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Haiku North America September 21-25

A long-weekend conference and retreat celebrating haiku and related poetry.

The Haiku North America (HNA) conference began in 1991 and has been meeting every two years around the continent. This September, HNA comes to Centrum, bringing with it a rich tradition of being one of the world's leading conferences for haiku poetry outside of Japan.



Spend a long weekend celebrating haiku and related Japanese poetry on the northwestern tip of the beautiful Olympic Peninsula, surrounded by mountains and the Straits of Juan de Fuca, an ideal retreat setting for the writing and discussion of haiku, senryu, haibun, renku, haiga, and more. Join us for our inspiring and informative readings, workshops, presentations, performances, panel discussions, dinner cruise, haiku book fair, guided nature walks, much socializing, and more.

Special Guests

Special guests include Harumi Blyth, daughter of famed haiku translator R. H. Blyth, talking about her father and haiku, William J. Higginson, author of *The Haiku Handbook*, *Haiku World*, and *Haiku Seasons*, George Swede, and Cor van den

Heuvel, editor of *The Haiku Anthology*.

Also hear Buson translator Cheryl Crowley, and members of the "Shiki Team" from Japan, including Kimiyo Tanaka and Manabu Sumioka, plus Margaret Chula, Carlos Colon, Jeanne Emrich, Abigail Friedman, Christopher Herold, Jim Kacian, Joseph Kirschner, Paul Nelson, Carmen Sterba, Anita Krumins, Pamela Miller Ness, Joel Weishaus, Michael Dylan Welch, Ruth Yarrow,



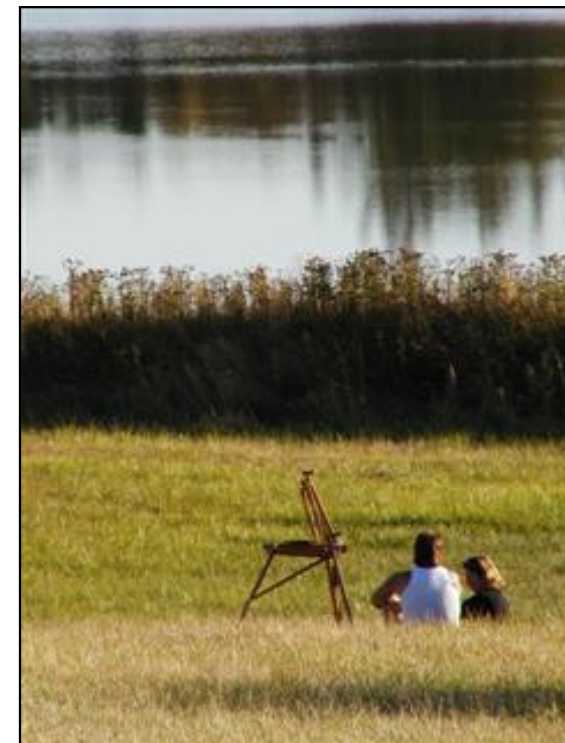
and many others.

And don't miss our special evening performances, featuring George Swede, butoh dancing, koto music, and the grand finale of taiko drums!

Theme

Our theme for HNA is "authenticity." Several papers, presentations, panel discussions, readings, and other events will explore the issues relating to what it means to be "authentic" in haiku. A featured panel discussion has been formed to address important issues relating to what it means to be "authentic" when writing haiku. Can English-language haiku be authentic relative to Japanese haiku? What is or isn't "authentic" in the poem relative to actual experience? Is the "actual experience" even necessary, or can an "authentic" haiku be "made up"? What is the role of the imagination and memory in haiku? Can truth, even in haiku, sometimes be stranger than fiction, and thus seem to be not authentic? Can fiction, even in haiku, sometimes be more authentic than the "truth"? What is "truth," and what is the relationship of art to truth? Does haiku have a different relationship to truth than other arts?

We hope that these questions and the various manifestations they will find in our weekend's events will make for a stimulating and enjoyable conference. Many events will cover other aspects of haiku aesthetics and craft, with workshops and panel discussions designed for a variety of levels of experience.



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CENTRUM

P.O. Box 1158
(FedEx: 223 Battery Way)
Port Townsend, WA
98368-0958
360-385-3102
800.733.3608
Fax: 385-2470
info@centrum.org



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Centrum is set in the timeless beauty of Port Townsend Washington's Fort Worden State Park. [More...](#)



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Conference Registration Information

Conference Fees

Early Registration (received by September 7, 2005):
 Full (Wednesday through Sunday, September 21-25) \$175
 Single day Thursday \$65
 Single day Friday \$65
 Single day Saturday (includes banquet) \$89

Late Registration (after September 7, 2005):
 Full (Wednesday through Sunday, September 21-25) \$210
 Single day Thursday \$70
 Single day Friday \$70
 Single day Saturday (includes banquet) \$94.00

Conference T-shirt with Logo

Sizes: M L XL
 \$16 per shirt
 (Must be ordered by September 12.)

Conference Anthologies

Additional HNA 2005 Conference Anthologies: \$8
 Note: One free copy of the anthology is included with your registration fee.

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 2005!

Refund Policy

If you cancel before September 7, a full refund is possible, minus a cancellation charge of 50 percent of your conference registration fee. Cancellations after September 7 are nonrefundable.

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Accommodations & Meals

HNA will take place at Fort Worden State Park Conference Center. Once you review the information below, please visit the registration page to select your preferences.

For pictures and location information, visit <http://www.fortworden.org/>, but please note that Conference accommodations are not available through this site,

Fort Worden State Park began life as a Victorian-era military fort. Many of the original buildings are used for accommodations, including Victorian-era military officer houses, adding character and charm to your stay. You have two housing options at Fort Worden, each of which requires one of the meal options below. The first meal on the meal plan is breakfast on Thursday, September 22; the last meal is breakfast on Sunday, September 25. You can also order meals only without housing. On Wednesday, September 21, and after breakfast on Sunday, September 25, or for any breakfast if it's not part of your meal plan, it is also possible to purchase meals in person on a per-meal basis at the dining commons.

