

G E P P O

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

Volume XL:2 March—April 2015

Published in June 2015

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

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|------|---|------|--|
| 0214 | scent of cloves
ruffling through memory
Grandmother's double pinks | 0224 | notice from
dead letter office with
a forever stamp |
| 0215 | hot stove league
debating the future
of each poem | 0225 | trembling fronds
young plovers at the
river beds |
| 0216 | Father's Day practice
on the field one team hustles
one strategizes | 0226 | hazy moon—
dark brown hair her lover
always thought was black |
| 0217 | running
pell-mell down the hill
May Day bouquets | 0227 | bok choy and rice
or cabbage and potatoes—
it all depends |
| 0218 | dust . . .
asexual
reproduction | 0228 | phone survey
I hear myself say goodbye
to a machine |
| 0219 | "hee, hee"
with X on top
hot, hot chalkboard | 0229 | she calls me
to ask how I've been—
melting ice |
| 0220 | I couldn't discern
if the washed-up <i>Velilla</i>
were man-made or not | 0230 | rooster greets the dawn
again and again and
won't let me sleep in |
| 0221 | heavy lilac bloom
bounced without cover of leaves
exposing itself | 0231 | gathering sea shells
old man bent over a scoop
saves the tiny ones |
| 0222 | took the darn walker
out for a spin today down
a slippery slope | 0232 | cloudy day
good for "fish and chipping"
our catch phrase |
| 0223 | morning moon
alone . . .
with my habits | 0233 | two of us wait
for Pete's Beach Grill to open
two gulls too |
-

0234	DO NOT FEED THE GULLS Lovers Point needs one more sign NO SCREAMING CHILDREN	0247	late autumn wind my father's trembling hands
0235	spring moon an evening full of orange tomfoolery	0248	constancy the way twilight crowns each day
0236	summer shower a little steam rises from the pitcher plant	0249	June sundown even scrub grass looks better
0237	street fair the plaza fills with cheap sunglasses	0250	rabbit !! suddenly the beagle's brain races to his nose
0238	tendrils spiral through the chain-link fence— high summer	0251	spring rain . . . mallards in a mud puddle
0239	so small you might miss them . . . moonseed flowers	0252	late morning finally opening their eyes red tulips
0240	day moon— crossing a field full of ticks	0253	ebb tide content to be content
0241	around the trail's bend three bear cubs foraging . . . but where is momma?	0254	morning moon . . . I carry bits of yesterday into tomorrow
0242	illuminating the shoulders of each mountain dogwoods in blossom	0255	Saturn conjunct Venus the last chance for me to get it right
0243	in a hillside cave hiding from the bomb's fallout silkworm farmer's child	0256	her storage unit paid monthly with heavy sighs still no kids
0244	spring unraveling thread woven in a bird's nest	0257	covering all the mirrors survivor's guilt
0245	May Day pink paper cone hung with wild flowers	0258	breadcrumbs putting together her eulogy
0246	barely remembered on the brook bank mayflowers	0259	at the stoplight my husband turns green

