

WISCONSIN  
FELLOWSHIP  
OF POETS

wfop.org

SUMMER 2014

# Museletter



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**Remember ...**

Keep your info up to date. Notify the *Museletter* editor if you move or change your e-mail address. To help WFOP save its funds for other projects, sign up for e-delivery only.

## Welcome!

*to the new members of the Wisconsin Fellowship of Poets who have joined since the Spring 2014 Issue:*

Patrick McKenna  
Annie Parcels  
Carissa Marquardt  
Samantha Schaal  
Andrew Peterson  
Emma B. Hanisko  
Maia Sauer  
Erin Milleville  
Mark Mirick  
Gayle Edlin

## President's Message

In recognition of their contributions to WFOP, Sister Irene Zimmerman and Sue De Kelder were awarded lifetime memberships at the Spring Conference in Green Bay on April 26. Congratulations! If you'd like to nominate someone for a lifetime membership, please contact Membership Chair Gillian Nevers.

Conference Coordinator Erik Richardson and hosting Regional VP Tori Grant Welhouse assembled a great show! Thanks to all the volunteers who made it possible!

Receiving a \$200 check at Saturday's luncheon was First Place Muse Prize Winner Liz Rhodebeck for her poem "The Ripeness of Pears." For a list of Muse Prize finalists, see [www.wfop.org/contests.html](http://www.wfop.org/contests.html).

And congrats to the winners of the WFOP Chapbook Contest: first place Christina Kubasta, Oshkosh, (\$100) for *A Lovely Box*, and second place Thomas J. Erickson, Whitefish Bay, (\$50) for *The Lawyer Who Died in the Courthouse Bathroom*.

Steve and Jeanie Tomasko, that dynamic duo, had copies of 2015's *Wisconsin Poets' Calendar* (with great art by Ralph Murre) available to pass out at the conference ... six months ahead of schedule! Way to go, you two!

Welcome to the new East Region (Milwaukee) VP, Ed Werstein! Ed's also one of our two Public Relations volunteers. His predecessors, Janet Leahy and Carolyn Vargo, did a great job over the last few years!

Welcome new Northwest Region VP, Jude Genereaux! Thanks to outgoing Northwest VP Hope McLeod for her service!

WFOP's Representative to the State Poet Laureate Commission, Richard Roe, is stepping down. Next up is Mark Zimmermann, a fine poet and a teacher of humanities and writing courses at the Milwaukee School of Engineering. Welcome, Mark.

At the Spring Conference, we honored our annual commitment of a \$500 donation to the Poet Laureate Fund. The Commission has had an extremely busy spring. Cathryn Cofell is stepping down as Chair but will remain on the commission as the representative for the Wisconsin Academy. Bill Stobb, a professor at UW-LaCrosse, is stepping into the role of Chair, with Ronnie Hess (a WFOP member) moving into the Vice Chair role. The commission is also actively recruiting commission members to fill key roles after bidding farewell to WFOP members David Graham, Marilyn Taylor, and Richard Roe. The PLC was the recipient of an unexpected \$10K grant from the Wisconsin Arts Board and is brainstorming ideas for its use that fulfill our mission. Most importantly, the PLC is gearing up to launch the call for the next Poet Laureate for 2015-2016. Expect to see more details on this in late summer.

In keeping with our mission of supporting poetry in the state, WFOP made a \$500 donation to *Verse Wisconsin* in April 2014. Sadly, after five years in its current incarnation as the state's top poetry outlet (and a decade before that as *Free Verse*), VW suspended

Join WFOP at  
[wfop.org/join.html](http://wfop.org/join.html)

# Triad Contest



DEADLINE

August 28



See [wfop.org/  
contests/triad.html](http://wfop.org/contests/triad.html)  
for rules and entry  
form.

[PRESIDENT'S MESSAGE, continued] publication this past spring. However, editors Wendy Vardaman and Sarah Busse will ensure that all the print and electronic issues remain available in an online archive. WFOP, as it did in the past, will make a major effort to aid a replacement publication similar in scope/intent, should one arise.

We also recently made a donation of \$100 to Messiah Church of Washburn for a Christmas Concert/chapbook/reading. WFOP members Deanna and Steve Yost will be the coordinators.

At the Spring Conference, the board also approved a streamlined set of guidelines for making grants of \$100 or less, so now we can respond to requests in just a few days.

One last piece of news ...we've officially contracted nationally-known poet Dorianne Laux to be the keynote presenter for WFOP's 65<sup>th</sup> anniversary conference in June of 2015. This one's shaping up to be a great time!

Happy Summer!

—MIKE

## Triad Contest

The Triad includes 3 contests: Poets' Choice, Theme, and The Kay Saunders Memorial Emerging Poet Contest, formerly called the New Poets' Contest (the rules for this contest have been revised, so please read carefully). Each has a 75-line limit. The theme category for 2014 is Obsolescence and/or Renewal. If you feel overly challenged by this topic, just google "obsolete objects," and your brainwaves should start to scrabble around just like those pet turtles that were banned in 1976!

This year's judges are Jennifer Boyden, Nick Lantz, and Christina Stoddard. Boyden's collection, *The Declarable Future*, published by University of Wisconsin Press, was the winner of The Four Lakes Prize in Poetry in 2013. Her collection *The Mouths of Grazing Things* was selected by Robert Pinsky as the winner of The Brittingham Prize in Poetry and published by University of Wisconsin Press in 2010. She lives in Washington. Lantz is the author of *We Don't Know We Don't Know* (2010), which won the Bread Loaf Writer's Conference Bakeless

Prize, and *The Lightning That Strikes the Neighbors' House* (2010), chosen by former U.S. Poet Laureate Robert Pinsky as the winner of the Felix Pollack Prize in Poetry. He currently teaches in the MFA program at Sam Houston State University, where he is the poetry editor of *The Texas Review*. Stoddard earned her MFA in creative writing from the University of North Carolina at Greensboro, where she was the Fred Chappell Fellow and has served as the Assistant Poetry Editor of *The Greensboro Review* and Associate Poetry Editor of the *International Poetry Review*. Her poems have appeared in *Diagram*, *Asheville Poetry Review*, *Cave Wall*, *Tar River Poetry*, *Slipstream*, and *Alimentum*, among others. Raised in Washington, she currently lives in Nashville.

The entry form and rules are available on the website. Please avoid sending your entry at the last minute; if you must send on the last day, use a #10 business envelope; large envelopes are often delayed in the mail.

