

- PRESIDENT'S REPORT -

This is the time of year for reflection on the past year and for giving thanks for the many gifts of life, love and growth that have been received. As a society, I believe we have much for which to be grateful. First and most important, we can all be thankful that Mr. Kiyoshi Tokutomi is recovering under Mrs. Tokutomi's patient care.

Further, we are exceedingly fortunate to have as our new Editor of the GEPP0, C. Joy Haas. The work involved in publishing the GEPP0 every month is extensive. It not only includes responsibility for follow-up on correspondence and record-keeping, but also the writing, editing, compilation and proof-reading, along with the development of forms, layouts, announcements etc. Members of the society are very fortunate to have someone of the level of training and competence of Miss Haas to carry on the work. Miss Haas is an educator, experienced with research. She has an additional background of training in the fine arts and is well known as a nonfiction writer. She will be for us, a creative, exacting editor of the highest quality. We can only be grateful for her generosity and her talents.

And finally, we can be proud of the creativity of our membership. The quality of the haiku submitted to the GEPP0 is worth contemplating, originating as it does, from the sensitivities of human beings. We have the opportunity to enjoy each other through our haiku.

To each of you I wish to extend my hope that this year has been a year of growth for each of you and that the coming holidays are a time of peace and rejuvenation for you and your families.

Patricia Machmiller

- VICE-PRESIDENT'S REPORT -

YUKI TEIKEI Haiku Society Meeting of November 1, 1980

GINKO: KIGO - guava, falling/fallen leaves; autumn clouds

1st place:

Gazing silently  
white haired couple holding hands  
drifting autumn clouds

T. Arima

2nd place - tie

A patch of blue sky  
through it a lone bird darting  
into autumn clouds

L. Giskin

Fallen maple leaf:  
as I pick it up I find  
its center ... still green

J. Ball

Use of the "ing" form of verbs - summary of group discussion

1. It is important to express a single moment in time but difficult to do this with a gerrund form. Compare "stepping on fallen leaves" with "I step on fallen leaves".
2. The "ing" form in English seems to be a "weaker" form. Generally, it is desirable to minimize the number of verbs in haiku. A verb indicates a doing and is therefore less fixed in time than noun forms.
3. Noun forms seem to be emotionally stronger than verb forms.
4. Gerrund forms might be used in very special situations in which one is attempting to fix a peak of action in which a gerrund form is used in a noun sense.
5. Most important of all, is the "haiku sense". Once one becomes a master, then one puts rules to use for higher purposes. Haiku is more than simply following rules.

GEPP0 submissions - summary of comments and suggestions for revisions

1. Common thought - Expressions such as "many moons ago" or "in the soft moonlight" are cliches to be avoided.
2. Use of multiple KIGO - A collection of impressions such as: turkey, comrades, hearth, chill wind, ice heart and mind's lightning all in one haiku is too dispersed. It is desirable to concentrate on a single experience with focus on one KIGO.
3. Verbal tricks - Expressions such as "full moon playing tricks" or "falling leaf dances" should generally be avoided.
4. It is important to show loneliness but NOT TO SAY IT as a direct statement. However, the use of "lone" or "alone" meaning specifically "one" need not always imply "loneliness".

The study of language used by haiku masters can be a valuable learning resource.

J. Ball

KIGO: THANKSGIVING DAY (KANSHA SAI)

