

WISCONSIN
FELLOWSHIP
OF POETS

wfop.org

Museletter
WINTER 2015



Next Issue Deadline:
FEBRUARY 1, 2016

MUSELETTER EDITOR
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wfopmuseletter@gmail.com

Remember ...

Notify *in advance* of address change. "Temporarily away" or forwarding for any reason must be sent first-class, or the *Museletter* will be returned at WFOP's expense.

The .pdf link is sent before the print *Museletter*; sign up for e-mail instead and you'll also save the Fellowship money!

Get the weekly Events e-mail:
muselettereditor@gmail.com

.....
Advertise books, etc., to the WFOP membership with ads in the *Museletter* or Events e-mail at the following rates:

\$15 eighth page
\$25 quarter page
\$40 half page
\$75 full page

\$10 100 words in Events e-mailing

Ad copy to *Museletter* editor.
PayPal wfoptreasurer@gmail.com
or mail check to Treasurer.

Welcome!
to new members since the
Fall 2015 Issue:

Stephanie Elkins, Oregon
Mark Zastrow, Janesville

.....
Join WFOP at
wfop.org/join.html

PRESIDENT
Michael Kriesel
301 East Kent St Apt C
Wausau WI 54403
(715) 610-3848 (new!)
krieselmichaela@gmail.com

VICE-PRESIDENT
Jan Chronister
3931 South County Rd O
Maple WI 54854
janchronister@yahoo.com

SECRETARY
Richard Swanson
7320 Cedar Creek Trail
Madison WI 53717
rwsfansong@gmail.com

TREASURER
Colleen Frentzel
229 Ba Wood Lane
Janesville WI 53545
layersofmoments@yahoo.com

President's Message

Thank you, WFOP members ...

for allowing me to serve as your president these past three years. It's been great working with so many talented people, each of them dedicated to fostering Wisconsin's poetry community in their own unique way.

As of January 1 our new President will be **Jan Chronister** and our new VP will be **Michael Belongie**. **Ronnie Hess** will succeed sterling **Richard Swanson** as Secretary, while **Colleen Frentzel** will continue to keep our fiscal ship afloat.

It gives me great pleasure to announce **Naomi Cochran** as our new Membership Chair. She lives in Hayward, up in the NW Region, and became a WFOP member 10 years ago, after learning about it through a former HS English teacher. A life-long Wisconsin resident, she writes, "My work was first published in *Young America Sings* (1970) and appears in many regional collections. I published my first chapbook, *Finding Ourselves in Alzheimer's*, in 2015. I'm married, with a daughter in high school and a son in Madison."

Jeff Anderson has volunteered to act as WFOP's first-ever High School Outreach Coordinator. Jeff is a retired high-school science teacher from Milwaukee. He'll be contacting high schools to make students aware of/get them involved with WFOP. Jeff's also a beekeeper. Please join me in welcoming Naomi and Jeff to the team of volunteers that keeps WFOP going!

Your membership dues in action dept.

In August we awarded a \$100 mini-grant to **Barb Cranford's** Original Voice reading series in Coloma to help with poets' travel expenses. For several years, the series has presented a featured artist followed by an open mike every 2nd Wednesday, Feb–Nov. This is the third such grant we've awarded in support of the series.

If you know of a potential or existing project worthy of a mini-grant, contact your Regional VP, or any other board member.

Mid-Central Region's VP **Jim Pollock** sponsored \$100 to reprint Lorine Niedecker's chapbook *Along the River* in August. Free copies can be obtained at the Dwight Foster Public Library, 209 Merchants Ave, and the Hoard Historical Museum, 401 Whitewater Ave, both in Fort Atkinson WI 53538, and at any poetry functions that the Friends of Lorine Niedecker attend.

On April 21, the godmother of Wisconsin Poetry, **Ellen Kort**, passed away. Ellen was our first Wisconsin State Poet Laureate, serving from 2000 to 2004. Besides being a top-notch poet, she was a wonderful person who inspired everyone she met in her travels as Wisconsin's poetry ambassador. WFOP is assembling a Memories Book in Ellen's honor. We all can recall special moments we shared with Ellen. This book will give WFOP members the opportunity to share those memories with the fellowship. We want your contributions in prose or poetry (or both). We will eventually add the book to our official

Muse Contest DEADLINE February 1



Rules & entry forms:

wfop.org/contests/muse.html

archives and we will also print some of the remembrances in issues of the *Museletter*. Send up to four pages, typed or handwritten, to **Nancy Rafal, PO Box 340, Baileys Harbor WI 54202** or e-mail mrsticket@gmail.com. You give WFOP permission to display, print, and archive your remembrance of Ellen when you send it to Nancy. A webpage dedicated to Ellen is also being developed. More to come ...

Additionally, volunteers are being sought for a committee to study the formation of an award in Ellen's name, to honor persons who mentor poets. Contact **Nancy Rafal** at the address above or WFOP Treasurer **Colleen Frentzel** if interested.

Although we're vexed with snow this time of year, spring is just around the corner. Our spring conference is set for April 29–30, 2016, at the Crowne Plaza Hotel in Madison. The theme is Crossing Borders: Hearing Other Voices in Poetry. The conference will feature Asian American poets Bryan Thao Worra, Kao Kalia Yang, Ed Bok Lee, and Timothy Yu. Hope to see you there!

A reminder ... copies of the 2016 *Wisconsin Poets' Calendar* make great holiday gifts!

Best,

—MIKE

What's Happening in Your Region?

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

CENTRAL-FOX VALLEY

VP: Sarah Gilbert, pses@sbcglobal.net.

