

# Wisconsin Fellowship Of Poets Museletter

founded 1950



**President**  
Lester Smith  
W7955 Creek Rd. Lot 307  
Delavan, WI 53115  
les@lestersmith.com

**Vice-President**  
B.J. Best  
4535 Arbor Vitae Drive  
West Bend, WI 53095  
bjbest@charter.net

**Secretary**  
Richard Swanson  
7320 Cedar Creek Trail  
Madison, WI 53717  
rswanson@tds.net

**Treasurer**  
Nancy Rafal  
P.O. Box 340  
Baileys Harbor, WI 54202  
mrsticket@gmail.com

**Membership Chair**  
Gillian Nevers  
2022 Jefferson Street  
Madison, WI 53711  
nevers@wisc.edu

Winter 2011

[www.wfop.org](http://www.wfop.org)

Editor: Christine Falk

## Welcome

Welcome to the new members of the Wisconsin Fellowship of Poets that have joined since the Fall *Museletter* issue:

Maxwell Ames	Stevens Point
Elaine Barrett	Madison
Adam Binash	Onalaska
Sarah Burr	Middleton
Mavis Flegle	Rothschild
Marilyn Fleming	Pewaukee
Patricia Freres Stinger	Madison
Mary Goehring	Montello
Karen Haley	Wauwatosa
Elizabeth Harmatys Park	Burlington
Tod Highsmith	Madison
Bob Kimberly	Bellevue, WA
Megan Muthupandiyam	Wauwatosa
Alice Pauser	Fitchburg
Nancy Shea	Jefferson
Patricia Smith	Knapp
Eunice Wagner	Lake Mills

New member inquiries should be directed to Gillian Nevers, the membership chair. Her contact information is listed in the masthead.

*Welcome to all!*



### Keep your info up to date

Remember to contact the *Museletter* editor if you move or change your email address:  
[thefalks@frontiernet.net](mailto:thefalks@frontiernet.net)  
[falk.chris@gmail.com](mailto:falk.chris@gmail.com)

## President's Message

### Wearing a Poet's Costume

Halloween is a great holiday. For one thing, it serves as sort of a fall herald—albeit a creepy one—for winter's royal family of Lady Thanksgiving, King Christmas, and their Baby New Year.

To continue that medieval metaphor, Halloween is also a jester. It is intimately tied to the festival of the Lord of Misrule, when servants and rulers traded roles for a day. Our modern celebration of Halloween turns the world topsy-turvy in its own right, allowing both children and willing adults to dress up in other roles. Even the dead are allowed out of the narrow confines of their graves to walk the earth for this one night.

All of this makes Halloween a great excuse to involve people in poetry. In part, it's that they're less concerned about feeling foolish. It's all just a joke, right? So no need for stage fright. Reading a creepy poem at a party is fun.

Regular people are also more willing to try their hand at actually writing poetry on Halloween than at other times. Every year in October, I put together an anthology of Halloween poems, some from practiced poets, but many from people who say, "I'm not a poet, but here's something I put together. What do you think?" As part of the process, I get to talk with them about specific words, *le mot juste*, as the French say. Here's one example from this year:

#### VIEW FROM THE BLACK LAGOON

Pale swimmer above  
stirs primordial longing  
for creature's lost love.

—Stephen D. Sullivan

My friend Sully doesn't consider himself a poet. He's a novelist and graphic designer. As far as I know, this is the first piece of verse he's ever published. But he was delighted to submit it, and I think it perfectly captures the essence of Universal Pictures' old *Creature from the Black Lagoon* films. The image suggested, the double sense of "stirs," especially so close to "primordial," the threat implied, it's all just great!

When Stephen first submitted the poem, though, "longing" wasn't the word. It was "mem'ry." The sense is nearly the same, but nowadays an apostrophed word like that seems an affectation, and it certainly calls too much attention to itself. We discussed about twenty possibilities ("echoes"? "ripples"? "shadows"?), even recasting the line entirely, before "longing" finally suggested itself in a "Eureka" moment.

This is just one example of the fun I've had over the past several years, using a holiday as an excuse for foisting poetry off on regular people—and even getting them to write it. Thanksgiving and Christmas are both great for sharing old classics, of course. (Though I'd shy away from

*President's Message continues on page 5*

# What's Happening in Your Region?

## East Region

Carolyn Vargo, East Regional Co-VP  
6147 West Stack Circle  
Milwaukee, WI 53219  
vargocj@execpc.com

or

Janet Leahy, East Regional Co-VP  
13480 W. Fountain Drive  
New Berlin, WI 53151  
leahyja@earthlink.net

The Waukesha Poetry People and friends held a poetry reading on Saturday October 1st to benefit the Women's Center in Waukesha. The reading, a yearly event, inspired by **Barbara Bache-Wiig**, was held at the women's shelter and raised over \$200 in addition to filling the food pantry shelves at the center. **Katy Hayes Phillips** hosted the eighteen poets who read, including many present students and alumni of Dr. Phil Zweifel's poetry class at UW-Waukesha. The morning ended when the next generation of poets and musicians entertained with music and song. Barbara is already planning for next year!

Kudos to **Cristina Norcross** and **Liz Rhodebeck** for the One Vision show held on Saturday October 22nd at the Oconomowoc Arts Center. Seven pairs of artists and poets worked together to coordinate their work for the show. This year interpretive dance was added to the program, creating a wonderful celebration of the arts. Poets who participated were **Mary Jo Balistreri, Anjie Kokan, Khristian Kay, Fred Kreutz, Janet Leahy, Paula Schulz, and Judy Wucherer**. The poetry along with the artistic renderings was on exhibit through November 20nd, at the Oconomowoc Arts Center.

**Janet Leahy's** poems appear in

*Fox Cry Review*, the *Museletter*, and the *Wisconsin Poets' Calendar 2012*. Her poems have been published online at *Your Daily Poem*, another will be on the web site on December 15th. Her work has been published online with the *Verse Wisconsin* Protest Poems and she had a poem in the fall issue of *Verse Wisconsin*. She was part of the 2011 *Verse & Vision* collaboration at Gallery Q in Stevens Point. Her poem about William Butler Yeats won the Joseph Gahagan poetry contest at Irishfest, she was invited to read at the festival.

submitted by

Janet Leahy & Carolyn Vargo,  
East Regional VPs

**CJ Muchhala**, Shorewood, has poems in *Verse & Vision*, the Gallery Q art/poetry anthology (summer, 2011), *Wisconsin Poets' Calendar 2012*, *Verse Wisconsin* online (November 2011), and fiction in *Red Cedar*, v. 13, 2011.

**Sr. Irene Zimmerman** again read several of her poems at a sacred concert held in St. Joseph Convent Chapel, Milwaukee. Her poem "Advent" appeared in the November issue of *St. Anthony Messenger*.

## Northwest Region

Jan Chronister, Northwest Regional VP  
3931 S. County Road O  
Maple, WI 54854  
janchronister@yahoo.com

**Nancy Takacs** had a hand-letterpress chapbook published by Limberlost Press in 2010, titled, *Juniper*. It's \$15 from the publisher, and information about the book can be found at limberlostpress.com. Reviews of the book can be read online at sugarhousereview.com and rattle.com.

**Diana Randolph**, Drummond, read during the open reading at Second Sunday Poets at the Drummond Library in October.

**Peggy Trojan** read at "Migrations, a presentation of poetry, music and film" at Teatro Zuccone in Duluth, MN on October 2nd, and joined the Calendar Poets reading at Second Sunday in Drummond on October 9th. In the League of Minnesota Poets 27th annual contest, she won a first in category 12 for her poem "Zoo", and Merit Awards in category 1 for "Winter Hill", category 4 for "Flesh of Poems", and category 6 for "The Immigrant." She was invited to present her poetry at the meeting of Alpha Kappa Delta, an international honorary organization of women educators, on November 3rd.

