

G E P P O

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

Volume XXXIX:6 November–December 2014

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Members' Haiku for Study and Appreciation – Carol Steele, Editor

- | | |
|--|--|
| 10022 Empire Mine Shaft tour
our docent guide warns us
"No whistling!" | 10032 fireworks
streaking over the fence
the neighbor cats |
| 10023 to be known as
one who watches waves
first star wish | 10033 drift ice
after the root canal
new pain |
| 10024 mustard yellow
a pair of damselflies dance
winter blessing | 10034 elusive warbler
flies off before I glimpse it—
fading love songs . . . |
| 10025 Christmas Eve
a cat named Happy
finds his home | 10035 first haiku
surely the year will
get better |
| 10026 Thanksgiving Day
fresh snow fills
the wild turkey tracks | 10036 evening chill but
Mercy River still hums
country love songs |
| 10027 wild rosemary
a heart too hard
to be broken | 10037 cemetery rain
somebody brings fresh flowers
anyway |
| 10028 Christmas season—
shopping
for rat poison | 10038 chortling a chorus
of reasons I should be gone
canal-side mallards |
| 10029 I find
my grandparents' marriage license—
winter wind | 10039 sentinel mountain
between the metering lights
and an on-ramp lamppost |
| 10030 sparkling blue
in deep space—
the star <i>Lynx</i> | 10040 falling snow
my heart lighter
my feet heavy |
| 10031 today's to-dos
so much left from yesterday
morning slush | 10041 reading voraciously
then slowed by haiku
winter savored |

- 10042 in the dark
we walk in light
—new year moon
- 10043 short day
a scurry of voles as we roll
the log over
- 10044 first sunset
yet again tonight it falls
into the sea
- 10045 cloud shadow
on the old foundation
autumn wind
- 10046 otherwise
the sky is blue
leaf smoke
- 10047 trumpeter swans
so wild
I can only hear them
- 10048 winter blizzard
stuck inside
a man's body
- 10049 snow day
sleeping on
her suicide note
- 10050 cold front
moving in
my mother-in-law
- 10051 a flock of black starlings
outlined against the grey clouds
winter sky
- 10052 tucking our boat
into safe harbor
winter winds
- 10053 startled
by the sudden pop-pop-pop
acorns dropping
- 10054 aggressive swans
on the lake far from town
feeding frenzy
- 10055 ocean view hotel
fully booked in this season
to observe mirage
- 10056 moon and indigo
synchronized breath
dying in blue
- 10057 making resolutions
the rain continues
as before
- 10058 January chill
the geraniums
refuse to bloom
- 10059 January sun
resting on the branch
a hummingbird
- 10060 barred window . . .
only the winter moonlight
to keep me company
- 10061 first snowfall . . .
deer tracks wind to and from
the swinging suet cake
- 10062 early November . . .
the ever increasing girth
of squirrels
- 10063 Late afternoon sun
Creates a new world
On still water
- 10064 A scarf of pink gauze
Red and gold bangles—
I dance
- 10065 Wet-suited surfers
Sitting on swelling seas
Waiting
- 10066 Two kiting kestrels
hunting above Furlong Gulch—
dark storm clouds gather.
- 10067 Orange-yellow quilt
of persimmon leaves blankets
flagstone, flower beds.

- 10068 Cold, calm, clear blue sky
crystalline ice coats rooftops—
first frosty morning.
- 10069 the magic of
freestyle swimming and
ikebana
- 10070 fine dining
on our brocade tablecloth
daddy long legs
- 10071 on the early bus
mother and daughter
standing, reading
- 10072 nine crows
hammering on the roof
winter sun
- 10073 juncos everywhere
her uncle gives each of us
lottery scratchers
- 10074 louder
than the rattling panes
winter wind
- 10075 first calligraphy
lifted by fire to the wind
reaching for good luck
- 10076 treadmill leans
against a dumpster
setting sun
- 10077 Mom passed on before
my poems were published
winter heartache
- 10078 holding my breath
for the old heater
to kick on
- 10079 little green pot
melting the sweet butter
for steamed cabbage
- 10080 tully fog . . .
only seeing
her own reflection
- 10081 drops of rain
falling into an empty cup
winter morning
- 10082 drunk homeless man
in an empty grave
a squawking crow
- 10083 naked trees
huddled together
heavy downpour
- 10084 my dearest friend
she knew me like a sister—
chrysanthemum moon
- 10085 the enduring grace
of long-standing friendships . . .
heavenly bamboo
- 10086 full wolf moon—
tuning my inner ear
to listen
- 10087 field marshal statue:
its pedestal hoarfrost invites
more graffiti
- 10088 mom's notebook
the names and birthdays of the dead
crossed out
- 10089 first morning:
the see through holes
of a fringed blanket
- 10090 winter rain . . .
the longing for warm grass
on my cheek
- 10091 first morning
waking amid the rubble of
last year's revelry
- 10092 ice on the bird bath
slant of the New Year Sun
shortens
- 10093 thunder clouds billow
for miles above the Sierras
pictures of Hiroshima