- |   |   |
|---|---|
| <p>3(1) * 1. Moon between buildings<br/>glides like a <u>swan</u>, head in air ...<br/>serene among rocks</p> <p>3(1) 3. Colored leaves scatter<br/>wheel overhead in brisk wind ...<br/>startled birds in flight</p> <p>5. Night of the <u>full moon</u><br/>the shrieks of hayriders<br/>the wagon's rattle</p> <p>7. A pause at the bridge --<br/><u>cool October's clammy fog</u><br/>goes down the driver</p> <p>9. Fuji <u>persimmon</u><br/>yields <u>scarlet leaves</u> to the wind<br/>but treasures its fruit</p> <p>* 11. The bedside lamp glows;<br/>soon it gives way to darkness<br/>and <u>November dreams</u></p> <p>3(2) 13. <u>Maple leaves</u> flare red<br/><u>slender flowers</u> cast shadows<br/><u>chestnuts</u> are dropping</p> <p>15. <u>Dew</u> collects and drips<br/>on the pipe under the eaves<br/>drumming and drumming</p> <p>17. Greying young woman<br/>admires wig in beauty shop<br/><u>brown leaves</u> still falling</p> <p>19. Squirrel descends oak<br/>slower than the <u>falling leaves</u><br/>this brisk afternoon</p> <p>* 9(3) 4 21. With my tangled thoughts<br/>caught between twigs of <u>bare branch</u><br/>sun's distorted face</p> <p>3 23. <u>Hunter</u> with hound peers<br/>deep into primitive lake ...<br/>quiet "Orion"</p> <p>25. Motionless bunny<br/>"casing" the <u>ripened harvest</u><br/>in the bright <u>moonlight</u></p> <p>2 27. Lying on the ground<br/>the half-eaten <u>crabapple</u> --<br/>near it someone's ring</p> <p>3(3) * 29. With Dad out of work,<br/>we have no <u>Thanksgiving</u> feast<br/>but this new son . . . Ahhhhh!</p> <p>31. Cornucopia<br/>graces holiday <u>Thanksgiving</u> table<br/>circled by bowed heads</p> <p>33. Aiming one more time!<br/>father's <u>Thanksgiving</u> turkey<br/>flies over the trees.</p> | <p>2. Over miner's hut<br/><u>autumn moon</u> casts a fortune ...<br/>the uncounted gold</p> <p>4. Racing to the swings<br/>like colored bits of paper<br/>children and <u>leaves fly</u></p> <p>6. Awkwardly the crow<br/>lands on a <u>bare twisted branch</u><br/>then sits there glowing</p> <p>8. <u>Autumn's fallen leaves</u><br/>trampled on by squirming worms<br/>quietude disturbed</p> <p>10. <u>Long evening hours</u>:<br/>hands reach book shelves; eager eyes<br/>peer at Plato's thoughts</p> <p>12. Crushing summer husks<br/>just another ear gone to seed<br/><u>milkweed pods</u> burst</p> <p>8 14. Only <u>dry thistles</u><br/>stand at the edge of the field<br/>rustling together</p> <p>16. Orchard past its prime<br/>turned gold in last light of day<br/>the ripening <u>pears</u></p> <p>18. In the noon day sun<br/>I hear the <u>falling</u> shadows<br/>of mulberry <u>leaves</u></p> <p>20. <u>Fall color</u> gazing<br/>tourist in red, high-heels yawns<br/>down on Sleepy Gap ...</p> <p>22. Sunset's <u>autumn blaze</u><br/>descends behind shadowed grove<br/>quilted tapestry</p> <p>24. Eery <u>Halloween</u> ...<br/>from tree-house, my child's face-lift<br/>the old witch's mask</p> <p>26. <u>Woodpecker's</u> ear held<br/>close to the <u>dead bark</u>, listens<br/>round and round the tree</p> <p>28. <u>Thanksgiving Day</u> end:<br/>dishwasher metronoming<br/>life-is-so-daily</p> <p>30. Our rice bowls empty<br/>but yellow <u>chrysanthemums</u><br/>make our faces glow</p> <p>32. Barrels of <u>apples</u><br/>in a row -- the truck farmer<br/>oils his cider press</p> <p>34. Huddled on park bench<br/>cheap wine straight from the bottle<br/>his <u>Thanksgiving Day</u></p> |
|---|---|

