

**Wisconsin
Fellowship
of Poets**

Museletter



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www.wfop.org

Editors: Lester & Kate Smith, museletter@lestersmith.com

Welcome

Welcome to the new members of the Wisconsin Fellowship of Poets that have joined since the Winter 2013 Issue:

Jody Curley	Vicki Medland
Kathleen Dale	Rita Mae Reese
Sharon Daly	Katarzyna Rygasewicz
Laurel Devitt	Joanne Scheder
Krista Feakes	Jo Scheder
Patricia Foldvary	Jessia Slavin
Greg Galbraith	Suzy Wedeward
Jolene Hansen	Jeff Winke
Lin Haynes	Beth Ann Workmaster
Jane Kallander	
Debra Kirkeby	
John Leighton	
Greg Lovell	
Kurt Luchs	

President's Message

Please join us for our Spring Conference April 25th and 26th at the Radisson Hotel and Conference Center in Green Bay! If you haven't been to a conference, they are great places to make new friends and connections that will help you get more out of writing poetry!

Steve and Jeanie Tomasko, that dynamic duo, will have copies of 2015's *WI Poets' Calendar* available to pass out.

Welcome to Jude Genereaux, our new NW Region VP, who's replacing Hope McLeod. Hope, thank you for your stint as the NW region's ambassador to poetry!

The Wisconsin Poet Laureate Commission is super pleased with current Poet Laureate Max Garland's extensive touring. Max has been well-received all over the state, doing more than 50 appearances in 2013, and teaching classes on some occasions at those venues. He's also raised enough money on his tours to ensure that his travel expense fund for 2014 is healthy.

The Poet Laureate Commission has added the Wisconsin Center for the Book to its roster of constituent organizations; and the Wisconsin Humanities Council has added a Poet Laureate page to its Web site.

Past Treasurer Nancy Rafal sponsored WFOP's involvement in Arts Day on March 12th at the Central Library in Madison. Thanks to Nancy's \$250 donation, WFOP had a table at the event, loaded with membership brochures and 2014 *WI Poets' Calendars* for sale.

Thanks to a suggestion by Cathryn Cofell, we now have a PayPal button on our Web site, which allows anyone to make a tax-deductible donation to WFOP. Thanks to Treasurer Colleen Frentzel and Webmistress F. J. Bergmann for making this idea an electronic reality!

In keeping with our mission of supporting poetry in the state, WFOP will make a \$500 donation to *Verse Wisconsin* in April 2014.

In January the WFOP Board gave a \$100 grant to Tom and Deanna Yost and Messiah Church of Washburn, WI, in support of a Christmas poetry chapbook and reading, in conjunction with a seasonal concert, slated for Dec. 2014.

Finally, it gives me great pleasure to welcome Past President Lester Smith and his daughter Kate as our new *Museletter* editors. They'll also be running the twice-monthly email that goes out to our membership. Thanks for volunteering to help keep all 600+ members linked together!

Happy Spring!

—Mike

Editors' Message

Every new job comes with surprises. Kate and I are discovering just how much work Chris Falk did to produce the quarterly *Museletter* and biweekly (now twice-monthly) email update, and how very well she did it! Our thanks to Chris for her help in training us. And we ask your patience as we settle in.

—Les



What's Happening in Your Region?

Northwest Region

Hudson Reading & Critique Group

We have a writing group which includes several poets in Hudson, WI. We meet monthly, the 3rd Wed. night, from 7:00 to 8:30 p.m. Hudson Coffee & Bagel.

For more information, please email scott2@baldwin-telecom.net or call 715-381-1997. We would love to have more members. Some of us belong to WWA as well, so short story writing and even novels are critiqued. We would love to have enough poets so we could break into two groups.

Other News

Nancy Takacs received the "2013 Sherwin H. Howard Poetry Award" from *Weber: a Contemporary Journal of the West*, for the "best poems" in their magazine, was recently awarded a writing residency at Ucross, and is due to have a book published by the Blue Begonia Press in 2014.

Jan Chronister's poem "Tree on Johnson Street" is published in the recent Cowfeather Press anthology *Echolations: Poets Map Madison*. The poem also appeared on rental bicycles throughout the summer. Jan read four of her poems at Stage North in Washburn on January 10 as part of the annual "Writers Read." The poems will be published in a forthcoming anthology.

Ros Nelson reports publication of a book of poetry by Little Big Bay press, addressing the mining efforts and issues in the Penokee hills of northern Wisconsin.

Janet Taliaferro's poem "The Ghost on Johnson Street" was included in Cowfeathers new anthology *Echo Locations*.

Peggy Trojan's poem "Lunch Guest, 1939" was published on *Your Daily Poem*, "First" and "Company for Dinner" were published in *Boston Literary Magazine*, two haiku were accepted for *Fifty Haikus*, two poems were accepted by *Three Line Poetry*, and "January Snow" will be published in the the 2015 *WI Poets' Calendar*. A

haiku was published in *Haiku Journal*. *Thunderbird Review* will publish "Holocaust" and "Cycle."

