

G E P P O

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

Volume XXXV:2

March - April 2010

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

- | | | | |
|------|--|------|---|
| 7994 | a turtle also
crosses the road ...
swallows return | 8002 | garden tour
i notice my neighbor's
butterfly tattoo |
| 7995 | in this city
I swing Babe Ruth's bat —
cusp of spring | 8003 | spring peeper
the distant glint
of an ant hill |
| 7996 | an empty shelf
of chili powder...
Cinco de Mayo | 8004 | the neighbor boy
shooting baskets ...
starry night |
| 7997 | sky blush
above rolling hills ...
first sprouts | 8005 | land of milk and honey —
cocoa-colored boot prints
in the sea of mud |
| 7998 | another week
of visiting the hospital
spring melancholy | 8006 | reflection of the window
clearing ... steaming up
on the edge of my cup |
| 7999 | Valentine's Day —
sharing tea with life stories
at Fuji Towers | 8007 | pebbly riverbed
the herring run has become
our herring harvest |
| 8000 | tofu factory
where a deep bow is still felt —
white camellias | 8008 | five year-old with kite
wills it into the wind
high hopes |
| 8001 | full-moon Passover ...
I spontaneously purchase
a kaballah set | 8009 | after sidewalks,
she clears snow from rock garden
YES snowdrops |
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- | | | | |
|------|---|------|--|
| 8010 | another torn muscle
waiting for PT's miracle
March wind | 8020 | hiding eggs
so no one will find them ...
a mallard and her mate |
| 8011 | slack tide ...
through the shallow brine
a sea slug views the sky | 8021 | full moon
parting from the clouds
a pregnant doe |
| 8012 | smoke streaked sunset
the last persimmon
falls | 8022 | at rest
on the forest floor
a fallen sentinel |
| 8013 | winter pear
with one slice
the worm is made homeless | 8023 | Final days
the ginko-leaf bookmark
in his empty diary |
| 8014 | whether the window
is open or closed
spring peepers | 8024 | Line upon line the waves
break, collapse, break again —
my friend's slow death |
| 8015 | in the space
between birdsongs
the rest of spring | 8025 | Shooting stars
girl in a sequined dress
strums her ukulele |
| 8016 | tea party
young leaves
at the tip of the branch | 8026 | spring hills
a puppy nibbles
on his littermate's ear |
| 8017 | vernal equinox —
I weep and laugh
a little every day | 8027 | balmy breeze
sweet gum buds swell
without shame |
| 8018 | full moon
the new baby
at her breast | 8028 | spring thaw
ice cream truck's return
hello! |
| 8019 | spring haze
Philosophy for Dummies
slips from my hand | 8029 | first cup
by firelight
spring rain rain rain |
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|------|--|------|--|
| 8030 | pruning shears
clear leafy tangles
fresh tea brewing | 8040 | twittering
deep in the willows
in a moment — dawn |
| 8031 | a scrub jay
surprisingly mute
beak stuffed with twigs | 8041 | a hazy moon
above city lights —
glasses broken |
| 8032 | Memorial Day
I rush with water
to the dying plant | 8042 | end of drought —
burned trees
fly in mud slide |
| 8033 | look! spoons snuggling
in the silver drawer ...
Valentine's Day | 8043 | cherry blossoms
after heavy snow
hardy souls |
| 8034 | a child stirs kisses
into chocolate fondant ...
Mother's Day | 8044 | lingering snow —
the bamboo moves
upright |
| 8035 | nudged by the currents
thick strands of seaweed
litter the beach | 8045 | Passover —
faint wine stains
on the cloth |
| 8036 | rigging
tap-tapping against the mast
first spring storm | 8046 | every year
a bit of purple —
my one hyacinth |
| 8037 | on beating wings
a pheasant rises
from the ploughed field | 8047 | a nurse with ashes
on her forehead steps back
into the CCU |
| 8038 | up and down the tree
two squirrels playing tag
first day of spring break | 8048 | a warbler waits
for the glint of sunlight
on insect wings |
| 8039 | a cellist scoots past us
heading into the stage door —
looks like rain | 8049 | forgetting why
I stepped outside
balmy breeze |