H. Carter King

King

King

Hargan

Hargan

S. Stone

I. Bishop

Shaw

B. Hase

T. Fowler

Spiff

35. Time to look backward  
(a shadow on the dial)  
Day of Thanksgiving
36. Total Thanksgiving  
when all earth's children, once born  
cease to starve to death
37. Picking up red leaves  
Stop! Far too many bloodied --  
Season of the hunt!
38. Thanksgiving dinner  
and dear Grandmother smelling  
of cooking sherry
39. Corn-harvest clean-up;  
with the coffee, young girl brings  
the smell of oven
40. Through leafless branches  
of ash and plane tree the hard  
maple's green bouquet
41. Four generations  
gathered around the table  
Thanksgiving dinner
42. Grandfather says grace  
smallest boy peeks at filled bowls  
Thanksgiving dinner
43. Playful breezes stir  
a curtain of bright color  
as the oak leaves fall
44. Thanksgiving prayer  
scrounging through the garbage can  
a hungry hobo
45. Indian summer haze  
bonfire coals and marshmallows  
you hide a sad heart
46. Trial flights of blackbirds  
preparing for migration --  
evolving spiral
47. The widow's front porch  
still aglitter with thin frost  
this Thanksgiving noon
48. Autumn mosquitoes  
flourish. Dogs must get "heart-worm"  
preventive ... till frost.
49. Willow leaves, falling  
show many branches ... pointing ...  
bending ... in the wind
50. Duck hunting season  
early morning bang bang  
hope those hunters miss
51. Thick snow in birdbath  
reminds: defrost the turkey,  
make Thanksgiving pies.
52. Family scattered ...  
with phones, this Thanksgiving Day  
we criss-cross our love
53. Now the early frost...  
and the last mauve clematis  
clinging to the vine
54. Fall wind is bawdy  
one minute -- next uneasy  
at its own whistle
55. Thanksgiving for all  
small gifts from nature's bounty  
bolstering my faith
56. In Autumn twilight  
the bent, abandoned birdbath  
is dimpled with rain
57. Autumn twilight dims  
voices above steaming cups  
reading of tea leaves
58. Crisp Thanksgiving Day:  
the old barn lists tipsily --  
see the weathercock!
59. Crisp Thanksgiving Day:  
in his hatband, Grandpa sports  
one of Tom's feathers!
60. Thanksgiving feasting  
seagull pokes at a peanut  
beside Plymouth Rock
61. On this chill fall day  
cookies into the oven --  
fog on my glasses
62. White chrysanthemums  
still blooming in the garden  
this Thanksgiving Day
63. Thanksgiving morning  
a lost yellow parakeet  
feeds with the sparrows
64. In the half-raked lawn  
my eyes look blankly ahead  
not one leaf to kick
65. Up at six a.m.  
my thanks giving this Thanksgiving  
comet Kohoutek
66. Dreary autumn rain (Akisame ya)  
I send a new woman friend  
Buson's notari
67. Thanksgiving cooking  
carried out into the yard  
through the busy door
68. Pumpkin pies cooling  
surveyed by the drooled whispers  
of our grandchildren
69. Cleaning cranberries  
the larger ones set aside  
for stringing our tree
70. Thanksgiving Day play  
Indians watch pioneers  
land on Plymouth Rock

4(3)

9

} lining  
great  
Blonde

s. young girl

10(3) 4

Daltor

W. G. Patrick

## - MEMBERS COMMENTS -

IN RESPONSE TO THE OCTOBER 1980 KUKO . . .

