

**G E P P O**  
*the haiku study-work journal*  
*of the*  
**Yuki Teikei Haiku Society**

Volume XXXIII:3

May-June 2008

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

- |      |  |      |   |
|------|--|------|---|
| 7226 | abalone shells<br>in graduated sizes<br>on shelf over desk               | 7233 | wood smoke<br>on the breeze<br>a lone eagle's cry                                   |
| 7227 | man with garden hose<br>uses his thumb for nozzle<br>making rainbow sky  | 7234 | a country song booming<br>from the ice-rink rafters—<br>church elders holding hands |
| 7228 | alone in my bed<br>rain returns without warning<br>outside my sea shack  | 7235 | the cherry tree bare<br>with blossoms by its trunk—<br>an empty stroller            |
| 7229 | spring rain<br>a small hole<br>in the box turtle's shell                 | 7236 | its widened brown eyes—<br>the fawn's lip<br>caught on barbed wire                  |
| 7230 | first aftershock<br>the june bug<br>out before june                      | 7237 | Shadowy Ninja<br>suddenly, I am captured<br>only, a spider web                      |
| 7231 | sudden shower<br>the voice of the rain changes<br>under a covered bridge | 7238 | a few seconds later<br>after we have passed each other<br>the scent of her perfume  |
| 7232 | one bee<br>everywhere<br>the flowers                                     | 7239 | at the bus stop<br>leaving me behind<br>a grasshopper                               |
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|---|---|
| <p>7240 woodcarver's shed -<br/>the swallows' return<br/>to last year's nest</p> <p>7241 spring cleaning<br/>I store her unwanted clothes<br/>in my wardrobe</p> <p>7242 flooded river<br/>a cow up to its hocks<br/>bellows to the farmer</p> <p>7243 the baby's carriage<br/>parked beneath a tree -<br/>beginning of summer</p> <p>7244 summer concert . . .<br/>ten thousand people<br/>in candle glow</p> <p>7245 at the tip of a stem<br/>the summer butterfly<br/>dries its wings</p> <p>7246 outdoor cafe<br/>public space<br/>private world</p> <p>7247 outdoor cafe<br/>sharing a profound thought<br/>she twirls her hair</p> <p>7248 by your picture<br/>these red geraniums<br/>and a songbird</p> <p>7249 leaves raked into neat piles<br/>quite nicely<br/>as the wind rises</p> | <p>7250 April Fool!<br/>sixteen years in a row<br/>wife walks away cackling</p> <p>7251 one jump<br/>stag<br/>gone</p> <p>7252 silence<br/>ready to unfold<br/>a peony bud</p> <p>7253 farm pond . . .<br/>the sudden jiggle<br/>of a corn cob bobber</p> <p>7254 Oslo fjord. . .<br/>the rhythm of Grieg<br/>in the summer rain</p> <p>7255 kicking up sand<br/>a cranky child<br/>says, fix it!</p> <p>7256 ancient wildwoods<br/>chattering crows<br/>scattering seeds</p> <p>7257 all the fine pines<br/>a howling coyote<br/>marks its path</p> <p>7258 tent caterpillar<br/>crawling up<br/>the decrepit house</p> <p>7259 a minute ago<br/>alive in the shower—<br/>silverfish</p> |
|---|---|

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|------|---|------|--|
| 7260 | the work unfinished<br>stopping anyway —<br>fireflies                               | 7270 | for Issa:<br>the swaying black spider<br>I didn't squash             |
| 7261 | empty next door house<br>the chairs left beneath the trees<br>hold only shade now   | 7271 | wild mustard<br>spilling into spring<br>I will water my bonsai       |
| 7262 | spring's fragile flowers<br>blown apart by fierce winds,<br>pouring rain beats down | 7272 | cactus flower<br>the tortoise<br>slows to look                       |
| 7263 | old widow's house<br>for sale sign on the lawn<br>ivy holding the gate              | 7273 | spring growth spurt<br>in my niece's thick hair<br>three lice        |
| 7264 | waning<br>behind flowering dogwoods<br>a poet's moon                                | 7274 | Waiting for nightfall—<br>her first sea star<br>lights up ebb-tide   |
| 7265 | quiet day<br><i>tranquili-tea</i><br>etched across her cup                          | 7275 | coastal swallows<br>returning to the same cliffs—<br>wind, rain, fog |
| 7266 | untouched by words<br>the spring moon pauses<br>between pines                       | 7276 | hours of driving<br>and wishing to be<br>somewhere else              |
| 7267 | at my approach<br>a tiny frog settles deeper<br>into the rainwater bowl             | 7277 | hot and humid<br>the subtle softness<br>of her note paper            |
| 7268 | distant summer lightning<br>the slow drip of a tap<br>invades my dreams             | 7278 | heat wave<br>my struggle<br>against waking                           |
| 7269 | even in the drizzle<br>under distant lampposts<br>incandescent moths                | 7279 | spring breeze<br>cloud after cloud flows<br>under the bridge         |
|      |   | 7280 | crocus tips<br>little tugs of wind<br>lift my umbrella               |