All room rates quoted below are per-person.

Housing Option #1: "Officer Houses"

These are large, comfortable two- or four-bedroom houses with living rooms, equipped kitchens, and shared bathrooms, with linens provided. They are very popular as vacation housing year-round.

Nights of September 21 through 24:

- Officer House with partial meal plan (lunches and dinners on Thursday, Friday, and Saturday): \$415
- Officer House with full meal plan: \$450

Please note that you have the option of sharing your room with other attendees.



only.

- 2 meals daily (lunches and dinners on Thursday, Friday, and Saturday): \$105
- 3 meals daily (Thursday, Friday, and Saturday, plus Sunday breakfast): \$140

Partial Stays



Housing Option #2: "Dorm"

Dorm rooms are private single rooms with shared bathrooms, with linens provided.

Nights of September 21 through 24:

- Dorm with partial meal plan (lunches and dinners on Thursday, Friday, and Saturday) \$180
- Dorm with full meal plan: \$215

Meal Plan Only

For those not needing accommodations, you can order meals

Can't stay for the whole conference? Housing and meals in officer houses and dorms are available on a per-night basis. Purchase of meals is required for each. The three meals include lunch and dinner each night of your stay, plus breakfast the following day. The two-meal option includes lunch and dinner before the night of your stay.

Officer Houses:

- \$136 per night with 2 meals (lunch, dinner)
- \$145 per night with 3 meals (lunch, dinner, breakfast)

Dorm:

- \$60 per night with 2 meals (lunch, dinner)
- \$69 per night with 3 meals (lunch, dinner, breakfast)

Partial stays available for the nights of:

- Thursday, September 22
- Friday, September 23
- Saturday, September 24



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Transportation

Haiku North America takes place at Fort Worden State Park Conference Center in Port Townsend, Washington. Part of your adventure of attending HNA will be to experience the waterways of Puget Sound, where the Washington State Ferries provide the largest ferry service in the United States.

Port Townsend is about 60 miles north of Seattle, a scenic drive that requires a ferry ride and takes about two hours (plus time waiting for the ferry). If you are not driving your own car or renting a car, the most fun way to get to HNA from Seattle will be to join us on a chartered boat (option #1).

Additional options are chartered van pool (good for those who arrive or leave at times that won't let you go by boat), car rental, and by small plane. We hope most of you will come by boat, as we expect the boat trip to be one of the social and scenic highlights of the entire weekend. On the registration page, you can choose from the following transportation options that fit your needs.

Option #1: Chartered Boat ([the Glacier Spirit](#))

- \$89 round trip (includes box dinner)
- \$59 one-way trip (includes box dinner) from Seattle to Fort Worden on Wednesday, September 21 (leaves Pier 69 at 2701 Alaskan Way in Seattle at 5:00 p.m.)
- \$52 one-way trip (no meal on the return trip) from Fort Worden to Seattle on Sunday, September 25 (arrives at Pier 69 in Seattle at 11:00 a.m.)



Joining us on the boat will be a wonderful way to bookend your HNA retreat. The boat is limited to 70 passengers, so sign up soon! The trip takes about two hours during which you will be able to take in the beauty of the Puget Sound area, including the Cascade and Olympic mountains, as you meet and socialize with other poets. You may even spot a pod of orcas and see bald eagles. We will get you registered during the trip to save your having to do that when you arrive. We also invite you to write haiku while on board, which you can enter into a kukai contest to be judged during the conference.

A tasty meal will be provided on the September 21 trip to Fort Worden. The following menu options will be available: ham and cheese croissant sandwich; chicken salad croissant sandwich; and vegetarian sandwich (if you specify vegetarian meals as part of your conference meal plan, you'll get a vegetarian meal on the boat). Chips, a brownie, a soft drink, and an apple are included. Beer and wine will be available on-board for an additional cost.

If you're flying to Seattle and plan on traveling on the boat, you'll need to get from Sea-Tac airport to the Victoria Clipper pier at 2701 Alaskan Way (Pier 69) in Seattle. Here are your options:

1. Shuttle service (a shared van that may make a couple of other stops on the way). With [Shuttle Express](#) (no reservation needed), the cost is \$23.50 for one person, \$11.75 each for two people, or \$9.17 each for three people. Check in with Shuttle Express on the third floor of the parking garage at Sea-Tac. You may need to wait 20 to 30 minutes for your ride. Though the distance is only about 12 miles, allow up to one hour to get from the airport to Pier 69 (this allows for a 30-minute wait for your ride, plus 30 minutes to get to the pier if traffic is poor). **Plan to leave the airport by 4:15 p.m. at the absolute latest.**
2. Taxi. For one person the cost is about \$30 plus tip each way. Sharing recommended.



The Glacier Spirit boat will be ready for boarding at the Victoria Clipper pier (Pier 69 at 2701 Alaskan Way in Seattle) at 4:30 p.m. on Wednesday, September 21, and will depart at 5:00 p.m. If you think you might be late, please phone the Victoria Clipper office at 206-448-5000 and have them let us know (refer to the Glacier Spirit boat). The boat will proceed directly to the Fort Worden pier, arriving at about 7:00 p.m. (just before sunset at 7:08 p.m.). Someone will greet you at the pier and help you get to your accommodations nearby.

On Sunday, September 25, the Glacier Spirit will leave Fort Worden at 9:00 a.m., arriving at Pier 69 in Seattle at approximately 11:00 a.m. From there you'll need to take a taxi or shuttle to Sea-Tac airport (again, allow one hour travel time, including time to wait for the shuttle, though we hope to prebook shuttles, which will save half an hour).

Option #2: Jefferson County Transit Van Pool

- \$45 round trip
- \$27 one-way trip from Seattle to Fort Worden
- \$27 one-way trip from Fort Worden to Seattle

If your schedule allows, we would prefer that you take the boat service (option #1 above) to get to Port Townsend. If this is not possible for you, we can schedule van service for other days and times. We will need to know the approximate arrival time of your flight and your flight's departure time for the return trip, and please understand that you may need to wait for the optimal van departure time that accommodates multiple itineraries as best as possible.