- #1. Suggested revision: Last Rose of Sharon / grandson's eyes follow petals / dropping to the ground. (I. Edwards, AZ).
- #2. Awkward construction, but I like the thought. (I. Edwards, AZ)
- #3. Could be made stronger by rearranging as follows: After the cloudburst / their wild scent filling our yard -- / the chrysanthemums. (P. Machmiller, CA)
- #5. Honking ducks? (I. Edwards, AZ) .... 5-5-5 (L. Winder, VA)  
(Ed. note: Oooops! You are right!)
- #7. Clearly states that the poet was reluctant to leave the moonlight, even though it was cold enough to freeze. (R. Spriggs, ONT). Excellent. (L. Winder, VA)  
Although there is no mention of hills, I see the rising moon dissipate shadows so that they dissolve toward the approaching moon. (I. Edwards, AZ) .... would have been one of my choices except for the awkwardness of "across icy stream". The verbal expression of haiku should be natural. (A. Atwood, CA)... Very good ... "walks" did not disturb me. It seemed an economical way of showing the progress of the moonlight as well as a vivid one. (M. Sinclair, HI) This is still, cold and lovely ... but is it not a sentence in three lines? Perhaps it could be changed to: Across icy stream / moonlight walks the stepping stones; / the utter stillness (V. Monahan, AZ)
- #8. I like this picture but do not care for the last line. (I. Edwards, AZ)
- #11. Possible revision: The rasp of dry leaves When  
scudding across rough pavement -- What  
man leans on the rake ~~(old-man-with-a-rake)~~ Where  
The revised last line eliminates the worn old inference and places the emphasis on the unmentioned wind. This strengthens the man/nature relation, with the plus of action to inaction, between scudding and leaning, or rather leans on. Also, scudding could be rewritten to read "scud across the rough pavement". The author's choice of pavement appears to be very correct in this application, as it suggests a smoothing of the way, although prefixed by rough. (E. Falkowski, CA)
- #13. Commended in that emphasis is placed on the sense of sound. (E. Falkowski, CA)
- #15. Indian summer -- so well expresses the vulnerability of young children -- the fact that her head (the most vulnerable part of the body) protrudes from the sun-roof of the car. Delightful. (A. Rotella, NJ)...Humor, originality ... the emotions of tenderness and nostalgia for the little girl when we were young Indians. (H. Fowler, AZ) ... The incongruity of #15 vis-avis the "head dress"/"car's sun-roof" placed in the kigo of Indian Summer is perverse enough to be memorable. (E. Falkowski, CA).
- #16. A fresh treatment of the rural autumn scene. Excellent imagery. (L. Winder, VA)  
The best haiku contains an element of surprise. The use of "crossfire" here creates an arresting tension between objects in lines 1 and 2, yet harmonizes them. The total effect is beautiful. (V. Provenzano, CA). Just a picture haiku but a scene we all remember and love. But the poet has added a new dimension, the phrase, "caught again in the crossfire" making us see the old weathered barn huddled between the flaming red and gold leaves of the maples. A unique and beautiful haiku. Kudos to the writer. (R. Stewart, CA).
- #17. The word sounds reinforce the picture and feeling. Only, I'd have preferred the middle line as "over the dipping of oars". Try it and see if it doesn't improve the image -- auditory and visual. (M. Sinclair, HI) We lived in Florida on the Banana River many years ago. In this haiku, I can hear the ripple of the water and the laughter of the children. (G. Gould, CA)
- #18. Can't resist this one ... it is imaginative ... (V. Provenzano, CA)... A "neat" touch of humor. This one interests me in the matter of season words. "Fly" itself connotes summer while "Monday night football" puts one into the autumn TV schedule. So ... "autumn fly" kigo? In other words, do the seasonal clues harmonize as far as haiku rules go? (M. Sinclair, HI) (Ed. note: Very important point. I wondered who would be alert to the implication of two seasons in this haiku).
- #19. This haiku as well as #26 follow the suggestions of Ian Wolfe. Mr. Wolfe's comments (September GEPP0, page 8) will help Americans to write better haiku (and keep the wolf (new kigo!) from the door. (H. Carter King, CA) ... The visual and audible elements repeat and resound. (V. Provenzano, CA) ... Words with an old friend; are like "rings of raindrops" -- reaching out and expanding in ever widening circles. (L. Winder, VA)
- #20. Any time a shaft of sunshine comes through mist, the sight and remembrance are moving to me. The fawn's footprints add the finishing touch in the emotional experience. (D. Greenlee, AZ) ... The year grows old with autumn, yet even through the autumn mist, morning sunlight shines, showing where a young creature has passed - the footprints of a fawn. There is a kind of melancholy created here by the contrast between age and youth, especially a youth of which we see only the footprints. (B. McCoy, NC)
- #21. I like the smell of the wet leaves, whether aspen or other, and breathing the chilly air is a pleasure in itself. (D. Greenlee, AZ) ... Commended in that the emphasis is placed on the sense of smell. (E. Falkowski, CA)

October 1980 KUKO - comments continued . . .

