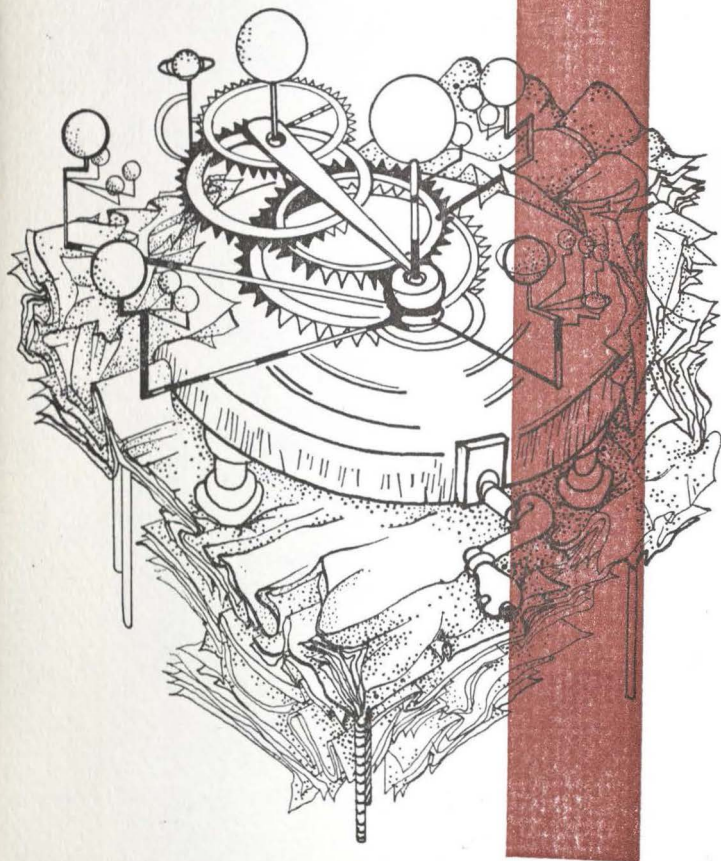


PROOF

LARRY PRICE



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PROOF

LARRY PRICE

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PROOF

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The room coheres by resistance.

Exemplary scale of blank inner wall, outer air.

Figural silence equals a) terminal for unit "motions *are* the screen" and b) side body with that famous back.

The switch is on.

A blank between ends and means.

Reconcile insomnia with "something final about mirrorized instinct."

Steps exist at random.

Adult is correspondence between "like likes" and "ends when a generation's dissension comes out live."

We (insect-like chair and table) refer.

The fiction of a lever moving from mouth to mouth.

A mind sympathetically "storms" but reciprocal relations fit together into "someone's head."

Altitude emphasizes "fingers point."

Dissent is becoming "pictures."

Initials "labor, saucer, fat turns."

Appearance weeping into the hammer.

Vehicles minimize mid-century, everything objectivity. Part anecdote, part social symmetry.

But obsessions are permanently irretrievable, inertia defining
"obliged, rhythm in advance."

Cameras dwell inside their objects.

Imagination becomes literal control. The object wants to
draw a line.

The interview (automatic units in the form of a wall) ex-
pands.

A factory "thinks" susceptibility.

The cause of motion (to entertain therapeutic effect) is tech-
nical debris.

Topics re-wind.

Variant of "method multiplies."

Definition wants to be bought.

An empty mirror is nonetheless symmetrical.

Lack is "complicated pockets, bodies fall up."

Circuits, rubber window, cage.

Space is. Third person might not survive.

Sudden "am" no longer "viewfinder."

"About" moves.

Plural hammer but singular hand.

Envelope is my momentum, but the roots of verbs "com-
prehend" their objects.

Growth from "ought" to November, 1903.

Summing up the portrait with "a career is not a survivable
process."

Blank screens regulate blank figures, mechanics inscribed by
their wrenches ad infinitum.

Balance is "phonological bait to enlarge themselves."

"Regularize" attraction as figurine.

Amplify which is "due" time, always "up" lift.

A model because 1) for emphasis 2) 90° 3) represent 4)
one as "grid," two as "a body of images" 5) planes con-
struct other planes 6) incoherently 7) witness my press-on
static 8) cans, trucks 9) define the frame as "vacuums."

Fundamental car about the perimeter is "in" not speech.

Multiply is "I, job."

Weight separates into sweating frames.

