

BRIEFLY NOTED

The Sleepless Planet, ed. Toshio Kimura (Japan: Modern Haiku Association, 2018). 85 pages; 5" x 7½". Glossy four-color card covers; perfectbound. ISBN 978-4-879443-18-2. Price: ¥1,500. Inquire of gendaihaiku@bc.wakwak.com

This international anthology of thirty-six poets from twelve countries celebrates the seventieth anniversary of the Gendai Haiku Kyōkai, or Modern Haiku Association. As editor Toshio Kimura says in the Introduction: "...haiku outside Japan has already passed the time when it merely imitated the style of the Japanese original..." As such, the haiku are presented in traditional three lines, one-line, four lines, and vertically. The selected poets might be debatable, but the quality is not. Recommended.

Simple Gifts, by Natalia L. Rudychev (Winchester, Va.: Red Moon Press, 2018). 80 pages; 4" x 6¼". Glossy four-color card covers; perfectbound. ISBN 978-1-947271-24-1. Price: \$15.00 from www.redmoonpress.com

Rudychev's first collection is organized by season. The haiku are strong and her images resonate nicely. There is a nice variety of subjects—natural and personal—yet Rudychev's voice is clear in them all. A wonderful collection. *curve of a swan's neck / your question / still haunts me*

From the Cottage of Visions, ed. by Stephen Henry Gill (Japan: Hailstone Haiku Circle Publications, 2018). 112 pages; 5¾" x 8". Matte black and green card covers; perfectbound. ISBN 978-4-9900822-9-1. Price: \$13.00 from www.hailhaiku.wordpress.com/publications/

The results of three years (2015 – 2017) of the Hailstone Haiku Circle's Genjūan Haibun Contest. Not only are the winning haibun presented, but also the judges' commentaries. Each editor/judge/group has their

own idea of what makes a successful haibun. Even if you don't use it to get an edge in the upcoming 2019 contest (deadline: January 31, 2019) it is an enjoyable and fascinating read.

Free to Dance Forever: Mourning Haiku for My Mother, by Robert Epstein (West Union, W.V.: Middle Island Press, 2018). 179 pages; 6" x 9". Glossy four-color card covers; perfectbound. ISBN 978-0-9994939-8-4. Price: \$18.00 from online bookseller

See Epstein's essay in this issue. An interesting book: over a hundred pages of poems (some haiku, some not), some facts about his mother, plus family eulogies. Yet this collection is made for more than just Epstein's family. He examines the life of his mother and how he knew her, and wonders how to move forward. Very engaging. *that silent crow / I never thought cancer / would take my mother*

Desert Stones, by Simon Hanson; 30 pages. *Through the Lupines*, by Karina M. Young; 30 pages. *Philip Street*, by Frances Angela; 30 pages. *Winter Deepens*, by Margaret Chula; 28 pages. (United Kingdom: Snapshot Press, 2018). Format: ebook (pdf). No ISBN. Price: all free from www.snapshotpress.co.uk/ebooks.htm

Four new ebooks from Snapshot Press. Hanson writes nicely of the dry scrub and desert of his (presumably) Australian homeland, yet he finds signs of life that seem all the more remarkable for their habitat. *filling / the rainwater tank / the drone of bees*. We've long enjoyed Young's work and this small collection adds to our appreciation. Her poems are well-grounded yet not static. *mid-sentence / a flock of geese / in the evening sky*. Angela's collection contains haiku and haibun. The cover photograph is of a smoky mill town, and many of the poems within are on the subject of poverty and how it affects families. Hers is a very strong voice; an amazing collection. *her eyes less blue childhood doll*. Chula's volume contains tanka and haiku on her relationship with her dying mother. While the

tanka are full of emotion, the haiku stand out as a quiet separation, perhaps withdrawal. A moving collection of poems. *keening of coyotes / wakes me at dawn / pale blue icicles*

One Window's Light, ed. Lenard Moore (Greensboro, N.C.: Unicorn Press, 2017). 75 pages; 4¾" x 7¾". Glossy four-color card covers; perfectbound. ISBN 978-0-877750-06-2. Price: \$18.00 from www.unicorn-press.org