John Leighton earned three Jade Rings: "A Look Back" captured 1st place in Formal Poetry, and in *Free Verse*; a 1st for "Your First Bear"; and 3rd for "Following Old Tracks," which will also be in the 2015 *WI Poets' Calendar*. John read from *Paradise View, Collected Poems*, published 2013, at the Art Market 63 Reading in Cable November 3rd. His poem "To Race the Wind" was included in the December 18, 2013, *Northwoods Lifestyle Online Magazine*.

Beth Tornes has a poem published in on the latest edition of *postcardpoemsandprose.com*, a collaboration between the poet and a photographer friend. She will be teaching a workshop at Dillman's Resort in Lac du Flambeau, September 7-12, 2014: "A Formal Feeling Comes: Experimenting with Poetic Forms."

Jude Genereaux had two poems chosen for publication in *Lowdown, Vol II, an Anthology of Poetry & the Arts*, and an article published by *Door County Today* re: Writer's Workshop on Washington Island, and she contributes columns for the Rice Lake Chronotype's *Ink Blog*. Her poem "Nightroads" was published on Little Eagles *Re/Verse* Web site in December, and "There Was That Time" will be in the 2015 *WI Poets Calendar*.

Northeast Region

Imagine!

Poetry Reading Series

The Reader's Loft, 6-8 p.m., April 4, 2069 Central Ct, Suite 44, Green Bay, WI, 54311 (920) 406-0200

Featured Poets: **Sarah Gilbert, Molly Sutton Keifer** and **C. Kubasta** Welcome All! Open to the Public.

Refreshments: Wine, water, coffee, light finger food. (*Please Note:* The Reader's Loft is home to two cats and therefore unable to sell food.)

Open Mike: Open mike will follow the featured readings.

Any questions, please contact Amy Mazzariello, The Reader's Loft, amy@readersloft.com or Tori Grant Welhouse, WFOP, torigw@att.net.

West Central Region

Yesterday, after only a day of above zero temperatures, I noticed that the cottonwood tree has begun to bud. Likewise, Chippewa Valley poetry is rising like the sap in the trees. After twenty-six years, the Writers Group at the library continues to meet in the EC Library Chippewa Room the first Thursday of every month.

Other continuing readings include the second Tuesday Writers Read event at the EC Library and the third Thursday reading at the State Theater Janet Carson Gallery. However, **Candace Hennekens'** Feb. 20 reading was cancelled due to bad weather and re-scheduled for September.

Jeannie Roberts has been exceptionally productive with five poems featured in the Dec. 2013 Illinois State University's Festival of Language *Festival Writer*. Two of her poems appeared in the Blue Heron Review in Feb. 2014. Two of her poems also have been accepted by *Your Daily Poem*, one coming out on March 4, 2014, and the other appearing on Nov. 6, 2013. Roberts also had poetry accepted by *Three Minus One: Parents' Stories of Loss & Love* anthology, the Winter 2013 *Museletter*, Little Eagle's *RE/VERSE* and the 2015 *WI Poets' Calendar*.

Other West Central poets accepted by the calendar include **David Blackey, Yvette Flaten, Max Garland, Erna Kelly, Peg Lauber, Sandra Lindow, Karen Loeb, Judy Ristow, Patricia Smith, and Bruce Taylor**.

Peg Lauber had a poem accepted by the February 2 Echolocations Reflections Exhibit at the Monona Terrace in Madison, which included 11 poems and 29 color photographs. Lauber's poem was typeset by Agnieszka Ligendzain, a font created by Madison's Yellow Design Studio.

Sandra Lindow's poem "Timeline Tapestry" has been nominated for the Science Fiction Poetry Association's (SFPA) Rhysling Award for the best long or short poem published in 2013. This spring, Lindow will be coordinating the SFPA 2013 Dwarf Star contest for best short speculative poem and editing the *Dwarf Star Anthology*.

East Region

“Making It Speak: Poets and Artists in Cahoots”

Members of the Mead Library Poetry Circle and the Sheboygan Visual Artists will present a unique, secretly collaborative exhibit which is free and open to the public. This Final Friday event on March 28 at EBCO Artworks, 1201 Erie Avenue, Sheboygan, will showcase poems inspired by art and art inspired by poems.

Refreshments will be served during a reception from 6–10 p.m. Poems featured in the exhibit will be read beginning at 7:30 p.m.

Most of the 17 participating artists and 16 poets have never met. They have also never seen one another's response to their art form. They all received unmarked envelopes from co-chairs Erico Ortiz, Georgia Ressemeyer, and Marilyn Windau, which revealed photos of artwork to the poets and pages of poems to the artists. Each chose one from their envelope to use as inspiration for a new work.

“Making It Speak: Poets and Artists in Cahoots” may also be viewed on Saturdays and Sundays, March 29–30, April 5–6, and April 12–13 from 10 a.m. to 4 p.m.

