

# Haiku North America 2003

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## About HNA

Haiku North America (HNA) is a conference and celebration of haiku that takes place every two years. Independent of all haiku organizations, HNA is one of the largest gatherings of haiku poets in the United States and Canada. It typically includes presentations by internationally acclaimed haiku poets, workshops in haiku and related forms, and performances that combine haiku and other arts such as music and dance. The next Haiku North America conference will be held in New York City in 2003.

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Logo Artist  
Pamela A. Babusci

Click the date to see the latest changes to this site: **July 1, 2003**

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## What's New

### July 1, 2003

Another HNA conference has come and gone.

If you were there in New York City this past weekend, please share your experiences by leaving messages or photos with the Yahoo group for HNA 2003. For details, see [Leave Photos & Messages](#).

(We deleted the separate message forum so that both messages and photos would be recorded in one place.)

### June 22, 2003

We created a Yahoo group called HNA 2003 Group so that people will have a central place to add photos and comments about HNA 2003 after it is over. To access the HNA 2003 Group, See the new [Share Photos](#) section on the HNA 2003 website.

### May 31, 2003

Added this reminder to the Announcement page:

The only way to register for Haiku North America 2003 is to follow the instructions on the [Registration Form](#) page on this site.

We want to hear from you, but Haiku North America is organized by a small team of volunteers, so we cannot provide a contact telephone number. To contact us, please use the email addresses on the [Contact HNA 2003](#) page.

Thanks!

### May 27, 2003

Updated the Event Calendar descriptions for [Friday](#), especially the description of [An Evening of Renku & Dance with Sachiyo Ito](#).

### May 22, 2003

Made various updates to the Event Calendar page. Added a description of Jim Kacian's lecture/workshop on [Saturday](#), for example.

As we approach HNA, we will update the Event Calendar with the latest developments. So just keep checking, OK?

### **April 29, 2003**

We have the first message on the HNA forum (!). See the [Leave a Message](#) page.

Added the [Exhibits](#) page.

### **April 25, 2003**

Added the [Exhibits](#) page.

### **April 21, 2003**

Added the [Conference Anthology](#) page.

To the Event Calendar page, updated the list of poets in the *Three Tenors and a Soprano* reading on [Saturday night](#).

### **April 14, 2003**

To the Presenters page, added biographical information for [Arizona Zipper](#).

To the Event Calendar page, added the description of a [Friday night](#) event at the Japan Society; added the description of a [Saturday afternoon](#) presentation by William J. Higginson and Penny Harter.

To the [Contacts](#) page, added a reference to the [Exhibitor's Rates](#) page.

To the [Announcements](#) page, added our refund policy.

### **March 9, 2003**

We added a new section to the site, the [Leave a Message](#) page. Use this page to access a web forum where you can exchange messages with other people who will be attending HNA 2003.

### **February 19, 2003**

We updated the [Presenters](#) page, the [Event Calendar](#) and the [Accomodations](#) page.

### **February 16, 2003**

We updated the **Presenters** page.

### **January 28, 2003**

We updated the Event Calendar. Please see the entry for **Saturday June 28, 2003**.

### **January 11, 2003**

We updated the **Presenters** page.

### **January 9, 2003**

We updated the **calendar of events** and the **Presenters** page.

### **January 7, 2003**

We updated the **calendar of events**.

### **January 4, 2003**

We added a printable **registration form**.

### **January 2, 2003**

We added biographical notes for some of our **Presenters**.

We added an announcement about the **Preliminary Program for HNA 2003**.

## **HNA 2003 Schedule Available**

We are happy to announce the initial schedule for HNA 2003. Please see our **Event Calendar** page.

Hope to see you in NYC in 2003!

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## Announcements

Outdated.

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## Event Calendar

Updated: June 25, 2003 2:52 PM

All events, unless otherwise noted, will take place at **The Dalton School** at 108 East 89th Street in New York City.

- [Thursday, June 26](#)
- [Friday, June 27](#)
- [Saturday, June 28](#)
- [Sunday, June 29](#)

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### Thursday, June 26

#### Noon to 2:00 p.m. — CAFETERIA

Set Up Exhibits and Silent Auction items. These items will be on display from 2 to 6 p.m. on Thursday, all day Friday, and until 6:30 p.m. on Saturday.

#### 2:00 to 6:00 p.m. — LOBBY

Registration

#### 4:30 to 6:00 p.m. — CAFETERIA

Wine and Cheese Reception  
Exhibits and Silent Auction open

#### 6:00 to 8:00 p.m. (local restaurants)

Dinner

#### 8:00 to 9:30 p.m. — THEATER

Welcome & Reading of the Conference Anthology  
Michael Dylan Welch, Coordinator

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### Friday, June 27

#### 8:00 a.m. to 5:30 p.m. — LOBBY

Single Day Registrations

#### 8:30 a.m. to 5:30 p.m. — CAFETERIA

Exhibits and Silent Auction open

#### 8:45 to 9:00 a.m. — THEATER

Announcements by a host to be determined

#### 9:00 to 10:00 a.m. — THEATER

The Haiku Poetics of Jack Kerouac  
Regina Weinreich

**10:00 a.m. to 10:30 a.m.** — break

**10:30 to 12:30 — THEATER**

Panel Discussion on The Beats  
Michael Dylan Welch, Coordinator  
With William J. Higginson, Jerry Kilbride, Alan Pizzarelli, Cor van den Heuvel, Regina Weinrich (and perhaps others!)

**12:30 to 2:30 p.m. (local restaurants)**

Lunch

**2:30 to 3:45 p.m.**

Choice of the following concurrent sessions:

A Haibun Workshop/Kukai (urban themes)

**Bruce Ross**

ROOM # 801/803

Subway Serenade: A Marriage of Urban Haiku & Photography  
Lecture/workshop by **Paul David Mena** and Mary Melodee Mena  
THEATER

Jazzku Workshop

**Lenard D. Moore**

ROOM # 311

**3:45 p.m. to 4:15 p.m.** — break

**4:15 to 5:30 p.m.**

Choice of the following concurrent sessions:

Editors' Panel: Coordinated by Tom Painting. Including (at this time) **Lee Gurga, Jim Kacian, A. C. Missias,** Michael Dylan Welch, **Peggy Willis Lyles,** and **Stanford Forrester.**  
THEATER

White on White: A Tribute to Basho  
Performance by **Claudia Rosemary Coutu** and **Terry Ann Carter**  
ROOM #801/803

**5:30 to 7:30 p.m. (local restaurants)**

Dinner

**8:00 to 9:30 p.m. — Japan Society**

An Evening of Renku & Dance with **Sachiyo Ito.** A performance at the Japan Society, 333 East 47th Street, between First & Second Avenues.