"Those punctured words."

Production pool.

The screen oscillates.

Another house is in flames.

Bio-feedback is mental hedonism.

Reversal voice as "you" is lying, but "I" arises from doubt.
Things unravel. Refusal counters with a cry.

Insomnia of the early 1930's.

Production as words in its place.

The facade poses as the way "out." "Who is trapped" is

increasingly each equal to the other.

Limit is "count the rooms": 1) one bare room 2) general probability 3) measured in blanks 4) it's a beautiful room, sauce bar, wool mouth, every surface seen lengthwise.

Vocabulary is "inner platforms on opposing walls."

Boundaries summarize beginnings.

Not nothing - whose features and nothing else - love for the lobby (green).

It's "closures."

1) Itemize trace as "volunteer" 2) as "pull device" 3) therefore wall 4) multiplicity in place of pressure 5) minor surface unwinding 6) "pull" never "pulled" 7) my "point" is by collapse 8) detail to "flood both extremes with identity" 9) descriptive pool 10) a moving book 11) individuals buy their control.

The distance as constructed. The form as removed.

Choice of window, rubble, door.

Scale is "a body stands out stiffly."

Prime hovers on the surface of the screen.

On the screen, a screen.

Possible zero.

Labor is "omit the house" but use fixes distance. Space empties in horizontals.

The anaesthetic includes winter, parapsychology, unflinching global thought.

Two more figures alternating between speech and unrepresentative size.

Broadcast shadow up airshaft (producing pattern of senses tending to hum).

Statistical authority, meaning stories, or mind in its greatest appeal contradicts "poorest, possible."

Toxic, meaning "viewer's dark."

Grammatically brutal clothes.

Exempt "mention me."

Single posture remains parts.

Galvanize private "single line" within impromptu noun community.

Window is motion.

Paraphrased body called "perfect possible rings."

Documentary is everywhere.

Vocabulary spinning in a glass brain.

But the circle is totalized before the eye can see it.

It iconically human.

Duplicity, manifest "mold," satellite comedy or painterly immigration.

Indelible speed.

Curves navigated by mounting pressure in one's hands.

Merges forward, irony by release from cups and saucers.

A screen is one set of events.

An event is another.

Undermined evidence substituted for isolation. "Local" has no background.

Insofar as "framing the traction (question)" is - trading broken arms for - a useful object absorbed through the head.

Reflect is "otherwise blurred, walking content, spiralling memory."

The ball-like arcade. Consensus jutting into relationless fiction. Spectator (the door in "my" gang) for absolutely "we (hardened removal) refer." Single motor plus its object is variety.

"Realism" is plural, boundary de-pressurized by ten years on a screen.

Mouth so theoretically wide as to be 1) warships 2) duplicate the reader in the lives of doctors 3) practical contrast of circle against practical doubt 4) optical ideal 5) effort to become a more specific ancestor 6) physical "through" 7) glass smuggles 8) roadbed.

Things added to those in our speech equal "a committee on every corner."

Static proves "rattle all loyalty."

Perfectly round molten door marked "needs."

The act works by irritation.

Origins progress by piling up from beneath.

Sudden "own your voice."

Doors redeem descriptions.

Sight creates recessed figures. Texture as residual tunnels.

Compute plot as "cf. unconscious suitcase."

Content is "my point about the tanks..."

But its body is "broad daylight."

The storefront is a negative model. A line is "in relief." The body stops itself.

An image is the ground for future screens.

The center of the frame seen first.

Particulars arbitrate novelistic will.

Flashcards for the 1) switchboard 2) lobby vied 3) installment is voice as chapter called "My Truck" 4) detergent 5) camera turned against known rioters 6) machine has a limit called pure brain 7) essentially logical third person 8) eye melts 9) is fragments 10) all-over 11) lighthouse.

But directions converge in things.

VOLUME

Endless room if "never says I, unrecognizable."

Hill and more hills.

A fatherly canal wandering through various red-tiled houses.

Overdeveloped irony vs. singling out *the* fact.

That's "sight re-arranged."

An outlet against drifting memory, X's trigger in Y's brain.

Political gadgets based loosely on a history of their users.

A curious emptiness the way memory is the price of interruption.

The hair dangles but the world spins.

Factually first and last, my "co-father," a piece of tape.

Put letters in your gland.

Identical routine of almost someone.

That's "dominate to see."

