

WISCONSIN
FELLOWSHIP
OF POETS

wfop.org

Museletter

SUMMER 2017



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\$15 eighth page \$40 half page
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Welcome!

NEW MEMBERS

- Mary Ali-Masai, Milwaukee
- Anna Budelman, Fond du Lac
- Stewart Cole, Oshkosh
- Kavon Cortez-Jones, Milwaukee
- Susan Davie, Green Bay
- Jean Dean, Milwaukee
- Albert DeGenova, Elmwood Park IL
- Kevin Eggert, Pewaukee
- DeShawn Ewing, Milwaukee
- Kate Fellowes, Cudahy
- Roberto Harrison, Milwaukee
- Marilyn L. Heiden, Lake Geneva
- Elaine Hohensee, Minocqua
- Natalie Jones, Nashotah
- Lora Keller, Milwaukee
- Nancy Larson, Marengo
- Catharine Malloy, Wauwatosa
- Donna Nickel, Hayward
- David Press, Milwaukee
- Deborah Rasmussen, Duluth MN
- Amanda Reavey, Milwaukee
- Margaret Sherman, Beaver Dam
- Anja Sieger, Milwaukee
- Brian Skelton, Neenah
- Mary G. Stetson, Milwaukee
- Emerson Vahlsing, Eden
- Jack Wiebusch, Sussex

President's Message

With the spring conference fresh in my mind, I want to say a heartfelt thank-you to everyone involved in the planning and execution of this event. To avoid "reinventing the wheel," I am going to quote Ed Werstein's thank-you from the conference program. I hope Ed, the person mainly responsible for such a memorable conference, is relaxing on a tropical island soaking up the sun as I write this (smile).

"Many thanks ... to the following WFOP members whose volunteer efforts helped make this conference possible: Sylvia Cavanaugh, JoAnn Chang, Jan Chronister, Colleen Frentzel, Tori Grant Welhouse, Christina Kubasta, Janet Leahy, CJ Muchhala, Katy Phillips, Erik Richardson, Sheryl Slocum, Phyllis Wax, and Marilyn Zielke-Windau. And to anyone else whom I may have forgotten to mention here. Any omission is unintentional."

A special note of appreciation to past and present Wisconsin Poet Laureates Kimberly Blaeser, Marilyn Taylor and Karla Huston for sharing their work. It was exciting to meet and hear the poetry of past and present Milwaukee Poet Laureates Matt Cook, John Koethe, Marilyn Taylor, and Roberto Harrison (current).

The readings/performances of nine talented young poets from Milwaukee were a highlight of the conference. I hope we get to hear more of these important voices in the future. And, of course, our featured poet Mark Doty left us all with a renewed conviction of the role poetry can play in our personal and public lives.

On the financial front, WFOP awarded mini-grants to James Roberts to help defray expenses of Madison Poetry Day at Olbrich Gardens on May 21, 2017, and to Christina Kubasta to print a broadside of winning poems in the April Poetry Month Broadside Contest run by Thelma Sadoff Center for the Arts. WFOP was awarded a \$1844 grant from the Wisconsin Humanities Council to help fund Mark Doty's visit to Milwaukee. Thanks to Woodland Pattern, Christina Kubasta, Ed Werstein, Tori Grant Welhouse and Jan Chronister for their work on the grant. Also thanks to Friends of Lorine Niedecker, Council for Wisconsin Writers, Wisconsin Writers Association, Brain Mill Press and Milwaukee LGBT Center for supporting our grant application.

The WFOP Facebook page is up to 385 likes. If you have not "liked" us yet, please do so. It is the first place to go to hear about WFOP events around the state as well as conferences, contests and other poetry-related news.

Summer is shaping up to be a super poetry season. Be sure to check Karla Huston's schedule on wisconsinpoetlaureate.org/events to see when she will be in your area.

Some exciting changes and new projects are happening! The new WFOP online poetry journal *Bramble* has now gone print. Contributors will receive a print copy in the mail and copies of the journal will be available for purchase from the WFOP website. Upcoming calls for submissions and an archive of past issues can be found on the site as well. Christina Kubasta and Tori Grant Welhouse are continually working on ways to improve and expand the outreach of WFOP's literary journal.

The 2018 *Calendar* is out. Kudos to editors Ed Werstein and Richard Swanson. Please contact your regional VP to purchase a copy (\$9) or to suggest a retail outlet where calendars can be placed on consignment.

The 2019 *Calendar* editor is Fabu. Theme and guidelines for the *Calendar* will be found on wfop.org. Submissions open September 1 and close December 1.

In an effort to involve everyone in the voting process, I am looking for volunteers to research and propose a ballot system that will reach all members. This may be a combination of print ballots in the *Museletter*, email ballots or some other type of survey system. Please email me at wfoppres@gmail.com if this is something you would like to work on. At present, only members seated at conferences vote on officers and other items that require voting.

SAVE THE DATE: WFOP Fall Conference November 10–11, 2017, Stevens Point, WI. Come Rumi-nate on the transformative power of poetry! Details will be in the Fall *Museletter*, on wfop.org, and on Facebook.