Friday, June 27 8 pm

reading & performance

JAPAN SOCIETY

# An Evening of Renku & Dance

**R**enku is a style of linked poem that reached its height in the work of Basho (1644-1694) and his disciples. The tradition began almost 1,000 years ago and is very much alive in Japanese, English and other languages. In this evening of literary and performing arts, New York-based dancer/choreographer **Sachiyo Ito** and members of the Haiku North America conference interpret this tradition using dance and music as a basis for composing and linking haiku. Following each dance segment, participating poets and members of the audience will be invited to contribute haiku with the goal of creating a communal work of poetic performance. *Followed by a reception.* Co-sponsored by Haiku North America and presented as a part of the biannual HNA/2003 conference.

**Tickets: \$12, Japan Society members and seniors \$10, students \$5, free for participants in Haiku North America 2003.**  
To purchase tickets, please call Japan Society box office, Mon-Fri, 10 am to 4:45 pm, (212) 752-3015, or visit [www.japansociety.org](http://www.japansociety.org).  
A \$2 service charge is added to all orders. Member ID number is required for member purchase.

Photo © Ray Smith

Renku is a style of linked poem that reached its height in the work of Basho (1644-1694) and his disciples. The tradition began almost 1,000 years ago and is very much alive in Japanese, English and other languages. In this evening of literary and performing arts, New York-based dancer/choreographer **Sachiyo Ito** and members of the Haiku North America conference interpret this tradition using dance and music as a basis for composing and linking haiku. Following each dance segment, participating poets and members of the audience will be invited to contribute haiku with the goal of creating a communal work of poetic performance.

Co-sponsored by Haiku North America and presented as a part of the biannual HNA/2003 conference.

*Followed by a reception.*

Tickets: \$12, Japan Society members & seniors \$10, students \$5, free for participants in Haiku North America 2003.

Location: Japan Society, 333 East 47th Street (Between First & Second Avenues)

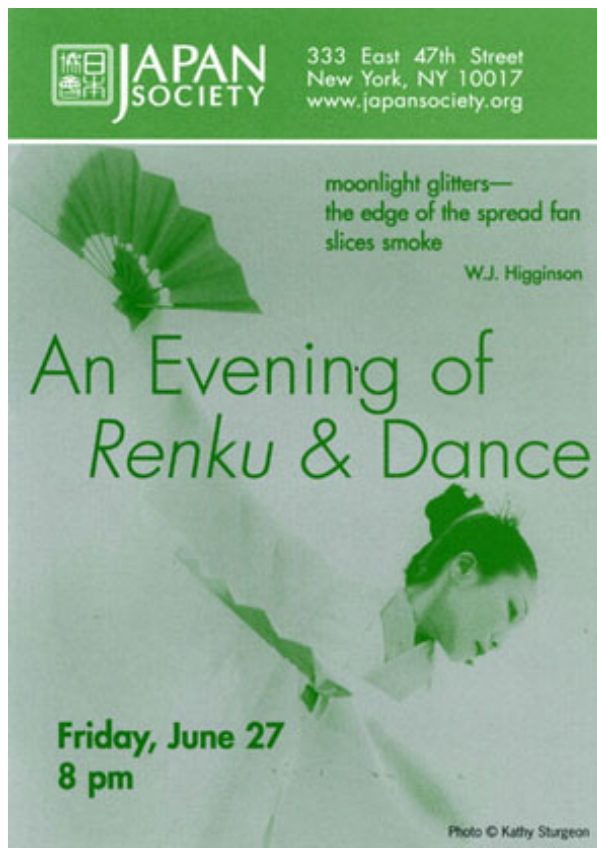
Please Note: Titles, dates, times and ticket prices are subject to change.

Box Office: 212-752-3015, Monday - Friday, from 10:00 a.m. to 4:45 p.m.

Contact information for the Japan Society: 212-832-1155; [www.japansociety.org](http://www.japansociety.org)

**Please Note:** Please do not contact the Japan Society to register for Haiku North America 2003. The only way to register for Haiku North America 2003 is to follow the instructions on the **Registration Form** page on this site.

\*



\*

Japan Society, founded in 1907, is an American institution that brings Japan into the mainstream of American consciousness through programming that emphasizes educating the general public, influential leaders and opinion makers. It is a private, nonprofit, nonpolitical organization devoted to cultural, educational, and public affairs, and to discussions, exchanges, and research in areas of vital interest to both countries. The Society's goal is to be the premier cultural, educational and policy institution focusing on Japan and U.S.-Japan relations in a global, 21st-century context. For more information, please visit [www.japansociety.org](http://www.japansociety.org).



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## Saturday, June 28

### 8:00 to 8:30 a.m. — LOBBY

Single Day Registrations

### 8:30 a.m. to 5:30 p.m. — CAFETERIA

Exhibits and Silent Auction open

### 8:45 to 9:00 a.m. — THEATER

Announcements by a host to be determined

### 9:00 to 9:30 a.m. — THEATER

Developing Haiku in the New Varieties of English (view an [abstract](#))  
**David McMurray**

**9:30 to 10:30 a.m. — THEATER**

Seasons of Love: Women's Poetry in India and Japan  
**Dr. Angelee Deodhar**

**11:00 to 12:30 — THEATER**

The Mexican Haiku: Origins and Current Directions  
**George Swede** and **Anita Krumins**

**12:30 to 2:30 p.m. — (local restaurants)**

Lunch

**2:30 to 3:45 p.m.**

Choice of the following concurrent sessions:

The Haiku Wellness Plan: An Editor's Guide to Getting Down to Haiku. In an age without definition, how to make your haiku fit for print. Lecture/workshop by **Jim Kacian**

Take a Deep Breath: The Haiku Way to Inner Peace  
Reading/lecture by **Sylvia Forges-Ryan** and **Edward Ryan**  
ROOM #301

Reading Renku: Eavesdropping on the Partying Poets  
Lecture by **William J. Higginson and Penny Harter**. Join Bill and Penny for an amusing look at some classical Japanese and contemporary English-language linked poems. Find out how poets think and how rules are observed—and often broken—in the process.  
ROOM #801/803

**4:00 to 6:30 p.m. — THEATER**

The Regional Readings  
Hosted by **Tony Pupello** (see [pictures of the regional readings at HNA 2001](#))

**6:30 to 8:30 p.m. (local restaurants)**

Dinner (at local restaurants)

**8:30 to 9:15 p.m. — THEATER**

Results of the Silent Auction Announced

Three Tenors & a Soprano  
Readings by **Cor van den Heuvel**, **Alan Pizzarelli**, **Arizona Zipper** and **Anita Virgil**

**9:15 to 10:00 p.m. — THEATER**

The Meteor's Path: The Life and Poems of Yosano Akiko  
**Margaret Chula**, with dancer **Miriam Borne** and musician **Kenta Nagai**.

