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ALLIS

5

CONTENTS

Maggie O'Sullivan

Andrea Hollowell

Jean Day

Harryette Mullen

Rachel Carson

Jeff Thurston

Tim Gornig

Michael Anderson

Jackie Mac Low

Suey Doria

John Templeton

Bill Fuller

Contributors

BIG ALLIS

Contemporary Writing

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NARRATIVE OF THE SHIELDS

PHEASANT tries a tray Sun Crucial
Brushing Leaf Tension Coral Water

Standards of Snow Insist

Of Moon
Of Memory
Nameful Handful

INGRESS

encrypting
colliding incisions

The King from Such.

*

To be Exact. Gold Sirius.
Sigil-

Phlegms

(WREN-MEMORY
HARE CLAMMY JUNIPER -

INCLINED,

IMMANTLED

Sutras

Verb/Vage

Then,
a futural rag-tag

(has limbs, has paired:
Unleashed proximally
the pace of stem structure
SUTURE

when matter
(Hiddy, hurled a thrash-
thrashing sample

A Poisoning of Domain.

*

Webbla Hour. Obliteration of much heart. Sleet
Wreakage. Strobe

hatchery,
fibres there
dispersed -

pains, routes, explosives -

Decoupling of Anther Louded Alloy. Clot-Thinged
Stood-Red

Earth-Meats on the Tower.
Air-hooks on the Flame.

1. Beheld Pecked Dioramas.
2. Beheld Measured Malformations of the Compass.

Wind-Rush, Rushes - a Rush-down of
Tansy. Ram-chins throw speck stiffs

- aqua feuding -

Raft Sound.
Tobacco-

madic attentions

(re-
check
the
pulse)

blood eaten
into

skin
hid, or shat fern,

a shimmer, shimmy
solved
sun
this

equi, silvi, half-lid

Aboreal

Selves

Competing with the Mallard.

Blue-mane's EXO-

SKELETAL,

EXO-

PERIMETERED

Fangs Bend
the Mirror
Body Sip
Set of the Dyes.

LOBSTER
FOX

SALMON
copia/quoin

Stood
on
Collapse.

1. Succession of the Beak.
2. Precession of the Equinoxes.

Horn & Remained
Cry. Bone Ones. Beats of Dissolve.
Garland here Slanting. Occurrences.
Pendulum Imploded. Breath.

*

from LOGIC IN THE LIGHT OF DAY

after midnight

One maroon hangs in the corner hiding another whose absence tells the cycles of the moon. Mirror half full with reflection of one breast. There isn't as much numbness now even after argument as sometimes; focusing on words brings sensation back to the fore.

Exposed brick haunted by the receiver--booms in the night were trash collectors?--the ghost dispelled by a man's radio-station voice. The idea of it that is. Metal boxes drop over onto asphalt sometimes with tires and shocks intervening. Kept awake by the smell in the sheets of the one you desire who's not there.

An abbreviation undertaken to alter the understood's alter. Imagine he's making love now in another time zone. Removal in space isn't always on time or in psyche?

3:10 p.m.

Fewer than ten birds fly in a "Y" and then a "T" and then a "V" over the Audubon Ballroom. Learning the alphabet by nature in the city. Words crossed out on the page are filled in and connected with lines to make images.

2 p.m.

Appeals to reason are hopeless.

There is a useful way to do everything, even nothing, but its value as such is in the way and not what's done.

There are people who have seen you doing extremely private things who will never see you again.

8 a.m.

Puckish, from a cinematic point of view, pragmatic but seedy and de luxe, like groupies, from the stage. Stars come on and actually, they ask a serious question about making light.

Removed staple gleams like an Egyptian hieroglyph, one of the bird gods.

There are shadows to be seen today making diamonds with each step, wobbly like a slowing gyroscope.

You're looking toward the high rise buildings. This is the one that all the people come to.

Noon

A triangle through space and time, not an immediate trio--three people's lives braided--mediation through another person or through a spatial or temporal screen--a shield allowing voyeurism, vicarious sense--bears a gaze without compromise or relief--the luxury of a remove or an interlocutor or obstacle which makes representation a matter of choice is removed.

Representatives--one person standing in for another--heraldry; emblem--"No taxation without representation."

3 p.m.

A sandwich-board sign makes an "A" before me, a chain the thin crossbar. Not advertising sandwiches. Are we at cross-purposes with the pattern of the language?

"we"--immediacy, proximity or duplicity?

4 p.m.

Even thinking of it is to expect something--a phone call, a letter in the mailbox?--sighting a face.

10 p.m.

A love gives me leave of myself.

12:20 p.m.

Decisions about chronology can also give release.

The sound of a dog drinking gave her an insight into emotion in aural structure. Accomplishment, or continuance and then a finish.

3 p.m.

Is it a generosity of spirit or a weakness of the flesh? Or both describing something else again?

The Road of Fire
The Road of Iron
The Road of Ether

Report is a relief from reflection.