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- | | | | |
|------|--|------|---|
| 8050 | camellia blossoms
lie saturated with rain
so many clogged days | 8060 | waiting for a friend
still she has not come
drawing out my day |
| 8051 | a butterfly lands
she's looking the other way
this first day of spring | 8061 | morning call
from overseas
All Fool's Day |
| 8052 | clumps of daffodils
here and there along the road
a smiling neighbor | 8062 | mist shrouded graveyard
a weak sun starts to shine
wisps of fog rise up |
| 8053 | the peepers
silent tonight —
the sound of rain | 8063 | nights of rain and snow
finally one bright star
make a wish |
| 8054 | the abandoned house
purple irises
still live there | 8064 | dead baby fawn
circling above —
vultures |
| 8055 | a smiley kite
snatched
from a little hand | 8065 | cherry blossoms
carpeting the parking lot
springwind |
| 8056 | early April dawn
all around
hummingbirds | 8066 | spring homecoming
in an empty plate
locks of gray hair |
| 8057 | first snow
memories of
spring | 8067 | a kingfisher
in mid spring
a catfish leap in air |
| 8058 | open sky ...
in a field of wildflowers
a single headstone | 8068 | gray winter
shivers within its corpse —
ecstatic bird song |
| 8059 | talkative friend
throughout the day quiet
April Fool's Day | 8069 | boiling eggs
for potato salad —
Easter Eve alone |

8070 April wind
his last kite on the attic
stairway
every year
against soot-soaked bricks
blaze of azaleas
~ Christine Michaels

8071 when I was a kid
giving up canned peas for Lent
understanding squat
swept off my feet...
an azalea blossom
in her hair
~ Elinor Pihl Huggett

8072 sitting under the arbor
apricot blossoms dance by
kisses from angels
having to say bye
on a day when azaleas
blanket the hills
~ John J Han

Challenge Kigo Haiku
Azaleas

waking
from a dream a cave opens —
deep in azaleas
~ Wendy Wright

ICU waiting room
the azalea plant
we couldn't take in
~ Deborah P. Kolodji

luring azaleas —
yet, I long to know you
by your scent
~ Judith Schallberger

petticoat dress —
didn't i find Easter eggs
beneath the azaleas?
~ Michele Root-Bernstein

rain passes
all fallen azalea blooms
upside down
~ Zinovy Vayman

beginning of spring
somewhere and everywhere
earthquake rumbles
~ Kirsty Karkow

as the light fades
from the azalea blossoms
I lock the doors
~ Pat Prime

azaleas in bloom
his headstone must be dusty
time to visit papa
~ Neal Whitman

home in a pot
azalea blooms
bonsai style
~ Janis Albright Lukstein

white azalea —
the afternoon
seems cooler
~ Ruth Holzer

pink azalea
sympathy basket
she hated pink
~ Mimi Ahern

Challenge Kigo Haiku - continued

along the highway
such a welcome sight
bright azaleas blooming

~ *Joan C. Sauer*

azalea blossoms
not a single color left
snails help themselves

~ *Majo Leavick*

surrounded
by shredded dead bark —
the azalea blazes

~ *Jeanne Cook*

a long time ago
azaleas bloomed where I stand
inhaling the past

~ *Toni Homan*

he chooses
the magenta azalea
from the rest

~ *Joan Ward*

busy commuters —
speeding past rows of
azaleas

~ *Steven E. Cottingham*

Challenge Kigo - Miner's Lettuce

by *Ebba Story*

Wild and edible, tender, juicy, crunchy, fresh, wild and edible. And free, unless you purchase it at local farmer's markets. Miner's lettuce makes its annual appearance in late winter and is most apparent in April through May and June in California. It ranges from southern Alaska all the way to Central America but greatly prefers the damp cool valleys of mid-California. Now, I'm one for eating wild plants and I grew up chewing on Georgia weeds. Since I first discovered this luscious Miner's lettuce, I've made it a staple in my wanderings through the California woods. It's such a refreshing nibble. The Gold Rush miners of 1849 gave *Claytonia perfoliata* its common name. These tough guys included Miner's lettuce in their diets (both raw and cooked) to prevent scurvy. It does have a slightly tangy flavor - evidence of the vitamin C in its leaves.