Margaret Chula will narrate the life and poems of Japan's most famous modern woman poet, Yosano Akiko. Miriam Borne will accompany her, embodying Akiko's spirit through a fusion of classical and modern dance. Kenta Nagai will join them, playing the oud with electronic feedback.

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**Sunday, June 29**

**9:00 a.m. — HOTEL WALES & THE QUALITY HOTEL**

Buses leave from The Hotel Wales and The Quality Hotel for the **New York Botanical Garden** (NYBG)

**10:00 to Noon — New York Botanical Garden**

Tours of the NYBG

**1:00 p.m. — New York Botanical Garden**

Box luncheon and closing readings (at NYBG)

**2:00 p.m. — HOTEL WALES & THE QUALITY HOTEL**

Buses return to the Hotel Wales and The Quality Hotel.

Conference ends.

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## Presenters

Here are some brief biographical notes about our presenters. (These notes have not been edited for content or length.)

**Miriam Borne** is a California-born dancer and poet who enjoys crossing boundaries. She creates and performs dances reflecting the lives of women. Since 2000, she has included poetry in her dances. Today Miriam lives in New York City and also teaches literature and dance in a Brooklyn public high school. She regularly choreographs dance-poetry pieces with young people, who perform them as a part of the New York City Ballet's education program. Her training is in Ballet, Modern, Hindu, Flamenco, Theatre Dance and Yoga. In 1988, her manuscript, "Human Rights, A Spiritual Journey," was printed as a six part series in Beacon magazine. She joined Spring Street Poets and the Haiku Society of America in 1994.

\*

**Terry Ann Carter** has published haiku in Canada, the U.S. and Japan. She has won several international contests (beginner's luck!) and is Vice President of **Haiku Canada**.

\*

**Margaret Chula** is a poet, teacher, and the founding editor of Katsura Press (<http://www.japanese-gardens-assoc.org/>). She has published five collections of poetry including *Grinding my ink* and *Shadow Lines* (with Rich Youmans), which received HSA Merit book awards. A tanka from her most recent book, *Always Filling, Always Full*, was selected for *Appetite: Food As Metaphor, An Anthology of Women Poets* alongside poems by Maxine Kumin, Emily Dickinson, and Jane Hirshfield. Other awards include artistic development grants from the Regional Arts & Culture Council and an Oregon Literary Arts Fellowship. Maggie has taught poetry workshops at universities, arts organizations, and zen centers—but what she enjoys most are collaborations, which she has done with her husband, photographer John Hall, musicians, artists, dancers, and a quilt artist. These presentations have been given at the Brooklyn Botanical Garden (NY), the Portland Art Museum, the Seattle Asian Art Museum, and at the Portland Japanese Garden.

\*

**Claudia Rosemary Coutu** is a member of the Ottawa haiku group, Kado, and Haiku Canada. She writes, does artwork in various media, and teaches adults full time. She lives in a rural area on the Canadian Shield in Ontario, Canada. Though she has a particular interest in Japanese forms of writing, she writes free verse and fiction. She is currently writing renga and renku with other poets. Her work has been published in magazines and anthologies, and on the web.

\*

**Dr. (Ms) Angelee Deodhar** is an ophthalmologist who had to give up her profession due to chronic ill health and took to writing as a second career. Haiku, its related forms, and haiga are her forte. Her work can be seen on various websites and has been published in international magazines. Collaborating with haiku poets worldwide, Angelee is trying to help internationalize haiku.

\*

**Stanford M. Forrester** is the president of the **Haiku Society of America** and is editor of *bottle rockets: a collection of short verse*. His haiku have appeared in many publications here and abroad. He also has won both the Museum of Haiku Literature award and a 1st place in the Dublin Arts Council Haiku Contest in 2001. Stanford is a Pure Land Buddhist. He lives in Connecticut with his wife, Mary and his two daughters, Abigail and Molly.

\*

**Lee Gurga** is a poet and is the editor of *Modern Haiku*, the oldest and most respected English-language haiku magazine.

\*

**Penny Harter** and **William J. Higginson** have been writing collaborative poems together since 1973, when they met while working in the National Endowment for the Arts "Writers in the Schools" program. Each is a past president of the Haiku Society of America; Bill is a charter member. Since 1989, they have written renku under the guidance of Japanese masters and with colleagues from several countries. A renku which they co-directed won the HSA renku contest for 1994.

Penny has published 16 collections of poems, including haiku books from publishers as diverse as Rod Willmot's Burnt Lake Press deep in the woods of Québec and New York's Simon & Schuster. She is best known for her longer poems, her book *Turtle Blessing* having been a "book of the year" in *Bloomsbury Review*. In 2002 she received the first William O. Douglas American Nature Writing Award for her poems in *American Nature Writing 2002*. Her recent collections include longer poems in *Lizard Light: Poems from the Earth* and *Buried in the Sky. Stages and Views* contains longer poems and linked haiku responding to the wood-block prints of Hiroshige and Hokusai. A recent volume of *Contemporary Authors* includes her autobiographical essay.

Bill edited *Haiku Magazine* 1971-76, and founded From Here Press in 1975. He has also published numerous collections of poems and translations. In 1985 McGraw-Hill published his book *The Haiku Handbook: How to Write, Share, and Teach Haiku*, with a chapter on teaching by Penny. In 1996, Kodansha International published his two books, *The Haiku Seasons: Poetry of the Natural World* and *Haiku World: An International Poetry Almanac*. Online, Bill manages **Renku Home**, a leading Web site in the genre, and edits **Haiku and Related Forms** on the Open Directory. The Haiku International Association in Tokyo features his selection of **ten favorite haiku** on its Web site. He also serves on the Selection Committee for the **Masaoka Shiki Awards in International Haiku** sponsored by Ehime Prefecture, Japan.

