



JOSEPH A. W. QUINTELA BLACKMARKET PUBLICATION STUDIO MALMÖ



**PUBLICATION STUDIO
MALMÖ**

Joseph A. W. Quintela writes. Poems. Stories. On Post-its. Walls. Envelopes. Cocktail napkins. Twitter. YouTube. Anything he gets his hands on, really. If you are a dreamer, that might include you. Moving between page and body, his *#Bookdress* series seeks to create a hybrid form of living poem by dressing poets in poetry. As the curator at *Deadly Chaps Press*, he publishes several series of chapbooks, a monthly eReview (*Short, Fast, and Deadly*), and a dark-horse publishing collective (*Rigor mortis US*).



PUBLICATION STUDIO
MALMÖ

B l a c k M a r k e t

Joseph A. W. Quintela

PUBLICATION STUDIO MALMÖ

Series editors: Ola Ståhl & Terje Östling

Graphic design: Ola Ståhl

© 2013 PUBLICATION STUDIO, the authors, copyright holders and our readership. We actively encourage the re-use, re-cycling, re-staging, re-appropriation, re-mixing, and re-contextualisation of all parts of this book and the sources upon which it draws, preferably without written permission.

ISBN 978-91-977853-6-5

Printed and bound at Ystadvägen 13, Malmö, Sweden.

PUBLICATION STUDIO MALMÖ

Ystadvägen 13, Dalaplan, 214 30 Malmö, Sweden

www.psmalmo.com / www.publicationstudio.biz

psmalmo@publicationstudio.biz

BlackMarket://poems/Joseph A. W. Quintela

://**Content**/ion/s

preAmble://[**The Poetry of the Future**]

part zero://**Introduction**/Welcome to the BlackMarket

part i://**American Blackout**/Terms of Use/ill of i/American Blackout

part ii//**A Brief History of Poetry**/A Brief History of Poetry/Mrs. Dalolway; pre-
Amble/Mrs. Dalolway: On Becoming Mrs. Dalloway/Mrs. Dalolway: Attic Scene,
Amidst Dust/ Mrs. Dalolway: With, Without /Mrs. Dalolway: A Few Basic Last
Words

part iii//**The Thousand Throated Third**/The Canon/Pride Fight 6/The Obscene
Gravity of the Pear/Sometimes the Voice Escapes/No Body/Song of Tongues/We
Wrote and Wrote and Wrote and Wrote and None of Us Could See/There are toes
in the attic. There are attics in the toes./Self Portrait in Requiem and Fuck

epilogue://**Diction Airy**/Twinkle, Twinkle...

preAmble://[The Poetry of the Future]

[The Poetry of the Future]

[The Poetry of the Future] is the elements of style

[The Poetry of the Future] is a toolbox for living

[The Poetry of the Future] is [Poetry] that suits your values

[The Poetry of the Future] is how the future dresses

[The Poetry of the Future] is beauty in hyperpracticality

[The Poetry of the Future] is [Poetry] in the absolute

[The Poetry of the Future] is Made for All

part zero://Introduction

Welcome to the BlackMarket

All poets steal. Some of us just happen to show our work.
-T. S. Eliot (in generous paraphrase)

Fair warning: what you're about to get your hands on is all stolen goods. What that means is that I didn't write a word that appears on these pages. Not a single one. Every word is an act of theft. Every word is *hot*.

Erasure, remix, and mash-up are the three forms sold in the BlackMarket.

Part i://**American Blackout** presents three multi-part political erasures. The first, culled from the terms of use agreement required by Facebook, explores the culture of control that social media has created (or, perhaps, that we have co-created with it). The second, ill of i contends with the consequences of the unchecked individualism embedded in the constitutional text of the United States of America. Finally, American Blackout juxtaposes excerpts from Allan Ginsburg's America with text excerpted from the WikiLeaks Iraq War Logs and the 2003 victory speech by George W. Bush.

Part ii://**A Brief History of Poetry** is composed of re-mixes from two different source texts. The first was created through interface with a custom application designed to drop words from Stephen Hawking's *A Brief History of Time* into a Tetris-like gaming environment where each section of the poem was constructed in reverse. The second group of poems was generated by running the full text of Virginia Woolf's *Mrs. Dalloway* through various electronic text-sorting tools and creatively shaping the aggregated results.

