

## FM REVIEW COMMENTS 2013 32

I agree with Reviewer 1 that the words schreeping and screechity, aside from not being real words, and despite the onomatopoeia you are going for, are distracting (Urban Dictionary defines schreeping as taking an afternoon nap to recover from a hangover so you can continue nocturnal revelries [with implications of not really sleeping but facebooking!], which adds a whole new and presumably unwanted distraction to this word). I also found “screechity-sweet” to be a contradictory combination, which is perhaps your intention, but I think it pulls too much energy from the main focus of your poem.

I recommend reworking the first stanza to focus more on the sound rather than the visual of these “crucifix peepers.” Combing a line about them with the second stanza, as Reviewer 1 suggests, might be a good way to go.

I also agree with Reviewer 1’s recommendation for reworking the 1<sup>st</sup> line of stanza 3. As it reads, it is unnecessarily jarring. Going on from that line, consider: “A musician no longer privy.../trying to forget.../all strike his ears...” The problem as written is that it is grammatically not just incorrect (which I wouldn’t mind) but creates a stumbling block for the reader, who flails about trying to find a subject for “no longer privy.”

I am not a big fan of punctuation in poetry. You might consider omitting all of the semi-colons (really a grammatical nicety that usually has no place in a poem); getting rid of that colon; and perhaps even leaving off periods as well except where needed to avoid confusion.

Reviewer 3 makes an interesting suggest to “quiet” the language toward the end of the poem, but I’m not sure how you would implement this. Paradoxically, in my read, the poem now ends with a very “loud” sound, and I think this loudness is appropriate, in that it marks the significance of sound to the narrator. The whole last stanza I find very elegant, well-crafted, and moving.