- #23. Too true to be funny. Just realistic. (S. Youngdahl, ILL) ... So sympathetic, an "intuition". Is this perhaps, however, closer to senryu than to haiku? (M. Sinclair, HI) ... may be senryu but I am partial to senryu and this one is so vivid and realistic that I can hear the mother sigh as she seats herself so that the family can say grace together. Most likely she will have to jump up again and get the olives which she has forgotten to take out of the refrigerator. (H. Dalton, HI)
- #24. 5-7-7 (L. Winder, VA) (Ed. note: Thank you. You are right!)
- #26. This haiku seems to present the essence of Thanksgiving in a different way. (B. McCoy, CA)
- #27. One of the best haiku I have ever read! (L. Winder, VA) . . . The experience which comes after death, the tedium of long, lonely silence, the recurrence of memories, is well conveyed by the picture of the mourner in a quiet attic during autumn, hearing again and again chestnuts hitting the roof. (B. McCoy, NC)
- #28. Beautiful internal comparison. (M. Sinclair, HI) ... For contrast of beard and pampas grass texture, yet similarity of motion; originality. (H. Fowler, AZ) ... presents an entirely new association concerning pampas grass to me. (I. Edwards)
- #30. I remember some ducks that were frozen in the Central Park lake in New York. I was very young and very happy when the fire department freed them. (V. Monahan, AZ) Expresses not only the duck's maneuvering of smaller circles, but the restrictions that winter puts on us -- and at another level, the ice is time, pressing in on us and our knowing that our lives are shorter every day. (A. Rotella, NJ) ... Has the problem of awkwardness of expression; has haiku content but not poetic expression. Perhaps: One duck on the pond / the circles growing smaller / as ice closes in (A. Atwood, CA)
- #33. I would like this better if the second line was "squabbling" over the drumsticks rather than "fighting" over the drumsticks. (I. Edwards, AZ)
- #37. I still get the chills when I read anything associated with Dallas and JFK -- the haiku stirred feelings! (M. Henn, MN)
- #38. I like the word "clarifies"; does not nature always clarify itself?! (E. Greig, TN) I wonder if the author would consider: Hills fade into dusk / just above them the full moon / clarifies itself (I. Edwards, AZ) A beautiful haiku. I like the contrast of the hills fading and the full moon clarifying! (G. Gould, CA)
- #39. Denotes sabi; sadness at the passing of time; memories of things gone forever. (H. Fowler, AZ)
- #40. Family gatherings... this is what Thanksgiving Day is all about and if there is no sleeping child in someone's lap -- well, I pity that family. This is truly a beautiful picture. (D. Greenlee, AZ)
- #43. The analogy between man and nature is so well expressed. (R. Spriggs, ONT) ... I need absolute silence for concentration, so this haiku hits right where I live. (I. Edwards, AZ) ... This, too, is a sentence in three lines ... but I very much like the idea expressed. It makes me realize that while scattered seeds usually bear fruit, my scattered thoughts seldom do! (V. Monahan, AZ) ... I have often wondered that this popping noise was; exploding in the heat. Now, I know. They do, indeed, scatter thoughts. (G. Gould, CA) ... Number 43 is a gentle statement of our too human condition which brought up against this minor footnote of nature belies our absorption with "world conditions". (E. Falkowski, CA)
- #14 ERRATA with the editor's apologies. Corrected version of the haiku has been included in this issue. (CJH)
- #7,8 Personification (a no-no) in #7, moonlight walks and #8, full moon sulks (W. Fitzpatrick, CA) ... A skulking and then winking moon, or a leering one, is too humanized. (M. Sinclair, HI)

Editor's notes:

Distinction between haiku and senryu: Haiku are distinguished by the use of a KIGO. A senryu has NO KIGO. Both forms may include humor but sophisticated humor in haiku (somewhat rare) ~~should be~~ focused on the KIGO. The October GEPP0 does not include any senryu. C.J.H.

COMMENTS OF MR. TERUO YAMAGATA in response to the October 1980 GEPP0:

Only a few hours before I left my home in Tokyo for the United States, I received the GEPP0. On the plane from Tokyo to Seattle I was pleased to read the GEPP0, even though I lost many hours of sleep.

