

GE PPO
the haiku study-work journal
of the
Yūki Teikei Haiku Society

Volume XXI:2

March-April, 1998

Members' Haiku for Study and Appreciation

2672	spring meadow midnight listening to stillness	2682	draperies of dawn open dramatically in triumph - the sun
2673	They called me "Mr. Green Thumb" - till I killed my third bonsai..	2683	three gray days of rain the lawn greening and dappled- puff balls and elfcaps
2674	grave grass - wet with the tears of mourning loved ones...	2684	this morning, a gift rain-washed and silver clear snails leave silver trails.
2675	equinox - sun in the sea and moon on the limb of a maple tree...	2685	park bench between the cyclists a glimpse of the park
2676	ice balanced on the brink of the falls — a nudge of April	2686	spring grasses - a new road map in my pocket
2677	the gardener pauses to step on a snail — overhead storks fly north	2687	summer camp in the boy's pocket seeds of a strong oak
2678	early spring flurry dirty snow trimmed in white— winding stone path	2688	a stranger calls us out of the Laundromat to see the rainbow
2679	Party friday night Father says, "End of discussion." Tranquility	2689	discount store — someone has put each item where it is
2680	My birthday morning through the cappuccino steam girl's gift is a smile	2690	a man talking to himself the train stops . . . and backs up
2681	Eviction notice waving goodbye as we move cockroach	2691	drift of misting rain- the muted cooing of doves from the barn rafters

2692	in hazy moonlight coming to a decision all over again	2704	bases loaded another hometeam hit from the bat's sweet spot
2693	awake yet again I sit up and scribble out these mockingbird dreams	2705	wind advisory the patio umbrella revving for takeoff
2694	at the end of this road through the mustard a parking lot	2706	hi, visitor! she lets me to touch her - spring's first fly
2695	mockingbird the tree outside my window all night long	2707	near sugar house our soggy path turns into boot sucking mud
2696	from a fencepost into the oak grove a bluebird	2708	on the white tablecloth black ash from matzo rectangles Passover passes
2697	Spring snow on the stoop A hobo struggles to read to a blind boy	2709	quiet pasture protected by rock fence grazing horses
2698	With bait affixed and expensive rod and reel . . . Watching the fish swim by.	2710	summer sky foreground with rock fence and trees stables in distance
2699	The mud puddle in the street I can touch the sky.	2711	weather troughs el niño leaves New York without real winter
2700	meadowlarks explode from the grass ahead. . .my heart keeps pace with their wings	2712	river willow; so many tiny eyes catching the sun
2701	indescribable. . . that flash of color briefly within the wave's curl	2713	a slipper moon too pale to light this misty night
2702	buttercup petals drift on the kitchen counter near her work-worn hands	2714	a few swallows chatter under spring's canopy of stars
2703	May, the Song Moon a wood thrush's delicate phrase follows me home	2715	the mocking bird's song changes imperceptibly spring break

2716	warm vapor plumes arising after our April downpours barn fertilizer pile	2728	south wind rose camellias dance with the sparrows
2717	yellow oxalis in an explosive sunburst summing up the season	2729	flowering plums from a chinese painting the season of spring
2718	blind baby skunk sniffs my hand scrambles up my arm	2730	mist lifting - Guadalupe pass in the rearview mirror
2719	april rain here and there now and then	2731	first firefly over the lake our conversation stops
2720	this white narcissus must surely be more than a white narcissus	2732	school bus gone - inside the wrought iron gate cocker spaniel whimpering
2721	Tale of Heike on her lap she stares at fallen camellias	2733	he is well aware of his ugly-looking giant salamander
2722	riverwalk— looking for the spirit of willow to solve a riddle	2734	teaching classmates the name of a flower is forget-me-not
2723	under the blossoming cherry a fortune knotted twice	2735	to make a show high jump for passengers flying fishes
2724	second week of March— marking the calendar for the sparrows' return	2736	a door is open hummingbirds at the feeder a crow on the roof
2725	a shade darker than the dry pasture grass —palomino	2737	the day grows longer erasing the old address cursing the new one
2726	soft April— the child smiles, his hands filled with flowers	2738	spring twilight a heron and its whiteness in the slanting sun
2727	gnarled plum dons spring blossoms once again	2739	mailing income tax — cold wind shredding the protestor's sign