We have reserved three vans from the Jefferson County Transit Authority. Each van holds about eight people and their luggage, so we can accommodate only 24 people at one time. Sign up soon to ensure availability. This trip will take about 2.5 hours from Sea-Tac airport to the conference center at Fort Worden. The van will take the ferry from Seattle to Bainbridge Island, giving you half an hour to stroll the ferry decks and see the beauty of Puget Sound and the Seattle skyline. Food is available on the ferry. The drive from Bainbridge Island to Fort Worden takes about 1 to 1.5 hours through woods and past waterways, crossing the Hood Canal floating bridge. Please note that we cannot send a van out with fewer than six people aboard; consequently, if you're planning to leave on a day other than Sunday, September 25, please let us know so that we can assist you by arranging for an alternate means of transportation.

Option #3: Car Rental

You won't need a car during the HNA conference, because nearly everything is on the conference grounds or close by, but renting a car may be your preference if you'll be spending additional time in the Port Townsend and Seattle areas during your trip, or want to explore. If so, book ahead of time with your preferred car rental agency or visit <http://www.onetime.com/carresults.php?site=SEA>. Car rental costs range from about \$132 to \$355 depending on car size and rental agency, plus gas expenses. For a midsize car, expect a rate of approximately \$153 plus gas (about \$27) = \$180. If you take the ferry, add \$13 each way plus passengers at \$7 each). We suggest that you share car rental costs with another poet who arrives at the same time as you.



Option #4: Small Plane Charter from Sea-Tac to Port Townsend

\$190 plus tax round trip plus taxi fare to and from the Port Townsend airport (approximately \$22 plus tip each way). To book this option, visit the Port Townsend air service Web site at <http://www.ptguide.com/gettingaround/air.html>. This flight takes half an hour each way, and can provide spectacular views of Puget Sound waterways and islands, plus the Cascade and Olympic mountains to the east and west.

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September 21-25

Registrant Information	
Name	
Address	
City	
State/Province	
Country	
Zip/Postal code	
Day Phone	Home Phone
Email	
Gender	Male Female
Others	Couple/Family
	I am coming with (names): If you are coming with a spouse/partner who is NOT participating in the Conference, please submit YOUR registration, and call Centrum at 360-385-3102 x114 to arrange for room/board information for the person you are coming with.
Conference Tuition (50% is nonrefundable)	
Late Registration (received after Sept. 14):	Full (Wed-Sun) \$210
	Single day Thursday \$70
	Single day Friday \$70
	Single day Saturday (includes banquet) \$94
Room & Board	
	<ul style="list-style-type: none"> • Price is per-person <ul style="list-style-type: none"> • All room options include linens • Two meal plans include lunch & dinner
	Vegetarian meals

Full Conference Options:	<p><i>Room in an Officer's House with a shared kitchen & bath:</i></p> <p>Single (one person per room) or Double (two people per room)</p> <p><i>Share with</i> 1Queen or 2Twins</p> <p>Room with 2 meals a day, entire conference \$415 Room with 3 meals a day, entire conference \$450</p>
	<p><i>Single Dorm room with bathroom down the hall:</i></p> <p>Room with 2 meals a day, entire conference \$180 Room with 3 meals a day, entire conference \$215</p>
Single-day Conference Options:	<p><i>Thursday, September 22:</i></p> <p>Dorm with 2 meals a day \$60 Dorm with 3 meals a day \$69 Officer's House Room with 2 meals a day \$136 Officer's House Room with 3 meals a day \$145</p>
	<p><i>Friday, September 23:</i></p> <p>Dorm with 2 meals a day \$60 Dorm with 3 meals a day \$69 Officer's House Room with 2 meals a day \$136 Officer's House Room with 3 meals a day \$145</p>
	<p><i>Saturday, September 24:</i></p> <p>Dorm with 2 meals a day \$60 Dorm with 3 meals a day \$69 Officer's House Room with 2 meals a day \$136 Officer's House Room with 3 meals a day \$145</p>
Meal-only options:	<p>2 meals a day \$105 3 meals \$140</p>
Travel	
Your Flight Times	<p>Arriving Sea-Tac: Departing Sea-Tac:</p>
Option 1: (Preferred) Chartered Boat	<p><i>(September 21 trip to Ft. Worden includes box dinner)</i></p> <p>Round trip 9/21, 9/25 \$89 One way Seattle to Ft. Worden 9/21 (Lv. 5pm/Arr. 7pm) \$59 One way Ft. Worden to Seattle 9/25 (Lv. 9am/Arr. 11am) \$52</p>

Option 2: (If unable to make boat)	Round trip 9/21, 9/25 \$45 One way Sea-Tac Airport to Ft. Worden 9/21 \$27 One way Ft. Worden to Sea-Tac Airport 9/25 \$27
Transit Van	
Merchandise	
	Conference T-shirt with Logo (MUST be ordered by 9/12)
	Medium Large Extra-Large
	Qty: x \$16 = \$
	Additional HNA 2005 Conference Anthologies (One free copy is included with your registration)
	Qty: x \$8 = \$
Payment Information	
Friends of HNA:	Please consider making an extra, tax-deductible donation to Haiku North America. Your donation will be greatly appreciated and acknowledged in the conference program. Thank you for supporting HNA 2005!
	I wish to donate: \$
Check:	Please print form, and mail with CHECK MADE OUT TO CENTRUM to: Centrum PO Box 1158 Port Townsend, WA 98368
Credit Card:	Visa Mastercard
Card #	
	V-code (last 3 digits on back of card)
Expir.Date	(mm/yy)
Total Paid:	\$



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Haiku North America Schedule

Details subject to minor changes.

Wednesday, September 21

3pm HNA Registration begins. Centrum Office

4:30pm Chartered Boat Begins Boarding. Pier 69 in Seattle.

5pm Chartered Boat Departs Pier 69 for Port Townsend (dinner on board).