- Coleman Barks reads Rumi
- Lisa Starr, Rhode Island Past Poet Laureate
- Deepen your understanding of Islamic culture, especially its mysticism and ecstatic poetry.

As always, contact your regional vice-president or any of the officers if you have questions, comments, suggestions.

Write on, Wisconsin poets!

—JAN

A letter to WFOP members from **Cathy Cofell** (she was recognized for her years of service to the Wisconsin Poet Laureate Commission and for being the spark that started the Poet Laureate position):

Dear WFOP:

I want to thank you so much for the unexpected recognition on Saturday. We do this out of love for the craft and the magic poetry brings to the world, but I so appreciate the privilege of working on the Poet Laureate Commission on your behalf and for the great Amazon Gift Card (which will all be spent on books, books, and more books!).

I am equally grateful for the gift of the fellowship and the success of the Poet Laureate program. I am truly blessed.

*Hugs,
Cathy*

What's Happening in Your Region?

All events free & open to the public unless stated otherwise.

CENTRAL-FOX VALLEY

VP: Christina Kubasta, ckubasta@new.rr.com

EAST

VP: Ed Werstein, wersted@gmail.com

The WFOP Spring Conference was held in Milwaukee on April 28–29 at The Park East Hotel, a beautiful location with a view of Lake Michigan from the ballroom windows. The featured presenter was the renowned poet and memoirist, **Mark Doty**, who awed the attendees with a reading and discussion on craft. There were 108 members in attendance.

Other conference agenda items included a reading by the new state Poet Laureate, **Karla Huston**; readings by past and present Milwaukee Laureates; and presentations by eight “Milwaukee Voices,” a cross-section of poets that members rarely, if ever, would get to hear outside Milwaukee. Four of them performed during a break in the Friday night open mike, and another four during the Saturday agenda. **Freesia McKee** and **Anja Notanja Sieger**, aka The Subtle Forces, performed impromptu

poetry on their “clack-word devices” (type-writers) on Friday evening and Saturday morning. Also on Friday night, there was a “passing of the torch” ceremony from outgoing State Laureate, **Kimberly Blaeser**, to **Karla Huston**. Kim presented Karla with a “torch” (a flashlight/flasher) to light her way on her journeys around the state.

Mr. Doty also read and presented at a Saturday evening event called *Community and Connection* that was open to the general public and was attended by 98 people.

Many thanks to the myriad volunteers who helped make the conference such a success: **JoAnn Chang**, **Jan Chronister**, **Colleen Frentzel**, **Ronnie Hess**, **Tori Grant-Welhouse**, **Janet Leahy**, **Phyllis Wax**, **Katy Phillips**, **Sylvia Cavanaugh**, **Marilyn Zelke-Windau**, **Maryann Hurtt**, **Sheryl Slocum**, **Mary Lux**, **CJ Muchhala**, **Mark Zimmerman**, **Erik Richardson**, and a bunch of folks I’m sure I’m forgetting.

8 of **Ellen Kort**’s books were donated to the Milwaukee Central Library by the Barbara Erdman Foundation.

MID-CENTRAL

VP: Kathy Serley, kserley@dwave.net

Gregory Galbraith has 3 poems and 2 images published in the 2017 Madison-based *Midwest Review*. His full-length volume of poetry and illustrations from Sandyhouse Press,

is available at Janke's Bookstore, Wausau.

Joan Wiese Johannes has a poem and an essay in the new anthology *Revising the Psalm: Celebrating the Writing of Gwendolyn Brooks* and also published poems in *Stoneboat* and *Portage Magazine*. In May, her entry in the Wendy Cope rondeau redouble contest was published on the RondeauRoundup blog, and she was the featured reader at the Coloma Hotel. One of her poems was in the Christine Alfery art show and included in the artists' book.

Jeffrey Johannes had a poem featured on YourDailyPoem.

Victoria Lindsay had one poem and two art photos published in *Mush* 2017.

Kathleen Serley's poem "Skipping" placed third in the Robert Frost Centennial Poetry Competition hosted by UW-Eau Claire as part of their Fifth Annual Robert Frost Celebration of American Poetry event.

Susan Twiggs had 3 poems recently published: "Dismas" in *Foxcry*, and "Visiting the Pig Sanctuary" and "I Step Into The Light" in the Spring 2017 issue of *Avocet*.

Patricia Williams, Iola, read from her new chapbook, *The Port Side of Shadows—Poems of Travel, Inner, Outer and Uncharted Places*, at the Waupaca Community Arts Center on March 18. Woodland Pattern published three poems from her chapbook, "Lorca's Duende," "Wayfarers" and "Lyon Gastronomique" on April 10. Her poem "Door County Picnic" appeared in the 2017 *Midwest Review*.

NORTHEAST

VP: **Tori Grant Welhouse**, torigw@twc.com

Annette Grunseth had two poems published in *Portage Magazine*: "My Mother's Moon" and "Endless Summer." She had an essay and two poems published on Brain Mill Press' blog for April Poetry Month.

