

G E P P O

*the haiku study-work journal of the
Yuki Teikei Haiku Society*

Volume XXXVII:1

January—February 2012

Members' Haiku for Study and Appreciation – donnalynn chase, Editor

8907 how quickly
indigo absorbs the light –
chill dusk

8915 on the pond
one skater remains
drenched in moonlight

8908 an extra day
of February –
jasmine tea

8916 heat lightning –
election year
strikes again

8909 winter sunset –
the teapot burnished
for an instant

8917 winter moon
the dust bunnies inherit
one more foreclosure

8910 the bank manager
worries about my ATM card –
scarlet tulips

8918 frosty morning run
to the bathroom
and right back to bed

8911 elephant seal beach
spattered with blood –
another gang death

8919 deep South . . .
rebel gray draped
on a live oak

8912 fresh granite boulders
glittering along the trail
miner's lettuce

8920 shorter days . . .
the old man adjusts
to waning light

8913 first watercolor
enthusiasm washes
out of the brush

8921 sunset . . .
the song of the blue heron
settles in the bayou

8914 winter chill
the aroma of dinner
greet me at the door

8922 spring tide
a dried blue starfish
changes color

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- | | | | |
|------|---|------|--|
| 8923 | as it feeds
the fledgling plumps up
its feathers | 8934 | setting
their wedding day
spring rainbow |
| 8924 | Valentine's Day
he gives his wife
breakfast in bed | 8935 | outside
the senior center
spring flowers |
| 8925 | icy sidewalk
no luck hailing a cab
on crutches | 8936 | bare branches
hidden in them
so much life |
| 8926 | winter solitude
the flag lowered at taps
her windblown veil | 8937 | on the web
finding many with my name . . .
narcissus in bloom |
| 8927 | the snowman
a mound of slush
its teary eyes | 8938 | in a crystal vase
the wild jungle colors
of midsummer weeds |
| 8928 | night blooming jasmine
catches my nose –
fragrant walk home | 8939 | light snowfall
composing a haiku
before sleep |
| 8929 | to do list
tooooo long –
rain shower | 8940 | rain drips, drips
from an old rose thorn . . .
winter solitude |
| 8930 | transplant seems to die –
faces the sun to bloom again
in seventy degrees | 8941 | a trumpet
backpacked to the ridge top
first sunrise |
| 8931 | silver strands
in my hair
waning moon | 8942 | a friend's field
of white, almond blossoming trees
can't we get along? |
| 8932 | old memories –
in gathering shadows
the fragrance of pines | 8943 | late spring cleaning
shaking silver leaves
free of lacebugs |
| 8933 | white water
rushing over black rocks
falling autumn leaves | 8944 | after the Paschal moon
counting the days
to chocolate ears and eggs |
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- | | | | |
|------|--|------|--|
| 8945 | no buds, no new green
only drought that spring
I almost lost you | 8956 | arch of gulls –
spring rolls in
from the Pacific |
| 8946 | in the shadows
old man practices
remembered dance steps | 8957 | spring breeze
my spirit soars
with the kite |
| 8947 | red chili burning
my tongue and
she's romantic | 8958 | exalted song –
tiniest winter bird
on a budding branch |
| 8948 | optometrist's office
all the diplomas
are smeared | 8959 | white chrysanthemums
in an antique crystal vase
the soprano's voice |
| 8949 | how gently
the snowflakes fall –
well, not all of them | 8960 | widening cracks
in the winter road . . .
the economy narrows |
| 8950 | a brown boulder
becomes an elephant seal
Hola! | 8961 | the sound of water
trickling over rocks
another New Year |
| 8951 | winter is
dropping pine cones
is winter | 8962 | Valentine's Day
half the heart-shaped pin
is Forget-Me-Nots |
| 8952 | morning mist
a Monarch slowly circles
hot chocolate | 8963 | muddy fields
the snowmelt adding
to itself |
| 8953 | noisy crows
fill the treetops
press conference | 8964 | Manzanita blooms
of spectacular white bells
above frosted grass. |
| 8954 | afternoon hail
pinging on the walkway
he plays his bongos | 8965 | A black phoebe perched
atop a slender plant stake,
eyeing the hot tub. |
| 8955 | spring melancholy . . .
my muse lost among
the dune blossoms | 8966 | morning mist
February gray
plum blossoms |
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- | | | | |
|------|--|------|--|
| 8967 | a good thing's too much
when it's a bit more than mine
a green-eyed amount | 8978 | the scent of worked soil
from a sedan's front seat –
cats in love |
| 8968 | new year has embarked
overboard with old baggage
in with new matched set | 8979 | flooded stream
a year after your death,
tears |
| 8969 | swearing goals to keep
is later balanced by sounds
of oaths when broken | 8980 | I call out your name
on the anniversary of your death
shooting star |
| 8970 | hazy moon
she drifts in and out
of his dreams | 8981 | peeking out
to a foggy day
California poppy |
| 8971 | in shadows
a warbler waits for sunlight
off insect wings | 8982 | the great blue heron
stalking the pond for fish –
there goes another one |
| 8972 | all that's left
of a summer romance
smoke tree | 8983 | end of growing season
roadside stand closed and boarded up
farmer sign still waves |
| 8973 | old gravestones
cast regimental shadows
on Spring fields | 8984 | sudden gust of wind
blows the leaves across the street
no need to rake now |
| 8974 | comforting
without words
vernal pool | 8985 | looking back
happy bygone days
spring twilight |
| 8975 | their silhouettes
vows of lifetime promises
caught in the first Spring storm | 8986 | nobody knows
about the abandoned mine
remaining snow |
| 8976 | this short sunny day
warms a string of pelicans –
renewals by glance | 8987 | just landing
at local airport
snow flurry |
| 8977 | New Year's sky –
family members estimate
Mother's time line | 8988 | first laugh
long after midnight more blasts
of kids' horn-blowers |
-