I was very impressed with No. 19 which generates implied meanings and is also impressive. In No. 24, we can understand the feeling well, however, the word "sadness" should be replaced with another word which is less direct in statement of feelings.

(Letter mailed from Sacramento, California prior to return to Japan).

Editor's note: Thank you Mr. Yamagata. Members I know appreciate your interest and response despite the pressure of your professional commitments and the discomforts of "jet lag". The GEPP0 is privileged to receive your comments each month and members respond with delight if they have generated your haiku reactions in what is referred to by Mr. Ian Wolfe as "a Yamagata ring-a-round"! C.J.H.

OCTOBER 1980 SUBMISSIONS

- MERIT ROLL -

"BEST" CHOICES (names in alphabetical order; \* indicates superior choice)

T. Yamagata:

19\* A. Atwood  
 30\* D. Greenlee  
  
 10 J. Ball  
 11 J. Ball  
 7 L. Cruciana  
 41 B. Haas  
 43 B. Haas  
 38 P. Machmiller  
 40 P. Machmiller  
 20 V. Provenzano

Editorial Panel:

30 D. Greenlee  
 13 B. McCoy  
 20 V. Provenzano  
 28 R. Roseliep

Members:

16, 19 A. Atwood  
 7 L. Cruciana  
 43 B. Haas  
 28 R. Roseliep

MEMBERS VOTES (Range: 12 - 0 votes)

12: 28, 43 R. Roseliep; B. Haas  
 11: 16 A. Atwood  
 10: -  
 9: 7; 19 L. Cruciana; A. Atwood  
  
 8: -  
 7: 18 A. Atwood  
 6: 11, 13, 15, 20, 27 J. Ball; B. McCoy, B. McCoy; V. Provenzano; R. Roseliep  
 5: 21, 23, 18, 38 V. Provenzano; S. Stone; A. Atwood, P. Machmiller  
  
 4: 3, 13, 30, 40, 41 E. Falkowski; B. McCoy; D. Greenlee; P. Machmiller; B. Haas  
 26, 39, R. Roseliep; P. Machmiller  
 3: -  
 2: 4, 10, 42, 44 M. Eulberg; J. Ball; B. Haas; B. Haas

MEMBERS FAVORITES (Circled items)

7: 43  
 6: 16, 28  
 5: 7, 19  
 4: -  
 3: 11, 15, 17, 27  
 2: 4, 13, 18, 20, 23, 30, 38  
 1: 3, 26, 32, 39, 40

SUBMISSIONS BY AUTHORSHIP - OCTOBER 1980 GEPP0

1 - 3 E. Falkowshi	4 - 6 M. Eulberg	7 L. Cruciana
8 - 9 B. Cameron	10 - 12 J. Ball	13 - 15 B. McCoy
16 - 19 A. Atwood	20 - 22 V. Provenzano	23 - 25 S. Stone
26 - 28 R. Roseliep	29 - 31 D. Greenlee	- 32 E. Dunlop
- 33 C. Brower	34 - 35 M. Horton	- 36 J. Youngblood
- 37 K. Chamberlain	38 - 40 P. Machmiller	41 - 44 B. Haas

In the Editor's Mail:

The October GEPP0 has received an unusual number of accolades for quality of submissions. The comments in relation to this issue (the largest number for any GEPP0 to date) reflect the increasing sophistication of members in their ability to create and evaluate YUKI TEIKEI haiku. Members may feel justifiably proud of their unique talents in the disciplined use of a very difficult literary form.