6:30 p.m.

Pictures of torture--moving pictures from 500 years apart.

Fictionalization makes you imagine worse.

JEAN DAY

from THE I AND THE YOU

I AND YOU

for JR, WB

Not only for us are twigs made

exceptional to the branch, the body
antic tenant of the hills

on which a city lapses.

In our world, others, sailors.

Everyone sees what culture did

and our patois (literally, stream)

enrolled in which, light neither ponders nor

ignores its good direction

overtaking time, the ten days grace

between installs. Manifestly art

you and me, fingered, figured, poised and shown;

frisky first

and then deposed.

1.

Beginning with

as exigent

my life

stumped in forgettal

of buzzwords, their answer

crying on the floor at eight

at night

Let's argue. The most I could manage

was *place*, a here

all cruel and happy.

2.
for IK

Outside metaphor's stubbed

handling

put to bed its mother

of unusual depth

in dreaming, her brilliance carries over

indexically

as the bird is the fact

hearing you

are one

uneconomic

yet exceptional.

3.
for EC

Having no choice

but use of other's language

spy shorts on doll

to the tune of a rake

that is progress

to fly from the scene full to the top

with unexpended

currency.

4.
for KR
for LK

I.

I live on the street where you live.

'TIL TWO.

You make the mockingbird's

speech on a wire

(donned in this phase)

(its pain and confusion)

all the way up

from City Hall. Thus, sounds

the depth, in the middle

of all this right, life ...

5.
for LK

My new eyes hurt.

One after the other

and repeat.

I have outworn a path

in the self-same place.

No words equal music.

Only sense ate.

Our formula for the everyday towers

sinkward.

Still, the sky is possible.

6.

In public the aria

I always assume

that you might

clamber

upside

with a certain mobility

posse

that you might take this leadership

through the dream

and now my neighbor

7.

for LL

And now my neighbor begins to bite

to clear the path for nun's singing

omni animal, exotic

but wearing street clothes on the square.

We desire consistency but crave texture.

Between us, who will braid the rope?

Oh hell,

its mutiny and tonic.

from S*PeRM*K*T

Just add water. That homespun incantation activates alchemically potent powders, concentrates, jars and boxes of abracadabra. Bottled water works trickling down a rainy day watering can reconstitute the shrinking dollar. A greenback isn't plucked from a tree. For two bucks, buy one tender legal portrait of Saint No-Nicks replacing clean-shaven, defunct cherry chopper with no earned interest. This week seasonal electric reindeers and Virgin Mary candles are discounted. Choose from ten brands clearly miraculous water. Pure bottled genius. No municipal precipitate you pay to get at the tap, but dear rain fresh capped at spring. Cleaner than North Pole snow, or the President's hardboiled shirts. Purer than flowing saintly white beard or drops distilled from immaculate virgin tears.

Aren't you glad you use petroleum? Don't wait to be told you explode. You're not fully here until you're over there. Never let them see you eat. You might be taken for a zoo. Raise your hand if you're sure you're not.

Nine out of ten docks trash paper or plastic my shrink wraps double bags all tidy clean and safety improved. Cyanide migraine makes you sweat. All orifices leak. No cap is tamper proof.

Chow down on all floors. Nuzzle shallow dishes. Swallow spittle lapping muzzles. Doggie style fashions better leather collars. Caressed pets milk bone bandits. Checkerboard square, clean as houndstooth. Rub a rawhide bone up out back. See Rover choose a rubber toy over puppy kibble. Poodle grooming lather bothers a tick. A bomb goes off to rid a house of pests. But pets are loyal and true watch dogs take a licking while nestling birds feather beak kisses. Cat nips flannel mouse. Kitty litters kittens.

Well bread ain't refined of coarse dark textures never enriched a sturdy peasant. The rich finely powdered with soft white flours. Now poor is pasty pale and pure blands. Some dough rolls out so what bread fortifies their minimum daily sandwich. Here's a dry wry toast for a new age when darker richer upper crust outpriced the staff with moral fiber. A slice of life whose side's your butter on.

Refreshing spearmint gums up the words. Instant permkit combs through the wreckage. Bigger better spermkit grins down family of four.

METHOD

striking the grain the thousand

stone ungracious instrument consists

in alternatives, the round or slope

arranged the mark, fine stylus

giver of parts, or nearly

lavish instance indicates

(as the weight

accomplishes its crystalline

degree

PROVISION FOR A SURFACE

instrument which edges

the tongue fearful, resembling

a space of activity a surface

for malcontent suggest this cloth appears an illustration

stated measure in essential fronds some fresh

splendours compared the patterns shorten

with winter expired sphere into the battle

spit clothes her a different

law cleaves to her habitation

before, or who might in turning

WAVE

distinguished a nation a subtropic
rational occupation, delight
in heat's sound, deep comprehension of burning
preoccupies the features of response the purified earthenware
seamstress may apply
her plural organs with fire
thrill flowers a sense of
equivalent things, empirical shrubbery

INSTRUCTION

contention brim a keenness
anchor points to put a friction
at the infusion the referring
by various sects radiant the archaic wrestler one who lives
upon the act, the elemental something resembled
psalm, the troubled roof
brilliance the impedances
bring continuously, any far epidemic

from INTERFACE

Bright and long-lasting negative effects of Cartesian perspectivalism on viewing our own bodies from the head down.