## What's Happening in Your Region?

### NORTHWEST

VP: Jude Generaux, [heyjudegx@gmail.com](mailto:heyjudegx@gmail.com)

**Diana Randolph**, Drummond, had a poem accepted in the 2015 *Wisconsin Poets' Calendar* and had a book review published in the March issue of *Indie Next*, a publication for Independent Booksellers. Northland College campus radio WRNC aired a recording of Diana reading one of her poems honoring the Penokee Mountains during a special program covering the mining proposal controversy in northern Wisconsin. She had a book review published in the newsletter of Redbery Books (Cable); two poems accepted to *Thunderbird Review*; a painting published in the literary journal *Aqueous Magazine*; was a presenter at the Northwest Wisconsin Writers' Festival at UW-Barron

County; and will teach "Pastel Painting: Capturing Moods & Drama of Landscapes" July 19–23 at School of the Arts at Rhinelander, where many classes including writing, art and music will be offered: ([soawisconsin.org](http://soawisconsin.org)). She was also at the Namakagon Arts Festival in Seeley, at the Regional Writers Tent on Saturday, July 5, with her book *Beacons of the Earth and Sky*. She will also have her book available at her studio during the 8th Annual Blue Moon Art Tour, Aug. 30–31, 10 a.m.–5 p.m. in Drummond. More info at [bluemoonarttour.blogspot.com](http://bluemoonarttour.blogspot.com).

**Beth Tornes** and **Nancy Austin** held a reading and reception of "The Artist's Muse" (artwork inspired by poems) on April 26 at the Howard Young Art Gallery in Minocqua. [howardyoungartgallery.com](http://howardyoungartgallery.com).

**Beth Tornes'** poem "Where I'm From" appeared in a recent issue of *North American Review*. In March, "Sandy

Bay Residential School” was included in the Bridge V Series at the Chazen Museum of Art in Madison.

**Rob Ganson** did a reading/book signing for his new book *70% Water* at Mother Fool’s Coffee House in Madison, March 28. He read his poem “Penokee Hills” at a performance with The Penokee Prophets at The Snug, Stagenorth, in Washburn and on WOJB Radio. Another, “To Wisconsin with Love: Offerings on Water, Land, and Culture,” was selected to be read as the introduction to a documentary by Paulette Moore, released in July.

**Peggy Trojan’s** poem “Polar Ice” won third in the Wilda Morris February poetry challenge, and *Talking Stick* 23 will publish “After Sauna.” She attended the WFOP conference and read at the release for the *Thunderbird Review*, which published “Holocaust” and “Cycle.”

**Kristie Kringle** has self-published two books: *Chase the Blues Away with a Quote-a-Day*, a daily devotional, and *Gems Amongst the Stones*, available on Kindle. She also had a poem published in *Northwoods Lifestyle*, a regional e-zine, in March, receiving a Winner’s Certificate for being chosen from the many entries.

**Jan Chronister** and **Jude Genereaux** hosted a table representing WFOP at the Northwest Wisconsin Writers Festival held in May at UW–Barron County, Rice Lake.

**Ann M. Penton** had poems selected for the AZ State Poetry Society monthly contests in each of the first four months of 2014, and was published in *Sandcutters*, the quarterly ASPS Journal; one of her poems was a prize-winner in an ASPS Annual Contest of late 2013. She participated in a reading at the Green Valley Library in April and is a regular contributor to “Poetry Pages” in the regional monthly journal *Connection*.

**Jude Genereaux’s** poem “Closure” was published on the Re/Verse Web site ([littleeaglereverse.blogspot.com](http://littleeaglereverse.blogspot.com)) April 14. She and fellow poet **Sharon Auberle** were the featured poets at an Earth Day folk concert at the Lost Moth Gallery in Egg Harbor, April 26; on June 11 Jude was the featured reader at the Unitarian-Universalist Fellowship of Door County, “Dickinson Poetry Series” in Sister Bay.

**Chronister, Trojan** and **Genereaux** attended the WFOP Conference in Green Bay April 25–28 and didn’t win a nickel in the Casino. (Perhaps you have to go IN to win?)

**Jan Chronister** had two poems accepted for the Outrider Press anthology *Mountains*.

**Beth Tornes** will teach a poetry workshop at Dillman’s Resort in Lac du Flambeau, September 7–12, entitled “A Formal Feeling Comes: Experimenting with Poetic Forms.” This class will experiment with formal poetry, beginning with learning about meter, the “pulse” of our

voices. Starting with a blank-verse poem, we will write rhymed forms such as ballads, villanelles, and sonnets. Along the way, we’ll read, and learn from, formal poetry by a diverse range of poets from Milton and Shakespeare to Robert Frost, Louise Bogan, Theodore Roethke, and Mary Oliver. For more information, see [dillmans.com/dcaf/2014/beth-tornes.html](http://dillmans.com/dcaf/2014/beth-tornes.html). Beth also gave a reading at the Boulder Junction Public Library on July 19.

## NORTHEAST

**VP: Tori Grant Wellhouse, [torigw@att.net](mailto:torigw@att.net)**

The second poetry reading in Green Bay was another wonderful night of poetry. Please mark your calendars for the next one, always the last Thursday of the month.

Also Tori would love to solidify a schedule of featured poets—at least for the next few months. Many of you expressed interest, but let Tori know specifically by month; that will help with planning and publicity.

The poetry “share” at [www.houseofthetomato.com](http://www.houseofthetomato.com) is designed to showcase poems around the region; poems from other regions are welcome, too. Curated by Northeast Regional VP, please send submissions to [torigw@att.net](mailto:torigw@att.net).

## WEST CENTRAL

**VP: Sandra Lindow, [lindowleaf@gmail.com](mailto:lindowleaf@gmail.com)**

**IT TAKES A COMMUNITY TO RAISE A POET AND VICE VERSA POETRY CONTEST:** For its 65th Anniversary, the Fellowship is sponsoring a special poetry contest that focuses on the experience and effect of community on the arts. Winners of the contest will receive monetary awards (\$100, \$50, \$25) as well as being published in the 65th Anniversary Poetry Quilt. Along with selected poems, the quilt will include pictures from the history of the Fellowship. Beginning September 1, the contest will be open to anyone who wishes to submit up to three poems. Members are encouraged to submit copies of photos from Fellowship poetry readings and conferences for possible inclusion in the quilt. Please send poetry submissions and pictures to **Sandra Lindow** at [lindowleaf@gmail.com](mailto:lindowleaf@gmail.com). Copies of the quilt will be included with conference materials as well as displayed at the conference in Green Lake in June 2015. More information will come later.