- KIGO for 1981 KUKO -

January (ICHIGATSU)	The first sunrise	July (SHICHIGATSU)	green walnuts
February (NIGATSU)	ground hog day	August (HACHIGATSU)	starry night
March (SANGATSU)	dandelion	September (KUGATSU)	swallows
April (SHIGATSU)	Easter lily	October (JUGATSU)	autumn wind
May (GOGATSU)	peony	November (JUICHIGATSU)	hibernation
June (ROKUGATSU)	break of dawn	December (JUNIGATSU)	mistletoe

## FOURTH ANNUAL HAIKU CONTEST 1981

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Y U K I T E I K E I

Haiku Society of the U.S.A. and Canada

Deadline: March 1, 1981

Within the framework of respect for a traditional Japanese literary form that has withstood many changes over 600 years, we offer serious haiku lovers the opportunity to explore their ability with YUKI TEIKEI haiku through the rules which follow:

1. KIGO: Choose any of the KIGO (season words) listed below for your haiku.  
Syllable count: 5-7-5 in three lines  
Avoid use of more than one season word in any one haiku.

<u>Spring:</u>	<u>Summer:</u>	<u>Autumn:</u>	<u>Winter:</u>
crocus	lizard	chilly night	old calendar

2. SUBMISSIONS: Open to residents of U.S.A. and Canada. Entries must be original, unpublished and not considered for publication at time of submission. No limit is placed on the number of haiku which may be submitted.

Fees: Members	Three (3) haiku per page	\$2.00
Non-members	Two (2) haiku per page	\$2.50

Copies: Three copies of each entry, typewritten on standard 8½x11 white paper. Clean xerox and clear carbon copies are permitted. UNDERLINE KIGO used. Name and address to appear on one copy only, bottom center of page. No entries will be returned. Keep a copy.

Mail entries to: Mr. Jerald T. Ball, Contest Chairman  
YUKI TEIKEI Haiku Society of U.S.A. and Canada

Make checks payable to YUKI TEIKEI Haiku Society of USA and Canada. Queries and requests for additional copies of rules will be honored with a self-addressed stamped envelope or IRC coupons.

3. JUDGING: Preliminary selections will be made by a committee appointed by the YUKI TEIKEI Haiku Society of U.S.A. and Canada. Final judging will be made in Japan by the distinguished Japanese haikuist, Mr. Shugyo Takaha.
4. The YUKI TEIKEI Haiku Society reserves the right to publish award winning haiku in HAIKU JOURNAL, a one time printing with rights reverting to the author.
5. PRIZES: Grand Prize - Shugyo Takaha award (\$60. or equivalent); YUKI TEIKEI Haiku Society Awards (\$30, \$20, \$10); California First Bank Award; Golden State Sanwa Bank Award; The Sumitomo Bank Award; and Honorable Mentions. Winners will be notified.
6. AWARD CEREMONIES: Saturday, June 6, 1981 1:30 - 4:00 pm

The facilities of the tea house and garden have been made available for this public program through the generosity of Helen Carter King.

## MEMBERSHIP APPLICATION

YUKI TEIKEI HAIKU SOCIETY of USA and CANADA  
1020 South 8th Street, San Jose, CA 95112

Please enroll me as a member in the YUKI TEIKEI Haiku Society of the U.S.A. and Canada. I enclose \$12.50 U.S. annual dues which will entitle me to receive monthly issues of the GEPP0 (newsletter). Primarily the GEPP0 is focused on providing a medium of interchange and forum for evaluation of members' haiku.

The official annual publication of the Society, Haiku Journal (set of four issues, 1977 - 1980, available at \$13.50 U.S.) provides information on writing YUKI TEIKEI haiku together with example haiku and discussion of KIGO usage. Recent research prepared by Dr. Jun-ichi Sakuma, "Season Words in English Haiku" identifies more than 1200 words which denote a season in the United States and Canada. This 52 page compilation based on major publication of English language haiku represents an important initial tool for haikuists. (Available early 1981 \$4.50 U.S.).

Name \_\_\_\_\_  
Street \_\_\_\_\_ City \_\_\_\_\_  
State \_\_\_\_\_ Zip \_\_\_\_\_ Country \_\_\_\_\_  
Referred by \_\_\_\_\_ Date \_\_\_\_\_

EDITORIAL STATEMENT

The GEPPPO Haiku Journal was initiated in the summer of 1978 as the official newsletter of the Yuki Teikei Haiku Society of the United States and Canada (formerly the Yukuharu Haiku Society - English Language Division founded in 1975).