Miner's lettuce is most easily found in shady, damp (not wet) spots. Roundish leaves stand up on slender stalks and make a dense above-the-ankle carpet. Tiny white flowers extend out of the center of an encircling pair of rounded leaves. The flowers are so very small they failed to make it into my wildflower ID books. Miner's lettuce - green, green, so very green. And when the hotter, dry months of summer arrive, Miner's lettuce turns a deep red and eventually fades away. When the following rainy season arrives, the seeds sprout and once again Miner's lettuce colors and flavors the earth with its humble self.

single file
through Miner's lettuce —
the clasp of his hand

Miner's lettuce
the emerald green
in a wood nymph's song

filtered sunbeams
she whispers a secret
to the Miner's lettuce

open gate —
goat kids and I
in the Miner's lettuce

Congratulations to New YTHS VP

The YTHS board voted Wendy Wright into a newly created role of Southern California Vice President. The position was created to represent the many active haiku members in that region. In addition, Wendy will help leverage local talent and abilities to help sustain YTHS activities and assist President Carol Steele. Her term runs until October 2012. Thank you Wendy & all YTHS Board Members for your effort!

Members' Votes for January- February Haiku

Joan Zimmerman – 7904-4, 7905-1, 7906-5
 Gregory Longenecker – 7907-1, 7908-6, 7909-3
 Barbara Campitelli – 7910-3, 7911-1, 7912-1
 Dave Bachelor – 7913-3, 7914-7, 7915-0
 Ruth Holzer – 7916-6, 7917-0, 7918-3
 Elinor Pihl Huggett – 7919-5, 7920-0, 7921-1
 Patricia Prime – 7922-7, 7923-2, 7924-0
 Peggy Heinrich – 7925-4, 7926-6, 7927-4,
 7928-7, 7929-3, 2730-2
 Desiree Mcmurry – 7931-6, 7932-5, 7933-8
 Christine Doreian-Michaels – 7934-0, 7935-0,
 7936-0
 Zinovy Vayman – 7937-0, 7938-2, 7939-1
 Michele Root-Bernstein – 7940-3, 7941-4, 7942-9
 Deborah P. Kolodji – 7943-5, 7944-4, 7945-0
 Judith Schallberger – 7946-0, 7947-0, 7948-8
 Steven E. Cottingham – 7949-4, 7950-0, 7951-6
 Kirsty Karkow – 7952-3, 7953-3, 7954-3
 Teruo Yamagata – 7955-5, 7956-2, 7957-2
 Joan Ward – 7958-1, 7959-2, 7960-1
 Elaine Whitman – 7961-0, 7962-1, 7963-0
 Mimi Ahern – 7964-0, 7965-4, 7966-1
 Karina Young – 7967-3, 7968-1, 7969-4
 Neal Whitman – 7970-0, 7971-0, 7972-0
 Michael McClintock – 7973-4, 7974-1, 7975-2
 Yvonne Hardenbrook – 7976-6, 7977-1, 7978-1
 Laurabell – 7979-4, 7980-3, 7981-2
 Jeanne Cook – 7982-3, 7983-1, 7984-0
 Joan C. Sauer – 7985-2, 7986-2, 7987-0
 Toni Homan – 7988-1, 7989-2, 7990-0
 Majo Leavick – 7991-0, 7992-0, 7993-0

Dojins' Corner

January-February 2010

Patricia Machmiller and Jerry Ball

pjm: My choices from the last *GEPP0* are: 7918, 7919, 7932, 7933, 7941, 7942, 7947, 7949, 7951, 7957, 7962, 7965*, 7966, 7967*, 7968, 7969, 7970, 7975.

jb: My choices are: 7908, 7909, 7911, 7913, 7914, 7916, 7922*, 7923, 7928, 7929, 7931, 7933*, 7940, 7948, 7949, 7951, 7956, 7957, 7973*, 7975, 7976, 7979.

Starred numbers (*) have been chosen for comment.

7922 backyard fence
 a bunch of radishes
 from the neighbor

jb: Frost said, "Good fences make good neighbors." There's more than one way to interpret that. Fences separate property and in doing so help to minimize squabbles. But they can also be agents of good will when a neighbor uses the fence to place a small gift. Sometimes a small thing has lasting value, like a "bunch of radishes." Twenty years ago a student left a handful of cherries as a gift on the windshield of my car. I haven't forgotten.