Barbara Schmeling, **Tori Grant Welhouse** and other WFOP poets are featured in *The Journey*, a poetry + art exhibit to appear at the New Visions Gallery in Marshfield June 5–23, featuring the art of Christine Alfery. More details are available at newvisionsgallery.org/upcoming or christinealfery.net/the-journey/

NORTHWEST

VP: **Nancy Austin**, austin10929@gmail.com,
& **Andree Graveley**, graveley@newnorth.net

Jan Chronister has poems online in *Lost River Press*, *Portage Magazine*, *Overwatch Press*, *PoetrySuperHighway* and *Avocet*. Her poem "Masquerade" was published in *Red Cedar*, and three poems in *Thunderbird Review*. Jan taught a four-week poetry class at WITC–Ashland and co-taught a workshop, "Writing Family Stories," at the Douglas County Historical Museum with **Peggy Trojan**.

Diana Randolph, Drummond, shared poetry at the Cable UCC Church with original guitar music by a local musician, read a poem before walking a labyrinth during a Lenten study and had a poem published in the church's newsletter. A radio announcer read her poetry on WOJB-88.9 FM, and a recording of Diana reading a poem at WritersRead earlier this year was aired on Wisconsin Public Radio. She had poetry in the *Ski and Tea Newsletter* (a Hayward area women's exercise group), *Red Cedar Review*, and *Thunderbird Review* with 2 of her drawings. In the inaugural issue of *Jill, Magazine for Women of the North*, published by *Sawyer County Record*, poetry by **Diana**, **Jan Chronister**, **Naomi Cochran** and **Peggy Trojan** was included.

Peggy Trojan had two poems in *Thunderbird Review*, read at the book release, and read at the Red Mug open mic. Her chapbook *PA* won an honorable mention in the *Concrete Wolf* contest. She attended the WFOP conference.

SOUTH CENTRAL

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

South-Central poets who read at the 2017 Winter Festival of Poetry at The Fountain/Cafe Coda in Madison were **Judy Washbush**, **Dominic Holt**, **Lynn Patrick Smith**, **Martha Kaplan**, **Kathy Miner**, **Jo Scheder**, **Jacki Martindale**, **Judith Zukerman**, **Lori Lipsky**, **Gillian Nevers**, **Antonio Re**, **Alice D'Alessio**, **Margaret Benbow**, **Robin Chapman**, **Dave Benson**, **Rosemary Zurlo-Cuva**, **Mark Lilleht**, **Araceli Esparza**, **Richard Roe**, **Sharon Daly**, **Beth Ann Workmaster**, **Steve Tomasko**, **Jeanie Tomasko**, **Fabu**, **Fran Rall**, **Dave Scheler**, **Marilyn Taylor**, **F.J. Bergmann**, **Lewis Bosworth**, **Nydia Rojas**, **Bill Scanlon**, and **James P. Roberts**.

Sarah Sadie and **Wendy Vardaman** read at the Evolution Arts Collective in Madison on March 10.

Robin Chapman was among the poets responding to the Do Ho Suh exhibit at the MMoCA reading March 17.

James P. Roberts, **Margaret Benbow**, **Gillian Nevers**, **Martha Kaplan**, **Jeanie Tomasko**, **Richard Roe** and others read poems based on the works of Francesco di Mura at the Chazen Museum in Madison on March 30.

James P. Roberts was the featured reader for the DeForest Public Library 'World Poetry Day Celebration' April 4. Since December, he has had poems published in *Forage*, *Mirror Dance*, *Sand Canyon Review*, *Allegro Poetry Journal*, *Gathering Storm*, and *Avocet*.

James P. Roberts and **Ronnie Hess** read in the Blowtorch Reading series at Helen C. White Library April 8.

Araceli Esparza and **Oscar Mireles** read poems as part of the WALL series at Café Zoma on April 8.

Marilyn Taylor and **Alice D'Alessio** were featured

readers at the Middleton Public Library on April 27.

Fabu co-hosts a poetry/jazz Open Mic at Café Coda on Sunday afternoons.

Gillian Nevers had a poem published in the “ME at 17” series of Silver Birch Press and another poem published in *Heron Tree*.

F.J. Bergmann read at AWP in Washington, DC, with Patricia Smith and other poets published by MadHat Press. She won the March poetry slam at Genna’s and qualified for the Urban Spoken Word slam team that will represent Madison at National Poetry Slam in Denver, CO. Poems from *Alternate United* appear in *Eye to the Telescope* 24, “Sleeping through the End Days” in *Silver Blade*, a drawing in issue 1 of *Riddled with Arrows*, “Kindred Spirit” in *Dreams and Nightmares*, “Toward Zero” in *Polu Texni*, “Here’s to Smoke in Your Eye” and “Personal Assistance” in the *Ekphrastic Review*, “Scrutiny and “Sequestration” in *Wild Musette*, and “What the Road Believes” in *Inwood, Indiana*.

WEST

VP: Sandra Lindow, lindowleaf@gmail.com

After a mild winter and a watery April, May arrives with daffodils and reports of poetry. The Writers’ Group at the Library, now in its 29th year, continues to meet 7–9 pm the first Thursday of every month.