Penny and Bill often collaborate on writing projects, such as their article "Japanese-Style Linked Poems" for *An Exaltation of Forms: Contemporary Poets Celebrate the Diversity of their Art*, edited by Annie Finch and Kathrine Varnes (University of Michigan Press, 2002). They also frequently lead workshops together, as can be seen in Bill's article "To Clean the Mind: Haiku, Linked Poems, and the Seasons" in *The Alphabet of the Trees: A Guide to Nature Writing*, edited by Christian McEwan and Mark Statman (Teachers & Writers Collaborative, 2000), in which Penny also has an article entitled "A Delicate Web: Writing About Animals." After more than a decade in Santa Fe, New Mexico, the couple returned to New Jersey in 2002 to be closer to their children and grandchildren.

\*

For more than 30 years **Sachiyo Ito** has brought together East and West through her delicate and powerful performances of classical, traditional and contemporary Japanese dance. Born in Tokyo, Ms. Ito is an artist, choreographer, and arts educator. She holds a M.A. and Ph.D. from New York University, and also the name, Sachiyo Fujima awarded by the Fujima School of Japanese Classical Dance in Tokyo. She is the artistic director of Sachiyo Ito and Company, founded as a not-for-profit educational organization and also as a school for various dance forms of Japan, that has offered its "Salon Series," an ongoing series of scholarly lectures, lecture-demonstrations, and performances on the arts of Japan.

Ms. Ito has taught and performed at major colleges and institutions in the United States since 1972 such as the Juilliard School and New York University; for the educational programs sponsored by Japan Society, Asia Society, New York Foundation for the Arts, National Endowment for the Arts, Council on the Arts in the states of Alaska, North Carolina, South Carolina, New York, and in the City of New York. She contributed articles to the International Encyclopedia of Dance (Oxford University Press).

Extensive performance credits include: the American Dance Festival, Alice Tully Hall, Dublin Theatre Festival, Japan Society, Asia Society, the Bonn International Dance Workshop, and appearances on television including Ch.4, Ch.11, Ch.13, N Y1, and at numerous universities and museums such as the Metropolitan Museum of Art.

Ms. Ito has conducted Haiku and Walking Meditation at spiritual retreats for the past 10 years including Dai Bosatsu Zendo in Catskills, NY. Next workshop date is October 17-19, 2003.

\*

**Jim Kacian** is a poet and author, editor of *Frogpond* and owner of **Red Moon Press**.

\*

**Anita Krumins** has published three books for children as well as a collection of haiku, *This Day's New Face* (Haiku Canada, 1993). Her haiku and related forms have appeared in *Brussels Sprout*, *Canada-Japan Society Newsletter*, *Frogpond*, *Haiku Canada Newsletter*, *Inkstone*, *Lynx*, *Modern Haiku* as well as a number of anthologies, including W.J. Higginson's *Haiku World* (Kodansha, 1996). Krumins lives in Toronto and teaches Communication at Ryerson University. For more information,

go to her web page at: <http://www.writersunion.ca/k/krumins.htm>.

\*

**Peggy Willis Lyles** is a poet and one of three associate editors for Christopher Herold's *The Heron's Nest*. Her most recent book is *To Hear the Rain: The Selected Haiku of Peggy Lyles*.

\*

**Paul David Mena** was born in New York and now lives in Boston, where he works as a computer professional in the financial industry. He has been writing haiku since 1992, and is presently a member of the Haiku Society of America, the **Boston Haiku Society** and several on-line haiku communities, including the Shiki Internet Haiku Salon. He has published three chapbooks and has contributed to numerous haiku journals. His current project involves combining urban haiku with his wife Mary's black-and-white photography and making it available on the World Wide Web. The results of their collaboration can be seen on the **haiku in low places** web site.

\*

**A.C. Missias**, the owner of **Redfox Press** and the editor of *Acorn*, has a background in biomedical research (neural development) and currently works as an editor for publications of the Society of Industrial and Applied Mathematics. A.C. is a contented resident of Philadelphia, a bridge player, and a sipper of wines.

\*

**Lenard D. Moore** is the founder and executive director of the Carolina African American Writers' Collective. He is the author of *Desert Storm: A Brief History* (1993); *Forever Home* (1992); and *The Open Eye* (1985). His poems, essays, and book reviews have appeared in more than 350 publications in more than a dozen countries. He is the recipient of The Alumni Achievement Award (Shaw University, 2000); The Tar Heel of the Week Award (1998); Margaret Walker Creative Writing Award (1997); The Indies Arts Award (1996); and The Haiku Museum of Tokyo Award (1994 and 1983); among several other awards. He has taught at Enloe High School; NC A&T State University; and NC State University. Currently, he teaches English and humanities at Shaw University. He also is Writer-in-Residence for the United Arts Council of Raleigh and Wake County. In addition, he is the Executive Chairman of the **North Carolina Haiku Society**.

\*

**David McMurray** is associate professor of intercultural studies at **The International University of Kagoshima** where he lectures on haiku and world Englishes. He also teaches haiku at elementary and high schools (<http://www.kagoshima-h.ed.jp/html/mcmurrayenglish.htm>). His forthcoming book, *Poetics of Haiku Composed in English as a Japanese Language* (Pukeko, 2003), will be available at HNA2003. Founding Editor of **Asahi Haikuist Network**, he has shared the works of over 5,000 poets with readers of his syndicated column printed weekly in the **International Herald Tribune Asahi Shimbun** and monthly in the Asahi Japan tabloid distributed

from NY and LA. He leads the Satsumasakurakukai haiku circle in Kagoshima, located to the far south of Japan. In addition to Asahi Journal, his thoughts on haiku selection are shared in **Not So Simple**, an article that appeared in Newsday, one of the largest daily newspapers in the U.S. This will be his first visit to an HNA conference.

Books, Journals and Conference Proceedings:

See an **abstract of David's presentation at HNA 2002**.

His academic research analyzing over 100,000 haiku that he has received at **mcmurray@fka.att.ne.jp**, focuses on haiku form, mora, coinage of words, varieties of English used in haiku, Japanese composers of English, and literary Japan. Findings from this research has been published in English Teaching books (ALC Press); journals (ON CUE College and University Educators; IUK Intercultural Studies; Japan Quarterly; TEC The English Connection, Korea; The Language Teacher; IUK Regional Studies; World Haiku Review <http://www.worldhaikureview.org/2-1/worldmap.shtml>); **Language Magazine** (May 2002 internet edition), USA; Kagoshima Society of English Studies Newsletter; Asian Englishes); and Conference Proceedings (XVI International Federation of Translators at 2002 World Congress, Canada; KATE Korean Association of Teachers of English; JALT2001, Japan).