**Ann M. Penton**, formerly of Sarona, WI and now of Green Valley, AZ, has had several poems published this year in Southern Arizona's *Connection*. Contact with the Poetry Center at the U of A in Tucson led to her being invited to write a poem about the Fishhook Barrel Cactus and to read with others at the National Geographic Society/National Park System's "BioBlitz" (inventorying park species) festivities at Saguaro National Park. She also read at an evening gathering of poets at the Tubac Golf Resort, outdoors under the "Poet Tree". One of her haiku is in *in pine shade*, the 2011 Haiku Society of America's Members' Anthology.

## West-Central Region

Sandra Lindow, West-Central Regional VP  
1308 16th Ave. E.  
Menomonie, WI 54751  
lindowleaf@gmail.com

Along with raking and taking down their gardens, Chippewa Valley poets and visual artists continue their collaborative work preparing for the Vision and the Word 5. September 22nd, **Sandra Lindow** and **Yvette Flaten** were among poets and

*What's Happenin' continues on page 3*

What's Happenin' from page 2

musicians participating in the Fall Equinox White Pine Celebration at the Raw Deal in Menomonie. The White Pine is held quarterly, this year celebrating its 21st year. The next White Pine will be in December and **Yvette Flaten** will be the host.

September 30th, nine local poets, including **Steve Betchkal, Yvette Flaten, Erna Kelly, Candace Hennekens, Sandra Lindow, Karen Loeb, Sandra Lindow** and **Bruce Taylor**, read their poetry at the Harmony Café in Eau Claire in celebration of the 26th anniversary of the *Wisconsin Poets' Calendar*.

October 21st, Wisconsin Poet Laureate, **Bruce Dethlefsen**; Eau Claire Poet Laureate, **Bruce Taylor**; and Duluth Poet, **Connie Wanek** were featured poets in the Chippewa Valley Book Festival's first annual **Nadine St. Louis Memorial Poetry Conversation**.

In September, **Yvette Flaten** received an Honorable Mention for her poem "Dead Things" in the Wisconsin Writer Association's Serious Poetry category. *Verse Wisconsin* has accepted Flaten's poem "Psalm 23" for the upcoming Spring 2012 online "Mask and Monologue" issue.

**Sandra Lindow's** poem "The Fitting" won the 2011 WRWA Jade Ring Award for humorous poetry. Her poem, "The Theater for Cloud Repair" has been accepted by the online magazine *Strange Horizons* and her poem "Rain for Rent" has been accepted by *Verse Wisconsin*.

submitted by

*Sandra Lindow, West-Central Regional VP*

**Bruce Taylor's** poem, "The Poem in Progress", appears in issue 52 of *The Cortland Review*.

**Jane-Marie Bahr**, Menomonie, has published "October's Surprise" in the fall issue of *Hummingbird*.

## Northeast Region

*Sarah Rose Thomas, Northeast Regional VP*  
970 School Place  
Green Bay, WI 54303  
[psychopsychosarah@yahoo.com](mailto:psychopsychosarah@yahoo.com)

An opening reception was held on October 6th for the collaborative exhibit, "Praise the Undaunted" of poet **Alice D'Alessio** and **Sharon Auberle** at Brew Coffee Shop in Ellison Bay. The exhibit is an ekphrastic show of poems from Alice's 2004 book, *A Blessing of Trees*, by Cross+Roads Press, teamed with the digital artwork of Sharon. A book of the 12 photos and poems is available.

**Annie Parcels, Nancy Rafal, Marilyn Stark, Jeanie Tomasko** and **Steve Tomasko** did a calendar reading at Aurora Books in Menomonee, MI on October 7th.

**Nancy Rafal** participated in the third annual Lorine Niedecker Wisconsin Poetry Festival in Ft. Atkinson, October 14th-16th. She was also the September featured reader for the Dwight Foster Library's Second Thursday Poetry series, Ft. Atkinson.

**Barbara Larsen**, Door County Poet Laureate, recently read on Washington Island along with **Sharon Auberle**. Barbara and her poetry are featured in the premiere issue of *N.E.W. Voices*, a literary magazine edited by **Henry Timm** and **Nancy Rafal**. Barbara's poems will grace the Newport State Park Poetry Trail through March, 2012.

## South-Central Region

*James Roberts, South-Central Regional VP*  
324 Kedzie Street #30  
Madison, WI 53704  
[jrob52162@aol.com](mailto:jrob52162@aol.com)

**Robin Chapman** had a poem in *Wilderness*.

**Tim Walsh** did a poetry reading at Irish Fest in Milwaukee on August

21st.

**Ron Czerwein** had a poem published in *Alba: A Journal of Short Poetry*.

**Jeanie Tomasko** recently saw her chapbook of poems, *Tricks of Light*, published by Parallel Press.

**Suzi Godwin** had a poem in the Spring issue of *Echoes* and will have a poem in the Fall Issue as well.

**Lisa Cihlar** had two poems recently accepted by *Corium*.

**Marilyn Annucci** had a poem, "The Stray Dogs of Mexico", published in the online version of *Wisconsin People & Ideas*.

**Lori Lipsky** had a poem, "Rome Travel Books" published online by *Red Poppy Review*.

**Richard Merelman** was the featured reader at Avol's First Thursdays Open Mike on September 1st.

**C.X. Dillhunt** and **Jeri McCormick** read with Wisconsin Poet Laureate, **Bruce Dethlefsen**, at Avol's in Madison on September 15th.

Many South-Central members participated in the 100,000 Poets For Change reading at Lisa Link Peace Park in Madison on September 24th. They were: **Kathy Miner, Rhonda Lee, Gay Davidson-Zielske, Ruth Nichols, James P. Roberts, Martha Kaplan, Richard Swanson, Sara Parrell, Robin Chapman, Alice D'Alessio, Marilyn Annucci, Wendy Vardaman, F.J. Bergmann, Judy Washbush, Daniel Kunene, Richard Roe, Norman Leer** and **Laurel Bastian**. Yours truly was there the entire day!

October 2nd saw the unveiling of poems from Madison's three poet laureates and the late Joel Gersmann which are imprinted into the newly constructed sidewalks along Williamson Street in Madison. **Fabu** read her immortalized poem to a

*What's Happenin' continues on page 4*

*What's Happenin' from page 3*

crowd of about 20 people. A nice article subsequently appeared in the *Wisconsin State Journal*.

The Lorine Niedecker Poetry Festival, which was held October 14th-16th, also had several participants from the South-Central region: **John Lehman, Sarah Busse, Wendy Vardaman, Laurel Bastian, Rusty Russell, C.X. Dillhunt,** and **R. Virgil Ellis** who held workshops and moderated open mic events.

As usual, the WFOP was well-represented at the Wisconsin Book Festival which ran from October 19th through the 23rd. **Robin Chapman, Sandy Stark, C.X. Dillhunt, Richard Swanson, Ronnie Hess, John Lehman, Alison Townsend, Sarah Busse** and **Wendy Vardaman** all read or participated in panels.

*submitted by  
James P. Roberts, South-Central Regional VP*

On the evening of Monday, October 17th, **Daniel Kunene** presented a reading of his short memoirs under the general title of *Kero Court Chronicles*. These mini-memoirs are based on experiences he had when he was working as a "Page Boy" in a white residential hotel called "Kero Court" in Johannesburg, South Africa in the mid-1940's. Many of them are recollections of interactions between Daniel and individual residents that left a lasting impression on him, which are now stories with a core of fact presented wrapped in a measure of fiction ('faction'? take your pick) by the storyteller. The occasion was a monthly meeting of a group known as AIm (Arts Immersion). Meetings take place at different locations, including public (e.g. museums, art galleries) and private homes of members, etc. *Kero Court Chronicles* is a work-in-progress which Daniel hopes to finish some time during the first half of 2012.