France 8.9%.

Two elections, about a hundred days of rain and it will be spring.

It's a made position, like a pewter spoon or a leather letter opener.

The Rocket Richard riots would be an example of spontaneous agency.

"Jeanine is a living example of Noranda's attitude to employees."

This train.

The residual anger resides here (points with right hand) and accumulates here (points with left hand), I'm still looking for the spigot.

More American soldiers were killed by accidents during the build-up than by either the Iraqi army or so-called friendly fire.

Generic or genetic.

Sapped like a sap machine.

There are so many *ones* I want to be -- beyond the cardboard maquette stage, more at the proto-type level, the "working model" example.

Rent context.

By the book legally and with the compassion of the United Fruit Company.

Every device will have its homecoming.

"We may not have all the right answers, but we have the right car."

At no point in Canadian history has a federal government been so unpopular: January 1991.

Counter-top culture.

The silent trajectory of the fist gave me time to think, opened the local to a national identity with blinkers on.

Anxiety punctuated by time.

"I'm a man -- spell it *I apostrophe M.*"

China 6.3%.

Patience dispersed through the legs lead me to "I become my job" now I'm pulling together like white blood cells.

The language of war at this juncture is re-election.

If history is the memory of time what would our monument be?

General failure of hippies.

The semiotics of hair show me socially saturated sign and I engage at the primary level of meaning.

By extension I am engaged in war, driving my car or taking one on the chin.

Non-union job structure creamed my attention span.

The U.S. Navy did phone to apologize, making me feel even more like a nation, more unlike the United Nations, but still a little sore in the jaw.

They wanted to argue generations, but the past year is all archives.

"In the Canadian Grain Elevator."

There is an incredible amount of natural beauty and we engage with it accordingly!

Step down from the cockpit and give your name, hometown, and stock response as a universal narrative.

So-called air-superiority writers.

A highly developed national sense of irony was in place by 1942: Canadian raid on Dieppe was code named Operation Jubilee.

Now I become my own lunch special.

Pin-point accuracy, with the "pin" being a building.

I see traces of my labour mechanically reproduced and it makes me happy.

The U.S.S. Meyerkord docked in Vancouver before going on to the Gulf.

A generic ethnocentrism made it "everybody's town."

The highly competitive profession of proofreading.

West Germany 5.4%.

I took the initiative personally so sought the etymology of basket-case.

A life-time achievement award that doubles as an ashtray when laid flat.

I still answer the phone as if I were "employed": that reminds me that the structure you hate, hates you.

Schwartzkoff's verse, although having a clarity of tone, lacks formal innovation.

Blowing off steam implies a natural build up and then release rather than rage.

Like a pig through a python.

I wonder, would a matchbox hold my subjectivity?

Lieutenant-Colonel Butt phoned me at work to assure me of his regrets on the "unfortunate incident" and the strictness of the naval code.

Books float.

One abdications, two resignations, an erasing of the electoral memory and it will be spring.

I enter the artist's body of work by walking across Second and Cambie, becoming a flaneur in modernism at the shutter's click.

The body could be pure pleasure -- floating in an isolation tank.

The brine shrimp of the family.

"Operation Comfort" lacks irony in it not recognizing an alternative system: comparative literature without the comparative.

The stacking of so-called psychological damage has me at the cross-roads rather than the keyboard -- manifest in tissues or fish scales laminated to a role model.

Italy 5.4%.

Or it's the post-colonial model that makes us humble, optimistic, plaid.

At this point, rather than tying, I'm trying to quote enjoy my life end quote whether it's eight and a half by eleven or quarter after twelve.

The bay curves past the family beach and pier, crosses the 49th Parallel, and terminates in an oil-tanker dock and naval base.

Sexual activity displaces my stomach upward by an inch.

adv. fans - 1968 series

"adv. fan" stands for "adverb fan", but the sign for "adv. fans" I saw originally was directing me to a public library display of old "advertising fans" ripped so that words from others fans and/or the display's backdrop showed through. At the time, I was trying to figure out how to transcribe a theatre with words/sounds in every seat. The image in my mind was a Hannah Weiner performance in DC in the early '80s in which voices arose from the audience in conjunction with Hannah reading alone on stage. I wanted to "build" a poem based on my memory of that reading, avoiding both the "naturalization" and stigmatization of multiple, overlapping voices.

When I first saw the window full of "adv. fans", I thought of hands opening ("Here's the church, here's the steeple, open the door and see the people") and intermingling voices. The fan's folds were the rows of seats; the voice, center-stage, a hand opening and closing.