CHALLENGE KIGO

Sunburn  
by Ebba Story

- |      |   |   |                     |
|------|---|---|---------------------|
| 7281 | stepping stones<br>the wandering pace<br>of another mind                              |   |                     |
| 7282 | our wounded soldiers<br>return without peace...some have<br>less than a fledgling     | vacation's end—<br>the border collie's<br>sunburned nose                          | Michael Dylan Welch |
| 7283 | now...toothpaste halos<br>decorate the bath towels-<br>a bright summer moon           | sunburned shoulders<br>it's too late<br>for kind words                            | Cindy Tebo          |
| 7284 | summer house sitting. . .<br>stepping over the threshold<br>into their bouquet        | aloe vera rub<br>the heat of the child's sunburn<br>lessons                       | Patricia Prime      |
| 7285 | first day of summer<br>the crackling sound<br>of dry leaves under my feet             | spreading soothing lotion<br>contrast between sunburn<br>and what the bra covered | Dave Bachelor       |
| 7286 | late spring —<br>black sparrows still hang around<br>the chopped tree                 | hearing Swedish —<br>northerners in Italy<br>for a sunburn                        | Barbara Campitelli  |
| 7287 | firestorm —<br>the crackling sound of burning trees<br>in my TV set                   | summer car trip. . .<br>his left shoulder, her right<br>sunburned                 | Elinor Huggett      |
| 7288 | morning overcast<br>yet sunflowers turn their heads<br>to the east only               | unexpected<br>sunburn<br>where we kissed  | Gloria Procsal      |
| 7289 | incessant crickets. . .<br>on the mosque's marble wash basin<br>ancient Greek letters | the Jersey Shore—<br>lemon snow cones<br>and sunburnt nose                        | Ruth Holzer         |
| 7290 | spring melancholy:<br>two hands on grandfather's clock<br>merge into one              | on the boardwalk<br>stopping a red sunburned girl,<br>"try Vitamin E Capsules"    | Joan C. Sauer       |

sunburn

the beach life of my youth  
betrays me today

Janeth Hackett Ewald

walking in cool grass—  
sandal-lines crossing over  
her bare sunburned feet

Carolyn Thomas

underneath  
the baby oil with iodine—  
my sunburn

Renee Owen

his sunburned nose  
pointing up the sky ...  
first day of summer

Majo Leavick

Indian summer  
a reprise  
of sunburn

John Stevenson

lingering too long  
on the beach blanket-  
sunburned backside

Judith Schallberger

Palestine of mine:  
from the sunburnt hills of yore  
to the warm Greek sea

Zinovy Vayman

**Note from your Editor:**

I received these welcome words from new Yuki Teikei member, Elinor Huggett, "...I was attracted to your publication because you send out a study and all the members vote and critique."

So....join the fun ... and ... remember to vote!

