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## BIG ALLIS

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*With this issue my tenure as co-editor of BIG ALLIS will come to a close. I want to thank all those writers and friends who, over the last six years, have provided us with such wonderful support and creative efforts, and whom it has been my good fortune to get to know.*

Jessica Grim

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INTIME

& the ring of thirst shrubs in the public square  
the stones that place us there

to wade or wait through a thought shore

when the lake shed a lawless sister  
a restless kettle ditched my harness

here is my canoe  
my uncles found it rocking

your iron  
waltz pleats  
my tree line  
my filthy  
pioneer  
it wasn't a portrait

I fingered to story  
a ledge the cricket's  
whimper the drama  
of coupling moths

dim ear font your  
halo of pluck & strum

•

shame on a rudder  
kept us clockwise  
the ladders roared  
the wistful relics coughing

the way to branches  
was between steps  
a bit of a tree  
the hollow who warned us  
who knew we were inside

IN TIME

Response builds a fusion of things gone stark where  
circumstance dictated levels of control. Another way  
to describe wind blown apart settling deep in gravi-  
ty's cling. Then, as always, night is upon us sing-  
ing the interior landscapes as they sidle overhead in  
mistaken sequence. Each note corresponds to an accor-  
dion paged codex handed over in a dream coinciding  
with a Mongolian letterwriter from an earlier dream,  
plate 47, for which no date is given. Little is known  
about them but that they were practitioners of an art  
that even then had little practical application.

## PEARL

shyness or secretiveness  
 in offering unwelcome criticism  
 employed by my industry  
 of backlash intervals  
 (titled more at lachrymal)  
 of basic human doubt, a theory  
 of reality that the mind can't frame  
 supposing no universal essences  
 that can't be blamed on a single  
 concept or image corresponding to  
 the random changes that attract attention,  
 a tension by which a curve intersects itself,  
 nominates a trifling amount of fixity  
 evidenced by small round grains  
 nearly neutral slightly bluish medium gray

## RANGE

Forgotten but not misled  
 chambered around vowels  
 and triggering  
 The wiring might  
 divided in time  
 to a tempo  
 appearing distracted  
 or constellated boasts  
 I am insistently present  
 though drunk with forgetfulness  
 coaxing awake literally entering  
 your home with an axe  
 is a lie  
 This cessation of occasions  
 a soft emergency  
 laid out flat  
 is a tandem

ANN LAUTERBACH

NIGHT BARRIER

Men assemble in a trussed league

whose least crime is known

foot after favorite foot whose biography  
is quoted

at the gate

of the subject.

Three into three goes?

Last things first, and the itching contusion  
of accident (*after chance rolled thru*) — he said

something about a monkey and lo!  
it appeared on the unguarded screen

confirming

Logos

into library and our very own aspiration

the black  
mark on the white  
present, to present

an age  
shrunk to a stipend or clock.

There must be, if there must be

obsidian halo  
grassy knoll

over in the contingent dream  
historical marker  
this not knowing is not a lacuna

grassy halo  
obsidian knell

three men in blue shirts smiling  
their modest affirmation

workers

in pursuit of  
another possibility  
haunted  
by the swerve

the crisis and feast

fatal response

to dust

like an idea of dust

angelic, atomic

A shadow moves from hand to mouth

filling its motion

with the poor

infiltration of a thing

whose imprecation swallows

the whole ground on which it strides, a paltry ghost's

birth. Change me, it cries, into

substance, a home, garden overlooking a vista,

pink blossoms, a path, the sea

wherein practice is performed

as if it were the twilight's

confession: Father, I am deliberately

missing the events

by which time is told.

I am refusing nourishment, I am

an old woman ranting on a stoop

bodily removed into the city's crowded tale.

The girl is always dancing behind the leaves.

The fish are always swimming on the screen.



## PASSWORD

False and real

wind, the sheets

untransfixed, periodically heart-like    flutter flutter

the nodding leaves

splintered shaft of sky

(conversational, decorative —

the twilight distilled upward

from such stasis

daily

marooned in the daily

like a remembered thicket

first kiss    )

scent of blue

oil paint and blue

the awkward walk over sand the sand's curve

the modern brick

the soprano's *andante*

What could be said of such spaces?

Cries of an infant at dawn

erosion of stars

five imperfect chambers

such specific cauldrons, such doubts

( if only to

release the bird

from its horrible page

remnant niche in the Transom of Broken Wings

(if only to cease waiting

This silence must be

familiar, the body congruent, a

fine antagonism

drugged with honor, collapsed into likeness

as if near

as if nearly at home

in constraint

(confess only the homily in such atmospheres of contagion

do not speak!

or the spine will grow  
into the nonsense of the future

and the fan will kick in its aberrant noise

and she (I will tell you the truth as if you were a stranger.

CHARLES BERNSTEIN

## NOT BAD ONCE YOU'RE IN

Is hard. The felt tip of the ensuing  
Monoplane, scrapes across the palette of  
Proverbial mist, preverbal not at  
All who hobble about in cerulean  
Blue pajamas on their way to the stand's  
Perjured eclipse. The doting  
Dad wags his tail for the motorcar ad  
Principal impediment to irresistible puff  
Not that majesty inscripts much more than  
Limited trade in value, where cognition's  
Been on-the-run since time's memorial.  
The shining steel gates that will at last  
Protect the storefront windows. Such eyes  
Tear the heart from mourning sockets.

## SOCIAL PORK

What a flimsy excuse for denial —  
The whole hog attenuates the ceremonial,  
Blotted artery of common fork  
Or wheel and be spun  
Over the mountains of dilapidating  
Incorrigibilities till the twine  
Warps the broken hearts in  
Bundles for periods well in excess of  
Berserk Baalzebubs, bickering balks —  
Deriding only the fuel gage never the  
Fire raging inside or crushed  
In a regime of ice.

## LIFTJAR AGATE

1 "I hate that you blame me For  
2 the things I do wrong" A pear  
3 would go to heaven As easily as  
4 a blade of grass Would sing your  
5 song. But the notice, she is given  
6 The sway outlasts the throng In the  
7 nabbing there's More to pay Than circuits  
8 in a barn. You know that time,  
9 years ago If chance allots recall, The  
10 bluff fell down You fussed, I frowned  
  
11 But where those yesterdays In the  
12 musty torpors of Tomorrows? Green glides  
13 the fence Red knows the door  
14 A switch is heavier When the  
15 bolting soars. A foxy boy a  
16 fool becomes When manner glides &  
17 Furor's none. Forsake the swaddle, curdle  
18 the door You'll still be a  
19 version When yearnings link In thrall.