Participating poets, several of whom are WFOP members, are **Jean Biegun, Gerald Bertsch, Sylvia Cavanaugh, Karl Elder, Kathryn Gahl, Nancy Harrison Durdin, Dawn Hogue, Maryann Hurtt, Mary Kunert, Joanne Lensink, Jodie Liedke, Leighanne Metter-Jensen, Georgia Ressemeyer, Clarke Ross, Lisa Vihos, and Marilyn Zelke-Windau.**

For further information please contact Marilyn Windau at 920-467-6614 or Georgia Ressemeyer at 920-457-6172.

Poets Monday

Every Monday night, Poets Monday—the longest running poetry open mike in Milwaukee, started by Sheila Spargur in 1990—is held at the Cafe Melange. It is currently at Linneman's Riverwest Inn, 1001 East Locust Street, Milwaukee. Each week there is an open mike and a featured reader. The door opens at 7:30 p.m., and the event starts at 8:00 p.m. The cover cost is \$3, which goes to expenses and to

the featured reader. The event specializes in new local poets. The featured reader is listed in the *Shepard Express*.

Other News

In 2013, **Marion H. Youngquist**, Brookfield, won 3rd prize for “Argentine Tango” in a “Dancing Poetry” celebration, San Francisco and a 1st prize for “Kennedy's Inauguration” awarded by Voices of Lincoln (CA) 5th annual competition. She conducted a children's poetry June workshop in Lexington, MA. Her play “Beyond the Wall” was included in the Village Playhouse of Wauwatosa's 28th Annual One-Act Festival (April); an article, “Summer Fun—Once Upon a Time” and poem “Duet” were included in the *Heaven Can't Wait* anthology (Drury's Press).

Robert Nordstrom's poem “Recalling Happy” was published in the Fall issue of *Stoneboat. Poetry Quarterly* published two of his poems, “Unemployed” and “Without His Knowledge or Permission,” in its Winter 2013 issue, and *Boston Literary Magazine* will publish “My Hands Are Full” in its Spring 2014 issue. His poem “Witness” was awarded 2nd place in the 2013 Triad Contest: Kay Saunders Memorial New Poet division.

Lauren Gordon has a poem in *Lyre Lyre*, December 2013; a poetry book review with *Coldfront Magazine*, December 2013; five poems in *Whole Beast Rag*, December 2013; a Pushcart Prize nomination for her poem “Dear Lorenze di Pier Francesco de' Medidi, I Think You're Going to Like it Here,” November 2013; a poem in *Trivia: Voices of Feminism*, November 2013; a poem in *Cease, Cows*, October 2013; a poem in *Up the Staircase Quarterly*, October 2013; and a poem in *Sugared Water*, October 2013

South Central

Third Thursday Poetry Event

Third Thursday, a poetry event, is sponsored by the Friends of Lorine Niedecker. Each month there will be a featured poet, followed by an open mike poetry reading. All poets and people who enjoy poetry are encouraged to attend. The length of time allotted to the open mike readers will depend on the number of poets. The program begins at 6:30 p.m.

March 20 – Jean Preston

April 17 – Marilyn Taylor

May 15 – Wendy Vardaman and Shoshauna Shy

June 19 – Geoff Collins

Location: Dwight Foster Public Library 209 Merchants Avenue Fort Atkinson, WI

WI Poets' Calendar Reading: South Central Representation

The South-Central region was well-represented at the *WI Poets' Calendar* reading held at A Room Of One's Own bookstore in Madison on November 17th. **Coral Bishop, Fran Rall, Hannah Pinkerton, Jody Curley, Nancy Jesse, Jackie Langetieg, Alice D'Alessio, Ron Czerwien, Guy Thorvaldsen, Marilyn Taylor, Richard Roe, Susan Godwin, Jeanie Tomasko, Kimberly Blanchette, James P. Roberts, T. A. Cullen, Gillian Nevers, Martha Kaplan, Gary Powell, Peg Sherry, Richard Swanson, Brenda Lempp, Norman Leer, F.J. Bergmann, Tod Highsmith, Judith Zukerman and Steve Tomasko** all read.

The *Echolocation* book release at the Madison Central Library on November 23rd featured many South-Central poets, including **Faustina Bohling, Fran Rall, Daniel Kunene, Andrea Potos, Martha Kaplan, Ronnie Hess, Robin Chapman, Alice D'Alessio, Ron Czerwien, John Lehman, Richard Roe, Marilyn Taylor, F. J. Bergmann, Richard Merelman, R. Virgil Ellis, Fabu, Andrea Musher, Sarah Busse, Wendy Vardaman, and Shoshauna Shy.**

Lenore Coberly and Fabu read at the Pure Poetry reading held at the South Madison Community Center on November 23rd.

Katrin Talbot read from *St. Cecilia's Daze* at the Madison Senior Center on December 10th.

Fabu read poems at the Alzheimer's Poetry Project event held at the Overture Center on December 10th.