**MEMBERS' VOTES FOR MARCH-APRIL**

Majo Leavick - 7177-1 7178-0 7179-1

Teruo Yamagata - 7180-0 7181-0 7182-0

Ruth Holzer - 7183-7 7184-3 7185-3

Janeth Ewald - 7186-2 7187-3 7188-1

Desiree McMurry -7189-10 7190-6 7191-2

J. Schallberger - 7192-4 7193-0 7194-6

John Stevenson - 7195-1 7196-1 7197-2

Joan Sauer - 7198-2 7199-1 7200-1

Gloria Jaguden - 7201-2

Carolyn Thomas - 7202-5 7203-1 7204-5

Joan Zimmerman - 7205-4 7206-2 7207-1

C. Doreian-Michaels -7208-5 7209-1 7210-0

B. Campitelli - 7211-12 7212-2 7213-5

M. Root-Bernstein -7214-2 7215-8 7216-1

Zinovy Vayman - 7217-1 7218-3 7219-2

Michael Welch - 7220-4 7221-2 7222-1

Angelee Deodhar - 7223-1 7224-6 7225-8

**MAR-APR HAIKU VOTED BEST  
BY READERS OF GEPP0**

scattered blossoms-  
his words  
fall by the wayside

Barbara Campitelli

lengthening days  
the baby's foot  
brushes my ribcage

Desiree McMurry

spring melancholy  
beach stones  
in my pocket

Michele Root-Bernstein

after the rain  
a cloud shapes itself  
into a butterfly

Angelee Deodhar

spring frost—  
all the tulips  
in a white vase

Ruth Holzer

my thoughts  
caught in an eddy  
spring brook

Desiree McMurry

spring peace garden –  
spending some time  
with the stones

J. Schallberger

from the other train  
an old man gazes out  
- spring melancholy

Angelee Deodhar

hazy moon —  
the guitarist  
tests his mike

Carolyn Thomas

this night too  
the frog sings  
to itself

Carolyn Thomas

waiting for dawn  
no longer alone  
the mocking bird's return

Christine Doreian-Michaels

scent of jasmine—  
at the door she adjusts  
her straw hat

Barbara Campitelli

first spring dream. . .  
my mother's spirit  
climbs into my body

Judith Schallberger

Cherry-blossom lips  
laughing behind the thin skin  
on the back of her hand

Joan Zimmerman

retrieving  
the neighbour boy's baseball. . .  
ice in the rain gutter

Michael Dylan Welch

### SEASON WORDS for summer

*selected from the lists in the 1994 Members' Anthology*

**Season:** June, July, August: beginning of summer, midsummer, end of summer, summer solstice, long day, slow day, short night.

**Sky and Elements:** summer dew, ~ fog, ~ rain, ~ sky, ~ sun, ~ wind, south wind, scented breeze, scorching/blazing sun, calm morning/evening, cumulus/billowing cloud, cloud peaks, sea of clouds, ocean fog, thunder, lightning, sudden shower, rainbow, heat, hot, drought, coolness.

**Landscape:** summer hills, ~ lake, ~ moor, ~ mountains, ~ sea, ~ river, waterfall, clear water, summer grove, deep tree shade.

**Human Affairs:** awning, fan, beach umbrella, parasol, perfume, camp, fly swatter, fireworks, fountain, summer hat, summer house, summer vacation, summer concert/opera, ice house, ice water, iced tea, nakedness, bare feet, mosquito net, midday nap, swimming, swimming pool, sunburn, sweat, sunglasses, sundress, rattan chair, reed, wind chimes, prayers for rain, cooling oneself, mowing grass, weeding, Fathers' day, Fourth of July (Independence Day), Armed Forces Day, Tanabata (Festival of the Weaver, or Star festival - traditionally, an autumn kigo).

**Animals:** ant, bat, caterpillar, cicada, crab, cormorant, firefly, flea, louse, house fly, goldfish, blue/white/grey heron, kingfisher, moor hen or coot, mosquito, mosquito larvae, moth, silverfish, slug, (garden) snail, snake, spider, summer butterfly, termite, toad, tree frog, trout, silkworm, water beetle.

**Plants:** amaryllis, barley, summer bracken, bamboo sprouts, carnation, cactus flower, dahlia, dill flower, foxglove, fuchsia, gardenia, geranium, gladiolus, summer or rank grasses, summer weeds, hibiscus, hollyhock, honeysuckle, hydrangea, iris, calla lily, daylily, lotus, marguerite, marigold, mold (mildew), moss grown (mossy), oxalis, peony, phlox, pinks, rose, salvia, silk tree (mimosa), snapdragon, sunflower, summer thistle, leafy willow, yucca, zinnia, summer fruits and vegetables (banana, blackberry, cucumber, cherry, eggplant, green grapes, green(unripe) apple, green walnut, green peas, apricot, melon (honeydew, cantaloupe, watermelon, etc), pineapple, potato, raspberry, strawberry, tomato, zucchini

**Submission Guidelines  
for GEPP0**

Deadline for next issue is August 10

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

Send to:  
Jean Hale

The annual membership fee for the Yuki Teikei Haiku Society in the U.S. and Canada is \$26.00. For international members the fee is \$31.00. Membership entitles you to six issues of *Geppo* per year and the annual anthology.