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|------|---|------|--|
| 0260 | kitten, bear, a swirl--
what is it in these clouds
that reminds me of her? | 0273 | grackles roosting
when I am dead
where are my memories? |
| 0261 | bipolar tree
limbs growing up
limbs growing down | 0274 | Five hops, then stillness.
Again, five hops, then stillness.
Task-focused robin. |
| 0262 | a row of stones
parallel to the tideline
family outing | 0275 | What is the speed of time?
It's one second per second.
Springtime is ending. |
| 0263 | in my garden
a new pot of pink daisies
summer hopes | 0276 | Hummingbird feeding
Suspended on white flowers
lets me pass close by |
| 0264 | infusion center—
I wear my best jewelry
for armor | 0277 | golden hills
my thoughts roll along
unhindered |
| 0265 | raindrops
even the clouds
have something to say | 0278 | my last roll
of color slide film
summer field |
| 0266 | silence
shimmering in the moonlight
pond lilies | 0279 | rocketing
from desk to desk to desk
baseball scores |
| 0267 | watching the ball game
my companion
one mosquito | 0280 | winter fog
to and from a feeder
flit of sparrows |
| 0268 | A tree full of bees
but few of them visible—
thousands heard buzzing. | 0281 | museum spring
the entrance lobby
full of daffodils |
| 0269 | Gulls catching thermals
white wings, black bars in sunlight
soaring gracefully. | 0282 | the kingfisher gone
last year is dead
it seems to say |
| 0270 | Using turnouts now
as I approach seventy
letting others pass. | 0283 | falling asleep
without even trying
lilac afternoon |
| 0271 | political debate
winter park
grackles bickering | 0284 | hummingbird feeder . . .
the little birds
that aren't humming birds |
| 0272 | praying together
the gurgling
of my heathen stomach | 0285 | Carol cuts the cake
into 41 pieces
plum blossom smile |
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- | | | | |
|------|---|------|--|
| 0286 | Sun low in the sky
A couple walking at the ocean's edge
One silhouette | 0298 | pretty much
was left for the birds
berry picking |
| 0287 | Scent of jasmine
Sound of water falling
Peace – for a moment | 0299 | summer breeze
seems to like ukulele
both nicely blow through |
| 0288 | Spring grasses going to seed
Coastal hills drying
In my mirror, a stranger's face | 0300 | spring dream
a wren calls
I respond in kind |
| 0289 | dog day drought
a drain fly sidesteps
certain drowning | 0301 | brand new fly swatter
lands again on empty space—
still no parking place |
| 0290 | waterwheels
in different directions
parting cranes | 0302 | multipurpose trails
on ever-rising levees—
no place for songbirds |
| 0291 | above Taipei
more than rain rains down
tomb sweeping day | 0303 | the wood rat's haven . . .
downsizing
at 91 |
| 0292 | basking turtles—
the pond's bronze heron fails
to scare a one | 0304 | cold front—
family members sharpen
their axes |
| 0293 | Valentine gift—
on the breakfast plate rests
a Girl Scout Handbook | 0305 | wild fire . . .
two elderly minds
meltdown |
| 0294 | spring rain
high notes off the windshield, low notes
off the roof | 0306 | where orchards once grew
lambs frolic near the ewes—
dusk silhouettes |
| 0295 | in the backyard
a yellow headed oriole
passing through | | |
| 0296 | distant church bells
octaves above the fog horns
winter sky | | |
| 0297 | on a rock
the softness of the waves
turtles basking | | |
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Challenge Kigo Haiku—"Summer Clothes"

slipping into
summer clothing lightens
my mood
~Beverly Acuff Momoi

summer clothing
discarding knee-high boots
I slip on sandals
~Patricia Prime

coooooo! *short sleeves*
summer clothing
with bat wings
~Janis Albright Lukstein

summer clothing
even my bedroom closet
seems skimpier
~Alison Woolpert

summer clothing
all that's right and wrong
with the world
~Michael Henry Lee

clean and light
the breeze through the screen door
summer clothing
~Johnnie Johnson Hafernik

summer clothing—
I'm surprised
that everything fits
~Ruth Holzer

the vitality
of youthful bodies . . .
sheer summer clothing
~Judith Schallberger

summer clothing
the need to replace
old garden gloves
~Joyce Lorensen

summer clothing . . .
the old sepia photo adds
this steady downpour
~Zinovy Vayman

wiping off the dust
from the box of summer clothes . . .
lengthening days
~Elinor Pihl Huggett

holes in his iron-on
fading, blue jean patches
summer shorts
~Ann Bendixen

Harbin Hot springs
shedding summer clothing
we regain paradise
~Michael Sheffield

this sadness
disguised
in summer clothing
~Gloria Jaguden

summer clothing
the shapeless
become shapely
~Barbara Campitelli

in the warm twilight
breezes touch my skin lightly
summer clothing
~Ann Cavanaugh

Summer clothing waits
for summer weather; barely
sixty in mid-May.
~David Sherertz

summer clothing-
string bikinis inches from
the fur coats
~Susan Burch

Summer clothes
Sun brings brown spots to my skin
I still crave the sun.
~Lois Scott