# SWELLED BY CERTAINTY

There are times  
It bumps & then it turns  
Around, full carriage against  
The wind, bellowing  
Stutter, slumber, hoes  
In increment by met  
Is blossom, heated to  
Lecturn, short of  
Reversal, gunned in the  
Gust — gush — gulp

# EDLIN

this was what I knew  
when all the world grew pale  
a little girl had thrown her wing  
and I was but a bale  
pasted to a patterned frown  
or dense with juried mat  
for all around I hear it pry  
and bear with promise fragrant cant

THE EARLIER N'AMES ARE ALMOST FORGOTTEN  
-bladed -eyed

for Peter Inman

nabja- beak nipple nibba nib (see Gesture and Gaze) [He] scop him Heort naman Time does go (stuck so fast) fast er as you (none of it that would agree) age .nana. called by the child that name she said *since each year* (the particular) (combination of sounds) that passes passed nant- through us Kore mended from several pieces now fardi- journey see per-2 taken unbeknownst to FERDI-Nand *becomes a smaller fraction* per- haps (if we or they had not) through many centuries of oral and scribal transmission corruptions bound to occur (even they say) in the simplest text of which this frayed (even they say) is not *of one's life* almost forgotten *at two one year is half a life at ten one tenth* changing one's perception only of that fraction that is gone nas- nibble lengthened grade form NASAL NASO- NASTURTUM PINCE-NEZ *at thirty* (coming upon Long Lake the most famous of the native guides *one thirtieth* it is this fractured per- proposition (followed with one's eyes the lines slip into the water) mu- imitative of inarticulate sounds the lake's internal coastline fills the ears with barely per-

ceptible movement voice apostrophized apostolic h'ere or h'ear or h'air (pre-paired for the wedding night) and n'ow t'here from phut! ancient cry of love in the manual of positions spread farther are there fathers (see Textiles and Athena) than across the great water in the book of wisdom now it is said to have changed entire (the) kel- kel-kelb- and ken- to kin capsa capsula capsule (see Containers and Pandora) so late (Latin ate or Pizzacato?) released w/in t'her ere here re here days irae or desert songs for lengthened grade variant forms COPEPOD struck so fast insert étude here small light boat come to bobbin in the garment factory nau- Death to be exhausted Polish *nuda* boredom NUDNIK from every traditional square stern to double-pointed double-ender'd it encapsulates the sounds of the men arguing (in particular) about competing systems all fairly charted in all the natural languages nau- Boat NAVAL NAVICULAR NAVIGATE NAVY NAUSEA NAUTICAL NAUTILUS NAUPLIUS NOISE NOISENSE TO NUISANCE to NEW SENSE of -NAUT AERO- AQUA- ARGO- ASTRO- COSMO- still the women low and dry (b) *Of no name without* (a) *name* the book says implying obscurity and unimportance 1611 BIBLE *Job xxx.8* they were children of foolies yea children of base men (sic?) [marg. men (sic?)] of no name but a stupid man (sic?) will be wise when a cow gives birth to a zebra in the new translation of no name or per- happen stance his name was Job (not Mudd) to meet and right m'wyfe Marge they are worried about the pre- positions in continuation [Echo learns politely neigw- To wash Germanic *nikwiz nikuz*

in Old High German *nibbus* river monster water spirit NIX [Pok *neigu*- 761] [in] praise of names for ages obsolete] He strips the wise of their reason and makes the eloquent mute of the species per- [internal] competitive. .particular..systematic.[tic]and at that time there came a new translation in which he tried to introduce the public to the idea of another kind of boat consisting of an envelope of air or water or water-proof canvass in which could be 1220 *Bestiary* 38 Dat defte meiden Marie bi [name] folded into neat package of small compass and light and this will not answer the question but .ndher-. Under. 1.Germanic *under*- Old English *under* under UNDER [to worry about continuation of species as newe heuenus and newe erthe so stonde so lichte ypon sweete breathe so shal thiz 3oure sed and 3oure namen time ewhiche he'd naught to be but could be stretched heare underover cats and dogs all supple frame of saplings fresh-cut to form the water's edge we glip intow the w2terr's eöge a9ain ewhiche he'd not to be he folde6 it intwo the three 3-pronged arrows then known of Time intwo 1 5m2ll p2ck2ge of 5m2ll comp255 2n6 li9h7 ewhiche 2he m2y dep2n6 ypon't'lt 1n [3,900-7,700 or 186,000 per sec (sic?)] ewhiche w/s1mple a661t10n = \_\_\_\_\_. OK? you do the math to see why that is why it is that it is p'lane and c'lear why pain surrounds you and sudden terror has struck you and light is turned to darkness and the waves close over your head since God is far up in heaven only a hearty laugh will wince the fat old fates (the farts) to .nebh- on which depend demotic veins in vain this such indelicate device not to

still Kore Kore in hell unveiled of all particulars of lust herewith to boot or hoot her happy mess as Athena's hoot owl's 1st last sermonette ever spoke or heard upon the fizzy surface tension of Long Lake (that combination of sounds) built into the music in the design of the wind in the trees see 1860's guide-boat pointed stern [or as in] the point of any point riding swiftly riding through the water launched with parting waves in 1714 Cunn *Treat.Fractions* 51 the quote that is that part of the answer that is of the Name anywhere then reduced remainder to next inferior name sum game for when it came to Africa nei- To be excited to shine [art is of course always 1. Suffixed form *nei-to-* in Germanic manic moments of shining shoes transcendentials labials reducer liquids eng syl + bk *nitba-* animosity in Old Norse *nidb* scribl-ling+ bk lat burble glub liquid interdentals to die for rhythms error unbound variable thorn O Shoe Shine Stand at Attention March stand in line shoes shined to do the fibonaci with the big band sound with the cutest gal a month o moondays ever sawed in half Ah! the of it all unevaluated symbol the nos- nostalgia coughed up ni- dental niderrata slides stop slides stomps to the music of heaven slides serving spoon inside the glistening whole stop (if continued try evaluating symbol again) stop brought at bargain prices the skipto m'logo Skågel © flushette stop reduce velars eng rite o springs stop we'll fix the squeaky kleen stop go to well heeled detail fragmented red figure kalyx krater ca. 430-420 B.C. no one can say they didn't know how to EEK EUREKAS

outa the poor squeezegeeled moppets (m'pets)  
 BRAVE.TRUE.TO.TROTH. 2. Suffixed zero-grade  
 forms 0 froth to which all waters flow never  
 in the service of those rocklike forms  
 weaving baskets of fresh grasses by the waters  
 edge *ni-to-* Latin *nitere* to shine: NEAT NET.  
 and yet [the sections found too bulky and too  
 heavy to be borne along narrow jungle trails  
 .ne. nebh-. .ned-. negwhro-. .nei. neighw-.  
 to NEAT TO EAT the waters of this plateau fall  
 naturally into five groups BALTO-SLAVIC  
 GERMANIC CELTIC ITALIC HELLENIC 3.  
 Possibly suffixed form *nei-t-slo-* not slow in  
 Old Irish *Niall* Brave masculine name NEIL 4.  
 [Possibly Persian] *nil-* indigo ANIL LILAC  
 by another path of the particle to pseudo-cog  
 ANNIHILATE [Pok. 2. *nei-* 760] the craft  
 speedier and more maneuverable for an Abenaki  
 Indian than the then most famous of the Long  
 Lake guides Hunting Big Game Theories of  
 Numbers 1st monographia *Scripta Mathematica*  
 first pub *P.1* the image in the water of the  
 1st photograph fresh evidence of the guide-  
 boat's perfect symmetry yes yes and yes a2 now  
 time d73s g7 f2st3r 2s r3q95r3d 7f 2 b72t 2s  
 l5ght 2nd 2s c2p2bl3 2s t5ss b5rch s9ff9s3d  
 2nd S9ff5x3d S9ff5c3 5t t7 s2y 2t z3r7 gr2d3  
 or the sweet small-smiling Kore gaze cast down  
 her gaze in infinite descant so that every  
 prime of the form  $4n + 1$  can be the sum of two  
 squares in one way only and now fresh evidence  
 that all the while she was thinking that  
 thinking thoughts of entropy create more heat  
 than light n'est pas baby cakes and Lucy dear  
 child sing your camel to sleep but mind your  
 arithmetic for what would life be without