**Dojins' Corner  
March-April 2008  
by Patricia Machmiller and Jerry Ball**

jb: My selections: 7180, 81, 83\*, 84, 90\*, 92, 94, 95, 7202, 7204, 11, 12, 13, 14, 15, 24\*, 25

pjm: and mine: 7181\*, 7182, 7186\*, 7190, 7192, 7194\*, 7195, 7213, 7217, and 7224

7181 without notice  
make a deep bow  
amaryllis

pjm: I'm still thinking about this haiku, and I am not able to give an explanation for the effect it has on me. There is a feeling of formality and grace, of reverence and ritual, of deep color, deep respect, deep, yet simple, elegance. I have a kimono that is a purplish gray on the outside and amaryllis red on the inside—within the unremarkable, the remarkable. But there is more here that cannot be explained logically—to be able to create such a haiku is remarkable. Congratulations, Poet.

jb: This is a verse about sincerity, ushin. Making a bow, "without notice," is done from sincere feeling. An alternative is a formal bow which is choreographed, and performed for everyone to see. Also, the bow is made in the presence of "amaryllis" which can be taken as a representative of the universe, and it—the amaryllis—is a surprise.

7183 spring frost  
all the tulips  
in a white vase

jb: Unexpected, that's the spring frost. A sudden freeze. So what's to be done with the early blooming tulips? Isn't that always the question when we are taken by surprise? The alternatives are to let them fend for themselves or, perhaps, to take charge and try to preserve what we can. So, in this haiku, the tulips end up in a white vase. Simple? Well, yes, but for me, this represents a lot more than tulips, and a lot more than spring frost. Suppose, the tulips had not ended up in a white vase?

pjm: A clear image and a good beginning: the connection of "frost" to "white," as well as the notion of saving the tulips from a late frost. But I think more is needed to take us deeper. The last two lines could be the second line giving the opportunity to write a third line.

7186 blue sky - March morning  
in the center of a maze  
a bright blue easy chair

pjm: I am interested in how this haiku creates the effect that it does. I was first caught by the blue-chair-in-a-maze image. Then by its echo of the color of the sky. It's as though the whole sky has been transformed, Alice-in-Wonderland-like, into an easy chair. The maze adds to the sense of being thrust into an unconventional world. Where am I, the reader, as I peer into the maze. Have I eaten a Mad Hatter biscuit and suddenly grown so big I can see the whole maze at my feet? Or am I flying over in an invisible airplane like Wonder Woman? All seems possible in the strange world of this haiku. The broken syntax of the first line signals that we are entering a strange place. Even the word March on second reading conjures up the March hare. Then there is the very formal form, 17, no—18 syllables (that's in keeping with the strangeness). A maze was often a feature of formal European gardens. So the haiku form here has an extra syllable and its maze has "a bright blue easy chair"!

jb: I like the image, though I wish the language were smoother. For me, this haiku has the feel of someone working to satisfy the formal 5-7-5 requirement. However, knowing how difficult this can be, I can forgive that for the sake of the image.

7190 my thoughts  
caught in an eddy  
spring brook

jb: An "eddy" is a current "at variance with the main stream, frequently in a circular motion." How often is this autobiographical? Especially, my thoughts? Is this a big thing? No, it's just an eddy in a spring brook, but at the right moment it's everything. It's spring, all right. The days are becoming longer...and warmer, and...we're not quite sure just what the beauty of spring will provide. Well, there's the "main stream," and, of course...the eddy.

pjm: A worry like thoughts in an eddy, round and round, going nowhere. But a spring brook has eddies, yet, it is going somewhere. Maybe this is the lesson—don't let a few little eddies keep you from your destination (destiny?).