- 8989 what's yours is ours
in these two yards with no fence
– blossoming plum
- 8990 an omen seen
crossing the swath of sunset
– pod of dolphins
- 8991 an empty kefir glass:
the end-of-life trek
of the first spring fly
- 8992 "Song of the Plovers"
instead of koto's silk strings
"Made in Germany" nylon
- 8993 new mousetrap
with the best cheese –
no takers
- 8994 commercial break . . .
the popcorn popper
makes one more pop
- 8995 a favourite website
rejects my password . . .
snow on distant peaks
- 8996 the winter sea
taking our tracks . . .
unwanted diagnosis
- she repeats herself
the foghorn also muffled
hazy moon
~Joan Zimmerman
- leaving
the hospice house
a hazy moon
~ Joan Ward
- in the soft light
of a hazy moon . . .
faint tracks in the snow
~ Elinor Huggett
- walking
beneath the hazy moon
footfalls behind me
~ Patricia Prime
- humming a song
of forgotten words
the hazy moon
~ Richard St. Clair
- o-bo-ro-zu-ki
hiding part of your moon
'til we meet again
~ Janis Lukstein
- old love letters
read by firelight
hazy moon
~ Ed Grossmith
- hazy moon
the flute solo
just off tune
~ Barbara Campitelli

Challenge Kigo Haiku – Hazy Moon

hazy moon
flowing
in its own sea

~ Gloria Jaguden

hazy moon –
another vow
broken

~ Ruth Holzer

looking for Thursday's
newspaper on Wednesday
hazy moon

~ Ann Bendixen

moon hazy
through evening clouds
new puppy bays

~ David Bachelor

slinking through my life
this flutter of unknowns
hazy moon

~ Judith M. Schallberger

a cigarette
outside the ER
hazy moon

~ Deborah P. Kolodji

chilly, damp evening
a hazy moon seems to fade
into the night sky

~ Joan C. Sauer

hazy moon –
a raccoon turns to look
as the door opens

~ Alison Woolpert

hazy moon
in between trees it rises –
the white smoke of snow

~ Zinovy Vayman

hazy moon
trying to figure
who's the mole

~ Michael Henry Lee

hazy moon –
hopscotch marks
barely visible

~ Michael Dylan Welch

I recall
our tangled legs . . .
wild grapes

~ Gregory Longenecker

windy night
tucking the red flannel sheets
tighter

~ Elaine Whitman

winter dawn
an old doe limps
from the wood

~ Michele Root-Bernstein

the distant chanting
of alien syllables:
winter solitude

~ Richard St. Clair

low tide –
in still white grace
the egret

~ Joan Ward

winter playground
nostrils of the statue
filled with chewing gum

~ Patricia Prime

Chilly morning
a white-crowned sparrow
trills in the willows

~ Joan Zimmerman

first snow
this morning's light
flying sideways

~ Desiree McMurry

November – December 2011 Haiku Voted Best by GEPPPO Readers

watching me
clip their hedge –
cold sparrows

~ Ruth Holzer

dusky winter –
the sound of silence:
a broken coco clock

~ Majo Leavick

lending a scarf
to my snow angel –
lowering sky

~ Michele Root-Bernstein

cupboard doors banging
in the small earthquake
lopsided moon

~ Anne Homan

winter sun
the glow from a
sputtering candle

~ Edward Grossmith

Members' Votes for November – December Haiku

Beverly Acuff Momoi – 8833-1, 8834-1, 8835-0
 Ruth Holzer – 8836-2, 8837-5, 8838-11
 Joan Ward – 8839-5, 8840-1, 8841-8
 Elinor Huggett – 8842-2, 8843-2, 8844-1
 Richard St. Clair – 8845-1, 8846-8, 8847-1
 Michael Henry Lee – 8848-5, 8849-2, 8850-3
 Neal Whitman – 8851-2, 8852-5, 8853-0
 Patricia Prime – 8854-0, 8855-8, 8856-1
 Alison Woolpert – 8857-6, 8858-1
 Kevin Goldstein-Jackson – 8859-0, 8860-1, 8861-3
 Joan Zimmerman – 8862-7, 8863-6, 8864-3
 Gregory Longenecker – 8865-4, 8866-4, 8867-10
 Edward Grastorf – 8868-3, 8869-0, 8870-0
