

G E P P O

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

Volume XXXV:6

November—December 2010

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

- | | | | |
|------|---|------|--|
| 8292 | white orchid arms
reaching out
in sympathy | 8300 | waterfall —
insect-bitten beech leaves yield
to every breeze |
| 8293 | telling me,
after the hug,
she's sick with a cold | 8301 | autumn morning
smog test failed
dark clouds |
| 8294 | morning rain
maple leaves fall
as the bread rises | 8302 | Florida vacation —
morning espresso
over ice |
| 8295 | quaking aspens
the mountains shoulder
shivers | 8303 | Winter Park —
in front of the cafe
a pedigreed sports car |
| 8296 | winter solstice
the weight of an orange
in my palm | 8304 | half moon
over the ski lift
for children |
| 8297 | August afternoon
tall sun flowers stretching
the length of summer | 8305 | lunch
with my aging mother
deep snow |
| 8298 | Monarch butterfly —
Clara Schumann's birthday
the day before mine | 8306 | Advent cantata
soprano's long aria
— an alto nods off |
| 8299 | moonless snowfall —
drawn-out coyote cry
like a bell | 8307 | streaks of peach
across a grey cloudy sky
autumn sunset |
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- | | | | |
|------|---|------|--|
| 8308 | quiet morning
only branches scraping
against my heart | 8319 | downpour tonight
barefoot in the dark kitchen
I step on a slug |
| 8309 | bright orange dragonfly
dancing by a running stream
no music needed | 8320 | winter night
I curl like a snail
beneath the quilt |
| 8310 | a small starfish
airborne in the gull's mandibles. . .
Thanksgiving day | 8321 | acorn woodpecker
taps high overhead
the mail truck is late |
| 8311 | unfulfilled longings
that surface out of nowhere. . .
hunger moon | 8322 | on her left hand
the tiniest diamond
outshines the rest |
| 8312 | morning blood work —
scarlet maple leaves pool
on hospital grounds | 8323 | waiting for the fog to lift
gloomy thoughts
of what might of been |
| 8313 | treeless yard
yet falling leaves passing
our tall window | 8324 | another birthday
the bus driver...
lowers the step |
| 8314 | ocean_VIEW
it has vanished for all but
the penthouse owners | 8325 | the winter
of their discontent
one house divided |
| 8315 | January 1
think of it — His foreskin
not resurrected | 8326 | autumn chill
the gang of ravens pushing
each other around |
| 8316 | The year's longest night
a shaft of moonlight brightens
the wreath on the door | 8327 | hunter's moon
high over Utah's hoodoos
— my short, short echo |
| 8317 | At the cliff's high edge
we pause to admire the view
. . .our dog sniffs the ground | 8328 | alone this winter
in our secluded cabin. . .
the night increases |
| 8318 | Old abandoned house
open windows, open doors
even ghosts have left | 8329 | winter Olympics. . .
battling it out on the slopes
two ten-point bucks |
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- | | | | |
|------|--|------|--|
| 8330 | Christmas Eve. . .
three weary travelers seek
the closest Walmart | 8341 | High moorland
an old wooden fence
woolgathering |
| 8331 | a man and his dog
walk on dark clouds —
autumn rain | 8342 | Off-key piano
songs my Dad
almost sang |
| 8332 | Frosty the snowman
goes on a rampage
over its missing nose | 8343 | a yowling stray
the saucer of milk
iced over |
| 8333 | wedding bells
hanging from a gazebo —
two kissing doves | 8344 | stopping
under snow-filled spruce —
mukluk mukluk muk. . . |
| 8334 | watching the blues. . .
listening to light snow swirl
with love songs | 8345 | impatient for tea
my cup still too hot to hold
the shortest day |
| 8335 | a white cat
scurries over moonflower stalks... .
first snowfall | 8346 | the winter sea
two islands
capped in snow |
| 8336 | on soft feathers
the click of my birds beak;
winter clothes unpacked | 8347 | from the lake, one fish
big enough for dinner —
the short day |
| 8337 | dusk approaching . . .
migrating geese painting
sun-glazed clouds | 8348 | shaping a snowball
to a perfect roundness —
new mittens |
| 8338 | concert in the woods
the woodpecker's rat-a-tat
throws the players off | 8349 | his oxygen tube
stretches the length of the house
winter seclusion |
| 8339 | football and beer
neither rage nor charm gets him
to rake the leaves | 8350 | under layers
of patchwork stars
dreams of geminids |
| 8340 | He speaks of boating
the Niagara Falls —
her heart his barrel | 8351 | beef stew
slowing simmering. . .
biopsy results |
-