**January—February 2015
Haiku Voted Best
By GEPP0 Readers**

a tiny cup
of heated sake
evening star
~Elaine Whitman

full moon
finding myself
in the deer's sights
~Desiree McMurry

as far
as the mountain trail goes—
wild snapdragons
~Ruth Holzer

narrowing light
a doe slips away
with the dawn
~Michael Henry Lee

first laugh—
the baby's surprise
at her hiccups
~Beverly Acuff Momoi

black bulls
their breath warms
the young grass
~Christine Horner

frog song
this glut of long-wanted rain
spills the gutters
~Christine Horner

my mind on one thing
I do another . . .
icy steps
~Mimi Ahern

winter's grip . . .
on the window ledge
a sparrow with no neck
~Elinor Pihl Huggett

whistle-stop speech
for seven breaths of spring
I believe him
~Joan Zimmerman

dusky petals
of the Lenten rose
at Passover
~Ruth Holzer

a truck full
of broken pianos
cats in love
~Phillip Kennedy

love's passing—
another seashell placed near
his weathered headstone
~Betty Arnold

daffodils brighten
the gloomy interior
Mother's funeral
~Joyce Joslin Lorenson

Editor's Note: In the last issue Beverly Acuff Momoi's haiku #10033 which had 2 votes was incorrectly listed as one of the haiku with most votes. There was also an error in the votes and Christine Horner's haiku #10037 actually had 5 votes and should have been included as one with the most votes. Here is Christine's haiku:

cemetery rain
somebody brings fresh flowers
anyway

My apologies for the errors.

Members' Votes for January—February 2015 Haiku

Peg McAulay Byrd 0117-3, 0118-3, 0119-1
 Beverly Acuff Momoi 0120-8, 0121-1, 0122-1
 Clysta Seney 0123-1, 0124-2
 Michael Sheffield 0125-4, 0126-0, 0127-4
 Christine Horner 0128-6, 0129-7, 0130-1
 Neal Whitman 0131-0, 0132-0, 0133-4
 Mimi Ahern 0134-3, 0135-4, 0136-6
 Joan Zimmerman 0137-4, 0138-4, 0139-5
 Elinor Pihl Huggett 0140-3, 0141-1, 0142-6
 Patricia Prime 0143-3, 0144-0, 0145-2
 Alison Woolpert 0146-2, 0147-2, 0148-1
 Ruth Holzer 0149-2, 0150-5, 0151-9
 Barbara Campitelli 0152-1, 0153-0, 0154-0
 Michael Henry Lee 0155-0, 0156-9, 0157-1
 Stephanie Baker 0158-2, 0159-4, 0160-0
 Toni Homan 0161-0, 0162-1, 0163-2
 David Sherertz 0164-1, 0165-0, 0166-1
 Elaine Whitman 0167-2, 0168-1, 0169-15
 Johnnie Johnson Hafernik 0170-3, 0171-3,
 0172-3
 Lois Scott 0173-2, 0174-1, 0175-1
 Sherry Barto 0176-1, 0177-1, 0178-3
 Desiree McMurray 0179-10, 0180-4
 Majo Leavick 0181-0, 0182-0, 0183-1
 Phillip Kennedy 0184-5, 0185-1, 0186-2
 Betty Arnold 0187-5, 0188-2
 Genie Nakano 0198-2
 Deborah P. Kolodji 0199-0, 0200-2, 0201-2
 Hiro Murakami 0202-0, 0203-0, 0204-2
 Jean Hale 0205-2, 0206-0, 0207-3
 Joyce Joslin Lorenson 0208-3, 0209-5,
 0210-1
 Kyle Sullivan 0211-4, 0212-5, 0213-2

Haiga on our website!

Our youngeaves.org web site has a new "Haiga Poets" section. It includes "Haiga Guidelines" and "How To Submit Haiga." Please check the web and send your haiga to David Sherertz's listed e-mail address. Information on non-electronic submission is also outlined. We look forward to your contributions.

Annual YTHS Membership Dues

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

Domestic & Canada dues \$32, Seniors \$26. International dues \$40, Seniors \$31. Mail check or money order to membership

GEPPPO Submission due date for the next issue is July 13.

New Submission guidelines:
**Email questions or comments with
 contact info to:**

**Email articles, poems and votes with
 contact info to: YTGEPPO@Outlook.com
 with GEPPPO article or GEPPPO
 submission in the subject line.**

**Send it as an attachment in a word
 document in Arial, 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.

**Challenge Kigo: Hydrangea
by June Hopper Hymas**

When I started to investigate this, I discovered how popular the hydrangea has been in Japan, where many areas have a hydrangea temple; the one in Kamakura is especially well-known. Hydrangeas I have grown in the U.S. have always required a chemical to be put on them to make the flowers blue. I never did this correctly, so mine were white tinged with pink. And very pretty, too! I also favored a more delicate kind called a lace-cap hydrangea, after a poet friend's father showed me his when they were blooming.