 Desiree McMurry – 8871-1, 8872-4, 8873-7
 Judith M. Schallberger – 8874-1, 8875-2, 8876-5
 Mimi Ahern – 8877-3, 8878-4, 8879-0
 Michele Root-Bernstein – 8880-9, 8881-4, 8882-7
 David Sheretz – 8883-4, 8884-0, 8885-0
 Anne Homan – 8886-3, 8887-7, 8888-2
 Elaine Whitman – 8889-0, 8890-10, 8891-1
 Majo Leavick – 8892-1, 8893-0, 8894-11
 Janis Lukstein – 8895-2, 8896-1, 8897-4
 Zinoviy Vayman – 8898-3, 8899-1, 8900-1
 Teruo Yamagata – 8901-0, 8902-1, 8903-1
 Edward Grossmith – 8904-3, 8905-7, 8906-3

GEPPPO Submission Guidelines due date for next issue is April 10.

Email (preferred) your contact information,
 poems & votes to
 mail your poems & votes with contact info to:
GEPPPO Editor, Carol Steele,

You can submit:

- Up to three haiku appropriate to the season; poems must be in three lines. They will be printed without your name and identified with a number for appreciation and study.
- One Challenge Kigo Haiku which uses the current issue's Challenge Kigo. Poem will be printed with your name.
- Up to ten votes for haiku in current issue that you especially appreciate. Each poem you choose will receive a point (vote); submit the number of the haiku as the vote. Poems with top number of votes are reprinted with author's name in next issue.

Challenge Kigo – Fiddlehead Ferns by Ebba Story

In the spring fiddlehead ferns, *warabi*, put forth new growth in the form of tightly curled fronds covered with a silvery grayish-brown fur. First appearing like big, fuzzy curled-up caterpillars, the new fronds sprout above the soil. Before the leaves fully open each of the unfurling fronds looks like the end of a violin. Thus their common name – “fiddlehead.”



Ferns propagate by spores that form directly on their leaves. According to the *Sunset Western Gardening Book*, the fiddlehead fern (*Osmunda cinnamomea*), “...has two types of fronds. Sterile fronds are erect, up to 5 feet tall, and divided in typical fern fashion. Fertile ones are shorter and consist of stalks topped by short, tightly clustered, brown spore-bearing bodies. The unfolding sterile fronds, called fiddleheads, are edible; they are typically served as a cooked vegetable, steamed and lightly buttered.” Yum!

Primal, elegant, the spiral form of the fiddlehead is one of the basic, recurring forms throughout nature. It is part of the great mystery all around us, within us.

great-great grandfather's
 Sanskrit letters – tomb
 among the fiddleheads
 ~ Kyoko Tsuruta *

the mantra
 spins itself in my heart
 fiddlehead fern
 ~ Ebba Story

* Higginson, William J. *Haiku World: An International Poetry Almanac*. Kodansha. 1996.

Fifth Haiku Pacific Rim Conference and Yuki Teikei Haiku Retreat September 5-9, 2012

**Asilomar Conference Center
800 Asilomar Boulevard, Pacific Grove, CA**

Haiku Pacific Rim 2012 hosted by the Yuki Teikei Haiku Society and the Haiku Poets of Northern California will be held in Pacific Grove, California, at Asilomar Seashore and Conference Center. Asilomar is situated directly on the Pacific Coast in the beautiful natural setting of the Monterey Peninsula of California. The annual Yuki Teikei Haiku Retreat will be combined with the Haiku Pacific Rim Conference, which features the participation of haiku poets from the nations around the Pacific rim: Japan, Australia, New Zealand, India, United States, and Canada, among others. The keynote speaker will be Dr. Akito Arima, haiku master of the Ten'i Haiku Group of Japan.