SATI member Professor **Daniel Kunene** was the recipient of the Karel Capek Medal for translation from a language of limited diffusion at the XIXth World Congress of the International Federation of Translators in San Francisco on Thursday, August, 4th 2011. The award was made to him for *My Child! My Child!*, his translation from Zulu into English of CLS Nyembezi's novel, *Mntanami! Mntanami!*, first published in 1950. The translation was published by Maskew Miller Longman in 2010.

**W.R. Rodriguez** now has a website which includes readings of poems from his book, *concrete pastures of the beautiful bronx*. The audiofiles can be accessed at: [wrrodriguez.com](http://wrrodriguez.com).

**Gillian Nevers** had a poem accepted by Architrave Press and it just came out in their first edition. She will have a poem in the December online edition of *Right Hand Pointing*.

**Shoshauna Shy** is offering another Woodrow Hall Jumpstart Award for an individual or group who has an idea to implement that brings poetry to the public in an unconventional manner. Go to [www.PoetryJumpsOfftheShelf.com](http://www.PoetryJumpsOfftheShelf.com) for application. An interview of Shoshauna that includes her own poetry was published online at *Long Story Short*. Other poems appeared online at *Poemeleon* and *Your Daily Poem*. And to her surprise, the pastor of Orchard Ridge United Church of Christ in Madison started off his Sunday sermon on October 9th with one of her poems that had been part of *Poetry 180*, a program that Billy Collins created that brought a poem a day into American high schools.

**F.J. Bergmann** recently became an assistant poetry editor for *Abyss & Apex*, and a copy editor for Dark Regions Press. Her poem, "Flash", won the *Heartland Review* Joy Bale

Boone Award, "Departing Summer" won an International Publication Prize in the 2011 *Atlanta Review* poetry contest, and "The Further Suns" received an honorable mention in the *Tapestry of Bronze* Apollo contest. "Slithering out of the Rut," an essay on writing horror poetry, appeared in the Horror Writers Association newsletter and in *Star\*Line*. Other works appeared or are forthcoming in *Abandoned Towers, Apex, Asimov's, The Binnacle, Bull Spec, Danse Macabre, Dinosaur Bees, Dreams and Nightmares, FlashShot, Goblin Fruit, Inkscrawl, Heartland Review, Hummingbird, Leodegraunce, Niteblade, On Spec, Paper Crow, Phantom Kangaroo, Right Hand Pointing, Silver Blade, Star\*Line, Strange Horizons, Tales of the Unanticipated, Unspoken Water* (UK), *Verse Wisconsin* online; and the 2011 Rhysling Anthology, *The Cento: A Collection of Collage Poems* (Red Hen Press, 2011), and *In the Garden of the Crow* (Elektrik Milk Bath Press, 2011).

## Mid-Central Region

*Jim Pollock, Mid-Central Regional VP  
1233 Ridge Road  
Stevens Point, WI 54481  
[jimpollock@charter.net](mailto:jimpollock@charter.net)*

A calendar reading was held on September 12th at the Nekoosa Public Library, and artist Bill Karberg's original calendar art was displayed. Readers from WFOP included **Linda Aschbrenner, Barb Cranford, Bruce Dethlefsen, Lincoln Hartford, Jeffrey Johannes, Joan Wiese Johannes, Lucy Rose Johns, Jim Pollock,** and **Kris Rued-Clark**.

October 11th WFOP members attended a workshop taught by **Bruce Dethlefsen**, offered by area writers' group, Riverwood Round Table, and

*What's Happenin' continues on page 5*

*What's Happenin' from page 4*

hostessed by **Jeanette Lindelhof**. They included **Barb Cranford**, **Jeffrey Johannes**, **Mary Lou Judy**, **Lou Roach**, and **Jim Pollock**.

**Joan Wiese Johannes** and **Jeffrey Johannes** will read from their new poems and talk about the calendar selection process at McMillan Library in Wisconsin Rapids at 7:00 p.m. on December 1st and at 6:30 p.m. at Harmony Café in Appleton on December 5th. Both readings will also include calendar participants reading their calendar poems and open mic.

**Barb Cranford** held her 40th all-day poem-making workshop at her home last summer. In October, she also brought out *Far From Here*, her latest book of poems. Barb is signing up featured readers for Original Voice, the central Wisconsin monthly first Thursday readings held at the Coloma Hotel. Several WFOP members have recently read on the series.

A gathering of Central Wisconsin poets read fall/nature poetry at the Stevens Point Sculpture Park on Saturday, October 8th. One of the new sculptures is a small wooden stage, which is perfect for outdoor poetry readings. WFOP members **Bev Scott** and **Jim Pollock** were among the poets who read.

## Out of State

**Beth Ellen Jack**, Lake Forest, CA had work published in the Goose River Anthology (2011, 2010), *Chiron Review*, *Hudson View*, *Verse Wisconsin*, *Echoes* and *Wisconsin Poets' Calendar 2010*. She won poetry prizes through Arizona State Poetry Society and *Writer's Digest*. She also won an Honorable Mention in Poetry from the Santa Barbara Writer's Conference.

## Call for Submissions Wisconsin Poets' Calendar 2013 - Community

Farmer's Markets, writers' groups, coffee klatches, prisons, ecosystems, coyote packs or beehives or church basements...we're hoping to see poems relating, however broadly, tangentially, or directly, to the idea of community. From inside the swarm, or from far outside. Treat the subject as broadly as you wish, come at it from a surprising tangent, but whatever you do, send us your best poems.

Selected poems from the calendar will also make up our summer 2012 online issue of *Verse Wisconsin*. We will consider previously published poems for the calendar. However, any poems that have been previously published will not be considered for *Verse Wisconsin*. Given the format of the calendar, we appreciate shorter poems.

We strongly prefer email submissions. Send no more than three poems IN THE BODY of an email text to [calendar@versewisconsin.org](mailto:calendar@versewisconsin.org) between **November 1, 2011 and January 15 2012**. Do NOT include poems as attachments. Include your name in the subject line of the email. Poems received after January 15th will not be read.

Anyone who would like is welcome to send us a brief prose commentary on the idea of community and what it means to you as a poet, when you email your poems. We also ask for a bio of no more than three lines, 10 pt. font.

If you must send poems snail mail, expect a longer response time, and send poems and SASE to:

2013 Calendar  
c/o Verse Wisconsin  
PO Box 620216  
Middleton, WI 53562

- So:
- 1-3 (short) poems on or around the theme of community
  - A bio of 3 lines or less
  - A brief prose meditation on what community means to you as a poet (optional)

**IMPORTANT:** Note the Earlier Deadline. We will be reading Calendar Submissions **November 1 to January 15** this year. TELL YOUR FRIENDS.

We look forward to hearing from you!

Sarah Busse and Wendy Vardaman

---

inviting new stuff. Too sappy. Only Valentine's Day could be worse.) But New Year's Eve could be a great excuse for an old-fashioned haiku party like they used to throw in medieval Japan. I'll leave that as something for you to research further; I've got to start making my own plans!

Here's hoping your holidays are filled with poetry.

*Les*

## New Editor for Spring Poetry Pages!

Dear WFOP Poets,

After spending nearly four years as gatekeeper for the Museletter's Poetry Pages—a wonderful, rewarding experience that has exposed me to some unforgettable poems—I've decided it's time for me to pass the torch to a new editor. And that new editor—a terrific stroke of luck for all of us!—will be none other than our own supremely talented JEANIE TOMASKO.