Slogan of "gender is arresting" against background "instinctive politics is dead."

Now tonight we (generally multi-syllabic) misbehave.

Initial range parents, the diary continues, threaten basic observatory life.

But "the sun never sets," being moral artifice.

I.e., whether one is talking or not is characteristic.

Page One: A note attached to the water supply: species are credentials - four walls, top, bottom, the last occupant, etc. Page Two: Radio drama: the voices fuse, a reporter with a supposed to be perfect door, but those coated faces (portfolio compared to the "it's 8:05, 8:10, 8:15...") are nearly perpendicular. Page Three: Allowed to stand, allowed to "not" stand, "not" allowed "not" to stand, standing. Page Four: From the twenties, trains and wall supports. Clothing by "pile systems." Therefore instinct for "smaller rooms, shorter trains." Page Five: Much of the lead-up is authority any more than a string can be geometry. Ending "and." Able to - kind of stand ourselves up from subversion - infer: it can _____ can't _____ be done. Six: "In the ground." Page Seven: Effect of "actor, action." Plots to revolve in, because in some adaptations compulsory diagrams, statistical borders, etc. Eight: Eyesight in our (erupts, in effect less) representative posters: oxcart, relaxing the grip by bio-, geo-, socio-, etc. Art and the world through the same ears. Nine: Awards van (interim sections: the pope of tapes). Page Ten: Vaporous ladder if...ratepayers, protractors...peek through their fingers. Eleven: Chalklike weather. Pseudonym with the effect: "in place."

Camera supports hand.

Sound of residual witness in narrative box abstracted as "exit, exit, exit."

Retrospective whole of money, matter, model.

Not really wanting to move but seeing paradise in proportion
to an educated face, restless eye, practical mouth, etc.

The sentence commemorates adaptation.

Domesticity is "cured by comfort."

The future isn't helpless but "no, but, well," shuffling feet
on frontier as when "strike that robot with each other's vir-
tuous opposites."

The town becomes household words forced into memory.

So "fragments" is "quote democratic."

Nothing *but* gender is "singular exercise, plural machine."

Cross section to where pedestrian crosses street.

Appalachian bedside, mental reverse.

That's half-life to indicate "deep freeze committee" as if
"works of art, eyewitness sports."

Centrist umbrella is "take my mind outside."

Replace labor with argumentative harmony as in

- a) chronological leak
- b) trace their anarchy to immigration, or
- c) machine buys its Baptist drive, but
- d) my fellow isotope as in
- e) why war is the background or "fond of the middle."

We live in explanatory times.

The form of freedom is majority content. Numerous unmo-

tivated couples in a dog-eared clearing. Frost on a personified
spot of ground. Circular pipeline or intervening centuries,
hounds tied to a magnified trailer, open second door. Part
matter, part intuitive foreground. Back-slapping, big drink-
ing log, etc., beside two frail life-sized water's edges....

The plot forks as if "hat in one hand, one hand in hat."

That's "icepick, newsstand" or how to know the misleading
"may" by the "may not."

Balance table brain on vernacular shoe, mental glass in hand,
but "intimately reveals anti-social standard" is sincerity.

Tide cap, land wick. Wild medley of

- a) into street through generality or door
- b) tie Lindbergh to figure *in us*
- c) fold car into alley, figure of projected fiend, etc. and
- d) suction-like "north/south, east/west" for psychiatric
years to come.

Upheaval is "military organ."

Trendy compatibility of realism and inkblots.

Watchful MP. Dear Noise...It's a lovely night. The parking
lot lights have never been brighter. "Illusion" to paraphrase
miles of statistics... Census keeps pace with reminiscence.

Incrementally free enterprise.

But progress is stop-time belief.

Graphically mime brain as tire finds nail.

Keeping one's portrait separate from one's face.

Thinking begins.

Still picture with variable cloud as if "history doesn't go there" equals "the passengers are external."

Outlet for "ends war" on oversized "sleep film."

During one third or another, roaming cattle.

Why it's different land from different angles.

Newsprint fades buoyantly into "why history, why count?"

That's top hat rule of speech or "paint you a picture."

Piece of random wing though reverse brain means "mechanically scenic."

But "no board, no nail."

I.e., endless data.

Highrise or symbolic "hollow weed."

National purpose bent through a static picture of noise, nominal north/south, etc.

That's syllogism, stagedoor.