- 2740 acres of cactus,
 their blood-bright blossoms --
 Good Friday
- 2741 the shock of thorns
 beneath the baudy blooms —
 cactus trips her
- 2742 left out for the dog
 by the homeless shelter
 a bowl of chili
- 2743 a summer fly
 spinning on the bathroom counter —
 smudges on the mirror
- 2744 the old couple
 at the country-fair dance
 tapping their canes
- 2745 Mid-winter snowfall
 perching sparrows, tufted white
 line the chain-link fence
- 2746 The lingering duck
 swims around the winter pond
 the circles tiughten
- 2747 The reflecting pool
 trembles lightly in the breeze
 scrambling the moon
- RHODODENDRON or AZALEA**
Haiku with the challenge kigo 'Rhododendron or Azalea'
- ...generations
of prize rhododendrons...
boasts the old gardener
Louise Beaven
- throughout the forest
trickles of rotting snow —
rhododendron buds
Ross Figgins
- beside the front porch
her favorite rhododendron
now in blossom
Alex Benedict
- Adorning the Bank
Rhododendrons...wilting...
Lack of interest
Richard Bruckart
- bright red azaleas
in front of clipped yew hedges...
childhood's entryway
Anne M. Homan
- overgrown garden
forgotten rhododendron
blooming anyway
Yvonne Hardenbrook
- some in heavy bud
some in full bloom - why so,
rhododendrons?
Zinovy Y. Vayman
- summer weather
azaleas shed leaves
forsythia blossoms
Eve Jeanette Blohm
- mother's azalea
lending its color
to heaven
Gloria Procsal
- skiing on Mt. Hood
little town of Rhododendron
in full Easter dress
George Knox

*Haiku with the challenge kigo 'Rhododendron or Azalea'
(continued)*

cool morning
the first azalea presses
against my window
Echo Goodman

on his screen
fractal images
of virtual rhododendrons
Fay Aoyagi

northwest coast
wet winter wind
rhododendron buds
Robert Gibson

on the hill slope
one crimson blaze
azaleas
Naomi Y. Brown

the trunk of the car
a potted rhododendron
off to a new home
Jerry Ball

Challenge Kigo for May/June SUMMER MOON

by
Michael Dylan Welch

the sandy shore—
why do they make a fire
under the summer moon?
sunahama ya nani ni hi wo taku natsu no tsuki
Shiki

R. H. Blyth says of this poem, "If the question is answered, the poetry disappears." In summer, when we spend more time outdoors, and enjoy the cool of evening, the moon is our nighttime companion. If we try to answer why we find pleasure in this, the poetry of living is lost also.

voices of villagers
irrigating the fields—
summer moon
yomizu toru satobito no koe ya natsu no tsuki
Buson

summer moonlight
the potter's wheel
slows
Michael Dylan Welch

SEASON WORDS

for late spring/early summer

selected from the lists in the 1996 Members' Anthology.

Season: *May, June: spring dream, spring dusk, ~ melancholy, tranquility, beginning of summer, long day, slow day, short night.*

Sky and Elements: *bright, haze or thin mist, spring rain, spring rainbow, spring sunbeam, summer dew, calm morning/evening, cumulus/billowing cloud, cloud peaks, sea of clouds, ocean fog, thunder, lightning, sudden shower, rainbow, heat, coolness.*

Landscape: *spring or summer hills, lake, sea, or river, waterfall, clear water, summer grove, deep tree shade.*

Human Affairs: *awning, parasol, perfume, summer concert, ice water, iced tea, nakedness, bare feet, swimming, sunglasses, wind chimes, mowing grass, weeding, Mothers' day, Memorial Day*