5:30pm Dinner (not included in meal plan) Fort Worden Commons.

7pm Chartered Boat Arrives from Seattle. Fort Worden State Park Pier. Vehicles will be available to help you get your luggage to your room

7:30pm Meet and Greet Social Time. Chiyo-ni Room, Building 204.

9-10:30pm Garry Gay. Developing a Theme: A Rengay Writing Workshop. Chiyo-ni Room. Explore the rules and structure of rengay, a six-verse collaborative linked verse form created in 1992 by Garry Gay, who will also emphasize its most important characteristic --developing a unifying theme. Come to this workshop session prepared to write some rengay with other participants.

10:30pm Open Mic Reading: Haiku and Senryu. Chiyo-ni Room.

Thursday, September 22

6:45-7:25am Morning Meditation led by Christopher Herold. Join Christopher Herold for a 40-minute period of nondenominational meditation—simply a period of time in which those who choose to participate can be together without words, centering themselves in silence before starting the day's many activities. Christopher will have some zafus and zabutans (cushions and mats) available, or you may choose a chair. A bell will be rung to begin and to end the meditation. If you have questions, please contact Christopher at 360-379-5792 or theheronsnest@cablespeed.com.

7:30-8:30am Breakfast. Commons

8:30-10am HNA Welcome: The Seed of Wonder. HNA Anthology Reading. Haiku Handshake. Wheeler Theater

10am-noon David Crandall. The Challenges of Translating Noh to English: An Analog to Haiku. Buson Room. The same issues that confront English-speaking haiku poets in creating new works based on the traditional haiku form also face playwrights and composers who create English-language works based on the traditional Japanese performance art of noh. In this presentation, join playwright and composer David Crandall as he talks about the history of noh as a performance art and how tanka plays an important role in the literary texture of noh plays, and demonstrates some ways in which traditional Japanese poetry forms can be modified to suit the needs of modern English-speaking audiences. Using examples from the traditional noh version of his play Crazy Jane, Crandall gives an overview of his own efforts to modify form while retaining the essence of noh, using live performance and recordings to illustrate. Following this will be a general audience discussion about topics of shared aesthetic interest, aimed at relating the challenges of translating noh to the challenges of transporting haiku in English.

10-11am Jeanne Emrich. The Unscrolling of Haiga: The Traditional Aesthetic and Contemporary Media. Chiyo-ni Room. Today, a small but growing number of Western poet-painters are in the early stages of exploring how the traditional aesthetic of haiga might be filtered through distinctly Western contemporary sensibilities and housed in technologies unheard of 300 years ago. While haiga in ink brush painting on sumi-e paper, shikishi boards, and even scrolls still are being created, particularly in Japan, we are also seeing exploratory work in such media as water color, colored pencils, pastels, photography, stamp art, collage, and digital rendering. Styles run the gamut from realism to surrealism and abstract expressionism. Haiga in the West is clearly having its own modernist movement, a movement still largely in the studio where experimentation is the role and the predominant question is "Does this work?" This presentation discusses the traditional haiga aesthetic, apparent impossibilities in applying this aesthetic to contemporary styles in the West, and a reconciliation of sensibilities that results in original expression.

10-11am Paul Nelson. *Haiku, American Sentences, and the Open Form Tradition.* Basho Room. In this lecture/workshop, Paul Nelson discusses Open Form in North American poetry, play excerpts from interviews he's done over the years with Open Form practitioners, including Allen Ginsberg, Anne Waldman, Michael McClure, Diane di Prima, Wanda Coleman, Jerome Rothenberg, and others, and discusses the similarities between haiku and Open Form. He will also lead participants in writing exercises designed to make the concept experiential.

11:30am-12:30pm Carlos Colón. *Using Haiku in Public Art, and How You Can Do the Same in Your Community.* Chiyo-ni Room. Even if you don't live in New York City, you can still stir up the excitement of the "Haiku on 42nd Street" project in your own community. Shreveport, Louisiana, has been using haiku in public art for nearly a decade, and Carlos Colón will explain how these projects were done and how they can be duplicated where you live. Examples of the use of haiku in public art will include murals, window art exhibits, high-society fundraisers, street art, outdoor arts festivals, National Poetry Month exhibits, art galleries, Shreve Memorial Library's Electronic Poetry Network, poetry buses, and a "Highway Haiku" reader board, which is installed on one of the busiest streets in the city.

11:30am-12:30pm Charles Trumbull. *Setting Haiku to Music.* Basho Room.

11:30am-12:30pm Voices from Japan: Sumioka Manabu and Kimiyo Tanaka. Buson Room. **Sumioka Manabu: *Shiki Haikusphere and Shiki Team.*** Join Professor Sumioka Manabu, visiting from Matsuyama University, discussing mathematics, haiku, and nature in Japan. He will talk about the meaning of Shiki Haikusphere; Shiki and the Shiki list as the accidental revolutionaries; explain how "S" is not only for Shiki, but haiku Secrets as well; and discuss the bright future for the Shiki Haikusphere, beyond Shiki. He will also introduce the Shiki online discussion list's tenth anniversary haiku anthology.

Kimiyo Tanaka: *What Is Authentic Haiku Translation? Translating Haiku from Japanese to English.* Join Japanese language instructor Kimiyo Tanaka as she introduces her translations of haiku by Shiba Fukio and a recent book written by Hasegawa Kai, *Did a Frog Jump into an Old Pond?*. Shiba Fukio was a promising young haiku poet who composed very beautiful haiku. His poems present clear visual images and contain deep sympathy for nature, people, and small living things. Readers of his haiku experience a warm nostalgic feeling that encourages them to lead slower lives. While introducing his haiku, Tanaka will focus on how to translate Japanese haiku into English and talk about the real meaning of Basho's "old pond" haiku.

12:30-1:30pm Lunch.

1:30-3:30pm Beach Walk: *Low-tide beach and lighthouse walk led by Ruth Yarrow* (low tide is at 1:49 p. m.) Start in Shiki Room.