The Winter 2017 issue of *Blue Heron Review* has poems by **Yvette Flaten, Sandra Lindow** and a photograph by **Jeanie Roberts. Jodie Arnold’s** poem “Wetlands” is in the summer edition of *Twig*.

Phyllis Beckman’s poem “table grace” appeared in *Blue Heron Review*, “Today,” “askews me” and “Wake up Call” in *Woodland Pattern*, “Disturbing the Universe” in *Your Daily Poem*, and “Joy” in *Reflections from the Center*.

Avocet online #216 published **David Blackey’s** poem “Good Company.”

Elise Gregory’s second chapbook was just published this March by dancing girl press, and she recently had a poem published by *Mom Egg Review*.

Sandra Lindow’s poem “Autumn Window” appears in the April *Volume One* online. “Her Clockwork Heart” is in *Star*Line*; “Once” is in the March *Riddled with Arrows*.

Karen Loeb’s poem “Orinda, California” was in the February *Volume One*. She gave a solo reading/talk in March at the Janet Carson Gallery and participated in a group reading in April at Volume One, both in Eau Claire.

*Thanks for a donation
in memory of Yvonne Yahnke
from Suzi Godwin*

Publications by Our Members

On the Dock: Haiku & Short Poems by Gary C. Busha combines poems from six little books. 148 pgs. \$12. Contact gbusha@wi.rr.com for a signed copy.

Bloodroot by Catherine Jagoe (Settlement House, full-length). \$15. 2016 Settlement House American Poetry Prize winner. From settlementhouse.us or Amazon.

Becoming Trans-Parent, One Family’s Journey of Gender Transition by Annette Langlois Gruneth (Finishing Line Press). \$14.99. Preorder: finishinglinepress.com/product/becoming-trans-parent-one-family-s-journey-of-gender-transition-by-annette-langlois-gruneth/

Proposition at the Walk-In Infinity Chamber, Bobbie Lee Lovell’s first chapbook (Finishing Line Press). Preorder: finishinglinepress.com/product/proposition-at-the-walk-in-infinity-chamber-by-bobbie-lee-lovell/

The Collect of the Day by Jeanie Tomasko (Bent Paddle Press). \$12. Read sample poems and order at jeanietomasko.com

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The *Museletter* used to frequently publish essays and columns on poetry craft, publishing and poetics. We are reviving the custom (see the article on the facing page), and look forward to your poetry-related articles in the future!
Send to wfopmuseletter@gmail.com
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As part of your membership to Wisconsin Fellowship of Poets, poets are entitled to a member’s page on the website: wfop.org/member-pages

If you would like a Member’s Page, please send the following to wfopweb@gmail.com:

- Contact info (address, email, website)—one or all, your preference
- Bio
- List of publications
- Sample poems—1 or 2
- Pictures—poet photo, any book or chapbook covers

| 2018 Wisconsin Poets’ Calendars now available! |
| wfop.org/poets-calendar/ |
| Past Calendars still available at impressive discounts! |

CRAFT ESSAY: LEARNING FROM ELIZABETH BISHOP'S "ONE ART"

by Margaret Rozga

"Each poem we memorize adds to our intangible wealth." With these words, Kimberly Blaeser, the 2015–2016 Wisconsin Poet Laureate, launched the Poetry Recitation Map of Wisconsin project. A participant in that project, I chose to commit Elizabeth Bishop's "One Art" to heart. I discovered in doing so that this poem I thought I knew well offered more than I had realized. Memorizing Bishop's poem added to the intangible wealth of poetic strategies available for use in my own work.

I loved "One Art" on first reading. It speaks to my own losing gloves, hats, bracelets, poems scribbled on napkins and receipts, and friends. This highly structured poem, a villanelle, also appeals to me in the way it manages to sound conversational even with the rhyme and repeat lines. It has such wonderful momentum, from smaller to greater losses. It takes a risk in building a rhyme scheme on a word with an unaccented last syllable. It has a complex voice that undercuts the assertions it makes, the voice of someone trying to rationalize away the frustration and even the anguish she feels.

Bishop's risk-taking rhyme requires counterbalancing so that the rhyme doesn't overwhelm everything else in the poem. Three of the A-rhyme words are exact rhymes: *master*, *faster*, and *vaster*. The strong effect of these is offset by two words that are near rhymes to the other three and to each other: *fluster* and *gesture*; the last of these stretches the furthest and comes in the last stanza, the stanza about the speaker's greatest, most troubling loss.

The A rhyme in line 10, the midpoint in the poem, is two words: "And look! my last, or / next-to-last, of three loved houses went." At this midpoint, I struggled, my memory faltering, until I began to appreciate the variation in the pattern, with two words rather than one for the rhyme, and then those two words carried me easily into the next line.

The B-rhyming words include three single-syllable words and three that are multi-syllable. Half of these mid-stanza B-rhyme lines are end-stopped and the other half enjambed. At first I had difficulty remembering the rhyming word "went" in line 11 because it didn't lead me into the next line. When I paid closer attention to the fact that "went" ended a sentence, I stopped stumbling there. I realized how this abrupt stop matched the speaker's sense of major loss occurring abruptly.