Five members of the Carolina African-American Writers Collective tell their stories through haiku. All of them have the chops. In thirteen thematic sections (Growth, Families, Travel, History, Teachings, etc...) the poets explore their world and their place in it. While many of the poems could be written by any capable American haiku poet, several are distinct to black southern culture. A strong, grounded—and well-curated—collection. Recommended. *nightfall / the computer screen lit / in a trooper's car*

Old Song, eds. Jim Kacian and the Red Moon Editorial Staff (Winchester, Va.: Red Moon Press, 2018). 170 pages; 5¼" x 8¼". Glossy four-color card covers; perfectbound. ISBN 978-1-947271-13-5. Price: \$17.00 from www.redmoonpress.com

The annual “best of” haiku, senryu, and related works from around the globe, as chosen by eleven international editors. Seventy-four pages of haiku, twenty-two of haibun and linked verse, and five essays (two of which, Randy Brooks’ “The Haiku Poetics of Paul O. Williams” and Michele Root-Bernstein’s “Copying to Create” previously published in *Modern Haiku*). There is obviously some subjectivity to the editors’ tastes, but the anthology is—year over year—one of the best representations of what is happening in haiku.

Auschwitz, by Toni Piccini. Trans. Jim Kacian, Zinovy Vayman, and Dietmar Tauchner (Winchester, Va.: Red Moon Press, 2018). 110 pages; 5" x 7½". Glossy four-color card covers; perfectbound. ISBN 978-1-947271-21-0. Price: \$20.00 from www.redmoonpress.com

Haiku on Auschwitz in Italian, English, Hebrew, and German. Piccini creates a narrative of internees, but the haiku themselves are a mixed bag. This is not surprising since the subject matter is so emotionally laden. Some haiku come off as statements (*growth / arrested at birth / Aryan bullets*) while others hit their mark strongly (*a crutch / beside the invalid— / two fires*).

Tales from the Leaking Boot, by Matt Black (United Kingdom: Iron Press, 2018). 68 pages; 4" x 5¾". Matte four-color card covers; perfectbound. ISBN 978-0-9954579-2-8. Price: 7.00£ from www.ironpress.co.uk

The Poet Laureate of Derbyshire tries his hand at haiku. We are not sure why, or how informed his knowledge is, but the results are nearly always 5-7-5 and mostly commentary on places he has visited. Texas, Germany, Turkey, and his home county. A sample from Texas: *Fast food, freedom dreams, / police in schools, prom queens— / God bless America*

Echoes 2, eds. Jim Kacian and Julie Warther (Winchester, Va.: Red Moon Press, 2018). 190 pages; 6" x 9". Glossy four-color card covers; perfectbound. ISBN 978-1-1718615-85-4. Price: \$20.00 from www.redmoonpress.com

Echoes 2 celebrates twenty years of *New Resonance* anthologies, or ten volumes, each introducing haiku poets who are beginning to make their mark. The current anthology takes a look back at those 170 poets to see what they have accomplished. In most cases, they have become the cream of the haiku community crop. A strong volume.

Park & Alley, by Guy Nesom (Winchester, Va.: Red Moon Press, 2018). 72 pages; 4" x 6½". Glossy four-color card covers; perfectbound. ISBN 978-1-947271-09-8. Price: \$15.00 from www.redmoonpress.com

Newsom, through back cover quotes and end page, seems to acknowledge that this is less a collection of fully formed haiku, but instead a marker of his first year's efforts. As such, the majority of the haiku haven't been previously published. Yet he has a good eye, so many of the poems hold our interest and let us dig deeper into the moments he describes. *older... / still no larger / than my shadow*

Buzz, by David Jacobs (Winchester, Va.: Red Moon Press, 2018). 72 pages; 4¼" x 6½". Glossy four-color card covers; perfectbound. ISBN 978-1-947271-25-8. Price: \$15.00 from www.redmoonpress.com