1:30-3:30pm Woods Walk: *Lost at last! Walk through woods, past historic bunkers, and visit Sam Hamill's poems etched into Memory's Vault—walk led by Christopher Herold.* Start in Chiyo-ni Room.

1:30-3:30pm "Living Room" Peer Critique Session (workshop your haiku) Issa Room.

3:30-4pm Tour of Copper Canyon Press. Start in Shiki Room.

4:30-5:30pm Jim Kacian. *When Haiku Was Poetry: First Western Responses to Haiku in English.* Basho Room. In the early days of haiku in the west, long before there was a haiku movement, hundreds of poets tried their hands at the new genre. A handful of the best poets of the day--Ezra Pound, Wallace Stevens, and William Carlos Williams, to name the most prominent--made interesting and varied attempts at accommodating haiku to their practice, usually not seeking to imitate their Japanese forebears, but instead to capture something more essential. This presentation considers how these models serve as one of the major threads leading to contemporary haiku practice.

4:30-5:30pm Perspectives on North American Haiku. Emiko Miyashita (Japan), Dietmar Tauchner (Austria), Abigail Friedman (Canada and formerly Japan). Buson Room. How does haiku in North America differ from elsewhere? Find out from observers attending HNA from Japan and Europe, and from two former residents of Japan who now live in the United States and Canada.

4:30-5:30pm Bruce Ross. *Privileging the Link: A Haibun Writing Workshop.* Chiyo-ni Room. Attend this workshop for a short discussion of haibun—an autobiographical poetic narrative incorporating haiku and other poetry—and then a consideration of practical concerns of form and sensibility when writing a short haibun. Half the remaining time will be devoted to writing your own short haibun (title, short paragraph, concluding haiku), which you will then have the opportunity to read. Positive and supportive comments and suggestions will be offered by your fellow attendees and the workshop facilitator. Originally haibun was a classical Japanese form. Currently it is practiced worldwide as an exciting means to explore your emotions and feelings

through a subtlety of linking poetic prose and haiku.

5:30-6:30pm Dinner.

7-10pm *William Higginson and Penny Harter. Full Moon Renku Writing Workshop.* Basho Room. Join William J. Higginson, Penny Harter, and other renku leaders for an authentic Japanese-style international renku experience. Write a long collaborative poem with four to five colleagues in a stimulating and mildly competitive session where everybody wins! Because the harvest moon this year falls on September 18, just a few days before the conference begins, we'd like to have hokku (that is, haiku) on the harvest moon to begin each renku. So bring your best fresh haiku on the harvest moon with you to the renku session, and we'll get off to a fast start. Also bring paper and pen; we'll supply everything else you need. If you have a copy of Bill's book *Haiku World*, bring that, too. Japanese-reading participants are also welcome to bring Japanese saijiki or kiyose.

7-10pm *Collaborative Writing / Renku Riot.* Buson Room.

Write tan-renga, renga, or make-your-own-rules renku with other poets.

10:30pm *Open Mic Reading: Haibun and Linked Forms.* Chiyo-ni Room

10:30pm *Open Mic Reading: Tanka.* Issa Room

Friday, September 23

6:45-7:25am *Morning Meditation led by Christopher Herold*

Join Christopher Herold for a 40-minute period of nondenominational meditation—simply a period of time in which those who choose to participate can be together without words, centering themselves in silence before starting the day's many activities. Christopher will have some zafus and zabutans (cushions and mats) available, or you may choose a chair. A bell will be rung to begin and to end the meditation. If you have questions, please contact Christopher at 360-379-5792 or theheronsnest@cablespeed.com.

7:30-8:30am Breakfast

8:30-9:45am *How to Teach Haiku Panel. Penny Harter, Lenard D. Moore, Pamela Miller Ness, Bruce Ross, Carmen Sterba, and Dean Summers.* Buson Room. A roundtable discussion representing various viewpoints on the art and craft of teaching haiku to students of all ages, ranging from children to teens to adults. Attend this session to learn how others have taught haiku successfully to various audiences, and learn how you can teach haiku better as a poetic way to authentically record and convey personal experience.

9-9:45am *Margaret Chula. Behind Barbed Wire: Poems and Stories from the Internment Camps.* Basho Room. Imagine you were given a week to leave your home and business, sell or store your belongings and say good-bye to your friends. You could take only what you could carry and didn't know where you were going or how long you would be there. This is what happened to more than 120,000 people of Japanese ancestry during World War II. First interned in assembly centers on the West Coast, they were later transported to remote internment camps. To relieve the depression and monotony of their lives, they turned to art and poetry. Come behind the barbed wire and hear the stories and poetry that flourished in these barren desert camps. A discussion and short workshop will follow.

10-11am *William J. Higginson. Haiku Is Mainstream.* Wheeler Theater.

11-11:30am *Group Photo by David Conklin.* Wheeler Theater.

11:30am-12:30pm *George Swede. Haiku Innovation: The Psychology of Poetic Change.* Wheeler Theater. Research in the psychology of art suggests that mainstream poetic change follows predictable paths and timelines. But such change seems unlikely to occur with the haiku, a very short form with a tradition-bound definition. Nevertheless, even within its narrow bounds, the haiku has shown evolutionary trends similar to mainstream poetry. The next cycle of change in mainstream poetry is due about now and some evidence suggests that it might involve the haiku and related forms.

12:30-1:30pm Lunch.

1:30-3pm *The Psychology of Haiku. Joe Kirschner (haiku and dreams), George Swede (why some of us are "wired" for haiku), Paul Watsky (psychology practice), and Joel Weishaus (poetry therapy and healing).* Basho Room. What makes some people wired for haiku, when others are not? How can haiku aid in therapy, healing, dream analysis, and psychological practice? Come to this panel discussion, armed with your own questions, to find out from experts.

1:30-3pm *Starting a Haiku Group Panel. Abigail Friedman, Garry Gay, and Jim Kacian.*

BusonRoom. Have you wanted to start a haiku group in your area, or do you have experience in starting or running a haiku group of small or large size in your area? Come to this practical discussion to learn or share experiences on making a haiku group flourish.

