
GARY LEE ENTSMINGER

The Fool on the Hill

Contributors to our seventh issue of *Pinyon Review* show us contrasts – nature’s beauty, natural disasters, dreams, nightmares, romantic love, physical and emotional loss, friendship – through insightful observations and reflections.

In “Summer Night, Listening to Debussy,” Francine Marie Tolf asks “*how could a man have heard / the beauty of a young girl or the wind?*” Don Mager, in “August Journal,” says “*Out of old myths of quest and wrath, tall / thunderheads march down from mountains.*” In “Another Side of the Island,” John Miller sees “*breathhtaking / views of Diamond Head*” while finding himself “*alone / at the brink of a precipice.*”

In “Coastal Visions,” Jay Friedenberg paints the mesmerizing beauty of the coast, which he says can be a “*calm lake or violent surf.*” A. J. Huffman, in “Hearing Seashells” remembers the “*beautiful bits*” of seashells, and then reminds us that once “*they were part / of anonymous animal, now gone. Dead.*”

Ian C. Smith’s narrator in “State of Emergency” waits in a house that lies in the path of a wildfire, reluctant to leave his possessions, his life. In Changming Yuan’s haiku, “*the whole world runs / Amuck in nightmares,*” and trout are cast on “*the bank of my dream.*” In Michael Miller’s “A Man Alone,” “*He imagines the lives of strangers / To sustain him through the time of loneliness.*”

In Neil Harrison’s yarn about fishing, “Somethin’ Big,” the importance of humor and friendship are apparent. And Tolf titles one poem, “Sonnet for a Sister (who was once my best friend).” Claire T. Feild, in “Sassafras,” intimates the harmonies and potential disharmonies of a romantic relationship.

And Jack Starr celebrates the 49th anniversary of Thomas Pynchon’s second novel, *The Crying of Lot 49*, and its quest for truth in a world of contradictions.