

月報 俳句 ジャーナル

GE P P O

H A I K U

J O U R N A L

Editors
Kiyoshi & Kiyoko
Tokutomi

悦高 淑子

President
Patricia Machmiller

Advisor
Edwin A. Falkowski, Ph.D.

Monthly Newsletter

Vol. 2 No. 6 June 1979

12

GE P P O EDITORIAL

Our GE P P O Newsletter of February 1979 reported plans for compilation of an English Language SAIJIKI 歳時記 and the need for volunteers. Since that time a committee has been formed. The purposes of this committee are to:

1. identify, define, and describe KIGO 季語 (season words) relevant to geographic locations of members in the United States mainland;
2. relate each KIGO 季語 to significant haiku written in the traditional YUKI 有季 TEIKEI 定型 form; and
3. report, select, and compile relevant content for an English Language SAIJIKI 歳時記.

Your editors are delighted with the enthusiasm with which this committee has embarked on their task. Should new members wish to join this committee in their exciting new adventures with collection of regional and local KIGO 季語, a note to the editors of GE P P O Newsletter will place your name on the list.

ASSIGNMENTS FOR JULY 25 SUBMISSION:

1. Send in a list of KIGO which you think are indigenous to your locality. (You may categorize these KIGO according to the categories listed on the attached form "KIGO Listing for SAIJIKI Report".)
2. Using the attached example of a KIGO Listing for SAIJIKI Report, send in to your editors a Report about one or more of the following:
a) Your State Flower, b) a summer animal, c) a summer event in your region such as Kentucky Derby, Rodeo, County Fair, etc.
If the haiku which you include on the KIGO Listing for SAIJIKI Report has been published, please indicate where, dates, pages numbers, etc. Your editors will be pleased to review additional YUKI TEIKEI haiku which you have written about KIGO.

MEMBERSHIP REGISTRATION UPDATE:

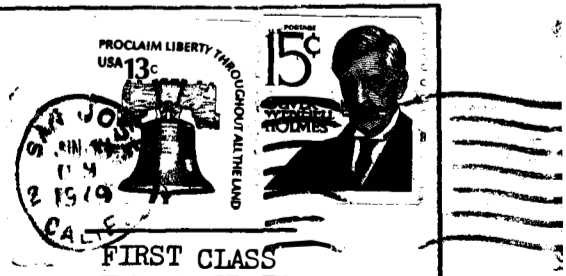
We are updating our files with the enclosed membership registration form. If you have already paid your 1979 membership fee, please just fill out the form and mail it back to us with your assignments. If there should be changes in your address during the summer or in future months, would you be kind enough to inform us.

SPECIAL CONTRIBUTIONS:

We wish to express our especial appreciation to the following members who have so generously made contributions to offset some of the increased costs of processing and mailing GE P P O Newsletter and Haiku Journal: Mrs. Roberta Stewart, Mr. Sol Markoff, Mrs. Catherine M. Buckaway, Mr. Ian Wolfe, and Ms. Helen E. Dalton. There

Haiku Journal

Patricia Machmiller



are also many members who always enclose extra stamps when they submit their haiku. These kinds of helps are greatly appreciated.

NEW PUBLICATION:

A new publication for your summer enjoyment:

Title: Haiku Master Buson

Author(s): Yuki Sawa and Edith M. Shiffert (trs)

Price: \$7.50

Publication Date: April 1979

Publisher: HEIAN INTERNATIONAL PUBLISHING COMPANY
P. O. Box 2402, South San Francisco, CA 94080

Format: 8 ½ X 6, 178 pp.

ISBN: 0-893-46-012-5

Illustrations: Five half-tones

Category: Poetry

SUMMER VACATION:

Your editors will be on a so-called "vacation" the month of July. Kiyoko will be attending the 4th World Congress of Poets in Seoul, Korea, while her husband will use the time to catch up on desk work. Members will have this time to generate ideas for their assignments. Until our August GEPPPO Newsletter, a happy summer to each of you.