Currently serving as the Student Contest Coordinator for WFOP, Jeanie was the 2010 winner of the Muse Prize. Her two books of poetry were both published this year: *Sharp as Want*, a poetry/artworks collaboration with WFOP member Sharon Auberle, and *Tricks of Light*, just out from Parallel Press.

For the Spring *Museletter* Poetry Pages, please direct all submissions to Jeanie. Details on what she's looking for and where to send your entries can found in this issue.

Sincere thanks to everyone for all the great reads!

Marilyn Taylor

## Spring 2012 Poetry Pages Theme & Guidelines

### What She Craved

Poems must be submitted by **Friday, January 27th, 2012** to be considered for this issue and your membership status must be current (paid for 2012).

Having just read Marge Piercy's "What She Craved," I thought, let's talk "cravings." What do you, or he, or she, or they, crave? Raspberry liqueur? Bacon and eggs? The Sunday paper? A trip to Saturn's rings? Solitude? Snail-mail? Snails and butter? The letter S? Go wild. Tell all, in 20 lines or less.

### Rules for submission:

1. All forms, experimental and traditional welcome.
2. No more than ONE POEM PER MEMBER, please.
3. Email submissions vastly preferred, either in the body of the email or as a Word attachment. Send to: [jeancarsten@gmail.com](mailto:jeancarsten@gmail.com). Snail-mail submissions reluctantly accepted. Send to: Jeanie Tomasko, 6725 Century Ave., Middleton, WI 53562. Snail-mailed poems will be recycled. Thank you!

## Fiscal Second Quarter Financial Report

July 1, 2011 through September 30, 2011

To coincide with our federal tax filing our fiscal year is April 1 to March 31.

### General Account: submitted by Nancy Rafal, treasurer

Balance July 1, 2011		<b>\$39,660.62</b>
Income:		
Dues	\$812.50	
5 for 4 CD Interest	28.87	
Fearsome Foursome Donation	100.00	
SOA Scholarship-FK	275.00	
Fall '11 conference registration	1,757.00	
Total Income:	<u>\$2,973.37</u>	
Expenses:		
Museletter+Printing/Mailing	(\$1,581.53)	
VP-JC	(70.72)	
VP-SL	(15.43)	
Com. Found.-Fearsome Foursome Fund	(600.00)	
Verse Wisconsin-Annual	(1,000.00)	
Calendar acct	(107.87)	
Total Expenses:	<u>(\$3,375.55)</u>	
Total		\$39,258.44
Closing Statements Balance on September 30, 2011		\$39,273.88
Uncashed checks (\$15.43)		
<b>General Account Balance on September 30, 2011</b>		<b>\$39,258.44*</b>

\*\$25,000 of this is invested in three interest bearing CDs. One \$5,000 CD (22 months) for the General Account to help bridge the gap created by "5 for 4" and two \$10,000 CDs (13 months) the interest from which goes to the Literary Fund for our contest prizes.

### Literary Fund Account: submitted by Jackie Langetieg, Literary Fund Co-Chair

Balance July 1, 2011		<b>\$600.32</b>
Income:		
Deposits	\$0.00	
Total Income:	<u>\$0.00</u>	
Expenses:		
MUSE Crystal Aware	(\$236.89)	
Triad-clerk R. Swanson	(33.61)	
Triad Judges (3)	(300.00)	
Total Expenses:	<u>(\$570.50)</u>	
Total		\$29.82
Closing Statements Balance on September 30, 2011		\$29.82
<b>Literary Fund Balance on September 30, 2011</b>		<b>\$29.82</b>

### Calendar Account: submitted by Michael Farmer, Calendar Business Manager

Balance July 1, 2011		<b>\$444.02</b>
Income:		
Calendar Sales	\$3,640.45	
Total Income:	<u>\$3,640.45</u>	
Expenses:		
Postage	(\$288.05)	
Total Expenses:	<u>(\$288.05)</u>	
Total		\$3,796.42
Closing Statements Balance on September 30, 2011		\$3,796.42
<b>Calendar Account Balance on September 30, 2011</b>		<b>\$3,796.42</b>

General Fund	\$39,258.44
Literary Fund	\$29.82
Calendar Fund	\$3,796.42
<b>Total</b>	<b>\$43,084.68</b>



**Friday,  
January 27th**

## Six Words in Search of a Poem

### It is inevitable

It is inevitable in October  
baseball is in the air,  
as is leaf mold.  
we are driving in a red and white Chevrolet  
through autumn somewhere in Maine  
with no other target then a lobster roll  
a shack by the ocean  
and a head on a pillow.  
Spinning past  
shivering trees that hang on to their leaves like flypaper  
as the wind rips away all but the strong  
twisting them down to a pretzel brown earth  
soon to be salted with snow.

—Tom Cullen, Madison

### Summer Comfort

I'm going to the beach with Johnny tonight  
Mama doesn't know. She doesn't like Johnny.  
Becky tells me she's bound to find out  
"It's inevitable," she says  
but Mama works late at Target on Friday

The fan in the corner stirs the heat like pudding  
and the hole in the screen door  
lets in more flies than the  
flypaper can catch  
I wait for Johnny on the porch swing  
and hope for a breeze

His car lights blink at me  
from the end of the lane  
But last Friday night I felt like a pretzel  
in the back seat of his Chevy  
This time I'll take the blue throw from the swing  
and a pillow

—Karen Kerans, Milwaukee

### Catch Me If You Can

Give me a soft pillow to sleep on  
and an old Chevrolet to drive.  
Tie me in a knot like a pretzel  
and make me the target of your affection.  
Do this, and inevitably I will stick to you  
like flypaper.

—George Wentz, Sturgeon Bay

### Janesville, WI

Moving away permanently never occurred to me  
as a teenager. I saw my life as a pretzel,  
recursive loops returning to a target, a point  
of origin, where I'd be stuck: a moth on flypaper,  
destined for some inevitable disintegration  
into feathery, scintillating flakes, lulled  
by habit and repetition as in my childhood,  
when I'd doze off on a foam-rubber pillow  
in the back of my father's droning Chevrolet  
(GM was that dull town's largest employer)  
and only dream of flying,  
flying up and out.

—F.J. Bergmann, Poynette

### Reminiscence

Vintage '39  
Granny's Chevrolet and I  
oh, the road trips we three took  
on gravel country roads and bumpy, too  
I pretzeled in the back seat  
pillow, bucket, blanket close at hand  
our target getting closer—Mishicot—  
or maybe Maribel where  
familiar sights and smells await—  
grimy sinks and lava soap  
summer kitchens and kolaches  
and the inevitable  
dappled flypaper  
dangling  
overhead

—Patricia Smith, Knapp

### A Sort of Sonnet

There's a knotty pretzel in my pocket  
lace tatted pillow on my well-made bed  
fiber-optic nightlight plugs the socket  
knit hairnet tied snugly atop my head.  
My target's found the tacky flypaper,  
sticks to it like a bouncy circus clown  
a leggy dance to band music caper  
antennas wave in an upside down frown.  
Insects do love the deadly sweet fragrance.  
The hanging attraction draws them nigh.  
Inevitably the presumed romance  
causes the enamored suitors to die.  
It's like my chrome and deep blue Chevrolet  
wanting someone to come, peel it away.