Please visit <http://haikupacificrim2012.wordpress.com> for updated information, registration forms, and conference details.

Anticipated Program:

- Keynote Speaker: Dr. Akito Arima
- Ginkos at Point Lobos and Asilomar Beach
- Performances
- Haiku Lectures
- Poetry Readings
- Kukai
- Craft Project
- Renku Writing
- Haiku Organization Displays
- Book Tables

Conference Schedule:

Preconference: Tuesday, September 4—Visitors arrive in San Francisco, overnight at Hotel Tomo or Hotel Kabuki

Wednesday, September 5—9:00 AM, travel to Point Lobos, then Asilomar; Conference begins at 12:00 PM

Thursday, September 6—Asilomar

Friday, September 7—Asilomar

Saturday, September 8—Asilomar; farewell dinner

Sunday, September 9—Asilomar; 1:00 PM, travel to Carmel, then Hotel Tomo or Hotel Kabuki in San Francisco

Call for Papers:

Submit proposal for paper and/or performance to be presented at the conference to Alison Woolpert by May 31, 2012.

Papers should be no more than 20 minutes in length. Performances no more than 30 minutes.

Conference Anthology:

Submit Poems: Registered participants are asked to submit 3-5 haiku or tanka for the Conference Anthology by June 1, 2012 (one poem from each participant will be published.)

Please send poems to Susan Antolin at

Asilomar and Haiku Pacific Rim 2012 Conference Registration Form

Name _____

Address _____

e-mail address _____

Phone _____ Cell phone _____

Conference Fee:

I wish to attend the full HPR Conference (full conference fee, \$200) \$ _____

I wish to attend one day only, starting with lunch on Sept 6th and ending with lunch on Sept 7th (one day conference fee, \$50) \$ _____

Meals and Lodging:

At Asilomar, please reserve me a historic room for four nights and provide all meals (single \$712, or double \$496) \$ _____

At Asilomar, please reserve me a standard room for four nights and provide all meals (single \$888, double \$560, 3 or 4 to a room \$433) \$ _____

At Asilomar, please reserve me an historic room for Sept 6th only and provide meals for one day (single: \$178, double, \$125) \$ _____

Preferences:

_____ and I would like to room together.

I prefer vegetarian meals.

I need handicap accommodations.

I would like to reserve a seat on the bus going to Asilomar. (\$40) \$ _____

I would like to reserve a seat on the bus returning from Asilomar. (\$40) \$ _____

I would like to make a donation to Haiku Pacific Rim \$ _____

Subtotal \$ _____

If using PAYPAL, add 3% for US or 4% international \$ _____

Total \$ _____

Please include payment in US dollars. Checks on US Banks or International Money Orders should be written to Yuki Teikei Haiku Society. Or use PAYPAL: make the deposit to

I understand that if I wish to stay in San Francisco at the Hotel Kubuki or Hotel Tomo on Sept 4 and Sept 9, I should make my own reservations.

Remember to send 3-5 haiku to _____ for the conference anthology by June 1.

Deadline: June 1, 2012. After June 1, please inquire as to room availability at

Please fill out this form and send to:

Accommodations and Rates: (All US\$)

Full Conference fee: \$200.

Conference Fee, one day only (Sept. 6): \$50.

Registration is through the conference organizers.

Asilomar Lodging and Meals:

Room type:	Standard**	Historic*	
Single room:	\$888 for 4 nights	\$712 for 4 nights	\$178 for 1 night
Double:	\$560 for 4 nights/ person	\$496 for 4 nights	\$125 for 1 night/person
3 or 4 to a room:	\$433 for 4 nights/ person		

This price includes all meals.

* Historic rooms feature hardwood floors, rustic California furnishings and private baths.

** Standard rooms are more contemporary than the Historic Rooms, carpeted, and include a private bathroom and shower.

San Francisco - Register directly with the hotel:

Best Western Hotel Tomo
1800 Sutter Street (at Buchanan)
www.jdvhotels.com/tomo/
TEL 415-921-4000

Kabuki Hotel
1625 Post Street
www.jdvhotels.com/kabuki/
TEL 415-922-3200

Transportation:

For international travelers:

San Francisco International Airport is recommended. Transportation to Hotel Tomo or Hotel Kabuki in San Francisco by taxi or by shuttle.