EAST

VP: Ed Werstein, wersted@gmail.com

Poets Monday continues every Monday at Linneman's, 1001 E Locust St, Milwaukee. Doors open 7:30. Open mike 8 p.m. Featured reader 9 p.m. See weekly Events e-mail for list of featured readers. \$3 cover.

The annual East Region *Calendar* Reading Saturday, Nov. 14, 2 p.m.: Rare Books Room, Milwaukee Central Public Library, 814 W Wisconsin Ave, Milwaukee. All contributors are invited to read their poems. If unable to attend, you may send someone to read your poem. The new 2016 *Poets' Calendars* will be for sale and previous years' *Calendars*, full of beautiful poetry, will be available at a discount. Tours of the library available immediately after the reading. Free to the public.

East Region poets in the November *Verse Virtual* (verse-virtual.com) include **Sylvia Cavanaugh**, **Bob Nordstrom**, **Dale Ritterbusch**, and **Ed Werstein**.

Several members of the Hartford Avenue Poets, including **Mary Lux**, **Helen Padway**, **David Southward**, **Ed Werstein** and **Mark Zimmermann** presented poetry to Mark's freshman General Studies class at Milwaukee School of Engineering on October 5.

The anthology *Soundings: Door County in Poetry* (2015, Caravaggio Press) contains work by East poets **Paula Anderson**, **Mary Jo Balistreri**, **Susan Huebner**, **Judy Kolosso**, **Janet Leahy**, **Mary Lux**, **CJ Muchhala**, **Katy Phillips**, **Ed Werstein**, and Sister **Irene Zimmerman**. Most of these poets joined with the Door County Poetry

Collective for a reading from the book at the Southeast Wisconsin Book Festival at UW–Waukesha, November 6–7. Other Festival events included a panel presentation by **Peggy Rozga**, **Wendy Vardaman**, and **Mark Zimmermann** for a discussion, "Poets at Play, Seriously" in which they talked about working with forms.

Janet Leahy recently had two poems published online at **New Verse News**. Her poem "Morning Coffee" was awarded honorable mention in the Illinois State Poetry Society Contest.

Mary Lux published two poems in *Voices on the Wind*.

Ed Werstein has two poems in *Gyroscope Review*. His poem "The Best We Can Hope For" was awarded first place and the Margo Lagattuta Memorial Award in the Premiere category of the Poetry Society of Michigan's annual contest; "Ghost Dogs" won first place in the Animal Category. **Sylvia Cavanaugh's** poem "1960s Back Alley Evening" won second place in the Evening category.

The Wednesday Writers Group of Woodland Pattern Bookstore presented an evening of free poetry October 28. Readers included **Karen Haley**.

MID-CENTRAL

VP: Jim Pollock, jimpollock@charter.net

Jeffrey Johannes and **Joan Wiese Johannes** have poems in the 2015 *Ariel Anthology*.

Barb Cranford conducted her 56th workshop in July; the all-day affairs are held 4 times a year in Barb's home.

In November, Cranford and **Julie Eger** closed out their ninth Original Voice poetry readings with a presentation by UWSP English professor Bill Lawlor. These monthly programs, held on second Wednesdays 7–8:30 p.m. at the Coloma Hotel, Coloma, will resume in February.

Bruce Dethlefsen emceed a poetry slam sponsored by

WFOP and MORE Healthy Foods in Montello October 23. **Jim Pollock** placed first in the Adult Division.

Kris Rued-Clark was the featured reader at Fourth Thursday Open Mic in Stevens Point. Rued-Clark and **Sylvia Oberle** have recently published a book of poetry, prose and photography, *Adventures on Wisconsin's Ice Age Trail: Day hikes, Weekend jaunts, and Family Vacations*.

Linda Aschbrenner's poem "Meeting a Friend" and her photograph "Bones of Winter" received honorable mentions in the *Peninsula Pulse* Hal Prize and appeared in the August 7-14 issue. Aschbrenner was also a finalist in the Wine and Words Poetry Contest with her poem "We Celebrate." Her poem "Old-Fashioned Books on Paper" is included in *The Artist's Muse 2015: Wisconsin Artists—Wisconsin Poets*, edited by Christine Alfery.

Mike Kriesel is featured in *North American Review* 300.2 as the 2015 James Hearst Poetry Prize winner. He's also in the Science Fiction Poetry Association's 2015 *Dwarf Stars* anthology.

NORTHEAST

VP: Tori Grant Welhouse, torigw@twc.com

Tom Davis published a sonnet, "Break to Manhood," in *The Lyric*, and a poem, "Makwa Fits You Good," in the *Tribal College Journal*.

Ethel Mortenson Davis published a poem, "Memories," in *Blue Heron Review*.

Nancy Rafal had two poems published in *Big Scream* 54, a tribute issue celebrating Jeff Poniewaz, former Poet Laureate of Milwaukee. Nancy, along with **Estella Lauter**, presented a workshop, Poets' Anthology—A Collective Effort, at the Wisconsin Writers Association conference in Wisconsin Rapids in October. They presented a similar workshop at the Southeast Wisconsin Festival of Books in Waukesha in November.

NORTHWEST

VP: Jude Genereaux, heyjudegx@gmail.com

Diana Randolph coordinated a reading in October at Art Market 63 in Cable with other regional poets published in the 2016 *Wisconsin Poets' Calendar*, featuring **Peggy Trojan**. Diana will also read poetry at the Cable Hayward Area Arts Council's annual meeting in November.