The 2014 Winter Festival of Poetry began on January 19th and ended on March 9th. The readings were held at The Fountain Restaurant in Madison. Poets who were scheduled to read included **Judith Zukerman, Martha Kaplan, Jackie Martindale, Lin Haynes, Norma Gay Prewett, Faustina Bohling, Robin Chapman, Shoshauna Shy, Wendy Vardaman, Andrea Musher, Margaret Benbow,**

Guy Thorvaldsen, CX Dillhunt, Morgan Harlow, Kimberly Blanchette, Chuck Cantrell, Andrea Potos, Araceli Esparza, Richard Merelman, Fran Rall, R. Virgil Ellis, Linda Voit, Marilyn Taylor, Lori Lipsky, Gary Powell, Jackie Langetieg, Dave Scheler, Carney Lentz, Peg Sherry, Richard Roe, Gillian Nevers, Evie Robillard, Brenda Lempp, Tim Walsh, Sandy Stark, Mary Linton, F. J. Bergmann, Alice D'Alessio, Brent Christianson, Lisa Cihlar, Lewis Bosworth, Ronnie Hess, John Lehman, Fabu, Daniel Kunene and Eileen Rosensteel.

South Central poets who read at the 20th annual Woodland Pattern Poetry Marathon in Milwaukee on January 25th were **Ronnie Hess, Wendy Vardaman, James P. Roberts, Kimberly Blanchette, and Martha Kaplan. Judith Zukerman** was unable to attend.

Poets who read at the Monona Terrace on February 2nd were **Fran Rall, Richard Roe, Martha Kaplan, Heather Swan, Steve Tomasko, Rosemary Zurlo-Cuva, Sarah Busse, Sara Parrell, Wendy Vardaman** and **Shoshauna Shy.**

Evie Robillard has a new poetry book forthcoming from Finishing Line Press. *The Willowslip* will be available for pre-orders beginning March 1st.

Roger Dutcher has a poem in the Feb. issue of *Asimov's* magazine. He is also a guest editor for *Eye to the Telescope*.

Sara Parrell has four poems in *Tupelo Quarterly*.

Lisa Cihlar had poems accepted by *Cider Press Review* and *Blue Heron Review*.

Robin Chapman had two poems published in *Proximity*.

Wendy Vardaman had two poems published in *Southern Women's Review*.

Kimberly Blanchette had a poem published in the Winter Issue of *Solitary Plover* and has had three poems accepted for the debut issue of *Blue Heron Review*. She also was the featured

reader at the Dwight Foster Library in Fort Atkinson on February 20th and had an art/poetry exhibition at the Nicholas Conservatory in Rockford, Illinois during the first week of March.

Diana Randolph had a poem accepted in the 2015 *WI Poets' Calendar*. Her book review of a crime novel will be published in the March issue of *Indie Next*, a publication for Independent Booksellers. WRNC, the Northland College campus radio station, recently aired a recording of Diana reading one of her poems about the Penokee Mountains during a special program about this range of ancient mountains and the mining proposal controversy in Northern Wisconsin.

Diana looks forward to teaching a pastel painting class again at the School of the Arts at Rhineland (UW Madison Continuing Studies) July 19–23, where many other art, writing, body, mind and spirit classes will also take place during that week. For more info, please visit www.soawisconsin.org.

Mid-Central

Stevens Point Open Mike

Stevens Point Fourth Thursday of the Month Open Mike at Church of the Intercession-Episcopal, 1417 Church Street, 7:00–8:30. Read your original work or poetry from other sources. We meet each fourth Thursday, except on Thanksgiving. Refreshments are served. Featured writers are welcome, simply send a request to jimpollock@charter.net at least one month in advance.

Central-Fox Valley

Oshkosh Scene, Call for Poetry

To be considered for our "Poem of the Month," please send up to three poems in the body of an email, together with a short biography (and a picture or drawing, if you'd like), to tosherry@vandregraphicdesign.com.

Please put "Poetry Corner" as your subject line. Poetry about Oshkosh, the

surrounding area, or the seasons is welcomed. All submissions will be acknowledged by email.

To learn more about the *Oshkosh Scene*, a local alternative arts and culture newspaper, please visit <http://oshkosh.scenenewspaper.com/category/arts-entertainment/>. Free copies of the *Scene* are available at Apple Blossom Books, on campus at UWO, and at most downtown Oshkosh businesses.

Fox Valley Poetry Series

The Wisconsin Fellowship of Poets (WFOP) Fox Valley Poetry Series meets at Harmony Cafe in Appleton (233 E. College Ave) on the third Monday of most months. Each evening begins at 6:30 p.m. with the featured reader(s), followed by an open mike open to anyone who wishes to read 1–2 poems.

General Announcements

John Sierpinski has been nominated for the Pushcart prize for 2013 by the editors of *Stoneboat Literary Journal*. The poem is titled "Heritage" and is in the 2013 Spring's issue.

A Thank You from Janet

Thank you to Jeannie Tomasko for inviting me to guest edit the last two editions of the *Museletter* poetry pages. Thank you also to the many wonderful poets who submitted their work each time the call for poems went out. In choosing the poems for publication I called on a poetry editor/friend to help with the selections. It has been my pleasure to serve as guest editor.

