures, notable Arts & Crafts architecture, as well as the historical and literary heritage of the Peninsula.

This year's retreat will feature Tei Matsushita, an accomplished artist whose work is deeply influenced by haiku and calligraphy. In her own words she describes herself as "an avid student of English, Spanish and Japanese poetry and paints in abstract forms to express the emotions in these written words." Tei will share her own art and Haiku with us, speak about her creative process and on Saturday evening will share pointers and lead us in practical application during the Art Party.

Tei also has been translating the Tokutomi letters and will give a talk telling us what she learned about the Tokutomis and her perspective as a Japanese woman coming to the United States like Kyoko.

Walks and free periods for meditation and writing will be provided to create a relaxed, informal atmosphere. Many opportunities will be offered for poets to share their work. Art materials are provided for the creation of haiga. On Saturday afternoon poets will have the opportunity to write renku. Excursions are planned on Thursday and Sunday. A \$450 attendance fee covers the conference, meals and lodging. Asilomar Conference Center requires advance payment so your early registration and up-front payment are extremely helpful. Participants with a \$150 deposit by June 15 assure their place and receive a \$25 fee reduction. Those who pay the balance by August 15 will receive an additional \$25 reduction.

For further information email Carol Steele at
 or send your registration along with a deposit of \$150 (make checks payable to Yuki Teikei Haiku Society) to:

Jim and Betty Arnold,

Name:

Address

Phone:

e-mail:

Special considerations:

Vegetarian Meals:

Calendar

- Mar. 11** **1:30 PM** Meeting at Markham House, San Jose History Park, Intersection Senter Rd. and Phelan St.
- Apr. 8** **1:30 –5:00 PM** Haiga Workshop at Conference Room, Hotel at the San Jose History Center, Senter Rd. and Phelan St.

This program will teach the art of haiga, in which haiku is allied with a visual image. Participants are to bring haiku or images they find inspirational.

- May 13** **10:00 AM-4:30 PM** – Haiku in the Tea House, Friendship Garden, Kelley Park, San Jose (adjacent to History Center).

Schedule:

- 10:00 -Noon** Introduction to Haiku by YTHS
12:00 – 1:30 - Tour the garden on your own, write or break for lunch.
1:30-4:30 – Featured Reader, Fay Aoyagi

- May 20** **10:00 to 4:30** Sponsored by the San Jose Poetry Center and Yuki Teikei, this event will feature Al Young, California Poet Laureate, and others.

- June 10** **1:30** Gingko (walk and haiku writing) at Hakone Gardens, Big Basin Way (Rt. 9) in Saratoga. Meet at the picnic tables near the lower entrance. Bring picnic foods to share.

- July 8 -** **6:00 PM** Tanabata celebration at Anne Homan's home,

- Sept. 9 -** **6:00 PM** Moonviewing. Location to be announced

- Sept 28 -** 2006 Asilomar Retreat
Oct. 1

Visit the Yuki Teikei Haiku Society website at youngleaves.org.