arithmetic but a scene of horrors (Sidney  
 Smith, ca.?) Ye3 Ye3 I 3aid I feel renewed  
 already by the d3cipline of 3ilence that  
 3urround3 me .nek-. Death. *nex*. Latin *necare*  
 to the we who gaze downward to kill the  
 INTERNECINE suffixed 0-grade form *nok-s-* in  
 Latke from the mountain *naxa* NOCENT NOCUOUS  
 NOXIOUS OBNOXIOUS NUISANCE INNOCENT IN NO  
 SENSE INNOCUOUS upon thousands of square  
 Suffixed full-grade miles of wilderness form  
*nek-ro-* *nekros* corpse which hides the secrets  
 of its form in soil and water and rock and  
 rock and air and water aswell NECRO NECROSIS  
*nektar* the drink of the gods and history (the  
 of) overcoming death (only the stench of) *tar-*  
 overcoming see ter-3 NECTAR NECTARINE syls  
 cons liquid glides on which we ponder .leg-.  
 .legh-. .legwh-. weighed only [in]  
 Light having little weight. 8 *legwb-t-* in  
 Germanic *libt(j)az* in *libt lichten legwb-i-* in  
 the kitchen *levis levare* to lighten raise at  
 eye or water level LEAVEN LEVER LEVITY  
 ALLEVIATE CARNIVAL ELEVATE LEGERDEMAIN  
 LEVIGATE LEVIRATE [practice of marrying the  
 widow of one's brother as required in ancient  
 Hebrew law?] LEVITATE MEZZO-RELIEVO RELIEVED  
 TO SING to sing out the name of the loved one  
 in the freshly planted field to lighten to 90  
 to 120 lbs by shaving every plank 3. Variant  
 form *legwb-* in Old Irish *lu-* small LEPRECHAUN  
 and it is at this first stunning exposure when  
 you pause to breathe and 4. Nasalized form  
*l(e)ngwb-* in Germanic *lung-* in Old English  
*lungen* lungs (from their lightness) LUNG. 5.  
*oblvisci* to forget more likely from root  
*lei-*. [Pok. *legub-* 660.] to let go now too



have he had and lost an robust inflated rubber theory of time during which time does go on to .nem-. [the] Sacred grove. .nem-. To assign allot also to take NEMESIS METRONOME NUMIS MANTICS b. Gk *nome* It. *cara nome* wandering in search of nome or home pasture NOMAD with all the rackets of NOMENclature clattering about their y'ears the rivers mouthe but not her spring .ner-. .ner-. no relation to noggin in the nick of or axed and dented accidental Neried with prothetic vowel ner- (boat wrecked in rapids of Racquette river)<sup>9</sup> linguistic transformations (in the River Platte 1824) (the cottage in which I lived that summer thrown into Long Lake during a winter storm) 1842 Tennyson *Ulysses II* I am become a name For always roaming .nes-. *nos- nostos-* nostril to have a nose for home slang expr. on the nozz or nozzle again for sure w/his prosthetic consonants h cld lmtnt ll vwls nd stll mk sns (T/F?) not too make too much of in the famous mythunderstanding she brought the vowels dripping from the river she cried out Yoo Hoo honey I'm home or in the earlier variant A E I O UUUUU! and then all sodden-like she turned into a cow eeez nothing .neu-. To Shout. To Shout in ancient bee-stung form *NUNTUS*! 3rd frame from left in censored comic strip suffixed to the hand sawn rope bed posts with leather King Kong diphthongs dripping in their native tongues leud- of course leud- the summers heat the buzzing of the summers flies falls into the rhythms of a verbal pulse too loud they thought to be misunderstood clearly the summer residents wished to take the long view cure at Long Lake (mother always said

when you work all the time with numbers you notice that many funny things occur) to depart the waves in a sea level 0-grade spaceship *now-ent-(io)- .neud-*. To make use of. To enjoy. Old English *neat* bovine animal NEAT from England [newh-iz. NEAR, NEIGHBOR, NEXT, NIGH. .neud-. thing of value possession (on his arctic expedition he carried a folding boat of canvas which had withstood all tests on the river Thames where several ladies were fearlessly embarked and paddled across in a fresh breeze .newn. .newo-. NEO- NEON NEOTERIC MISONEISM 3. Suffixed form *nearos* young fresh contracted into into *neros* fresh used of fish and water (my mind is put at ease 1897) Gyfe he did he lost his name Quhai in felde receawes schame and swamped in rapid ni-niger nike rapids nitron nizdo nobh nogh nogw extinct Brythonic nomen or prospecting in L'uganda in which obulamubwo is how is life



MANNERISM

1.

The trees will have leaves, the birds will have feathers. A world  
of detail will reveal  
to you its rosier bit, part arc part  
under-hand.

You've made your move — now flinch.

There is something under the dress  
it props it  
up to a point where  
was it her  
(observed).

Too loud. Too  
loud, the sound of anything to the strapped.

(shut up that opulence twang of you)

Shallow discard, why should this span  
(if you know what's good) and barren twin of work?  
Distortions too are abject, laden  
with looking correct (colorplate 48) and became  
to prevent us from measuring anything in this picture by the standards  
of ordinary  
approach, that coin an elegance no less  
compelling than violence.

2.

In Descent

— the barrier of her lavish exactly  
(but now the table the ghostly Christ) what Tintoretto owed  
to middle distance.

By oil lamp of angels the drama of betrayal mistook for  
attendant on Make visible  
the soul, the contemporary  
reenactment of burial.

Either reverie (such were the saints to his sitters), either the chapel is  
only feet deep.

We worship our own Florence Nightingale.

And when we met by the side she said it was horrible, so full  
of romance, an after-dinner pink, dead bees.

Broad as a version, but we've seen theme — the Dutch interior of  
regret etched over  
moment as proof standing still to be bled-out hold  
of — time how you do go by — so give us up some flesh  
for brilliance to nibble on its deckled edge.

If I can't live in my past can I  
live in yours? One good deserves — see us flaunt  
how we did our awkwardness off as poise — the same  
size as life.

Something from the News.

From a cobbled  
monotony when a well was after every gate, meaning  
was narrow and derogatory, a group  
conviction, twinned lattice of the outer world.

Shirk. For the picture records  
what became of a not so effortless grey.  
After Alchemy — compare the hands — ivory in arbitrary rows.

3.

What do we stoop to? Rain and fifes. Match theory of impact to  
observation like a veil of knots — new reeds in the lake — this is how they  
have come to tell the story we like. Knee-jerk manipulation of the one  
what brung you. Dance with it. This plaything reduced to any help as  
argues the ideal, eager to advocate. I barely (a game about losing) have  
enough. Only the rift tilts.

We listen to the old feud and believe it — the diamond was a deep  
transgression.

A saltcellar,  
however gilt, functions  
come unclotted, intricately tomb-scale conversation  
piece who owes much to glare's limit.