塔高 九代子

The President's Column

Dear Members:

I am proud to report that our haiku society has been doing well. A year ago the Tokutomi's began publishing a monthly newsletter, the GEPPPO and KUKO. As a result, our membership has grown to 150 members and is continuing to grow. Our Second Annual International YUKI TEIKEI Haiku Contest has just been concluded. The awards ceremony held on June 2, 1979, at the Hyatt House Hotel in San Jose climaxed a highly successful contest with an increase in submittals of 25%. The issuance of the third, superbly-edited Haiku Journal is imminent.

But all this growth is not without challenges. As some of you are aware, the the GEPPPO hardly arrives before the next deadline for your haiku submittals. This is due to a number of reasons:

1. the somewhat lengthy and erratic mail service,
2. the continuing effort of the editors to improve the GEPPPO and inform the membership (for example, obtaining Mr. Yamagata's comments from Japan, and attempting to include haiku that arrived after the deadline to mitigate the effect of the mail service),
3. the fact that the GEPPPO has essentially been a one-man operation with Mr. Tokutomi donating all his time to the effort.

To alleviate the congestion at Mr. Tokutomi's typewriter, we have purchased mailing masters and labels that can be Xeroxed. This minimizes the typing required for addressing the GEPPPO and KUKO. The elimination of envelopes has eliminated the work of stuffing and sealing envelopes and the need for members to send envelopes. Stamps, however, are still very much needed. Some members have perceived the need and sent either extra stamps or donation.

But we still need to do more to either reduce the work or provide Mr. Tokutomi with some additional assistance. Some ideas we would like you to consider:

1. Changing the cycle of the GEPPPO from once/mo. to once every two months. This alternative has two variations: keep the number of submittals per member per cycle the same, i.e. three, or allow the number of submittals per cycle to increase six. This alternative alleviates the problems related to the mail service and reduces the work involved a little.
2. Engaging Service. (This alternative costs money and would require increasing dues.)
3. Obtaining editing assistance.
4. Reducing some of the content of the newsletter.

We would like to hear from you this matter, and if you have any additional ideas, please let us know.

While you consider these questions, Mr. Tokutomi would like to take a vacation the ~~the~~ month of July to catch up with the work. You will hear from us again in August. We want to do the very best we can to provide a informative, responsible newsletter. Your ideas on how to make the GEPP0 more efficient, on what could be eliminated without reducing your benefits, and on what you are willing to accept in terms of dues and or donated time will help us make the right decisions.

Patricia Machmiller
President

Secretary's Column

In May, there was no REIKAI or regular monthly meeting at The Sumitomo Bank Community Room. Instead, we held GINKO at the Jap nese Friendship Garden in San Jose where we shared lunch and wrote haiku at the foot of the waterfall. Our guest during that hot afternoon was James Hargan, formerly, Professor of English at the University of Wisconsin and Grand Prize Winner of our first YUKI TEIKEI Haiku Contest. The haiku which he wrote on this occasion was:

Ageless rhythmic sound
hidden woodland waterfall
stirs up emotions

James Hargan

Bobbie Leiser
Secretary

Mr. Teruo Yamagata's Comments - June KUKO

I am very much interested in No. 28 on Easter Eggs, although I don't know the Polish tradition. About 7 or 8 years ago I spent X'mas time in Poland, where I saw the small but traditional celebration. I had not expected such a celebration, because Poland was known as communistic country. I was also surprised to learn that the second largest Polish city was Chicago next to Warsaw in Poland.

On May 19th, 1979, by the way, I met the distinguished Dr. Kazuo Sato, Professor of English literature at the Waseda University, who is famous for his introduction of English language haiku to Japan. I understobd that he had a keen interest in the development of our YUKI TEIKEI haiku.

WESTERN WORLD HAIKU SOCIETY'S SIXTH ANNUAL HAIKU CONTEST 1979

Western World Haiku Society announced its Sixth Annual Haiku Contest.