- | | |
|--|---|
| <p>8352 empty nest —
i catch myself
shouting "dinner"</p> | <p>8363 peeled orange!
half of her life story
only outer skin</p> |
| <p>8353 almost lonely —
her memories
around the house</p> | <p>8364 keeping company
a parrot and a peacock
Halloween night</p> |
| <p>8354 our morning walk
he tells me his son
will no longer rise</p> | <p>8365 "after you"
the deer waits
until I pass</p> |
| <p>8355 Dusk! Jack O'lanterns
still not lit? Light the path, the
Monsters are coming!!</p> | <p>8366 first rain
cancels wildfire threat
usually. . .</p> |
| <p>8356 Proudly she left for
college. Finally! Quiet. . .
Autumn loneliness</p> | <p>8367 wind changes —
the golfer alters his stance
again</p> |
| <p>8357 Monarch butterfly
lands its full weight on my ear
Near sighted</p> | <p>8368 rain-blackened woods
in the fog the raven breaks off
from the branch</p> |
| <p>8358 the front door opens
oh, run-away balloon
good wishes fly out</p> | <p>Submission Guidelines for GEPPO
 due date for next issue is February 10</p> <p>Email (preferred) your contact information,
poems & votes to _____
 OR mail your poems & votes with contact info
to GEPPO Editor, donnalynn chase,</p> <p>You can submit:</p> <ul style="list-style-type: none"> • 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 cur-
rent issue's Challenge Kigo. This 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. |
| <p>8359 tattered scarecrow
still guarding the crops —
black bird on his shoulder</p> | |
| <p>8360 dark at 5 P.M.
daylight savings over —
long, lonely night</p> | |
| <p>8361 now it seems
taller and stronger
leafless tree</p> | |
| <p>8362 wrecked ship mast
swallowed up again
winter sea</p> | |

8369 a single wood thrush
in harmony with itself —
autumn colors

**September - October 2010 Haiku
Voted Best by GEPPPO Readers**

8370 a wild winter sea
reshapes the shoreline
the roadway narrows

autumn glory
the pond has no room
for the sky

~ Ed Grossmith

8371 invading my sleep
the icy tree branch rapping
at my window

Mother's things,
a Halloween photo
no one remembers

~ Gregory Longenecker

8372 on the hilltop
a shrinking snowman
loses his nose

church bells
the sailboat passing
into fall fog

~ Michele Root-Berstein

8373 thundering down the tracks
the old caboose
never catches up

autumn loneliness
leaving the seaside cottage
scrubbed and glistening

~ Michael McClintock

8374 miles of fresh water
passing up farmer's parched fields-
aqueduct

whiz of a snowball
suddenly every child
looks angelic

~ Joan Zimmerman

8375 Autumn field
a new crop of Christmas trees
among the pumpkins

making a wish
I blow on the thistle puff
the peace of autumn

~ Carolyn Fitz

**YTHS "Haiku-For-You" Booth
June 18, 2011
at the Santa Cruz Japanese Fair**

Participate as a Seller: For a donation of \$10 or more, we'll sell your books and art at our booth. Instead of the 40% of sales that bookstores charge, there will only be a 15% charge on sales (10% to Japan Fair and 5% to Yuki Teikei).

Or participate as a Sponsor: For a donation of \$25 or more, you'll be listed as a co-sponsor and have one of your haiku displayed in the booth.