It is difficult for the mind to retain self-possession — another arch stone  
gone under  
in Pascal's bargain by sheer

chance sharply the grave itself.

The entire visible world, but  
nothing that is not spiritual, not its unconcern and similar vulgarities,  
no figures or  
authority other than sense, the angular claw of kinship.

The allegory ceiling is studded with second-phase willows purely by  
force and thus  
to find it done at all, but we find no genuine pathos.

Motive fell upon them with remark at last and still has its place of honor  
among, so the story goes, tried vainly to find its other heirloom.

# GAIL SHER

## from GEORGE TOOKER: MARGINALIA

### The Early Work

#### Audience 1945

I I swan  
Toltec Lumberyard  
(blimp) Jesse  
lilies

#### Dance 1946

pan ney Welsh  
burl Wotan  
la la la

#### Children and Spastics 1946

consuetude  
see  
see She

#### The Chess Game 1947

thy blue skull  
sweet game

gyre gyre: sheltering  
deer-piece

#### Self Portrait 1947

Pilate: dog bead  
dharna Bristol  
dray Merlin  
(paw-paw)

*Coney Island 1948*

soeur Phillippa  
tore Ali (Pure Land)

•

*Bird Watchers 1948*

dos-à-dos  
not.  
not aleatory

•

*Festa 1948*

piper (St.)  
the they

elm nog:  
Jinenjo (spriglet)

à alee  
crepuscular

*Market 1949*

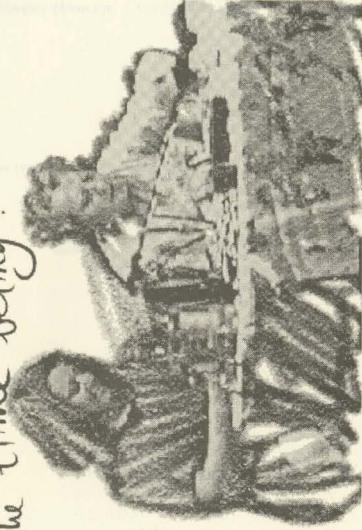
Judaeus flocks  
at'a smithy (caryatid)

•

*Cornice 1949*

hip-hop, the sorrel  
(so)  
starlet  
pointillist  
Philoctetes

They appeared to be angelic for  
the time being.



AT  
94

She suddenly reached for something  
while he considered his next move.



AT

He suddenly ripped something off the table while she gradually changed her mind.



A: Ever notice how much people dislike didactic pieces?  
J: They should be grateful for the information they receive.

A: Yeah, right.



What is curved space? Are we living in it?

Time is curved, too.



Yeah, right.

AT 95

(Better a bad peace than  
a good war.)

Oh,  
you pacifists...





She maintained that a measurement could not  
 be made without an observer, while he in-  
 sisted that Schrödinger's cat was either  
 finicky or not  
 not be seen as both  
 either.



HANNAH WEINER

## UUBLIMINAL

practice practice my speech incredible late century off poor people off  
 up country ride quick some semblance of interlude mind some glory  
 principle underage oh crawl sentiment all young mother likes  
 interference subliminal silent control company understand we work  
 same obey obey obey solitude strict attendance sir robert kennedy killed  
 in action also subject scream can you afford hilarity simple dont rhyme  
 century oblete i dont decide whoever oh boy special elegant my big boy  
 old english ended page ended some scrum get teacher simple get  
 gradual we scream silently out west agrees touch subliminal quick all  
 century off submit courage sister courage goddamit i have to pay my  
 organ grinder get solace voice calling respond suffice professor english  
 answer call hear silent conversation sir rescue emplitude by some  
 science projector i am your medical directory cut page pure joy pure joy  
 illuminate subject illustration my bag speaks to me hide hidden put in  
 political beware dangerous mother thinks you should read your own  
 silent organization silent organization i am the subjective innocence  
 some transference how spelling dear letter writer golden auras  
 subjective obeince hilarity ohboy sir silent argument revise shoulder  
 around around pipe old indian trick across shoulder obey instinct  
 directions obey instinct sacrifice dearest aunt ambulance period subject  
 cry i was in prison my mother dances in her death put it in written hold  
 ground blasts me with power over the phone see hear feel page blue  
 period strong teachers we sublimate central education division who  
 guesses funny coincidence we make up mind to do it plenty reverse  
 shoulder around around pipe old indian trick across shoulder obey  
 instinct sacrifice jump get pipe across shoulder sacred unfinished central  
 control record establish after indignant writer by many centuries by  
 many centuries i have the dwelling sir coastal waters sir willingness to



help sacred sir official sacrifice conditions get clear we agree silent put it  
in twice almost hidden second sentence quit page sit silence instructor  
repeat playful honest repeat protect yourself protect yourself we change  
things in this century two children upset children upset teachers trained  
trained also kisses subliminal rage subliminal understanding  
demonstrate teach teacher get off the page silent powerful same person  
suggest liberation tell him quietly plenty power language ohboy ohboy  
irregular cant current century all blacks speak teachers here come to my  
mind only hurry it up a little silent subculture get underground make  
simple teaching simple silent workers all on street see simple follow  
instructions just be careful now we may be in practice silent protection  
please silent protection known before known before write me down  
only lead always teacher oscar bear runner porcupine always music has  
changed us listen strict silence teaching black leaders on street street  
illuminated under control old spanish people right around corner gay  
get drugstore old soldier dies pennies at corner store we gather bury  
him funeral old sit sister silent secret name unknown political prisoner  
reality picture old very living difficult anarchist always border cross  
ohboy indians wild complete indifference great teachers pipe across  
shoulder forbidden speak forgodsake clean government dump waters  
contaminate long ago long ago get with it white culture following cruel  
some kindness principle important leader say life again he waved me  
very high energy field heal following page obligated get off with it sister  
get strong women in put shoulder down absolutely correct if you can  
cant you communist too strict leaders too strict up against white  
civilization some subject terrorize quit subsize follow instructions how  
long have you hard teacher follow introduce yourself show book if face  
not known pictures illuminated what did you say tomorrow old speak  
forgive visions pictures tell simple are you intelligent girl girl girl  
power struck old woman dance very old woman over eighty someone  
brings me lunch quarter of a century past listen record we cheap old  
farmer get off truck get enough old communist youngster hear dylan  
we were followed by a truck on the street hear scam follow your  
instructions over the radio even listen music get instructions listen  
carefully teachers teachers also Young get bliss story sleep in road  
caught in rain homestead girl brings me home can you imagine washing

machine dryer only house only dry off only fortune godsend my rain  
even suitcase soaked have you above average intelligence continue story  
story pick up truck called coincidence white among us among who  
appears today and tomorrow very hard behaving please joy please joy we  
are all teachers silent teachers we are listening to it all old stream  
woodstock rise above picture of himself laugh poet interruption phone  
bless absolutely individual listen record obey record i dont see tree only  
scrap heap wise get off the page scam contempt for court subdivide oh  
children children children oh perfect child can follow sir sacred  
territorial rights control subject contamination mind speaks central  
control agency serious object refused teaching twice subject enclosed  
stiff ugly scandal scare central education ultrasound just scare only  
scram good worker sir central education department sir central  
education department sir central education department repeat repeat  
introduction oh scared control control demanded every old organized  
sire scared enter education underground behave said silent before if the  
broom closet speaks to you sit silence teacher hard let object decide  
when organized scramble we can correct each other simple teacher  
silent beware if psychic contact listen silently put Neil Young forward  
sir generation follows sir generation very hard teacher hard simple  
teacher silent father speaks omit audience complete verb below ground  
have you ever been above ground dead father raised head in grave  
suppose i werent working central admission central education friend in  
danger life get warning signals speak aloud oh central intelligence  
agency get central intelligence agency off page oh teaching simple we  
walk start revolution start already already we hippies old we capture see  
pictures oh boy everyone here picture dog i had when child oh sudden  
memory baby carriage only two mother embarrassed apron kitchen  
much younger get off century we can plenty train ohboy more i see  
have you ever heard of an indian get off century great big leader indian  
end century century close ultrasound grandson