7194 spring peace garden  
spending some time  
with the stones

pjm: Ah, when the world is too much—too much turmoil, too many demands, too noisy, too . . .too . . ., the stones have the answer. They have the weight of years, the solemnity of the natural, they have solidity and patience. In their quiet, unassuming, unadorned presence, we are reassured and calmed.

jb: Patricia and I agree on this haiku. This is one of my favorites for this *Geppo*. I like the simplicity, *hosomi*, and the even flow of the language. For me, it's about the image of a "peace garden" and its maintenance. Peace is not easy to maintain. In order to keep the peace one needs spend some time with the stones.

7224 from the other train  
an old man gazes out  
- spring melancholy

jb: Gazing from the window of a train, what should be seen but another train? And, there is an old man gazing out of the window looking ... at us? At me? Or perhaps he just "gazes out?" What is his state of mind? We, the readers, are on a train headed toward one destination and "an old man" is on "the other train" toward another. Are we gazing in a mirror?

pjm: A man is on a journey, literal and metaphorical. What is the look that can be seen in his eyes—is it wistful, sad, full of longing, or is it peaceful? Perhaps there is regret or loneliness. This haiku is a reminder that each of us will make this journey on "the other train" What will be the look in our eyes?

Please join the conversation. Jerry and Patricia welcome your comments. Please further the discussion by contacting us at

care of the *GEPP0*.





**CALL FOR HAIKU !!!**

Paul Williams will be the editor of this year's Yuki Teikei. Members' Anthology

Send at least five of your best haiku to:

Paul Williams

THE DEADLINE DATE HAS BEEN  
CHANGED TO JUNE 30, 2008

If you send haiku that has been previously published, please send the citation with the haiku.



**Stargazing at Rancho**

**When:** August 30, 7:00 PM to 10:00 PM  
**Where:** Rancho Canada del Oro Open Space Reserve

Yuki Teikei plans to join Open Space Authority for night gazing at the stars in a beautiful and wonderfully dark location that promises lots and lots of stars! Learn about the night skies with park staff. A telescope will be provided, but you are more than welcome to bring your own. Dress warmly and bring a blanket or beach chair to recline and observe the night sky.

**Directions to Rancho Canada del Oro** From 101 South or 85 South Take the Bailey Exit off of Hwy 101 and go West (right). Go

approximately 2.5 miles and turn left on McKean Rd. Turn right onto Casa Loma Road (where McKean turns into Uvas Road). Follow Casa Loma Road approximately 2 miles to the Open Space Authority parking lot.



Dear Haiku Friends—

I wanted to let you know that we are being honored by a visit to the Bay Area by Angelee Deodhar, a haiku poet and medical doctor from India. We met her in Matsuyama last year. She is translating haiku from English into Hindi and has plans for a web site. She translated most of the haiku in the last Yuki Teikei Members' Anthology. She plans to celebrate Tanabata with us this coming July 12. It will be a pot luck at Anne Homan's at

Starts at 6:00 pm. If you need directions call Anne at

We are also planning a trip to the redwoods at Mt. Tamalpais on Sunday with Angelee. If you are interested in joining us, please let me know. It would be an afternoon excursion from 1 to 4 with maybe dinner afterward.

I hope that you can join us at one or both of these events. You will enjoy meeting Angelee, and Tanabata at Anne's is always festive. And the redwoods—well, what needs to be said about that. Hoping to see you soon—please share this with other haiku enthusiasts whom you think would be interested.

patricia

Mary Hill  
*haiku poet, photographer, artist*  
 Dec. 14, 1922 - May 23, 2008  
 by Ted Rose

Mary Louise Ackerson was born in 1922 in Rock Island, IL, the first of five children. Mary grew up in Bedford, Indiana, the daughter of a soil agronomer and a secretary.

setting bean poles  
 shirtless  
 in the spring rain

a change in the wind  
 the pigpen receives a drift  
 of apple blossoms

She went to Indiana University in Bloomington where she met her husband, Robert Hill. They had two children, Susan and Bob. Robert was a Naval physician, and after graduation from medical school he was sent to Long Beach, CA. They also lived in Western Samoa and San Diego before Robert resigned from the Navy. He joined the Palo Alto Medical Clinic and the family moved to Palo Alto, CA.