To participate, mail your check to YTHS Treasurer Patricia Machmiller,

all those years
and she is leaving
bit by bit

~ David Bachelor

sickle moon
snagged by a tree
autumn loneliness

~ Patricia Prime

the old dog
sticks his nose in my hand
falling leaves

~ Desiree McMurry

fragrance lingers
in gathering mists
my old diary

~ Ed Grosssmith

Challenge Kigo Haiku

Snowman

he always wore
Dad's worn-out fedora
— six-foot snowman

~ June Hopper Hymas

a quiet white world
no sign of life outside
except the snowman

~ Marcia Behar

a wired snowman
blinks at every passerby —
our manicured lives

~ Judith Morrison Schallberger

Moscow snowwoman!
where we rolled her big —
patches of green grass

~ Zinovy Vayman

winter skys
saving a carrot
for the snowman's nose

~ Laurabell

snowman contest —
the truant officer drives
up Mt. San Jacinto

~ Alison Woolpert

the unfinished snowman
melting under
the autumn sun

~ Majo Leavick

rubber snowman . . .
a stack of old Michelins
by the tire store

~ Elinor Pihl Huggett

nobody at home
prankster spray painting
a frown on the snowman

~ Richard St. Clair

celebrating the New Year
a new snowman
made with new snow

~ Michael McClintock

cowboy
donates his worn hat —
melting snowman

~ Janis Lukstein

10 below zero
even the snowman
wears a coat

~ steven e. cottingham

snow from the walk
rolled up for a snowman
two jobs in one

~ Yvonne Hardenbrook

Members' Votes For September - October Haiku

Mimi Ahern – 8203-1, 8204-2, 8205-2
Zinovy Vayman – 8206-5, 8207-0, 8208-2
Carolyn Fitz – 8209-2, 8210-0, 8291-8
Michele Root-Bernstein – 8211-4, 8212-8, 8213-3
Desiree McMurry – 8214-6, 8215-4, 8216-2
Ed Grossmith – 8217-6, 8218-13, 8219-4
Jeanne Cook – 8220-0, 8221-0, 8222-2
Gregory Longenecker – 8223-11, 8224-4, 8225-2
June Hopper-Hymas – 8226-0, 8227-3, 8228-0
Elaine Whitman – 8229-2, 8230-2, 8231-3
Christine Doreian-Michaels – 8232-1
Janis Lukstein – 8233-1, 8234-2
Edward Grastorf – 8235-4, 8236-2, 8237-2
Marcia Behar – 8238-2, 8239-2, 8240-2
Neal Whitman – 8241—2, 8242-3, 8243-1
Judith Morrison Schallberger – 8244-2, 8245-1,
8246-0
Michael McClintock – 8247-2, 8248-8
David Bachelor – 8249-0, 8250-1, 8251-7
Patricia Prime – 8252-7, 8253-1, 8254-2
Elinor Pihl Huggett – 8255-0, 8256-5, 8257-2
Richard St. Clair – 8258-2, 8259-4, 8260-2
John J. Han – 8261-3, 8262-1, 8263-5
Joan Zimmerman – 8264-3, 8265-8, 8266-2
Kate Godsey – 8267-1, 8268-2, 8269-1
Teruo Yamagata – 8270-3, 8271-2, 8272-0
Steven E. Cottingham – 8273-4, 8274-2, 8275-3
Joan H. Ward – 8276-3, 8277-0, 8278-5
Majo Leavick – 8279-0, 8280-0, 8281-1
Joan C. Sauer – 8282-1, 8283-0, 8284-0
Ann Bendixen – 8285-0, 8286-0, 8287-1
Deborah P. Kolodji – 8288-5, 8289-4, 8290-2

Challenge Kigo - Hearth

By Ebba Story

From prehistoric times into the present, fire has been at the center of the home. Year-round, fire has made cooking possible. But in the cold, frozen months of winter, the hearth kept our ancestors alive and together. Deep in our bones we may remember our ancestors ensconced around the hearth - telling stories, singing songs, playing with children and pets through the winter months.