Peggy Trojan's poem "Life After Death" won a viewers' choice award at the Hackensack Arts Festival in Hackensack, MN. Her poem "August, 1945" was published on Little Eagle's *RE/Verse*. "The Pro" and "Snow Snake Game" received awards in LOMP. Her poem "Gathering Place" appeared on *Your Daily Poem* Nov. 14. Her poem "In The Attic" received an Editor's Choice award from *The Talking Stick*.

Beth Tornes' interview with Mark Strand, recently deceased former US Poet Laureate, appears in the November issue of *Western Humanities Review*.

Jude Genereaux read her poem from *Soundings* at a Door County poets gathering for the May 30 dedication of Norbert Blei's Coop, Write ON! Center. Interviewed for the podcast Poetry Spoken Here, she reads a variety of her poems at poetryspokenhere.com/archive/. In September, Jude presented the first Blei Literary Awards in Poetry and Short Story at the Washington Island Literary Fest.

SOUTH CENTRAL

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

On August 27 **Marilyn Taylor** and **David Scheler** read at The Depot Cafe in Edgerton, Wisconsin.

Araceli Esparza was one of the instructors in a Yoga and Writing class August 23–October 4 at Kula Yoga & Wellness in Madison.

A poetry reading and fundraiser for the poet laureate fund was held September 14 at the Cardinal Bar in Madison. **Robin Chapman** and **Fabu** were among the many who read and performed in memory of former Madison Poet Laureate John Tuschen.

Jeanie Tomasko and **Pete Zenz** read as part of Read Local on October 3 at the Middleton Public Library.

On October 8, there was Chaos and Cookies, a poetry reading on fractals by **Robin Chapman** at Gallery 211, Madison College Downtown.

James P. Roberts read at the Pinney Library Mini-Book Festival, Madison, October 11.

Fabu and **Marilyn Taylor** were two of the featured poets at the Lorine Niedecker Poetry Festival in Fort Atkinson October 15–16. **Ron Czerwien** also participated.

Local poets participating in the 2015 Wisconsin Book Festival included **Wendy Vardaman** and **Catherine Jagoe**.

Richard Merelman recently published poems in *Blue Unicorn* and *Lake City Lights*.

F. J. Bergmann won both Dwarf and Long categories in the 2015 SFPA Poetry Contest, sfpoetry.com/contests/15contest.html. "Fairies vs. Robot Aliens" is in *Eye to the Telescope*, eyetothetelescope.com/archives/018issue.html; "Fata Morgana" in *Space and Time* 124; "Amaranthine," "Give and Take," "Fatal Mistakes," "Unsinkable," and "What Has Been Summoned" in *Danse Macabre* 94.

IN MEMORIAM

Larry Landucci donated \$30 to WFOP in memory of **Marion Brimm Rewey**.

Beverly and Jerry Nelson, Madison, donated \$25 in memory of **Marion Brimm Rewey**.

WEST CENTRAL

VP: Sandra Lindow, lindowleaf@gmail.com

The autumn in Chippewa Valley has been long and lovely, but winter is now around the corner, plenty of time for contemplation and poetry.

Phyllis Beckman's poem "as is" appeared online in Reflections from the Center: Week 152.

Candace Henneken's poem "Bird in the Bath" and **Sandra Lindow's** poems "A Song for my Sixties" and "End of June" appear in *An Ariel Anthology: transformational poetry and art*. Lindow's poem "Rambling Heart" is on the Eau Claire Volume One website for October 20. In September, she read her poetry at the Fall Equinox White Pine Celebration at Simply Dunn in Downsville. Her poetry reviews appear in *Star*Line*, the journal of the Science Fiction Poetry Association, at sfpoetry.com/sl/slreviews.html.

Yvette Flaten was awarded the Wisconsin Writers' Association 2015 Jade Ring for Poetry for her poem "Skies by Tiepolo." This is her second Jade Ring.

The Writers' Group at the Library continues to meet first Thursdays in the Chippewa Room of the Eau Claire Memorial Library. For December, January and February we will experiment by meeting in the afternoon, 2–4 p.m.

FROM THE ARCHIVIST

What a great year 2015 has been! Our 65th Conference was a success, and I was able to demonstrate, I hope, that the Archives are alive and thriving. However, the non-electronic parts of our history are not much more plentiful than when I took on the job. There's only one way to increase the tangible contents of the Archives:

We need to give up little parts of our WFOP lives such as photos, WFOP correspondence, conference/workshop programs/handouts, regional memorabilia, personal mementos, etc. But—if you're like me, you want to keep the personal things for your family. Fine! Lend me the things you want to keep; I'll return them, and WFOP will pay the postage!

The Archives belong to WFOP, not to me. It's lonely here at the scanner.... Do your duty.... Send me stuff!

Sincerely,

Lewis Bosworth, WFOP Archivist

2829 Barlow St, Madison WI 53705-3621

lewisabosworth@gmail.com ~ 608-238-3648

Thank You!

Ruth Isaacson donated \$15 to WFOP
in honor of **Nancy Rafal**.

Are you on Facebook?

WFOP has a Facebook page:

[facebook.com/wfopoets?fref=ts&ref=br_tf](https://www.facebook.com/wfopoets?fref=ts&ref=br_tf)

We encourage all members to post their Wisconsin-poetry-related news and to bring up and participate in any discussion of WFOP policies there.

2017 WISCONSIN POETS' CALENDAR GUIDELINES

Editors: Francha Barnard and Estella Lauter

Water, water everywhere, but ...

Go for it—not the water but your poems about it, the theme for the 2017 calendar. Keep in mind how pervasive water is in Wisconsin lives. We're talking here about the liquid state (including tears), the solid, even the vapor. Maybe the water of your poems is an ingredient in something else; maybe you're in it. Maybe it's hot! Interpret the theme broadly and surprise us. We encourage poems that draw on science, philosophy, psychology and politics in addition to waterscapes.