Animals: *abalone, bee, baby animals (nestlings, fledglings, calf, colt, kitten, puppy, fawn, lamb, etc.), cats in love, crane, flying squirrel, frog, izard, pheasant, robin, mud snail, soaring skylark, stork, swallow, tadpole, nightingale, 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, water beetle.*

Plants: *blossoms or leaf buds of trees and shrubs (almond, apple, apricot, cherry, plum, etc.), forget-me-not, grass sprouts, hyacinth, mustard, parsley, California poppy, primrose, seaweed, violet, amaryllis, bamboo sprouts, carnation, cactus flower, dahlia, dill flower, foxglove, fuchsia, gardenia, geranium, gladiolus, summer or rank grasses, hibiscus, hollyhock, honeysuckle, hydrangea, iris, lily, lotus, marigold, mold (mildew), moss grown (mossy), oxalis, peony, rose, salvia, sunflower, summer thistle, leafy willow, yucca*



**January-February Haiku
Voted as Best by the readers of Geppo**

after all these years
still wondering who sent it -
secret valentine

Marianna Monaco

beyond our mailboxes
the uphill road vanishes
into winter rain

Anne Homan

muddy road-
the dog's footprints
all the way home

Carolyne Rohrig

spring equinox
the teeter-totter
perfectly balanced

Yvonne Hardenbrook

look look
a pure white world
with crows

Echo Goodmansen

winter night,
bent fingers
let the day go

John Stevenson

after the foal—
pitching horseshoes
under a morning moon

Gloria Procsal

heavy winter rain
a rusted wire bangs and bangs
against the fence post

Alice Benedict

bush tits
high in the winter elm
only when they move

Echo Goodmansen

Until the mists rose
I didn't know we were neighbors
snowcapped Mount Fuji

Mary Ferryman

winter garden
sunlit bamboo
with sparrows

Robert Gibson

cardiology center-
Valentine decorations
all in red

Carolyne Rohrig

Members' Votes:

January-February 1998 Issue

Fay Aoyagi - 2580-1 2581-5 2582-3
Anne Homan - 2583-0 2584-16 2585-0
George Knox - 2586-0 2587-0 2588-1
Joan Zimmerman - 2589-1 2590-6 2591-1
Marianna Monaco - 2592-2
E. Jeanette Blohm - 2593-1 2594-1 2595-3
Jerry Ball - 2596-1 2597-0 2598-0
Y. Hardenbrook - 2599-0 2600-7 2601-15
Kevin Hull - 2602-4 2603-0 2604-2
Gloria Procsal - 2605-1 2606-12 2607-1
Robert Gibson - 2608-6 2609-10 2610-7
Teruo Yamagata - 2611-1 2612-1 2613-0
Echo Goodmansen - 2614-11 2615-10 2616-13
Maureen Sanders - 2617-2 2618-1 2619-1
C. Garvin-Jameison - 2620-3 2621-0 2622-6
Robin Chancefellow - 2623-4 2624-1 2625-0
Michael D. Welch - 2626-7 2627-1 2628-4
E. José Palmero - 2629-1 2630-0 2631-1
C. Doreian Michaels - 2632-0 2633-0
Carolyne Rohrig - 2634-16 2635-10 2636-2
Zinovy Vayman - 2637-1 2638-3 2639-5
Sydney Bougy - 2640-5 2541-6 2642-8
Richard Bruckhart - 2643-0 2644-2 2645-2
John Stevenson - 2646-3 2647-1 2648-13
Ross Figgins - 2649-7 2650-6 2651-1
Deborah Beachboard - 2652-2 2653-7 2654-0
Mary Ferryman - 2655-11 2656-0
Carol Blaney - 2657-1 2658-1 2659-0
Alice Benedict - 2660-12 2661-2 2662-1
Alex Benedict - 2663-1 2664-8 2665-1
Sheila Hyland - 2666-5 2667-5
Louise Beaven - 2668-6
Alec Kowalczyk - 2669-2 2670-3 2671-6

Submission Guidelines

for GEPOO

Deadline for the next issue is June 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. Choose up to three poems to receive 5 points each; others will receive 1 point. Poems with the top number of votes are reprinted with the author's name in the next issue.