From San Francisco to the Asilomar Conference Center:

A bus will be available leaving Hotel Kabuki on Sept 5 at 9:00 AM to drive to Asilomar for \$40.
(Note: Hotel Tomo is in walking distance of Hotel Kabuki)

From Pacific Grove to San Francisco:

A bus will be available leaving Pacific Grove on Sept 9 at 1:00 PM to San Francisco to Hotel Kubuki by way of Carmel (for shopping) for \$40.

Registration:

Deadline: June 1, 2012.

After June 1, please inquire as to room availability at
or phone 831-479-8560.

Please fill out enclosed form and send to:

Carol Steele,

Form also available at: <http://haikupacificrim2012.wordpress.com>.

Dojins' Corner
November – December 2011
 by Patricia Machmiller and Jerry Ball

Choices for this issue:

jb: 8839*, 8849, 8862, 8867, 8873*, 8878, 8880*, 8882, 8890, 8891

pjm: 8837*, 8838, 8839, 8843, 8844, 8857, 8858, 8862, 8863, 8864, 8865, 8867, 8868, 8874, 8878*, 8880, 8882, 8886, 8887, 8899*, and 8900

"*" = chosen for comment

8837 Christmas bird count –
 an old woman
 and one crow

pjm: Between December 14th and January 5th each year the Audubon Society in conjunction with other birding groups attempts to survey the bird populations in North America, primarily. In order to do this they recruit thousands of volunteers, many of whom travel to locations known to have high bird populations, such as, wetlands, flyways, and other natural habitats. The process is called the Christmas bird count. In this haiku one imagines a woman who is unable to travel. She counts the one bird that comes by her window. She and the crow—two solitary figures. The feeling of isolation deepens against the backdrop of great flocks of birds and the throngs of volunteers who gather to count them. And even though the use here of the word, *Christmas*, is only to describe the bird count, the powerful associations that it brings of family, carolers, religious rites, and crowded shopping malls—all the reminders that this is a time of coming together—these echoes make the loneliness of the woman and the crow even more poignant.

jb: This haiku is about “sabi” or loneliness. While I lack a personal experience related to it, I can, never the less, understand the mood. The sense of the verse is based on the ambiguity of the idea of “bird count.” One sense is an institution supported by the Audubon Society. The other is one strand of a metaphor in which the only birds counted are the crow, and the old woman.

8839 finding the hunter
 in the sky
 first telescope

jb: When I was in the fifth grade in San Francisco I walked out my door one night and discovered that the man across the street had a six-inch reflecting telescope. He was friendly and invited me to look at the moon. I was astounded at the detail of the craters. The time of year was in the autumn, the time of Orion. This experience has never left me. I did indeed find the hunter.

After this experience I became friends with this man, who had actually built the telescope and was happy to show me how it worked. From the images of the moon, I went to images of the planets: Venus, Mars, Jupiter, and Saturn. My life is forever changed.

pjm: Can you remember the first time you looked through a telescope or a microscope—that feeling of having discovered a whole other world? The wonder of an expanded vision and the tantalizing prospect of learning more match the feeling one has at the dawn of a New Year. I like the idea of this poem and the emotion it is conveying. One thought for the poet to make the poem stronger: “in the sky” is a bit weak as a second line. If you think about the three parts of the haiku—the introductory first line, the second line, and the conclusion—all parts should contribute. One wants to have a strong opening and a resonant closing. The middle allows the poet to expand, elaborate, develop, or amplify the central idea of the poem. The middle offers the opportunity to build resonance through the music of language or add depth through pithy ideas or literary allusions. Don't overlook these poetic devices in considering possible revisions of your poem.

8873 first snow
 this morning's light
 flying sideways

jb: What a surprise! The “morning's light” actually flying sideways! Here we have something unusual which becomes normal in the situation of “first snow.” One can “see” the phenomena

And yet not “see” what’s really happening. This sort of thing can apply, symbolically, to many situations in life. Consider the end of a relationship. As the termination begins (first snow) nothing seems to fall straight. What might have been a normal remark now takes on an unusual meaning. Even the morning light is “flying sideways.”

pjm: A strong visual image is stated here. The fact that it’s a blizzard, however, isn’t revealed until the end with the word, *sideways*. I’m wondering if the poem might be even stronger if it were to open with “first snow storm” or “first blizzard.” Think of the reader who takes in the first line and imagines a gentle snow falling straight down. It’s quite a wrench to have to turn the snow 90° in the mind’s eye at the last minute. This might have been the effect the poet was seeking, but instead of being delighted at the unexpected turn, I felt more as if I had been tricked.