- Poets must be at least 18, a resident of Wisconsin or have a close connection to Wisconsin, but do not have to be current WFOP members.
- Submit 1–3 poems, single-spaced, not centered. Shorter poems are more likely to be accepted. No poems longer than **24** lines.
- Previously published poems accepted, but please include publication information.
- E-mail submissions *strongly preferred*; send to: wfopcalendar2017@gmail.com
- In the body of the e-mail, include your name, mailing address, phone number and e-mail address, followed by a bio of no more than 30 words.
- Please paste poems into body of e-mail unless format is unusual; then send as attached .doc, .docx, or .rtf only. Put all poems in one document. Remove everything but the poems from your file before you attach it.
- If you have no e-mail, send postal submissions to:
Francha Barnard
7877 Frogtown Rd
Baileys Harbor WI 54202
- We will confirm receipt by e-mail. (Please send a stamped post card for postal confirmation.) We will carefully consider all poems and respond on or about January 31, 2016.

Submissions accepted September 1–December 1, 2015

Deadline DECEMBER 1, 2015

RULES FOR WFOP 2016 MUSE PRIZE FOR EXCELLENCE IN POETRY CONTEST
DEADLINE FEBRUARY 1, 2016

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 in any contest. Seventy-five line maximum. Send two copies of poem. Plagiarism disqualifies the contestant.
4. Manuscript must be typed on 8 ½" x 11" white paper, one side only. Writer's name should not appear on the page with the poem.
5. An entry fee of \$4.00 for WFOP members and \$8.00 for non-members must accompany the submission or may be paid online at wfop.org/store. Checks are to be made out to WFOP Literary Fund and mailed to WFOP/Muse/Jagielski, 572 Berwyn Drive, Fontana, WI 53125. Please send entry in #10 business-size envelope.
6. Prizes are: 1st place - \$200.00, 2nd - \$100.00, 3rd - \$75.00.
7. Only the winners will be notified prior to the WFOP 2016 Spring Conference. The list of winners will be published in the WFOP Museletter and posted on 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 Muse Prize will be ineligible to enter for three years.
10. WFOP is not responsible for lost manuscripts. Do not send a SASE. Entries will not be returned and there will be no notification if an entry is disqualified for failure to follow any of the above rules.
11. Author retains all rights to his/her work.

2016 MUSE PRIZE JUDGE

Dennis Herschbach is a retired high-school teacher from Two Harbors, Minnesota, where he taught biology for 34 years. He has been writing creatively for several years, and has devoted considerable time studying different forms. He has had seven books published, two poetry and five prose. Herschbach is a two-time winner of a Northeast Minnesota Book Award.

Dennis is currently the president of the League of Minnesota Poets. His poems have been published in *Fire Ring Voices*, *The Talking Stick*, *County Lines*, *Simul-Lutheran Voices in Poetry*, *Waters-fall fusion poems*, and multiple times in *The Moccasin*. His work has won two first-place awards, a second, and a third, plus numerous merit awards in the National Federation of State Poetry Societies contests. His poetry has won several first-place awards in the League of Minnesota's annual contest, which is open to contestants nationwide.

His two poetry books are *Grief Journey*, a collection of poems written after the death of his first wife, and *South First and Lake Front*, poems set in what was the bowery of Duluth.

Herschbach currently resides in Sartell, Minnesota with his wife, Vicky Schaefer. In the future he hopes to publish a book of poems about laborers titled *Blue Denim Shirts*. The text is nearly complete, but at the present, work on his novels consumes the majority of his time.

Regional Programs Needed

After over 50 years of offering writing classes, the School of the Arts in Rhinelander is now officially through. I believe I am not alone in feeling lost as to where to turn for my annual "poetry fix." Those of us who live in the northern part of the state especially appreciated the opportunity to learn from experienced master poets including Ellen Kort, Angela Voras-Hill and Mary Sue Koeppel. SOA was also a chance to connect with other poets and form friendships.

Yes, WFOP does hold two conferences a year, but we know that less than half the members can attend due to distance and expense.

So now what? Let's see if WFOP can "step up to the plate" (to use a tired metaphor) and develop regional

poetry events that can at least partially fill the void left by the demise of SOA. There are established gatherings and readings already taking place in many areas, but we can do more. If your region already hosts regular readings, perhaps these could be expanded to include hands-on writing opportunities taught by the featured poets. The local community college may be a good partner in offering writing classes. If you are interested in helping plan workshops, critique groups or mini-conferences in your area, please contact your regional VP. There are regional budgets as well as mini-grants available to get started. Let's do what we can to make poetry available to a wider audience.

—Jan Chronister

ENTRY FORM FOR THE 2016 MUSE PRIZE
DEADLINE: FEBRUARY 1, 2016 (postmark)

Name _____ Phone _____

Street Address _____ E-Mail _____

City, State, Zip _____

Poem Title: _____

First Line: _____

If my poem wins, I agree to have it published in the Museletter ____yes ____no

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, nor has it won a monetary award in any contest.

Signature _____ Date _____

Entry Fee Enclosed: Current WFOP Member - \$4.00 _____ Non-member - \$8.00 _____

Make Check Payable to: WFOP Literary Fund, or _____ (check here if paid online at wfop.org/store)

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

General Announcements

THE COUNCIL FOR WISCONSIN WRITERS invites Wisconsin writers published in 2014 to enter contests for book-length fiction, nonfiction and poetry; short fiction and nonfiction; five poems; and children's literature. (Outdoor writing may be submitted as non-fiction). First-place winners receive \$500 and a weeks' residency at Shake Rag Alley Center for Arts and Crafts in Mineral Point. Deadlines January 31, 2016 (postmarked). Authors must be current Wisconsin residents. \$20 entry fee (\$15 for CWW members). Membership is not required. Out-of-state judges will make the selections. Awards banquet at the Wisconsin Club in Milwaukee in May 2016. Specific guidelines, entry forms, judge's bios, and important additional information: wiswriters.org/rules.htm.