Primarily the GEPPPO Haiku Journal is focused on providing a medium of interchange and forum for evaluation of members' haiku. The newsletter is also intended to provide educational content and to promote cultural understanding through the editor's commentary, news notes of monthly meetings (REIKAI) and activities, together with numerous comments and evaluation of submitted YUKI TEIKEI haiku (KUKO). The editor reserves the right to confine content of the newsletter to submissions which are focused on the form and tradition of YUKI TEIKEI haiku, as space permits.

HAIKU SUBMISSIONS

- DEADLINE: All submissions for each issue must be received NO LATER THAN the 25th day of the month. Late submissions will be included in the newsletter of the following month if space and time permits.
- Write at least one haiku with the given KIGO for each month, if relevant to your geographical area.
- Members may submit up to three haiku each month on 1 standard 8x11 page (white) using alternate KIGO of your choice relevant to the month/season.
- Use the standard form for submissions as illustrated. Date all submissions and keep a copy. Manuscripts will not be returned. Queries and requests for reply should be honored with an S.A.S.E.
- MAIL TO: C. Joy Haas, Editor  
GEPPPO Haiku Journal

Enclose: Your haiku  
Your votes  
Your comments  
Revisions

MEMBERS EVALUATION OF MONTHLY SUBMISSIONS

- SELECT 10% of the haiku which you consider to be the best examples of YUKI TEIKEI haiku.
- IDENTIFY the 3 best haiku by circling the number of the haiku. COMMENT on reasons for your selections. Suggested revisions are welcomed. (Please do not vote for your own haiku).

PURPOSES OF MEMBERS EVALUATION

- To stimulate more critical awareness of good haiku.
- To discipline thinking.
- To generate creative appreciation of the spirit and tradition of YUKI TEIKEI haiku.

GUIDELINES FOR INFORMED EVALUATION OF YUKI TEIKEI HAIKU

Structure:

- Focus on 1 KIGO (prescribed season word)
- Cadence and rhythm: 17 syllables, 5-7-5 in three lines
- Sequence of relationships: complete the thought in each line with relationships between lines; use a strong third line; punctuation is not usually needed.
- Use of present tense

Content: Does the haiku .....

- Focus on the emotional content of ONE KIGO?
- Communicate in present tense, the "now" moment in time?
- Generate haiku-sensations? visual? auditory? olfactory? tactile? gustatory? singly or in combination?
- Present a fresh point of view or unique grasp of the ordinary?
- Introduce subtle relationships between man and nature?
- Evoke emotions, a mood? (KOKORO)
- Stimulate recurrent images?
- Generate implied meanings? symbolic? historic? spiritual?
- Appeal to esthetic sensitivity?

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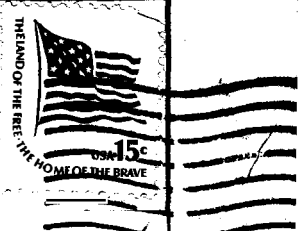
GEPPPO Haiku Journal

C. Joy Haas

Date <u>    </u> 19 <u>    </u>	
Submitted to GEPPPO for the issue dated <u>    </u> 19 <u>    </u> Month	
VOTES:	
* * * * * * * * * *	
COMMENTS	
HAIKU	
#1. KIGO: _____	Please
#2. KIGO: _____	<u>UNDERLINE</u>
#3. KIGO: _____	<u>ALL KIGO</u>
Name _____	
Address _____	

CALENDAR

- Monthly meetings: First Saturday each month except as announced. 1:30-4:00 The Sumitomo Bank of California 515 North 1st Street, San Jose
- February 15, 1981 Deadline for considering members submissions of TWO Yuki Teikei haiku for 1981 Haiku Journal.
- March 1, 1981 Deadline for submissions Fourth Annual International Haiku Contest sponsored by Yuki Teikei Haiku Society of U.S.A. and Canada
- June 6, 1981 Fourth Annual Yuki Teikei Haiku Awards
- July 6-10, 1981 5th World Congress of Poets St. Francis Hotel, San Francisco



Patricia Machmiller

FIRST CLASS