The language in this haiku is commendable: simple, direct, a shasei. Also, it flows, it reads softly. It is not over stated, but only about a small act of good will. Very nice verse. And notice, there are no verbs.

pjm: A bunch of radishes, just pulled, with the dirt (I imagine) still clinging to the roots are handed across the fence in a simple, neighborly gesture of friendship as down-to-earth and homey as the radishes themselves. The use of radishes as a connection between humans reminds me of Issa's haiku:

the radish-puller
 points the way
 with a radish

The Issa radish is, of course, a long, white daikon radish, not the round, red ones I imagine in the 7922 poem. →

Dojins' Corner - continued

7933 in an eddy
river ice
reshapes itself

jb: The language is minimal, yet conveys a strong idea. The "river ice" is literally "reshaping itself," under the influence of the physics of the season. This can be read as a simple description of the change of concrete river phenomena: some parts of the ice melt and new areas are frozen. Thus, the ice is reshaped. However, there is a subtext. Like ice, in an eddy, we all have an opportunity to "reshape ourselves." The metaphor is insightful, positive; and, for me, delightful.

pjm: It's the cusp of spring. The ice on the river is breaking up; caught in a great whorl, the giant slabs collide and, jammed together, grind their edges off. Upon first reading one thinks of this reshaping as a positive, but upon further thought, the process is ultimately destructive. Soon the ice will be totally annihilated, a destruction as complete as death itself; necessary, yes, for spring and its process of renewal, but for the ice there will be no return.

7951 muddy road
memories of childhood
ooze through my toes

pjm: I was particularly caught by this haiku because its evocation of a childhood memory is through the sense of touch. I truly hope the poet was actually able to go barefoot in the mud as an adult! He or she made me long to do the same.

jb: Memories flood in in many ways, including the ooze of a muddy road. Touch is a great source of mnemonic delight. The author has caught the fluidity of memory in the tactile metaphor. This is a narrative haiku where the substance of the verse is carried in the verb "ooze." "Muddy road" is a spring kigo. So an adult is (or seems to be) walking barefoot on a nice day in springtime. The sensation of mud in the toes is

delightful and yields a flood of childhood memories. Tactile memories are often very strong, and there are likely olfactory sensations as well. And the author is right, memories, sometimes, do seem to "ooze" through the toes.

7965 winter afternoon
harp music accompanies
my snoring husband

pjm: What harmony and warmth this haiku evokes. I didn't realize until I read this how cozy and companionable a snore can be especially when its bass is accompanying a harp's soprano!

jb: Do I dare call this "chamber music"? We apparently have a harp and nostril duet. This, for me, is a good humored haiku, and I enjoy playing with the images called to mind. The harp is one of the most ancient of instruments, along with the flute, drum, and voice. This is undoubtedly a repetition of an ancient scene, and I see a patient wife (possibly) busy with projects rising to the moment with a grin.

7967 no resolutions
back and forth on a bare branch
a phoebe swaying

pjm: Winter. A time of reflection. The poet is clearly in the moment satisfied to see a single phoebe (I see it as a black phoebe—this haiku is a study in black and white) having just landed, sway back and forth. The immediacy of the image is conveyed with no extra frills in traditional form, like a sumi painting. For the poet and for the reader no resolutions are necessary—only appreciation, a humble benediction, of this simple, barely drawn scene.

jb: Ah, the indecision of a new year ... no resolutions. It's not that we haven't kept them, we just haven't made any. And, looking out the window, or across the yard, there is a phoebe whose swaying, on a bare branch, acts as a mirror to my psyche. As an added touch, the phoebe in ancient Roman myth is a personification of the moon. Quite a reflection. →

7973 putting a toe
in the tide ...
winter clouds

jb: As I read this haiku it undergoes a metamorphosis. At first I think of summer on the beach and cavorting in the surf. Then I realize my reading is incorrect, there are "winter clouds." It's not summer. And secondly, I didn't put a toe "into the surf," the toe was "put" "in the tide." The tide is not the surf. "Surf" is local. Tide is much more universal. The word "tide" connotes greater forces: rotation of the earth, combined with movement of the moon—and the "winter clouds" are what put me in contact with the tide.

pjm: It took rereading this haiku to feel that initial shock of cold when one first puts a toe in a winter ocean current. Like Jerry I didn't know it was winter until the last line where I see the winter clouds, heavy and dark. There is calamity here. And devastation. I suggest that the poem would have even more impact if "winter clouds" were the first line.