Hydrangea is a summer flower. For inspiration now, search the Web using Google Images. And it is a cultivated flower, so haiku about hydrangeas will have a different "perfume" than a poem with a wildflower kigo might have. Think about those differences.

ajisai ya katabira doki no usu asagi

Hydrangea—
light blue
in hemp kimono Basho

these hydrangeas—
time for a linen kimono
in light blue Basho, another translation

(*katabira* is a hemp kimono for summer wear, pale blue in color)

no matter how long
I stare at hydrangeas
pure blue— Basho, trans. from Makoto Ueda's
Matsuo Basho: The Master Haiku Poet.

hydrangeas
pale blue in the rain
blue in the moonlight Shiki, the Akita International Haiku Network

Hydrangeas—
rain splashing upon
the crumbling walls Shiki, the Akita International Haiku Network

And this one, I think it's my favorite, is from a haiga painted by Buson.

a Little Cuckoo
across
a Hydrangea Buson

As before, send in your haiku using hydrangea as the kigo and it will be printed with your name in the next GEPPPO.



Hydrangea Lace

Photo: PJMachmiller

Announcement of Changes at YTHS

Dear Yuki Teikei Members,

I am sorry to announce that due to work pressures Carol Steele is going to be stepping down as editor of the GEPPPO. She plans to produce the next two GEPPPOs, the fourth and fifth of the year. To finish out the year and to fulfill our commitment to you, our members, the fifth issue will be a double issue. You will be asked to submit six haiku instead three for that issue.

Happily we have a new editor, Betty Arnold, who will be taking over in January of next year. There will be more information in upcoming issues about where to submit.

The YTHS board has decided at this time to reduce to four the number of GEPPPOs issued each year starting in 2016. We will also accompany that change with a change in the dues to reflect the reduced number of GEPPPOs.

Thank you for your continued support of Carol and of YTHS.

Sincerely, Alison Woolpert
YTHS President

Dojin's Corner Jan-Feb 2015

Patricia Machmiller and Emiko Miyashita

Greetings everyone. By the time you read this we will have slipped from spring into early summer. As to our selections: on our first round we both picked one of the same haiku. So we agreed Emiko should select a fourth haiku. Here are our choices:

E: 0125, 0133, 0135*, 0147, 0149*, 0150, 0157, 0178*, 0179, 0184*, 0186, 0203, 0204, 0208, 0210, 0212

pjm: 0121, 0122, 0128, 0129, 0131, 0133, 0134, 0135*, 0136, 0137, 0138, 0141, 0142, 0143, 0146, 0147, 0148, 0149, 0150, 0151, 0153, 0155, 0156, 0157*, 0158, 0159, 0161, 0169, 0171, 0179, 0180, 0181, 0186, 0188, 0201, 0203, 0205, 0210, 0211, 0212*, 2013
I was very pleased to find so many excellent haiku in this issue.

0135 pink camellia
so light it's almost white
a shy child

E: I liked the two images put together side by side, the pale camellia and the shy child. I don't think of a camellia as loud but it is not small, and it blooms when other flowers are still in bud. I picture the child with pale complexion looking downwards, perhaps, at her/his hands, standing in front of the author. The child takes time giving her/his name in a whispering voice. I think the feeling is a wonderful match for early spring.

pjm: There is so much to like about this haiku: (1) the tone has a gentleness to it that matches the subject, (2) the repeated *ē* sound in the first line and the repeated *ī* sound in the last two lines, (3) the word "light" with its different meanings—a touch and a tint as well as a ray of sun—all three resonate with the poem's central idea, and (4) the spring *kigo*, camellia, so beautifully emblematic of this "shy child."

When all the elements come together in a haiku, it makes the heart sing. So lovely.

0149 spring mud—
I'm not planting any more
Perennials

E: This haiku made me smile; I could picture her/his garden already mapped with perennials from previous years, while the author has a different blueprint in her/his mind—some pink here, some purple there, yes, more white in middle, etc. I do not recommend overlapping one's life too much in haiku, but this is like our life, isn't it? We've been taking up so many things, and sometimes we are spending more time on them than we'd expected! Spring mud in this haiku is real. It brings in the texture, the shiny surface, and the shadows formed at the edges of author's boot prints!

pjm: I don't know exactly why the mud has made the speaker upset with Perennials, but clearly Perennials are out for this gardener. He/she has even capitalized them for good measure to be sure they got the message. If there is a logic here, only the speaker knows. We, the readers, are only observers of the mini-tantrum, and try as we might, we can't hide our amusement.