Memberships:

He is an active member of Haiku International and Ginyu Troubadour. He subscribes to Modern Haiku and enjoys membership in Haiku Canada and the Haiku Society of America. He was an original member of the Shiki team, and he was a member of Yoshiko Yoshino sensei's EPIC salon when based in Matsuyama.

Below is a graphic from a recent issue of **Asahi Haikuist Network**. David says that he looks most the fellow on the right.



\*

**Kenta Nagai** is a fretless guitar player and composer. His work strives to manipulate the relationship between time and spatial sensitivity. His technique extends and enhances the expressive range of guitar. In addition to solo performance, Nagai also works with many dancers, actors, visual artists and other musicians in multi-media projects. He is currently developing a multi-channel installation for microphone feedback and live musical performance.

\*

**Alan Pizzarelli** is a poet and musician. He studied haiku and related forms under the tutelage of Harold G. Henderson. His poems have been widely published in books, anthologies and periodicals around the world, including all three editions of *The Haiku Anthology* edited by Cor van den Heuvel.

\*

**Tony Pupello**, a native of New York City, has been studying and writing haiku, senryu and haibun for twenty years. A founding member of the Spring Street Haiku Group, Tony has coordinated the haiku readings at the Brooklyn Botanic Garden's yearly Sakura Matsuri Festival since 2000. He was project editor on the Dozen Tongues series and his first book, *The Sax Man's Case* (Red Moon Press, 1998), was very well received by the North American haiku community

\*

**Bruce Ross** is a past president of the Haiku Society of America. He is the author of three collections of haiku and *How to Haiku: A Writer's Guide to Haiku and Related Forms*. Bruce is also editor of *Haiku Moment*, the largest anthology of English-language haiku to date, and *Journey to the Interior*, the first non-Japanese haibun anthology, and co-editor of the annual *American Haibun & Haiga* published by Red Moon Press. He facilitated the 2002 worldwide World Haiku Club online double haibun workshop and kukai. His haiku and related forms, articles, reviews, and translations appear in the world's haiku journals.

\*

**Sylvia Forges-Ryan** was the editor of Frogpond from 1991 through 1993. Her haiku have appeared in numerous publications around the world and she has been the recipient of the Harold G. Henderson Award (First Place, 1993), the Mainichi Times Prize (First Place, 1986), and the Museum of Haiku Literature Award (Tokyo), 1985. Her longer poems have also been widely published and awarded prizes. Born in New York, she now lives in Connecticut, where she is currently working with a performance group which gives readings around New England commemorating the lives of Sacco and Vanzetti.

\*

**Edward Ryan** was born in Brooklyn, where he worked as a New York City firefighter while attending Brooklyn College. He holds a PhD in Clinical Psychology from the University of Michigan and is now an Associate Clinical professor at the Yale University School of medicine, with a private psychotherapy practice in New Haven. A meditator for almost twenty years, he has served on the board of directors of the Insight Meditation Society in Barre, MA.

\*

**George Swede's** work has appeared in well over 200 different print, audio and visual media (literary and popular magazines, newspapers, professional periodicals, videos, tapes, radio and TV) as well as over 100 anthologies and 46 published books

and booklets (of which 19 involve solely haiku and related forms). His latest book is *Almost Unseen: Selected Haiku of George Swede* (Brooks Books, 2000). In the fall of 2001, Radio Telefis Eireann (the Irish national radio/TV network) broadcast his haibun series, *Moments of Mexico*, for five consecutive days. The series was later published in five separate issues of Mexico's *El Ojo del Lago*. Swede lives in Toronto and teaches psychology at Ryerson University. For more information, go to his web site at: <http://home.primus.ca/~swede/>.

\*

**Cor van den Heuvel**, born and brought up in New England, has been writing haiku since he first discovered the genre in 1958 in San Francisco, where he heard Gary Snyder mention it at a poetry reading in North Beach. Though he is considered one of America's leading haiku poets, van den Heuvel is best known as the editor of *The Haiku Anthology*, generally considered the definitive collection of American and Canadian haiku. First published in 1974 by Doubleday, the third edition of the book, revised and expanded, came out in hardback in 1999 from W. W. Norton and is now in paperback.

After learning about haiku, van den Heuvel soon returned to the east coast and by early 1959 was writing his own haiku in a small cottage in Wells Beach, Maine. That summer he got a job reading them, along with translations of Japanese haiku, at the Cafe Zen in nearby Ogunquit. In the fall he moved to Boston where he gave readings of haiku and other poetry in Beat coffee houses.

By the winter of 1960-61 he was part of the poetry-reading scene—along with such poets as Robert Kelly, Jackson Mac Low, and Diane Wakoski—at the Tenth Street Coffee House in New York City, a precursor of the now well-known Poetry Project at St. Mark's Church. He began printing his haiku on a small handpress and carried copies of his first chapbook, *Sun in Skull*, on a cross-country hitching and hiking trip from Maine to Seattle in the summer of 1961.

At the beginning of the 1970s, van den Heuvel, now back in New York, joined the Haiku Society of America and became friends with William J. Higginson, Anita Virgil, and Alan Pizzarelli. The poet's association with the society was close for many years. While he was its president in 1978, the society's magazine, *Frogpond*, began publication and haiku poet Sumio Mori and haiku scholar and critic Kenkichi Yamamoto were invited from Japan to speak on haiku in New York City.

The Haiku Society of America, besides commending van den Heuvel for editing *The Haiku Anthology*, has given him three Merit Book Awards for his own books of haiku. His haiku and related works have appeared in books and magazines in North and South America, Europe, Japan, and Australia. He has talked about haiku on American and Japanese television and has written about haiku for *The New York Times Book Review*, *Mainichi Shimbun*, and *Newsweek*.

Van den Heuvel headed the panel of judges for the 1987-88 Japan Air Lines English Haiku Contest—which attracted more than 40,000 participants—and was invited to Tokyo in 1988 for a press conference to announce the winners. In 1990 he was the United State's representative to the International Haiku Symposium in Matsuyama ("The Haiku Capital of the World"). In 2000 he was named Honorary Curator of the American Haiku Archives at the State Library in Sacramento, California, and at the World Haiku Festival held in London and Oxford, he received a World Haiku Achievement Award.