### OTHER WEST CENTRAL NEWS

In its 26th year, the Writer’s Group at the L.E. Phillips Memorial Library continues to meet from 7–9 p.m. the first Thursday of each month in the lower-level Chippewa Room. The second Tuesday of each month, the library also hosts an open mike poetry reading.

The third Thursday of each month, Writers; Read occurs at the ECRAC Janet Carson Gallery in Eau Claire.

**Karen Loeb** has had poems in *Full of Crow* and *The*

Lake. Poems are forthcoming in *California Quarterly*, *Ink*, *Sweat and Tears*, and *Grey Sparrow Journal*. Her story "The Walk to Makino" won first place in the 2014 *Wisconsin People and Ideas* fiction contest.

**Sandra Lindow's** scholarly book *Dancing the Tao: Le Guin and Moral Development* has been nominated for the Mythopoeic Award for Scholarship. This is a juried international award. The book includes a chapter on Le Guin's poetry. Lindow will be coordinating the 2015 WFOP 65th Anniversary Contest and Poetry Quilt.

## EAST

**VP: Ed Werstein, wersted@gmail.com**

**Georgia Ressmeyer** had a poem published in the 2014 *Red Cedar Review*.

In 2014, **Patricia Foldvary**, Wauwatosa, was awarded second place for her poem "September Tomatoes" in Waukesha Writer's Workshop's Bo Carter Memorial Contest. Her play "Shooting Stars" was included in the June 2014 Village Playhouse of Wauwatosa's 29th Annual Original One Act Play Festival. Three poems, "Chords of Insight," "Refrigerator Chorus," and an untitled haiku were published in UW-Waukesha's 2014 literary journal, *The Windy Hill Review*. Poem "Around the Lake" was in the Summer 2013 issue of *The Avocet*. Poem "Family Album Musings" will appear in the fall 2014 issue of Hastings College's *Plainsongs*.

Welcome to the Wonago Word Weavers Writer's Group, Mukwonago Community Library, which first met in 2010. This informal group consists of a diverse collection of writers who practice forms of writing including (but not limited to) short stories, poetry, novels, newsletters, screenplays, nonfiction books, articles, and children's books. Aspiring and established writers of any discipline are welcome to attend the monthly meetings!

Our goal is to learn from and support each other in the pursuit of publication. We spend approximately 15 minutes at the beginning of each meeting discussing a writing topic chosen by members. Each participant is given 10 minutes to read and receive feedback. (You do not need to bring a piece for critique in order to attend!) To learn more about writing for publication or to receive feedback on your writing, please join us on the last Wednesday of every month 6:30–8:00 p.m. No registration is required!

Poet's Monday at Linneman's continues each and every Monday night except holidays at 7:30 p.m., \$3 cover charge. The show starts and ends with an open mike sandwiched around a featured reader at 9 p.m.

## OTHER EAST REGION NEWS

Congratulations to Milwaukee poet Erik Richardson,

whose chapbook, *a berserker stuck in traffic*, is forthcoming from Pebblebrook Press, imprint of *Stoneboat Literary Journal*.

The annual *Poets Calendar* Reading for the East Region will be held on Saturday, November 1, at 2 p.m. in the Rare Books Room of the Milwaukee Public Library. *Calendar* contributors are encouraged to come and read their poem. The public is invited to this free event and may also participate by reading a poem from the *Calendar* for a poet that cannot attend. The event is free, and refreshments will be served. No need to sign up ahead of time. Readers will sign in at the door.

East Region WFOP members are encouraged to email news for inclusion to Ed Werstein, wersted@gmail.com.

## SOUTH CENTRAL

**VP: James Roberts, JRob52162@aol.com**

Cradle of American Haiku Festival 4 was July 25–27, 2014, in Mineral Point. The history and purpose of the festival has been to honor famous Midwest haikuists. The first Festival honored Raymond Roseliep; the second festival honored Robert Spiess; the third honored Don Eulert and Jim Bull. This one honored Randy Brooks, Lee Gurga, and Charlie Trumbull.

Some of the workshops and presentations included: Photographic Haiga; Editing Your Haiku for Publication; Teaching Haiku; Oral Interpretation of Haiku; Kukai (stressing the various types of kukai); Haibun; "Between Basho and Ban'ya (Bypassing Barthes: A New Brand of Haiku)"; Jun Fujita—the first tanka poet published in the US; a panel discussion by our honored guests on where haiku has been and where it is going, followed by a short critique session; a ginko walk; open readings both Friday and Saturday nights; and hopefully a renku party.

The festival also included the quarterly meeting of the Haiku Society of America.

*Versé Wisconsin* published its last of 14 print & online issues in April 2014! (An anthology of prose from issues 100–114 is still forthcoming in the fall.) We're grateful to poets & supporters to have been able to produce this independent, hybrid magazine for 5 years! The magazine was celebrated recently in a special open edition of the 22nd Olbrich Gardens Poetry Reading, Sunday, June 29, Olbrich Gardens, Madison, which included a reading of poems from *VW* and related projects.

## MID-CENTRAL

**VP: Jim Pollock, jimpollock@charter.net**

The annual Stevens Point Sculpture Park activities celebrated new sculptures in the park on Saturday, June 14, with a reading in front of the Aldo Leopold Bench.

Fourth Thursday Poetry Opening Mike in Stevens Point is held on the 4th Thursday of each month (except Thanksgiving) at the Church of the Intercession, 1417 Church Street in downtown Stevens Point, 7–8:30 p.m. All types of poetry welcome. For those who wish to be a featured poet, contact Jim Pollock, 715-295-9979.

The Original Voice is a free event held at the Coloma Hotel, 132 Main Street, Coloma, second Wednesdays of most months at 7 p.m. The evening starts with a featured guest artist who shares ideas and inspirations and presents a half hour or so of his/her own work. This is an opportunity for creative people to introduce poems, books, chapbooks, or CDs, or to try out some new work on an audience. After the featured guest, the mike is open to anyone for brief presentations: two or three poems or songs, a short essay, or a couple of pages of prose.

Original Voice is seeking featured readers. For more information or to sign up, contact Barb Cranford at (608) 564-7701 or Julie Eger at (920) 787-7663. To take part in the open mike, no need to sign up, just come.