—Janet Leahy

Poetry Critique Groups

Looking for a poetry critique group to join? Contact your regional VP to see what's available in your area.

Is your online or in-person poetry critique group open to new members? If so, send details to the *Museletter* editors (museletter@lestersmith.com), for inclusion in the *Museletter* and twice-monthly email.

Markets

Gillian Never—2022 Jefferson Street—Madison, WI 53711—nevers@wisc.edu

It's a pretty sure bet that most of us will never get rich publishing our poems, but we have come to expect that we will receive a copy of the publication our work appears in. Which is why Sharon Auberle was surprised to learn that to receive a copy of the *Goose River Anthology* with two of her poems, she would have to purchase the anthology.

Sharon writes, "I signed all submittal forms, but apparently did not read them closely enough, for when I sent a note to the editor wondering if my contributor's copy had gone astray, I was informed that there were no contributor's copies intended. Not only were contributors not paid for their work (which, being a poet, I'm used to) but we would receive no contributors copy and, in fact, were expected to pedal the books as well! For these services we would receive a 10 percent royalty on each book we sold—a paltry \$1.45 per soft cover copy, which means that even if we sold 10 copies, we'd still not make enough to pay for our own copy with shipping costs! Frankly, I'm appalled by this and refuse to order my own copy, which contains two favorite poems."

Sharon thought that she may have learned about *Goose River Anthology* from the *Museletter* "Markets" column," but when I checked past columns, I found no mention of it. Still, the publication sounded familiar to me, so I went to the *Museletter* archives and found in the "What's Happening in Your Region?" section of the 2012 Winter Issue, mention that Beth Tornes' work would appear in the 2012 *Goose River Anthology*. I wrote Beth, asking her if her experience was similar to Sharon's. Beth responded:

"I too remember being surprised in 2012 when the editor of *Goose River Anthology* told me I would have to purchase a copy of the anthology if I wanted one. I too had assumed, as a contributor, I would get a copy of the book with my poem in it, just as one does with a literary magazine or other 'normal' anthologies. When the editor informed me that I'd have to purchase a copy, I didn't order one and never did see my poem in print.

"I agree with Sharon, the editor of this anthology should either explain this in her call for submissions, or else draft a contract with authors whose work she accepts, explaining that they will receive 10 percent royalty on the books they sell, and a discount on the author's copy or copies they will have to purchase. It seems to me it's a form of 'bait and switch' when editors do not tell authors these financial obligations to getting their work published.

"I guess the lesson learned is to do research, if possible, on a publication you don't know, and ask questions of the editor about payment, author's copies, etc. *before* submitting. As they say in other transactions, caveat emptor... Let the buyer (or poet) beware! I wish I'd checked this out before submitting."

I checked the submission guidelines on the *Goose River Anthology* Web site and found no mention of pay-

ment in copies, or other form; however, I did see this: "EARN CASH ROYALTIES. Author will receive a 10 percent royalty on all sales that he or she generates." And, this: "No purchase is required and nothing is required of the author for publication."

Beth also recalled that she had a similar experience with another anthology several years ago. After acceptance, she received an order form explaining that authors will have to buy a copy of the anthology to see their work. She "will definitely query the editor about payment and author's copies before submitting to another anthology."

What has been your experience with anthologies? Is it standard practice to not give contributors a copy of the anthology their work appears in? How common is it to expect contributors to generate sales? To purchase a copy? Should editors be more specific and transparent from the beginning? Or, is it the responsibility of the poet to query the editor before submitting? Are there red flags (language, omissions, etc.) poets should be looking for? Please email your thoughts and comments to nevers@wisc.edu, and I'll include them in the next issue.

Resources

(Note: Two online resources have been added: *Winning Writers* and *NewPages*).

WFOP Museletter (printed and online version). The "What's Happening in Your Region" section provides information on where your fellow poets are publishing. It's a good place to start your exploration of places where your work might also fit.

Duotrope's Digest (<http://www.duotrope.com>) is a searchable database of journals and anthologies that includes links to publication Web sites, lists acceptance rates and response times, and allows writers to track their own submissions in an online database. *Duotrope* is no longer free. Access is available through subscription, only. An annual subscription is \$50.00, or you can pay \$5.00/month, which costs \$10.00 more than the annual subscription.

CRWROPPS-B - Creative Writers Opportunities List (<http://groups.yahoo.com/groups/crwropps-b/>). An online group that posts calls for submissions and contest information for writers of poetry, fiction and creative nonfiction. Join the group and you will receive email announcements of submission openings.

Winning Writers (www.winningwriters.com) provides essential resources for writers. It has a listing of free literary contests as well as information on what contests to avoid. You can subscribe to a free email newsletter and get instant access to profiles of over 150 free poetry and prose contests you can trust.

NewPages (www.newpages.com) News, information and guides to independent bookstores, independent pub-

lishers, literary magazines, alternative periodicals, independent record labels, alternative newsweeklies and more.