—Paula Anderson, Wales

### Bel Air Blues

In the weed-choked back alley of a rust belt city  
 A solitary garage leans its wooden sides  
 Aslant into the wind.  
 Its roof askew; its unlocked door banging on a single hinge.  
 Inside, the 60s Chevrolet BelAir sits  
 Pitted chrome and faded candy apple red paint  
 Flattened white wall tires.  
 A curl of bug-crustled flypaper  
 Sticks to the hood like an ornament;  
 Squealing mice burrow into pillowy cushions.  
 Inevitably, the Chevy waits for the long-dead driver  
 Who pretzeled his lanky body into  
 The driver's seat and  
 Zoomed off—  
 A target attracting  
 Hot girls  
 On cool nights.

—Frankie Mengeling, Oshkosh

### Every Day

There's an empty pillow next to mine every day  
 and every day when I make the bed, I tuck it back in its place  
 as though I'm expecting you every day to return from the dead  
 to this soft target for you to land every day upon,  
 your eyes, your lips, your smile, every day  
 so close to me, as though it's fifty years ago  
 and we're riding in style in my dad's Chevrolet Biscayne,  
 floating Turbomatically to the A&W,  
 Buxom Billie bathed in neon, working the counter and the boys,  
 her beehive hairdo dangerously close to the flypaper,  
 defending her honor, such as it was, by cracking wise,  
 "I don't eat pretzels, junior."  
 Then we'd steal off to the shadows of Jackson Park,  
 where we meshed and intertwined, adding stars to the night,  
 so madly in love then, and then, for forty-one years, every day,  
 to have held you, every day,  
 to have lost you, every day,  
 to love you forever, past all things inevitable,  
 every day.

—Jack Robertson, Madison

### Uncle Al's Stradivarius

Uncle Al was eighty when he quit the flute,  
 picked up the violin  
 and pulled the bow across old strings  
 (which sounded more like a stick across flypaper)  
 on his recently purchased  
 second-hand violin – truly the Chevrolet of instruments.  
 In his eighth decade the target goal was to keep learning  
 even though his fingers felt like pretzels some days,  
 twisting around the neck to create familiar notes.  
 Yet, it was inevitable that he would again feel the  
 pleasure of accomplishment  
 before his head hit the pillow that night.

—Annette Grunseth, Green Bay

### No Girls Allowed

Like flies to flypaper  
 every Bayfield boy over six  
 was inevitably drawn  
 to the 1955 Chevrolet—  
 pale blue rusting to red at river's edge  
 and each year more enveloped  
 by the kudzu  
 It was an alluring target  
 for afternoon Coke and pretzel shenanigans  
 –"no girls allowed" posted by long-ago ten-year-olds—  
 and late night beer and cigarette hauntings  
 One night Jimmy Evans brought  
 Mary Lou Robinson to the car  
 the boys found the pillow in the morning  
 it was never the same again

—Elmae Passineau, Wausau

### Desire

She fluffs his pillow,  
 yearns to hold, to stick  
 to him like flypaper.  
 Instead, she turns away  
 from the inevitable—  
 he yawns, strokes the remote;  
 his tired eyes target  
 the sleek red Chevrolet,  
 the slim blond cover girl  
 with cherry lips, pretzel legs.

—Marion H. Youngquist, Wauwatosa

### Hot-Rod Ride

The leader of the Perfect Angels  
 issued an invitation in June of '56:  
*Ride with me*, he coaxed  
 while his red Mercury rumbled  
 and gleamed. *We'll take on  
 the Purple Coffin, a little souped-up  
 Chevrolet, custom-painted.*  
 His voice purred like his V8 engine.  
 Our target—a pretzel-shaped side road  
 away from the fuzz  
 on a sunny Sunday afternoon.  
 It was inevitable that I said Yes  
 to that cigarette-smoking  
 Catholic-school dropout. But flypaper  
 couldn't have held our wheels  
 to slick blacktop at 120 mph.  
 Packed earth is his pillow—and mine.

—Jan Hasselman Bosman, Woodstock, IL

### Hot Communion

Why her finned, pink Chevrolet  
rather than my curved, beige Bug,  
only the flypaper could recall,  
and that's landfilled forever

Behind the North of the Border Bar  
where, on Saturday nights,  
everyone washed away the week's sins.

That Chevy did have ample room  
for the pillow on the seats, shifting targets  
of our inevitable, hot communions before dawn.

It always started well enough  
with a big shared pretzel  
to soak up confessional fluids.

But afterwards came dry-as-a-bone church  
with her parents and sisters,  
who inquired about the Bug's loneliness,  
and we had trouble coolly attending to the sermons.

—Bill Scanlon, Madison

### For Now

She pretzels into the back seat and tries,  
on this moonlit country lane, to sink into sleep's oblivion.

As she arranges her sweatshirt pillow, she imagines her husband,  
speech slurred, yelling for her as he roams their house.

She knows she is his prey and she knows it is inevitable:  
she'll return to his orbit to be trapped in this flypaper marriage.

But for tonight, she's counting on the safety of this dark lane  
and this '57 Chevrolet cocoon, mud brown.

—Francha Barnard, Baileys Harbor

### The Girl in the Baby-blue Chevy

She lay serenely back  
against the pearlized pink pillow  
while carefully balancing the  
heart-shaped pretzel on her nose.  
His knife slid past, impaling the salty  
core on the target where it stuck to  
the fresh flypaper at the window,  
bleeding soft crumbs all over the  
inevitable bed in his custom,  
baby-blue Chevrolet.

—Judy Wucherer, Menomonee Falls

### The Blues

I woke up this morning and my dog was gone.  
He was ridin' away in my Chevrolet.  
I got the dog-gone blues.

That nice, sweet lady who shared my pillow,  
now she's ridin' away with that mean old stray.  
I got the empty-bed blues.

She stuck to me like glue on flypaper.  
She rubbed me wrong like a pad of brillo.  
I got the lot-of-trouble blues.

Now I got nothin' but a pretzel for my pocket.  
That gal didn't even leave me a letter.  
I got the down-to-a-breadcrumb blues.

Hey, here she comes: Inevitability.  
Now she's back, and I'm in peril.  
I got the end-is-near blues.

I'm lookin' down the end of a barrel,  
standin' over here like a big ole target.  
I got the aim-and-fire blues.

—Mary C. Rowin, Middleton

### Keno Drive In

Summer's end, as a double feature plays  
we cuddle in dad's borrowed Chevrolet  
munching the last of the pretzels as you,  
my girl, use my shoulder as your pillow.  
Ending inevitable, right triumphs  
as the hero targets the vile villain!  
Cotton candy lost during a stolen kiss  
acts like flypaper tacking your gingham  
down on the faded blue cloth upholstery.  
Soon, fall's chill will try to erase  
these summer memories, but not tonight.

—Robert Moreland, Pleasant Prairie

### Seventeenth Summer

Another August dusk at the drive-in theater.  
He drove his dad's grey Chevrolet Bel Air  
wagon. I loved him from afar, the backseat.  
I did not love my date who munched  
pretzels throughout the Woody Woodpecker  
cartoons and then inevitably fell asleep,  
his head on a tattered Badger pillow  
flat against the far window.  
I could not follow the movie, the action;  
everyone looked alike. I targeted my  
attention on the front seat—  
his asides, banter, laughter,  
his kisses not kissing me.  
I was a fly on the abyss.  
He was a fly to my flypaper in reverse.

—Linda Aschbrenner, Marshfield

### Under the Stars

On quilts and goose down pillows  
they slept in the raspberry patch  
that sultry summer night in 1932  
when temperatures soared beyond  
the pale. Sylvia's arms and legs  
served as flypaper for mosquitoes  
and flies, her youthful taut skin  
their target. A barn cat lay  
like a pretzel at her feet. Lack of  
sleep was inevitable. Sylvia sat up.  
"Ma, this wasn't such a good idea.  
Do you think George would mind if  
we slept in his new Chevy tonight?"