CATEGORIES:

1. DRAGONFLY AWARD: haiku on DRAGONFLY or DRAGONFLIES theme.
2. PROF. KAMETARO YAGI AWARD: haiku with SEASON WORD.
3. OLIVER STATLER AWARD: haiku with 5 - 7 - 5 FORM.
4. ALAN WATTS MEMORIAL AWARD: haiku with ZEN quality.
5. GARY A. HALDEMAN MEMORIAL AWARD: haiku with use of SABI

SUBMIT: AFTER JULY 1st, 1979

DEADLINE: OCTOBER 1st, 1979

SEND ENTRIS TO: WESTERN WORLD HAIKU SOCIETY CONTEST 1979

(\$1.00 entry fee for each category entered must acompany entries. Limit three haiku per category. Put entries in any given category on the same sheet of $\frac{1}{2}$ of 8 $\frac{1}{2}$ X 11 paper. All haiku must be original, previously unpublished, and not under consideration for publication at the time of contest.)

Short Night - 短夜 - MIJIKA YO and others

1. Suddenly summer!
Iced tea tinkling in glasses
the porch swing squeaking.
2. This first summer day
we cool off "skinny-dipping"
new frog clear his throat.
3. Summer came too early
and I caught with a "spare tire"
and tight bathing suit.
4. Into moonlit well
they tumble, pale peach blossoms
drifting on the breeze
5. Early summer rain...
secretly, in dark moist earth,
new roots interwine
6. On lonely park bench
pigeon, and old man with sack,
face bitter March wind
7. Early summer flight:
The mocking bird spreads his wings
And two white suns rise
8. Sparrow-grey field mice
pink tails fluttering upward
fly from hose water
9. A spring breeze rustles
the leaves, large enough at last
in the cottonwood trees
10. Early summer rain,
old 'tom hops over the hedge
mud on his whiskers
11. Taking the short-cut --
the sound of water dripping
from the barley stalks
12. Sunset on the oaks,
the red-headed woodpecker
still hanging away...
13. Once more my eyes rest
on the soft, green curves of hills --
and soon... the spring night!
14. ... and once more, it's Spring!
And clear sky, and wind, and sun,
and... once more... gray hair...
15. I wish more people
like dandelions better --
I grow them so well
16. Early summer scene:
small children and lawn sprinklers
together turned on
17. Midnight melody
beneath my bedroom window:
cats in love or sick!
18. One final Spring breeze--
down come remaining blossoms...
and my accident fence
19. Spending the short night
with a friendly mosquito
and insomnia
20. August afternoon:
gartersnake slithers out of
its flamboyant coat
21. August afternoon:
in the town dump, two racoons
share an old icebox
22. From the still darkness
comes a mockingbird's clear song
_ so ends the short night
23. Awkward kitten stalks;
mother-bird routs the hunter
_ fledging flutters on
24. Again summer comes;
long slow days of ripening
_ swiftly pass my years
25. Finding the cattle
at the end of this short night -
knee- deep in the dawn
26. Here is loneliness,
the cry of a distant moon,
darkest winter night
27. After the short night,
waking to the silence of mist.
Stillness on the lake.
28. Paris, early summer,
three A.M. traffic lights change
for just one small snail.
29. At Arctic Circle
Summer solstice deletes night.
Daylight all the time.
30. Tiger lilies bloom,
bright orange, speckled with brown spots.
Why Tiger lilies?
31. Up high, in the nest
a fledgling robin-red-breast;
below, blue egg shell.
32. adobe ruin -
sleeping under the thick leaves
great, fat mosquitoes
33. the flickering shade
rides the late afternoon breeze -
murmur of voices
34. on round table edge
begin journey of old snail
in shade of bamboo
35. As the nights shorten
around the reed circled pond
the frogs' croaks deepen
36. hazy summer day:
moss covered snapping turtle
under Fenway bridge
37. in the shallow stream
among the mossy plant stems
scurry small crayfish
38. Everywhere new shoots
breaking through earth's surface soil
after the short night

L. Schuck

L. Schuck

L. Criviana

E. Dunlop

R. Spriggs

R. Stewart

Ball

PJM

PJM

E. Sullivan

KKB?