3:30-4:30pm Harumi Blyth. R. H. Blyth: A Conversation with His Daughter on His Life and Translations. Wheeler Theater. Join Harumi Blyth for informal descriptions stories of life with her father, R. H. Blyth, the famed haiku translator. This presentation will feature questions from the audience, plus questions submitted beforehand.

4:30-6pm Regional Readings. Coordinated by Billie Wilson and William Scott Galasso. Wheeler Theater

6-7pm Dinner

7:30pm Butoh and Haiku. Wheeler Theater
TICKETS AVAILABLE FOR PUBLIC SALE AT THE DOOR

Butoh Happening with Christopher Overman. Butoh dance is a performing art that originated in post-World War II Japan and was first performed in 1959. Butoh is an enigma, an ever-evolving mystery often opposed to itself. It is the art of perishing the body and ego, becoming form, and transcending into another human dimension. The essence of butoh is said to lie in the mechanism through which the dancers stop being themselves and become someone or something else. Butoh belongs both to life and death. It is a realization of the distance between a human being and the unknown. Witness Christopher Overman's dynamic presentation of butoh dance improvisations and set pieces.

Ruth Yarrow Featured Reading.

White Pine Haiku Anthology Reading

10:30pm Open Mic Reading: "No Haiku Allowed." Chiyo-ni Room. Share your longer poetry—haiku poets don't write in a vacuum!

10:30pm Open Mic Reading: Haiku and Senryu. Issa Room

Saturday, September 24

6:45-7:25am Morning Meditation Led by Christopher Herold. Join Christopher Herold for a 40-minute period of nondenominational meditation—simply a period of time in which those who choose to participate can be together without words, centering themselves in silence before starting the day's many activities. Christopher will have some zafus and zabutans (cushions and mats) available, or you may choose a chair. A bell will be rung to begin and to end the meditation. If you have questions, please contact Christopher at 360-379-5792 or theheronsnest@cablespeed.com.

7:30-8:30am Breakfast

8:30-9:30am Haiku Society of America Quarterly Meeting. Chaired by Charles Trumbull. Wheeler Theater. Event open to the public and all conference attendees.

9:30-10:45am Haiku's Fourth Line: The Role of Gender, Biography, and Geography in Haiku. William Higginson, Jim Kacian, A. C. Missias, Lenard D. Moore, and Michael Dylan Welch. Wheeler Theater. A discussion about the influence of the poet's name after a poem. Is it like a brand, affecting the reader's expectations? What effect does the poet's gender, or a genderless name, have on the poem? Or a pseudonym? And what effect does knowing the biography, geography, or ethnicity of the poet have on the poem? What differences are there to the poem if you know the poet, or don't? Does it matter? Come to this panel discussion for a lively exploration of the relationship of poet to poem.

11am-noon Cheryl Crowley. Buson and Authenticity. Buson Room.

11am-noon Abigail Friedman. The Stone Lantern: A Haiku Apprenticeship. Basho Room. How do we bring haiku to more people around the world? Find out how a casual encounter with a haiku-writing retired Japanese salaryman turned career diplomat Abigail Friedman into a writer of haiku herself. Drawing from her soon-to-be-published book, *The Stone Lantern: A Haiku Apprenticeship* (forthcoming from Stone Bridge Press), Abigail Friedman will talk about her haiku group in the foothills of Mt. Fuji, the people she met in Japan who write haiku, and what she learned from well-known haiku master Momoko Kuroda. After the presentation, Ms. Friedman will lead a discussion on expanding haiku outreach in North America and introducing people to haiku through haiku groups.

11am-noon Pamela Miller Ness. The Poet's Toolbox: Prosody in Haiku. Chiyo-ni Room. Regardless of the definition of haiku to which a poet subscribes, most haiku poets can agree that a haiku is a short lyric poem. Consequently, haiku poets have in their toolbox the same musical tools—or variants thereof—available to all poets: meter, internal rhyme, repetition, enjambment, alliteration, consonance, assonance,

onomatopoeia, and so forth. This session considers these elements of prosody through a discussion of selected haiku examples, after which participants will analyze some of their own poems to identify these elements and to revise or write new haiku to incorporate tools of prosody. Please bring a selection of your haiku (five to ten) and a small set of colored pencils.

12-5pm Origami Demonstration. Shiki Room. The Seattle origami group PAPER (Puget Area Paperfolders Enthusiasts Roundtable) will be demonstrating, teaching, and exhibiting origami at HNA. An assortment of origami models will be shown in the Shiki Room from 12:00 noon to 5:00 p.m. on Saturday, September 24, with hands-on demonstrations (paper supplied) at 12:00 noon, 2:30 p.m., and 4:30 p.m. Elaine Holmquist, Ayumi Hayatsu, and Lori Gregory will show various origami techniques and styles, and teach a selection of simple/traditional models for those interested in learning origami. The group will also be available to answer questions about the art and craft of origami. (The PAPER group meets monthly in Redmond, Washington, and its formal activities tend to be in the intermediate to high-intermediate level of folding. All are welcome to join. For more information, please visit http://home.comcast.net/~origami_seattle/.)

12-1pm Lunch.

1-2:30pm Authenticity: Where Do Haiku Come From? Penny Harter, Christopher Herold, Paul Miller, Michael Dylan Welch, Ruth Yarrow. Wheeler Theater. "Haiku" means many things to many people. In considering those many meanings, is there more than one level of authenticity? The theme of this year's Haiku North America conference is "authenticity." What gives rise to the impulse to write a haiku? Is one reason for writing less or more meritorious than another? Plagiarism aside, are there haiku that are not authentic? What is "truth" and how does it figure into the writing of haiku? Is poetic truth more important than factual truth? Poets' experiences often differ from what the reader experiences. Which is true? Both? Neither? Is one form or style of writing more or less laudable than another? Does inspiration need to be limited to direct personal experience? Are haiku written from remembered experiences authentic? How about those written purely from imagination or fantasy? These and other considerations will be weighed by the panel and discussed by the audience.