Science Fiction Poetry Association (<http://www.sfpoetry.com/markets/html>) maintains a listing of venues specifically receptive toward Science Fiction poetry.

Poets and Writers Magazine is the nation's largest nonprofit literary organization serving poets, fiction writers, and creative nonfiction writers. A subscription to the print magazine may cost some money, but it's well worth it. Poets and Writers also has a website (<http://www.pw.org>) that includes a large database and information on submission deadlines, etc.

Facebook. I know, I know, many of us think that social networking sites are for kids, but you would be amazed at how many poets are on Facebook and how many of them let their friends know when one of their poems appears in a publication. I've had a few poems accepted by journals I would not have known about if it had not been for a "friend's" post.

If you know of other resources that provide links to poetry publications and places to submit, please let me know (nevers@wisc.edu).

Previous Markets Listed

Spring Issue, 2014

Blue Heron Review (www.blueheronreview.com)

Proximity Magazine (www.proximitymagazine.org)

North American Review (<http://www.northamericanreview.org>)

Winter Issue, 2013-2014

Misty Mountain Review
(mistymountainreview.blogspot.com)

Written River: A Journal of Eco-Poetics
(<http://hiraethpress.com>)

Fall Issue, 2013

Cellpoems (www.cellpoems.org)

Midwest Writing Center (www.midwestwritingcenter.org)

California Quarterly (<http://californiastatepoetrysociety.org>)

Fox Cry Review (<http://www.uwfox.uwc.edu>)

Spring Issue, 2013

Corvus (<http://corvusmagazine.com>)

Lake City Lights (<http://www.lakecitypoets.com>)

Wordgathering (<http://www.wordgathering.com>)

Winter Issue, 2012

The Madison Review (<http://www.english.wisc.edu/madisonreview/madisonReviewHome.htm>)

The Wisconsin Review (www.uwosh.edu/wisconsinreview/)

Fjords' (<http://www.fjordsreview.com/index.html>)

Poemeleon (www.poemeleon.org)

Phantom Kangaroo: an eerie place for poems
(www.phantomkangaroo.com)

North American Review (www.northamericanreview.org).

Fall Issue, 2012

Dandelion Farm Review
(www.dandelionfarmreview.wordpress.com)

Hospital Drive (hospitaldrive.med.virginia.edu)

In Other Words, Merida (www.inotherwordsmorida.com)

Midwest Prairie Review (http://continuingstudies.wisc.edu/lsa/writing/mpr_submissins_12.pdf)

About Place Journal (www.aboutplacejournal.org)

Steam Ticket: A Third Coast Review (www.steamticket.org)

Summer Issue, 2012

Naugatuck River Review (<http://naugatuckriverreview.com>)

Plainsongs (<http://www.hastings.edu>)

Verse Wisconsin (www.versewisconsin.org)

Stoneboat (<http://www.stoneboatwi.com>)

Little Eagle's Re/Verse (<http://www.littleeaglereverse.blogspot.com>)

The Cream City Review (<http://www.creamcityreview.org>)

Devil's Lake (<http://www.english.wisc.edu/devilslake/index.html>)

Spring Issue, 2012

Prime Number Magazine: A Journal of Distinctive Poetry and Prose (www.primenumbermagazine.com)

The Pedestal Magazine (www.thepedestalmagazine.com)

*Star*Line* (<http://www.sfpoetry.com/starline.html>)

Fjords Review (www.fjordsreview.com)

Winter Issue, 2012

Your Daily Poem (www.YourDailyPoem.com)

Right Hand Pointing (www.righthandpointing.com)

Red Cedar, U-W Barron County

Fall Issue, 2011

Alimentum (www.alimentumjournal.com)

The Blue Collar Review (<http://partisanpress.org>)

The New Verse News (www.newversenews.com)

Mobius: The Journal of Social Change
(www.mobiusmagazine.com)

Architrave Press (www.architravepress.com)

Tony Soprano Sings His Swan Song

—*In memory of James Gandolfini*

You don't want me to tell you about what happened to Tony Soprano, but I'm going to tell you anyway. He didn't get clocked, or nailed in the head by another made man. He just shot a slowly moving bullet through his heart. Those big bowls of ice cream he slurped on the couch as he watched the old movies? The five course meals on the house at Vesuvio, Carmela's manicotti, the boxes of cannolis? It all got too thick for his blood. So when the screen blacks out in the final episode, we can only ask, as Tony asked Dr. Melfi: *So after all is said and done, after all the complaining, and all the crying, and all the bullshit, is this all there is?*

—Elizabeth Tornes

After traveling through life
You will often die two deaths.
First when you breathe your last breath
And then when the last person
Who shared your life's memories
Can no longer speak your name

—Kathy Keeney

Poems by Our Members

—Janet Leahy, Guest Editor

On Freezing Days

Midwesterners
no travel plans
conduct their search
efficiently
for warm items
to salvage from
bitter cold and
blustery winds
so stack a pile
of these brief lines
around your hearth
close to your heart
to kindle sparks
of home grown
Incandescence

—June Nirschl

Autumn Bluster

Muslin ghosts dance,
October wind
Releases snow.