Part iii://**The Thousand Throated Third** is a series of mash-ups inspired by watching two very different poets perform one right after the other at a New York poetry reading. Through a strict system of line matching and forced word choice, poems were curated that are composed solely of words appearing in two poems from two different authors.

part i://American Blackout

Terms of Use

This agreement was written in English (US). To the extent any translated version of this agreement conflicts with the English version, the English version controls. Please note that Section 16 contains certain changes to the general terms for users outside the United States.

Date of Last Revision: April 26, 2011.

Statement of Rights and Responsibilities

This Statement of Rights and Responsibilities (Statement) derives from the [Facebook Principles](#), and governs our relationship with users and others who interact with Facebook. By using or accessing Facebook, you agree to this Statement.

1. Privacy

Your privacy is very important to us. We designed our Privacy Policy to make important disclosures about how you can use Facebook to share with others and how we collect and can use your content and information. We encourage you to read the Privacy Policy, and to use it to help make informed decisions.

2. Sharing Your Content and Information

You own all of the content and information you post on Facebook, and you control how it is shared through your privacy and application settings. In addition:

1. For content that is covered by intellectual property rights, like photos and videos (IP content), you specifically give us the following permission, subject to your privacy and application settings: you grant us a non-exclusive, transferable, sub-licensable, royalty-free, worldwide license to use any IP content that you post on or in connection with Facebook (IP License). This IP License ends when you delete your IP content or your account unless your content has been shared with others, and they have not deleted it.
2. When you delete IP content, it is deleted in a manner similar to emptying the recycle bin on a computer. However, you understand that removed content may persist in backup copies for a reasonable period of time (but will not be available to others).
3. When you use an application, your content and information is shared with the application. We require applications to respect your privacy, and your agreement with that application will control how the application can use, store, and transfer that content and information. (To learn more about Platform, read our Privacy Policy and Platform Page.)
4. When you publish content or information using the Public setting, it means that you are allowing everyone, including people off of Facebook, to access and use that information, and to associate it with you (i.e., your name and profile picture).
5. We always appreciate your feedback or other suggestions about Facebook, but you understand that we may use them without any obligation to compensate you for them (just as you have no obligation to offer them).

3. Safety

We do our best to keep Facebook safe, but we cannot guarantee it. We need your help to do that, which includes the following commitments:

1. **You will not send** or otherwise post unauthorized commercial communications (such as spam) on Facebook.
2. **You will not collect** users' content or information, or otherwise access Facebook, using automated means (such as harvesting bots, robots, spiders, or scrapers) without our permission.
3. **You will not engage** in unlawful multi-level marketing, such as a pyramid scheme, on Facebook.
4. **You will not** upload viruses or other malicious **code**.
5. **You will not** solicit login information or access an account **belonging** to someone else.
6. **You will not** bully, intimidate, or harass any **user**.
7. **You will not post** content that: is hateful, threatening, or pornographic; incites violence; or contains nudity or graphic or gratuitous violence.
8. **You will not develop** or operate a third-party application containing alcohol-related or other mature content (including advertisements) without appropriate age-based restrictions.
9. **You will follow our** Promotions Guidelines and all applicable **laws** if you publicize or offer any contest, giveaway, or sweepstakes ("promotion") on Facebook.
10. **You will not use Facebook** to do anything unlawful, misleading, malicious, or discriminatory.
11. **You will not do anything** that could disable, overburden, or impair the proper working of Facebook, such as a denial of service attack.
12. You will not facilitate or encourage any violations of this Statement.
4. Registration and **Account Security**

Facebook users provide their real names and information, and we need your help to keep it that way. **Here are some commitments** you make to us relating to registering and maintaining the security of your account:

1. **You will not provide** any false personal information on Facebook, or create an **account** for anyone other than yourself without permission.
2. **You will not create** more than **one personal** profile.
3. If we disable your account, **you will not create another** one without our permission.
4. **You will not use your** personal profile for your own commercial gain (such as selling your **status** update to an advertiser).
5. **You will not use Facebook** if you are under 13.
6. **You will not use Facebook** if you are a convicted **sex** offender.

7. **You will keep** your contact information accurate and **up-to-date**.
8. **You will not share** your password, (or in the case of **developers**, your secret key), let **anyone** else access your account, or do anything else that might jeopardize the security of your **account**.
9. **You will not transfer** your **account** (including any page or application you administer) **to anyone** without first getting our written permission.
10. If you select a username for your account **we reserve the right to remove or reclaim** it if we believe appropriate (such as when **a trademark owner** complains about a **username that does not** closely relate to a user's actual **name**).