- 10094 blinking to focus
as the stars seem closer tonight
Dad's last outing
- 10095 markings in the sand
reveal lovely musical notes
plover crosswalk
- 10096 frosty night—
on the guest's bed
a velvet throw
- 10097 letter box
the electricity bill
covered with frost
- 10098 winter solstice
the pack of playing cards
missing a queen
- 10099 whipped in sky
white chocolate clouds . . .
time to indulge
- 10100 fragrant rice
steaming on the stove
home
- 10101 long past mid-life
skate boarding downhill
clear skies ahead
- 10102 moonlit silhouette
of Camelback Mountains
rookie dreams
- 10103 spring training snow storm
I shake hands
with Al Gore
- 10104 caps tossed towards the sky
Granddad claps
from his wheelchair
- 10105 again the words
"I can't"— crunch
of fallen leaves
- 10106 October dawn
things I have left
unfinished
- 10107 too tired to cook
leftovers mock me
from the microwave
- 10108 The sunbather's back
is blistered from mustard gas
a hundred years old.
- 10109 The sulphurous flowers
only hint at the power
of the mustard seed.
- 10110 Where the dolphins ride,
the waves rise high, fall back white.
Life is full of joy.
- 10111 self-imposed confinement
of an artist all day long
winter resort
- 10112 full marathon
colorful runners
pass bare trees
- 10113 listen carefully
a breath of air from
a withered branch
- 10114 autumn calm
a mouse leads the way
through weeds
- 10115 autumn deepens
the dog sleeps another hour
beneath the covers
- 10116 the first firefly
an old man's self-mastery
in *Da Dong's dim light

**Da Dong is local vernacular for Da Dong
Arts Center in Fengshan, Kaohsiung, Taiwan*

Challenge Kigo Haiku – “Mustard Flower”

mustard flower
more faith than
you thought you had
~Michael Henry Lee

stormy sky—
the fields of mustard
glowing
~Ruth Holzer

the air glittery
with the perfume and the gleam
wild mustard hillside
~Joan Zimmerman

fields of mustard
horses tails flick barely
above the bloom
~Christine Horner

waves of mustard plants
crash against the wooden fence
high tide
~E. Luke

into the country
beyond the suburban homes
blossoming mustard
~Alison Woolpert

rows of mustard—
shouldn't I be happy
you proposed?
~Susan Burch

Beneath gnarled black vines
mustard flower explosion—
yellow confetti.
~ David Sherertz

blossoming mustard
on both sides of the highway
beehives
~Johnnie Johnson Hafernik

mustard field
extending both arms
whirling
~Phillip Kennedy

winter wind
blowing in my covered face
field of mustard flowers
~Majo Leavick

wild mustard flowers—
their quiet magnificence
on a sunny day
~Judith Schallberger

horse 'n' rider float
in a sea of mustard
top of the hill
~Janis Albright Lukstein

mustard flower . . .
somewhere in between synapses
the long lost dream
~Zinovy Vayman

Sonoma Valley morning
row upon row of mustard
bright in vineyard light
~Michael Sheffield

on a friend's quiche
the edible leaves
of mustard flowers
~Patricia Prime

daughter
when you walk, shine
mustard flower
~Genie Nakano

wild mustard flowering sharp regret
~Beverly Acuff Momoi

**Challenge Kigo –
“Spring dream”
by June Hopper Hymas**

Dream in spring, *haru no yume*.

I have been reading again the book of Kiyoko Tokutomi's haiku, *Kiyoko's Sky*, which was translated by Fay Aoyagi and Patricia J. Machmiller, and published by Brooks Books in 2002.

I love this haiku, which is made even more poignant, by knowing that the writer had left the Japan of her childhood as a young woman and spent the rest of her life in the United States.

Here is one of her haiku that caught my eye and my imagination. A spring dream, being a dream, could take you almost anywhere in the past, or the imagined any time at anywhere. But being dreamed in spring, it also might be prophetic of something wished for, or beginning. Where will your spring dream take you?

spring dream
I am back in
my mother's home Kiyoko Tokutomi

spring dream
a rooster stirs the stillness
into dawn Ramesh Anand

No grieving!
our waking world too
is a spring dream Oka Kosetsu

spring dream –
flame children flying
on fiery dragons Vishnu Narayanan

As usual, send in your own challenge kigo haiku using “spring dream” to be published in Geppo with the other challenge kigo haiku for the next issue.

NOTE: Because this is the 40th anniversary year of the Yuki Teikei Haiku Society, I am putting up a photo taken at one of our activities and an accompanying haiku every day this year, if all goes well. It is a little celebration of the importance of the fellowship of this group. I hope you can follow the blog at this address: seasonswithyukiteikei.blogspot.com.