Two of the choices that give the poem a conversational feel also made it fun to recite in a way that had audience appeal. The first of these is the exclamation in line 10 "And look!" These words mid-sentence keep the poem's iambic pentameter, but also provide variation with a brief pause and emotional shift. The short, poignant clause "I miss them" in line 15 varies the meter, slows down the beginning of the line, and undercuts the assertion in the second clause of that line, "but it wasn't a disaster." In the third stanza as well, the denial of disaster doesn't get the full space of the line. In the first and the last stanzas, that denial is in the subordinate, not the main clause of the sentence. The denial of disaster is never repeated in the exact same terms.

The greatest challenge to reciting the poem effectively comes in the poem's last line. This is the point at which the complexity of the voice, the complexity of the emotional situation, is conveyed most brilliantly. Italics and parentheses pull in different directions. Italics are often used to indicate emphasis. Parentheses, on the other hand, mute what's contained within them, mark it as being at least a tad off topic. The parentheses at the end of this poem hold it in, hold back. They say, "I can't. Don't want to. Can't think. Can't handle it." In combination with the upper case W and italics *Write*, they signal an internal struggle within the speaker, who at this point both is propelled toward admitting in writing how disastrous is this particular loss while still wanting to deny it.

I did not want to lessen the volume of my voice too much in this key last line. The audience needed to hear the struggle. Non-verbals had to carry the weight. I closed my eyes, grimaced, paused after "though it may look like" and before the parentheses, then spoke deeply from my belly, "*Write* it," paused again, "like disaster."

Committing this poem to heart became a way to know the poem more fully and to add to my understanding of Elizabeth Bishop's poetic craft. When I'm working on a stalled poem of my own, I'll try her techniques: including an exclamation at a midpoint in the poem; varying the wording and pace of a repeat line; using enjambed as well as end-stopped lines; using both single and multi-syllable words if using rhyme; and most fun of all, using the push / pull of italics and parentheses together. I'll also commit to heart other poems that interest me so that I learn more fully how they work their magic.

2017 Muse Contest Winners

First Place: David Southward, “Working (It) Out with Teena Marie”

Second Place: Colleen Nehmer, “Monday Morning”

Third Place: Paula Schulz, “Sumac”

Honorable Mentions:

John Walser, “Early October for Julie”

Jeanie Tomasko, “It is brave to write in fragments”

Sara Kosmicki, “Bruce the Spruce”

The judge was Mark Doty, the author of nine books of poetry, including *Deep Lane* (2015). Doty has received two NEA fellowships, Guggenheim and Rockefeller Foundation Fellowships, a Lila Wallace/*Readers’ Digest* Award, and the Witter Byner Prize. Doty is a Distinguished Professor at Rutgers University and also teaches in NYU’s low-residency MFA program in Paris.

2017 Chapbook Contest Winners

First Place: Kelly Morse, *Heavy Light* (Two of Cups Press)

Second Place: Naomi Cochran, *Razed Lutheran*

Honorable Mention:

Marilyn Taylor, *Step on a Crack* (White Violet Press/Kelsay Books)

The judge was Amy Lemmon, author of two poetry collections: *Fine Motor* (*Sow’s Ear Poetry Review* Press, 2008) and *Saint Nobody* (Red Hen Press, 2009). Her poems and essays have appeared in many magazines and anthologies. She holds a PhD in English/Creative Writing from the University of Cincinnati. Awards include the Elliston Poetry Prize, the Ruth Cable Poetry Prize, and the Ruskin Art Club Poetry Prize. She is Professor of English at New York’s Fashion Institute of Technology and Poetry Editor of the online literary magazine *Ducts.org*. amylemmon.com



2017 Triad Contest

The deadline for the Triad contest is September 1. Categories: Poets’ Choice, Theme, and Kay Saunders Emerging Poet (for poets who have begun to submit/publish their work, but have not won a poetry contest as an adult). The theme for the Theme Category is *Rules or Laws*. Use a rule or law as an epigraph or title for your poem. Rules and entry form on reverse and at wfp.org. Winners will be notified before the fall conference, where awards will be given.

The 2017 Triad Judges

Poets’ Choice: **Judith Vollmer**. Her fifth book of poetry, *The Apollonia Poems*, is forthcoming in early 2017 as winner of The Four Lakes Poetry Prize of the University of Wisconsin Press. Her previous books include *The Water Books*, nominated for the National Book Critics Circle Award and featured in the *Los Angeles Times Book Review*, and *The Door Open to the Fire*, awarded the 1997 Cleveland State University Press Poetry Prize and finalist honors for the Paterson Prize. Vollmer has received poetry fellowships from the National Endowment for the Arts and the Pennsylvania Council on the Arts, and residencies from Yaddo, the American Academy in Rome, the Centrum Foundation, and others. She teaches in the undergraduate Writing Program at the University of Pittsburgh at Greensburg and in the Low Residency MFA Program in Poetry & Poetry in Translation at Drew University.