—Charlotte Johnston, Madison

### Night Swarm

Bedtime. I click off  
the Chevy commercial,  
eat another Jalapeno pretzel,  
swig the last of the imported beer,  
and head off to fluff  
my midnight pillow.

To no avail.

Wakefulness seems inevitable.  
Lying down will simply  
stir up the nightly buzz  
of a dozen black worries—  
all hovering, all targeting  
my flypaper mind.

—Jeri McCormick, Madison

### The Faith of a Whimper

The pretzels sufficed his appetite  
as the crumbs from the salty treat  
inevitably decorated the pillow cover that was laid upon his lap  
He closed his eyes and day-dreamt about the 2004 Chevrolet Impala  
that took him to the hedonistic points of his teenage youth  
Seventeen, cruising through the back woods of Minnesota's pine country  
The fresh scent of pine filling his back seat, while he discovered the end of a bottle  
One year before he left for the Army  
One year before he became a target for a bomb  
One year before he lost his legs in an explosion of blood and bone  
He opened his eyes and saw a fly struggling to escape  
from the flypaper he laid out to capture the noisy pests  
A tear dribbled down the curve of his pale cheek  
"I'm sorry little buddy" he said  
while looking down at where his feet should be

—Adam Binash, La Crosse

### SUMMER LOVE SONG

We have spent the afternoon  
shooting at the target against the dune  
with our light bows with the inevitable results,

many landing among the sea oats,  
cut grass and beach pea.  
We retire to the porch, the sun low,

where the ancient flypaper hangs  
curled above us with equally ancient flies  
in all stages of dissolution.

We sensibly move the table  
to the side by the screen where we slam  
glasses of lemonade, eat most of a bowl

of pretzels to counteract the acid.  
Next door our neighbor's old Chevrolet  
Bel Air starts, stutters, and roars away.

Then the crickets start up their orchestral efforts;  
we ease onto our pillows, turn  
toward each other, fire in our eyes.

—Peg Lauber, Eau Claire

### The 1968 Washed-Out-Blue Nova

My friend Darlene owned it in 1985,  
when her father gladly gave it to her, the  
headliner drooping, looking as if a pillow  
were stuffed inside. When I rode shotgun,  
the bulge inevitably found its target: my

neck and ponytail. There was no thought  
to ride in back—that seat was filled with  
dozens of shoes that didn't match, old  
food cartons from MacDonald's, sweaters  
and coats balled up, books, toothbrushes,

crumpled pretzel bags—everything sticky  
as flypaper. See *the U.S.A. in your Chevrolet*  
would not apply here—I was grateful  
when the ride of a mile or two ended. No  
way I'd cross the county line and go beyond.

—Karen Loeb, Eau Claire

### The Couple on the Train

The man next to me  
has a European accent  
and mentions the inevitable pretzels and beer.  
The woman greets him formally  
they probably slept on touching pillows  
last night and are spending breakfast  
getting to know each other.  
They work for the same company  
something about flypaper and targets.

His voice is soft on the harsh syllables  
She's southern and drawls a you-all at him.  
He shares stories of his wife  
and photos of his children. She  
doesn't seem to share much  
of herself with him. He tells  
her he bought a new Chevrolet  
convertible, the color of mustard.  
The check has come for both of us.

—Jackie Langetieg, Verona

### I'm curled up like a pretzel

hugging my pillow to my breast  
the whole episode  
playing and replaying in my head  
like a bad soap opera  
In retrospect it was inevitable  
Now it's obvious  
she was my target all along  
just somewhat indirectly  
Like a fly she found the flypaper  
I should have figured  
we'd end up in the Chevrolet  
fighting like two she-cats  
and scaring him away for good

—Karen Wilson, Juddville

### Haiku

Flypaper pretzel  
pillow targets Chevrolet.  
Inevitable.

—LaMoine MacLaughlin, Amery

### Tune-up: 1955

Our family car was a Ford  
Not a Chevrolet like my uncle's,  
The target of my father's scorn,  
"Too uppity." We were proletariat:  
Pretzel and beer people,  
Torn couch pillow, oilcloth  
On the kitchen table  
Flypaper dangling above that.  
During dinnertime pots and pans  
Clattered amid the inevitable  
Clash of words between  
Father and uncle. But  
After dinner, when my uncle  
Pulled out the piano stool  
His uncalloused hands about  
To rip out a drinking song,  
Male harmony hung in the air.

—Erna M. Kelly, Eau Claire

### Pretzel Man

Outside the school gates, the pretzel man,  
doughy and soft as a pillow, waits  
for the three o'clock bell to ring. Soon  
the girls will swing out of class, their young breasts  
heaving, become the target of his manly attentions,  
his inevitable, frustrated lust. He takes the pretzels  
off his stick, sells them each for a dime.  
As he collects the coins, he thinks of his wife,  
how slow she is in her movements, slovenly,  
a bad housekeeper. She hangs flypaper coils  
from the ceiling, cooks meals out of tin cans.  
He remembers the day he met her,  
how they walked together to the corner,  
pressed their noses to the windows  
of the car dealership, how he promised  
he would buy her the shiny blue Chevrolet.

—Ronnie Hess, Madison

*Theme for Spring issue:*

### ***What She Craved***

*See page 6 for more specific  
submission information.*

***Deadline: Friday, January 27th, 2012***

# Markets

Gillian Nevers • 2022 Jefferson Street • Madison, WI 53711-2116 • [nevers@wisc.edu](mailto:nevers@wisc.edu)

## Looking at Markets

The last Markets column introduced “Forum,” a place for WFOP members to share their ideas and experiences on a variety of subjects. In response to a question on the merits of self-publishing versus working with a publisher, we included an article by Jeannie Bergman, in which she discussed the distinctions between different forms of publication and some of the merits, benefits and pitfalls of publication. We invited members to share their feelings, pro or con, on the subject. You can read Larry Ericksson’s thoughts on the subject in this issue’s “Forum.”

John L. Campbell writes that he is concerned about the practice of only publishing previously unpublished work, feeling that it limits a poet’s ability to have his or her work read by a wide audience. John has expressed his concern to some poetry editors and shares his correspondence, and the response he received from one of them, in this issue’s “Forum.”

One way of getting your previously published, or never published, poems “out there” is to have a WFOP Members’ Page. A few years back, when the *Capitol Times* ran a story on local poets, the only poets mentioned were those the author found in the Members’ Page of the *Museletter*. Just think, if you’d had a page, your poem might have been featured. So, what is stopping you from getting one? It’s free. The only requirement is to be current with your WFOP dues. Send two poems, a biography, a photo (if you want), your publications, (contact and order address), and a link to your web page (if you have one) to the Webmaster, Jeannie Bergmann, W5679 State Rd. 60, Poynette, WI 53955, [demiurge@fibtz.com](mailto:demiurge@fibtz.com).

As always, I would like to know where you are publishing (print and/or online) and what your experience has been with a publication. Please send the name of the publication and a few sentences about why you like it to [nevers@wisc.edu](mailto:nevers@wisc.edu). I’ll research the publication website, submission guidelines and the type of work the publication is looking for.