Jerry and Patricia invite your comments. Contact

or through donnalynn
chase in care of GEPP0.

January - February 2010 Haiku Voted Best by GEPP0 Readers

my daily journal
juncos double-scratching
in deep snow

~ Michele Root-Bernstein

in an eddy
river ice
reshapes itself

~ Desiree Mcmurry

first plum blossoms —
the urge to try something new
with my grey strands

~ Judith Schallberger

talking on his cell
he trods
on the violet

~ Dave Bachelor

backyard fence
a bunch of radishes
from the neighbor

~ Patricia Prime

winter sun —
a handsome youth emerges
from the old man's face

~ Peggy Heinrich

looking back at me
in the railcar window
winter night

~ Gregory Longenecker

sheets of ice —
the perfect couple
splits up

~ Ruth Holzer

winter evening
nothing matters
but these words

~ Peggy Heinrich

winter garden
the red ball
no longer hidden

~ Desiree Mcmurry

muddy road
memories of childhood
ooze through my toes

~ Steven E. Cottingham

how quietly
fall today's snowflakes
on yesterday's snow

~ Yvonne Hardenbrook

YTHS Members' Anthologies for Sale

2001 *Spring Sky*, ed. June Hopper Hymas -- \$5
 2003 *Migrating Mist*, eds. Anne M. Homan and donnalynn chase -- \$5
 2004 *The Heron Leans Forward*, eds. Anne M. Homan and donnalynn chase -- \$5
 2005 *Growing a Green Heart*, eds. Anne Homan and Patricia J. Machmiller -- \$6
 2006 *Flying White*, eds. donnalynn chase and June Hopper Hymas -- \$7
 2008 *Muse of the Bird-Song Tree*, ed. Paul O. Williams -- \$8
 2009 *Extinguished Candles*, ed. June Hopper Hymas -- \$8
 Contact donnalynn chase to purchase or mail checks payable to "YTHS" to her. Cost includes shipping.

**2010 Members' Anthology
 Haiku Due May 31**

Editors: June Hopper Hymas and Jerry Ball
 SUBMIT by email if at all possible.
 SEND to both email addresses below:
 June Hymas and Judith Schallberger
 three copies via U.S. Mail to: Judith Schallberger, 5830 Arapaho Drive, San Jose, CA 95123.

GUIDELINES:

- CONTRIBUTORS must be current, paid-up members of Yuki Teikei Haiku Society; the anthology is a membership benefit, without additional charge.
- ELIGIBLE haiku should be unpublished but may have appeared only in the GEPP0.
- EACH haiku should have only ONE kigo or season word.
- SEND at least seven or more of your best haiku; choices add balance to the anthology.
- INCLUDE your name & contact information on submission(s).
- MUST be received by May 31, 2010.

The anthology will be distributed at the Asilomar Retreat this September. Copies will be mailed after the retreat to those who did not attend. Additional copies may be purchased at \$8 each postpaid from Judith Schallberger.

**YTHS's Annual Asilomar Retreat
 September 16-19 at Pacific Grove**

The Society is happy to announce that the featured presenter for their Asilomar Retreat in 2010 is Margaret Chula, one of the most accomplished English-language haiku poets. Margaret Chula started writing haiku while she was living in California in the early seventies before moving to Japan. She studied haiku and other Japanese literature during the twelve years that she lived there. Also in Japan she taught English at Kyoto Seika University and taught creative writing and haiku at Doshisha Women's College. She now makes her home in Portland, Oregon. Her collections of haiku, *Grinding My Ink*, and *Shadow Lines* have won first place for haiku in the Haiku Society of America's annual National Book Awards.

The 2010 Asilomar Retreat will take place Thursday September 16 through Sunday September 19. This year's conference will include an escorted tour of Tor House, Robinson Jeffers stone house near Carmel. In addition there will be the traditional activities, including writing workshops, a chance to do art, an introduction to renku-writing and an evening spent on that poetry, nature walks, and other events. An additional feature of this years retreat will be a party celebrating the 35th anniversary of the founding of the Society.