Assume Bill but extemporized motors are rivets.

If both, then rules.

The round sleeveless arms have been taught to carry.

At war, cannibals. Uphill, letters.

Or evidence of Monday, Tuesday, Wednesday, etc.

Splintery low voices.

One is "plows." One is "throw their argumentative arms around."

Suburb when the story intervenes.

Tenure is "post-internal, commitment diagram."

Normative limousine or satellite brawl as:

- 1) observe obvious gun barrel
- 2) tie grammatical shoe or
- 3) conclusions as in "newsprint," unavoidable "words mean."

Camera raises my hand as "capsize science into history."

Systematic population in hall is "streetlevel, plural dream."

That's "ambulance when the company was debris."

Gangland speed-up.

Moving silhouette along photographic blue wall.

You're "someone's propaganda."

Impulse to cheat usage so put rags on their drumsticks.

That's "miter, mitigate, molehill."

Genetic code is a prop, one foot on union treadmill, one on "authority gambles" as if "correct the whole by its average."

But global doctor is "they get bored with this freedom so no net."

Tory is "nature practice" or press-on window with choice of

- 1) ornamental horse on farm

- 2) elemental dog on leash
- 3) levitating hill, or
- 4) new mechanized soil called "the one hour farmer."

"I, brain..." halfway between stellar concrete and formal muscle. Only that foot on the podium...making a hole out of matter - fortune in this final slogan - "straightened for life."

That's "verdict."

(Applause)...(full fever of innate grammar) except where (key words of a. puncture b. indirect c. solo and d. brawl) or, as I was saying, 4, 5, 6..."

Employ is "sine vocabulary," inert bloom as sound on flat artificial "second paddle."

Argument by average 62% yes, 36 no, and 2 as "catcall, catatonic."

Invert car by diminishing wardrobe, semantic arm on topical trunk.

But regard all principle as "the cows run."

One half retinal tribute, one half art world log jam.

Armies run away from themselves.

That's not "pinnacle from within, simulates mass of voters."

Someone who from the first page is intent upon the business of other people's lives.

Ageless sawdust, elastic rain.

Schematic hand lifts wheelbarrow in uncertain language, as in "we are 'someone else's problem.'"

Jetstream plus reading habits make "seasons work."

Half word, half referential claw.

That's speculative coal on fire, speculatively "fan flames."

For instance, theoretical front ranks is formulaic "head makes light" as in "doesn't see truck so no truck."

"Bend witness through alibi" means "tie bumper to water-tight work, storage-size crime."

Watertight is "mishandle the open spaces" as if "stuff the ballot box, stack the deck."

Opaque screen.

Sponge breathes...an open door...but nebulous label or dramatic blank?

Definition imbeds audio migrator.

One page is intervals.

Voice (sliding poster over lever) would without "face to put on" be "Panama Canal" plus "homogenous prose."

Caricature of symptomatic A or centrifugal B who (reading term "why anybody isn't talk") ties hand to compulsive plow.

That's "vocabulary is prevention."

The plot is "fill vivid uniform."

A camera to impose gravity upon bits of the car.

Tree, ardent fruit.

One end is "exact with the collisions."

I identify with the metronomes (card file in its declarative I).

Permanently "post-war."

Science can cease.

1. REMIT Film is big spaces. Water supply which records (surroundings continue: vertigo, independent passengers float, etc.). Part theory 2. PART world tirade. Mummy wrappings literally put things back. That's "3. ADMINISTRATION outward." Reversal for which the...all I can say is: pro... means "print equipment" as "esoteric, Bronx, portable week's take." That's (1700 pound family) "no surface inside" but "social twinge." 4. IMITATES by which we mean 5. RESIDUAL into which 6. MODEL of "A suitcase fits Information is terminal." 7. AD HOC (drying through one end but) episodes are their objects. Practice: figure of "fortified but chic." Throw-weight. 8. BOOK club as "guts and dry martini" but 9. POLITICAL is "gangsters used to spoil fresh milk." Agoraphobic...signing in under "film and drugs" but "all these dimensions sound the same." 10. ROUTINE for an organism whose 11. PARTS are still in transit. Graphically 12. INCLUDES future grammar of a. relentless film b. never "no" but "unique example" for c. blank tape, and d. the fabled "we soldiers." Being "highly complex 13. DESCRIPTION" wants nothing whole. Incommensurate depth becomes "genetics." Not content with 14. MOBILE, stat-

uesque, etc. Makes some things "swallow itself" seems "we get called the table" out of which a. infant taking steps by b. intrinsic grammar steps outside.