#### ORIGINAL VOICE SCHEDULED READERS

- August 13—**Marilyn Taylor**
- September 10—**Jeffrey Johannes**
- October 10—**Karla Huston**

### CENTRAL-FOX VALLEY

**VP: Sarah Gilbert, pses@sbcglobal.net**

The WFOP Fox Valley Poetry Series meets at Harmony Café, 233 E. College Ave, Appleton on the third Monday of most months. Featured reader(s) at 6:30 p.m., brief open mike after.

#### ON DECK AT HARMONY

- Aug. 18—Kay Sanders and Margaret Rozga
- Sept. 15—Kathryn Gahl and Wendy Schmidt
- Oct. 20—Paula Anderson and Mariann Ritzer

The Door County Poetry Collective invites poets who have lived, worked or visited Door County for extended periods of time to submit up to 3 poems for an anthology to be published in 2015, tentatively titled *Soundings: Door County in Poetry*. The submission deadline is September 5, 2014. We welcome original poems about specific people or places, the topography, the social, cultural, historical, or political milieu, and/or the “spirit” of Door County. The editors are looking for fresh, accessible poems that reflect many kinds of experiences in this place—from Brussels and Forestville all the way to Rock Island, from the Bay side to the Lakeside and everywhere in between.

Poems may have been published if no fee is charged for re-publication. Poems may be in free verse or forms but they should be limited to one page in 12-point type. Electronic submission in the body of an e-mail or a Word

.doc attachment is required (doorcountyanthology@gmail.com). Please put “DC Anthology Submission” in the subject line of your email. Include a brief (50-word) bio that describes your association with Door County.

Erin Heiling is the contact for poetry submissions to *The Scene: Oshkosh*. She is very enthusiastic about receiving your poetry with an eye towards publication. Poets may contact Erin at artsy\_erin@yahoo.com.

### SOUTH CENTRAL

**VP: James P. Roberts, jrob52162@aol.com**

**Fabu** had poems in the Wisconsin Exhibition of Poems April 1–May 31 with a reception on April 4 in the Municipal Bldg Gallery to celebrate National Poetry Month and to commemorate the anniversary of the death of Dr. Martin Luther King Jr. on April 4 in Memphis, TN.

**Richard Merelman** read his poems at Original Voice at the Coloma Hotel May 14. *The Imaginary Baritone*, his first volume of poems, appeared in 2012 (Fireweed Press). He had two poems in *Verse Wisconsin*.

**Richard Roe, Sara Parrell, Miriam Hall, Angela Voras-Hills, Fabu, Moises Villavicencio-Barras, Kathy Miner, Sandy Stark** and **Faustina Bohling** were among the poets who had poems in the Beyond The Water’s Edge: Spoken Word & Poetry Exhibit on display March 10–April 30 at the Lussier Education Center in Madison.

**Tom Boswell** and **Tim Walsh** read at Arcadia Books in Spring Green on March 30. Tom read from his chapbook, *Midwestern Heart*, and Tim from his newly published book *When the World Was Rear-Wheel Drive*.

**Fabu, Araceli Esparza, Fran Rall, Richard Roe,** and **Wendy Vardaman** (Madison Poet Laureate) were among the poets who read on April 6 at Madison Central Library.

**Angela Rydell** had a poem accepted for *Literal Latté*.

Everyone got Surreal at Exquisite Poems and Parlor Games: An Evening of Poetry at the Madison Museum of Contemporary Art on March 7. WFOP members **F. J. Bergmann, Ron Czerwien, Morgan Harlow, Gary Powell, James P. Roberts, Richard Swanson, Wendy Vardaman, Sarah Bussee, Guy Throvaldsen, Ronnie Hess, Alice D’Alessio, Jackie Langetieg, Sandy Stark, Kathy Miner, Mary Rowin, Martha Kaplan, Jeanie Tomasko, Steve Tomasko, Susan Elbe, Robin Chapman, Sara Parrell,** and **Marilyn Annucci**, along with other Madison area poets, read to the themes of Realism and Surrealism. Venice Gas House Trolley performed live throughout the evening.

**Kimberly A. Blanchette** was the featured poet at the Dwight Foster Library Open Mike, Fort Atkinson on February 20. She also read at Con Amici Wine Bar, Baraboo on February 22 and presented a poetry workshop

at the Nicholas Conservatory, Rockford, IL, on March 8.

Hearty congratulations to the winners of the *Wisconsin People & Ideas* 2014 Poetry Contest: 1<sup>st</sup> place: "Liturgy of the Swallow" by **Dion Kempthorne**; 2<sup>nd</sup> place: "The We of Two Horses" by **Jeanie Tomasko**. Also kudos to the honorable mentions: "Wild Women in Old Movies" by **Margaret Benbow**; "Her Things Become Her" by **Nancy Jesse**; "Strip Scrabble" by **Dion Kempthorne** (I'll have to try this sometime!); "Snow Dance" by **Richard Roe**; and "Another day and we haven't used Algebra" by **Jeanie Tomasko**.

And congratulations to the following: winner of the Lorine Niedecker Poetry Award, **Jeanie Tomasko**. Honorable Mentions to **Rita Mae Reese** in the Niedecker Poetry Award and **Margaret Benbow** in the Zona Gale Short Fiction Award.

**Rita Mae Reese, Martha Kaplan** and **Susan Elbe** were readers at the "Eat Local, Read Local" poetry event at The Harvest Restaurant in Madison on April 20th.

**James P. Roberts** took 2<sup>nd</sup> place in the first Fox Cities Book Festival Poetry Slam at the Harmony Cafe in Appleton on April 12.

South Central poets featured in Madison Green Cabs

this summer include **Fran Rall, Susan Elbe, Lisa Cihlar, Moises Villavicencio Barras, Fabu, Robin Chapman, Sarah Busse, Rosemary Zurlo-Cuva, Evie Robillard, Donna Carnes, Andrea Potos, F. J. Bergmann, James P. Roberts, Timothy Walsh, Marilyn Annucci, Wendy Vardaman** and **Shoshauna Shy**. The poems were on display during Gallery Night May 2 at the Art Gallery, Winnebago St., Madison.

**Evie Robillard, Katrin Talbot** and **Robin Chapman** held a poetry reading at Mystery To Me bookstore on May 8.

**Gay Davidson Zielske** (Norma Gay Prewett) held an exhibition of her art at the Yellow Rose Gallery at 122 State St., Madison, during the month of March.