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WFOP Student Poetry Contest printable poster at wfop.org/contests/16StudentPoster.pdf; rules at wfop.org/contests/16StudentContest.doc. Please take copies to your local school, give them to English teachers, post at your coffee shop, or give to your kids for their 6th–12th-grade friends. Deadline **January 16**. Questions to coordinator, Jeanie Tomasko, at wisstudentpoetrycontest@gmail.com.

Publications by Our Members

All Beautiful & Useless by C. Kubasta (BlazeVOX, 2015). \$16. Order from Amazon or, with a preview, at blazevox.org/index.php/Shop/new-releases/all-beautiful-and-useless-by-c-kubasta-422/

W. R. Rodriguez recently released a new poetry e-book, *From the Banks of Brook Avenue*. Buy it on iBooks, Barnes & Noble, and at smashwords.com/profile/view/wrrodriguez.

The Beautiful Unnamed. by Kathleen Dale (Zaragüeya Press, 2015). \$15 + shipping. Order from Amazon.

Finding Ourselves in Alzheimer's by Naomi Cochran (Advance Printing, 2015). Chapbook, \$10 + \$1 shipping. Order from W1598 Lee Rd, Hayward WI 54843.

2016 Wisconsin Poets' Calendars for sale!
Order extras for gifts now; see wfop.org/store/
Past Calendars still available at impressive discounts!

POETRY CRITIQUE GROUPS

Looking for a group to join? Contact your regional VP to see what's available. If your online or live crit group is open to new members, notify the *Museletter* editor for the Events e-mail.

WISCONSIN FELLOWSHIP OF POETS 2016 CHAPBOOK PRIZE CONTEST RULES

The Wisconsin Fellowship of Poets is dedicated to promoting poetry in Wisconsin and seeks to expand its contest offerings by honoring the best chapbook published in the previous year by a Wisconsin resident.

1. Contestant must be a Wisconsin resident 18 years of age or older. A resident is a person who maintains a permanent residence in Wisconsin or who has lived for at least six continuous months in the state during the contest year. A contestant does not need to be a member of the Wisconsin Fellowship of Poets.
2. The contest opens December 1, 2015. The entry form must be completed in full, included with the submission and entry fee, and postmarked by the contest DEADLINE, which is February 1, 2016.
3. Chapbooks may be entered by the author or the publisher, up to forty-seven total pages long, and published in 2015. Chapbooks may be self-published. Print only; online and e-book chapbooks do not qualify.
4. The non-refundable entry fee is \$10 per chapbook. Mail chapbook, entry form, and check (made out to WFOP Literary Fund) to:
WFOP/chap/Dethlefsen
422 Lawrence Street
Westfield, WI 53964
5. The prizes are: First Place—\$100.00; and Second Place—\$50.00. Prizes will be awarded only if there are sufficient entries and the contest judge determines that an entry warrants a prize.
6. The contest will be judged by a writing professional who resides outside the state. This year's judge will be Sean Thomas Dougherty from Erie, PA.
7. Only the winners will be notified prior to the WFOP Spring Conference in April 2016. The First Place and Second Place winners are invited to attend the awards presentation luncheon as guests of WFOP. The winners will be published in the WFOP *Museletter* and at wfop.org.
8. The First Place winner of the WFOP Chapbook Prize will be ineligible to enter that contest again for three years. Plagiarism disqualifies the contestant.
9. The WFOP is not responsible for lost books. Do not send a SASE. Entries will not be returned and there will be no notification if an entry is disqualified for failure to follow any of the above rules.
10. Author retains all rights to his/her work.
11. Address questions to Bruce Dethlefsen: bpdethlefsen@gmail.com.

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, and then renew without paying dues for the intervening time, you will be entered as a new member. Continuous membership is required for service awards.

If you winter or summer elsewhere, let us know which is your main address; mail must be sent first class to forward. We are charged for all returned bulk mail. Signing up for the e-mail-only *Museletter* (.pdf link to download or read online) not only saves WFOP \$ but arrives about 2 weeks before the print *Museletter*. Notify wfopmuseletter@gmail.com to opt out of print delivery.

The Events weekly e-mailing is a separate opt-in list; to receive it, notify wfopmuseletter@gmail.com.

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

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

**WISCONSIN FELLOWSHIP OF POETS
2016 CHAPBOOK PRIZE CONTEST ENTRY FORM**

Poet's Name _____

Telephone _____ e-mail _____

Address _____

City _____ State _____ Zip _____

Chapbook Title _____

Publisher and Date (month and year) _____

CHOOSE AND SIGN ONE:

___ I am a Wisconsin resident, 18 years of age or older. The chapbook I am submitting is my own original work.

Signature _____ Date _____

___ As publisher, I am submitting this chapbook for _____, who, to my knowledge, is a Wisconsin resident, 18 years of age or older, and contains his/her original work.

Signature _____ Date _____

[Optional] Newspaper (name and address) to be notified if this chapbook is chosen as First Place or Second Place

Enclose published chapbook, entry form and fee (\$10 per chapbook; make check payable to "WFOP Literary Fund").

Mail entry to: **WFOP/chap/Dethlefsen
422 Lawrence St
Westfield WI 53964**

DEADLINE (postmarked by): February 1, 2016. This form may be reproduced.