3-4:30pm Living with Haijinx: Haiku Helpmates Speak Up. Anita Krumins, moderator. Basho Room. This group discussion is meant for haiku poets and their significant others. When one person in a relationship spends much time writing or editing haiku, what effects does this have on his or her partner? Are they negative? Can involvement in the "haiku world" become an unhealthy obsession so that the partner becomes—as the Japanese say—a haiku widow or widower? Or are the effects positive? Does a serious involvement with haiku by one partner enrich the life of the other? Does an interest in the moment-to-moment experiences of life make the haiku poet more sensitive to the needs of his or her partner? Or are the effects simply annoying? Does the haiku partner resent that even the most intimate moments may end up on the printed page? Come and participate in this group discussion—to carp and kvetch—or to offer defense (whatever the case may be). Note: Comments for discussion are invited from both haiku poets and their helpmates. What are your thoughts regarding these issues? Are there some haiku that might help demonstrate your points? Send your thoughts and/or examples to akrumins@ryerson.ca (in confidence). Some comments will be read in public, but anonymity will be maintained if you so indicate. A comment box will also be available for anonymous contributions to the discussion at HNA.

3-4:30pm Haiku Translation: New Trends and Old Problems. Dean Brink, Cheryl Crowley, William Higginson, Emiko Miyashita, and Michael O'Connor. Buson Room. What's happening in the world on haiku translation? Experienced translators offer their perspectives on new trends and old challenges in translating poetry from Japanese into English.

5-7pm Haiku North America Banquet. Commons.

- Memorial Haiku Reading coordinated by Pamela Miller Ness and Jerome Cushman
- Haiga Contest Awards coordinated by Jeanne Emrich and Carole MacRury
- Glacier Spirit Kukai Results, Film Festival Haiku Award, and Banquet Haiku Game Contest Award, coordinated by Christopher Herold and Carol O'Dell

7:30pm Taste of Japan. Wheeler Theater

TICKETS AVAILABLE FOR PUBLIC SALE AT THE DOOR

Details of Japan (slide show) "*Haiku: The Four Elements*" performed by Haiku Northwest with music by James Whetzel. George Swede Featured Reading.

Seattle Kokon Taiko Drum Performance. Seattle Kokon Taiko is a performing group based in the Seattle Japanese-American community. SKT formed in April 1980, shortly after a dynamic performance by Ondeko-za at the Seattle Cherry Blossom Festival. Our teachers and influences since then include Seiichi Tanaka and

San Francisco Taiko Dojo, San Jose Taiko, Kenny Endo, and KODO. Over the years, SKT has performed at schools, arts festivals, street fairs, community programs, corporate events, and in concert throughout Washington and Oregon. Taiko is a dynamic synthesis of rhythm, movement, and spirit originating in Japan and evolving as a folk art over the last several hundred years. Seattle Kokon Taiko seeks to combine the ancient with the modern with a repertoire that mixes traditional and contemporary compositions. Through taiko, SKT hopes to contribute to the development of a uniquely Japanese American art form—Japanese in origin, American in expression—that weaves threads of continuity between generations and builds bridges of understanding among people of all nationalities and walks of life. For more information, please visit <http://www.seattlekokontaiko.org/>. Performing members include Carrie Carter, Marinda Chen, Debbie Day, Kosta Kyriacopoulos, Charlene Lee, Gretchen Ludwig, Joyce Nakamura, Jina Oshiro, Lika Roberts, Stan Shikuma, and Mimi Wong.

10:30pm Open Mic Reading: *Anything Goes*. Chiyo-ni Room.

Sunday, September 25

7-8am Breakfast

8am Check Out

9am Chartered Boat Departs for Seattle. Fort Worden State Park Pier
Vehicles will be available to help you get your luggage from your room

11am Chartered Boat Arrives at Pier 69 in Seattle.

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Haiku North America Presenters

Carlos Colón is the author of nine chapbooks including *Mountain Climbing* and *Clocking Out*, two collections of haiku and concrete poetry. He has had more than 1,100 poems published in various periodicals including *Modern Haiku*, *Frogpond*, *Writer's Digest*, *Louisiana Literature*, and *Louisiana English Journal*. His poetry is included in the "Let the Good Times Roll" mural in Shreveport's Festival Plaza and is part of a renku display outside of a temple on Sado Island in Japan. Colón is chair of the Shreveport Regional Arts Council Literary Panel, editor of Shreve Memorial Library's Electronic Poetry Network (<http://www.shreve-lib.org/images/Poem.htm>), and editor of *Sunday at Four*, a local literary magazine published by the Trapped Truth Society (<http://trappedtruth.ballardsbytes.com>).

Jim Kacian is founder and owner of Red Moon Press, author of ten books, and editor of scores more, cofounder of the World Haiku Association, former editor of *Frogpond*, the journal of the Haiku Society of America, and frequent presenter at national and international haiku events. He is currently working, with Richard Gilbert and Philip Rowland of Japan, on a comprehensive anthology of haiku in Western cultures.

Anita Krumins is a professor at Ryerson University in Toronto, Ontario. Her publications include fiction for children, book reviews, critical analyses, and poetry. Since the printing of her only collection (*This Day's New Face*, Haiku Canada, 1993), her poems have appeared sporadically here and there. She has also collaborated on several projects with her husband, George Swede. Two of their renga have been published in *Lynx*. Their most recent collaboration—an examination of the history and current status of Mexican haiku—was presented as a working paper at the 2003 Haiku North America conference in New York and later appeared as two articles in *Modern Haiku*.

Sumioka Manabu is a professor of science at the Matsuyama University. From 1994 to 2000, he was the director of the computer center, and worked most of his time as an evangelist for the Shiki Internet Haiku Salon.