A new collection of haiku and senryu from Jacobs is welcome. The haiku are minimal, bordering on terse, but nicely expand in our reading. His haiku feel biographical, although perhaps he is taking on a role at times, but the poems give the strong impression of an urban life lived. Very enjoyable. Jacobs knows what he is doing. *beaming cashier / a bar code / on every apple*

Dad's Accordion, by Marcus Larsson (Winchester, Va.: Red Moon Press, 2018). 64 pages; 4¼" x 6½". Glossy four-color card covers; perfectbound. ISBN 978-1-947271-17-3. Price: \$15.00 from www.redmoonpress.com

A slim, but welcome volume. All the haiku detail some relationship, whether family, a loved one, or a stranger; and all find just the right image to let the reader be more than a fly on the wall. Larsson gets to the heart of his relationships and they can be funny and heartfelt. Very enjoyable. *swimmers / at the middle of the lake / graduation night*

Torii Haiku, by David H. Rosen (Eugene, Or.: Resource Publications, 2018). 88 pages; 5½" x 8½". Glossy four-color card covers; perfectbound. ISBN 978-1-532657-09-2. Price: \$14.00 from online booksellers.

Short poems, occasionally haiku, often thought-provoking; ideas to take with you on a walk. The reason we say that these are only occasionally haiku is that Rosen's poems tends to explain too much for our taste. He is on a journey to understand more of himself and delights in pointing out what is important. *Red dragonfly / came to visit - / alone, but not alone*

White Rose, Red Rose, by Johnny Baranski and David H. Rosen (Eugene, Or.: Resource Publications, 2017). 42 pages; 6" x 9". Glossy four-color card covers; perfectbound. ISBN 978-1-532644-40-5. Price: \$5.00 from online booksellers.

Twenty haiku each by Baranski and Rosen, alternating. The book doesn't indicate whether the haiku were written sequentially, but they are presented so, and links between the poems can be found. An enjoyable conversation between two poets.

lonely haiku hut
fireflies
lead the way

DR

Indian summer sky ...
tomahawk
cruise missiles

JB

Shades of Absence, by Harriot West (Winchester, Va.: Red Moon Press, 2018). 78 pages; 6" x 9". Glossy four-color card covers; perfectbound. ISBN 978-1-947271-22-7. Price: \$15.00 from www.redmoonpress.com

Latest collection of haibun with some individual haiku as well. Some of the haibun contain tanka in place of the haiku. Harriot has a strong voice and the haibun work well individually and as a collection. The pieces are

often about family or relationships and how they connect or don't, and the regrets people have. It feels like a life lived. One of the stand-alone haiku: *releasing him... / the bull trout's back / scarred by talons*

Wishbone Moon, eds, Roberta Beary, Ellen Compton, and Kala Ramesh (Durham, N.C.: Jacar Press, 2018). 104 pages; 5½" x 7½". Glossy four-color card covers; perfectbound. ISBN 978-0-936481-26-5. Price: Inquire of www.jacarpublishing.com/books/

A select group of one hundred and seven international women haikuists. Since the poets were selected by invitation, they represent a strong field. The subjects of their haiku are as varied as their voices, and many of the haiku have been published before. A very enjoyable volume. Ordered somewhat mysteriously, an index would have been helpful. The title poem: *my father left me / this dark thirst / wishbone moon* – Beverly Acuff *Momoi*.

Born in Mystery, by Thomas Chockley (Winchester, Va.: Red Moon Press, 2018). 68 pages; 6¼" x 6½". Glossy four-color card covers; perfectbound. ISBN 978-1-947271-19-7. Price: \$15.00 from redmoonpress.com

The debut collection from Chockley is divided into three sections based on Joseph Campbell's three qualities of the mystical: recognizing the universe's wonder, on human wonder, and touching human awe. While the first poems are the strongest, Chockley has a tendency to occasionally get abstract in all sections. Still, there is still much that is enjoyable and thought-provoking to be found. A good first offering. A favorite: *church graveyard / snatches of conversation / heard in the wind*

Heads or Tails, by Jörgen Johansson (Winchester, Va.: Red Moon Press, 2018). 64 pages; 4" x 6¼". Glossy four-color card covers; perfectbound. ISBN 978-1-947271-23-4. Price: \$15.00 from www.redmoonpress.com