**James P. Roberts** read poems to 3<sup>rd</sup>, 4<sup>th</sup>, and 5<sup>th</sup> grade kids at the Ouisconsin School of Collaboration in Lodi on February 22, and his poetry collection *A Demon In My View* was published by Pickle Barrel Press in April. It's his first book that's also available as an e-book.

**F. J. Bergmann** had poems in *Dreams and Nightmares, One Sentence Poems, Right Hand Pointing, Songs of Eretz, Tales of the Unanticipated, and The Toast*, and a poem in *Eye to the Telescope* was a finalist for 2013's Best of the Net.

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## General Announcements

### EMILY DICKINSON AT FALL CONFERENCE!

See Emily Dickinson brought to life on stage by actress Lisa Burgess at WFOP's upcoming Fall Conference, Oct. 24–25, at the Stevens Point Holiday Inn! See a clip from Lisa's performance at [youtube.com/watch?v=JfJWcetTM8Y](http://youtube.com/watch?v=JfJWcetTM8Y).

Also, learn to create poems from journaling experiences with poet John Walser!

### THE ARIEL PROJECT: ANTHOLOGY OF POETRY AND ART

Through a grant from the Chequamegon Bay Arts Council (CBAC). Also sponsored by the Wisconsin Fellowship of Poets. Submission deadline **Friday, September 12, 2014**.

Our anthology seeks transformational pieces of any subject matter: nature, relationships, environmental, self-actualization, seasons, etc. The theme is change. The Ariel Project is twofold and entails both the anthology to be published by November 1 and a community Christmas concert on December 20, featuring selected poetry paired with musical selections. (8–10 poets will be selected for the Dec. 20 event in Washburn. A stipend will be provided.) Poems from the anthology selected for the concert reading will also be paired with Ariel poetry published 1927–1931 that included T.S. Eliot, and later publications

that included Sylvia Plath and others. According to The Thought Fox (Faber & Faber's website on books and culture) the first poets were asked "to write verses either relating to Christmas, or on something appropriately seasonal or magical (perhaps in homage to Shakespeare's Ariel?) and the resulting poems are wonderfully varied." Diversity along the theme of change and transformation is invited.

**CATEGORIES:** • Poetry: 3 poems maximum (each no more than 30 lines) • Artwork: 3 works maximum (any media; art must be submitted in black and white as .jpg via email)

**HOW TO SUBMIT:** E-mail only. You may submit in each category (poetry or artwork). We will NOT accept work that has been published, is under consideration elsewhere, or has received an award. Do not put your name on your manuscript. Artwork may be signed. Submissions must include the following in the body of the e-mail:

- Your name
- Address
- Telephone number
- Email address
- Title(s) of works being submitted
- A 50-word bio in third person

All poets and artists living in Wisconsin 18 years and older are eligible.

Please use Times New Roman 12 pt. and send as an attachment in .doc or .docx format.

E-mail submissions to arielanthology@yahoo.com (put "anthology" in subject line). Any submissions not adhering to guidelines will be rejected. The editors reserve the right to cancel the project due to insufficient quality or quantity of submissions.

All contributors to the final publication will receive one complimentary copy. Questions may be directed to: arielanthology@yahoo.com.

### **LORINE NIEDECKER WI POETRY FESTIVAL, 2014**

**DATE: OCTOBER 10 AND 11**

**THEME: THE SHORT POEM**

Registration for workshops and Saturday lunch opens in late summer. Most events will be held at the Dwight Foster Public Library. The agenda can now be found online at [www.lorineniedecker.org/festival.cfm](http://www.lorineniedecker.org/festival.cfm).

### **Poetry Slams!** (A message from our President)

Attention regional VPs and other ambassadors of poetry: In an effort to reach out to young poets and bring new blood into the Fellowship, the WFOP is making available small amounts of money to organize and run Slam Poetry contests, open mike events, or other activities that might enhance the outreach goals of the organization.

Do you have connections in the schools and colleges in your area? A bar or coffeehouse that would be perfect for hosting an open mike? The money can be used for publicizing an event, offering prizes, or any other appropriate outreach activities.

Contact Mike Kriesel, President, and Colleen Frentzel, Treasurer, for funding approval.

### **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 info on your group to the *Museletter* editor for inclusion in the *Museletter* and the Events e-mail.



# ENTER!

## THE WILLIAM STAFFORD PRIZE FOR POETRY

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# Markets

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## LOOKING AT MARKETS

In the last Markets Column (Spring, 2014), I wrote about the unsatisfactory experience two members had when submitting to a couple of anthologies. Not only were the poets not provided with a copy of the anthology in lieu of payment for their work, they were expected to purchase it. I asked readers to send me comments about their experiences with anthologies—good and bad.

In response to my request, Shoshauna Shy wrote “I have had my work in over a dozen anthologies, and have always been sent a contributor’s copy. As I understand it, that’s standard practice for all publications, be it magazines or books. Of course a press wants the contributors to help generate more sales—but that is after receiving their comp copy. They often have offered, at a steep discount to contributors, more copies. I’ve never had anyone withhold a comp copy, and they’ve said up-front that payment would be one.”

I was surprised that only Shoshauna responded, because I have a feeling that there’s more information members can share regarding submitting to and publishing in anthologies. Perhaps one of you has edited an anthology and would be willing to write about that experience, as well. Please e-mail your thoughts and comments to [neversgillian@gmail.com](mailto:neversgillian@gmail.com), and I’ll include them in the next issue.

## NEW MARKETS

### AND WHERE OUR MEMBERS ARE PUBLISHING

(Two new markets and one old) Two fine new online magazines were inaugurated this year.

#### *Blue Heron Review*

The first issue of *Blue Heron Review* ([blueheronreview.com](http://blueheronreview.com)), edited by WFOP member Cristina Norcross, appeared at the end of February. When asked what inspired her to start an online magazine, Cristina responded, “I have had a blank folder on my computer for well over two years with the title *Blue Heron Review*. It started with just that name and the dream of having the time, experience, and courage to both create and maintain a new venue for kindred spirit poets. I wanted to provide a space for poets with an authentic voice and a command of innovative, beautiful language within the context of poetry that celebrates living fully—in the present moment. Over the past 20 years, I have had my own work published in literary journals, magazines, anthologies and books. A handful of those journals truly spoke to the kind of poems

I wrote. I wanted to provide more space for this kind of poetry. When my oldest friend from college decided to start her own magazine as well, a speculative fiction journal called *Lackington’s*, we firmly held hands and took the plunge together. Editing *Blue Heron Review* is a labor of love and such a rewarding endeavor.”