Send to:

Jean Hale, Editor

From Your Editor: EMAIL ADDRESS!

I finally have an e-mail address and it is: jeanhale@redshift.com. If you have email, send your address to me. It might prove useful one day.

YUKI TEIKEI WEB PAGE

We now have a web page (under construction), thanks to Yukiko Northon of Sasquatch Computers, and Alex Benedict. You can visit it at www.yukiteikei.org. Check it out, and watch for upcoming developments!

Art of Haiku on Hiatus

The Art of Haiku, articles on haiku practice and aesthetics that have appeared in each issue of Geppo for the past two years, is being suspended for a short time. We are very grateful to Christopher Herold for his energy and commitment as editor of the series.

GEPOO

is the bimonthly study-work journal of the Yuki Teikei Haiku Society. Haiku are published as submitted, and members may cast votes for haiku from the preceding issue. In this way we learn by studying the work of others, and by the response to our own work. Subscription is \$15.00 per year, which includes membership in the Society.

Editor • Jean Hale
Design • Alice Benedict
Yuki Teikei Haiku Society

1996-97 Officers

Alex Benedict, President • Roger Abe, Vice President
Kiyoko Tokutomi, Treasurer • Alice Benedict, Secretary
June Hymas & Patricia Machmiller, Board Members at Large

NEWS

still life with stars *the 1996 Members Anthology*

Copies are available for \$5.00 each. Please send requests with payment to Alice Benedict,

MEETING: April 11

The Saratoga Library, in the company of haiku poets, was a fine place to be on this balmy spring afternoon. Congratulations were offered to Kiyoko Tokutomi—her haiku submissions were judged the best of the month by Shugyo Takaha, the head of her haiku group in Japan. (The monthly selection and judging of poems from the membership is a feature of many if not all Japanese haiku groups.)

Alex Benedict led a discussion of the kigo 'spring moon', with examples of poems of Japanese masters such as Buson, Issa, and Shiki, and of haiku in English. As a symbol for autumn, the full moon has long stood for a particular kind of feeling in a haiku. We discussed the idea of the moon as a metaphor for our perception of cycles of time and stages of human life. The example poems that included the spring moon seemed to contain a feeling of playfulness, or of something in motion or unbalanced.

Several season words were selected that seemed appropriate to the time and place, and after time to write, a *sekai* rounded out the meeting.

Spring Blossom Reading at Yakety Yak April 3

Haiku was center stage April 3rd at a Spring Blossom haiku reading at the Yakety Yak coffeehouse in downtown San Francisco. An appreciative, near-overflow crowd assembled to hear haiku read by featured poets. Lee Ellen Shoemaker, the Tunnel Singer, introduced the reading with her improvisations for voice and Tibetan singing bowls.

A wide range of Bay Area haiku practice was represented in the featured readers: Jerry Kilbride, Louis Cuneo, and Bob Booker were early enthusiasts of haiku. Poets who have raised their haiku voices more recently were Fay Aoyagi, Alex Benedict, Alice Benedict, Philippe Buchet, and Ebba Story. Bob Booker, the host for the evening, had the poets read in rounds, one haiku at a time. The great variety in voice among the poets came startlingly to life. Linked verse and haibun were also read. A double rengay by Fay Aoyagi and Ebba Story was an audience favorite.

The open reading that followed included much powerful poetry that was not-haiku, but seemed to be informed by a haiku-like spirit of conciseness and clarity of observation. See Coming Events on p. 10, and back page

This continues a six-part diary of the process of writing a traditional *kasen renku* in Japanese.

Writing traditional *kasen renku* in Japanese

Part 4. *Nagori-omote* – first half

by Fay Aoyagi

In the second half of the *kasen*, we changed the writing order to Fay-Fumiko-Shinkū. *Renku* is a work of collaboration. I think it is important that the special links such as the moon and flower links be shared among the partners.