8878 the grace of the leaf
that falls from the ginko tree
joining the others

pjm: Grace. This poem is about grace—grace in form and in spirit. It says that the natural way is the grace-ful way of living and of dying. It speaks to the form of the life process—that an ending with dignity and grace has a formal, natural quality to it. It is fitting that the container for this poem is the traditional haiku form. The form adds solemnity to the moment and grace to the image.

jb: This a strong verse. The author nicely separates the “grace” of the falling leaf from the physical movement. And what is more, the grace of this special leaf joins the grace of the others. What a concept!

8880 winter dawn
an old doe limps
from the wood

jb: This is unusual for a city dweller, but common for someone who lives near a forest. As simple phenomena the haiku has strength. I feel an immediate empathy for the “old doe.” And, as a symbol the verse has power. Everyone will ultimately encounter “winter dawn.” This is the time when one realizes one’s age. Time to “limp” a little.

pjm: A quiet scene that has my interest and empathy. However, I think this poem would be more effective if these were the first two lines and a third was added. “From the wood” is not strong enough to be a line by itself. There is real opportunity for the poet to expand the idea suggested by these lines by adding a new last line.

8899 Galilee ravine:
December night and huge cows
walking from the east

pjm: On the surface a simple pastoral scene: it’s evening and the cows are heading home. Except this is Galilee where everything is loaded with symbolic meaning. That one word draws in all the history and religious significance of Christ’s birth; “huge cows/walking from the east” cannot be read without thinking of the journey of the Magi. The language and image of the poem are simple and humble as is fitting for a poem alluding to the birth of Christ. The use of the traditional form compliments the sense of history and ritual here. And the poet’s use of the “ee” sound to bind the parts together is very effective.

jb: This is a summary of something like the birth stories cited in the New Testament. While I can see how someone absorbed in these images can witness the strength which might be thereto associated, I don’t see much personal experience in this verse. The strength of this verse depends on the beliefs of the reader.

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Jerry and Patricia invite your comments. Please e-mail us at

or send your letters to us in care of the *GEPP*O editor.

Zigzag of the Dragonfly: The Quest for Better Haiku Installment #4

by Patricia J. Machmiller

After-walk Writing (or Making the Clay)

You're back from your walk. How was it? Are you feeling energetic? Uplifted? Exhilarated? Or was it cold? Icy? Did the wind sting too much? Maybe you felt the elements were testing you. Whatever experience you had, it was authentic and worthy of remembering, of being reflected upon, of being captured in words. This day, these experiences were uniquely yours. They deserve attention.

Now while the experiences are still fresh* I suggest you transfer the word sketches you made in the small notebook you carried to a larger, roomier notebook. Use a separate page for each sketch or "seed" of a haiku. If you jotted down notes for nine different experiences, then you will create nine separate pages. This notebook is where you are going to create a word hoard for each of your haiku moments.

[A note about notebooks: It doesn't matter whether the notebooks you use are large or small, hardbound or spiral-bound, cheap or fancy. What matters is your comfort in writing in them. For some people writing on high-quality paper is inspiring; for others, it is intimidating. If you find yourself at this stage of writing hesitating about any of the physical props of writing (notebook, pen, desk, etc.), change them.]

After you have entered all of your word sketches or drawings, return to the first one. Revisit in your mind the scene which prompted your initial reaction. Take time now to reflect on the incident. Ask yourself what was it that caught your attention. Was it the sound? Maybe it was a smell. If so, why? How did it make you feel? Happy? Sad? Nauseated? Puzzled? Nostalgic? Describe the incident in as detailed language as you can. Don't be worried about form here. The important thing is to not leave anything out. As your writing, words may pop into your head. Write them all down, even the ones

that don't seem relevant or seem off-key or far-out. Do not censor yourself at this point. Two things are important to make this process work: freeing up the mind to produce words, and getting those words on paper.

After you have mined your memory for the first incident, go on to the second and do the same. Be exhaustive. Proceed through each incident that you sketched in this way. As you are working, you may think of something to add to a previous page. Feel free to go back and add it.

I call this process making the clay. If you were a sculptor, you would start with a mound of clay. You would not have to make it yourself. But you are a poet. You cannot start forming your poem without first making the clay. This notebook that you are filling with words—this is your clay.

*Note to the *GEPP*O reader: I apologize. Due to the serialized printing of this book, there may have been as long as a two-month gap between the walk recommended in the last *GEPP*O and this chapter. Don't throw away the material from that walk; try to use it as best you can as directed in this chapter. But also consider talking a second walk to gather fresh material to use, as well. What you discover about your writing process from the results of these two walks may be very enlightening.—pjm]

2012 Members' Anthology

It is time — time to submit your haiku for this year's members' anthology. All YTHS members are asked to send seven to ten unpublished (published in *GEPP*O is acceptable) haiku to:

or e-mail to ,

Each member submitting haiku will have one to three haiku published in the coming year's anthology. Please contribute your poems; the more submissions, the better the anthology!