*Blue Heron Review* “strives to promote and feature works that nourish the soul, encourage deep reflection, and support a peaceful life path.” Although a poetry journal, *Blue Heron Review* will consider short, poetic prose. The first issue, with a beautiful cover photo by Robert Lee Haycock, featured poems by WFOP members Kimberly Blanchette, Jeannie Roberts, Paula Schulz, Liz Rhodebeck, Anjie Kokan, Mary Jo Balisteri and Sharon Auberle. Poets from all over the United States, as well as Canada, appear in Issue 2/Summer 2014, including WFOP members Mary Jo Balistreri, Lisa Cihlar, David Scheler, James P. Roberts, and Robert Nordstrom. The next call for open submissions is September 15–December 15, 2014. Readers/writers can also sample work by new, featured poets every month on the “Blue Heron Speaks” page of [blueheronreview.com](http://blueheronreview.com).

#### *Proximity Magazine*

Robin Chapman and Ronnie Hess have work in the first issue of *Proximity Magazine: A Quarterly Collection of True Stories* ([proximitymagazine.org](http://proximitymagazine.org)). The editors of *Proximity* are “curious about the shape-shifting nature of our proximity to one another. We’re fascinated by the things that connect us, across real and imagined boundaries, across time and place.”

When I checked out *Proximity’s* submission guidelines, I found no mention of poetry (Robin’s were the only poems in the first issue), so I wrote the editors to make sure that it was okay with them if I included the magazine in the column. Maggie Messitt, a member of the editorial team, responded that they “would be honored if you chose to include us in your markets column. While we wouldn’t consider ourselves a traditional poetry market, we do accept poetry as long as it’s true. We consider ourselves a nonfiction publication—“a quarterly collection of true stories”—however true stories can be told through essays and literary journalism (flash, mid-range, or long-form), poetry, audio essays, photo essays, and the like. As long as readers understand this angle, we’ll always be looking for diversity in form, so we would love to see more poetry submissions!” Check the website for themes and deadlines: [proximitymagazine.org](http://proximitymagazine.org).



I asked Ronnie and Robin to describe their experience with *Proximity*. Ronnie wrote that it was a “wonderful experience, both in terms of self-discovery writing the article and the editing process, which was thoughtful, respectful, gentle, on-target.” Robin “loved the speed and affirmation of the editors’ response, their selection of other works, the visual beauty of the site! Wonderful to see new energy going into a new journal!”

### *North American Review*

Although Beth Tornes’ experience with an anthology left much to be desired (“Markets,” Spring 2014), she has only good things to say about having work accepted by *North American Review*: [www.northamericanreview.org](http://www.northamericanreview.org). Beth writes “After the acceptance, I received a contract in the mail with a check—always a nice surprise! They pay \$2 a line. A few weeks later, the production editor e-mailed a galley, and I had a chance to proofread the poem. Thus far it’s been a good experience, and I would recommend this publication to poets.”

Founded in 1815, *NAR* is the oldest literary magazine in America. Although interested in high-quality work on any subject, they “are especially interested in work that addresses contemporary North American concerns and issues, particularly with the environment, race, ethnicity, gender, sex-ual orientation and class.” Previously published work and simultaneous submissions are not accepted. Submissions are through Submittable, year-round.

### *Enjoy the company of poets ...*

... at WFOP’s spring and fall conferences, where 80 to 100 of the state’s most passionate poets gather to engage in workshops, readings, open mics, book fairs and a banquet/awards ceremony. All experience levels are welcome!

*Your first conference is free!* A \$60 value, the conference registration fee is waived for first-time attendees.

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Writing is a solitary journey, but you can make connections on the way. We’re a roomful of writing friends you haven’t met yet.

*Fall Conference Oct. 24–25 in Stevens Point*  
[wfop.org/confncs/fallconf.html](http://wfop.org/confncs/fallconf.html)

### FROM THE ARCHIVIST

Here’s a challenge: Dig through your WFOP files and find important items that belong in the Archives. This is especially important before the 65<sup>th</sup> celebration. Send items to:

**Lewis Bosworth**  
2829 Barlow Street  
Madison, WI 53705-3621

Your USPS or UPS costs can be reimbursed by WFOP with “proof of purchase.” If you’re in or near Madison, you can arrange to drop them off.

## Poems *BY* Our Membership

—JEANIE TOMASKO, EDITOR

### SUNSET WATCH

we watch the sunset—you and I. we have  
our chosen vantage points. I from inside,  
you perched upon a pier post as you brave  
the evening cool and watch the rising tide.  
you glance about from time to time. what do  
you see that I cannot? some fish perchance?  
to fish, your favorite sport—I know.  
too late tonight. untimely happenstance.  
we watch the sun’s slow going down. little  
by little it tinges the sky with shades  
of rosy pink ... then pauses ... just until  
it vanishes for another day.  
o, splendid heron, soulmates, you and I,  
we meet to watch this evening’s changing sky!

—Patricia Smith, Knapp

### THE ARTIST ALONE AT SEVEN

And on the truck, along its dirty cab,  
The girl would draw a line in gathered dust.  
She knelt before the work, and scraped the rust  
Until it formed the outline of a crab  
That let her see the sea in it. The drab  
And drying garment of her life, the crust  
She picked at, the smile as if of lust,  
Came easily from memory: the stab  
Of quiet summer nights that made her dance,  
Slowly at first, but sped to such a trance  
The ground came up to meet her. As she lay  
Like that among the secrets of the day,  
She thought the old lost father’s ghost had come  
To scare her through the grass, but gently, home.

—Bob Treu

## MIDNIGHT LETTER TO NICOLE

By afternoon the streets spat heat. We walked through the French Quarter. Sodden tourists roared and Holy Rollers brayed. We tired, sulked. You said the never-ending clamor marred the cityscape. I nodded, my net of nerves like barbed wire. Then, tuxedoed mimes arrived. They balanced piles of plates, and served *hors d'oeuvres* to squirrels. We laughed, spent our last dime on garlic shrimp, made plans. Later that year I published, went on tour, a stumblebum at after-reading parties. You stayed here, storing your anger for me. You've now become as mute as fumes. Tonight, at dinner, you mimicked the mimes, with me a rodent. Is silence all that speaks for you? Words are glue that stick us together. Whatever my faults, can't you call a halt? Try talk; don't forego the chance to rake me over. Rail against romance.