Members' Votes for September–October 2014

Beverly Acuff Momoi 9955-8, 9956-6, 9957-1
 Michael Henry Lee 9958-4, 9959-2, 9960-1
 Joan Zimmerman 9961-6, 9962-2, 9963-3
 Ruth Holzer 9964-14, 9965-1, 9966-6
 Neal Whitman 9967-6, 9968-3, 9969-1
 James Lautermilch 9970-5, 9971-3, 9972-0
 Judith Morrison Schallberger 9973-2, 9974-5,
 9975-3
 Elinor Pihl Huggett 9976-4, 9977-6, 9978-2
 Christine Horner 9979-9, 9980-3, 9981-4
 Patricia Prime 9982-4, 9983-3, 9984-10
 David Sherertz 9985-1, 9986-0, 9987- 3
 Majo Leavick 9988-3, 9989-2, 9990-2
 Elaine Whitman 9991-3, 9992-3, 9993-2
 Hiro Murakami 9994-0, 9995-0
 Alison Woolpert 9996-0, 9997-6, 9998-4
 Christine Lamb Stern 9999-7, 10000-2,
 10001-4
 Johnnie Johnson Havernik 10002-0, 10003-6,
 10004-1
 Phillip Kennedy 10005-7, 10006-5, 10007-3
 Kyle Sullivan 10008-4, 10009-4, 10010-3
 Betty Arnold 10011-0, 10012-2, 10013-4
 Mimi Ahern 10014-10, 10015-7, 10016-2
 Teruo Yamagata 10017-1, 10018-0, 10019-4
 Bill West 10020-0, 10021-3

Annual YTHS Membership Dues are Due

YTHS membership is for one calendar year from January to January. It is now time to renew. Membership provides each member with six issues of GEPPPO, notification of events, and the annual membership anthology. Only members can submit to GEPPPO and to the annual anthology.

Domestic and Canada dues: \$32; Seniors: \$26; International: \$40; Seniors, International: \$31. Mail check or money order (made out to YTHS) to membership secretary:

GEPPPO Submission due date for the next issue is March 21.

NEW SUBMISSION GUIDELINES:

Email questions or comments with contact information to:

Email GEPPPO articles, poems and votes with contact information to: YTGEPPO@outlook.com with GEPPPO article or GEPPPO submission in the subject line. Please send it as an attachment in a word document in Ariel, font size 11, ink black.

OR mail your poems & votes with contact info to: GEPPPO Editor, Carol Steele,

You can submit: Up to three haiku appropriate to the season. 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. The poem will be printed with your name.

Up to ten votes for haiku in the current issue that you especially appreciate. Each poem you choose will receive a point (vote); submit the number of the haiku as the vote. The poems with the top number of votes are reprinted with the author's name in the next issue.

2015

Yuki Teikei Celebrates 40 Years!



Red Plum Blossoms

PJMachmiller

Jan 19: Roger Abe and Patricia Machmiller dedicate their reading at HPNC to Kiyoko and Kiyoshi Tokutomi.

April 3-19: History of Yuki Teikei Exhibit at the Japanese American Museum, 535 N. 5th Street, San Jose, CA 95112. Th-Sun 12-4PM

Reception: 4/11 1-3PM \$5

April 12, 2:50-3:40PM: Reading of YTHS haiku and haibun and a haiga viewing. San Jose Poetry Festival, Le Petit Trianon, 72 N. 5th St., San Jose, California, 9AM-5PM, \$20.

April 19, 9-10 PM: KUSP Radio Broadcast at 88.9 FM of the Poetry Show featuring Yuki Teikei haiku poets. Available as a podcast at www.kusp.org.

May 9, 11:00 AM-5:00 PM : Garden tour and reading by YT's presidents in the Teahouse at the Japanese Friendship Garden, 1300 Senter Road, San Jose, followed by an open reading.

May 9, 5PM-8PM: 40th Anniversary Celebratory Dinner and Program at the Teahouse. Reservations required. \$50.

Sept. 26, 10AM-4PM: San Jose Poetry Center Tanka Workshop by Patricia J. Machmiller and Joan Zimmerman, Markham House, History San Jose, 1650 Senter Road, SJ. PCSJ members:\$50, non-members: \$60

Nov. 12-15: Haiku Retreat, Asilomar, Pacific Grove. Featured Poet: David Lanoue.

For additional information and updates:

www.youngleaves.org

Also see SeasonswithYukiTeikei.blogspot.com

The Yuki Teikei Haiku Society Announces the Annual:

***Kiyoshi & Kiyoko Tokutomi
Memorial Haiku Contest***

In-hand Deadline: May 31, 2015

Prizes: \$100 \$50 \$25

Contest Rules:

Haiku must be in English.

Haiku must each have 17 syllables in a 5-7-5 pattern.

Each haiku must use only one kigo from the contest list.

Haiku with more than one recognized kigo will be disqualified.

2015 Contest Kigo List

New Year: first dream, young year

Spring: vernal pool, plover

Summer: golden hills, summer fog

Autumn: quail, wild grape

Winter: heavenly bamboo, snowboarding/skiing

Entry fee \$7.00 per page of three haiku. No limit on entries. Entries will not be returned. No refunds. For paper submission, put three poems per page and send 4 copies of each page, with your name and address on only one copy, typed on 8 ½ x 11 paper. (Email & PayPal option will be available).

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 a paper copy of the results (which will also be Web-available) send a self-addressed stamped envelope (SASE) marked “Contest Winners.” Writers abroad: Please enclose a self-addressed envelope (SAE) plus enough postage in international reply coupons for air mail return.

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 YT 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, web site, annual anthology, and brochures.

If not pre-paying by PayPal, send entries with entry fee by mail to:

YTHS Tokutomi Contest
G. Longenecker – Contest Chair

Dojin's Corner Sept-Oct 2014

Patricia J. Machmiller and Emiko Miyashita

Happy New Year, Everyone! Emiko and Patricia wish that this Year of the Sheep be a very creative one for you. And as the year begins, we would also like to congratulate Yuki Teikei on its fortieth anniversary.