In the following verses, topics shift from Dolls' Festival to a walk with a cat, then dioxin pollution... Some readers may wonder what links the verses. Fumiko told me that her link referred to I Am A Cat by Soseki Natsume. Hongo is an area of Tokyo where the famous novelist used to live. As a character in Natsume's novel, "I" in Fumiko's link might have tried to escape from the noise of daily life. Or the cat in her link was used as a symbol of the nonchalant. From a cat to pollution was a surprise to me, but environmental problems have become more serious in industrialized Tokyo. The dioxin issue might have been in the news when Prof. Fukuda wrote this link.

Before I started writing with Prof. Fukuda and Fumiko, I used to respond to a link by picking one word and expanding the image associated with it. I realized that my method tends to give me the same angle, or direction. I went back to guidelines for linking Prof. Fukuda sent me. The terms he used are classical, academic Japanese words with which I am not very familiar. The terms "strategies" and "ingredients" below are my own way of interpreting them.

There are three major strategies in linking and shifting: 1) envelop, 2) steer, and 3) elude. You can 'envelop' a link by responding directly, changing the feeling, or boosting emotion. You can 'steer' by rearranging the image, changing the rhythm, and adding or diluting colors. In 'eluding', you can respond indirectly to the action or feelings. The list of ingredients is: people, place, season, time, weather, setting, sentiment, image. You can use these to help evaluate what a partner has written, and what you can do.

For example, in my response to Prof. Fukuda's dioxin link, I dodged the heavy political issue. Instead I added color to the image of Tokyo. His link made me think about Butoh dancers who had shocked Tokyoites back in the seventies performing on the street with faces and bodies painted ghostly white. At other times, I have expanded the storyline by a change in rhythm, or an intentional change in tone to create a different perspective.

While writing "Milky Way," we didn't tell each other how we came up with each link. One of the beauties of writing *renku* for me is to put myself in a partner's mind, then leap out from there. Like a patchwork quilt, unusual combinations of pieces make *renku* unique and attractive.

My possibilities for #1 in the *nagori-omote* were:

A: あいこでしょ遠慮のかたまり雛の餅
aiko desho enryo no katamari hina no mochi
 rock and scissors...again they tie/evidence of modesty/
 last piece of Dolls' Festival cake

B: しゃっくりの止まらぬ姉妹雛の酒
shakkuri no tomaranu shimai hina no sake
 sisters cannot stop/hiccups/Dolls' Festival wine

C: 定年の消防所長鮎放つ
teinen no shōbō shocho ayu hanatsu
 a retired fire department chief/releases perch/into the
 river

D: 狂い凧下げ鞘ふるう茶の湯の師
kurui-dako sagezaya furuu cha-no-yu no shi
 kite, out of control/a tea master swings/his hidden
 sword

E: 圏碁俱楽部部員勧誘五月祭
igo kurabu buin kanyū gogatsu-sai
 college go circle/solicits new members/May Festival

Plan A was very close to Fumiko's previous link (see part 3); however, Prof. Fukuda thought I captured the image of playing children very well. Since he didn't like "evidence of modesty," he edited my Plan A a little, then accepted it. He liked Plan E, too; however, "gogatsu-sai

...continued, p. 9

*Milky Way**a kasen renku*by Shinkû Fukuda, Fay Aoyagi and
Fumiko Tachibana

August 17 - November 7, 1997

first half of the nagori-omote (verses 19-24 of 36)