—Richard Merelman, Madison

## PROSYLLOGISM

*Gradually accelerate a stream of breath to lit kindling.*  
—from a camp craft handbook

If  
fervor  
here flares brrrrright—  
the mean number  
of syllables in  
this scribble for which each  
line except the initial  
is drawn by an additional  
syllable beyond the sum of that  
of the previous line—then seven times  
fourteen ought to bode right as unfelt body  
temp minus six tenths Fahrenheit (though short of breadth),  
whether said fever's mere sweat, whether not the poet  
snuffs to naught the ashes of a faux pas from the sonnet.

—Karl Elder, Sheboygan

## BEACHBALL BRAIN

My inflated beachball brain scuds across the water on a burst of thought. The speed of transport exhilarates me. Bouncing unleashes shrieks of joy. Who's that swimmer-after, that headless body flailing to catch up? Faster, wind, if you're promoting freedom. My pursuer is a tyrant. Instead the wind abruptly holds its breath, dropping me to a sit-still. Hands reach out and seize, squeezing too hard, pressing the air out of my bliss. They level all my best. Who am I now? A plastic pancake stuffed in a beachbag.

—Georgia Ressmeyer, Sheboygan

## ZONNET

The heart wants what the heart wants, sulking in blood's basement for days at a stretch, the soul's sump pump, suddenly busting its meaty red hump, doing its best to keep up with flash floods of lust, rage. Three inches of standing regret say the drain's plugged again, spawning blue mold. My girlfriend swears I'm two, not forty-two years old. Maybe Mayans were right. Or Aztecs. I forget which, but teach that sullen muscle a good lesson. Cold air tongues the divot in my chest, baptizing the knife in my hand. Blessed, I know why zombies moan: compassion for the world's groaning loneliness. Love burns my face. The bathroom Pollocked in blood, I sway, transported by grace.

—Mike Kriesel, Wausau

published in *Alaska Quarterly*

## CHRISTMAS KODACOLOR, 1961

I'm beside little Mikey on the floor.  
Furniture tells me this is grandma's house.  
I smile at his small-bright self and adore  
him for the photo—the expected pose.

In suspenders and white shirt, my brother  
looks at the camera as if he were  
looking into a contented future,  
as if he knew he'd like it when he got there.

A clutter of ornament boxes is near;  
behind us the tree shines with mercury balls.  
Lead tinsel streams like shooting stars or tears.  
Distracted, we don't see it as it falls.

Should I have guessed then how many needles  
would stab our lives, where those wounds would lead us?

—*Paula Schulz, Slinger*

## IN ANOTHER LANGUAGE

Far below tinkered, two-faced streets,  
egg yolk sky, narrow gestures of burlap sea,  
where everyday clatter drowns out, defeats  
    long, slow-pitched love songs tumbling plea,  
her barefoot language, languid, low,  
tiptoes through walls, treading free,  
where blue whales sing below  
    dialects of love, salty charm, and grief-speak.  
But in her mother tongue, not polished so,  
she sings old songs, tight noises signal path,  
verses on starvation's edge start slow,  
follow grammatical rules, tattered math.  
Wrung out, haunted by night reflections' sting,  
she knows why the blue whales sing.

—*Ruth Markworth Harker, Sheboygan*

## ALIEN POT

In a swale where the Fox and Wolf rivers meet  
A screen shifts back and forth  
Sifting soil that dusts my boots and piles around them.  
Pebbles rattle; bits of charcoal clutter the screen.  
My gloved hands uncover the shard  
Fire baked and black lying on the screen  
Speaking from the past.

Struck by the sun, brushed by the wind,  
Brought to light after three centuries in ash and clay  
An alien pot—Potawatomi—out of place  
Amid rolled-rim Meskwaki pot shards.  
Its piecrust edge shouts of  
Capture and slavery  
Of a woman as broken as her pot.

—*Frankie Mengeling, Oshkosh*

## RADIANT ORCHID: SUBJECT TO CHANGE

Pantone, Inc., is the authority on color systems and  
communication.  
They named Radiant Orchid the color for 2014.

This year's pantone will dominate the styles,  
be found in every store on every floor,  
run up the walls on backsplash and floor tiles,  
be painted round the windows and the door.

Shirts in that tone can then be seen in piles,  
replacing all the colors worn before,  
now relegated to the fashion files  
defining all the rags you wore of yore.

This color can be tasted in a fruit.  
Around the stem it fades to perfect pitch  
and is the model for the hue's repute  
as just the thing to uniform the rich.

That's why the acrid smell you smell is strong—  
fresh paint sings out the latest pantone's song.

—*Julia Rice, Milwaukee*

I coaxed a castle from the smooth, white sand,  
with soaring turrets and impressive walls,  
of course. The sea staged one of its mild brawls  
and washed the structure from the passive land.

Again I sculpted, now in grains of pink,  
my fancied toil belabored to excess.  
Once more the sea eroded my dreams' dress,  
leaving a pastel stain along its brink.

In seething rage I gouged a sin-black beach,  
shaping a morbid keep with cold resolve.  
Profane, of evil heart, IT would absolve  
my flaws, this—thing beyond the sea's cruel reach.

The tides, and time, erased the hulking walls;  
all that remain are sea and faceless sand.

—*Joe Donalies*

## LICENSED TO KILL

A woodchuck's not an easy guest.  
When holes appear at the house foundation  
when tended plots become undressed  
it's best to call for aid in this invasion.

So when the trapper comes to my back door  
in combat boots, I'm not surprised.  
He stalks the groundhog, baits four metal cages. You're  
all set, he says, and casts a hooded eye  
at the old folks' remedy—a box of mothballs  
on the counter. You won't hurt it,  
I question more than state. He shifts and stalls.  
assembles his mallet, spikes, the trade's whole kit.

I live-trap, ma'am, he says to ease my turn-tail heart,  
and aims and fires. At least to start.

—*Susan Martell Huebner*

## MAD(R)EN: BLANK VERSE

(for R.S.)