5. Protecting Other People's **Rights**

We respect other people's rights, and expect you to do the same.

1. **You will not post** content or take **any** action on **Facebook** that infringes or **violates** someone else's rights or otherwise violates the law.
2. **We can remove** any content or information you **post** on **Facebook** **if we believe** that it violates **this Statement**.
3. **We will provide you with tools** to help you protect your intellectual property rights. To learn more, visit our How to **Report** Claims of Intellectual Property Infringement page.
4. **If we remove** your content for infringing someone else's copyright, **and you believe we removed it** by mistake, **we will provide you with an opportunity** to appeal.
5. **If you repeatedly** infringe other people's intellectual property rights, we will disable your **account** when appropriate.
6. **You will not use** our copyrights or trademarks (including Facebook, **the Facebook** and F Logos, FB, Face, Poke, Wall and 32665), or any confusingly similar marks, **without our** written permission.
7. **If you collect** information from users, you will: obtain their consent, make it clear you (and not **Facebook**) are the one **collecting** their information, and post a privacy policy explaining **what information you collect and** how you will **use it**.
8. **You will not post anyone's** identification documents or sensitive financial information on **Facebook**.
9. **You will not tag users** or send email invitations to non-users without their **consent**.

6. **Mobile**

1. We currently provide our mobile services for free, but **please be aware that your carrier's** normal rates and fees, such as **text** messaging fees, will still apply.
2. **In the event you change** or deactivate your mobile telephone number, you will update your account information on **Facebook** within 48 hours to ensure that your **messages** are not sent to the person who acquires your old **number**.
3. You provide all rights necessary to **enable** users to sync (including **through** an application) their **contact** lists with any basic information **and contact** information that **is visible to** them on **Facebook**, as well as your name and profile picture.

7. Payments and Deals

1. If you make a payment on Facebook or use Facebook Credits, you agree to our Payments Terms.
2. If purchase a Deal, you agree to our Deals Terms.
3. If you provide a Deal or partner with us to provide a Deal, you agree to the Merchant Deal Terms in addition to any other agreements you may have with us.

8. Special Provisions Applicable to Share Links

If you include our Share Link button on your website, the following additional terms apply to you:

1. We give you permission to use Facebook's Share Link button so that users can post links or content from your website on Facebook.
 2. You give us permission to use and allow others to use such links and content on Facebook.
 3. You will not place a Share Link button on any page containing content that would violate this Statement if posted on Facebook.
9. Special Provisions Applicable to Developers/Operators of Applications and Websites

If you are a developer or operator of a Platform application or website, the following additional terms apply to you:

1. You are responsible for your application and its content and all uses you make of Platform. This includes ensuring your application or use of Platform meets our Facebook Platform Policies and our Advertising Guidelines.
2. Your access to and use of data you receive from Facebook, will be limited as follows:

You will only request data you need to operate your application.

You will have a privacy policy that tells users what user data you are going to use and how you will use, display, share, or transfer that data and you will include your privacy policy URL in the Developer Application.

You will not use, display, share, or transfer a user's data in a manner inconsistent with your privacy policy.

You will delete all data you receive from us concerning a user if the user asks you to do so, and will provide a mechanism for users to make such a request.

You will not include data you receive from us concerning a user in any advertising creative.

You will not directly or indirectly transfer any data you receive from us to (or use such data in connection with) any ad network, ad exchange, data broker, or other advertising related toolset, even if a user consents to that transfer or use.

You will not sell user data. If you are acquired by or merge with a third party, you can continue to use user data within your application, but you cannot transfer user data outside of your application.

We can require you to delete user data if you use it in a way that we determine is inconsistent with users' expectations.

We can limit your access to data.

You will comply with all other restrictions contained in our Facebook Platform Policies.