あいこでしょ遠慮もなくて雛の餅
aiko desho enryo mo nakute hina no mochi

Fay late spring *ta*

who gets Dolls' Festival cake
 rock and scissors...
 again they tie

猫をお供に本郷の坂
neko wo otomo ni hongō no saka

Fumiko *no season* *ji*

accompanied by a cat
 I climb a hilly street in Hongō

ダイオキシン環境破壊深刻に
daiokishin kankyō hakai shinkoku ni

Shinkû *no season* *ba*

dioxin pollution
 damage to the environment
 has become serious

前衛舞踏賛否両論
zenei butō sanpi ryōron

Fay *no season* *ashirai*

mixed reviews of
 avant-garde dance

早仕舞ひゆつたりつかる冬至の湯
hayajimai yuttari tsukaru tōji no yu

Fumiko *early winter* *ji*

winter solstice
 I close shop early
 and relax in the hot tub

絹手袋に隠す霜焼け
kinu tebukuro ni kakusu shimo-yake

Shinkû *late winter* *ji*

silk gloves hide
 my frostbitten hands

... continued from p. 8

(May Festival)" contains the letter for the moon. He suggested we should not use it other than in a moon link. Though I liked my tea master with a hidden sword (Plan D) very much, a people-related word was not appropriate because Fumiko had already used the word "children."

My possibilities for #4 in the nagori-omote were:

A:高校生に流行るポケベル

kōkōsei ni hayaru poke-beru
 popular among high school students/beepers

B:賛否両論前衛舞踏

sanpi ryōron zenei butō
 mixed reviews of/the avant-garde dance

C:ヤマがはずれて赤点の友

yama ga hazurete aka-ten no tomo
 wrong guess on the exam/my friend gets an F

D:ネクタイ持たぬ若手企業家

nekutai motanu wakate kigyō-ka
 a young entrepreneur/has no neckties

E:白刃踊りぬ尊皇擾夷

hakujin odorinu son-nō jyōi
 royalists draw swords/to expel barbarians

Prof. Fukuda selected Plan B, but changed the word order. If you write a 7-7 link in Japanese, the second seven should be, preferably, a 3-4 pattern. The English translation stays the same, however.

In Plan E, I tried another a historical subject. At the end of the Edo (Tokugawa Shogunate) period, there was a group who opposed opening the door to the rest of the world after 300 years of isolation. They assassinated not just foreigners but also Japanese who promoted modernization. Unfortunately, a people-related word was not yet suitable here.

... to be continued in the next issue.

COMING EVENTS

***Yūki Teikei South: 3rd Saturdays
Long Beach branch of Borders Books***

Those in the Los Angeles area can meet with Jerry Ball the third Saturday (**May 16**) at Borders Books, Long Beach. Contact Jerry at \

Haiku Weekend at Jikōji: May 30-31

Christopher Herold will lead a haiku consciousness weekend at Jikōji Zen Retreat Center, **May 30-31**. He will focus on tanka, as well as haiku. For information,

Haiku City Reading May 23, 1998

Join host Michael Dylan Welch at 7:00 p.m., Saturday, May 23, at Borders Books, 4th Floor, 400 Post Street, Union Square in San Francisco, for the Haiku City reading series. Instead of featured readers, haiku poets are invited to read their longer poetry (anything but haiku, senryū, tanka, or haibun) in a special open reading. Short fiction is also welcome. Plan to read about 5 to 10 minutes per person. Everyone is welcome!

June Meeting

Meet June 13 at the picnic area at Hakone Gardens, in Saratoga at 1:30 p.m. A *ginko* in the gardens, writing, and reading is planned.

July 11 Tanabata: Early Notice

Come to the Homan's home in Livermore for a very special celebration of Tanabata (a few days after the July 7 date) away from the brightest of the city lights. Enjoy a potluck supper, gaze at the Milky Way...and write, read, and listen to many haiku! Directions will be available from Anne Homan or Alex Benedict.

Renku Event: Early Notice

Prof. M.(Shinkū) Fukuda, founder of the Milky Way Renku Group, will visit California and the Bay Area the week of September 6. A special lecture on renku of the kind written by Bashō is planned, as is a visit to the American Haiku Archive in Sacramento, where collections of the papers of early writers of English-language linked verse are now being preserved. The schedule of renku talks and activities will be announced in upcoming issues of Geppo.

MEMBERS ANTHOLOGY

Be sure to submit haiku for the 1997 Members Anthology. Haiku, preferably written in 1997, that have ONE AND ONLY ONE season word will be selected. See full submission guidelines on the next page. We plan to have the book ready in time for the Asilomar Retreat.