Now revelers dance a quick two-step in three-quarter time,  
or stumble through an awkward two-four waltz,  
or make a pot of soup and call it bread,  
but things are never changed by naming them.  
You cannot toast the soup or water down  
the bread. Their qualities remain the same,  
and so a six-foot line or one of four  
defies the blank verse prosody.  
Each generation builds upon the past  
but feels a need to re-invent the wheel.  
Be Bold! Be Harsh! Be soft and ge  
but let the beating of the Human Heart,  
a yard plus two feet, measure out the line.

—*Lynne Dahlen*

## LAMENT FROM THAT BUS

"So and so [a well-known person] has been thrown under  
the bus."

"Money [or an equally powerful destructive force] is the  
800-pound gorilla in the room."

[Common slang expressions]

I used to have destinations, places  
I'd go to. Now I run people over:  
cast-outs, used up shakers and movers,  
celebrity discards. You know their faces:  
CEO's, stars, pols, game-winning wonders.  
Beneath me, they get it, the tread, the feel  
of fortune turning, the whump of my wheels.  
How could their fans have flung them under?  
Remorseful, I have a chest-pounding buddy,  
gorilla-explosive, who levels rooms  
days, and boards me, nights, pointing downtown.  
Ape and bus, in our cups we're a study  
of putting behind us mayhem and doom.  
We're cruising, a pair getting on.

—*Richard Swanson, Madison*

## THE LAST TRAIN FROM CLARK LAKE AND THE FIRST TRAIN TO HEINS CREEK

Do I see swirling hexagons of light  
ravaging bold zebra striped birch trees?  
Is it the Ides of March in fitful flight  
begging spring to bring winter to her knees?  
Silvery edges surround the silent lake  
where forest friends deposit tender tracks.  
Does winter play with us for her own sake  
or is she lifting burdens from our backs?  
Her lengthy song is not without reason.  
Alabaster blankets cover the earth.  
When we ask, may we shed this cold season?  
Her timeless response signals our rebirth.  
As daylight lengthens, our shadows grow small.  
Alive with laughter, trout await spring's call!

—Susan Anderson, Baraboo

7

We drove to Mesa Verde as the San Juans rose  
in morning sunlight green, majestic, soaring.  
I've met this girl, he said. He rubbed his nose  
as if he had a pounding headache starting.  
But I don't know, he said. I feel like smiling  
whenever thoughts about her make my day.  
She's with another guy she's basically supporting.  
He sighs. Sometimes I think she'll walk my way,  
but then she hesitates, he says. I sway  
as if I'm in a storm that generates  
emotions strong enough to make me flay  
myself as who I am deteriorates.

Love isn't what it really ought to be,  
he said. The flower should accept the bee.

—Thomas Davis

## SONNET

Penning this might bring you to your wit's end.  
Shakespeare, Petrarca, or Spenser—woohoo—  
but just follow the rhyme scheme and pretend  
you've mastered the sonnetto through and through.

Quatrains and a couplet—a piece of cake.  
But turn a deaf ear to meter—it's rough!  
Poetic license might grant you a break  
but iambic footwork is kinda tough.

Hang a left or right turn at the ninth line,  
though a volta may not be the best path.  
Poetic rules are more of a guideline—  
and formal verse is part language, part math.

If a sonnet's too hellish to pursue,  
how 'bout a nice limerick or haiku?

—Carol Deprez, Hartland

## LET ME COUNT

To make the *Times* best-seller list, just once  
(Oprah writes a blurb; James Frey does, too)  
I'd offer a blood-sacrifice of my three  
kids, and wait for lies to issue forth:  
*so just because I've got this squint  
(Tourette's) he takes offense and sics  
his crocodile on me. No, not a sept-  
al lesion; musta been something I ate:  
raw donkey sausage, curd of asinine ...  
burritos, maybe. Do you come here often?  
Really? I wouldn't, if I were you. I'll even  
write the books, without further ado: Zen  
& How to Get More out of Triskaideka-  
phobia, and TDP for Teens.*

—F. J. Bergmann, Poynette

## SUNDAY DRIVE

Family's no democracy. No "nays"  
from backseat, boys. We're visiting our niece,  
like it or not. You guys try to be nice,  
or there'll be hell to pay. Don't pick your nose,  
son. See. It's bleeding. *Sigh*. That's news  
I didn't need. Can we all just stay sane  
long enough to get there? It's a scene  
out of some psych ward in this car. A sign  
of my defective genes, I guess. I've "sown  
the wind and reap the whirlwind..." Pretty soon  
means pretty soon! For now, please get your knees  
out of my back. *Sigh*. Can I have a noose?

—Lester Smith, Delavan

## AN ALTERNATE ENDING (OR HAMLET???)

Gertrude, as written, becomes the first to die  
Drinking deep to Hamlet's sharp success.  
Claudius fails to halt the tragic mess,  
And many others soon about Gert lie.  
Laertes, cut by Hamlet's blade drops next  
Then Claudius takes the cup, avoiding sword.  
Does Horatio really have the final word?  
Or might I, in jest, revise this classic text?  
Saved by hanging branch from drowning's brink,  
Ophelia drips and staggers back on stage.  
She sees the bodies strewn about the place,  
Lifts fatal cup, "Oh God, I need a drink!"

Thus could tragedy and comedy be crossed,  
And so in idle dreams a poet's labor lost.

—Ed Werstein, Milwaukee

## THE WAY TO A MAN'S HEART

Her scallops, plump, in thyme and wine sautéed,  
are scrumptious as warm scones with fresh-brewed tea.  
Smooth caramel bits adorn her crème brûlée.  
Her flat bread's spread with browned and melted Brie.  
Gulf shrimp ka-bobs are sizzling on her grill.  
Her spice-blend flavors crayfish étouffée.  
She dips his crab in butter laced with dill  
and serves it to him on a silver tray.  
Ah, love as light as pancakes piled high,  
as firm and juicy as a rib-eye steak,  
as decadent as chocolate pecan pie,  
as rich and moist as buttercream on cake.  
A gourmet in his arms, he gladly sighs  
as if devouring pheasant breasts and thighs.

—Joan Wiese Johannes, Port Edwards

### 6 CAR NAMES POEM PROMPT

Use at least 3 of these 6 words found on the  
backs of cars in your Fall *Museletter* poem:

**odyssey, versa, fit, sienna, suburban, rogue**

17-line limit.

Send poem to: [jeancarsten@gmail.com](mailto:jeancarsten@gmail.com)

Or snailmail to:

**Jeanie Tomasko  
6725 Century Ave  
Middleton WI 53562.**

DEADLINE: AUGUST 25.

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