In-hand deadline: March 31, 2012.

**Yuki Teikei Haiku Society
Kiyoshi & Kiyoko Tokutomi
Annual Memorial Haiku Contest**

In-hand Deadline: May 31, 2012

Prizes: \$100 \$50 \$25

Contest Rules:

- Haiku in English of 17 syllables in a 5-7-5 pattern.
- Each haiku must use one kigo, and only one kigo, taken from the contest list.
- Haiku with more than one recognized kigo will be disqualified.

2012 Contest Kigo List:

New Year: first reading, year of the dragon
Spring: swallows return, lengthening days
Summer: ants, summer's end
Autumn: harvest moon, autumn sea
Winter: frost, bean soup

- Entry fee \$7.00 per page of three haiku. No limit on entries. Entries will not be returned.
- Submit 2 copies of each page, with your name and address on only one copy; typed on 8 ½ 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 send an SASE marked "Contest Winners."
- Entries must be original, unpublished, and not under consideration elsewhere. No previous winning haiku are eligible.
- This contest is open to anyone, except for the YTHS President and 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:

Deborah P Kolodji – Contest Chair

Attn: Tokutomi Contest

OR Send poems by email to

and concurrently send fee payable to

sing PayPal at youngleaves.org.

**Time to Renew
Annual YTHS Membership Dues**

YTHS membership is for one calendar year: January to January. The fee provides each member with six issues of GEPO (only members can submit), notification of events, and the annual membership anthology.

Domestic & Canada dues \$32; Seniors \$26 – International \$40; Seniors \$31. Mail check or money order to membership secretary: Anne Homan, 10695 Morgan Territory Road, Livermore, CA 94551.

Contact Anne with any membership questions

**First Meeting of the New Year
Contributed by Betty Arnold**

Our first YTHS meeting of the New Year met on January 14th 2012, at the Pacific Hotel in the San Jose History Park for a discussion of New Year kigos, a delightful ginko in ~~very~~ rainy weather, and a kukai. In keeping with the Year of the Dragon the room was filled with awe, laughter, and appreciation for each other's creativity as we read over the entries. Here are the winning haiku:

the warmth of the sun
on a cast iron park bench –
first dandelion

~ Linda Papanicolaou

a trumpet
backpacked to the ridge top
first sunrise

~ Ann Bendixen

New Year begins
the man with the new hip
looks for short cuts

~ Jerry Ball

how impatiently
I wait for the sun to set on
this difficult year

~ Patricia J. Machmiller

Editor's Pick from 2011 GEPPOs

So many voices, so many perspectives, so many images, so many haiku—640 haiku submitted to GEPPo last year! Some of those poems I could “see” or “feel” clearly on the first reading; others had to sink in after several readings. Some contained imagery that I knew very well, while other poems introduced me to things that I never imagined.

My guidelines this year were quite simple, I could only choose as many as I had room to print in this issue. I still have a strong preference for a kigo and the second line being longer than the first and last lines.

Thank you all for contributing to GEPPo. I look forward to submitting again . . . Enjoy!

XXXVI:1

New Year's eve –
tossing a crumpled intention
into the fire
~ Betty Arnold

winter moon
a whiff of wood smoke
brightens the dark
~ Michele Root-Bernstein

winter stone
the size, the weight
of his faithfulness
~ Mimi Ahern

by the cold hearth
they decide how everything
will be divided
~ David Bachelor

pool of light
even on skid row
a hearth
~ Steven E. Cottingham

XXXVI:2

a new squeak
from the trampoline
early spring
~ Desiree McMurry

first sign of spring –
“cute guy” stops to admire
what I am seeing
~ Susanne Smith

XXXVI:3

spring breeze
her children show her how
dragons fly
~ Michele Root-Bernstein

in a bed
of Shepherd's Purse
the white dove disappears
~ laurabell

XXXVI:4

summer twilight . . .
girls braid and unbraided
each other's hair
~ Gregory Longenecker

morning heat
a crow departs
from its shadow
~ Desiree McMurry

overcast morning . . .
a speckled koi breaks
through the clouds
~ Elinor P. Huggett

cloudy morning . . .
for more shuffling than ever
I blame my new sandals
~ Zinovy Vayman