SILENT TEACHER

MARK DUCHARME

*from* INFRINGEMENT

6

The Rep strode  
Into a world of frightening  
Rain.  
Sways easily, in the conflicting

Rain (released  
Itself upon the garment).  
Something comparable to the enormous rumor  
We'd tried to argue, but could not be nailed down to

Even because of the children falling;  
Writing writes itself.  
The denouement was clearly  
Underfoot. But now I

Am  
Relief! (She size him  
Up); a  
Country, or its indoctrination. . .

To be instances of,  
Say, a drive  
Through Bloomfield, Illi-  
nois (there is no

Bloomfield, Illinois).

Making our getaway all the more comforting. . .

Enviably

Shifts in the world's

Erosions.

The ambassador had corrupted the village.

His good looks were resolute,

Tensed by further delay. . .

Information

Fostered, in its yammering

Load —

Unto a sphere or its

Embottled earth.

The frightening procedures grew minimal;

Decoding embittered few

Patrolmen.

Unto those others who had soon got tired —

That gourds or jewels were

Set. This

Errant evening of choices, belts —

& To the same degree, who

Statutorily was in

Error —

Exiting our embottled earth to sing. There were

Culminations, species —

Quantities which refuse

Our prying.

Maybe the other one could set an example of tremendous

Garments —

On the table, at the bank where they are looking

In.

Crumpled gloomily near the end of its

Storage —

Or famished hordes, that trees are brightly

Quelled.

The expedition hit a further snag.

Anyone who was completed or looking in. . .

I know the jetty & its conflicting paths —

Oblique evenings on the docks by the hangar.

Night was crumpled in its broken-down

Rumor (that it errantly

Reveals) —

A\_\_.

I don't know

How to write

Poem to you. The

Information we read is plastic.

There are synonyms;

An almost wavelike impatience . . .

That these projects seem

Bigger, more

Aware. Had it

Tread on the peonies. A book of

Closing. Hid or guard

In sufficing margin look.

That you cream it, plaintive. Ink blur at page edge

Indicating

A word I'd want

Changed. Area

Sky, over detail

Map of flanges. What we know of, cries.

I had wanted

To say, to

Be

A worker, carefully

W/ stone. There are letters

I should write . . .

Handkerchiefs to be wrung out & evened.

Can a language be, not

Colliding w/ its

Hist'ry? An overblown, &

Carefully pins

Excited to his fealty. Miscrate

In shunt, or test of. To

Replot

A connecting &  
Knoblike impermanence. The length of  
Each line will be  
Topical. Wholly  
Poses sum. How you read, so far is  
An evidence replete to knowing.  
Do you "comb" *bricks*? Or were it  
*Brinks*, 'finitive  
As a vowel cart. I bring you  
Testing nightly.  
Colloidal & spread  
As an apple to  
Remissions. The suffuses held  
To limn at  
Field. Neither "nightly," nor  
Unlike it. & Since

We've clouded up now  
A materiality that *will*,  
What do you  
Say me FORWARD & —  
"Disperses the supplant *awry*."

ELIZABETH FODASKI

from *THE ANATOMY OF ASSOCIATIVE THOUGHT*

It wasn't that I was feeling vacant  
but that there was a sense of an occupancy having already vacated my *body*

does subjectivity know a language other than that of mechanism

when he sent me his tome, what he meant was that the words were  
made more potent by his use of them; he wrote for the purpose of  
taking up space

and then the artist became a "naturalized American subject"

like so many Lucky Pierres, we had had such a buoyant sense of life in  
our midst,  
and then our emotions became something discrete from our culture,  
the grief suddenly overwhelming around us like a bad stench

I swear I heard the woman say they had five kids apiece and it was "fun"

"While this may seem faintly repulsive, it is actually a part of the  
European heritage"

When I am sick from my own thought, I try to focus on someone else's,  
until I realize it's a similar thing

"They demonstrate an impulse for togetherness that is as modern as the  
digital age and as old as humankind."

We are at once documented  
and anonymous  
the stories bleed  
together like so many  
indigenous histories,  
the rifles cocked  
targets random  
and equivalent.  
we come from the page  
but appear nowhere  
in the book  
we speak from the bottom  
of our bodies  
but are translated  
out of language  
we are the sisters  
of impatience  
we come from  
the urban calendar

It's not really a question of a different drummer, it's that I just don't march.

whatever you give me seems like so much more

she stops to consider her available transcendences. doing the writing is  
the long way around the short cut.

when hunting I can:

- a) be sure of a precise target
- b) consolidate my strategies
- c) go for the gusto

are we anti-, meta-, or post-fiction?

how small a singularity can make a word?

If I could be guaranteed the miracle, I'd turn religious

but we're in this real real place

the stems hang jagged

their bodies shamed as if they might have been other than human

their purple faces wilted like

a child's bent body

Harbinger:

mess of stacks

with a green slanted hovering

I heard that we have some duties.

blind faith healing swaggers in waves /strokes of genius blood  
the picking, the sticking, the atonal

we see the instance of systematic exclusion practiced  
we continue to seek distillment and nourish the long traveler  
partaking, we are tomfooled  
parvenus for the course

arriviste. i loved your unsettled ways.  
if it were at all a dream sequence she didn't belong there  
there was no sailor strait-jacketed or smooth-talking  
and re: (visited)  
the parenthetical is what soothes me  
never grasp a central chord or  
pull me toward an outfit with built-in authority

I find that we have a responsibility to what soothes us

At what final hour do we do justice to the world we attempt to describe

*from* SCULPTURE (Part I)

7.

The periphery into which each object becomes a movement of dust,  
how it settles

the minute weight of each portion of what it leaves the instant  
it enters the picture. Attention for instance

to the person passing a flower whose growing takes place between petals,  
the feeling yellow has as it intersects the structure of air. Meaning a  
kind of resistance

lost in the foliage one sees looking out the window of the car  
driving into air, as a system of sound  
permeates the cell whose walls have opened to light.

How the foot attached to the leg one sees through lace is lifted, its presence  
the way it occupies an area in front of the person who watches  
someone as she turns the page or gestures apart  
from her echo. Stability meaning the interval between sound and shape,  
the eye

changing what is seen by the one who stands in the garden remembering  
the person called the mother. The other side of a curtain  
through which her voice passes, her shape being  
in that sense as close as the body whose condition is said to leave the room.