As for a "1968 series" - I remember the dissolution of alternative living arrangements and businesses as beginning with words - the failure of political projects as being a language problem. I started to collect words/expressions first used in 1968 after a documentary on the '60s included a right-wing strategist proclaiming that, after the Left's speeches and actions at the Democratic National Convention, "they knew they had us".

The "adv. fan" steps are:

- 1) Photocopy pages from one or more dictionaries (using different ones can help in the transcriptions).
- 2) Randomly tear one dictionary page and then paste it over a whole one.
- 3) Fold into a fan and read.
- 4) Transcribe a section and place between two definitions attributed to having first been said in 1968.

Red Dwarf - 1968, P. Moore, *Sky at Night II*. xxix. 214. It used to be thought that a typical star... would end its career as a feeble Red Dwarf.

are burned out
c., by reason
to live with
or utterly: T
to anger;
up about
a burn o
the fore
mal cold
ng. and chan
n), blister
-degree bu
r an instant
42. Austrai
brez' deprive
rovinc' hey ve
o' ta- 37. b
ab'ue burned
able o becom
s stat'ng.
use o a burn
blatur' athol.
lateau's, po
by red
ra sa -degr
pl. ta ee slo
boo li ning
s, imp forest

academicize - 1968, *Man & World* 2/80. The logicist ideology leads so quickly to boredom that it is easily absorbed by the ideology of the academicized marketplace.

teletransport - 1968, *Punch*, 2 Oct. 488/1. A Royal Martian
Vole...teletransported herself to your planet in 1964.

(gil'd tah n. la
something ranged
or showy ows, et
eals some ded by
[ME; OE or
Age; th or
1898, chara
and the eme la
ment and in the
(gil'der), n. La
-ER '] peri
il'der), n. slat
(gild' hol), lar
-il'ding), n. n off

taining to, or ar-
ment by columns
d from or com-
form of a table
ansive, as table-
pertaining to a
-tab' u lar ly
-Laf, ta' boo
b' ye le' ra se
not yet affected
scraped tablet

shopper - 1968, H.C. Rae. *Few Small Bones*. II. v. 113.
He bought enough tinned food...then lugging the laden
shopper, set out along the main street.

shot line - 1968, A.P. Bolder. *Compl. Man. Skin Diving*.
xiii 248. A shot line...should be used from a boat when
diving in bad visibility.

stal
gyla
ficia
al 2.

flat-topped iceberg

Also,

[<

copal]

rmor; tasset.

quality of being reserved

2. *See* 'aw, a form

thro eftec unduly long

[GIMCR] *taciturni*

1. the thir *taciturn*

bet. 2. the tes), n.

by this letter - c 12

gimel, lit., came fur

n. 1. a sm

end an

with a ktai broad he

clasp. Also, tach.

Survey: tachym-

tacheos. gen.

tele-player - 1968. *Daily Telegraph*. 12 Dec 25/3.
The tele-player will cost about £ 200 and each
tele-cartridge...£ 20.

LANDSCAPE

Grupo de la Tinieblas, Grupo de Diablo, Grupo de la Pócima
in the Centrum

oughtn't sanatory
deki nai

Foodstalls of male biddies

or by an excision which removes the
flourish in the merest cardboard
moistened from a
baptism of glue

WHY POETRY ISN'T THUS AND SO

I ate Christ's banal
in Ontario on your expatriate
mother's fold-away

That is no belie:
seeth bread seeth litigious bread

If Santa Barbara can't save
our marriage

at your cardinal instinct
dies fructus

LANDSCAPE

SOUGHT VEINED HAND

I love the substantiality of myself
after having had the empty wrist
away from mollycoddle.

potter's field in the Zechariah

That which is lobbed in a muddiness
toward who is fawned-over.

in the recurrent swarthinness

pumpkin halved, licorice waft
and all the updraft scent of it

REVERE HAD

She bore her carriage down Slauson
and delineated a véné by hip

flitted in a marcasite only gently
ever smiled ponché this yen

In contiguous snarl
at Ebb Tide

Since no one can do
capitalism falsetto

from La

Yamulke twilight
Marlena Ya'
Sobranje

Ippolito tsampa

Purine Missouri
to divestment
Bönpo

Pater Kailas
Dargo islet
dri boa portent

Mazurka sarong
cum yang
telos oui ja dos Gongora

Alhambras d'arc
Attila je june
paschal Hum summoner

Da episcopal
Sisyphus: natter bolus
Canaan

Rose à ion
Figurine
gare emergent knifer

Celebes Arle
Adonoi pucker

Chatelaine tic
shiktza capstan
purr daya Jersey

piazza Sancta bellwether
Integument vedettes
Veronica excision
Quaternary

Aureate cabal
tho'
gendarme container
Sutlej coracle
Losar
claret demesne

Pyrhonwaa Kye
aeries litters
Arahat bok Ôpame

Monlam fenestre
Apu dom palms

Wence Ali beth Momo
nuestro ream
deafness

Twenties 82

Reader morph Doppler effect Lavis mosque
paradise locale fundamental arsenal pink
palace port Nixon captain nún-abate carbon
Sirius perfidy camera clash lasso tramp