3. **You will not give** us information that you independently collect from **a user** or a user's content without that user's consent.
4. **You will make it easy for users to remove or disconnect** from your application.
5. **You will make it easy for users to** contact you. We can also **share your email address with users and others** claiming that you have infringed or **otherwise violated their rights**.
6. **You will provide** customer support for your **application**.
7. **You will not show** third party ads or web search boxes on **Facebook**.
8. **We give you all** rights necessary to use **the code, APIs, data, and tools you receive from us**.
9. **You will not sell, transfer, or sublicense our code, APIs, or tools** to anyone.
10. **You will not misrepresent your relationship** with Facebook to others.
11. You may use the logos **we** make available to **developers** or issue **a press release or other public statement** so long as you follow our **Facebook Platform Policies**.
12. **We can issue a press release describing our relationship with you**.
13. **You will comply** with all applicable laws. **In particular you will** (if applicable):
 - have a policy for removing infringing content and terminating** repeat infringers that complies with the Digital Millennium Copyright Act.
 - comply with the Video Privacy Protection Act (VPPA), and obtain any opt-in consent necessary from users so that user data subject to the VPPA may be shared on Facebook. You represent that any disclosure to us will not be incidental to the ordinary course of your business.
14. **We do not guarantee that Platform will always be free**.
15. **You give us all rights necessary to enable your application to** work with Facebook, including the right to **incorporate** content and information **you** provide to us **into** streams, profiles, and **user** action stories.
16. You give us the right to link to or frame your application, and place content, including ads, around your application.
17. We can analyze your application, content, and data for any purpose, including commercial (such as for targeting the delivery of advertisements and indexing content for search).
18. To ensure your application is safe for users, we can audit it.

19. We can create applications that offer similar features and services to, or otherwise compete with, your application.

10. About Advertisements and Other Commercial Content Served or Enhanced by Facebook

Our goal is to deliver ads that are not only valuable to advertisers, but also valuable to you. In order to do that, you agree to the following:

1. You can use your privacy settings to limit how your name and profile picture may be associated with commercial, sponsored, or related content (such as a brand you like) served or enhanced by us. You give us permission to use your name and profile picture in connection with that content, subject to the limits you place.
2. We do not give your content or information to advertisers without your consent.
3. You understand that we may not always identify paid services and communications as such.

11. Special Provisions Applicable to Advertisers

You can target your specific audience by buying ads on Facebook or our publisher network. The following additional terms apply to you if you place an order through our online advertising portal (Order):

1. When you place an Order, you will tell us the type of advertising you want to buy, the amount you want to spend, and your bid. If we accept your Order, we will deliver your ads as inventory becomes available. When serving your ad, we do our best to deliver the ads to the audience you specify, although we cannot guarantee in every instance that your ad will reach its intended target.
2. In instances where we believe doing so will enhance the effectiveness of your advertising campaign, we may broaden the targeting criteria you specify.
3. You will pay for your Orders in accordance with our Payments Terms. The amount you owe will be calculated based on our tracking mechanisms.
4. Your ads will comply with our Advertising Guidelines.
5. We will determine the size, placement, and positioning of your ads.
6. We do not guarantee the activity that your ads will receive, such as the number of clicks you will get.
7. We cannot control how people interact with your ads, and are not responsible for click fraud or other improper actions that affect the cost of running ads. We do, however, have systems to detect and filter certain suspicious activity, learn more here.
8. You can cancel your Order at any time through our online portal, but it may take up to 24 hours before the ad stops running. You are responsible for paying for those ads.
9. Our license to run your ad will end when we have completed your Order. You understand, however, that if users have interacted with your ad, your ad may remain until the users delete it.

10. We can use your ads and related content and information for marketing or promotional purposes.
11. You will not issue any press release or make public statements about your relationship with Facebook without written permission.
12. We may reject or remove any ad for any reason.
13. If you are placing ads on someone else's behalf, we need to make sure you have permission to place those ads, including the following:

You warrant that you have the legal authority to bind the advertiser to this Statement.

You agree that if the advertiser you represent violates this Statement, we may hold you responsible for that violation.

12. Special Provisions: Applicable to Pages

If you create or administer a Page on Facebook, you agree to our Pages Terms.

13. Amendments

1. We can change this Statement if we provide you notice (by posting the change on the Facebook Site Governance Page) and an opportunity to comment. To get notice of any future changes to this Statement, visit our Facebook Site Governance Page and become a fan.
2. For changes to sections 7, 8, 9, and 11 (sections relating to payments, application developers, website operators, and advertisers), we will give you a minimum of three days notice. For all other changes we will give you a minimum of seven days notice. All such comments must be made on the Facebook Site Governance Page.
3. If more than 7,000 users comment on the proposed change, we will also give you the opportunity to participate in a vote in which you will be provided alternatives. The vote shall be binding on us if more than 30% of all active registered users as of the date of the notice vote.
4. We can make changes for legal or administrative reasons, or to correct an inaccurate statement, upon notice without opportunity to comment.