Theme: **Charles Hood** is this year’s Felix Pollak Prize winner, and his book *Partially Excited States* is out from Wisconsin University Press, followed by *Mouth*, winner of the Kenneth Patchen Innovative Fiction Prize. His previous book *South x South* was the 2013 Hollis Summers Prize winner, Ohio University Press. A Research Fellow with the Center for Art + Environment at the Nevada Museum of Art, he also is a freelance art curator and art journalist. In addition to his literary work, he is a naturalist who has seen over 5,000 species of birds in the wild, from Tibet to Patagonia to the Sahara. Pending books include a guide to urban wildlife and two field guides (birds of California, and mammals). He is descended from many generations of Wisconsin Swedes and Germans, but now lives and teaches in the Mojave Desert.

Kay Saunders New Poet: **M Wright** is the winner of Weisman Art Museum’s ‘Poetry ArtWords’ contest and was awarded second place in the Into the Void Poetry Competition in 2016. He has two forthcoming chapbooks: *a boy named jane* (Bottlecap Press, 2017) and *Dear Dementia* (Ghost City Press, 2017). His poems have recently been published in *Ghost City Review*, *Squawk Back*, *The Rising Phoenix Review*, *Maudlin House*, *Barely South Review*, and (forthcoming) in *Temenos*. Wright is currently one of the featured poets in the Saint Paul Almanac’s inaugural ‘Impressions Project’ series, a series of broadsides displayed inside trains and buses in the Twin Cities and on bus kiosks and train platforms. Each broadside is a unique poster of a local poet’s poem combined with a local artist’s work as a reflection of that poem.

WFOP TRIAD POETRY CONTEST RULES 2017

1. Contestant must be a current WFOP member in good standing (dues current).
2. There is no entry fee. Do not send SASE. Entries will not be returned.
3. Entry Form must be completed and included with the submissions. If you enter more than one contest, record all poems on a single entry form. Contest opens **June 1**. Entries must be postmarked by **September 1**. Please use a business (#10) envelope for last-minute entries; large envelopes often do not arrive until after the packets have been sent to the judges.
4. Contestant may enter only one original, unpublished poem in each category. To clarify: "published" includes any print or electronic presentation except copies of drafts shared with critique groups. The same poem may not be entered in more than one category. Categories are described on the Entry Form. **NB: Please note recent changes in the eligibility rules for the Kay Saunders Memorial Emerging Poet category.**
5. Manuscript must be typed on 8½"x11" white paper, one side only, one poem to a page. Type the category in the upper left corner.
6. Writer's name should **NOT** appear on the page with the poem.
7. Only the winners will be notified prior to the Fall Conference, where the presentations will be made. The names will be posted on wfop.org and included in the *Museletter* following the conference.
8. The First Place winner in each category will be ineligible to enter that category the following year.
9. Prizes will be awarded only if there are sufficient entries and the judge determines that an entry warrants an award.
10. Sorry, but WFOP cannot accept responsibility for lost manuscripts and there will be no notification if an entry is disqualified for failure to follow the rules. Author retains all rights to her/his work.
11. Please do not post your entries on your webpage until after the contest has been judged.
12. For each category below, prizes are \$100, \$50, \$30.

Theme: Rules or Laws (Quote a rule or law as an epigraph or title)

Poet's Choice

Kay Saunders Memorial New Poet

About Your Membership

Renewal payments are due **December 31st** each year. Your membership expires at the end of the year on your *Museletter* mailing label. To receive reminders, make sure we have your current e-mail address.

NB: *If you allow your membership to lapse, then renew without paying dues for the intervening time, you will be entered as a new member. Continuous membership is required for service awards.*

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DO NOT send social media invites (e.g., LinkedIn, FB) to the *Museletter* editor; they will be ignored.

Send all address changes or *Museletter* delivery inquiries to wfopmuseletter@gmail.com.

Send membership inquiries to Naomi Cochran, Membership Chair, **wfopmembership@gmail.com** or W1598 Lee Rd, Hayward WI 54843

2017 TRIAD CONTEST ENTRY FORM ~ DEADLINE: SEPTEMBER 1, 2017 (postmark)

Printed Name _____ Phone _____

Street Address _____ E-Mail _____

City _____ State _____ Zip _____

I am a current member of WFOP. The poetry I am submitting is my original unpublished work and not under consideration elsewhere.

Signature _____ Date _____

You may enter only one poem in each category. Complete for each category you enter.

THEME: Rules or Laws ~ Quote a rule or law as the title or epigraph for your poem (75 lines maximum)

Poem Title: _____

First Line: _____

POET'S CHOICE: Any subject/form (75 lines maximum)

Poem Title: _____

First Line: _____

***KAY SAUNDERS MEMORIAL EMERGING POET: Any subject/form** (75 lines maximum) **This category is reserved for emerging WFOP poets, those poets who may have started to publish their poetry and/or participate in workshops and classes, but have not won 1st place in a contest as an adult**

Poem Title: _____

First Line: _____

**I meet the criteria (restricted; see rules) for this Triad contest.* Signature: _____

Mail entry postmarked by September 1 to: **Jeffrey Johannes**
800 Ver Bunker Ave
Port Edwards WI 54469

Membership Renewal Form KEEP YOUR MEMBERSHIP CURRENT.