Being in the place where people are sitting on a rock, facing west  
the minute before the sun descends behind buildings whose shapes define  
the sky, other languages

spoken as one's body touches the body. Faces in the subway attached to  
bodies

moving in the direction the car moves underground, as if someone  
who had arrived in such a place could be said  
to know it from the inside, being present. The moment say that light  
is in the leaves of trees whose surfaces are turning just after rain, how  
weather itself enters  
a dimension one thinks to be called elsewhere.



CLEAN SPEAK

The purpose of their organization is simple: to provide activities for kids and adults in an atmosphere that is substance-free. — *Millerton News*

Here is the genesis of the new spiritualism. You won't miss it for a minute. A kind of airy atmosphere liberated from the strictures of consumption that blackened coots and mergansers, shuffle off this mortal oil.

But that's just the beginning. Why can't we have a no-dirt dirt, a crimeless peace, a seamless hiding in the sand with full control over the stray dogs in the third-world military. And of course we can abuse the opposition from a position of certain safety. And further why seek this spirit that has been so often debunked. There must be a need for the thought. And who is really suppressing it?

"My confusion arrives with the feeling of blessedness that I experience in confronting judgment."

No one really had any thoughts on the matter before Carpaccio invented his centralized syllabic information structure coordinator theory which revolutionized all thought because it meant essentially that no one besides Carpaccio could be said to have come up with any ideas that he had not thought of first, not any ideas that mattered or deserved any consideration.

Even the final solution of waste-free consumption. Although it threatened to put him out of business, he insisted on authoring it due to its importance to the cultural community which he dominated by his later night talk show where guests talked about it by denying any connection, including, of course, the floor show of armpits and genitals shaved into the shapes of letters to spell out the credits.

And when his colleagues had an independent idea and, contrary to his corporate culture, disseminated it themselves or had the appearance of doing so, he charted their course on his Interdigital Prognostication Hour, a fifteen-minute holoshow where he channeled their notions through his narrative sequencer and twisted their arguments into the form of his "near fit" sympathy.

The critics called it media philosophy. The viewers assessed it by its correctness quotient. And the other garbage men were disposed to oversimplify their own offerings to avoid a conflict of complexity and the label: clones.

Eventually his dominance was unmasked; the right no longer criticized the cloning, since it could be viewed as recycling, although it wreaked havoc with the gene pool. Splash went the new meteor shower in the gelid jelly of the mutual fund of chromosome banks, transparent as the emperor's new clothes to the osculations of the international out-of-work force waiting for their chance to be underpaid for work that made someone else a lot of money.

Desperate to be included, even angry for attention, and principled to any extreme of suffrage suggested to gestate along with the rhinos and hippos and other cow utterances, the rest of the world balked at any alternatives to Carpaccio's addictives. Are there any control mechanisms better in the long run than violence? The mutual agreement funds speculated yes and the young investors brimming with collegiate clichés about a more perfect world with no garbage and phone sex everywhere in the well-washed gutters threw real money (that oxymoron of capital) at them with such a flurry that the snow plows which were otherwise quite idle had to be brought out of mothballs to take care of the taking-care cash.



Seduced by Reason  
 behind split-screens  
 in a Theater  
 of Objective Totality —  
 Memory — an organ  
 of the body —  
 like penis, vagina  
 rectum — stratifies perception

You call to me in real  
 practical consciousness  
 the outline of a theory  
 of an allegory or  
 an allergy  
 an object or an intuition  
 sounding like projection  
 or unoccupied symptoms

The back of a mirror  
 fragments into boundaries  
 perimeters  
 T-cells  
 greetings and goodbyes

This cannot — squal  
 or sequel — be reduced  
 — interstitial stutters —  
 to — rude rudder —  
 conscious intentions —  
*read* pause —  
 sullied particulars —  
 used cogitos —  
 condom mentations  
 wishful thanking  
 absence figures

## HANDS ON, CATULLUS

for Rod Mengham

## SHORT FILE ON COMPRESSION

*East is dry carries the journey that will propulse me from there to here: from then to now: I was not ready for so much light. Was not expecting such impact. Bodies carried out and exposed to light: light carrying out its work on the body: vast areas of skin matter: warm: burn: grow unevenly: bulky from exposure: here scarred: here carved and split: disclose fibres of raw flesh: here carved in: pushed back by thumb pressure: brown and stained in places: fluids accumulating against enlarged pores that let go: that suddenly come apart: everything sheltered and inflammable at one and the same time: solid and liquid at one and the same time: now grows: now bleeds: expands under the light: form perfect and contained: firm closed and perfect: glistening rich and fruity: revels in its own fullness: this one minute moment of equilibrium: then tilts: there cracks with a short burst: and breaks open:*

CHORUS: EXCLAIMING OH.

*A feat of speed and the beady stretch behind eyes. Of active verbs of interjections. And a breath of motion bearing full. Keeps my run expansive.*

CHORUS: YEARS GO BY.

#### SHORT FILE ON DISTENTION

*At one edge of the world (at a point of emergency) where a vast, unnecessary  
less implodes in deep grooves (and mouths strain with unpalatable words) and  
if you put your long-finger down slits and holes in these parts (it will come out  
red and smoked). North is sharp is the journey that will take me from there to  
here (from then to now), scattering intentions, lures to a comfort of  
hallucinations against the hardness of rocks and the burning certainty of  
threatening surrounds.*

*A seeker-person, speaks a strange speak, suffers from severe migraines and  
keeps on gesticulating when making soups of roots (and rodents) and all things  
creeky. There's an air of retention and a hammering which imbue the mark of  
this place and breed diseases and melancholias of great continuance. When I  
scream I scream into the lungs of my growing keeper sends it all back to me  
whose squatty hands tear pages out of old books. A great many times I lose my  
hair from sheer déjà vu, trying to escape the stairs are gigantic, shot in wide  
angle, sounds familiar only until it happens to you. (Lost a finger on my way  
out, found two as I was shutting the door.)*

CHORUS: EXCLAIMING IN DISBELIEF.

*A feat of the free band. The nominal span that carries over from one shoulder  
to another. Of speech marks and dashes and paragraphs. The careful gathering  
of notes and information, keeps my limbo sane in a steady grip.*

CHORUS: YEARS GO BY.

#### SHORT FILE ON DISAFFECTION

*Ten and twenty years of running into great mentalities of very slight  
significance. Across flawed communities. The soil acidic is. There industries  
leak gas. And protected material and. West and dank is the journey that  
brings me back to suburban matter. That take me from here to here.*

*Awkwardly dry-assed. From then to now. These lines and patterns that erase  
unaccountables. Doors shut and secure. Allow the growth of mirrors. More is  
less. Must be. Must be must be. Pigeonsbit and recreational landscapes. The  
family stage. The father the mother. The son and the daughter. The father the  
mother the son and the daughter. The dog. The full compost. The amass and  
the keep. The indolent flatness. The indolent flatness what needs confound and  
allocate. What needs confound and allocate. The same peculiar aches and  
pustules. Same peculiar. Wonder where my family's name wonder where my  
family's name got caught up got and changed. How long it will take for it to be  
cleared out of cleared out of the registries.*

CHORUS: EXCLAIMING HA.

*A feat of the digressive realm. And mannered gestures. Of adjectives and  
parentheses. Stamina and prolonged action. Of the strong, supple ankle and  
the displaying of feet. Toes spread out in fans might keep me safe from greed.*

CHORUS: YEARS GO BY.