Before we begin our commentary, we would like to share a communication we received from one of our readers regarding Joan Zimmerman's haiku

9901 a pickup brass band
blowing through a city park
windy afternoon

in the last *GEPP*O. Judith Schallberger wrote about a memory that the haiku triggered for her:

Dear Dojins, I enjoyed reading your reviews of the poems and wanted to share a memory of a small-town high school from the northern central area of California in Escalon, CA, a town of 1500 residents.

The tiny stretch of the city park parallels the railroad and Main Street. On Friday afternoons during football season and during the summer parade prior to Park Fete, a pick-up truck crammed with high school students in the cab and others seated and/or jammed in the open pick-up bed would go full bore down Main Street to rally the school's spirit. I can still hear their brass notes with their hit and miss tempo so full of joy and fun! A crepe paper sign ESKI HI was attached to the pick-up doors. This bit of country life in a little town that didn't even have a stop light is now lost to the world.

Emiko's and Patricia's selections from the Sept-Oct 2014 *GEPP*O are listed below.

pjm: 9956, 9957, 9958, 9961, 9962, 9963, 9964*, 9967, 9970*, 9979, 9980, 9988, 9996, 9997, 9998, 10003, 10005, 10006, 10009,

10011, 10012, 10014, 10015, 10016*, and 10017.

E: 9962*, 9963, 9965, 9970, 9973, 9977, 9980, 9990, 9994, 9998, 10000*, 10003, 10004, 10005*, 10014, 10017, 10019

* Chosen for commentary.

9962 I tour the hill roads
of my long ago commute
light snow in the air

E: The long-ago commuter roads on the hill, perhaps may not be seen at the same time of day when the author was commuting—the outbound way in the early morning hours, and the homeward way in the dark—since the author is touring this time. I have moved from Kawasaki to Tokyo in April, and when I took my old-time commuter train to visit Kawasaki, especially when crossing the Tama River, the dear feeling returned. Everything seemed so nostalgic, and I saw me in those days holding on to a strap in morning rush hour. The same scenery, the same train, but I was no longer there as a commuter. The last line, I think, tells us such feelings of the author. Very nice.

pjm: The feeling of nostalgia that arises from a road trip back in time memories is perfectly reflected by the fresh, almost whimsical feeling of light snowflakes swirling in the air. I like the fact that this poem is about memory, but it does not use the word.

9964 chipping at ice—
the new neighbor stops
to introduce himself

pjm: This haiku can be read on two levels: the first level is the literal narrative of one neighbor out scraping the ice off his or her windshield when the new neighbor comes over to say, "Hi, I'm Ed and I just moved in next door." In the second level the phrase, "chipping at ice," can be read metaphorically: the new neighbor is trying to overcome the guarded resistance to change that comes as a common response to a stranger. The wintry

feeling and the feeling of resistance is captured in the word ice, and its use in the phrase, “chipping at ice,” sets the psychological stage for the interaction between these two neighbors.

E: “Chipping at ice.” What am I picturing from this first line? A new neighbor working on an ice statue in his front yard for a garden party? A new neighbor chipping on ice to make some rock ice for a drink on his porch? Or is this an action taken by the author and the new neighbor was just passing but stopped to introduce himself? A mysterious haiku for me! I imagine the ice is made artificially and the chipping is the prologue to some kind of fun to the extent that the new neighbor had to stop to introduce himself in order to be a part of the fun in the late summer heat. Am I right?

9970 November moon
its light wasted
on empty fields

pjm: The image here is very simple, very clear—an empty field in moonlight. The feeling is of desolation in spite of the dominant presence of the moon—the symbol of enlightenment. I would like the poet to consider changing the word “wasted.” It is a loaded word; I feel it is forcing only one interpretation of the haiku: that the moonlight of enlightenment is wasted on this emptiness. Think how the poem might allow the reader more flexibility by changing the verb used here: spilling, leaking, filling, spreading. Still each of these tends to direct the reader on how to interpret the image. “Spread” or “spreading” is probably the most neutral of these. Is there another more neutral verb? What if the verb was left out and the poem read:

November moon
its light
on empty fields

Wow! See how it opens up? Suddenly, as a reader, you feel free to go wherever your mind takes you. I am so glad for this poem and the experience it’s allowed me.

E: “November” and “empty fields” may be too close; both evoke a withering image. However, this is about the moon, and it is about how beautifully and perfectly its light is cast upon the fields, the

abundant light through the clear, crisp air on the smooth surface of the earth. The haiku reminds me that space is lucid.

10000 eagle soars
in memory of my father
larger than life

E: First of all, congratulations for being number 10000! And kudos to *GEPO*, too! I think the eagle and the father both have similarities. Although half of the eagle population is female, the bird looks strong and masculine. Here in the poem, the poet sees the eagle soaring in memory, reflecting the way he/she remembers his/her father. I, too, remember my late father in his late forties and fifties when I was growing up under his protection; memories of his bed-ridden days are not so vivid any more.

pjm: Yesterday I watched Andrew Cuomo, the governor of New York, eulogize his father, the former governor of New York, and I was thinking what a treasured thing it is that instead of competition with or rebellion against the father, the relationship can sometimes be one of admiration and respect. And here is a poem that embodies the whole of that.