Lenard D. Moore, an instructor of English at Mount Olive College in North Carolina, is the executive chairman of the North Carolina Haiku Society. He has been nominated twice for the Pushcart Prize, and has also been nominated for the American Book Award. He is the author of *Desert Storm: A Brief History* (Los Hombres Press, 1993) and *Forever Home* (St. Andrews College Press, 1992). Red Moon Press published his collaborative chapbook *Gathering at the Crossroads* with photographer Eugene B. Redmond. Founder and executive director of the Carolina African American Writers' Collective, Moore is a Cave Canem Fellow.

Paul E. Nelson, cofounder of Auburn, Washington's *SPLAB! - The Northwest Spokenword LAB*, and Chicago native has been a professional broadcaster since 1980, is father of thirteen-year-old Rebecca Rose, has interviewed Open Form luminaries Michael McClure, Allen Ginsberg, Diane di Prima, Wanda Coleman, Jerome Rothenberg, and Anne Waldman, has finished the manuscript of an epic poem re-enacting Auburn history titled *A Time Before Slaughter*, and writes one American Sentence every day. He has begun his graduate studies on "Open Form in North American Poetry: A Path to Liberation" through the Center for Traditional Medicine in Olympia and Lesley University in Cambridge, Massachusetts, and works on-air at 107.7-The End.

Pamela Miller Ness is a teacher of English at The Dalton School in New York City. She has published haiku and tanka in a variety of international journals, been featured in the annual *Red Moon Anthology* since 1998, anthologized in *A New Resonance II*, and published six chapbooks. Her most recent chapbook is a tanka sequence about her father's journey into Alzheimer's entitled *Limbs of the Ginkgo* (Swamp Press, 2005). She was a coeditor of *The Tanka Anthology*, published by Red Moon Press in 2004. Involved in the Haiku Society of America since 1996, she served as Northeast-Metro regional coordinator (1998-2000), chair of the education committee (1998-2004), first vice-president (2001-2003), and newsletter editor (2003-2004). One of the charter members of the Tanka Society of America, she served as its newsletter editor from 2000 to 2003. She chaired the organizing committee for Haiku North America in 2003. Her awards include first prize in the San Francisco International Tanka Contest, the TSA Tanka Contest, and winner and finalist in the Snapshots Haiku Calendar contest and the TWA Penumbra Haiku Contest.

Bruce Ross, a past president of the Haiku Society of America, is the editor of *Journey to the Interior: American Versions of Haibun*, the first non-Japanese collection of haibun, and coeditor of the annual

publication, *Contemporary Haibun*. He has facilitated a weeklong online haibun workshop and contest for the World Haiku Club, and has led workshops on haibun and related forms for many years in a variety of educational contexts, from the University of Alberta in Canada to the Blue Hill Consolidated School (K-7) in Maine. He lives with his wife Astrid, a physician and haiku poet, in Maine.

George Swede has published 29 collections of poetry, the latest being, *Almost Unseen: Selected Haiku of George Swede* (the first in the Goodrich Haiku Master Editions by Brooks Books, 2000). His work has also appeared in 219 different periodicals and 118 anthologies and has been broadcast on radio or television in Canada, Great Britain, Holland, Ireland, Japan, and the United States. In addition, he has been the editor or associate editor of 11 anthologies and 5 periodicals. As a member of the department of psychology at Ryerson University in Toronto, Ontario, he has published two books and a number of articles on the psychology of art and creativity. The latest article, "Poetic Innovation," can be found in *The International Handbook on Innovation* (Pergamon, 2003). For more information, go to <http://home.primus.ca/~swede/>.

Kimiyo Tanaka is a Japanese language instructor at Ehime University in Matsuyama, Japan, and also works as a translator. She enjoys writing haiku in English as well as in Japanese. She is a member of the Shiki Internet Haiku Salon and Shiki Haikusphere. She has been a translator for the Shiki International Haiku Prize Selection Committee.

Michael Dylan Welch is editor and publisher of *Tundra: The Journal of the Short Poem* (<http://hometown.aol.com/welchm/Tundra.html>) and of Press Here haiku and tanka books, first vice president of the Haiku Society of America, founder and first president (from 2000 to 2004) of the Tanka Society of America, and cofounder of the American Haiku Archives at the California State Library in Sacramento. He has been known to write haiku occasionally, which have won first prize in numerous haiku contests in the United States, Canada, England, and Japan. His work has appeared in hundreds of journals and anthologies and in eleven languages, most recently Turkish. He is also director of the Haiku North America Conference, has directed the Poets in the Park conference (www.poetsinthepark.com) in Redmond, Washington, for the last two years, is a board member of the Washington Poets Association (www.washingtonpoets.org), and contributing editor for Spring: The Journal of the E. E. Cummings Society. Michael works as an editor at Microsoft, and lives with his wife and son in Sammamish.

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Nature and Humanity: Butoh and Haiku

7:30 p.m., Friday, September 23, 2005

Joseph F. Wheeler Theater

Tickets: \$12.00

[Purchase Tickets ONLINE](#) or at the door

(free to registered attendees of the Haiku North America conference)

The Haiku North America conference is pleased to welcome you to an evening of Butoh improvisations and set pieces performed by **Aum Butoh**, a featured reading of haiku by renowned Northwest environmental haiku poet and peace activist **Ruth Yarrow**, and the inaugural reading of poems and other contributions from **The Unswept Path: Contemporary American Haiku**, a new anthology of haiku by "a diverse gathering of American poets" representing "the many faces of the haiku."

A Taste of Japan: Haiku and Taiko

7:30 p.m., Saturday, September 24, 2005

Joseph F. Wheeler Theater

Tickets: \$14.00

[Purchase Tickets ONLINE](#) or at the door

(free to registered attendees of the Haiku North America conference)

The public is welcome to join attendees of the Haiku North America conference for an evening of thunderous taiko and thunderously quiet haiku. "**Haiku: The Four Elements**," a dynamic collection of haiku and senryu by members of the Haiku Northwest group will be presented with music by composer and instrumentalist **James Whetzel**, followed by a featured reading of haiku and senryu by one of the world's leading writers of the genre in English, Canadian poet **George Swede**. The evening will culminate with be a stimulating taiko drum performance by **Seattle Kokon Taiko**.

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