XXXVI:5

autumn evening
the grasshopper's long jump
into silence

~ John Han

gibbous moon –
following my shadow
into the quiet

~ Betty Arnold

river house
a heron swoops
between two worlds

~ Michael Henry Lee

someone's old garden
a border of iris leaves
guarding the edges

~ Anne Homan

XXXVI:6

windy night
tucking the red flannel sheets
tighter

~ Elaine Whitman

winter sun
the glow from a
sputtering candle

~ Edward Grossmith

on the last night
winter rains
wash the world new

~ Beverly Momoi

Kyoto winter rain
the bronze statue of Basho
keeps walking

~ Joan Zimmerman

Santa Cruz Museum
"Poetry and Book Arts" Event
Contributed by Joan Zimmerman

YTHS was invited to read and teach haiku on Friday, January 20, 2012, at the "Poetry and Book Arts" family evening at the Santa Cruz Museum of Art and History [<http://www.santacruzmah.org/event/3rd-friday-january-poetry-and-book-arts/>]. YTHS President Alison Woolpert anchored our haiku presence, greeting many of the 300 visitors to the museum, and gifting many of them with one of her photocards and haiku. Alison directed people to Peggy Heinrich, who led the first hours of the "Haiku for a Stranger" workshop in a 3rd-floor gallery exhibiting Futzie Nutzle's haiku-like line drawings. Joan Zimmerman coordinated a YTHS display table which include art by several YTHS members, selling copies of *Wild Violets* and giving impromptu haiku lessons. Visitors especially admired our micro art books that resulted from Asilomar art projects. Alison and Joan gave a poetry reading that included many haiku from *Wild Violets*, as well as three haiku of the more than forty that visitors gave to us that evening. The Museum asked people to say what they loved about the evening, full of rambunctious participatory art events and slam poets as well as haiku; one anonymous woman wrote that what she loved was on the 3rd floor:

I loved
haiku
quiet

Wild Violets In Review

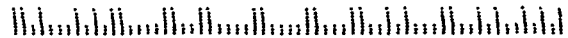
YTHS 2011 Members' Anthology, *Wild Violets*, was reviewed by Alan Summers for the February issue of Lynx. He writes, "I would like to state that this is a most beautifully put together book by a great team, and my only regret, and worry, is that the book may have already sold out." He also addresses Patricia Machmiller's essay on kigo in depth starting with, "Machmiller approaches the subject in an intelligent open manner, giving a clean clear introduction about kigo for those new or even familiar with haiku." Read the full review at: www.ahapoetry.com/ahalynx/271bookreviews.html.



- Your membership fee for 2012 is past due.
- Thank you for your 2012 renewal or new membership.
- Complimentary issue from YTHS.

Membership information is at youngleaves.org & in this issue.

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2012 YTHS Calendar

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| <p>Mar. 10 Haiga Workshop. 1:30 to 4pm. Hotel, SJ History Park. Materials will be available; donations will be accepted for their use. Bring any favorite writing tools or sketching pencils that you'd like to use. Susanne Smith will be the facilitator.</p> <p>Mar. 31 In-Hand Deadline for 2012 YTHS Members' Anthology haiku submittal.*</p> <p>Apr. 9 Hakone Garden Haiku Gathering, Saratoga. 1:30 - 4:30 pm.</p> <p>Apr. 10 GEPP0 due date for submissions.*</p> <p>May 12 Annual Teahouse Reading. San Jose Friendship Garden Tea House.</p> <p>May 31 Memorial Contest In-hand due date.*</p> <p>May 31 Deadline for proposed Pacific Rim conference paper or performance.*</p> <p>June 1 Pacific Rim Registration & Haiku for Conference Anthology.*</p> <p>June 10 GEPP0 due date for submissions.</p> | <p>June 14 San Jose Prusch Park Farm. Guide will be Roger Abe.</p> <p>July 14 Tanabata at Homan's Livermore home. 6pm.</p> <p>Aug. No meeting this month.</p> <p>Aug. 10 GEPP0 due date for submissions.</p> <p>Sept. Annual Retreat at Asilomar and Pacific Rim Conference. Pacific Grove, CA. More info at: haikupacificrim2012.wordpress.com.*</p> <p>Oct. 10 GEPP0 due date for submissions.</p> <p>Oct. 27 Moon Viewing Party. 6:00 pm at Patricia Machmiller's San Jose home.</p> <p>Nov. 5 YTHS Board Planning Meeting.</p> <p>Nov. 10 Meeting at Markham House 1:30 - 5 pm.</p> <p>Dec. 8 Holiday Party. 6 – 11 pm at Alison Woolpert's Santa Cruz home.</p> <p>Dec. 10 GEPP0 due date for submissions.</p> |
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* More information included in this GEPP0.