

Poets of Place: Cindy Zackowitz (Alaska)

(all examples from *The Heron's Nest*)

cracked ice
the eagle's tail feathers
spread wide apart (II, 3)

winter sunrise—
the random tilt
of beaver-chewed trees (V, 2)

spring haze—
a whiff of spruce
from the avalanche (V, 6)

tea-colored creek—
live salmon make their way
past the dead (V, 10)

faded totem pole—
the frog's mouth
filled with snow (VI, 2)

wildflowers—
I brush the mosquitoes
from the camera lens (VI, 9)

whale watching—
a distant cloud rains
into the sea (VIII, 2)

mud month—
a line of fox tracks
divides the field (X, 4)

daylight moon—
the pregnant moose
settles into snow (XII, 3)

deep winter—
a seal skin tacked
to my neighbor's door (XIII, 3)

Poets of Place: Marian Olson (Mexico)

(all examples from *Sketches of Mexico*, Lily Pool Press, 2012)

happy hour
Zihuatanejo cliffs glow
red with flowers

Zihua cab
up the hill
downthehill

incoming tide
mariachis move closer
to the seawall

beauty contest
la niña moves
like a woman

road to San Marcos
a dead cow
bloats in the heat

its rainbow
almost gray now
dying dorado

stiff-legged children
mimic street clowns
on stilts

the child licks
a candy skull
Day of the Dead

sunset...
the artist's fingers
wet with lead paints

beggar's cup
layers of gold
gild the cathedral

Poets of Place: Chad Lee Robinson (Dakotas)

(most examples from *The Heron's Nest*)

spring morning
the freshly painted name
on the overpass (VI, 3)

rope marks
on the mustang's neck
spring wind (XII, 3)

stirring wheat
the faint sound
of an ancient sea (VIII, 2)

buffalo bones
a wind less than a whisper
in the summer grass (IX, 3)

midsummer day
tilting the longneck
all the way up (XI, 3)

8 seconds...
the bull rider opens
a hand to the sky (*Rope Marks*)

wind in the tall grass
an old blue car
almost in motion (VIII, 3)

horsetail clouds—
a biker shrinks
into the open miles (XII, 2)

starry night
the tops of hay bales
sparkle with frost (IX, 1)

evening moon—
the last bale of hay
ascends the conveyor (XII, 3)

Poets of Place: Anthony J. Pupello (NYC)

(most examples from *The Sax Man's Case*, Red Moon Press, 1998)

Brooklyn Bridge
lull in the traffic
brings wind sounds

blustery wind
the dog walker sorts
a tangle of leashes

full moon
the conga's skin
stretched taut

tossing coins
into the sax man's case
autumn dusk

Chinatown tour
the vegetable peddler fans
the buses's fumes

storm clouds
the derelict cradles
the empty bottle

window dressing:
the mannequin's eyes
never blink

this heat
the hooker's saunter
slows

steady drizzle
a meter maid goes
from car to car

Wall Street gym—
junior execs
run in place

Cinematic Effects: Match Cuts & Dissolves

(most examples from *The Heron's Nest*)

the sun
at its zenith
goldfinch song

John Barlow (VII, 4)

sun clears the ridge
a finch's gold
flickers in the woodpile

John Barlow (XIII, 1)

summer twilight
the red ball runs
the final wicket

Ashley Rodman (XI, 4)

autumn sunset
a woodstork's pink feet
stirring silt

Ferris Gilli (II, 2)

riderless animals
on the merry-go-round
moon halo

Brandon Bordelon (XIV, 4)

stones in the rootmass
of a fallen tree—
winter stars

Peter Yovu (IX, 2)

Milky Way
a stream of termites
from the woodpile

Lorin Ford (X, 1)

how deer
materialize
twilight

SCM

onshore breeze rippling through dune grass a fox

SCM

Cinematic Effects: Camera Moves

(all examples from *The Heron's Nest*)

waterfall view—
soba noodles slipping
from my chopsticks

D. Claire Gallagher (VII, 2)

low winter moon
just beyond the reach
of my chopsticks

Fay Aoyagi (XI, 1)

bull through binoculars:
blurred fence
focused eye

Ruth Yarrow (IV, 7)

telephoto lens
the loon's call
comes into focus

Carolyn Hall (XIII, 4)

heat lightning
the heron's toes
grip dead wood

Peggy Lyles (II, 1)