

landscape, we all have something to learn from this section. Still, there were occasional moments when I wondered about the structure and organization. For example, the chapter “Short is Deep for Your Book’s Title” is only about two pages long; it felt like this could have been a section rather than a chapter unto itself.

Ultimately, while I have some criticisms of the book, on the whole it still has a great deal to offer the haiku community, and the poetry community at large. Beginners will find a great deal of approachable, accessible advice. Those of us with more experience will learn some new tips and tricks. No matter where you are in your writing life, the commentaries provided by other poets are also insightful and enjoyable. These commentaries get to the heart of *Wondrous Instruction and Advice from Global Poets*: the importance of connection locally and globally.

you are here by Maxianne Berger. 98 pp., perfect softbound. ISBN: 978-1990657-14-6. Coaticook, Quebec: Yarrow Press, 2025. \$12.00 CAD from [www.shorelinepress.ca](http://www.shorelinepress.ca).

Maxianne Berger’s *you are here* is a collection largely structured by the seasons, with intermezzos in between that more fully address human life. Her work draws on a range of cultural and artistic references, from the West African griot to European classical music. Full of allusion yet completely accessible, this book shows not only Berger’s poetic skill, but also illustrates the dynamic range of haiku.

The first section, “spring dream,” is seasonal. However, Berger doesn’t simply give us spring poems. Every piece connects some way to the sense of “dream,” whether directly or obliquely. For example, “morning haze / waiting for the stop sign / to turn green,” is a relatable, humorous poem that insomniacs, as well as

night owls forced to work standard business hours, can relate to.

Between “spring dream” and “Summertime” we have the interlude “the griot continues,” a second devoted to community, connection, and communication. A griot is a West African storyteller who keeps oral traditions of a community alive. The poems in this section, primarily senryu, embody the ways in which people all over the world rely on language to thrive, such as in, “yarn collective / the click of knitting needs / and tongues.”

“Summertime” is capitalized because the second title refers not only to the season, but also to the famous song from the opera *Porgy and Bess*. The song “Summertime” takes the form of a lullaby, and if you know the lyrics, you’ll find oblique connections, primarily to the first verse. However, each haiku is strong enough as an individual poem that you do not need to know anything about the song to enjoy these pieces.

The interlude “another visit home” transitions the reader between summer and autumn; the thematic focus on memory and aging parents is a meaningful link between these two seasons. Those struggling to care for elderly family members, or who are grieving their deaths, will find much to relate to in this section. One of my favorites is, “estate sale / a tarnished shaving mirror / waits for a face.” While I have not yet dealt with the loss of my own parents, the eventuality of it is on my mind, and these poems provide meaningful insight into what might lie ahead.

Coming off the end of her parents’ lives, the autumn section is particularly poignant, especially the opening poem:

red bronze gold  
each leaf has its colour  
for dying

Following autumn, we have the interlude “Eine kleine Nachtmusik” (“A Little Night Music”), referring to Wolfgang Amadeus Mozart’s chamber composition. This section is infused with a strong sense of contrast, as embodied in the lead poem:

Eine kleine Nachtmusik  
the slow movement  
of aging lovers

Those familiar with the composition will appreciate the contrast. Mozart’s composition is quick and lively, while the couple described in the poem is not. This section details the realities of mature love, both the lighthearted experiences and the challenges.

The collection concludes with “first snowfall.” This section does illustrate the less-pleasant physical and emotional aspects of winter, with poems such as, “penetrating dank / the bone-deep twinges / of something buried.” However, it also presents the cheerful, peaceful nature of the season, such as with the closing poem, “sentinel cat / observing snow’s slow descent / all is well.”

Maxianne Berger’s *you are here* is a well-honed collection that manages to hold a range of themes and emotional resonances. I encourage it for all readers, but especially for those looking for how to create emotionally resonant work, how to structure a collection, and how to incorporate allusion into their poems.

a good possible year for an apocalypse by Daniel Shank Cruz. 102 pp., perfect softbound. ISBN: 978-1-958-408-70-4. Winchester, VA: Red Moon Press, 2025. \$20.00 at [www.redmoonpress.com](http://www.redmoonpress.com).

In the introduction to *a good possible year for an apocalypse*, Daniel Shank Cruz notes that their introduction to haiku occurred in a writing workshop just five months before the