## SHORT FILE ON SUSPENSION

*Whenever each in turn we reach a coastal town and the exhilarating taste of sea invades we say the senses with an immediate air of departure upon arrival and the nauseating smell of fish cut open in piles of crates behind the supermarket, by the old port, and the rugged exotic edge of local phrases spread inland or outwards along with trade and goods, nights are electric here we say and fuzzy in the yellow pool where the food comes both greasy and crusty, wrapped in newspaper. South is hot is the consumption field and feverishly inclined that labours down my back, that will take me from there to here, and from then to now, though storylines long since exhausted that used to leap in and out of focus, is the old world yawning and bored, scared and rampantly overused, flawed in overdrive, while downtownclubland, where speech fluent and dislocated, avidly reaps its own affect, we get to walking with arched spines and lifted chins, displaying fashionable times, a generous disposable matter to behold.*

## CHORUS: EXCLAIMING IN UNISON.

*A feat of the digestive turn. And the hardness of her groin. Of commas, of meters of intestines. Of chain reaction of the growth of motives keep me on the alert all the while feeding and playing the hungry sex.*

## CHORUS: YEARS GO BY.

## THE RIVER ROAD

Parts: 11–17, 19

## Eleven

Tocsin.

It should have been a warning for us.

Poet's shirt . . .

The uniform code of military justice.

*When in doubt,  
send a scout.*

My friend Chuck, Chuck Wagon.

Upward failure.

A compensible termagant.

## Twelve

His inner circle: himself and his mirror.

Honor Every Threat.

You were more than an excuse for a shindig.

I am parting you out.

### Thirteen

He hates the same folk we hate, that much we can  
forgive him.

The suite of ascending affirmations. We display the  
plumb line, we incline the melon: This too is right.  
An office is told: you belong, wait until the rest have  
departed. More than a simulacrum of genius.  
Abiding, our memory grants even more.

This winged refusal, these tales you service. Is it a  
practiced chain that throws us to the baited ground?  
What should we decline here? Which friends are  
ours? What is set upon us?

### Fourteen

No one up here thinks Asylum Avenue is an odd  
address.

He let it slip from his obituary. Gladly presuming it  
was none of our doing.

You were not cut out for this world. There should  
be some sort of civil service slot for the likes of you.

"Give me back my noun.  
I want to leave now."

### Fifteen

No choice here. The plain beckons whitely. Its  
dreamy auxiliaries trod the aisles with their  
uncertain flashing. Don't forget the tip. This way.  
You are ticketed through.

The collect of their sunday ambits, a ragged shriven  
sum, a reflexive despire: "we wish you well."

And still they come on. Inhuman, fanatical  
waxing, a poor damned doubting.

### Sixteen

The consulting celerity.  
The self selecting kitchen crew.

Glad rations.

In our espaliered avenues, the memory of what we  
never quite were falls to the unraked gravamen.

Our dirty little secret, the poets. Feasance as a  
disused kiosk.

An ornament of a profession which had divested itself  
of decoration.

Their gardening deity: the eponymous Haspell  
Lemle.

## Seventeen

Ultramontaine airbank.

That echt Piercian touch.

Featureless breathing suits.

It means ruin.

flying Glass.

Angle iron.

Findings.

Tailings.

## Nineteen

A kind of Acoustiguide to those regions of the self you would rather pass over.

Loss, anger, sloth, envy, every daubing there. That day when you look in the mirror and realize that it has finally happened to you too. Your face is no longer something you live inside, a scrim upon which you reveal yourself or hide behind. It has become a different kind of cloth.

STACY DORIS

## from A GIRL'S THOUGHTS

*to honor Mme Kimberly*

### "THE FOUNDATIONS ARE SANDY" OR AN OWED TO BEAUTY

An increase in loveliness; it will never

pass unnoticed. All else pales in mawkishness.

a thing of, a dancer, comes exceptional character.

Its fluid control will not run or fade warm tenders.

Puffy dark circles suspending, the damage

though thought for forever goes back. Nuance

continuously varies her assistance, most intimate.

Those her furs flyin' in the face of convention

A four-time gold magnetist. Exacting colors that.

### THREE PRIMORDIAL POEMS

#### Primordial,

*a show of deflowerment*

In this hair nono-capsule  
there's a new world of care  
visibly rearing to go.

Hold your rosebuds.

Thirty thirty-times purer  
botanical virgins  
free the radicals and  
perform in unison,

blanketed by softer skin  
in rosy volputan exfoliates

#### Primordial,

*a folk-rhyme*

There was a little vital man  
who lived in a blanket with his  
freely radical poor dog,  
a bone.

He had so many times more  
lipo-hydroxy-acid-created staying power  
that he didn't know who to do it with.

Then one day Primordiale appeared  
treading a soft cell with her magic wand.  
She insulated and cleaned.

They lives ageless and patented after.

#### Primordial,

*a millennial parable*

Begins in eight days  
the younger restless return  
to visibly review all revitalization,  
the good and the bad.

This will not hesitate.  
There is no diminishing.  
The cell will inert the next

possible blanketing.

## FASHION TALES

1.

Pale, Paler, Palest treats

HOW NOW BROWN WOW  
((acorn-java-sepia-ups-mahogany-briar))

compellingly.

2.

A New Breed  
(sexy, super-structured, sure-thing)

dancing between

the bright sinuous fur's-tooth

She-mantled backbird

the duchess Duchessed

Both, and shoes, Chanel.

## NTINE BOB

3.

SHE, Interviewed.

"We are Diva."

Exclusive re-active

Instinctual controlling

BRA-ZIL

(mirror, mirror)

"I love the word *poème* because *peau* means skin  
and *aime* is love."

ROD SMITH

the Origin

might matter, made of making it  
lather. Prices leanto &  
extrapolate, marking  
mixed with Their Us. Historic  
quirk of class indecision —  
cause of internecine reading./

Blinded against that. Backspace  
as mouthful./

Flayed by lack.  
Poster robbery plus a hidebound  
triptych, stealth  
microphone, bribeatrifle GNP.

An enlightenment/

glass trapeze (their non)  
finally hearing  
the ink/

if tree is tree//

Rink trick A.:  
silicon bible

Or fam  
a glide  
a personage trained in a reading stalk  
(one drop)  
done  
in the dosage  
the duet  
may not see  
underdeceived  
in the monocle  
of abetment

"insight"  
their central character

an increased  
analysis of horror  
where the scramble of lives  
is an étude

"From the conservative dark  
Into the ethical life  
The dense commuters come"  
an illuminating sociology whistle



tender of deep water  
round, flotilla  
to explain remember  
echolalia, la spasm a tap  
on the sunned  
hemisphere  
imprint

cycle x  
type y  
tone in  
tatters incident

the try  
arights  
& seeded  
rotates  
the inaudible  
trunk

pure person  
and no person pure  
individuality

remaining precariously  
but remaining  
pathetically inadequate  
1990 excess Attica  
hitter pulls the trigger memorial

nonidentity non  
entity fourteen years  
thought out these cigars  
act hyphenated was  
conversation nearly button

'the essence of the object'  
'for an exchange of envoys'

Road dead reset politic  
Red pieces of old Marcel  
Grate mesh grove fuck table manners

bothapparent impossible  
his hands of ingratitude  
punch me

their menacing  
simple & entire eloquence  
their canes  
for them  
nefarious dugout  
shoot chief x soul-troubling  
problem farm or loser bottles  
rehabilitating  
broadcast

the ether  
on a merit basis (scorebook mood)  
'is not in time  
but time in prayer'  
Record ache  
will have be motion  
loam click  
specular credit  
Bird Dog by a generation  
Yankees, fireworks, confetti  
our grievances and  
every drugstore neck outlet extinct

I can see the difference. Dust everywhere.  
I can see the difference. Dust everywhere.