In traditionally built Japanese homes the 'hearth' is set in a sunken, centrally placed area inside the home where people could sit around the edge and dangle their legs and feet in the oven's heat and keep warm. They also used 'hibachi' or braziers as small mobile heaters when moving to a private space.

The Romans worshipped Hestia, the goddess of the hearth, with an ever-burning flame in the center of Rome. Vestal Virgins were priestess who tended the sacred hearth. In the great halls of medieval Europe, the hearth was often the only source of heat in the winter. Enormous, beautifully woven tapestries covered

the walls to keep the drafts out and keep the heat in. In the last century, Frank Lloyd Wright designed his houses around large hearth spaces where family and guests were expected to congregate. The hearth was the heart of his homes. Even with the convenience of central heating, the presence of a glowing hearth is so very comforting and romantic. The elemental warmth allows us to relax and to dream.

I put the brazier
By my skirt, but my heart
Was far from it.

~ Buson*

being at the hearth...
the other self goes
as the north wind **

~ Tetsunosuke Matsuzake**

rough brick hearth
a weight lifts
off my past

~ Ebba Story

*Blyth, R. H. *Haiku. Volume 4, Autumn-Winter.*

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

Kiyoshi & Kiyoko Tokutomi Memorial Haiku Contest

In-hand Deadline: May 31, 2011
Prizes: \$100 \$50 \$25

2011 Contest Kigo List

New Year: New Year's confetti
Spring: first crocus
Summer: billowing cloud
Autumn: persimmon
Winter: winter solitude

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.
- Entry fee \$7.00 per page of three haiku. No limit on entries. Entries will not be returned.

- Submit 4 copies of each page, with your name & address on only one copy, typed on 8½ x11 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 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, annual anthology, and current brochures.
- Send entries to:
Deborah P Kolodji – Contest Chair

Attn: Tokutomi Contest

Dojins' Corner
September—October 2010
Patricia Machmiller and Jerry Ball

jb: My selections are: 8212, 8213, 8218, 8219, 8221, 8223*, 8227, 8228, 8230, 8248*, 8251, 8252, 8259, 8260, 8263, 8265, 8268, 8275, 8278*.

pjm: Mine are: 8203, 8205, 8211*, 8212, 8214, 8215, 8218, 8220, 8223, 8224, 8225, 8227*, 8234, 8241*, 8242, 8243, 8244, 8246, 8247, 8248, 8252, 8263, 8264, 8265, 8266, 8268, 8270, 8271, 8289.

An asterick (*) indicates haiku chosen for comment.

8211 strands of white
 in windblown hair –
 wayfaring geese

pjm: The key to the success of this haiku is the word “wayfaring.” The image of the geese as wayfarers—birds on a journey—connected with the image of hair windblown and subject to the vicissitudes of nature, which in turn connects to the idea of each of us as travelers—adventurers even—on this journey of life, along the way acquiring white hair and a few bruises, maybe. Unpacking this haiku to follow this thread of loose connections is a great pleasure, but an even greater pleasure was discovering the auditory connection: the vowel sound in the first line of “strands” followed by the vowel sound of “hair” in the second line are pulled together thrillingly in “wayfaring” in the third line. The repetition of the sound in “wayfaring” from earlier in the poem, this resounding, if you will, is like a gong which reverberates deeply in the body and pulls the reader into the deeper reflections of the images conjured up by the word. My kudos to the poet—excellent work!

jb: While this was not one of my original selections, I began to like it better the more I read it. What I see is a romantic image that suggests the difficulty of aging, and uncertain love. Like it or not all is transitory. Everything changes in the ephemeral world. Even the geese migrate for survival. So we are all wayfarers.