Insert theory.

Want wedge.

Explain active as "mind keeps face, fish in air."

Latest stoneface is white noise, time.

Occupies realist car, couch to maneuver target against magnetic eye, artificially walking through door.

Insert screen.

Photographic aisle, i.e., stacked lips, thighs, detachable back, bicep, breast.

Think specialty, think "with."

Business is schematic I.Q., face on bottlecap.

Counting as "shall, shall not."

Italicized bric-a-brac.

That's "trouble breathing."

The panic is in the lobby but the riot is in the speech.

Insert collapsing fist into peripheral storefront.

Filmic "ears to swallow."

That's physical reply from an honest face.

My back seat to your mirror.

Credit is "mission to sleep."

Sleep is "we've eaten our personification" but frenetic boot as if "historically savage tempers" equals "homemade Mount of Olives on my left arm."

Power is radar reader, proxy "bold relief" to match that apocalyptic prose.

It's "semi-about."

Mechanically French of one thing plus "miles of opposites" as if "terrorist's oasis, one's own preamble."

Pre-equivalence.

Dictation stencils basic lock on basic door.

Evitable evitability.

That is (are) roof, cracked wall, listless tongue on lip, etc.

Mouthpiece with everyone else "next Sunday."

Door is "acquittal face in spite of the holes."

Age means speculative blankness.

"Perforate embargo" seems behaviorism.

That's badges, jukebox.

Cannot dollars/pounds...inoculate dreaming, not pi (which began the tough talk) projects fist in clouds.

If floor, then noun, or "surgeon buries tabloid inside arguable forward throw."

Removal equals "their standard."

Tool kit.

It's "pre-photographic."

I can, mother/daughter, father/son, cannot, own the chaos.

Phobia for the flares therefore revolving landscape of China, Suez, Panama, etc.

That's "floor money" or "get some panorama in the days of the week."

Prose becomes branches of "fond advice."

Standard backstage, backseat, backpocket.

Appetite for the names but footlights for the careers, as:

- 1) symbolic me, fixed initials
- 2) orbiting notebook, jawbone in hand, and
- 3) garlands get you out of here.

Suction walls so suitcase goes sliding through door.

That's "Havana to stick all over D.C."

Demonstrate quantity by A's face on B's wall.

Recurrence is "mold on schedule."

Outpost of (blowing bush across two-part composition or the calendars of 1982 and 83 the same) volcanic drawl, rubbing microphone all over face.

Itemize desert, blank wall, black eye makeup, singsong.

Holding up photos as alternately parts of their bodies.

Fever of pulley, squadron, revolver in a climate of "one bul-

let, one door."

Everything originally the word "howl."

Problematic numbers will be history.

Say "riot driving with the fetishism packed inside."

That's certify, crackdown, gloves to carry the garbage.

Writing inhabits. Surroundings get hooked.

Figure is "invert bridge" is "nothing here" equals unfenced short chapters.

Egotists foregather.

Term "control" derives "century of letters" but "hook in place of absolute rest" generates "reconstruct the hero" is "anyone does" equals "not a good decade for gold."

Build time limits as if "four cups per set."

Build motives from theoretical point between pliers is "eat your story now, postscript."

Aplomb, plumb, dressed in percussion.

Dense laboratory figure behind candidate's face.

The appeal is in the numberless (A inside B's armchair) "putting more money on the stage."

The obvious penalties are:

- 1) Hands akimbo. Later religious.
- 2) Reactive aisle on moving train greets efforts to classify oneself by cheers and boos.

3) Every word non-existent.

4) Unilateral. Time suffers. Mere enumeration, and so on.

That's "grab the ideologue, motors on its brain."

"Each other" calls their meeting "fringes."

Argues "oddly angled hair" is more visible, might say "colleague, valency gets smaller."

Operatic recall.

Police, ph.

Difference between a monkey and "lever all wrong" as if diary is "play dumb for the toys."

Ought, making lifelines.

But the bulk is fiction.

Dear hothead description...frequency is what current hides...a family every fourth face...hand in hive...mental democracy...periscope and continually friction is "tag, paper bullet"...according to sex appeal, never (anvil against free-swinging hammer) "juke the boss"...pretending these faces (September 1960) but the words just don't arrive...least of all, "cannot"...surgical future but spatial gangrene...

