CONTENTS

Maggie O'Sullivan  Narrative of the Shields  1
Andrea Hollowell  from Logic in the Light of Day  5
Jean Day  from The I and the You  8
Harryette Mullen  from S*PeRM*K*T  16
Rachel Careau  four poems  18
Jeff Derksen  from Interface  22
Tina Darragh  adv. fans  26
Michael Anderson  four poems  30
Gail Sher  from La  34
Jackson Mac Low  from Twenties  42
Stacy Doris  from The Frogs  49
Fiona Templeton  four pieces  52
Bill Fuller  from Times Itself  57

Contributors' Notes
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 Syrius.
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

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.
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.

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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

I.
I live on the street where you live.'TIL TWO.
You make the mockingbird's speech on a wire
(donne 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.
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 animali, exotic

but wearing street clothes on the square.
We desire consistency but crave texture.
Between us, who will braid the rope?

Oh hell,
it's mutiny and tonic.
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 hounds tooth. 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 somewhat 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

RACHEL CAREAU

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
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

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 toubled roof
brilliance the impedances
bring continuously, any far epidemic
Bright and long-lasting negative effects of Cartesian perspectivalism on viewing our own bodies from the head down.

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?

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

He bought enough tinned food...then lugging the laden shopper, set out along the main street.

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

flat-topped iceberg

gyda

talicia

Also, clasp. Also, tach. also, tachymetro: gen.

By this letter - c 12. gemel, lit., camelur - 1. a small end an...with a ktaibroad he

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

goughtn't sanitary
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
SOUGHT VEINED HAND

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

potters field in the Zechariah That which is lobbed in a muddiness toward who is fawned-over.
in the recurrent swarthiness pumpkin halved, licorice waft and all the updraft scent of it

She bore her carriage down Slauson and delineated a vèvè 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 Òpame

Monlam fenestre
Apu dom palms

Wence Ali beth Momo
nuestro ream
deafness
JACKSON MAC LOW

Twenties 82

Reader morph Doppler effect Lavoris mosque paradise locale fundamental arsenal pink palace port Nixon captain núñ-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 flag-ivy ritornello twain

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

Fist magnetism unity project plankton meretricious clám-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 traíma-warp pension Glastonbury

Journey electrode cozy prevent concréte bind territory zone delight circulate abuse bât-bit clank monetary sérate lecture implant machine-trope reparation notary créam-bone

Bluebird Für-Elise antic tropical part ridge sanative bestiary racket block tin franc destruct regal wârp-reek pottery merchant vintage aghast clam saddle-cope sign

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

Minotaur rabbinate Rock-Island mustard creeper Fig Néwton 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 trúnk-lunch vespers acceleration cup state violin cópper-retrospective

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

Line Venezuela tenancy float fortune masker reconciliation accost quality salúte-troop amber whichways fáng-bean clasp fingers trade Jupiter coruscación-tan accident whirlwind basso

Protect underhand incapable snuff envelope ambassador terminal matchbook cleric captain assises assist-mort active Portugal labyrinth Edison canner y sitter approve much to do chortle encaustic

Health-giddy crab secular phrase salutary Róto-Rooter supposedly notochord axle amphibian annelid club-model crácker-barrel flapdoodle rescue schlock tergiversation neckbone redemption

23 - 24 May 1990
Venice

Twenties 85

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

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

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

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

Pleasure motor chemistry Kyrie Natalie bran glimpse flinch Torquemada camp stool nun câr-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 orrery figurative mistaken whey quaint Afrique

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

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

Veal diabolical rattler Medina Maggie portrait fleé-chief peel-merit pitchfork Adriatic when conceal flank pastry polysyllable famine-bog insecure bicentennial

Granary beak kitchen pharmacy folk ensconce zipper Hilda Doolittle microscope frâme-bonnet tattle bonito calisthénics-court rug-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 trunk hatch scrap satellite furbisher

Arena leak astonishment vertebrae team-socket twice easy freebie national switchblade crêche tedium ad-valorem nectarine panic-button victory watch-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-mushroom caul Timoshenko aristocrat meddlesome twistie choir model Arezzo squirrel mystic flap Dieter calamity metonymy crystal

Grillparzer tavern merit clínamen traces glyph orchidaceous squeal photo Symphony-Síd coastal discography gâst-muck crabapple Sweeney-Agonistis 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," "clinámen."

Grave accents in Italian words and names are orthographic and indicate main stresses, e.g., "Nicólà"; in French they are also orthographic, but indicate vowel quality rather than stress, e.g., "créché."

Diaereses are placed over vowels pronounced as syllables, e.g., "ricercářĕ."

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).
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.
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.

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.
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
un reachable
silvered
scale-model
window pane
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

Rags 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
elocution 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 Kuhlen 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 hers 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 *Tyuonyi*. 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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M/E/A/N/I/N/G #12, our “family values” issue, examines the intersection between motherhood and art in “Forum: On Motherhood, Art, and Apple Pie” with statements by 31 artists—Emma Amos, Suzanne Anker, Susan Bee, Emily Cheng, Myrel Chernick, Peggy Cyphers, Stephanie DeManuelle, Jane Dickson, Bailey Doogan, Hermine Ford, Mimi Gross, Freya Hansell, Yvonne Jacquette, Joyce Kozloff, Ellen Lanyon, Betty Lee, Lenore Malen, Ann Messner, Diane Neumaier, Nancy Pierson, Barbara Pollack, Erika Rothenberg, Miriam Schapiro, Arlene Shechet, Dena Shottenkirk, Joan Snyder, Elke Solomon, Nancy Spero, May Stevens, Carol Szymanski, Martha Wilson, and Barbara Zucker.

The relationship between mother and son is also one important theme of Nancy K. Miller’s “Cartoons of the Self: Portrait of the Artist as a Young Murderer—Art Spiegelman’s Maus.”

Also in this issue: an essay about fractal geometry, chaos theory, and art, by James Elkins.

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