

The translations are fluid and attractive. Friedman's "Acknowledgements" indicate the enormous assistance provided by the Japanese author and translator Nakano Toshiko and by almost a dozen additional Japanese scholars and poets in translating this book. Poet John Gribble helped improve the poetry of the English version of the haiku.

I recommend this book highly. Several poets that I've told about it have bought it and enjoyed it. Please be aware that the profuse in-line commentary can be distracting. On my first reading I read only the poems and skipped over the comments. I waited till my second reading to attend to them. Friedman herself was probably alert to this issue, because she highlighted each poem (the translation with its Japanese script plus its romaji) in an off-white medallion; the rest of the page is light grey, de-emphasizing the commentary and making the focus on what it should be—the poems.

Overtones, by Bill Cooper (Winchester, Va.: Red Moon Press, 2014). 62 pages; 4¼" x 6½". Glossy four-color card covers; perfectbound. ISBN 978-1-936848-28-7. Price: \$12.00 from www.redmoonpress.com

Reviewed by Cherie Hunter Day

Overtones is Bill Cooper's second full-length collection since he began writing haiku in 2009. His first collection, *The Dance of Her Napkin*, was self-published in 2012 under the moniker William E. Cooper. This change in formality signals a more relaxed approach towards both his subject matter as well as his audience. The fact that he has written two collections in just a few years is testament to a university professor being a willing and diligent student.

The collection consists of 45 poems, one poem per page, and is divided into three parts with a 3:1 mixture of traditional three-line haiku and single-line, horizontal haiku. The different styles play well with the cre-

ative layout design, which is a hallmark of Red Moon Press. It reinforces the movement and liveliness of this collection.

There are favorite subjects that Cooper visits in both collections.

sequoia cone	the overtones
half open	of a singing bowl
her shy grin	her many smiles

The Dance of Her Napkin (2012) *overtones* (2014)

calm bay	offshore breeze
a stone crab's	the fiddler crab stretching
new claw	a smaller claw

The Dance of Her Napkin (2012) *overtones* (2014)

Though the subject matter is similar, in both instances the haiku in overtones are more carefully considered and show a deeper awareness.

The choice of overtones for the title of the collection was carefully considered. The first definition offered for the word 'overtone' is an implicit quality, an implication, or hint that influences something fundamental. This seems particularly apt for haiku with its emphasis on unique juxtapositions that hint at a deeper connection.

The term 'overtone' has a technical meaning in speech and in music. I think it is more than a coincidence that Cooper mentions the tongue in the creation of vowel sounds in the following haiku.

curl and angle
the birth
of a vowel

The collection also mentions several musical instruments: piano, sax, and tuba. The author tunes in to sound from a variety of sources. The title haiku is worth a second mention for the tactile reverberations of a metal bowl. It is actually a bell played by either striking the rim with a padded mallet or rubbing the rim. The friction creates harmonic overtones and

produces a continuous ringing sound. Singing bowls are widely used during silent meditation to signal a transition such as beginning or ending a session.

the overtones
of a singing bowl
her many smiles

The cover illustration features two oscillations—the sine signature of two wave files. One spoken word in blue is superimposed over another word in orange. This treatment sets the stage, and the collection follows through with the attention to detail, a connection to music proper, and the musicality of language.

Three more favorites from the current collection.

sax riff
blackening redfish
with the spices at hand

beach bonfire
the ancient sigh
of a teen

head cold
she asks why everything
is post-something

The latter is a good example of Cooper's wry sense of humor that is evident in the collection. Along with these stronger haiku there are examples of anthropomorphism and personification that weaken the collection.

mid-story
a plum blossom
begins to yawn

snowmelt
the whirligig's
lower lip