14. Termination

If you violate the letter or spirit of this Statement, or otherwise create risk or possible legal exposure for us, we can stop providing all or part of Facebook to you. We will notify you by email or at the next time you attempt to access your account. You may also delete your account or disable your application at any time. In all such cases, this Statement shall terminate, but the following provisions will still apply: 2.2, 2.4, 3-5, 8.2, 9.1-9.3, 9.9, 9.10, 9.13, 9.15, 9.18, 10.3, 11.2, 11.5, 11.6, 11.9, 11.12, 11.13, and 14-18.

15. Disputes

1. You will resolve any claim, cause of action or dispute (claim) you have with us arising out of or relating to this Statement or Facebook exclusively in a state or federal court located in Santa Clara County. The laws of the State of California will govern this Statement, as well as any claim that might arise between you and us, without regard to conflict of law provisions. You agree to submit to the personal jurisdiction

of the courts located in Santa Clara County, California for the purpose of litigating all such **claims**.

2. **If anyone brings a claim** against us related to your actions, content or information on Facebook, you **will** indemnify and **hold** us harmless from and **against** all damages, losses, and expenses of any kind (including **reasonable** legal fees and costs) related to such claim.
3. **WE TRY TO KEEP FACEBOOK UP, BUG-FREE, AND SAFE. BUT YOU USE IT AT YOUR OWN RISK. WE ARE PROVIDING FACEBOOK AS IS WITHOUT ANY EXPRESS OR IMPLIED WARRANTIES INCLUDING, BUT NOT LIMITED TO, IMPLIED WARRANTIES OF MERCHANTABILITY, FITNESS FOR A PARTICULAR PURPOSE, AND NON-INFRINGEMENT. WE DO NOT GUARANTEE THAT FACEBOOK WILL BE SAFE OR SECURE. FACEBOOK IS NOT RESPONSIBLE FOR THE ACTIONS, CONTENT, INFORMATION, OR DATA OF THIRD PARTIES, AND YOU RELEASE US, OUR DIRECTORS, OFFICERS, EMPLOYEES, AND AGENTS FROM ANY CLAIMS AND DAMAGES, KNOWN AND UNKNOWN, ARISING OUT OF OR IN ANY WAY CONNECTED WITH ANY CLAIM YOU HAVE AGAINST ANY SUCH THIRD PARTIES. IF YOU ARE A CALIFORNIA RESIDENT, YOU WAIVE CALIFORNIA CIVIL CODE §1542, WHICH SAYS: A GENERAL RELEASE DOES NOT EXTEND TO CLAIMS WHICH THE CREDITOR DOES NOT KNOW OR SUSPECT TO EXIST IN HIS FAVOR AT THE TIME OF EXECUTING THE RELEASE, WHICH IF KNOWN BY HIM MUST HAVE MATERIALLY AFFECTED HIS SETTLEMENT WITH THE DEBTOR. WE WILL NOT BE LIABLE TO YOU FOR ANY LOST PROFITS OR OTHER CONSEQUENTIAL, SPECIAL, INDIRECT, OR INCIDENTAL DAMAGES ARISING OUT OF OR IN CONNECTION WITH THIS STATEMENT OR FACEBOOK, EVEN IF WE HAVE BEEN ADVISED OF THE POSSIBILITY OF SUCH DAMAGES. OUR AGGREGATE LIABILITY ARISING OUT OF THIS STATEMENT OR FACEBOOK WILL NOT EXCEED THE GREATER OF ONE HUNDRED DOLLARS (\$100) OR THE AMOUNT YOU HAVE PAID US IN THE PAST TWELVE MONTHS. APPLICABLE LAW MAY NOT ALLOW THE LIMITATION OR EXCLUSION OF LIABILITY OR INCIDENTAL OR CONSEQUENTIAL DAMAGES, SO THE ABOVE LIMITATION OR EXCLUSION MAY NOT APPLY TO YOU. IN SUCH CASES, FACEBOOK'S LIABILITY WILL BE LIMITED TO THE FULLEST EXTENT PERMITTED BY APPLICABLE LAW.**

16. Special Provisions Applicable to Users Outside the United States
We strive to create a global community with consistent standards for everyone, but we also strive to respect local laws. The following provisions apply to users outside the United States:

1. **You consent to** having your personal data **transferred to and processed** in the United States.
2. **If you are located in** a country embargoed by the United States, or are on the U.S. Treasury Department's list of Specially Designated Nationals you will not engage in commercial activities on Facebook (such as advertising or payments) or operate a Platform application or website.
3. **Certain specific terms that apply** only for German users are available here.