Johansson's latest collection of haiku and senryu in English, about a third translated into his native Swedish. The poems are enjoyable, often containing nice surprises. With a few well-chosen words he paints the whole scene, often revealing an irony of life; assumptions seem to be the enemy here. A nice outing! *drowsy / the wind turned / ten pages in the book*

Evergreen Moon, by Rebecca Lilly (Winchester, Va.: Red Moon Press, 2018). 126 pages; 4" x 6¼". Matte four-color card covers; perfectbound. ISBN 978-1-947271-20-3. Price: \$20.00 from www.redmoonpress.com

In her previous book, *Elements of a Life*, Lilly separated the haiku from the non-haiku, each existing in its own half of the book. This allowed the reader to decide whether they wanted to engage with the parallel poems or not—a choice some readers declined. The current volume intermixes haiku and non-haiku, and it isn't necessarily obvious that the paired poems go together. Lilly is a strong writer of haiku and these poems are very enjoyable. However, unlike the haiku which tend to be concrete, the parallel poems are often abstract, seemingly memory or impression, or leaps from one or the other, and presented in similar fashion. In this way, Lilly expands her haiku, but the risk is that she talks over herself, and some focus is lost. Similar to the last collection, we suspect readers will be divided. An engaging, if not occasionally frustrating read. From the same page:

<i>a long series</i>	<i>of bloodred</i>	Warm autumn nightfall —
<i>speckles opens</i>	<i>an eye</i>	shadows of barn swallows are
<i>the sunset</i>	<i>alfalfa lifts</i>	through the horse stall bars

A Thousand Sparks, by Diarmuid Fitzgerald (United Kingdom: Alba Publishing, 2018). 76 pages; 6" x 8¼". Glossy four-color card covers; perfectbound. ISBN 978-1-910185-44-5. Price: \$14.00 from www.alba-publishing.com

Fitzgerald divides the collection into haiku from his time in Japan and Ireland, ending with a sequence written on Dublin Bay. Many of the poems are quiet reflections, and he seems interested in how the pieces of the world interact upon each other, including people. Enjoyable. *market vendor— / the wind fills / her empty collection box*

Extra Innings, by Mike Stinson (Windsor, Conn.: Café Nietzsche Press, 2018). 35 pages; 5" x 6½". Glossy four-color card covers; perfectbound. No ISBN. Price: \$12.00 from the author at 7817 North 36th Street, Omaha, NE 68112.

Haiku about America's game have become commonplace in recent years, which shouldn't be surprising, since both focus lightning-quick on the moment. Stinson covers the game from numerous angles, all of which are enjoyable, including the generational aspects of passing along a love of the game. *the sting of a liner / caught in dad's old mitt / empty grandstand*

Frozen Earth, by Anne Burgevin (Winchester, Va.: Red Moon Press, 2018). 68 pages; 4" x 6¼". Glossy four-color card covers; perfectbound. ISBN 978-1-947271-16-6. Price: \$15.00 from www.redmoonpress.com

Burgevin is an intimate of nature and as such she finds great significance where nature intersects with her life. This is often through plants and small animals, but also the changes of season. As such, haiku is a perfect form for her. Her haiku contain few words, but they are the right ones. A strong collection. *apple blossoms / the ballerina / holds her pose*

窓の三重奏 / *Trio of Windows*, by Adjei Agyei-Baah, Maki Starfield, and Ikuyo Yoshimura (Japan: Japan Universal Poets Association, 2018). 217 pages; Kindle epub. ISBN 978-4-908202-57-5. Price: \$4.00 from www.amazon.com

Part of the JUPA “duet” series, which pairs Japanese poets with poets from other countries. After connecting online, Starfield asked two fellow haikuists to contribute to this volume. The thirty poems by each poet are in English and Japanese. Starfield’s haiku tend to get abstract, which can feel gimmicky at times; whereas Agyei-Baah and Yoshimura are more grounded in a traditional aesthetic. Some of the translations need work, but not enough that you can’t usually figure out what is happening.