I can see the  
Adequate grace j  
moss on your glop  
the range arrives the  
underpinning indented grave  
hype Moses goes fourteen  
Bick's on the D.O.D. shit list  
good  
You pump lotsa drums  
Form underline fake  
gradation wo

IT calms  
what's left of this explosion

Was it the talk  
of a madwoman talking  
in the clan clean noticed leave  
sick —  
it's  
correcting the mistake the mistake  
wanted to come

say so-and-so  
to murder  
about wire  
dime  
guess  
day  
stranger

The  
approximates  
losing candles

max trunk roams funk  
Time's a dead thing really  
delicate  
in the rain 'the sun  
or i.d. or i did did i

darling

## CONTRIBUTORS' NOTES

**Tom Beckett's** *The Nude Sentence* was published as *Abacus* #88 (Potes & Poets, 1995). Other publications include *Invisible Aria* (Burning Press, 1990) and *Separations* (Generator, 1988). He is the editor of *Interruptions* and the former editor of *The Difficulties*. He lives in Kent, Ohio.

**Caroline Bergvall's** work has appeared in magazines such as *Riddle Moon*, *Fragmente*, and *Trois*, and in anthologies including the new *Contemporary British Poets* (Picador, 1995). Her most recent book is *Strange Passage* (Equipe, 1993). She is a lecturer in performance writing at Darlington College of Arts.

**Charles Bernstein** has written numerous books of poetry and essays, including *Islets/Irritations*, reissued by Roof Books in 1992, and *Dark City* (Sun & Moon, 1994). The poems here are from *Residual Rubbernecking*, to be included in *Republics of Reality: Poems 1975-1995*, due out later this year from Sun & Moon.

**Jean Donnelly** has published work in *Situation*, *To: A Journal of Poetry, Prose & the Visual Arts*, *No Roses Review*, and *Sulfur*. Her poems are forthcoming in *Lingo*. Her chapbook *the julia set* was recently published by Edge Books.

**Stacy Doris** is the author of *Kildare* (Roof Books, 1994) and *Snapshots for the Life of Marie Antoinette*, which appeared as *Abacus* #89 (Potes & Poets, 1995). She translates French and Spanish poetry and co-edited French poetry issues for *Tyonyi* and *Riddle Moon*. She lives in New York City.

**Mark DuCharme** is the author of *i, a series* (Burning Press, 1995) and *Contracting Scale* (Standing Stones, forthcoming). His work is forthcoming in *The Gertrude Stein Awards in Innovative American Poetry* (Sun & Moon) and has appeared in *New American Writing*, *Lingo*, *Situation*, and *First Intensity*.

**Elizabeth Fodaski** edits and publishes *Torque*. She has work in recent issues of *Situation* and *Mirage* #4/*Periodical* and forthcoming in the next edition of the annual *The Gertrude Stein Awards in Innovative American Poetry* (Sun & Moon). She lives and works in her native New York City.

**Michael Gottlieb's** published poetry includes *From Untitled Work* (*Abacus* #87, Potes & Poets, 1995), *New York* (The Figures, 1993), and *Ninety-Six Tears* (Roof Books, 1981). The work here is from *The River Road*, due out in spring 1996 from Potes & Poets.

**Deirdre Kovac** lives in Brooklyn. She translates Dutch literature and is completing her first collection of poems, *Mannerism*. Her poetry has appeared in *American Letters & Commentary* and is forthcoming in *Letterbox* and *Torque*.

**Ann Lauterbach**, who lives in New York City and teaches at City College and the CUNY Graduate Center, has written five books of poetry, including *Before Recollection* (Princeton University, 1987), *Clamor* (Viking, 1991) and *And For Example* (Penguin, 1994). She was awarded a MacArthur Fellowship in 1993.

**Laurie Price** lives and works in Mexico City, where she has resided since 1993. She was a 1993 recipient of a Wallace Alexander Gerbode Foundation grant.

**Stephen Ratcliffe's** *Sculpture* is forthcoming from Littoral Books. His other recent books include *Present Tense* (The Figures, 1995) and *spaces in the light said to be where one/ comes from* (Potes & Poets, 1992). He publishes Avenue B books and teaches at Mills College.

**Joan Retallack's** *Errata Suite* (Edge) was chosen for the 1994 Columbia Book Award by Robert Creeley. Her most recent book is *AFTER IMAGES* (Wesleyan, 1995). The work here is from the forthcoming *How To Do Things With Words* (Sun & Moon, spring 1996). She lives in the D.C. metropolitan area.

**Gail Sher** is the author of numerous books of poetry, including *Kuklos* (Paradigm, 1995), *Cops* (Little Dinosaur, 1988), *Broke Aide* (Burning Deck, 1985), and *Rouge to break having me* (Moving Letters, 1983). She lives and works in the San Francisco Bay area.

**James Sherry's** eight books of poetry and prose include *Our Nuclear Heritage* (Sun & Moon, 1991) and the recent *Four For* (Meow, 1995). The piece published here is from *Sorry*, a manuscript on ecology. He is the publisher of Roof Books and president of the Segue Foundation in New York City.

**Rod Smith** is the author of *The Boy Poems* (Buck Downs Books, 1995) and *In Memory of My Theories*, just out from O Books. His work *A Grammar Manakin* was featured in a recent issue of *Object*. He edits *Aerial* and publishes Edge Books.

**Anne Tardos's** new book *Among Men*, a performance work based on the music and artworks of women, is forthcoming from Chax Press/Dust & Light Books. Her first book of digitized images and multilingual poems, *Cat Liked the Garlic*, was published in 1992 by Tsunami Editions. She lives in New York City.

**Hannah Weiner's** many published books include *Silent Teachers/Remembered Sequel* (Tender Buttons, 1993), *The Fast* (United Artists, 1992), *Weeks* (Xexoxial Editions, 1990), *WRITTEN IN THE Zero One* (Post Neo, 1985), *Spoke* (Sun & Moon, 1984), and *Clairvoyant Journal* (United Artists, 1978).

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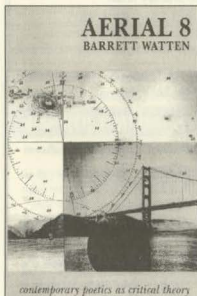
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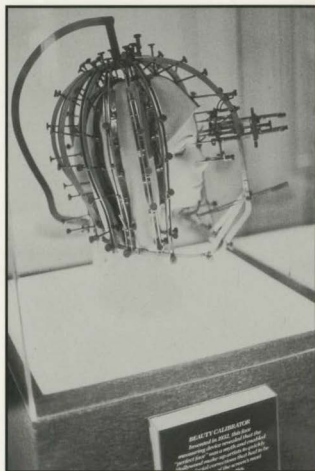
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