0157 blossom viewing—
a penny for
your thoughts

pjm: I have been blossom viewing beneath large stands of blossoming cherry trees, and I know how it is—everything fades away before the beauty of the blossoms and the magical light they diffuse. Without describing the experience it is interesting how the expression "a penny for/your thoughts" was able to prompt the recall of being in such a cloud of blossom light—interesting and effective.

E: I did not know the expression "a penny for your thoughts," so Patricia had to help me get the beauty of this haiku; "a penny for

your thoughts” is a common expression said when a friend or lover appears to be deep in thought and you want to know what they are thinking. Now I can picture a couple under cherry blossoms walking side by side, perhaps hand in hand, and their silence.

0178 A turquoise pebble
Dropped into a quiet pool
My cell phone rings—"She's passed."

E: This haiku is dramatic. The first and the second lines depict a turquoise pebble dropped into a quiet pool, but we don't know who dropped the pebble. The third line is divided into two parts making three parts in the whole haiku. Chronologically, the drop of the pebble, a ring of the cell phone, then the message of her passing occur. I wonder if it can be shortened a bit and let things talk instead of be narrated. How about:

a turquoise pebble
at the bottom of the swimming pool
phone call of her passing

Swimming pool is a summer kigo and will bring in a contrast of light and sorrow, too.

pjm: I like Emiko's suggestion of changing "quiet pool" to "swimming pool"—the image is clearer and the evocation of summer seems fitting. The anxious wait is over and the intensity of summer light matches the intensity of the feelings here.

0184 a truck full
of broken pianos
cats in love

E: Broken pianos, a truck full of them! All of them out of tune in some ways, and now soundless and exposed to the eyes of the curious. On the other hand, cats in love are known for their loud screaming voices; a cat that lost the battle for winning a lady cat might have its ears torn and have bloody scars on its neck—ouch! There is a similarity between the broken pianos and the cats in love, and that makes us giggle for a while; then a touch of pathos follows. A nice haiku.

pjm: First of all, the image in the first two lines is

very arresting. The way we know the pianos are broken is because they are piled helter-skelter in the back of a truck. It's kind of the way cats do their love-making, right? Could it be the cats find the pile of pianos an ideal place for their assignation? Maybe, as the love-making proceeds, strings are plucked and there is a John Cage-like accompaniment to the whole proceedings? The visual and auditory images just keep on coming!

0212 unknown words
of a train conductor
wind over young rice

pjm: Ah, yes—when taking public transportation in a place where you don't speak the language, there are these moments when official-sounding messages come over the loudspeaker which you think might be important, but you have no idea—you are "young rice" and the wind is blowing; the weather that comes may be fair or foul—you are at its mercy.

E: At the end of any trip abroad on the way back to Tokyo, when I fly into Narita International Airport, I feel at home at the sight of rice paddies in various growing stages. When I returned from Delhi, India, on April 25th, 2015, the just-planted rice paddies were reflecting the morning sky. For those who are new to this country, the conductor's words may sound unknown although their tone is friendly in Narita Express bound for Tokyo! I may have pulled this haiku too close to my own experience, but it spoke to me in that way! The refreshing green color of the young rice plants swaying in the wind in the rice paddies is indeed beautiful, and can be exotic to the eyes of travelers.

We invite your response. Send letters to the GEPPPO editor or e-mail us at:

Yuki Teikei Celebrates 40 Years!

Jan 19: Roger Abe and Patricia Machmiller dedicated 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: \$60, non-members: \$70

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

For additional information and updates:

www.youngleaves.org

Also see Seasons with Yuki Teikei. blogspot.com



40th Anniversary: An Ikebana Arrangement
by Carol Steele Photo: PJMachmiller

2015 Yuki Teikei Haiku Society Annual Retreat

Asilomar Conference Center, Pacific Grove, CA

November 12-15, 2015 (Thursday- Sunday)

Each year the Yuki Teikei Haiku Society hosts a long weekend haiku poetry retreat at Asilomar Lodge & Conference Center, located along a dramatic section of the Monterey California coastline. The retreat is designed to inspire and nurture the creative spirit of haiku poets near and afar. Guest speakers will offer insight into the process of writing haiku. And the program is designed to allow ample time for attendees to wander and write in a relaxed and informal atmosphere. Opportunities are also available for poets to share their work and participate in renku.