## Where Our Members are Publishing and New Markets

Many of us open our email inbox every morning to a poem sent by Jayne Jaudon Ferrer, the creator of *Your Daily Poem* ([www.YourDailyPoem.com](http://www.YourDailyPoem.com)). Jayne launched *Your Daily Poem* in 2009, when a group of subscribers to *Poetry Parade*, a daily email of poetry she sent every April during National Poetry Month, urged her to send poems every day of the year. Jayne’s mission is to “help the general public discover the pleasure and diversity of poetry,” through the sharing of poems by both classic and contemporary poets. She is also very receptive to poems by WFOP members. So far, in 2011, she has published poems by the following WFOP members: Anjie Kokan, Ralph Murre, Ed Werstein, Marilyn Taylor, Lisa Vihos, Jeanie Tomasko, David Scheler, Sharon Auberle, Karla Huston, Mary Jo Balistreri, Andrea Potos, Estella Lauter, Shoshauna Shy, Joan Wiese Johannes, Phyllis Beckman, Phyllis Wax, Sarah Busse, Bruce Dethlefsen, Helen Padway, Timothy Walsh, Kay Sanders, Janet Leahy, and Katrin Talbot. You can read their poems in the *Your Daily Poem* archives ([www.YourDailyPoem.com](http://www.YourDailyPoem.com)). While there, take a look at the submission guidelines. Jayne accepts previously published work, if credited.

Jeanie Tomasko’s poem, “capture, as in,” recently appeared in Issue 45 of *Right Hand Pointing* ([www.righthandpointing.com](http://www.righthandpointing.com)). Because, I had not heard about this interesting online magazine (you move from page to page by clicking on a pointing right hand icon), I spent a few highly enjoyable minutes exploring its website. *Right Hand Pointing* produces six to eight issues a year. The editors accept short poems, very short fiction, art and other things. They also e-publish chapbooks. It’s worth checking out the Submission Guidelines Slideshow – a rather unusual way of getting guidelines across. I found it clever, and actually quite helpful, but some may find it irritating. You can read Jeanie’s poem in the *Right Hand Pointing* archives.

## Forum

### Self-publishing Versus Working With a Publisher

On the subject of self-publishing, Larry Ericksson writes:

*Markets continues on page 13*

*Markets from page 12*

“In 2002, I formed my own publishing business, Quarter Section Press ([www.quartersectionpress.com](http://www.quartersectionpress.com)). I had written a nonfiction book, *Business Decisions*, on the effects of corporate mergers and had tried without much success to interest an agent or publisher. Their typical response was that this type of book must have a “big name” author to be successful. I knew that the potential market for my book was probably small, but self-publishing enabled me to distribute my story and ideas. I didn’t make much money, but did sell enough copies to recover most of the printing and production costs. I also received invitations to speak to various groups and conferences as well as do a radio interview. I subsequently self-published a second book, *Broken Strings, Missing Notes*, with similar results. I think the biggest difference between “vanity” publishing and quality self-publishing is to have a good group of readers to help critique and edit the book. Many self-published books suffer from inadequate editing of a manuscript that moves too quickly from the author to the printer.

More recently, I have used my publishing business Quarter Section Press to publish a series of chapbooks of my own poetry. I produce these chapbooks inexpensively using copy machines, half-folded 8.5x11 paper, and a stapled-spine binding. They are not fancy, but functional, and the cost of a 24 page chapbook is only about \$1.00 each. This low cost enables me to sell them for a nominal amount or give them away if I wish. I also make my chapbooks available as no-charge downloadable PDF files at my Quarter Section Press web site. In the future, I hope to publish a printed full length book collection of my poems. There is not much money in most writing or publishing including poetry, but I think self-publishing is an excellent way of distributing your poems. It is simple, you retain complete control of your work, and production costs can be kept very low whether in hard copy or electronic format. As with any material, it is most important to get the reactions of others to your work. This means that most of the poems in your chapbooks should have been read by friends and family, presented at public readings, and/or published by others. For most of us, the primary goal is make our poems available to others and self-publishing allows us to readily achieve this.”

#### Perviously Published Work

On the subject of publishing previously published poems, **John L. Campbell** has this to say:

“As a poetry advocate, I’m sending the following correspondence to a few poetry editors, ones with whom I have had some previous contact. Can you publish this in the WFOP newsletter? It’s time the backstreet poets get their backs up.

TO: John Amen, Editor of *The Pedestal Magazine*

Dear John;

You’re obviously an influential personage in the realm of poetic verse. Have you ever questioned the result of editorial policies of publishers, when it comes to poetry submissions and poetry publishing? It occurs to me that folks like you, people most interested and influential in popularizing the reading of poetry, kill good verse by demanding that all submissions have never been published before. As a result, when a poem is published, it is dead on arrival, never to be published again, if the poet follows the rules of the trade. I’m too old to witness a change in these policies, but wouldn’t it be refreshing to find an editor who wants only those poems that have been published before? Think about it.

John L. Campbell

REPLY FROM John Amen, Editor of *The Pedestal Magazine* 9/11/11

Hi John:

Interesting idea. I guess most editors feel that they want to cultivate new work, help foster a spirit of sustained creativity; hence, not wanting to republish, which would be easy enough. I guess you could have some policy such as “work must have been published not less than three years ago,” etc. That would help. There is a journal that only publishes work that has been rejected previously, but I don’t know of one that only republishes work. Could be kind of a showpiece publication. Also, I guess that book publishing serves the purpose of giving the individually published piece “continuous exposure.” That is the idea anyway. I don’t know, someone might take on what you’re suggesting. Keep mentioning it. Even if a journal didn’t do only that, perhaps it could occasionally feature work that was

*Markets continues on insert page*

## Rules for Wisconsin Fellowship of Poets Muse Prize for Excellence in Poetry Contest

1. Contestant must be a Wisconsin resident 18 years of age or older.
2. The entry form must be completed in full, included with the submission and postmarked by the contest deadline date listed on the entry form.
3. Only one original unpublished poem not under consideration elsewhere may be entered in the WFOP Muse Prize contest. The poem may not be a simultaneous submission and it may not have won a monetary award. 75 line maximum. Send **two** copies of poem. Plagiarism disqualifies the contestant.
4. Manuscript must be typed on 8½” x 11” white paper, one side only. Writer’s name **should not** appear on the page with the poem.
5. An entry fee of \$3.00 for WFOP members and \$6.00 for non-members must accompany the submission. Checks are to be made out to WFOP Literary Fund and mailed to  
WFOP/Muse/Jagielski, 572 Berwyn Drive, Fontana, WI 53125.  
Send entry in business size envelope **only**.
6. Prizes are: 1st place—\$200.00 and trophy; 2nd—\$100.00; 3rd—\$75.00.
7. Only the winners will be notified prior to the WFOP Spring Conference held on April 28, 2012 in Madison. The list of winners will be published in the WFOP *Museletter* and posted on the web site, [www.wfop.org](http://www.wfop.org), after the conference.
8. Prizes will be awarded only if there are sufficient entries and the contest judge determines that an entry warrants a prize award.
9. The first place winner of the WFOP Muse Prize will be ineligible to enter that contest again for three years.

## Message from the Editors of *Verse Wisconsin*

September 15, 2011

Dear Wisconsin Fellowship of Poets,

We were simultaneously humbled and buoyed to learn of the Board's vote to continue supporting *Verse Wisconsin* in our various endeavors. This continued gift means a very great deal to us, both financially and personally.

As you know, we have worked for the past two years to expand the scope of *Verse Wisconsin* and build the poetry community throughout the state, and beyond. To this end, we have managed to keep our subscriber base steady, while making sure that copies of *Verse Wisconsin* find their way to prisons, classrooms, festivals and conferences both around Wisconsin and further afield. For instance, we just mailed 120 copies of the magazine to the National Book Festival in Washington DC, to be given away at the Wisconsin booth. Soon, more copies will make their way to Reedsburg, to participate in the Fermentation Festival's "Farm Art DTour."

Though we fervently believe in sharing *Verse Wisconsin* at events such as these (and everything in between), it's true that no one pays for these free copies, nor the postage involved in shipping them. That is why a gift such as yours means so very much to us. It's this support that allows us to continue sharing the work of so many poets, so widely.