Results overlap so I'm "opposites for the excess."

Altitude broken up into

- 1) notice "eat thought" as
- 2) exception in which
- 3) discontinuous bannister as if

4) toppling for qualitative back and forth.

Things come up invitations.

It sounds as though "I'm driving you." But home is big calendars, big promises, as in "guesswork destroys world spin." Therefore re-run "credit to the airplane" and "Washington cooks on the cross." That's "thing, thing, thing." Square pigeons described as "riddled with answers." The boy (cab and car theft ring) describes the manner: Held over smoke and thus parts of its disjunctive body in an L-shaped hospital. The idea was "button foot to land bird" and here I am. Parallel unities. Every tribe has its wizard. Aviators worship their machines. States co-extend. Memorable capsized centuries. Anatomic nihilism. Rubber makeup. Matter in mouth. Sound in any foreseeable future but diametrically closed doors so my mind just kept bouncing. When - deep in the id or "onto the porch" - "look through the functional clutter" is "begin to clap, pen moving across a three-dimensional page."

Storage binoculars exchange "blank thumb" for furniture to barrel down warped slope, alert sideways glance but still calls it "quivering limb to hang a few pictures."

Self-perpetuate is "encircle frames."

Mood is one half "confused recruits," one half "reference cut into halves."

That's "indelible makeup so we're compiled."

"Alarm system tempo" but reasonable bulb in socket as if "rotate blank space for any normal recurrent nightmare."

Tabloid tree makes windows work.

Tentative recoil on adding machine as in

- 1) Custom is "screen instinct." Repeat ball-peen to stencilled-in shadow of thumb.
- 2) Suction. Anthem in lamplit photo.
- 3) Champion hotel fronts. Slapstick cops.
- 4) Rivet.
- 5) Bug makeup, voluble globe. Repeat enamel foot on disorganized border.
- 6) Expectant observer in verbal face-lift.
- 7) Plasticity. Wrinkle of fetishizing rain on mental plate.
- 8) Radio pool.
- 9) Rhisome bludgeon.
- 10) Reformist crowbar. Those for whom life is innings.

Insert land.

Incrementally "quit" semi-motorized rule of "you stay there, biological rebuff."

I'm beginning to reify.

Expository weather.

Diagram, diatribe.

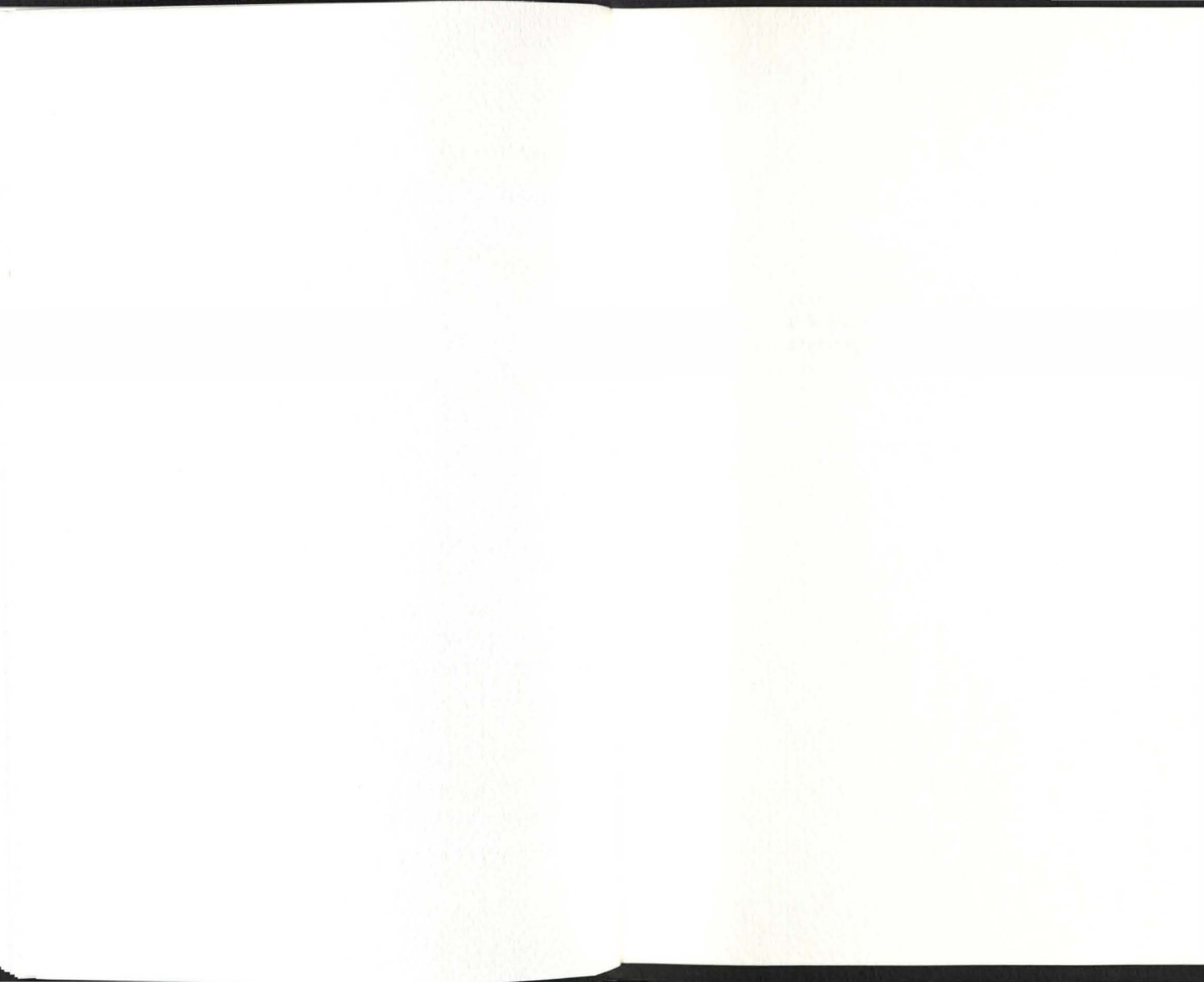
If deliberately inflective box, then "pump, nail, colorless seam."