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 published in the *Museletter*, and to have a personal poet page on wfop.org.

Renew or join online: wfop.org/store/

or mail to: Colleen Frentzel, 229 Ba Wood Lane, Janesville WI 53545.

Please make checks payable to: WFOP

Name _____

Address _____

City/State/Zip+4 _____

E-mail address _____

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!

☐

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

GENDER AND POETRY SUBMISSIONS

While “editing” the *Museletter* involves only publication layout, I do actually edit poetry, in the sense of making selections for publication, for two venues: *Star*Line* (sfpoetry.com/starline.html) and *Mobius: The Journal of Social Change*. I find cause for concern in that, for both journals, the slush pile is consistently 2:1 male-to-female. Because I find no difference in their respective quality, and I’m not willing to impose gender-based constraints, I accept work in roughly the same ratio. However, as a female poet who has encountered little difficulty in getting her work published, I am disappointed by the relative dearth of female submitters, and have frequently wondered why it exists.

In contrast to the submissions ratio, the membership of SFPA, the sponsoring organization of *Star*Line*, has as many female as male members. I don’t know how most other poetry organizations stack up, but nearly three-quarters of the WFOP membership is female, and my impression is that women form a significant presence in the larger poetry community—why, then, do they not submit work at the same rate as men?

VIDA (vidaweb.org) has documented evidence of apparent publication bias against women. However, other than the simplistic “publish more women,” few solutions have been proposed for dealing with the disparity. In my experience, which lies with publishing poems specifically, this is not due to discrimination on the part of the “gatekeepers”—publishers and editors—but to the paucity of work by women from which to choose.

If fewer women than men are submitting, and the quality of the work is equivalent, the obvious method of achieving gender parity is to set lower standards for work by women. As an editor, I find this unacceptable—I want to publish the best poems I can get. It has also been suggested that female authors should be solicited, to bring up their numbers. Not only does this add an onerous level of work to editing, but those directly solicited often take offense if their work is subsequently rejected, and I have an aversion to being required to cosset any particular subset of poets. Some publications have taken to posting guidelines that particularly welcome or specifically favor work from certain demographics; I am also averse to this practice, which I believe actively discourages submissions from those who do not meet the designated specifications.

Even more damaging to women, I believe, are publications limited to those writers identifying as female. My gut feeling is that the presence of these policies actively discourage publication in other venues by sequestering work that would have been welcomed elsewhere (further skewing the submissions ratio for journals without those restrictions) and sending an implied message that open venues are “unsafe.”

With *Eye To the Telescope* (eyetothetelescope.org), a quarterly online speculative poetry journal published by SFPA, where editor and theme change with each issue, I’m in a position to analyze and compare the submissions gender ratio for each issue—one of which was an all-female issue. The results have been eye-opening.

Many more women submitted to the all-female issue than ever submitted to any of the other issues (all of which were open to both genders). The net result was *less* favorable odds of being published in that issue; in particular, most editors of other issues accepted *more* women than men—which, given the (usually) much lower percentage of female submitters, meant that the chances of acceptance for women were far higher in the open issues than in the all-female issue. The editor of that issue expressed disappointment at the quality of the work she had received; it’s possible that many of the women who submitted, feeling that they had an automatic advantage, chose not to send their best work.

It is interesting that two *Eye To the Telescope* issues had an even gender ratio in their submissions: what set them apart is that a specific prompt was given, rather than using a broader theme or inherent qualities (e.g., geographic location or ethnicity of the poet)—in these instances, the themes were ekphrasis (with images provided) and music. (Jeanie Tomasko reports that the “prompted” calls for the *Museletter* poetry section receive a percentage of submissions by women even higher than their presence in the WFOP membership.)

Note that male poets tend to be more persevering; that is, they continue to submit to venues where they have been rejected. If you are a female poet who is concerned about gender discrimination in literary publishing, the most effective way of ending it is to write good poetry, a lot of poetry—and submit often, repeatedly, without hesitation, to places that also publish men.

—F.J. Bergmann

The *Museletter* used to frequently publish essays and advice columns on poetry craft, publishing and poetics, but this practice has sadly dwindled in recent years. We want to revive the custom, and hope that the piece above will seed the pot, as it were. We look forward to your poetry-related articles for future issues! Send to muselettereditor@gmail.com

LOOKING AT MARKETS

I write this Markets column with mixed feelings, as it will be the last time. Although I'm happy to move on, I'm also sad to be leaving something I have truly enjoyed. After over four years of writing the column, it is time for a change—for me, as well as for the readers. Writing the column has been a rewarding experience. I have benefited as a poet from writing it, as researching publications has often led to the discovery of places my poetry might fit. Thank you to everyone who sent me information about places you have published, given me ideas to discuss, shared your thoughts on these issues, and challenged me on something I wrote. If you are interested in writing this column (there are only four a year), contact **Jeannie Bergmann**. As *Museletter* editor, she always has new and interesting ideas for the direction the column might take.

WHERE OUR MEMBERS ARE PUBLISHING

In early October, I received an announcement from **Ralph Murre** that **Sharon Auberle** was featured in a podcast on Charlie Rossiter's *Poetry Spoken Here*, poetryspokenhere.com. Ralph encouraged us to go to the site, suggesting that we would find the interview and reading well worth our time. I took Ralph up on his suggestion and listened to Sharon's interview. I was hooked, and proceeded to spend more than a few "well worth it" minutes in the archives and listening to interviews with and readings by other poets, including **Alice D'Alessio** and **Jude Genereaux**.