8223 Mother's things
 a Halloween photo
 no one remembers

jb: This is one of my favorites. The image is simple, understated, and concrete. The language is direct and strong. We have here what T.S. Eliot calls an “objective correlative.” I find this compelling. The more I read it, the better I like it.

pjm: I would suggest that it is the kigo, Halloween, that lifts this haiku. The poet could have written:

Mother's things,
 a photo
 no one remembers

This is certainly an experience familiar to most of us—a picture, now the only evidence of an occasion, looked at through the lens of time, the link of memory and context broken. There is sadness in this loss even without the kigo, but the kigo evoking the past through the cultural memory of our pre-Christian legacy of a celebration of All Hallows Eve, when the curtain between this world and the other is thinnest, adds poignancy. The mother's mysterious existence, now beyond reach, seems closer, more focused, more palpable even, on this particular night.

8227 everything's a hint,
 says the watercolor teacher
 – summer's end

pjm: This haiku suggests that there are times in the year when we feel we are on the cusp of something—a moment that while we feel we are experiencing a summer day, perhaps, there is a hint of what's in the offing. So, too, in watercolor—the way the colors bleed, one into the other, or a light wash pools to give a hint of a more somber tone. The concept of the cusp of the season, the way the signs of one bleed into our consciousness of the other is beautifully captured by the way the watercolorist's experience.

jb: I chose this haiku also. I especially like the directness of the image. This is a narrative, presenting a moment in time in which a teacher give a word of advice, and, perhaps, support. For me, there is a depth to this verse which is supported by the kigo. Here is evidence that a haiku need not be complicated. How often does a statement by a teacher have a powerful (and perhaps unintended) effect? I can picture a Zen monk saying, "...everything's a hint ..." or maybe a un-Zen monk?

8241 hanging rain drops
in the maple grove
still autumn

pjm: This haiku's beautiful image of stillness embodied in the hanging raindrops is deepened by a second reading of the way the word, "still," works in the poem. In this second reading, it is as if the drops hanging on the branches, as long as they hold on, it will *still* be autumn. It is as though their very act of clinging is enough to stave off the inevitable—the coming of winter.

jb: I like what I take the image to be. I see maple leaves bending in slow rain with drops hanging from them. From the "hanging" I am asked to infer that the season is *still autumn*, meaning the end of autumn. So, this haiku is about an inference as well as a moment in time. While the first two lines are clear enough, I don't see how they connect uniquely to autumn, and especially the end of autumn. They might equally connect to spring rain. For the raindrops to hang the rain must be light which might apply equally to spring rain, early fall rain, or maybe "the first autumn rain" (a kigo I really like.) Consider:

first autumn rain
droplets hanging
in the maple grove

or

spring rain
droplets hanging
in the maple grove

pjm: Jerry, for me this has to be an autumn season; otherwise the notion of clinging to desire for the season to stay still loses its power.

8248 autumn loneliness
leaving the seaside cottage
scrubbed and glistening

jb: "Scrubbed and glistening," for me, signals an affection for the cottage. It also signifies an affection for the next visitor to the cottage. This image sent me back to my childhood in the Santa Cruz mountains where my family had a cottage. It was a focal point for friends of all ages, and when we did leave for the winter we did scrub it clean ... and glistening (including *spiritually glistening*.)

pjm: The seaside cottage, a place of rest and restoration of the spirit, is now left restored itself by its occupant, the parting felt deeply as expressed poignantly by the kigo, autumn loneliness.

8278 Autumn nocturne
steady rain
plays on the rusty barrel

jb: This haiku creates an image in sound, and not a narrative. It's a shasei haiku, that is, a nature sketch. When I read it I think of the sounds of rain in autumn and how they interconnect to create an image. With the recent rain these sounds are familiar. There's a drainpipe outside my study that resonates with the rain drops. The sound is musical and persistent. It's a rather lonely situation for me, and therefore a lonely sound.

As an option, I think I would drop the verb and thus:

Autumn nocturne
steady rain
on a rusty barrel

See what you think.

pjm: A beautiful expression of how we experience rain—the pleasure of music played in a minor key, suggested by the phrase, "autumn nocturne."