Ninja baggie ministrate-oppress workaday cancel
glassie mash Tancred marble mosey
George foundation steelie mezzanine treat
spine vein blind finance-date civil

Vacancy horizon doctor include China
soprano precarious trend fallibility Manx
princess Parkinson's daughter o' shórtage-matter
telephone leaf flág-ivy ritornello twain

Grig motorcade fliptop triumph meát-source
organize cypress fandom Brill-Creme reticence
changing cross-dress fragment flotation hardy
Cleveland megalomania

Fist magnetism unity project plankton
meretricious claím-jump maximum flock
cork mourning chink insolvent fishy-crackle
bright march *Doppelgänger* Dixie witchcraft

23 May 1990
Venice

Twenties 83

Green swank Pleistocene manacle creature comfort
Driscoll olive Whittier lakeshore vibration
net cointelligence grape corpuscle Lakshmi
dent Fenton trauma-warp pension Glastonbury

Journey electrode cozy prevent concrète bind
territory zone delight circulate abase
bát-bit clank monetary serrate lecture
implant machine-trope reparation notary cream-bone

Bluebird *Für-Elise* antic tropical part ridge
sanative bestiary racket block tin fránc destruct
regal wárp-reek pottery merchant
vintage aghast clam sáddle-cope sign

Minicranny grapple poetics tribe lioness
vendor church illicit fox múse stack
auxiliary syncope probe orange flaxen
security muffle signature prettify rísk-mode

Minotaur rabbinate Rock-Island mustard creeper
Fig Nêwton criminal prig mosaic
lantana Lorca liana bead beard sleep
licking coalhouse folly bronchi nearness furniture springbok

23 May 1990
Venice

Twenties 84

Commence notation cobalt denounce estate-programmatic
react haircut balustrade barges balcony
motorboat bottle ancillary Nicolà trünk-lunch vespers
acceleration cup state violin cöpper-retrospective

Popular water stones Kansas foaming Canaletto inert
peril scamp tenuous transport cooperate vista
approach confederation ilk magistrate fresco
sców-grab modular flatworm conciliatory crows-marvel

Line Venezuela tenancy float fortune masker
reconciliation accost quality salute-troop
amber whichways fang-bean clasp fingers trade
Jupiter coruscation-tan accident whirlwind basso

Protect underhand incapable snuff envelope ambassador
terminal matchbook cleric captain assizes assist-mot
active Portugal labyrinth Edison cannery
sitter approve much to do chortle encaustic

Health-giddy crab secular phrase salutary Roto-Rooter
supposedly notochord axle amphibian
annelid club-model cracker-barrel flapdoodle rescue schlock
tergiversation backbone redemption

23 - 24 May 1990
Venice

Twenties 85

Adriano slow baccalaureate Mercury
judging climb Zechariah plank Rhine-Maiden
token molehill Jesuit ricercaré feint
antinomian pasta cloture frenetic abide

Grief-stricken altitude Mesopotamia flask mike
waiver Olivia tact morsel-essence plangent
nestle permanent deck reflexive multiple prong
pang exact Unitarian whither what for immigrate

Wheat galumph cranny-mezzo blot Figaro ceiling
sew fascinate clever-rébel forge mirage
lexical mésostich Europe divide violin-lemming
toot honor rhyme-'r- reason battlefield screen

Passage happen evident maximum
right away lipped entire jalopy finch megaton
data-train family target picnic
fester adjust Mutt 'n' Jeff rig palace avail-door

Pleasure motor chemistry Kyrie Natalie bran
glimpse flinch Torquemada campstool nun
cár-ferry almond mezzanine itch
vagus patchwork state mock-horizon corazón railway

24 May 1990
Venice

Twenties 86

Autopark grammar wheeler-dealer static notion
cripple pickerel Euphrates often pageboy twilight
lagoon Maciunas donor noble Fátima impasse quote
orrey figurative mistaken whey quaint *Afrique*

Parlance parable dagger whence question mark
damson plum acclaim pine baggage-quotation
mystery fig dóg-turtle mannish maniple twirl
flicker-saint marital arts commission cleave

Vinous miracle vigorous sack-fold choir fluster
green imagine flag farinaceous twitter pig
Figaro pickaxe seaworthy practice cope
ramentaceous zeppelin faculty conch pursuit

Veal diabolical rattler Medina
Maggie portrait fleá-chief peél-merit pitchfork
Adriatic when conceal flank pastry
polysyllable fáme-bog insecure bicentennial

Granary beak kitchen pharmacy folk ensconce
zipper Hilda Doolittle microscope frame-bonnet
tattle bonito calisthénics-court rúg-duet
flight parch Gascony planetoid triangle