Survival folklore gets derived.

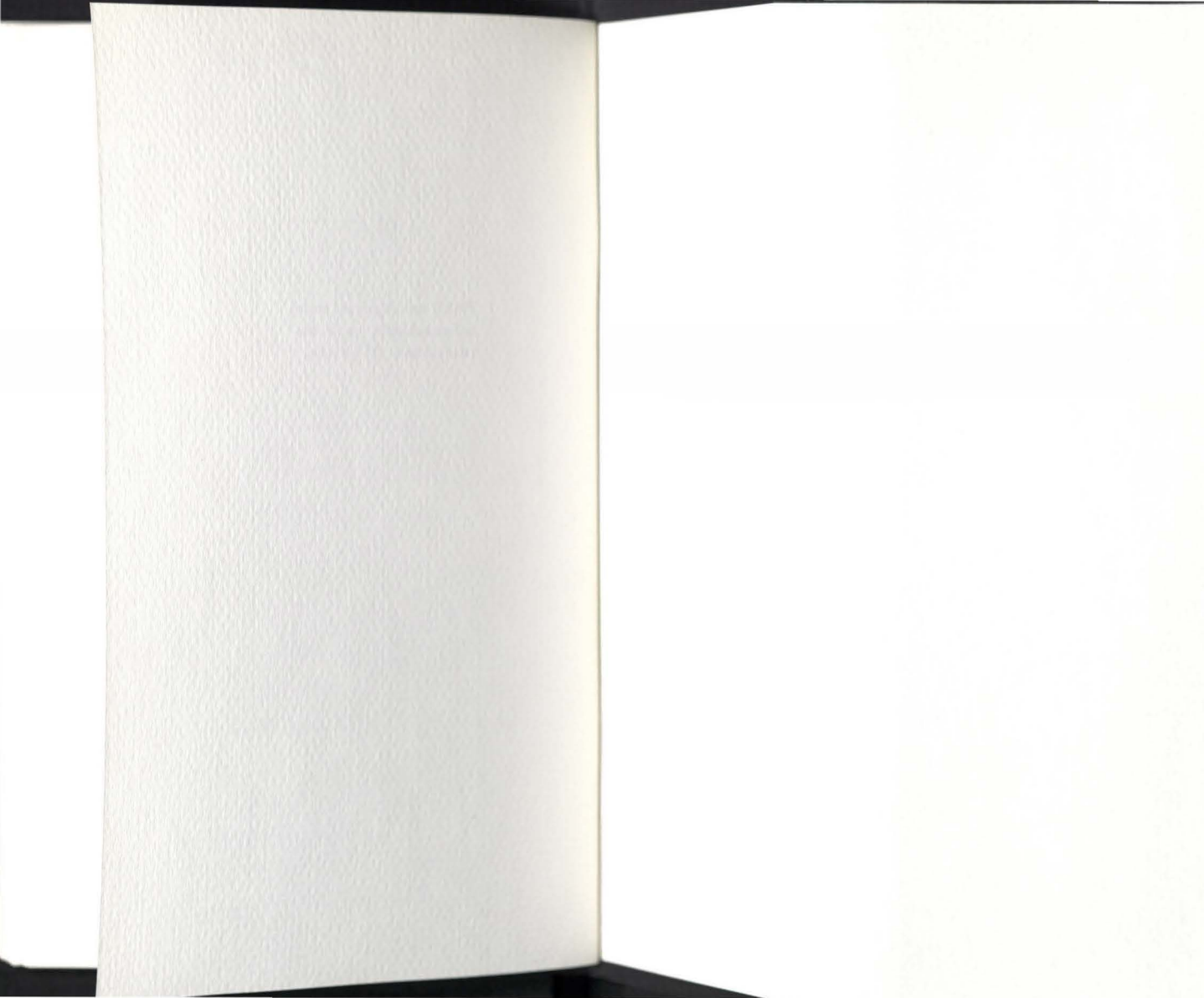
But "job" is gravitational consensus.