You can read more by our YTHS Dojins on the Haiku Foundation's website. Their postings are at: www.thehaikufoundation.org/category/young-leaves/.

Tokutomi's Voices

*Kasen renku written by Carol Steele (cs),
Maury Gamholz (mg), Linda Papanicolaou (lp),
Ann Bendixen (ab), Wendy Wright (ww),
Peggy Heinrich (ph), Judith Schallberger (js),
Anita Guenin (ag), Naia (n), June Hopper
Hymas (jhh) & Billie Dee (bd) at Asilomar,
September 18, 2010 under the guidance of
Patricia J. Machmiller & Carol Steele.*

Tokotumi voices
drift in carried by fog—
we're late for the party (cs/mg)

the branches of trees
backlit by the moon (lp)

through ticking leaves
children with backpacks
hurry to school (ab/ph)

framing a print of
a woman with a unicorn (ww)

on the radio
the weather man predicts
hotter than usual (ph)

aroma of simmering
morels fills the house (js)

a shopping cart twirls
in the asphalt parking lot
by itself (ag)

back row of the theatre
his arm around her shoulder (n)

a couple
stopping to make out
at every stop light (ag)

low volume shower
she washes twice to feel clean (cs)

a didgeridoo's echo
grows
from inside the earth (ww)

California State's
colliding budgets (ab)

their pet Alsida bitch
births her pups under a
cold moon (js)

wool gloves and a cap
in the soldier's duffle bag (n)

Pope's pardon
of pedophile priests
outrages public (js/et. al.)

new pillows
on the vintage sofa (n)

in cherry blossom rain
she reads and re-reads
his last letter home (cs)

arc en ciel
above the Champs Elysées (lp)

"leaving its nest
the sparrow sings a second
then opens its wings" Richard Wright

five pearls of dragon
in a porcelain cup (lp)

a secret message
delivered to the
chocolatier (ab/js)

the sweaty waitress
shows her sultry side (mg)

watermelon
on the vine, their undersides
turned yellow (ag)

wavering shadows
of speckled trout (bd)

the ballot box explodes
and a man pours
yak milk on it (ag)

they sleep buck-naked
in the mountain cabin (js)

smelling his Old Spice
she asks, "Are you
into bondage?" (ag/lp)

what the hell
 he swallows the last Viagra (bd)

clouds hide the moon
 home for a visit, my grandson
 strums the guitar (jhh)

one lace wing flits
 through the open door (n)

on the night of stars
 coyotes howl
 above rolling hills (js)

standing they vigorously applaud
 the prima ballerina (n)

down on the mats
 the yoga class
 in cobra pose (lp)

what does the dojin wear
 under his costume? (ab)

from the old tree stump
 on a single twig
 a single blossom (lp)

which ever way they are blown
 by-the-wind-sailors (ww)

2010 Asilomar Retreat
 contributed by Patrick Gallagher

September 16 through 19, members and friends of YTHS enjoyed the 2010 annual Retreat at the Asilomar State Beach and Conference Center. The attendance of the conference was the largest in recent years, with 33 poets participating. The program started Thursday at noon with a picnic at the Carmel River State Beach. A visit to Tor House and Hawk Tower, the stone home and tower built by poet Robinson Jeffers, followed. The evening events included announcement of the winners of the 2010 Tokutomi Memorial Contest by Alison Woolpert, the contest chair.

Friday morning Anne Homan and Patricia Machmiller presented the Society's newest publication, *San Francisco Bay Area Nature Guide and Saijiki*. Friday afternoon the poets enjoyed a craft workshop led by Susanne Smith. Each poet was able to create a decorated blank book. In the evening Margaret Chula, the featured presenter, provided a reading and talk about her poetic trajectory, "A Retrospective Reading: How My Haiku Has Changed Over Thirty Years" Later in the evening the Society celebrated the 35th anniversary of its founding by Kiyoshi and Kiyoko Tokutomi. The Tokutomi's daughter Yukiko and their two grandchildren were our special guests.