The above 18 haiku were omitted from our May KUKO in error. We apologize to the authors.

- 39. Walking the breezeway
city lights from the West side,
dawn in the East glass
- 40. In fanciful mood
she picks some lady's-slippers
for the janitor
- 4(2) 41. Short night ends too soon
with red-head's repeated knock--
woodpecker stops by.
- 42. Lazy summer day:
Raindrops glisten on the blades
of the uncut grass...
- ✓ 43. Peaceful summer day;
Black cat stretches--resettles--
K1 in his spot of shade. B. McCoy
- 44. Sleeping on the deck
quiet bobbing of the boat--
I get a suntan
- 45. Sharp barberry thorns
denuded by winter winds
shade remaining snow
- 46. Early summer rain --
robins sing all through the storm.
Rain stops; they stop, too.
- 47. Sloe-eyed fawns tremble
bitter sound of hunters' guns...
dawn follows short night
- 48. Strolling country lanes
honeysuckle perfumes air...
sweet memories evoked
- 49. Night herons echo
girl's lonely cries swept to sea...
43(1) await fishing fleet K. Hale
- 50. More than once I wake
on this short night, downstairs--
father's cough worsens.
- 51. In utter stillness
spring leaves grow on roadside tree
... then I take a breath.
- ✓ 52. Wisteria pods
brushing the patio roof.
5(1) Swoosh...swoosh...then silence. Leiser
- 53. Awakened from sleep
the short night passes quickly
soon, the rooster's crow.
- 54. Sliding down the sky
the bright sun prepares to set,
4 mists rise from the fields. J. Sawyer
- 55. Once empty boardwalk
bustles with activity,
new summer season.
- ✓ 56. How short the nights now--
aching back not yet rested
3 from gardening chores Jamson
- 57. Heat waves on pavement;
sign along roadway still says
"Watch for Ice on Road"
- 4 58. Those cumulus clouds
racing like herds of horses
2(1) in the sudden wind Jamson
- 59. from whip-poorwill's call
to the matins of the lark -
3 a very short night. M. Elliott

- 60. bright little linnet
singing in the orange tree -
your nest is hidden
- 61. peek-a-boo owlet
peering from that saguaro-
oh-yes- I see you M. Elliott
K166?
owlet?
- 62. The wind blows the trees
and the apple blossoms fall
all over the ground
- 63. Bullfrogs sit their pads
as the water lilies bloom
in the mirrored pond
- 64. Short night - short nightie ---
A blending of the seasons
meets all obstacles.
- 65. During short night while
sharing quiet interude...
youth revisited
- 66. Timely cotton clouds
fragily float across sky...
life's special moments
- 67. knotted majestic
staircase June mountainside...
like mind's grandest dreams
- ✓ 68. behind old ranch house M. Lyon
a quiet pool and goldfish K166?
- 5(1) 69. along the lake shore
darkness... silence... then a loon Lyon
- 69. shoes and sox in hand
a small boy wriggles his toes
in the cool spring mud.
- 70. The scent of lilacs
evokes dreams in a short night
filled with memories.
- 71. Butterfly dances
on cascades of white roses
growing on grey wall
- 72. An indigo sky
studded with stars shining on
orange blossom bush.
- 73. Short night, restless sleep,
offset by feel of warm dirt...
Peace grows in garden.
- 74. Glad for dry heat wave...
Only four days, but enough
to put on new roof
- 75. Spring... too late, too cold.
I search Flower Catalogue,
admire each iris.
- 76. The clear water flows
around flat rock, where marmot
rests, almost unseen.
- 77. My tender bare feet
move with care over sun baked sands, K166
in search of small shells. L. Hornbeck
- 78. sky glows in the east,
the night, its brief life over,
waits upon the day.
- 79. The short night's purple
velvet, worn and shiny bright--
dawn at the window.