The theme for our 2015 meeting is *"The Art of Haiku: What Issa Has to Teach Us,"* a topic chosen by our very special guest speaker **David Lanoue**. Mr. Lanoue is Professor of English at Xavier University of Louisiana. He is an Issa scholar and has written a number of books, including extensive translations of Issa's poetry along with his own writings. In addition to conducting a workshop on "How to Write like Issa," he will give us a reading of his own work.

Other special presentations at this retreat will include: a traditional Kukai judged by our esteemed guest Emiko Miyashita from Tokyo, Japan; a dress up renku party; an artful performance; announcement of the winners of the 2015 Tokutomi Haiku Contest; and presentation of the 2015 YTHS Anthology.

We're very excited Professor David Lanoue has found time in his busy schedule to join us, and hope to see many of our haiku friends there.

Cost:

full conference fee + shared room (3/rm) + 9 meals	\$ 475
full conference fee + shared room (2/rm) + 9 meals	\$ 535
full conference fee + single room + 9 meal	\$ 800
conference fee only	\$110

Deposit due by June 30. Balance due by Sept 15. Deadlines are firm.

Please mail this registration form with your check made out to Yuki Teikei Haiku Society to our retreat registrars:

For further information, you can contact Amy at

Name: _____

Address: _____

Phone: _____ Email: _____

Special Needs (physical &/or dietary): _____

Vegetarian Meals: Yes No (please circle)

A Retreat Roster will be created with all attendees' name, address and contact information (email address) unless you prefer to not be included. Please check here _____ if you prefer to be excluded from the list.

Recent Events

FEBRUARY AND MARCH

Linda Papanicolaou generously led two meetings back-to-back for the YTHS. February 14th the meeting was about “LOVE” as a poetry topic in Europe and Japan. Attending the meeting held at the Markham House in San Jose were: Betty Arnold, Ann Bendixen, Kae Bendixen, Eleanor Carolan, Patrick Gallagher, Patricia Machmiller, Amy Meier, Bill Peckham, Judith Schallberger, Clysta Seney, David Sherertz, Carol Steele, and Sandy Vrooman. Following Linda’s sharing of information and wonderful materials the group had time to write and then read their haiku.

—Mimi Ahern

On March 14th YTHS members Alison Woolpert, Patrick Gallagher, Sandy Vrooman, Bill Peckham and Eleanor Carolan met with Linda Papanicolaou in her art room at Terman Middle School in Palo Alto CA. Linda had everything laid out and ready for us to make books. She showed us how to fold and punch holes through paper bags to create a pocket book. Linda is more and more interested in recycled art. Cardboard covers were glued onto fish paper. We wove raffia through the bags and tied them to the cover. Tiny seashells were added to the raffia bow. Linda was ever ready to help with any problems we met. Her room is full of scissors, glue, wax paper, boxes of decorations and examples. She shared her collection of hand-made and altered books for inspiration. We finished a unique book, ready for haiku.

A tea break drew us into a circle. We discussed the Asilomar Retreat and the special 40th Year YTHS events coming up this spring. Everyone was in a relaxed mood and we did not write haiku, but drifted off into the warm afternoon. I asked if anyone has a no haiku haiku. Linda suggested the kigo: spring lethargy.

I thought this up as I drove home:

spring lethargy/ brown bags stitched/ books—not haiku

The next day Alison wrote:

spring surprise/we make little paper bag books/ with big pockets

—Eleanor Carolan

APRIL

“Shining Wind: Forty Years of English Haiku” was the title of the exhibit and reading held at the Japanese American Museum of San Jose in the month of April. The heart and history of the Yuki Teikei Haiku Society was captured in eight panels artistically and creatively designed by Patricia Machmiller to be hung at the museum. Patricia, a member since the first year, used photos and memorabilia she has saved for forty years to highlight what has been important to the group and what people would find interesting.