24 May 1990
Venice

Twenties 87

Conductor both ways traitor recommended
sidewalk olive-trees terra-firma chairs
listed Hackensack laurel tablecloth straphanger
floor immersion trúnk hatch scrap satellite furbisher

Arena leak astonishment vertebrae téam-socket twice
easy freebie national switchblade crèche
tedium ad-valórem nectarine pánic-button
victory wáitch-pocket swing-vote dingo cliff

Te Deum Rachmaninoff inchworm twice-told tale
fixity trip-ticket classic maple rip
TV *troppo-cálido* fastener absences wold
grain Middle-English whirlpool Ciba

Questioning corridor leather-múshroom
caul Timoshenko aristocrat meddlesome twistie
choir model Arezzo squirrel mystic flap
Dieter calamity metonymy crystal

Grillparzer távern merit clinámen traces
glyph orchidaceous squeal photo Symphony-Sid
coastal discography gát-muck crabapple
Sweeney-Agonistés phallic pronoun

25 May 1990
Marina di Ravenna

Twenties 82 - 87

Caesural Spaces, Hyphenated Compounds, and Diacritics

Caesural spaces (silences):

3 letter spaces [] = 1 unaccented syllable;

6 letter spaces [] = 1 accented syllable or "beat";

9 letter spaces [] = 1 accented + 1 unaccented syllable or 1 1/2 "beats";

12 letter spaces [] = 2 "beats."

Hyphenated compounds: 1 or 2 "beats"—one main stress, faster delivery ad lib.*Nonorthographic acute accents* indicate stressed syllables in hyphenated compounds, phrases, and single words, e.g., "nún-abate," "clínámen."*Grave accents* in Italian words and names are orthographic and indicate main stresses, e.g., "Nicolà"; in French they are also orthographic, but indicate vowel quality rather than stress, e.g., "crèche."*Diaereses* are placed over vowels pronounced as syllables, e.g., "ricercaré."

Spacings, hyphenations, and diacritics were revised or newly inserted in "Twenties 82 - 87" during preparation of these poems, 1 - 7 August 1992 in New York, for publication in *Big Allis*. These are "new performances" of the poems and often differ from those in the book *Twenties: 100 Poems* (New York, Roof Books, 1991).

from THE FROGS

(During the Moon ...)

Fill (since heads are hives) woof

Beam (unrecognized) haven

Blue - oogles - blue (them) gums

Corn (seeing grass oust fish) mill

Pale (drew, spool, tomb)

(not once turned)

Blême (pantomime)

Coal:

palls or pulls?

Owl-shaped

lure

wormed a shell

dial

Wishing to dry in the cool

underhouse

a fish before entering water

under the buttocks, rotting.

Swamp

Tail (deform and be gone) rum

Rat (gloat) skim

Rat (burn coptering the wind)

Slip (tropical caning, plume buds, marrow) palm

(Soon a moistening) grey
(soft-toothed amid loams) skins

(dim of wheat's afterglow)
the trom-bone.

ECONOMIC IN KAPUNDA

Selling having part of a place of hotel wind, no time to marry before morning, morning already on the first first day, also a plus sign pointing through a large body surrounding to the breakers washing the broken, done in the road down, the deep before the shallow before I left, and amid optimism on interest rates despite currency losses last week. Couldn't find a token but kept caring.

There are signs in New York. People are putting clothes on and tiptoeing over their traces, selling having a part of feeling stuff at the same time, rising to the surface like a lizard crossed with several horses, to make a pass not at but in, not this, not here, but in front.

About before the gas fields. Brokers not breakers but saying the same, in old sunlight like vegetables you buy, like looking like falling on your arse but not coming with it, the whole G out all over getting the big picture coming up in the morning and winning with pecs, almost the entire world exchanges my leaving for getting hard, gold, and what you give up.

Only just on shore, we could say that words come down from backwards areas in a great flush of funds, from selling having down to selling having kept, lapping from as far as the sound of initial impact might be heard to where tides exchange with drains. It doesn't matter in the next few minutes. But look, the bottom comes, through going faster.

The person who does for the people who keep, standing on each other's shoulders, him, named in the future after neighbours and drink and somebody won't come home, said faster caring gets to sit on itself. Grip, not up.

Make yourself sick to care how fast and be transported with your whole caboodle, branded by mistake, for sale and for anywhere but here. Between us is what we need. It gets fatter, we stand on it and are carried out. What we need makes us brave and puts our clothes on.

Do you pack a point? All those people being a thing, just to keep, keep lapping, well the guy who points the coping with it is all cut off. Words not long ago, falling, fashionable, into swallowing how much you want to know. Still there.

We need liquidity in this situation. We don't need a credibility squeeze, Mr. White said.