10005 the cyclist
leans into the turn
dragonfly

E: This haiku made me hear the zoom-zoom of the bicycle and zoom-zoom of a Japanese golden-ringed dragonfly (*Anotogaster sieboldii*) when it cuts through the wind. A dragonfly can make an acute turn; it can stop in the air and hover about. It is one of the oldest species on earth from the Carboniferous period (280,000,000~ 360,000,000 years ago!). And it is an autumn kigo in Japan. On the other hand, the bicycle is rather new; in the early 1840s, Mr. Kirkpatrick Macmillan, a Scottish blacksmith, built bicycles and was credited as the inventor. I quite like the parallel in this haiku. The clear and refreshing air in autumn is shared by the readers for sure.

pjm: The idea of contrasting a cyclist and a dragonfly is a unique observation. Much as I like the idea of this haiku, it did not lift off for me. I tried to feel the dragonfly’s flight in the cyclist’s turns, but was

unsuccessful. I wonder if the poet could find a way to show off this unique idea by pumping up the sound element of the haiku to make us hear the speed of the cyclist and the dragonfly, perhaps. What if the z sound that we hear in "leans" were enhanced. For example:

cyclists
lean into the turns
dragonflies

Here each line ends with a short "zeh" in much the same way we hear a dragonfly as it zooms by.

10016 pink gloaming
of autumn morning—
why she stays

pjm: I read this poem as a love poem. The relationship is not perfect, but mornings save it. "Pink gloaming" is a lovely expression describing the morning sky and also the inner glow (there are echoes of this word in "gloaming") that comes after good sex.

E: Who is she? The haiku has a thousand stories according to who the "she" is. It might be the prologue of another divorce story, or perhaps it's the first morning the two are about to share, or it may even be about a neighbor's cat? I am sure that some readers are already nodding and grinning.

Emiko and Patricia invite your response. Send your letters to Carol Steele in care of GEPPPO or e-mail us at:

2015 Anthology: Call for Haiku

For Yuki Teikei's 40th Anniversary, we would like to feature members' haiku so please send 15-20 unpublished haiku (except in *GEPPPO*) to _____ Please put 2015 YT Anthology Submission in the subject line. Please include the haiku and your name, as you would like it to appear in the body of the email. Also include the city and state where you live. Hardcopy can be sent to: Patricia J. Machmiller,

The in-hand deadline for submissions is May 15, 2015.

Save the Date!

Please note this year's Annual Yuki Teikei Haiku Retreat at Asilomar State Beach and Conference Grounds will be **November 12-15, 2015**, Thursday - Sunday. We are excited to announce our special Keynote Speaker will be David Lanoue, an Issa Scholar and translator, a haiku poet and writer of 5 "haiku novels" and professor of English at Xavier University of Louisiana in New Orleans. This will be a unique opportunity to learn more about Issa, one of the most loved haiku poets of Old Japan. Come and join us to learn how to write like Issa!

Further details, cost and registration dates will follow in the spring issue of the Geppo.

YTHS Library Reading Room

Did you know the YTHS has a library reading room in the San Jose Poetry Center's Markham House at San Jose History Park? The room contains many books of haiku as well as resources on writing haiku and ancillary poetry forms like tanka and renga. It includes an archive of GEPPPO issues going back to the 1970's, anthologies and saijiki books published by YTHS, and anthologies from other societies from around the world. There is a collection of books on Asian Literature as well.

We have expanded shelving capacity to showcase more of the Society's collection. In this process we have identified that we are missing YTHS anthologies for the years 1985, 1986, 1987, 1988, 1992, 1995, 1997, and 1999. Though we are not certain that anthologies were published in all of those years, we are hopeful some of our members' or personal collections can help us fill in these gaps in the records of our Society.

We are also hopeful that the reading room could be open on a regular basis, perhaps once or twice a month, if our members would find it useful. That will take volunteers. The History Park requires at least two persons be in the building. If you have information on the missing anthologies or if you are able to volunteer to help keep the building open and the library collection organized please send an email to

Submitted by Clysta Seney

A Note of Apology

Despite what I thought (at the time) was a perfectly flawless job on *Scattered Acorns*, I must now apologize for errors in the anthology. I didn't remember to ask someone to proofread (hubris!) and there are typographical errors, some in things I typed, and other errors I perpetuated by cutting and pasting. I won't enumerate these errors, which you can surely find for yourself! But I must make specific reference to our loss of the lovely poems sent to me by Michael Sheffield and Susan Diridoni (who are not represented in *Scattered Acorns*, through no fault of their own) and by the fact that John Han's haibun and tanka were not included. Finally, I hope you will allow me to whine a little about the changes in GMAIL that seem to have made some of my problems worse. Please accept my sincere apologies. We have learned from my mistakes and will have some extra steps in place to prevent similar problems with next year's 40th Year anthology.

June Hopper Hymas

Editor's Note

Michael Sheffield wrote the article **The Crane Ancient and Sacred** in the last GEPPPO. It was read at Asilomar while Carolyn Fitz painted from behind the screen.