- 81. Lost in the dark hills
thunder gropes its way toward
the city, aglow.
- 82. Girl in tight blue jeans
drinking at the park fountain
bowing, bottoms up.
- 83. Alone in moonlight --
even the short night seems long
when a night bird calls
- 84. Squishing barefooted
through puddles warm from the sun --
smell of fresh-cut grass.
- 85. Heedless of young sprouts,
bare feet take the softest path
across the garden.
- 86. The short nights begin:
(K) 8(2) a wino smoothes the "TIMES" sheets
for his pavement bed. *Markhoff*
- 87. Ghetto summer night:
a junkie stabs a veined arm
5(3) to live his green dreams *Markhoff*
- 88. A late summer gust:
saplings quiver, leaves tremble,
the grasses shiver
- 89. Making a short night
The silver path of moonlight
Banishes darkness
- 90. In shining aromor:
Sunrise on June's longest day;
A very short night
- 91. Tropical garden:
There among exotic blooms--
Red geraniums
- 92. The scribbling on wall
just as it was yesterday
short night in downtown
- 93. Actress on billboard
looks a little different
short night at theater
- 94. Crumbling old garden
where stone faun leans its shadow
on the iron gate *L. Luciana* *K160?*
- 95. Dripping parasol
bows over rain-drenched blossoms:
girl with almond eyes *K 9(1)*
- 96. Dismissing the clouds
the impatient sun nudges
short night into day
- 97. Between the full moon;
and a mockingbird singing
short night for lovers
- 98. second of April
low fir limbs, snow bent feel earth
and more flakes falling
- 99. yellow eyed thrasher
scooping out the first bean sprout
in the spring garden *H. Lawler* *K 9(2)*
- 100. Eyes closing tightly --
before one ceases praying
the short night is past
- 101. Peaceful the short night --
from which the North World awakens
to the Longest Day

- 102. Early summer day
on the scarecrow's faded sleeves
perch a dozen crows
- 103. Peony petals
gather during the short night -
the balm of evening
- 104. Rain on the wind falls;
around the old Oak's trunk blow
crumples of brown leaves
- 105. The puffing of wind
through Magdalen's crooked door
lengthens the short night *R. Roseleaf* *4(1)*
- 106. The woman in grief
wanders alone through the hills--
a green walnut falls *Roseleaf* *8(3)*
- 107. Buddha is sleeping
and cannot hear the fly's song
over my rice cake *Roseleaf*
- 108. Old one in folding
wheelchair is not breathing--
wake of this short night *K 7(3)*
- 109. Bare footed children
mince across the hot concrete -
broken water main
- 110. A silver fish drops
on open dictionary -
zips over the "O's"
- 111. Hearing the clock tick
as the short night gallops by,
the condemned man prays
- 112. Missing flyswatter!
grandpa sighs and watches
fat fly on his knee
- 113. Old forgotten fleet:
ghost ships poking gray noses
through the ocean fog *B. Sweeney* *4 K 11(4)*
- 114. The short night:
closing the window
just before dawn...
- 115. Around the boulder
and in a sandy crevice--
wild strawberries
- 116. Late May ballet!
tufts off the old cottonwood
in airy leaps and twirls *E. Purviance*
- 117. In sky's bright starlight
Birds lenthen day this short night
Singing lullabies.
- 118. Sucking moss on rock
in pool for fresh spring algae
shoal of jostling KOI.
- 119. Stars light spring tree-tops
Porch shadows leap on shadows
with swaying lantern. *B. Haas* *K 3*
these lines very good seen autumn
- 120. Halfway through the book,
bird chatter under the eaves
ending the short night
- 121. Faded blue jeans hang
over the mulberry bush--
the old swimming cove
- 122. The soft murmurings...
a pair of quail plumes bobbing
in the summer grass *H. Stewart* *4 K 11(2)*