On December 1, 2002, he was awarded The **Masaoka Shiki International Haiku Prize** in Matsuyama. The prize, for outstanding contributions to haiku as poet and editor, included a cash award of 500,000 yen (about \$4,000) and an all-expenses-paid week in Japan. Van den Heuvel is presently in the process of putting together a volume of his collected haiku, *The Ticket-Taker's Shadow*. A book of his haibun, *A Boy's Seasons*, which was serialized in *Modern Haiku*, is to be published by Press Here.

List of Publications:

*sun in skull* [Haiku], Chant Press, New York City, 1961.  
*a bag of marbles* (3 jazz chants), Chant Press, 1962.  
*the window-washer's pail* [Haiku], Chant Press, 1963.  
*EO7* [Haiku Sequence], Chant Press, 1964.  
*BANG! you're dead.* [Poetry], Chant Press, 1966.  
*water in a stone depression* [Haiku], Chant Press, 1969.  
*dark* [Haiku], Chant Press, 1982. PUDDLES [Haibun], Chant Press, 1990.  
*The Geese Have Gone* [Haiku], King's Road Press, Pointe Claire, Quebec, 1992.  
*Play Ball* [Baseball Haiku], Red Moon Press, Winchester, Virginia, 1999.

As Editor:

*The Haiku Anthology*, Doubleday Anchor, New York City, 1974; Simon & Schuster, New York City, 1986; W. W. Norton, New York City, 1999.  
*The Haiku Path*, (Co-Editor with various others), The Haiku Society of America, 1994.  
*Wedge of Light* [Haibun], (Co-Editor with Tom Lynch and Michael Dylan Welch), Press Here, Foster City, California, 1999.  
*Past Time* [Baseball Haiku], (Co-Editor with Jim Kacian), Red Moon Press, Winchester, Virginia, 1999.

\*

**Anita Virgil** is a past president of the Haiku Society of America. She was a member of the three-person HSA Committee on Definitions which included Harold G. Henderson and William J. Higginson. As a member of the Book Committee for A Haiku Path (HSA, Inc. 1994), she edited the two chapters on that definitive work.

Books by Anita Virgil: *A 2nd Flake* (1974), *one potato two potato etc* (1991, Peaks Press), *on my mind*, an interview of Anita Virgil by Vincent Tripi (3rd edition, Press Here, 1993), *PILOT* (1996, Peaks Press), *A Long Year* (2002, Peaks Press). Her poetry and essays and book reviews have appeared in all major haiku magazines and anthologies for over 30 years. Most recently she appears in the anthology, *Where Dogs Dream* (MQP London 2003) and *Haiku for Lovers* (MQP London 2003). Poems and essays have also appeared in Croatian and Slovenian haiku magazines. Forthcoming work in Serbia/Montenegro.

\*

**Arizona Zipper**, whose haiku can be found in the current (#58) issue of THE NEW YORK QUARTERLY, was last seen riding an ostrich in the white mountains.

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## Exhibits

### Deadlines

- **May 15**—Deadline for the reservation form/exhibit agreement plus payment.
- **June 1**—Application for Dalton School security badge must be in hand. Also the last date to cancel with a 90% refund. After June 1, 2003 the refund will be 70%.
- **June 2 & June 20**—Shipments will begin to be accepted no earlier than June 2, 2003 and no later than June 20, 2003.

### Exhibitor's Rates

Size	Rate	Category
10' x 2.5' draped table	\$400.00	Publisher/Bookstore
"	\$300.00	University press/Non-profit publisher
"	Contact Stanford M. Forrester	Micro publisher
5' x 2.5' draped 1/2 table	\$225.00	Publisher/Bookstore
"	\$175.00	University press/Non-profit publisher
"	Contact Stanford M. Forrester	Micro publisher

- All tables will be draped in white.
- Each table will have 2 chairs. (More if requested.)
- There will be plenty of wastebaskets in the exhibit area.
- Table-top posters are allowed.
- The room is not set up for hanging posters.
- Full or half tables spaces can not be shared.
- There are no 3/4 table space options.
- All tables will be monitored by staff members or hired students to take orders for exhibitors when they are not present. (Except for the "Take-one table. It will be monitored, but no staff will take orders.)
- Though the organizers will not be responsible for any stolen display/sale

items, the exhibit area will be locked and secure each evening.

- Exhibitors are responsible for dismantling and packing up their own displays. Anything left at the end of the meeting will become the property of the organizers or be discarded.

### **Insertion in the Registration Packet**

This effective option ensure ensures that your catalog, flyer or promotion premium gets into the hands of each and every conference attendee even if they do not visit the exhibit area.

<u>Category</u>	<u>Rate</u>
catalog/brochure or premium	\$150.00
multiple book flyer	\$125.00
single book flyer	\$100.00

### **Publisher's Table/"Take One" Table**

This option offers the publisher a way to have their material represented at the meeting without having a staff person present. The publisher can send catalogs, brochures, flyers, order forms, or a display copy of a book/with order forms. The order forms should be designed so customers can fill it out and mail it in themselves. The organizers will not be able to take orders for anything at this table. Our staff will set the table up and it will be supervised throughout the entire meeting. We, however, can not be responsible for items being stolen. Any books that have been sent become the property of the organizers on the last exhibit day. These books will be used in our silent auction. By doing this silent auction, each book will receive added exposure. All other display material will be discarded at the end of the meeting. We can not send anything back or make any special arrangements under this option. Publishers should not send more than two display copies of any book.

<u>Category</u>	<u>Rate</u>
catalog or brochure	\$75.00
multiple book flyer	\$50.00
single book with order form or corresponding flyer	\$30.00

(Please note that the space on the publisher's table is limited and material will be accepted on a first-come-first-served basis.)

### **Exhibit Area**

This exhibit area is conducive to selling books. It is well lit and across the hall from a

snack area and bathrooms. It is also handicapped accessible as are all the conference areas.

## Logistical Information

Deadline for the reservation form/exhibit agreement plus payment no later than **May 15th**. Please remember the earlier you reserve the better location you will be assigned. Please make checks out to "Pamela Miller Ness", but send the actual forms to:

Stanford M Forrester

HNA Exhibits Manager  
2 Fernwood Street  
Wethersfield, CT 06109

e-mail address to confirm shipments: [bottlerockets\\_99@yahoo.com](mailto:bottlerockets_99@yahoo.com) or leave a phone message (860) 721-6460 and Stanford will and call you back as soon as possible.