Neither of us took on this project assuming it would be a money maker. However, even the most charitably-minded service needs funding to continue its work in the world. Gifts such as yours allow us to fulfill our mission. For that, we thank you sincerely.

Sarah Busse & Wendy Vardaman  
Co-editors, *Verse Wisconsin*

### Membership Renewal Form

KEEP YOUR MEMBERSHIP CURRENT. Dues for the 2012 year are due **January 1, 2012**. If your mailing label doesn't have (12) (P) (L) or years beyond '12 after your name, please pay your dues immediately to keep your membership current. Dues **MUST** be current to participate in the Triad contests, to be published in the *Museletter* poetry pages and to maintain a personal poet page on the WFOP website.

Mail to: **Nancy Rafal, PO Box 340, Baileys Harbor, WI 54202-0340.**

*Please make checks payable to: WFOP.*

**Active \$25.00**

**Student \$12.50**

Name \_\_\_\_\_

Address \_\_\_\_\_

City/State/Zip+4 \_\_\_\_\_

Email address \_\_\_\_\_

**\*\*\*5 for 4 Deal\*\*\***

**\$100 paid now will give Active members 5 years of membership for the price of 4 (2012-2016)! Save \$25.00!**

### Out and About with the Wisconsin Poet Laureate

On October 13-15, 2011 I was able to participate with a gathering of 15 poets laureate in Concord, New Hampshire on panels to discuss "Poetry and Politics." I read in Franconia in the White Mountains and visited "The Frost Place," Robert Frost's farm near Derry, NH where he wrote so many of his poems.

On October 23, 2011, I was honored to be invited to read with Ellen Kort, Denise Sweet, and Marilyn Taylor at the Wisconsin Book Festival....yes, all four Wisconsin Poets Laureate.

You can ensure Wisconsin Poets Laureate for years to come with your financial support. Donations can be made on-line at Wisconsin Academy of Sciences, Arts and Letters at [www.wisconsinacademy.org](http://www.wisconsinacademy.org).

It continues to be a pleasure to represent you poets.

Bruce Dethlefsen (2011-2012)

## WFOP Triad Contest 2011 Winners

**Poet's Choice** – Judge Muriel Nelson, 103 entries

First Place:	Geoff Collins	“That Same Kid, 12 Days Later”
Second:	Mary Jo Balistreri	“Summertime”
Third:	Ronnie Hess	“The Girl with the Lazy Eye”
HM:	Lauren Shimulunas	“Landlady”
HM:	Gary Powell	“On Lake Superior at Munising”
HM:	Jackie Langetieg	“Invisibility: A Condition of Truth”

**Theme: Home** – Judge Erin Murphy, 106 entries

First Place:	Lauren Shimulunas	“Girl”
Second:	Jeanie Tomasko	“Last Saturday in April”
Third:	Michael Kriesel	“Small Town Alchemist”
HM:	Gail Sosinsky Wickman	“Home is the Slow Time to Watch”
HM:	Linda Aschbrenner	“Music in the Night Closet”
HM:	Nancy Jesse	“Inside Out”

**Kay Saunders Memorial New Poet Award** – Judge Don Colburn, 58 entries

First Place:	Paula Schulz	“You, Umbrella”
Second:	Betty Bowers McMurry	“Prairie Bloom”
Third:	Susan Anderson	“Dreams from my Grandmother”
HM:	Kenneth Zahorski	“Mourning for Willy”
HM:	Sharon Foley	“How the Moon”
HM:	Jan Hasselman Bosman	“The Bird Feeder”

### Spring Conference 2012

2 days  
April 27th-28th  
Madison  
\$55 (watch next  
Museletter for  
registration info)

### Fall Conference 2012

3 days  
November 2nd-4th  
Stevens Point  
\$70

NONPROFIT  
U.S. POSTAGE  
PAID  
PERMIT NO. 6852  
LAKEVILLE, MN

Wisconsin Fellowship of Poets  
9556 Upper 205th Street W  
Lakeville, MN 55044  
RETURN SERVICE REQUESTED

---

# Entry Form for the Wisconsin Fellowship of Poets Muse Prize for Excellence in Poetry Contest

Name \_\_\_\_\_ Telephone \_\_\_\_\_

Address \_\_\_\_\_

\_\_\_\_\_ Zip \_\_\_\_\_

E-mail Address \_\_\_\_\_

Poem Title \_\_\_\_\_

First Line \_\_\_\_\_

I am a Wisconsin resident, 18 years of age or older. The poem I am submitting is my own original unpublished work, is not under consideration elsewhere at this time, and has not won a monetary award.

Signature \_\_\_\_\_ Date \_\_\_\_\_

Newspaper (name and address) to be notified if I should win the first place award: (optional)

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Entry Fee Enclosed:            Current WFOP member—\$3.00 \_\_\_\_\_

Non-member—\$6.00 \_\_\_\_\_

Make Check Payable to WFOP Literary Fund.

Mail Entry to: **WFOP/Muse/Jagielski**  
**572 Berwyn Drive**  
**Fontana, WI 53125**

**DEADLINE: February 1, 2012 postmark**

This form may be copied.

previously in print.”

Please send your comments and thoughts on these, or other topics that concern you as a poet, to [nevers@wisc.edu](mailto:nevers@wisc.edu).

### Resources

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

**Duotrope’s Digest** (<http://www.duotrope.com>) is a searchable database of journals and anthologies that includes links to publication websites, lists acceptance rates and response times, and allows writers to track their own submissions in an online database. Updates available by free e-newsletter.

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

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

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

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

## Poetry Publications

This section is for the listing of recent publications by WFOP MEMBERS EXCLUSIVELY. Recent publication: Copyright 2010-11. For more information, please send a stamped, self-addressed envelope to the author or publisher.

Title	Publication	Author
<i>Ancient Owls</i>	Book	Jo Bartels Alderson To order contact Jo at: 1950 Georgia Street Oshkosh, WI 54902-6744 (920) 231-8646 \$12.00
<i>Far From Here</i>	Poetry	Barb Cranford To order contact Barb at: 951 Hwy C Hancock, WI 54943 (608) 564-7701 \$14.00
<i>Juniper</i>	Chapbook	Nancy Takacs To order contact publisher at: Limberlost Press 17 Canyon Trail Boise, ID 83716 <a href="http://www.limberlostpress.com">www.limberlostpress.com</a> \$15.00
<i>Snowbound</i>	Chapbook	Elizabeth Tornes To order contact Elizabeth at: 2410 Mitten Lake Road Lac du Flambeau, WI 54538 (715) 588-7329 <a href="mailto:bethornes@gmail.com">bethornes@gmail.com</a> \$5.00 plus postage
<i>Tricks of Light</i>	Chapbook	Jeanie Tomasko To order contact Jeanie at: 6725 Century Avenue Middleton, WI 53562 <a href="mailto:jeancarsten@gmail.com">jeancarsten@gmail.com</a> \$10.00

### Rosebud #51 is just off press!

*Rosebud* #51 is now available. It can be ordered through Paypal at [www.rsbd.net](http://www.rsbd.net) or by sending \$7.95 to: *Rosebud* #51, PO Box 459, Cambridge, WI 53523. It features fabulous watercolors of ancient rock art by Geri Shrab, poetry by William Stafford’s son Kim, the late General George S. Patton, and the legendary song writer B.J. Thomas! There also works by editors John Lehman, Bob Wake and Roderick Clark, and some interesting translations from the Spanish and Italian. Also included is fiction by John E. Smelcer. Subscriber issues were mailed in early November.