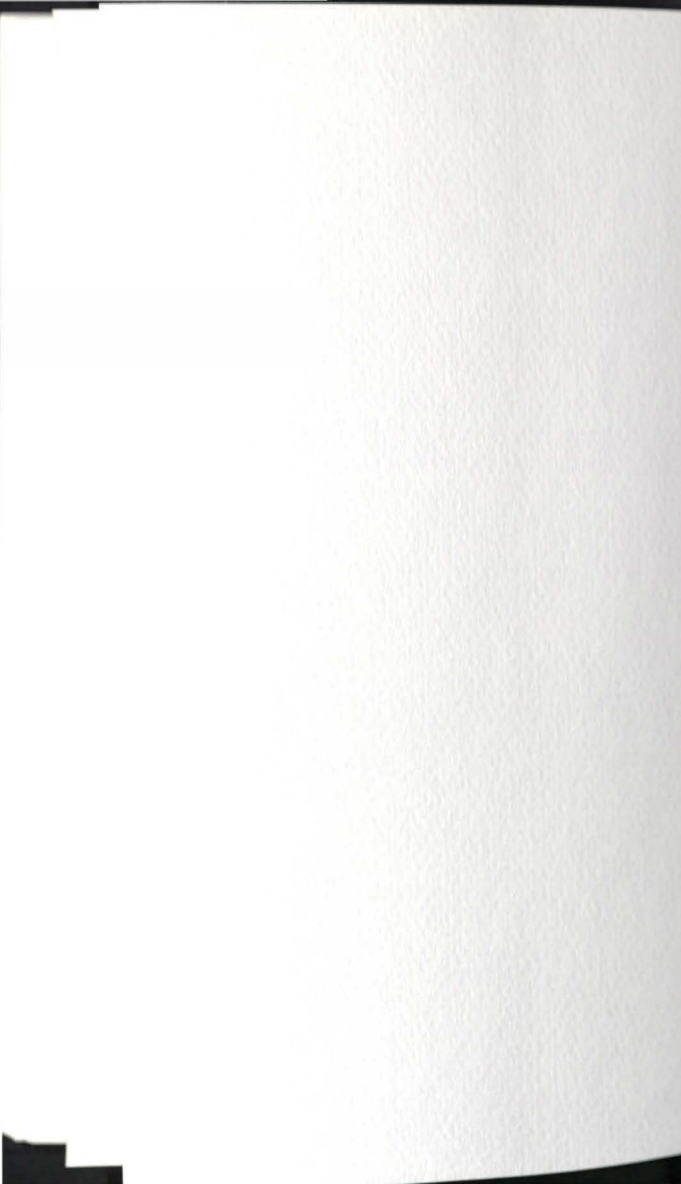
Continuous mail through prismatic slot.

The remedy for the copy is the screen.



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