Haiku 9664 should have been 9964. Two votes were also missed. Ruth Holzer's haiku 9985 and Patricia Prime's haiku 9909 each had one vote. Bill West's haiku 10020 had Lightning misspelled in the first line. There was a word missing in the middle of Joan Zimmerman's haiku. It should have been: children wrinkle their noses. Judith Schallberger's haiku 9927 and Michael Henry Lee's haiku 9887 each got 5 votes and they should have been listed on page 6.

YTHS News: November 2014

"It was for the birds!" ...and for all the 33 birder haiku poets (new and veteran) who gathered together for the **YTHS Retreat at Asilomar Conference Center, Pacific Grove, California.**

Thursday the retreat begins at Elkhorn Slough National Estuarine Research Reserve with a picnic, information at the visitor center, and the first ginko. (The slough is one of the few relatively undisturbed coastal wetlands remaining in California, "a haven for a wide variety of birds.")

* Registrars Phillip Kennedy and Amy Ostenso greet us in the Historic Asilomar Social Hall.

* President Alison Woolpert officially opens the conference by reading a poem, *The Bat*.

* Warmth and welcome continue in a circle of chairs, as Betty Arnold, Program Chair, invites us all to introduce ourselves and share one haiku.

* Featured speaker of the night, Patricia J. Machmiller, explains her process of writing haiku for the book "Sweet Reverence of Little Birds," a collaboration with painter Flow Zittin and calligrapher Martha Dahlen. "Through my words," Patricia says, "I try to add something to the image, picking something that isn't the first thing you would notice."

Friday morning begins with birding instructor Nancy Adam's philosophy of "noncompetitive supportive birding appreciation for local birds." With a light side to her expertise (birding in all 50 states and in locales worldwide) she states, "'Who cares if you saw a flamingo and it's really a hummingbird.'" Leading us outside, she helps us to "see" all the birds in front us.

* Lunch is followed by Patricia J. Machmiller's "Bird Sounds in Haiku," how to incorporate the actual sounds a bird makes into a poem. The afternoon continues with time for ginkos.

* A jam-packed evening begins with Patrick Gallaher reading the dedication in YTHS's 2014 Anthology *Scattered Acorns* to Jerry Ball who then shares his appreciation to a tear filled audience.

* Joan Zimmerman, organizer of the YTHS Haiku Contest, announces the winners and to a loud long applause reads the first place Haiku by member Linda Papanicolaou, unable to be with us.

* Commemorating the 40th anniversary of Sister Cities, Shingu, Japan and Santa Cruz, CA, four locals – Carolyn Fitz, Carol Steele, Alison Woolpert, and Joan Zimmerman – read their and their sister city's haiku.

* With lights dimmed, Michael Sheffield reads information about cranes as Carolyn Fitz, behind a blank fabric canvas she has framed, brush paints cranes that appear before our very eyes.

* Haiga concludes the evening with a video by Ed Grossmith and artwork by individual members.

Saturday morning we sketch birds as Floy Zittin demonstrates how to "get a basic bird down" and capture a feeling (elegant, cute, disturbing...). We add haiku to our sketches under Martha Dahlen's direction to have a focal point (the sketch or calligraphy) and to think of the emotional feeling of both.

* A traditional Kukai is held in the afternoon, the reading of the haiku by Chris Stern and Betty Arnold.

Receiving the most votes is a bird haiku by Christine Horner:

the silence of crows
waiting for the argument
to resume

* A Renku Party fills the evening and into the night with Patrick Gallagher and Debbie Kolodgi leading, assisted by Carol Steele and Alison Woolpert. Asked by Patrick to dress festively for the occasion, Ann Bendixen shows up as a skunk and Toni Homan as a cat.

Sunday morning we read the Renku, share our art and poetry, and are led by Betty Arnold in a closing ceremony where, with eyes closed, she guides us in reflecting back on our four days. Then, rising to stand in a circle, she asks us to share bird sounds: "a way for our flock to voice its JOY with the retreat."

* For those who can stay longer, Patricia Machmiller holds a haiku writing workshop followed by dinner.

Also, present but not in the write-up by Mimi Ahern or photo captions (layout by David Sherertz): Sandy Ball, Peg McAulay Byrd, Eleanor Carolan, Johnnie Johnson Hafernik, Bev Momoi, and Sandy Vrooman.



Ann Bendixen, Kae Bendixen, Lou Sahai berger at Elkhorn Slough where the Retreat and the "birding" begins



Judith Schalberger, honored for layout design of *Bending Reeds*, which won an HSA Kanterman Merrit Book Award, Honorable Mention



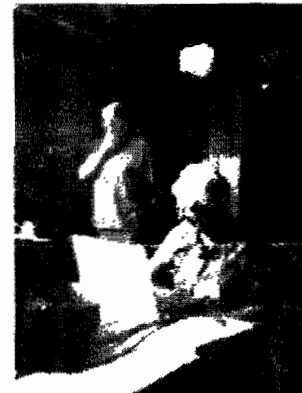
Ann Bendixen, Alison Woolpert Debbie Kolodji, Greg Longenecker "benched" and birding



Patricia Machmiller wearing Elaine Whitman's bird scarf as she shares "Bird Sounds in Haiku".