There is something about hearing a poem read by the poet that can make it come to life and bring a deeper level of meaning to it. This is especially true when the poet is a good reader. Her inflection, where she pauses, takes a breath, where she slows down or speeds up, the sound and tone of her voice, all enhance the listener's experience of the poem. Most of us have this experience when we attend a reading or open mic, but we cannot always leave our homes to "hear" poets. And readings and open mics rarely provide the opportunity for us to listen in on an insightful and personal conversation with the poet. That is why I'm excited about a venue where you can listen to poems and hear what the poets have to say about their work. It is also a place you might want to submit. (More about submitting to *Poetry Spoken Here* below.)

I asked Alice, Jude and Sharon if they would share their recording experience with us. Their comments, slightly edited, also include suggestions for how to make it good.

Jude: "We were taught by our mentor and teacher Norbert Blei to always read our work out loud when creating a poem, for the rhythm and song of the lines when spoken

come through differently when set free to the air. To do so publicly then becomes a whole new venue, and I thank Charlie Rossiter for this great opportunity. "Reading" is an art form in itself, which my compadres have fairly mastered—but is part of being a Poet where I have much to learn. So that's my new goal—to read publicly more often, more expressively; to honor the words and the emotion of the poem...."

Alice: "I was one of the first poets he interviewed, and didn't have a lot of time to prepare—or to know what to expect, but Charlie was very friendly, low-key, and easy to talk to.

"I was expecting him to ask specific leading questions, and I would have been better prepared if I had known that would not be the case. As it was, I had a big sheaf of poems that I had to riffle through on the spur of the moment!

"I'd recommend that in preparation, the poet should think about the direction they want the interview to go, any particular points they want to include about themselves or their aspirations ... and have the poetry chosen ahead of time to match those. How would they like to be thought of, what poets they admire or hope to emulate, etc. What books they'd like to sell, where else they might be reading and when!"

Sharon: "Yes, it was a good experience for me, but I will say that I benefitted from Alice going before me, and giving me a little more understanding of how the podcast and interview worked. Charlie is quite laid back as an interviewer, so that it's good to have your own idea of what direction to go in with your poems. But I very much enjoyed the opportunity, both for listeners to hear me who might not otherwise, and also to benefit from hearing my reading and what I might change, improve, etc.

"I also like the idea of having the podcasts archived—to hear fine poets speaking their words can inspire me!"

I wrote to Charlie Rossiter and asked him if he took submissions or if his blog was by invitation only. Charlie responded that he invites poets and takes submissions. To submit, send 5 to 6 representative poems, a poetic bio and a personal statement about your work. Interviews are done using Google+ hangouts; Charlie provides instructions. You also need computer access and a place where you can talk without disturbing others. Charlie has been known to go out into the field to interview in person as he "recorded with Sharon in June at the dedication of Norb's chicken coop writing shack's new location." *Poetry Spoken Here* tries to work ahead and "are covered for the immediate future."

Poems BY Our Membership

—JEANIE TOMASKO, EDITOR

The poem prompt was to write about an encounter with a large animal; real, mythical or other; beauty or beast.

WOLF

I saw your face last night through the campfire smoke rings.
Your face like a vision surrounded in light
emerged slowly between entangled gooseberry branches.
Your body appeared suspended somewhere in silvery space
for only your flickering ebony eyes gazed into mine.
Fear was not a consideration as we contemplated one another.
With a flinch of my shoulder muscle,
you were gone—disappearing into the moonless night.
Returning to my fire-tending, watching terra cotta flames
dancing in Strauss-like rhythms,
the muses played upon my imaginings.
Had you been a campfire dream
or a presence to someday be reckoned with?

—Susan Anderson, *Baraboo*

A FAMILY PARABLE

Snarly slobber dangling on droopy lip
pulled back from wet, yellowish teeth
scouring face, bunching skin
as angry noise pours down
past studs on the black chain collar
tied to that stake

We say your name,
Lovey—

you pause when we walk forward
you lunge when we freeze
you nip
the air near our hands
tasting blood
thicker than water

So we slow-pitch old bread underhand
and your tail whips fresh air around
then we put fresh meat
on our open, flat palms,
say your name once more
and crouch down

—Tonya McKenna Trabant, *Deerbrook*

BLACK DOGS

They are dark things,
And real.
Do not ask me about them.
For I do not want to talk about it.
I do not want to see
The shift in your eyes,
The doubt, or the shifting in your chair.
But I care about you, oh Reader.
And perhaps you know them too.
The coarse canine black hair
Covers their muscled hunched backs.
Panting, strong and fast, untired.
The beast pack of the night.
So fast through the night.
Saliva at the long teeth, the hot breath;
The red ember eyes.
Across the road, and into the darkness
Towards their unknown dark purpose.

—Jason Talbot, *Sussex*

THEY HEAR ME COMING

How could they not? I'm wearing snowshoes.
The crunch these make on frozen snow
is as loud as walking on seashells.

Seven deer stare as I round a bend in the woods.
All stop in place, almost close enough to touch.
All are curious. They've seen me before,
know my reassurances.

I cherish the moments when deer and I
comfortably cohabit the animal kingdom
share creaturely traits—inquisitiveness,
for example—without fear.

We address each other with our eyes, all
seeming to say, "Life is good. I'll take a chance
and trust you with mine, at least for today."

—Georgia Ressmeyer, *Sheboygan*

MY LIFE AS A YOUNG UNICORN

for Jodo Tornes

My mother sewed me beautiful blankets,
red and green plaid edged with lace
for Christmas, violet and white
striped seersucker fringed with
yellow pom-poms for Easter.
Sometimes she would ride me
to church on Sundays. Once she embarrassed me
when she wrapped Christmas lights
around my downy horn, made me greet
the family on Christmas Eve.
But I loved those harness bells,
and shook them every chance I got.