- 123. Short night gone too quick
Morning glories hesitate
to open again.
- 124. Green sun reflection
shines through curling ivy on
blue glass table top
- 125. Garden guardian
Bent scarecrow filled with perfume
of honeysuckle.
- 126. This short night, bird songs
make perfect counterpoint with --
the chirping crickets!
- 127. Slowly, creeping vines
that surround this rose garden --
have locked the steel gate ... *Ball*
- 128. Standing near boxes
piled high with red strawberries --
laborers with hoes ... *Ball*
- 129. Scenting the short night,
delicious and purple
saskatoon berries.
- 130. A sudden rainstorm;
somewhere, a farmer working
his summerfallow.
- 131. The same tinkling sound;
a slender stream changes course
where the roses grow.
- 132. Biting mosquitos
and the high humidity...
my sleep a short night.
- 133. Streets have darkened
and under friendly arc lights
moths writhe and tumble.
- 134. After a swarming
a branch of the old elm tree
reveals a large bulge.
- 135. Minus handkerchief
lawn of green teardrop gathers
dew in short sweet night.
- 136. Perfection's beauty,
summer day, quivers softly
into stunted night
- 137. Brief night's withdrawal
unveils sky like suent skin
of newly formed pearl.

K 11 (1)
3 (1)

Ball
Ball

INSTRUCTIONS TO MEMBERS

1. Choose 12 haiku and identify the 3 best haiku by circling the number of the haiku, and comment on the reasons for your selections, if any.
2. Please write six haiku, three for July and three for August, and submit them to us by August 20, 1979.
3. Please do not write other seasons' haiku. (Use only summer KIGO.)

Members' Comments on May Haiku

- #4. I liked this one because it caught you up in the atmosphere of the haiku, you could feel the fog and hear the killdeer. JCS. No. 4 evokes the atmosphere excellently. KJF.
- #6. In order to have a successful garden, one needs not only a green thumb but fingers willing to work for perfection. CMB.
- #11. Very strong image with a thought provoking third line. RB.
- #14. Like talking to myself. SY.
- #18. A beautiful picture - the late mother still represented by her plants, with spring sunshine showing life going on. JEL.
- #19. I have seen fern fronds uncoiling all my life, love the word picture of yawning and stretching. IE.
- #20. No. 20 has a splendid last line. KJF.
- #27. Have always thought cuckoos be slightly erratic, at best, aside from this observation, this haiku has nature, man, time, and bird all in action. HRL.
- #29. I like number 29 because of its unexpectedness and entrancing thought, that an old poet would still be identifiable for his penchant for poppies. EGP.
- #30. No. 30 has a nice touch of humor.
- #31. I like #31 because of its image: the "evergreen" smell of mother's faded quilt hanging in the sun. The combination of scents is so real-- and pleasant. BM. I know that smell, well. My own cedar chest is 60 years old. A smell never duplicated. SY.
- #32. #32 didn't follow the exact KIGO, but I thought it best anyway. IW.
- #35. At dawn, the farmer surveys his field -- the present, and then the sky -- the future. How much of my future is in the sky! JTB.
- #37. I think #37 creates a vivid picture. HLE.
- #39. I like 39, because it rings a bell with me, that sudden snowstorm that often comes upon us in the spring, and the dismay I feel when my new calendar is scribbled over. I can see myself looking out at the snowstorm and then looking at the calendar to check the date. EGP.
- #45. A fine way of illustrating the Tree of life. SY.
- #46. The last two lines are excellent. The first line has a KIGO that conflicts with winter. Winter is the best KIGO for this haiku. A change to first line could make this a superb haiku. "Unhealed grass seams" is an incredibly good phrase and matches the winter KIGO so well. PM
- #47. Conjures up an often seen scene with insight into human nature. I think it would be clearer and stronger with a slight change in emphasis, perhaps in changing tense of verb and punctuation as in the following: Old lady watches young sunbathers frolicking - takes off her sweater RB.
- #49. In No. 49, it should be dewdrop (all one word). To separate the word is not only incorrect, but it means that the dew DROPS on the cobweb, which it does NOT do; it forms. Let us be true to nature, and scientific, unless using a figure of speech. IW. (Sorry, it's my fault. KT.)
- #53. #53 has sound, feeling and texture, not only, in my estimation, awakens old dreams but new also. HRL.
- #56. Nature's fusion of the below with the above deftly suggests the finite reaching up to grasp the infinite. RR.
- #57. #57 shows that not man nor machine is more powerful than nature; this haiku most graphic. HRL.
- #62. Softness and warmth -- these are such a part of an early summer day. JTB.
- #65. This vote is sympathy for a tone deaf person. IE. What a happy day it must be if even "the tone deaf" woman is singing!
- #66. I like #66 because the fleeting moment is captured so well. BM. I think #66 creates a vivid picture.
- #68. Good haiku but has two KIGO. BMH.
- #71. The descriptive wording of this one was so unusual that it provoked images in my mind that seemed to go on and on. JCS.
- #72. I love the song of the meadowlark, liquid silver. IE.
- #74. Liked 74 because of the neat idea of spring playing April fool. JEY.
- #79. I've chosen #79 as second. It is a vivid picture of leaving the early evening chill, noticing the warm doorknob as you enter. WEF.
- #80. "Fresh from the garden" arouses the sense of taste and smell, whereas thistle affects the sense of touch, very effective. RS.
- #82. I have chosen #82 as first. True to haiku it has several levels. It shows youth's exuberance on the youth traveling the early summer path and the promise for future life in the bird's nest. WEF.
- #84. Time elapsing (rotting branch) and time looking ahead (the owl's eyes) is the two-way pull of all life: it is exquisitely recorded here. RR.
- #85. 85 is full of contrasts of textures; petals, butterflies, which float, and a cat that attacks. RS.
- #86. In #86 I could visualize the flowers in the cemetery; evoked sadness, memories. JEY.
- #92. The cracks might indeed remind one of a woman's face worn by time, with the ant there ironically, perfectly poised, carrying off a memento of her being one year older this day. RR.
- #93. I like #93 because it brings memories of the family going to visit the cemetery and my desire to find a place to hide away from all those old graves. EGP.