## Shipping Exhibits Material

Shipments will begin to be accepted no earlier than **June 2, 2003** and no later than **June 20, 2003**. The Dalton school will accept UPS and FedEx packages, but is not set up for pallets. Exhibitor's may also hand carry boxes into the facility.

Please send your advance shipments to:

Pamela Miller Ness  
c/o Dalton School  
Room 710  
108 East 89th Street  
NY, NY 10128

All boxes should be marked "HNA exhibits" or "HNA take one table" depending on the option you have chosen. Please also write the name of the publisher or the individual on the outside of the box. Boxes that do not have the name of the sender can not be placed at the assigned area unless we know who it is from.

Badges each full table will receive 4 badges, 1/2 tables will get 2 badges. Please remember the Dalton School boasts high security, so no one will be allowed access to the building with out a badge.

## Exhibit Hours

Set up: Thursday/ June 26th 2:00-4:30pm

Exhibits open Thursday/ June 26th 4:30-6:00pm

Friday/June 27th 8:30-5:30pm

Saturday/June 28th 8:30-5:00pm

Breakdown: Saturday/June 28th any time after 1:30pm

## Shipping Out

Unfortunately The Dalton School does not offer Call Tag options and all exhibit material must be clear from the building by 6:15. Please take this into account when deciding about your outgoing freight.

Exhibitors can bring their shipments to:

"Mailboxes"  
217 East 86th Street (between 2nd & 3rd Avenues)  
NY, NY

Saturday hours are 10am - 4pm

If you have any further questions please contact Stanford M. Forrester. Please note that Stanford worked as an exhibits manager for Yale University Press for 7 years, so he is familiar with exhibit issues and happy to help!

## Haiku North America Reservation/Exhibits Contract/Letter of Agreement

In order to reserve space for this conference all exhibitors must read carefully this reservation/exhibits contract/letter of agreement, sign it and return it with a full payment. By signing this contract/letter of agreements, the exhibitor is stating that he or she has read it entirely and understands the all terms and agrees to follow them completely.

Deadline for reservation: **May 15, 2003** (in hand)

Please make checks or money orders payable to: Pamela Miller Ness

Please mail this Reservation/Exhibits Contract/Letter of Agreement and check (full payment)to:

Stanford M. Forrester  
HNA Exhibits  
2 Fernwood Street  
Wethersfield, CT 06109

bottlerockets\_99@yahoo.com  
(860)721-6460 (Please leave a message)

## Tables and Services

There are no 3/4 table space options. All tables will be monitored by staff members or hired students to take orders for exhibitors when they are not present. The students will be able to accept orders by check, cash, but not credit card and cannot

be responsible for having the correct change. It is highly recommend that a staff member of the exhibitor's organization—not the HNA—be present. (Except for the "Take-one table. It will be monitored, but no staff will take orders.) The organizers will also not be responsible for any stolen display/sale items, though the exhibit area will be locked and secure each evening.

Exhibitors are responsible for dismantling and packing up their own displays before the exhibits hall officially closes. Anything left at the end of the meeting will become the property of the organizers or be discarded.

Publishers must rent a space only for their own books. Therefore no sharing of table space is permitted. If the publisher distributes for another publisher this must be stated clearly before hand and show some sort of promotion piece where the distributed book appears. **Please do not bend this rule.** Haiku North America is a not-for-profit conference, and these exhibits service is needed to generate as much money as possible.

## Payment

All payments to reserve an exhibit space must be in the exhibit managers hands by **May 15, 2003** deadline. Any payment and/or Reservation/Exhibits Contract/Letter of Agreement received after the date will be considered if space permits.

Payment can be made by check or money order in US funds. Sorry, we can not accept credit cards. Checks and money orders should be made out to: "Pamela Miller Ness"

If an exhibitor's check bounces it is the duty and the responsibility to pay all bank fees related to this occurrence. If the payment is not rectified before the conference. The exhibitor's material will not be displayed or returned.

This exhibit payment is for the exhibit hall only. If a publisher would like to attend the rest of the meeting (sessions and workshops, etc...) they will have to fully register as a participant.

## Cancellations

Exhibitors will be able up to cancel up to **June 1, 2003** with a 90% refund. After June 1, 2003 the refund will be 70%.

## Reservation Form

Name of publisher: \_\_\_\_\_

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

\_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Contact person: \_\_\_\_\_

Phone number: ( ) \_\_\_\_\_ - \_\_\_\_\_ Extension: \_\_\_\_\_

Payment:

Category (on rate sheet) \_\_\_\_\_

Total enclosed \$ \_\_\_\_\_

**Badges**

Badges each full table will receive 4 badges, 1/2 tables will get 2 badges. Please remember the Dalton School boasts high security, so no one will be allowed access to the building with out a badge. (These badges are only for the exhibit hall and not for the rest of the conference.)

-----Please print the name of exhibit staff:

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

4. \_\_\_\_\_

**Badge deadline is June 1, 2003**

Please sign and date:

In order to reserve space for this conference all exhibitors must read carefully this reservation/exhibits contract/letter of agreement, sign it and return it with a full payment.

Name of representative: (please print) \_\_\_\_\_ Date:  
\_\_\_\_\_

Name of Publisher: (please print) \_\_\_\_\_

By signing this contract/letter of agreement, the exhibitor is stating that he or she has read it entirely and understands the all terms and agrees to follow them completely.

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## Conference Anthology

**Deadline:** May 15, 2003

All participants are encouraged to submit up to 5 previously-unpublished haiku, of which one will be selected for inclusion in the anthology. The volume will be codedited by Michael Dylan Welch and Yu Chang, and it will be published by Press Here. Email up to 5 previously-unpublished haiku to Pamela Miller Ness:

. . . or include them with your registration form.

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## Accommodations

### Airports

Three airports serve New York City. Determine which airline and which price best serves your needs.

**Laguardia airport**—closest to the city; bus, jitney, and cab service to the city. Some airlines charge more to land in Laguardia.

**Kennedy airport**—45 minutes to an hour from the city; a long subway ride with at least one change, or a \$35 cab ride.

**Newark airport**—45 minutes to an hour from the city; about a \$50 cab ride; also accessible via two trains to Penn Station, then a subway ride to your hotel.

### Conference Hotels

There are three official conference hotels that will provide special rates to participants—provided that you make your own reservation at least one month prior to the conference. Deadline for special rates: **May 26, 2003**.

Be sure to mention the HNA 2003 conference when you call.