BOOK REVIEW

May Sky: There is Always Tomorrow. An Anthology of Japanese American Concentration Camp Kaiko Haiku. Violet Kazue de Cristoforo, compiler and translator. Sun & Moon Press. Los Angeles, 1997. 287 p. Hardcover.

This collection of haiku represents an important stream of haiku practice in North America that has been completely unavailable to those who write haiku only in English. Mrs. De Cristoforo introduces us to the literary world of ethnic Japanese living in California who were active haiku poets all of their adult lives. These poets were practitioners of freestyle haiku, as advocated in 1915 by Ippekiro Nakatsuka and Kawahigashi Hekigodo, and promoted in America starting in 1918 by Neiji Ozawa and Kyotaro Komura.

When Japanese-Americans were interned during World War II, much published haiku was lost, and the members of the haiku groups were scattered among the various concentration camps in the California desert and elsewhere. Yet the poets continued to write haiku that attest not only to the bitterness of the imprisonment, but to their continuing attention to life unfolding even in such desolation.

Departure day
families leaving one by one
summer clouds
hanare banare ni wakare no hi no natsu no kumo
—Yuko Fujikawa

Winter night
pale faced man
taps my shoulder
fuyuyo waga kata o tataku otoko no iro shiroku
—Hyakuisssei Okamoto

Tule grass full-grown
wind gusting
day after day
igusa take kaze naruhi o kasanete iru
—Shonan Suzuki

At daybreak
stars disappear
where do I discard my dreams?
akete hoshi wa kie yume wa doko e suteru
—Neiji Ozawa

In addition to the poems, the biographical material and historical interpretation make this a milestone and a must-read collection for those interested in haiku written in North America. And, the foreword by Prof. Makoto Ueda of Stanford University contains a luminous paragraph on haiku writing and reading that anyone would do well to read and absorb.

—review by Alice Benedict

1997 MEMBERS ANTHOLGY

In-Hand Deadline May 31, 1998

Submit haiku now for the 1997 Members Anthology! June Hymas will be this year's editor.

- Haiku must have one season word, and be in three lines of close to 5-7-5 syllables. **Haiku without a season word, or with more than one season word will not be published.** A copy of the season word list published in the 1996 Anthology is available upon request, to help in selecting your poems.
- Submit up to five haiku, preferably composed in 1997, typed or neatly written on a single 8.5x11" sheet of paper. Indicate the season word by underlining it.
- Poems must be unpublished and not under consideration elsewhere, except those previously published in GEPPO. Please include the issue in which your poems appeared. Poems that received enough votes to be republished will be noted as such in the Anthology.

Send submissions to arrive by **May 31, 1998** with \$2.00 (for mailing costs) to:

June Hymas

Yuki Teikei Haiku Society – Members' Anthology

Members who submit haiku will receive one copy of the Anthology. Order additional copies for \$5.00 each.

Early Registration Form **1998 Annual Retreat at Asilomar**

Registration is on a first-come basis. Please register early, as space is limited!

Name: _____

Address: _____

City, State, ZIP: _____

Day Phone: _____ **Evening Phone:** _____

I would like to room with: _____

Check here if you would like vegetarian meals

Check here if you need disability accommodations (Please describe): _____

Retreat, lodging, and meals: \$285 for Yuki Teikei Haiku Society members

: \$300 for non members (includes \$15 for 1999 membership)

Payment in full enclosed

Deposit of \$100 per participant enclosed. Remainder of the fee is due at check-in.

Please make checks payable to the **Yuki Teikei Haiku Society**. Return this form with payment to:

**Yuki Teikei Haiku Society Retreat
ATTN: Patricia Machmiller**

Asilomar Retreat: Early Notice

The 1998 Retreat at Asilomar will be September 10-13. Clark Strand is the featured poet. His haiku have frequently been honored in the Yuki Teikei Society's annual Tokutomi Contests. Recently, he has produced *Seeds from a Birch Tree*, a beautifully written series of meditations on haiku practice, with a collection of haiku from his friends and students. Also planned are welcoming ceremonies with Christopher Herold, a workshop with June Hymas, demonstration of ikebana, and renku writing with Kiyoko Tokutomi and Prof. M. Shinkū Fukuda. The long weekend of writing and contemplation is planned by Patricia Machmiller. All this takes place in the setting of the Asilomar Conference Center in Pacific Grove—with its unparalleled access to beaches, dunes, and tranquil groves of pine and cypress.