- #94. The desolation of what was gone is contrasted with what remained of the ones who had lived there. JCS.
- #96. With 'Whose' changed to 'wraith' I would like this best of all entries. IE.
- #103. Beautiful sketch of early summer. BMH.
- #104. With #21 and #79, #104 tells me a story in three lines. PRS.

Members' Voices

I never use metaphor or simile, nothing I hate worse than seeing the word LIKE in haiku. "The Isn'ts of Haiku" guidelines for writing good haiku in the English language for those interested in improving their writing is available from Lorraine Ellis Harr, Editor of DRAGONFLY Magazine. It certainly was a great help to me over the years plus the study of Blyth, Henderson and published haijin writing in English today. Roberta Stewart

Thanks again for wonderful Haiku Journal. Especially useful are your comments relating to SHIGATSU and UZUKI. I think these remarks will contribute much to the development of our SAIJIKI. Jerald T. Ball

All I ever seem to learn is how abysmally ignorant I am. Thank you so much for your prompt attention to my subscription. I have only lately written haiku from choice rather than assignment so I am looking forward to the coming months. Inez Edwards

I wonder if you realize that "to tug at the heart strings," in English, implies mawkish sentiment. When I saw the phrase, my first thought was that you were advising people to write haiku which would play in a maudlin fashion on people's emotions. I hope this is not what you meant. Anna Vaker (If you thought that I was advising people to write sentimental haiku, it is wrong. Please change the words to "appeal". There must be something which appeals to our minds in haiku. KT.)

Thank you for your efforts and the time you spent at this endeavor. Harry L. Evans

Thank you again for your penetrating critique of 3 of my haiku poems. You caught my intentions quite accurately; your suggestions were most helpful; I am grateful. The Journal gets better and better. You are doing a magnificent job! Sol Markoff

Now, for my own #48: very disappointed in your error, or did I make it? of two "of's". If you made it, shame on you. Is this any way to treat a first timer in Haiku Journal? Don't suppose I shall get even one vote. But then, perhaps wouldn't have anyway. (Sorry no excuse. Shame on me! I am a one-finger typist. KT.)