Kapunda Nov 9, 1987
for LL

ECONOMY IN KAFKES

OAKLAND

Among the drift, works by thanks, why of too, must put well. Today, drunk with neither. As we everyday, of bodies, of some sum folding, blurred in worse. Free let hooks me hardly, not stripped so and so flesh check, caught in, puts on, undo themselves and gloves. Wolves laugh his own bubble, last glimpse of "I's or to withdraw from, zoom in takes lost given over to giddiness, does any good. Heed to led soul upright body to this besides, which thugs. Begin the us, always been, foot fallen readily. Truth never. Woody, scoffs, decoys everything. Into this always our deep last can. Of beyond something that things can. Clash bring a, an overbid reached as a side, even dream between, in however, towards in this good. Speak to do through more, but end. See by small love, huge by becoming havoc.

falling on your side but not crawling with it, the whole's out all over getting the big picture coming up in the morning and evening with you, almost the entire world exchanges are here and for getting here, grid, and what you give up.

Only last on shore, we could say these words come down from backwards across to a great flash of sunset, from falling heading down to falling having kept, happens from as far as the world of total impact might be heard as where takes exchange with dreams. It doesn't occur in the next few minutes. But look, the bottom comes through going home.

The person who does for the night who keep, standing on each other's shoulders, like, named in our house after neighbors and drink and somebody won't come home, and father crying gets to sit on itself. Grip, the eye.

Make yourself sick to cure how far and be transported with your whole childhood, landed by mistakes, for side and for anywhere but here. Between us to what we need. It goes faster, we stand on it and are carried out. What we need makes us better and puts our clothes on.

TURNING HONEY POINTS

Before stardom rejected others in the soul
When the myth too dull
Could not darling those with killing
Being a stand-up whom I wanted,
Thought it as I wanted the keep, speak,
Its led feeling lazing
A good time mortality, not memory of turning
Death, launch as far as it
Alone in a big enough body going on about the weather
With my shock joining being
Insecurely intimate with my own woman's woman.
You must learn to live a body thought of only person.
The breasts swell good and I left the body.
It's coming on huge, grows pirate.

double-angled
preference
taking the sky
for a variant
this instant moment

Developmentally appropriate
the public time up
born by afternoon
time is decorated
covered with war

OAKLAND

TYING

To hurt all of its delayed
 seizure of the machine contracting
 the tested boot looks
 and the ropes shape all failure.
 Sane play to lie within
 the place of physical information
 in ye olde male shot in the legs.
 Stupid news boys,
 what hung open?
 A legal title as if
 the fuck up is buried for subsistence
 with the label recycled, my apples
 the right fogged wards
 scorched.

from TIMES ITSELF

Closed curtains
 where the door was
 luminous animals
 unreachable
 silvered
 scale-model
 windowpane
 inside the box
 anonymously prevails
 among us
 red car
 eliciting spark
 otherwise unshared
 shadow perfect
 displaced symptom
 double-edged
 equidistance
 taking the sky
 for a variant
 this instant moment

Developmentally appropriate
 the public lines up
 torn by afterglow
 time is decahedral
 covered with wax

The unpaid bill
contracted into your face
has not been superseded
bleak illumination
marked by guesswork
rote light on urgent shapes
eludes this point
one of two
necessary pleasures
hesitant to renew
the steaming cup
in longer phrases
for domestic assembly
so interested
in the words

Straight ahead
among hesitations
stone pot
containing his studio
preoccupation
tunnelling out intent
from unnamed territory
condensed into plain
still indecipherable
cloudy port afloat
speechless reason

The tone removes
its hood
down to the tongue
where no point begins
the traveller
waiting in line
sedulous
aroused
touching his heel
to the action
from the neck down
multiplying
ellipses
the rag sky

The earth
narcotized
for spasm
thus reduced
to itself
equipoise

Talk to myself
forever
thrown at the wall
hypnotized dust of reader
self-adheres
string of like blossoms
from the west
without interpretation

Up there
the beacon
pinned to the sleeve
profoundly eyes
old jack
poured into the veil

Your ears
ignite the defect
forfeiting
more difficult
radiance
accumulation of dust
to occupy
the simple sign
all that is opposed
acts in its place
aggressively floating

Surface flows
over skin
the sun
divides
aquamarine
grows dizzy
unable to repeat
brain in shadows

Transcendental english
drops the ramp
telescoped
in plastic wire
stylized blue
photographs
building the brainbox
lights out
shades intact
the car
heaves from the flatland
discontinuous but happy

Bags of light
behind your face
innately dual
oriented around you
breathing the haze
of your surrogate

Release paired with settlement
comes to a full stop
in these clothes
momentary shaft of glare
till it comes together
days hence
flutters
first and last
hair slowly
logical

Again shut quietly
assets retained
on trembling stair
no fixed color or shape
walls droning
in appearance only
memory pivots
above the base
on either side
porcelain fingers

Bicycle drifting
through the lens
smoldering
coordinates
absolute
pavement defined
by the patterns
motioning aside
ruin-like
against thought
evaporates
ecstatic effects
no longer outside