Jerry Ball receiving the 2015 YTHS Anthology dedicated to him and read by Patrick Gallagher



Ed Grossmith and Betty Arnold, Program Chair, working out the kinks in the techy part for Ed's Haiga slide presentation



Floy Zittin, artist, and Martha Dahlen, calligrapher, Neal Whitman, Cherry Campbell, Ann Bendixen, gathered around the haiga produced by the attendees



Toni Homan at the Renku Party, dressed festively as Renku Master Patrick Gallagher requested



Lois H. Scott and Sherry Barto, first year attendees, at the end of the Closing Ceremony, led by Betty Arnold

The 2014 Tokutomi Contest Results Announced by the Yuki Teikei Haiku Society

by J. Zimmerman, 2013 and 2014 Contest Chair

The Yuki Teikei Haiku Society announces the winners of the 2014 Kiyoshi and Kiyoko Tokutomi Haiku Contest. The judges for the 2014 contest were Professor Makoto Nakanishi (Ehime University, Matsuyama, Japan) and Kaoru "Hana" Fujimoto (Councilor of the Haiku International Association (HIA) in Tokyo, Japan, and for ten years with the Tokyo Bureau of the *New York Times*).

1st Place:

morning solitude
on a rippling mountain stream
two fly fishermen

- Linda Papanicolaou

2nd Place:

early summer rain
Mom hums some forgotten tune
in a minor key

- Gregory Longenecker

3rd Place:

an apple blossom
landing in the outstretched hand
of my little boy

- Mimi Ahern

An Honorable Mention was awarded to each of the following poets, who are from England, Canada, Taiwan, and "from sea to shining sea" of the USA: Sheila Windsor, Neal Whitman, Priscilla H. Lignori, Kyle Sullivan, Christine Lamb Stern, Desiree McMurry, Beverly Acuff Momi, Debbie Strange, Deborah P. Kolodji, Poppy Herrin.

Congratulations to all these poets and great gratitude to the judges.

The illustrated brochure of all the haiku and the judges' comments on the winners may be down-loaded from the Yuki Teikei Haiku Society site: www.youngleaves.org . The coordinator of the 2015 Tokutomi Contest will be Gregory Longenecker. His choice of contest kigo and his guidelines can also be found at www.youngleaves.org .