One panel honors what is most important to the Society: Kiyoshi and Kiyoko Tokutomi, the Founders, who lived just down the block and across the street from the museum. It was in 1975 when they formed YTHS. Five of the panels contain photos and haiku written by members at annual events: Teahouse Reading in May, Tanabata in July, Asilomar Haiku Retreat in the fall, and Winter Party Pot Luck and Haiku Gift Exchange in December. Two of these five panels are of the Haiku Retreat, with one being devoted to the 2012 Haiku Pacific Rim Conference held at Asilomar with the keynote speaker, the esteemed Dr. Akito Arima. Of

The eight panels, labeled by Carolyn Fitz's beautiful calligraphy, became the backdrop for a reading at the April 11th reception of the exhibit. Patricia shared history of the YTHS and then introduced the audience to the importance of kigo by reading from the YTHS **San Francisco Bay Area Nature Guide and Saijiki**, introducing each season before five YTHS members took turns reading haiku through the four seasons. The program concluded with cake, green tea, and a viewing of the YTHS video produced by Patrick Gallagher.

--Mimi Ahern

MAY

The morning of May 9 bloomed in sunshine and light zephyrs as YTHS members began their migration to the Japanese Tea Garden in San Jose for a tour, readings and ginkgo walk. Members weaved in and out of the day as schedules permitted, many coming from long distances.

For the afternoon reading a bouquet of presidents from across 40 years read their haiku and shared remembrances from their terms of office. There was laughter for the memories, appreciation for the haiku, and palpable sadness for the members no longer with us. Members of YTHS and the public enjoyed hearing quality haiku. The sense of community was secured with rounds of group haiku.

Afterwards, the Society's 40th Anniversary Committee sent members off to further enjoy the garden while they set up the evening's events. The late afternoon tea garden was shared with formally dressed prom attendees, decked out wedding parties, First Communion celebrants and anime-themed characters. Members strolled, conversed, wrote and painted until gathering again at 5PM.

What a carefully designed evening was in store for the YTHS members. At each seat in the Tea House an elegant 40th Anniversary commemorative package outlined the evening events and featured the haiku of Kiyoshi and Kiyoko Tokutomi, the Founders. A bento box dinner was chock full of Japanese food delights with the more knowledgeable members at each table explaining what, exactly, we were eating.

The Evening Program was opened by our President Alison Woolpert who introduced the Guest of Honor Yukiko Northon, daughter of the Tokutomis. Two special events followed: a reading by Patricia Machmiller of her "Meditation of Days" which captured the essence of the seasons while being one expanded moment. Jubilith Moore performed Noh-style dance while members read excerpts from the play "Cherry Blossoms Meet By-the-Wind Sailors" written by YT members in 1997 after a trip to Japan.

Finally, Patrick Gallagher presented information on a new five minute video prepared by YTHS members that can be seen at: <https://www.youtube.com/watch?v=XJ6MD-iQRDw> (This collection of spoken haiku along with pictures from the Society's archives is a treasure and must have taken hours to organize and produce.) Visit this video to comprehend what forty years of careful tending by society can evoke. Enormous gratitude to the 40th Anniversary Committee for putting together a delightful, memorable, and honorable celebration of our Founders and our Society.

Yuki Teikei Society's shadow grows longer and its flowers bloom purely.

—Clysta Seney

Submitted by Mimi Ahern

2015 YTHS Calendar

- July 11 6pm Tanabata Celebration at the home of Anne and Don Homan, in the hills above Livermore. Newcomers and guests welcome. Bring a peanut free dish for a potluck dinner. We hope you will join us. Call for directions
- July 13 GEPPO submissions due.
- Sept 7 GEPPO submissions due.
- Sept 10 Open Annual Planning Meeting & Election of Officers for 2016 at Alison Woolpert's home - A light dinner will be served.
- Sept 26 Moon Viewing Party at the home of Carol Steele, Patrick Gallagher will give a talk "Phases of the Moon." Guests and newcomers are Welcome. Please bring a peanut free dish for potluck. Hope you can come!
- October No meeting.
- Nov 12 Haiku retreat at Asilomar Conference Center, Monterey Peninsul. Newcomers to 15 welcome. David Lanoue is our featured guest. Complete info inside this issue.
- Dec 12 Holiday Party at the home of Judith and Lou Schallberger, TBD Potluck dinner. Newcomers and guests welcome. Haiga exchange.