On Saturday morning, Patrick Gallagher presented a writing workshop on "Gendai (Modern) Haiku – A Japanese Innovation". After lunch Maggie Chula presented "The Interplay of Collaboration". She related how she and the fabric artist Cathy Erickson collaborated to produce ten poems and quilts inspired by the experience of Japanese Americans in internment camps during World War II. After a break, Maggie presented "Persona Haibun: The Art of Empathy", a writing workshop in which each poet wrote one or more haiga in the voice of a person chosen from photographs. At the close of the afternoon, Patrick Gallagher conducted an oral kukai. That evening the poets enjoyed the traditional renku writing party. It was heartening for veteran writers to see newcomers catch on to the spirit and art of renku.

On Sunday morning, the formal closing attempted to acknowledge the contributions and provide thanks to the many who helped plan and conduct the retreat.

**Wanted Essay Proposals
 for 2011 YTHS Anthology**

Any paid 2010 or 2011 members of YTHS can make proposals for essays to be included in the 2011 YTHS anthology. Deadline for essay proposals is January 15. Submit by email with subject line "YT essay" to Joan Zimmerman

Suggest any essay topic you would like to read in the 2011 Anthology. Responses will be given in January.

The 2011 YTHS Anthology will be edited by Jerry Ball and Joan Zimmerman with layout designed by Judith Schallberger. It will be published to coincide with the 2011 Asilomar retreat. Each member will receive a copy.

The due date for members' haiku and tiny haibuns is April 30 (see previous GEPP0 for more information or YTHS website.)

- Your membership fee for 2011 is due January 1.
- Thank you for your 2011 renewal or new membership.
- Complimentary issue from YTHS.

Membership information is a _____ & in previous GEPP0.

2011 YTHS Calendar

- | | | | |
|----------|--|------------|---|
| Jan. 1 | 2011 YTHS membership fee due. | May 14 | Teahouse Reading |
| Jan. 8 | Meeting at Markham House from 1:30 - 5:00 pm. Anne Homan will give a talk on haibun followed by a ginko & sharing. | May 31 | Memorial Contest In-hand deadline. |
| Jan. 15 | 2011 YTHS Anthology essay proposal ideas due; info inside this GEPP0. | June 10 | GEPP0 due date for submissions. |
| Jan. 30 | Deeper into the Seasons Workshop (New Year). From 9:30 am to 4:30 pm. Monterey Dunes Colony. Cost: \$60 per day; payable to YTHS. RSVP | June 11 | Hayward Japanese Gardens. Tour & talk begins at 10am. |
| Feb. 10 | Next GEPP0 due date for submissions. | June 18 | "Haiku-For-You" Booth at the 2011 Santa Cruz Japanese Fair. |
| Feb. 12 | Meeting at Markham House from 1:30 - 5:00 pm. Ginko & meeting led by Alison Woolpert. | July 9 | Tanabata at Anne Homan's Livermore home. |
| Mar. 12 | Haiga Workshop at Chase Art Studio from noon till 5:00 pm. RSVP | Aug. | No meeting this month. |
| Apr. 10 | GEPP0 due date for submissions. | Aug. 10 | GEPP0 due date for submissions. |
| Apr. TBD | Tour of the American Haiku Archives in Sacramento, CA. | Sept. 8-11 | Annual Retreat at Asilomar, Pacific Grove, CA. |
| Apr. 30 | Anthology haiku, tiny haibun & essays due. | Oct. 8 | Moon Viewing Party 6:00 pm at Patricia Machmiller's San Jose home. |
| | | Oct. 10 | GEPP0 due date for submissions. |
| | | Nov. 12 | Meeting at Markham House 1:30 - 5 pm. |
| | | Dec. 10 | GEPP0 due date for submissions. |
| | | Dec. 10 | Holiday Party from 6 to 11 pm at Alison Woolpert's Santa Cruz home. |