Corn, she would say, you are unique.
Never mind the things they throw at you.
Take these rotten apples, these shrunken carrots
and eat them. Count your blessings, child.
You make my heart gallop with pride.

—Elizabeth Tornes, *Lac du Flambeau*

AMERICAN BISON

He towered a foot over my head, a stunning height
given his stillness in a body that only moved
while he snorted cool streams of air from two wide nostrils
over the sweat that constantly dripped into my eyes.
A stoic animal so strong and out of place
where he stood on a one-hundred-degree day
behind a fence in a small pen at a park in Louisiana.
Better fit to roam free on a prairie, like the scenes
I read about in elementary school when I knew
his kind as buffalo, sacred animals revered by natives
who said prayers of forgiveness if they killed them;
how humans used these animals for everything they needed:
clothing, shelter, food—a political tool when settlers
decimated herds to starve out Native American tribes.
I remember the grainy black-and-white textbook photo
of a settler standing atop a sky-high pile of bones and skulls,
prizes to be claimed, lands to be conquered. Yet humans
still did not know the balance between nature and development,
how the bison stood clear-eyed and larger-than-life,
tolerant of all he's unaware of, everything he had provided.

—Marie Loeffler, *Waukesha*

SHAPE SHIFTING

I want to become a white buffalo.
Be an egret with a fish in its bill's
clutch. With my own life now defunct,
I want to live as a creature who
is simpler. With a mind only used
to get food, to
build a nest, or ride
the wind currents on a
summer's night. I want watersmooth
skin, a tail that sparkles with silver,
to frolic with mares like a stallion.
When I'm done with that and
looking for something new, I'll break
clam shells like an otter, onetwothreefourfive
of them. Then I'll chase pigeons
like a hawk. Anything that isn't just
safe and tame and nice like
my old life. NO MORE OF THAT!

—Pauline Witte, *Middleton*

This is a "Golden Shovel" poem based on the first line
of e.e. cummings' poem "Buffalo Bill's Defunct."

THE CALLER

If a dragon ever comes ...
that foolish old woman
will bid him welcome,
seat him in her parlor
on the best sofa.
She will offer tea
and little frosted cakes,
served on her best china.
And while she makes
polite conversation
she will not notice
as, one by one,
he gobbles her children,
wipes his curly lips
with her fine linen napkin,
and daintily pushes their bones
beneath the cushions.

—Mary Lou Judy
Stevens Point

FIERCE FAUNA

A strange noise woke me,
a rustling in the curtains
near a window closed
against the chill.
Fear froze me as I realized
something was here to kill.
I tried to jump up
but demons held me down.
My arms were pinned beside me
and something was astride me.
A huge rodent began gnawing
on my nose.
Then cat curled and purred
beside my ear, slapped the dream rat
and I awoke. Enough of that.

—Shirley O'Neill, Benton

SEEING THE ELEPHANT

At the Kenosha Civil War Museum
They were our ancestors—boys
who joined the forces,
leaving fertile fields to the women and the weak,
and waiting, waiting, waiting
to “see the elephant,” their words
for the terror that would assault their eyes.

At Home
We gaze bored at horror
through screens of glass
and scrim of desert dust,
through verbal filters boasting bravery,
prodigiously protected
from blood and pain and death.
The elephant stampedes outside our walls.

—Julia Rice, Milwaukee

THE MORNING AFTER MY DIAGNOSIS

The coyote lurked in the yard again last night.
This time he came right up to the porch.
His eyes glinted golden, unblinking in the beam of my flashlight.
He loped off to the west, turning back once
as if to see whether I would follow.
“Not yet,” I whispered.
This morning I saw his tracks in the snow
leading to the mountains
where the streams tumble icy cold,
sparkling and oh, so alive.

—Bill McConnell, Denver CO

ROUND TABLE DISCUSSION

We sat around the round table
like the knights of old.
A bunch of aging hippies,
a drove of horses' ..., if you prefer,
but, let's say donkeys.
We agreed that the country
had a dual responsibility
to individualism and community.

Ellie jumped up, enraged,
“Only individualism,” she trumpeted
as she stampeded out.
It was only then we realized
that there had been an elephant
in the room.

—Laurel Devitt, LaCrosse

7 + 1 = ? Seven words and one number
for a wordsmith: *thirty-seven, misspelled, vigil,*
lodge, not, horse, triple, screaming. Use at least
five of these words in a poem, 16 lines max.
Send to: **jeancarsten@gmail.com**
Or snailmail to: **Jeanie Tomasko**
6725 Century Ave
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THE ELEPHANT

He is standing quietly
by the entrance,
with no one else around
as I walk up and
gently lay my hand
on the rough skin
of his side. He turns and
looks me in the eye
with a warm and knowing smile
taking a cookie that I hold out,
and then when I offer him
a couple more, I find
peanut butter is his favorite.

—Bob Kimberly, Bellevue WA

DARKNESS IS JUST THE ABSENCE OF LIGHT

Working late, I had never taken that bus before so I
was not prepared when the bus pulled away
taking all the light with it.

No moon or stars, just me and a cloak of pitch black desert.
I began talking to myself, and to God, I guess you'd call that prayer.
My house was one half block from the bus stop, and talking
to myself, *don't panic, slow down. The soft growls are not
wild animals.* But I didn't stop shaking until I was safe in bed.

In the morning I told the landlady about my fright.
She handed me a flashlight and I gave her my notice
and moved that next week to the YMCA.

—Yvonne Yahnke, Sun Prairie

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