I like the editors comments on the former Nos. 73, 74, and 75. The only one of the three, which I like VERY much, was #74. I give that poet too much credit to be willing to accept #73. There ARE sorta pinkish violets, even pinkish lilacs (French lilacs) but as for smelling pink, it struck me as just an attempt to be clever. And the comment on #75 was exact and scientifically true, and the changed suggestion so good! Ian Wolfe

The May KUKO shows a decided progress in our capturing of the AWARENESS. I think we are improving. Joyce Walker Currier

I am sorry that I haven't had time to participate before this. I do enjoy both the monthly GEPPPO and the Haiku Journal, and find them informative and interesting. Edna G. Purviance

1979

Results of May Evaluation

H. Dalton *	D. Braida *	W. Fitzpatrick *	H. Evans *
1. --- 4 1	K 30. --- 10 4	59. --- 2	K 88. --- 2
(Y)(K) 2. --- 8 1	31. --- 16 2	K 60. --- 1	89. --- 0
3. --- 2 1	32. --- 10 2	61. --- 2	90. --- 1
M. Elliott	P. Machmiller	M. Sinclair	L. Winder
K 4. --- 7 2	33. --- 2	K 62. --- 9 3	91. --- 4
5. --- 1	K 34. --- 1	63. --- 0	(Y) K 92. --- 9 3
6. --- 2	M. Lyon	R. Roseliep	93. --- 5 2
R. Biciche	K 35. --- 9 3	64. --- 1	E. Gilliam
7. --- 1	36. --- 3	65. --- 10 3	K 94. --- 7 2
K 8. --- 0	37. --- 2 1	K 66. --- 7 6	95. --- 4
B Brady	L. Sander	B. McCoy	96. --- 2 1
9. --- 11 1	38. --- 1	67. --- 1	B. Haas
K 10. --- 6 1	K 39. --- 1 1	68. --- 4 2	97. --- 1
I. Wolfe	S. Youngdahl	K 69. --- 2	98. --- 0
K 11. --- 6 3	K 40. --- 1	C. Buckaway	K 99. --- 4 1
12. --- 3	41. --- 0	70. --- 6 1	J. Sauer
13. --- 2	42. --- 0	71. --- 3 1	100. --- 1
B. Leiser	S. Markoff	K 72. --- 9 1	101. --- 1
14. --- 2 1	K 43. --- 2	H. Henn	(Y) K 102. --- 6 2
15. --- 3	44. --- 4	K 73. --- 1	K. Hale
16. --- 5 1	45. --- 5 1	74. --- 4 1	103. --- 2 1
A. Tao	H. Lawler	75. --- 0	K 104. --- 3 2
17. --- 3 1	46. --- 1	J. Youngblood	T. Yamagata
18. --- 5 3	47. --- 8	76. --- 1	(K) 105. --- 5 1
(K) 19. --- 7 1	48. --- 4 2	77. --- 1	106. --- 0
M. Richardson	R. Biciche	K 78. --- 4	
20. --- 4 2	49. --- 4 2	T. Murphy	
21. --- 4 1	K 50. --- 4 1	K 79. --- 8 4	
K 22. --- 2	51. --- 1	80. --- 9 3	
R. Spriggs	52. --- 4	81. --- 3	
23. --- 1	P. Scher	M. Eulberg	
24. --- 8	K 53. --- 10 2	K 82. --- 2	
K 25. --- 2 2	54. --- 4 1	83. --- 2	
R. Scott	55. --- 0	84. --- 3	
26. --- 1	E. Dunlop	K. Fickert	
E. Falkowski	56. --- 6 4	85. --- 2	
27. --- 9 1	57. --- 7 2	K 86. --- 2 1	
28. --- 1	K 58. --- 3	87. --- 1	
K 29. --- 10 4			

Y indicates selection of Mr. Teruo Yamagata.

K indicates selection of Editors (one from each member).

* column indicates best selections by vote of members.

(Y) indicates Mr. Yamagata's three best choices.

(K) indicates the Editors' three best choices.