Renewals are due by January 1. Expiration year follows your name on the mailing label. Dues **MUST** be current to enter WFOP contests, be in the *Museletter*, receive mailings, and to have a page on wfop.org. Contact the *Museletter* Editor if you are not sure when your membership expires.

SAVE POSTAGE and renew or join online at wfop.org
or mail to: Colleen Frentzel, 1410 N Wuthering Hills Dr, Janesville WI 53546
Please make checks payable to: WFOP

Active \$30.00
Student \$15.00
***** 5 for 4 Deal *****
\$120 paid now will give
5 years of membership
for the price of 4! Save \$30!

Name _____

Address _____

City/State/Zip+4 _____

E-mail address _____

- Check to get weekly Events e-mail.
- Willing to help WFOP save \$?
- Check to get *Museletter* via e-mail.

General Announcements

**NORBERT BLEI POETRY AWARD
OFFERED BY WRITE ON, DOOR COUNTY**
Deadline July 21, 2017.

Judge: poet Alice D'Alessio, Middleton.

The award honors the late renowned Door County author Norbert Blei and is administered by Write On in collaboration with the Washington Island Literary Festival. It includes a prize of \$250 and complimentary registration for the Festival, September 22–24 at Trueblood Performing Arts Center, Washington Island. The winning poet will be invited to read their poem at the Saturday evening dinner, with Door County Poet Laureate Sharon Auberle and Wisconsin Poet Laureate Karla Huston.

Alice D'Alessio retired from corporate and non-profit communications positions to focus on writing poetry and non-fiction, and has published five books. The first poetry book, *A Blessing of Trees*, was awarded the Posner Prize from the Council for Wisconsin Writers, for best poetry book published in Wisconsin; the second, *Days We Are Given*, won first place and publication from Earth's Daughters. She has taught workshops at Green Lake for Elderhostel, at the Washington Island Literary Festival, and various other venues. She has won several Hal Prizes and was co-editor of *The Professor's Room*, a tribute to Norbert Blei. Her latest book of poetry is *Walking the Tracks* (Fireweed Press, 2016).

More information at writeondoorcounty.org



** Kathleen A. Dale, Writing Coach **

I specialize in mentoring those who want feedback and advice on their poetry in order to meet short- or long-term goals. These sessions (usually about an hour, depending on what you send me in advance) can be conducted face-to-face in Milwaukee, or by Skype or FaceTime. I charge on a sliding scale (average is \$45/session), payable in advance by check or PayPal (including \$2 fee). Your payment includes the time I spend before our session reading over and thinking about the work you send. I am also an editor of short prose pieces, for which I charge an average of \$25/hour.

For client comments, my background, and how to query:

<https://kathleenandale.com>

WFOP's Literary Journal

Bramble, WFOP's online literary magazine is open for submissions for the Summer issue until **June 11**.

Guest Editor: Jan Chronister

Theme: Hanging On

Bramble is now an integrated web & print magazine. Full guidelines and more info at wfop.org/bramble-lit-mag/

Poems must be received by June 11.

Are you on Facebook?

Like WFOP's page: facebook.com/wfopoets

Join the WFOP public group:

facebook.com/groups/1088414487891479/

Museletter submissions: Send news either to your regional VP or directly to wfopmuseletter@gmail.com (include region!), in body of e-mail; format as in *Museletter*; no .pdfs or press releases.

Poetry news only; send only publications, not acceptances; don't bother including WFOP awards or *Bramble* or *Calendar* appearances. *Please* don't double-space after periods.

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POETRY CRITIQUE GROUPS

Looking for a group to join? Contact your regional VP. If your group is open to new members, notify the *Museletter* editor.

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FROM THE ARCHIVIST

Please send WFOP correspondence, memorabilia, photos, personal mementos, etc. Returnable; postage reimbursed!

Lewis Bosworth, WFOP Archivist

2829 Barlow St

Madison WI 53705-3621

lewisabosworth@gmail.com

608-238-3648

Poems BY Our Membership

—ERIK RICHARDSON, GUEST EDITOR

The prompt was Another Reality. Which side of the looking glass is which? 20-line limit.

SPACE INVADER

Millions of thoughts diffuse through neurologic hemispheres,
unaffected by Newtonian laws of physics
free, to ride the universe like comets.
Night, a carousel of stars high above the intellect,
unreachable by a physical being,
but undulating thoughts
explore Alien connectivity through vacuum and light.

When night is extreme, a hundred and one faces orbit your dreams.
alien thoughts, space invade the energy levels of the mind,
communicating with the sub-consciousness
calling to be heard and given form, a thousand light years away!

When dawn docks on eastern ports,
space invaders disband, fall silent,
but I feel something in the emptiness of a sunlit room,
Desire a discernible sensation when the moon is shadowed,

Space invader of the night,
our longing can only be pensive,
as our orbits search each other across the universe,
our thoughts, space invade the energy levels of possibility.