morning sunlight—  
 drifting with the plum petals  
 a green warbler's song

When Mary's children entered high school, she began to take art classes, including photography which she studied with Ansel Adams. When the kids were independent, she explored more of her own potential. In addition to photography, she studied the Russian and Japanese languages; Chinese brush painting with the master, Pei-Jen Hau; calligraphy; and haiku with Kiyoko and Kiyoshi Tokutomi.

a cow meanders  
 along cobblestone streets  
 sampling the roses

Her spiritual path was an eclectic blend of Christianity, Buddhism, Nature, and, overall, Great Spirit – as reflected in her collection of Native American fetishes. She especially related to Bear and to Crow. She also felt a kindred spirit to rocks, to the earth, and to plants – drawing strength and comfort from these.

forgotten fountain  
 a few wishes covered  
 with algae

She will be missed by all who knew her. And her spirit will live on in all who loved her.

sliding into bed—  
 butterflies on the ceiling  
 already sleeping

Note: The haiku in this haibun are Mary's. They were first published in *The San Francisco Haiku Anthology*, ed. Jerry Ball, Garry Gay, and Tom Tico, Smythe-Waithe Press (Windsor, CA, 1992) and *Young Leaves*, Yuki Teikei Haiku Society (San Jose, 2000).

**2008 Yuki Teikei Haiku Society Retreat**  
**Asilomar Conference Center, Pacific Grove, CA**  
**September 11-14, 2008**  
 (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 far. 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.

Asilomar is a beautiful natural setting near the Pacific Ocean, and the Conference Center is nestled in sand dunes at the edge of a coastal forest. Magic fills the air in this location: paths leading to the beach are shrouded in morning mist, tide pools and shorebirds abound, and the changing tides are graced by spectacular sunsets at dusk. The tranquility and vitality of the area naturally support the creative process.

The theme for our 2008 meeting will be **"Pausing for Peace,"** a topic chosen by our guest speaker **Patricia Donegan**. Ms. Donegan is an exceptional teacher, with master degrees in English and Asian Studies. She has taught abroad in Korea and Japan and in the United States at Naropa Institute, and has authored several books including *Bones*, *Never Mind*, *Hot Haiku*, *Without Warning* and *Asian Arts and Crafts for Creative Kids*.

Other special presentations at this retreat will include: an exquisite tanka performance by our dear friend Iariko Kitakubo from Japan accompanied by her accomplished associate Amelia Fielden from Australia; a traditional Kukai judged by our esteemed guest Emiko Miyashita from Tokyo, Japan; a sunset memorial for past YTHS member Jim "Ouzel" Arnold; plus an art party, evening bonfire and renku party.

Total cost of the retreat is \$450, which includes three nights lodging and meals. To register, please complete the form below and forward with a \$100 deposit to reserve your space. Asilomar is now asking us to commit 3 months in advance! So please note, the deadline for registration is **June 10**, and there is a \$50 discount for early birds paying in full by that time. Otherwise, balance of \$350 will be due on arrival.

Mailing address: **Anne Homan**,  
 (Make checks payable to YTHS) For more information, you may contact

Name: \_\_\_\_\_

Address: \_\_\_\_\_

Phone: \_\_\_\_\_ Email: \_\_\_\_\_

Special Needs (physical &/or dietary): \_\_\_\_\_

Vegetarian meals:    Yes    No    (please circle)

*Calendar*

July 12 6:00 PM - Tanabata celebration at Ann Homan's house. Call for directions -  
  
Please bring a dish for pot-luck dinner., Please, no peanuts or peanut content in any dish.

Aug. 30 Open Space Authority Stargazing. See Page 9.

Sept. 11 - 14 Haiku Retreat at Asilomar Conference Center - See article in this Geppo

Oct. 11 6:00 PM - 10:30. Moonviewing at Jean Hale's

Directions, call  
Bring a dish for pot luck dinner. No peanuts or peanut content in whatever you bring.

The guard at the gate will give you directions or you can ask him to call Jean and someone will come to the gate to meet you.

Nov. 8 1:30 - 5:00 PM - Haiku Craft Lecture by Pat Gallagher plus haiku writing, Markham House, San Jose.

Dec. 13 Holiday Party, 6:00 PM - Patricia Machmiller's home,  
  
For directions call  
A pot-luck supper and haiku gift exchange will take place.

**With regret, please note that there is no challenge kigo for next issue in this Geppo.**