Quality Hotel  
215 West 94th Street (@Broadway)  
New York, NY 10025  
212-866-6400  
\$85 for one double bed (can sleep two)  
\$95 for two double beds (can sleep four)

The hotel is across town from the conference, which will be held at The Dalton School on East 89th Street. Transportation is by a crosstown bus and a 7 block walk, or two busses. Participants could also share a cab for a quick ride through Central Park.

The Franklin Hotel  
164 East 87th Street  
New York, NY 10128  
212-369-1000

\$189.00 for superior queen room, 1 bed that sleeps two. Breakfast included. Two blocks from Dalton School.

The Hotel Wales  
1295 Madison Avenue (@92nd Street)  
New York, NY 10128

212-876-6000

\$259 for a suite. 1 king-size bed or 2 double beds plus a pull-out couch. Sleeps 4 maximum with \$20 additional for each person over 2. Breakfast included. Four blocks from Dalton School.

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## Registration Form

Please print this form, fill it out, and mail it to the address below. Please make checks payable to "Pamela Miller Ness" and write "HNA/2003" in the memo line.

(The only way to register for Haiku North America 2003 is to follow the instructions on this page. We want to hear from you, but Haiku North America is organized by a small team of volunteers, so we cannot provide a contact telephone number. To contact us, please use the email addresses on the **Contact HNA 2003** page. Thanks!)

Mail completed forms to:

Pamela Miller Ness

Name:

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Street Address:

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State:

---

Zip code:

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Email:

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**Note:** The above information will appear on a list of participants. Please indicate if you prefer that any information not be made public.

## Conference Fees

Please check the appropriate option:

**Early registration** (received by April 30, 2003)

Full (three days) \$200.00 \_\_\_\_\_

Single day Friday \$125.00 \_\_\_\_\_  
Saturday \$125.00 \_\_\_\_\_

**Late registration** (received by May 30, 2003)

Full (three days) \$275.00 \_\_\_\_\_  
Single day Friday \$150.00 \_\_\_\_\_  
Saturday \$150.00 \_\_\_\_\_

**Sunday trip to the New York Botanical Garden** (includes round-trip bus fare, tour of the gardens, and a box lunch. Limit: 100 participants) \$35.00 \_\_\_\_\_

**Conference T-shirt with logo:**

Size L XL Number \_\_\_\_\_ @ \$15.00 \_\_\_\_\_

**HNA 2003 Conference Anthology:**

Number \_\_\_\_\_ @ \$10.00 \_\_\_\_\_

**Extra Conference Totes:**

Number \_\_\_\_\_ @ \$10.00 \_\_\_\_\_  
(One tote bag is included with each registration)

**Friends of HNA:**

Please consider making an extra donation to Haiku North America. Your donation will be greatly appreciated and acknowledged in the conference program. Thank you for supporting HNA/2003! Amount \_\_\_\_\_

TOTAL AMOUNT ENCLOSED \_\_\_\_\_

**Note:** If you need to request a refund, please see our **Refund Policy**.

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## Leave Photos & Messages

Outdated. The Yahoo group for HNA 2003 is closed.

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## Links

**The Dalton School** —The venue for HNA 2003.

**Pictures from Haiku North America 2001** — A gallery of photos and haiku that will give you an idea of what HNA conferences are like.

**Haiku Society of America** — Haiku North America is independent of all haiku organizations, but the HSA website might be of interest to readers and writers of haiku.

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## Contact the HNA 2003 Planning Committee

Email addresses have been removed.

For questions about . . .	Contact
General information about HNA 2003	Pamela Miller Ness at  Stanford M. Forrester at  Tom Painting at
Presentations at HNA 2003	John Stevenson at
Exhibits at HNA 2003	See <a href="#">Exhibits</a>
Sponsorship opportunities for HNA 2003	Brenda Gannam at  Pamela Miller Ness at
The HNA 2003 Website	Dave Russo at

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# Developing Haiku in the New Varieties of English

Haiku North America 2003 Presentation

Saturday, June 28

Dalton School, NY, 9:00 - 9:30

David McMurray

Associate Professor

The International University of Kagoshima

8850 Shimofukumoto-cho, Kagoshima-shi, 891-0191, JAPAN.

email: [mcmurray@fka.att.ne.jp](mailto:mcmurray@fka.att.ne.jp)

URL: <http://www.asahi.com/english/haiku>

FAX: 81-99-262-2285

## Presentation Abstract

New global players in the tug-of-war over the ownership of haiku are coming to the fore. 125,000 haiku were tested for plagiarism, code-switching, mixing, borrowing, poetics, stresses, rhythms, and remarkable word coinages. The next wave of noteworthy composers of the shortest poem in the world will be creatively-inspired EFL poets.

This 30-minute presentation shares the results of research on haiku composed in Englishes as spoken and written in Japan and other areas around the world where English is a foreign language. This research project is part of a longitudinal study of the prospective creative viability of Asian EFL literature. For the past 8 years, analysis of 125,000 haiku poems composed in English collected via daily submissions by poets to the International Herald Tribune Asahi Shimbun) has identified the coining of new words, rhythms, and word stress in poetry. Much code-switching, mixing, and borrowing occurs in this creative literature. The research to date suggests ways to assist the development of Asian EFL.

New players in the tug-of-war over the ownership of haiku poetry are coming to the fore - the strength and creativity of whom have not been felt before in its 350-year history, 100 years of which has simultaneously been in English and other foreign languages. Translation has not been able to keep up with the demand for haiku literature and an example of the problems of relying on translation as a model for global sharing of poetry will briefly be exposed. Early forms of haiku in English suffered in American media and advertizing, yet a serious form of this literature continues to emerge. This new genre of English haiku is rapidly developing around the world where haiku as English literature organizations have been founded. The impact and influence of English on poetic structures will be discussed before the presenter will posit that inspired new writers of haiku poetry in English as a Foreign Language may lead the next wave of most appreciated short-form poetry.

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## Leave a Message

Outdated. The Yahoo group for HNA 2003 is closed.

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Logo for Haiku North America 2001  
Designed by Karen Klein

Here are some pictures that I took at the [Haiku North America](#) conference in Boston, along with some haiku by the people in the pictures. I hope that the photographs and haiku on these pages will give you a sense of what the HNA conference in Boston was like—and provide a glimpse into the world of literary haiku in English.

—Dave Russo, December 2001

\*

For a definition of *haiku* and related terms, see the [FAQ](#) compiled by William J. Higginson for the Open Directory Project.

The creators of these works retain exclusive rights to their use. All works were used by permission.