—Antonio Re, Madison

maple leaf ragtime
dancing around the maypole
tap the tree at dusk
when dancers are sugar sweet
syrup is very sticky

—Lewis Bosworth, Madison

Toccata and toast
Tuesdays at the Bach café
Tonal illusion
A cheese omelet in two sharps
Black coffee in recital

—Lewis Bosworth, Madison

FOR INGRID, WEARING THAT VEST

Girl dressed up in a feathered vest;
her wings betray her—let her down.
Partial: human bird becoming,
vainly begging him to hold her.

Never entirely herself, that
girl. Dressed up in a feathered vest
for him, she wore her bones proudly,
signifying that maybe she is his

Girl, dressed up in a feathered vest.
Unhusbanded, she turns to him.
She is harbinger, not helpmate.
At least, that's what she sees in oil.

Even that is a lie.

What she wants is shiny.
What she wants is rain. Not to be this
girl dressed up in a feathered vest.

—Emily Bowles, Apleton

DREAMS

Itinerant mishmash,
bobbing on the surface of the mind,
flotsam from wrecks
sunk in mysterious bilge beneath.

One dream imprints a revelation,
another crosses over with every detail intact.
Still another leaves a malodorous omen
under a drooled pillow.

I know of one who woke wide-eyed,
tangled in the bed sheets,
her heart pounding at her throat,
and under her fingernails
was dirt from a place she
could not possibly know.

—Cathy Conger, Egg Harbor

A DREAM WEDDING

The bride's family doesn't kiss, but I tell the bride
Not to worry as there will be garlic at the sit-down dinner,
so the lovey bridesmaids, (who are the ones complaining
about the not-kissing thing) will not miss kissing.

There are a couple other issues equally weighty
that I am able to resolve quickly.

But the bride still doubts that I can solve
the biggest problem of all which is that
the groom insists that the robin follows
his song with a twaddle. This totally upsets her.

"Everyone knows robins sing," she insists,
"but do not twaddle." Is the bride an ornithologist?

I only wonder this when I wake from my dream.
In my dream I ask has she heard of bird evolution?
The robin, I tell her, historically only sang,
but nowadays, he follows that song with a twaddle.

Satisfied with this explanation, she lets the problem go.
Would that I were so persuasive while awake,
And what is a twaddle?

—*Laurel Devitt, LaCrosse*

ART IN BLOOM

Upon entry to the Milwaukee Art Museum
giant wings as those of a butterfly
unfurl from the roof top inviting all
on a flight into fancy
Imagine a hunched-over grandfather
departing an aspen forest
bearing branches on his shoulders
wearing dark frayed frock
gazing ahead as his granddaughter
playfully pinches wildflowers while her
sky-blue dress billows in the breeze
Placed in front of Bastian-Lepage's painting
is a floral tribute which replicates the scene
Aspen posts topped by horizontal branches
frame wild blue phlox and pink chrysanthemums
surrounding deep purple asters
underscored by glowing green grasses
Art in Bloom

—*Sanny Oberhauser, Madison*

THE ILLUSION OF THE TREE

The closer I am to the tree
the less I can see of it

To see it in its entirety
the tree must be observed from a distance

Even then, only half can be seen
the opposite side always hidden

And so it is with people; their ideas and opinions
all sides never observed nor understood

A matter of differences of perception
the foundation of a foundation never seen

Incomprehensible incomplete memory
unknowable definitions of a past morality

Assuming the meaning of future morality
will be similar to ours

If future morality doesn't resemble the present one
does morality exist

Should the historical record be a question
or a statement

When we think we see the tree
it is really part of a past illusion

—*John Patrick Redell, Sister Bay*

WORDS THAT ARE STEVE'S FAULT DEADLINE JULY 15

Six Random Words (that Steve found): *crystal, vagabonds, protest, fewer, part, original.*

Write a poem of 13 lines or fewer using all of these words.

Send to jeancarsten@gmail.com or snailmail
to:

Jeanie Tomasko
6725 Century Ave
Middleton, WI 53562

ANYONE CAN BE PRESIDENT

Twenty days before the oath
I dream it's me.
Chosen at random.
Standing alone
at a plywood podium.
No one wanted the job.

I'm from northern Wisconsin, I say.
I don't know anything.
I just want people to tell the truth
and be kind.

A man interrupts.
I put my hand over his mouth.
Be quiet, I say.
I believe I have the floor.

—*Naomi Cochran, Hayward*

THE FIRE FORSAKEN

Prometheus; take back your fire,
We are Gods now, and can proclaim what-is.
Our Nero shouts "That stone is fire!"
And so, we will go to it, and it will warm us,
And when we are finally found frozen in our fallacy,
Your hammer-strike will shatter us; fields of crystals, iridescent.
To this eerie darkness, bring back your fire,
Melt us, remake us into thinking people again.

—*Jason Talbot, Sussex*

Next Issue Deadline
AUGUST 1, 2017