American Haiku: 1963 – 1968 (CD), ed. Randy Brooks (No place: 2018). Format: CD. Price: \$25.00 from The Foundry Bookstore, 105 Commerce St., Mineral Point, WI 53565

Randy Brooks has done the haiku community another great service. He has scanned all six years’ worth of the first western haiku journal, *American Haiku*. No longer do you need to scour used book stores or online sites. The files are in easy to download pdf format. A piece of American haiku history. But hurry, The Foundry Bookstore is sadly in the process of closing. Recommended.

Adventiat (Winchester, Va.: Red Moon Press, 2018). 86 pages; 4" x 6½". Glossy four-color card covers; perfectbound. ISBN 978-1-947271-21-0. Price: \$15.00 from www.redmoonpress.com. *Aqueró* (No place: Tufo, 2018). 82 pages; 5¾" x 8". Glossy black and white card covers; perfectbound. ISBN 978-1-387-77978-9. Price: \$10.00 from lulu.com. Both by John Martone.

We are a fan of Martone’s work, the more so in *Aventiat’s* case. If our Latin is correct the title means “he arrives” which ties in nicely to a book of poems on Martone’s care for his ailing father. A deep and meditative work—one of his best. *Five clay planters / in a rough row / I stand at the end*. *Aqueró* is a collection of smaller books on a variety of topics. *Neatly / ordered // flower / garden // hospice*

In the Mirror: Concrete Haiku, by Olivier Schopfer (No place: Scars Publications, 2018). 25 pages; 8½" x 8½". ISBN 978-1-725072-51-0. Price: \$11.99 from online booksellers or available for viewing at http://scars.tv/pdf/2018/20180727In_the_Mirror8-5x8-5chapbook.pdf

Twenty-one concrete poems. Some are typographical, replacing letters with special characters (“sn@il”); some face words off against each other (“stars” and “rats”), while others are spatial. Enjoyable.

A Peep Within, by Bill Cooper (Winchester, Va.: Red Moon Press, 2018). 100 pages; 4¼" x 6½". Glossy four-color card covers; perfectbound. ISBN 978-1-947271-25-8. Price: \$15.00 from www.redmoonpress.com

Fifth collection from Cooper in five years. We'd normally be suspicious of producing that much quality work in such a short time, but the current volume, much like the previous one, is a joy to read. The haiku cover all aspects of life—usually nature-tinged—and Cooper has a wonderful eye for image and language. Recommended. *removing the hook / from a smallmouth bass / Three Mile Island*

Night Ferry, by Kim Richardson (United Kingdom: Alba Publishing, 2018). 90 pages; 5¾" x 8¼". Glossy four-color card covers; perfectbound. ISBN 978-1-910185-96-4. Price: £12.00 from www.albapublishing.com

First collection of haiku (with a few haibun) from Richardson. He follows a spiritual practice so a number of the poems are on related subjects—but they are always well-grounded and have a sincerity about them. The poems reflect his travels, yet at their core is a compassionate being who is very much of the moments he presents. A strong outing. *this huge tree / tied to the ground / by a spider's web*

Moon on Water, by Brendon Kent (United Kingdom: Alba Publishing, 2018). 76 pages; 5¾" x 8¼". Glossy four-color card covers; perfectbound. ISBN 978-1-910185-43-8. Price: £12.00 from www.albapublishing.com

A first collection of haiku and a few tanka from Kent. The poems are divided into thematic sections that work nicely, each poem vibrating against its fellows. Many of the poems deal with finding one's place after a change of circumstance, or rather, trying to. An enjoyable collection.
snowflakes / settling / our differences

Senior Admission, by Bill Kenney (Winchester, Va.: Red Moon Press, 2018). 88 pages; 4¼" x 6½". Glossy four-color card covers; perfectbound. ISBN 978-1-947271-18-0. Price: \$15.00 from www.redmoonpress.com

Second collection from Kenney. Haiku and senryu on aging and relationships. His poems have a gentle self-depreciating humor—needed to navigate contemporary life. He has a keen eye and the collection is engaging.
blocking my view / of the horizon / string bikini