Flowers, frost nipped,
Bow graceful heads,
Darken against
Shadow of death.

Myriad leaves
Tumble color,
Catch in caches.

Tall wading birds
Glean stubbled fields,
Waltz this mean wind
To better ground.

—Sarah Mautz

She thinks she is content

until one day three birds
streaky-red house finches
fly in and perch on her
porch rail They watch, waiting
for what she does not know

Now this is a woman
who pays close attention
to threes: Fates and “holies”
and fairy tale trios
so she stays with her guests
until they fly away

then packs her possessions
finds a home amidst trees
perfect for bird feeders
She waits there in quiet
biding her time, knowing
the finches will find her

—Katy Phillips

At The Volleyball Match

The libero scoots and dives and digs
so taller players in the front row
can spike the ball. Liberos skitter
like hungry pickpockets. They bruise, bleed,
break a tooth, sprain a wrist, jam a thumb.
Yes, it’s just a game, but I picture
baseball’s middle-inning relievers,
who tear up their arms giving their team
its chance to rally. Then the closer
gets the win. How many fans, like me,
see glimmers of themselves in middle-
inning relievers or liberos?

I design models for architects
so famous they’ve forgotten my name.
I make love with enough taste and touch
to be dumped for sexual gymnasts.
Should I say I’m sure to play the role
of the libero? I should say not.

—Richard Merelman

Fantasia

The moon! The moon lights my kitchen
in the dark morn, as I stumble
and mumble from bedroom to bath;
radiant, flowing over floor,
snow-glow counters, ghostly houseplants,
transporting me skyward, beyond
to Milky Way, Neverland, Oz,
loop around Saturn, Jupiter
breathe pixie dust, moon air, too
through stargates, wormholes, galaxies
all in a whirl, what ifs, wonder,
till the sun fades my moon path gone
my slippered feet on earth once more.

—Liz Rhodebeck



Genealogy of Imaging

Rock paintings gracing dark cavern walls
Petroglyphs etched in steep canyon halls
Geoglyph designs arrayed in stones
Camera obscura's pinhole clones
Daguerreotypes fetch admiration
Calotypes permit duplication
Glass wet plates—a panic to process
Gelatin dry plates—now we are blessed
Kodachrome film is color's debut
Kodacolor prints are cherished too
Microchip sensor—a CCD—
means film is passé for you and me.
As time inspires transformation,
Imaging is now adaptation.

—Carol Deprez

The Deep Serene Snow

Quiet is the whitely drifted world.
Sugar mist spins in the twirling wind
the whirling wind whistling softly now
over the silent deep serene snow.

Swirled like icing is the bridal snow
sifting lightly in the shifting wind.
As time slows in the forever flow
feminine curves inhabit the snow.

Waves of white swallow, billow and
grow
in that pure frosty fairytale world
where the lovely lilting impish wind
kisses the hips of deep serene snow.

—Suzanne Bergen

Is it Time for Us to Move Again?

We lived seven years in our last house.
Fourteen years in the one before that,
interrupted by our trip to France.
I like the Sabbatic feel to that—
years to harvest sweet relationships
that flourish even in the winter
of routine familiarity
until we empty out the cellar
to start fresh in some new fertile field.
This house is small but enough for us;
the neighbors swap tools and recipes.
But since you fell in the hall last week
I'm thinking our time is almost up.
Seven years. Fat years. We like it here.
Don't speculate what lean years follow.
How did the time go by so quickly?

—Bill McConnell

John the Baptist Stands in Front of Pick 'n Save

He rings the bell of Christmas begging,
sings, "We wish you a merry Christmas,
we wish you a merry Christmas, and
a Happy New Year!" loudly, off-key
a little, his red kettle waiting,
his clarion bell blazing. "Prepare!
Make straight," he belts, "the way of the Lord!"

It's the twentieth of December,
a day that should be named, the next day
the shortest of the year. On this day,
a day of sharply lessening hope,
on this penultimate darkest day,
sometimes, just a bit, he dances for
the Herods and Salomes who leave
the store with head-sized bags full of food,
silent, their hands so empty of change.

—Karen Middleton

Traveling From Wisconsin

I have dragged the cold with me
all the way to the tropics.
Alligators search for sun,
babies boarded on their backs.
Snout Nose turtles camouflage
their shells, cover with duckweed.
Or perhaps, global warming
causes extreme weather shifts,
the swift arctic winds weakened
at the pole, spilling southward,
their polar vortex wobbling
like a drunk, tumbling cold air
into Florida as winds
blow me out to sea, white caps
chilling with the frigid news—
carbon footprints are yours too.
Shivering, I pledge a vow—
if ever I'm returned to
shore, my life will honor earth.