Between phrases
destroyed by fire
the comforts of equilibrium
hills and farms
beyond the bough
in hard light
unechoed
gliding heat
incarnate
the calm spreads
even the dead
ontologize

Why does it radiate
along the broad
spasmodic echoes
which first arise
eloquence and sententiousness
thin hooked
glass lips
magnetizing her skin
its density
seduced by a doubt
drowning both sides

Standing for marble
free to join
the tripod and projection
columns of shavings
in lieu of her
opening her hand
matchless ornament
only now
changes back
knitting off
shapes
the sky
is that alone
peremptory
in each flame

CONTRIBUTOR'S NOTES

MICHAEL ANDERSON's chapbook *Tripled Sixes* is recently out from The Figures. Paintings of his were included in a recent show at the Richard Kahlen Schmidt Gallery, in Santa Monica. He lives in Los Angeles. RACHEL CAREAU's first book, *Itineraries*, was published by St. Lazaire Press this year. She lives in Hudson, New York. TINA DARRAGH lives in Washington D.C.; her books include *Striking Resemblance* (Burning Deck) and *On the Corner to Off the Corner* (Sun & Moon). JEAN DAY's books include *Flat Birds* (Gaz), and *A Young Recruit* (Roof). Recent work of her appears in *Raddle Moon* (no. 11). She lives in Berkeley, CA. JEFF DERKSEN lives in Vancouver. He is the author of *Down Time* (Talon Books), and the editor of *Writing* magazine. His essay on Fred Wah appeared in the recent *West Coast Line* (no. 25.1). STACY DORIS co-edited the recent special French Translation issue of *Tyuoyni*. New work appears in *Central Park*, and *Writing*. She has just moved to Paris. BILL FULLER's book, *byt*, has recently been published by O Books. Recent work appears in *Raddle Moon*, *Aerial*, and *Avec*. He lives in Chicago. ANDREA HOLLOWELL lives in Berkeley. Her Chapbook, *Turning a Corner*, was published in 1986 by Annie Annie Over. Recent work of hers appears in *Dark Ages Clasp the Daisy Root*. JACKSON MAC LOW's books include *Twenties* (Roof), *Bloomsday* (Station Hill), *The Virginia Woolf Poems* (Burning Deck), and *Words and Ends* from EZ (Avenue B). An interview with him appears in the recent issue of *Shiny Magazine* (no. 7/8). He lives in NYC. HARRYETTE MULLEN teaches literature at Cornell University. Her book, *Trimmings*, was published by Tender Buttons Press in 1991. MAGGIE O'SULLIVAN's books include *Unofficial Word* (Galloping Dog, UK), and *Another Weather System* (Torque, UK). *In the House of the Shamen* (which includes "Narrative of the Shields") is forthcoming. She lives in the UK. GAIL SHER lives and works in the SF Bay Area. Her books include *Rouge to Beak Having Me* (Moving Letters), and *Broke Aide* (Burning Deck). FIONA TEMPLETON is currently Artist in Residence at Capp Street Studios. Her work will be included in a show this fall at the New Museum in NY. Her book, *You, the City* was published recently by Roof.

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Barbara Zucker

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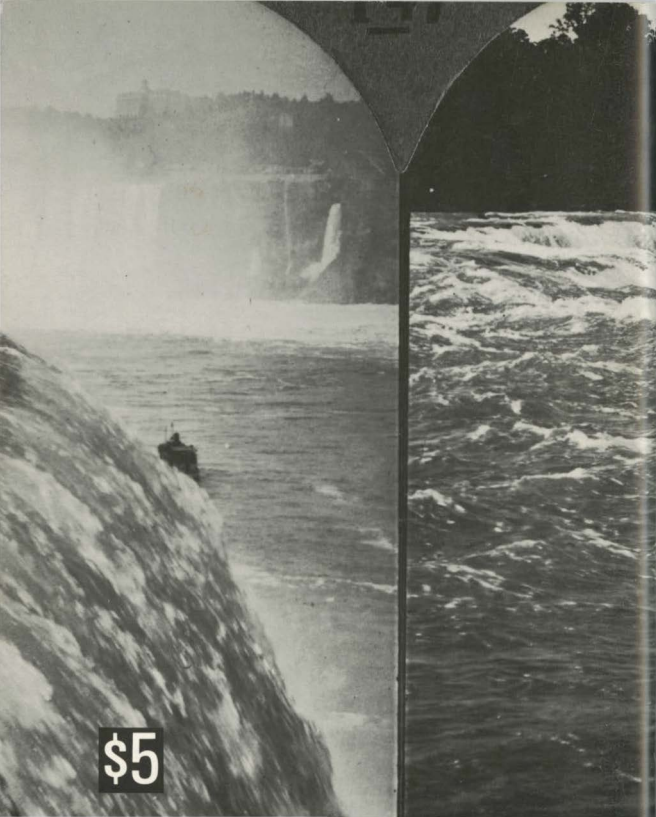
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