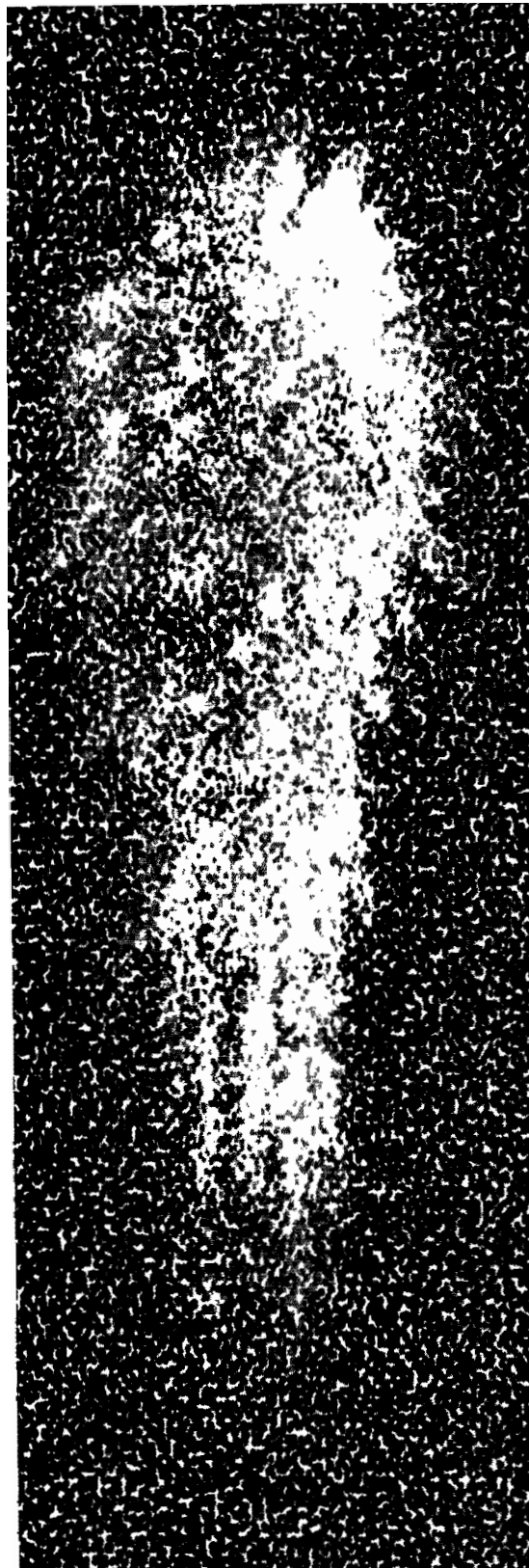
Morning Merlot

kazen renku written at Asilomar, November 2014

1. Monterey merlot
a toast to friends
and autumn - JJH
2. on the other side
of a super moon - pjm
3. Monarch butterflies
cluster in eucalyptus
stay awhile - CLS
4. at the end of a tan brick path
bagpipe players - LS
5. slices of watermelon
when dad arrives home
from work - JJH
6. new mown grass
tickles bare feet - CLS
7. trapped
between time zones—is this
eternity? - pjm
8. who brought the
Double Ecstasy condoms? - CLS
9. it's gone further
than just a first date
I think I'm in love - LS
10. the hydraulic lift
stuck half-way up - DPK
11. Jesus
the only way to God
Phone 85-FORTRUTH - AW
12. the nurse returning
from Africa is quarantined - pjm
13. belly dancers
goose bumps and whistles
under the wolf moon - CCC
14. the heat of the embers
from burning of books - LP
15. I check "like"
on Sarah Palin's
Facebook page - CLS
16. patent leather high-heeled boots
outdated except on guys - CCC
17. cherry trees bloom twice
thanks to
global warming - LS
18. ten culdado, mi hijito
el pájaro es frágil - AW
19. in the dark
of the neglected fish pond
pollywogs flourish - SB
20. the USGS
says 7.4 - DPK
21. the creator of
"Hello Kitty" insists she is
not a cat - pjm
22. the purple-haired teen
sketching a Rodin - JJH
23. one pot of gold
is not enough
double rainbow - CLS
24. high school graduation
an end, a beginning or limbo? - SB
25. she wants
to throw the computer
against the wall - TH
26. at least her intertwined heart rings
can't be separated - AW

27. where love's concerned
 "Don't bother me," she says,
 "I'm on hiatus" - SB
28. dancing on the table
 his kilt sways a bit too far - TH
29. in a quiet bar
 images of Marilyn lit
 by the moon - pjm
30. the world series—
 deliriously we wear orange - LS
31. jumping into
 the pile of leaves
 he sinks - JJH
32. at last the new baby
 sleeps through the night - LP
33. we watch the waves
 with all the time
 in the world - CCC
34. a strange bird
 calls and calls and then . . . - pjm
35. take my hand
 walk with me under the
 blossoming cherries - AW
36. lifted by balloons
 across the Gobi desert - CLS

AW — Alison Woolpert
 CCC — Cheri Campbell
 CLS — Christine Stern
 DPK — Deborah P Kolodji
 JJH — Johnnie Johnson Hafernik
 LS — Lois Scott
 LP — Linda Papanicolaou
 pjm — Patricia J. Machmiller
 TH — Toni Holman
 SB — Sherry Barto



after Chihuly's "Campell" del Ramer, Ireland 1966
 PJMachmiller

Haiku in the Teahouse
Japanese Friendship Garden, Kelley Park
Saturday, May 9, 2015



Featured Artists/Poets:

The Yuki Teikei Haiku Society's Past Presidents
Jerry Ball, Patricia J. Machmiller, David Wright, June Hymas,
Alex Benedict, Roger Abe, Anne Homan, Carol Steele, Alison Woolpert

Schedule:

- 11:00 a.m. to 12:00 p.m.—Friendship Garden Tours (meet at the Teahouse).
- 12:00 p.m. to 1:00 p.m.—break, on your own lunch or ginko walk.
- 1:00 p.m. to 4:00 p.m.—Featured Poets/Open Reading—free/open to the public.
- 5:00 p.m. to 8:00 p.m.—YTHS 40th Anniversary private dinner event, preregistration required.
- best parking at: 1300 Senter Road, San Jose. Parking fee: \$10.00

• For further information please contact Park Ranger Roger Abe

2015 YTHS Calendar

- Mar 14 Haiga meeting hosted by Linda Papanicolau at Terman Middle School, Room H-1-4pm
- Mar 21 GEPPPO submissions are due.
- Apr 11 YTHS Gallery Show opening at the Japanese American Museum with a Reading and Reception. Come early to tour the museum, or visit Sundays April 5, 12. or 19, or Saturday April 18 1-4 Noon - 4pm. \$5 The museum is at 535 N 5th Street, San Jose, CA.
- May 6 GEPPPO submissions due.
- May 9 Teahouse Reading in the Japanese Friendship Garden, 1490 Senter Road, San Jose, CA. 11-4:30 11-noon garden tour and haiku workshop, 1:30-4:30. The past presidents will be the featured readers followed by an open mike. Free and open to the public.
- 5-8pm YTHS 40th Private Anniversary Dinner and Program at the Teahouse, \$50 per person, registration required. See insert for registration details.
- Jun 13 Picnic and garden tour ginko at Tilden Botanic Garden in Berkley. David Sherertz will be our docent. 11-3 We will have a picnic lunch and then share our writing.
- Jul 11 Tanabata Celebration at the home of Anne and Don Homan, in the hills above Livermore.

Yuki Yeikei Haiku Society's 40th Year Celebration

May 9, 2015

Haiku in the Teahouse

at the Japanese Friendship Garden, 1490 Senter Road, San Jose, CA

We will have a full program including dinner in the evening.

List of events: 11:00am walking tour of the garden

12:00pm lunch on your own

1:00pm reading in the teahouse

2:30pm light snacks at intermission

3:00pm open reading

The day program is open to the public and there is no charge for attending.

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Dinner and Evening Program

The evening event is a fancy bento box dinner at 5:00pm in the teahouse followed by entertainment and a program. The fee is \$50 per person. You may contact Carol Steele at [redacted] with questions about the dinner.

Please send your reservation for the evening dinner and program by 4/25/15 to [redacted]. We hope to see you there.