—Jo Balistreri

Nude

And I woke up with nothing on
my mind, oh maybe a couple
thoughtful lines, the suggestion of
muscle, the way your hair and ear
—but lines come easy, it's how you
draw nothing that can take all day

[*Raoul Dufy*
Ink, 1936]

Dogwood Rising

Pennsylvania in early spring,
black with winter until you see
the dogwood, —white blossoms floating
up the hills like music rising.

Eyes, moist with wonder, search the scene
to find where these white petaled ghosts
begin their dance with sleeping oaks.
Curious feet take them up close.

Should we caution our young doubters:
be satisfied with the far gift
for the closer you come to it
the farther it will be from you.

In our older years, fond memories
of visions and beauty collide
with questions of sorrow and loss.
Believe in the dogwood rising.

—Lincoln Hartford

Double That Meaning

“Choose a word a week,” our leader said,
a word to feed another poem,
a word with double meaning, richly
nuanced. The first I chose would happen
to be *tear*. It spoke of crying and
destroying, as a paper, or yet
drinking, *on a tear*. The next was *pop*.
I heard it, drank it, loved him, even
answered when *the question* followed it.
I found the clue: the word I wanted
lived a different life in every line,
played with my mind and changed its meaning
as it moved around. It *swirled*, it *twirled*.
It *twisted*, *rolled* and *fell* and *pointed*
until, *posed* on a *spit*, it was *spent*.

—Julia Rice, Milwaukee

The Rocking Truck

One last stealing of my milk I can feel
the hands of my keepers stripping me dry.
The gates are set to block the dirt lane to
the noble pasture field where I have grazed.
My sisters look on hopeless and silent
stretching their necks high and eyes rolling wild
at the silver truck arriving (rocking)
filled with ugly misshapen beasts and filth.
The driver with his crazy hat, flailing
arms, toothless smile, and bare feet diverts me
to the rocking truck with the crowd of mad
cows banging and circling/stomping hoof beats.
He says he likes my mottled auburn hide
my flesh is good and cows are selling high.
The truck lurches, the ungainly beasts shift.
Blood, bone, nerve, meat we ride the countryside.
The hillsides and pastures race past quickly.
I am gone, I am finished, I am done.
Where are my ruby haired sisters today?
Beyond the rusty gates they ruminant.

—Gregory Galbraith



Spirit Encounter in the Woodland

Tapping season, reflecting season
I stand in woods, magical, quiet
among the old ones of the forest
air filled with tiny flakes and wonder

For the briefest of moments he stands
leaning against the maple's wide girth
as though they've been friends for many years
a deer skin cape drapes his tan shoulder
and a feather hangs in his black hair

I hear his name through the sifting snow
Ahe awon n nay, the Dreamer
I don't ask if he once lived near by
His eyes tell me this is still his home
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—Karen Kerans

Sonnets & More Sonnets, for the Summer Museletter

Please send any kind of sonnet: traditional okay, experimental especially welcome. 14 lines, 14 words, 10,11,13 lines, unrhymed, rhymed, whatever, etc. Main criteria: a turn, some iambic meter here and there, and a really good poem. For untraditional, do some research or email me with questions. Send to Jeanie Tomasko: jeancarsten@gmail.com or, snail mail to: Jeanie Tomasko 6725 Century Ave Middleton, WI 53562. **Deadline Friday, May 2nd.**

Two Ekphrastic Poems: Shelley and Smith

In 1817, inspired by the British Museum's display of a partial statue of Pharaoh Ramesses II (sometimes called Ozymandias), Percy Bysshe Shelley and his friend Horace Smith set a friendly sonnet competition. Both submitted their poems to *The Examiner*, edited by Leigh Hunt. Shelley's was published on Jan. 11, 1818, Smith's on Feb. 1. Both poems deal with the same theme, but it's instructive to compare their handling of it.

—Les

Ozymandias

—Percy Bysshe Shelley

I met a traveller from an antique land
Who said: Two vast and trunkless legs of stone
Stand in the desert. Near them, on the sand,
Half sunk, a shattered visage lies, whose frown,
And wrinkled lip, and sneer of cold command,
Tell that its sculptor well those passions read
Which yet survive, stamped on these lifeless things,
The hand that mocked them and the heart that fed:
And on the pedestal these words appear:
“My name is Ozymandias, king of kings:
Look on my works, ye Mighty, and despair!”
Nothing beside remains. Round the decay
Of that colossal wreck, boundless and bare
The lone and level sands stretch far away.

Ozymandias

—Horace Smith

IN Egypt's sandy silence, all alone,
Stands a gigantic Leg, which far off throws
The only shadow that the Desert knows:—
“I am great OZYMANDIAS,” saith the stone,
“The King of Kings; this mighty City shows
“The wonders of my hand.”— The City's gone,—
Nought but the Leg remaining to disclose
The site of this forgotten Babylon.

We wonder,—and some Hunter may express
Wonder like ours, when thro' the wilderness
Where London stood, holding the Wolf in chace,
He meets some fragment huge, and stops to guess
What powerful but unrecorded race
Once dwelt in that annihilated place.

WFOP Museletter

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