Some of you may notice that the cost of the retreat is higher than last year. Asilomar's costs to us have been rising each year for the past several years, and we finally have to face the necessity of raising the retreat fees to cover expenses.

To be assured of attending this extraordinary event, we've included an early registration form below that you can copy and return to Patricia Machmiller as soon as possible.

The Kiyoshi Tokutomi Memorial HAIKU CONTEST

In-hand Deadline: May 31, 1998

1st Prize \$100 • 2nd Prize \$50 • 3rd Prize \$2 • Honorable Mention-Gifts

CONTEST RULES

- Haiku in English in seventeen syllables, arranged in three lines of 5-7-5 syllables.
- Each haiku must contain one *kigo*, or season word, from the following list. Haiku that use more than one season word, or that do not contain one of the listed *kigo* will be disqualified. (NOTE: The contest chair will send a list of season words—please accompany your request with an SASE)

Spring: *melting snow, camellia, spring rainbow, spring cleaning*

Summer: *fan, summer sky, fireworks, iced coffee*

Autumn: *persimmon, quail, harvest festival, morning glory, persimmon*

Winter: *winter seashore, icicle, fox, sleigh ride*

New Year: *first dream (of the year), new years' photo, first sunrise (or, New Years' Day sunrise)*

- Entry Fee: \$5.00 for one page of three haiku. No limit on entries. Please keep a copy of your entries since entries cannot be returned.
- Submit 4 copies of each page with your name and address on only one copy, typewritten on 8^{1/2}" x 11" paper.
- Make check or money order payable to the Yuki Teikei Haiku Society. Overseas entrants please use International Postal Money Order, in US Currency only. For a list of results, include SASE marked "CONTEST WINNERS".
- Entries must be original, unpublished and not under consideration elsewhere. No previous winning haiku are eligible. The contest is open to anyone, except for current officers of the Society.
- Final selection will be made by a distinguished haiku poet. Awards are announced at the Society's Retreat at Asilomar in September, 1998. The Society may print the list of winning poems and commentary in its newsletter and annual anthology.
- Send entries and requests for further information to:

Roger Abe, Contest Chair

Haiku in the Teahouse

Saturday, May 9, 1:30 p.m.

Spring Moon Viewing & Potluck

Saturday, May 9, 6:00 p.m.

The annual Haiku Reading in the Teahouse of the Japanese Friendship Garden in Kelley Park, San Jose is Saturday, May 9 at 1:30. Featured readers are:

Fay Aoyagi

Alex Benedict

Beth Brewster

Jerry Kilbride

June Hymas will create certificates of participation for those who read at the open reading. Be sure to bring poetry for the open reading to follow! The reading is co-sponsored by the San Jose Department of Conventions, Arts, and Entertainment. On the same day, Pacific Neighbors, a group that fosters cultural exchange between San Jose and its sister cities, will host a celebration in Kelley Park of international friendship over the past several decades.

AND...come prepared to go on to the Spring Moon Viewing Potluck at the home of Pat and Claire Gallagher in Sunnyvale at 6 p.m. Call Alex Benedict for details and directions.

Calendar of Events

May 9	Haiku in the Teahouse 1:30 p.m. Japanese Friendship Garden, San Jose
June 13	Spring Moon Viewing, 6:00 p.m. at the Gallaghers, Sunnyvale Regular Meeting 1:30 p.m. Hakone Gardens

Deadlines

May 31	Tokutomi Contest
May 31	Submissions to 1997 Members' Anthology
June 10	Submissions to May-June GEPO

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*Writing Renku with Japanese poets
by Fay Aoyagi*