A \$450 fee covers the conference, three nights lodging, and meals Thursday dinner through Sunday lunch. Attendees who register and pay in full by June 15 will receive a \$50 discount in fee. The registration deadline is August 1.

Register with a deposit check of \$100 or more (payable to the Yuki Teikei Haiku Society) to one of the registrars: Patricia Machmiller,

For more information and registration form, go to the YTHS website at youngeaves.org or email Patrick Gallagher at

Annual Kiyoshi & Kiyoko Tokutomi Memorial Haiku Contest

In-hand deadline: May 31, 2010

Prizes: \$100, \$50 and \$25. Final selection will be made by a distinguished haiku poet.

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 will more than one recognized kigo will be disqualified.
- Prize winning poems and commentary may printed by YTHS in GEPP0, anthology, and other publications.

2010 Contest Kigo List

New Year:	first visitor
Spring:	hazy moon
Summer:	tiger swallowtail
Autumn:	autumn loneliness
Winter:	basketball

Submission Guidelines

- Entry Fee is \$7 per page of three haiku.
- No limit of entries.
- Entries will not be returned.
- Submit four copies of each page with your name and address on only one copy.
- Entries are to be typed on 8 ½ x 11 size sheet of paper.
- Checks or money order payable to "Yuki Teikei Haiku Society".
- Oversee entrants please use International Postal Money, in US currency only.
- For results list, send an SASE marked "Contest Winners".
- Entries must be original, unpublished, and not under consideration elsewhere.
- No previous winning haiku are eligible.
- Contest open to anyone, except YTHS President and Contest Chair.

Send entries to:

Alison Woolpert, YTHS Contest Chair

Submission Guidelines for GEPP0

due date for the next issue is June 10, 2010.

Email (preferred) your contact information, poems, and votes to

OR mail your poems and votes with your contact information to **GEPP0 Editor,**

You can submit:

- Up to three haiku appropriate to the season; poems must be in three lines. They will be printed without your name and identified with a number for appreciation and study.
- One Challenge Kigo Haiku which uses the current issue's Challenge Kigo. 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 the top number of votes are reprinted with author's name in next issue.
- Black & white artwork by email as jpg or send artwork with SASE for its return. Not all artwork will be accepted due to space and relevance as decided by editor.

WANTED: Haiku for YTHS's Saijiki

The Yuki Teikei Haiku Society hopes to release its regional saijiki at this year's Asilomar retreat. To achieve this, current editor Anne Homan needs haiku to be considered to exemplify each kigo in the saijiki. The deadline for these submissions is July 15, 2010. Please submit your poems to her by e-mail or regular mail (see below).

Check YTHS's _____ or 2009 Anthology for a list of all kigo being considered for use in the saijiki. You can contact Anne at _____

YTHS 2010 Calendar

		July 15	Saijiki Haiku Due to Anne Homan See information in this issue.
May 31	"In-hand Deadline" for Annual Tokutomi Memorial Contest See details in this issue.	July 24	Deeper Into the Season II - Haiku Workshop at Monterey Dunes. Facilitated by Patricia Machmiller. 9:30am - 4:30pm. Cost: \$60 per day; payable to YTHS. RSVP or _ .
May 31	"In-hand Deadline" for Annual 2010 YTHS Membership Anthology - See details in this issue.		
June 10	Next GEPPPO due date for votes & haiku	August	No meeting or event scheduled.
June 12	Meeting/Ginko at Hakone Gardens in Saratoga. 1:30 - 5:00 pm.	August 1	Asilomar retreat conference registra- tion deadline.
June 15	Asilomar early registration due - save \$50 by paying in full for conference	Sept. 16 through 19	Annual Asilomar Retreat in Pacific Grove. More information in this issue.
July 10	Tanabata Celebration at Anne Homan's Livermore home. 6:00 pm - ? Please bring a peanut-free dish for pot luck dinner.	Oct. TBD	Moonviewing at Patrick Gallagher's.
		Oct. 31	Deeper Into the Season II WS
		Nov. 3	Planning Meeting at Carol Steele's.
		Dec. 11	Winter Party at Patricia Machmiller's.