17. Definitions

1. **By Facebook we mean the features and services we make available, including through** (a) our website at www.facebook.com and any other Facebook branded or co-branded websites (including sub-domains, international versions, widgets, and mobile versions); (b) our Platform; (c) social plugins such as the like button, the share button and other similar offerings and (d) other media, **software** (such as a toolbar), devices, or networks now existing or later developed.

2. **By Platform we mean** a set of APIs and services that enable others, including application developers and website operators, to retrieve data from Facebook or provide data to us.
3. **By information we mean** facts and other information about you, including actions you take.
4. **By content we mean anything** you post on Facebook that would not be included in the definition of information.
5. **By data we mean** content and information that third parties can retrieve from Facebook or provide to Facebook through Platform.
6. **By post we mean** post on Facebook or otherwise make available to us (such as by using an application).
7. **By use we mean use, copy, publicly perform or display, distribute, modify, translate, and create** derivative works of.
8. **By active registered user we mean a user who has** logged into Facebook at least once in the previous 30 days.
9. **By application we mean** any application or website that uses or accesses Platform, as well as anything else that receives or has received data from us. If you no longer access Platform but have not deleted all data from us, the term application will apply until you delete the data.

18. Other

1. If you are a resident of or have your principal place of business in the US or Canada, **this Statement is an agreement between you and Facebook, Inc.** Otherwise, this Statement is an agreement between you and Facebook Ireland Limited. **References to “us,” “we,” and “our” mean either Facebook, Inc. or Facebook Ireland Limited, as appropriate.**
2. **This Statement makes up the** entire agreement between the parties regarding Facebook, and supersedes any prior agreements.
3. If any portion of **this Statement is found to** be unenforceable, the remaining portion will remain in full **force and effect.**
4. **If we fail to enforce any of this Statement, it will not be considered** a waiver.
5. Any amendment to or waiver of this Statement must be made in writing and signed by us.
6. You will not transfer any of your rights or obligations under this Statement to anyone else without our consent.
7. All of our rights and obligations under this Statement are freely assignable by us in connection with a merger, acquisition, or sale of assets, or by operation of law or otherwise.
8. Nothing in this Statement shall prevent us from complying with the law.
9. This Statement does not confer any third party beneficiary rights.
10. You will comply with all applicable laws when using or accessing Facebook.

You may also want to review the **following** documents:

- [Privacy Policy](#): The Privacy Policy is designed to help you understand how we collect and use information.
- [Payment Terms](#): These additional terms apply to all payments made on or through Facebook.
- [Platform Page](#): This page helps you better understand what happens when you add a third-party application or use Facebook Connect, including how they may access and use your data.
- [Facebook Platform Policies](#): These guidelines outline the policies that apply to applications, including Connect sites.
- [Advertising Guidelines](#): These guidelines outline the policies that apply to advertisements placed on Facebook.
- [Promotions Guidelines](#): These guidelines outline the policies that apply if you have obtained written pre-approval from us to offer contests, sweepstakes, and other types of promotions on Facebook.
- [How to Report Claims of Intellectual Property Infringement](#)
- [How to Appeal Claims of Copyright Infringement](#)
- [Pages Terms](#)
- **To access the Statement of Rights and Responsibilities in several different languages, change the language setting for your Facebook session by clicking on the language link in the left corner of most pages. If the Statement is not available in the language you select, we will default to the English version.**

The Bill of Rights

Content(ions) | "I" of "I" is a document of contention culled from the American Bill of Rights and delivered in the voice of "I". The "I" in isolation is the only "I" that appears in this textual re-imagining of the document that positioned the American in contradiction: as both a union of individuals and a nation undivided. Through the story of the "I" refracts the story of American Individualism: its fears, its hopes, its excess, and its violent attack upon that which it feigns to protect: the individual.

i://Freedom of Speech, Press, Religion and Petition

Congress shall **make no law** respecting an establishment of religion, or prohibiting

the **free** exercise thereof, or abridging the freedom of speech,

or of the press; or the right of the people peaceably to assemble,

and to petition the Government for a redress of grievances.

ii://Right to keep and bear arms

A well-regulated militia, be

ing necessary to the security of a free State,

the right of the people to keep and bear arms, shall not be infringed.

iii://Conditions for quarters of soldiers

No soldier shall, in time of peace be quartered in any house, without

the consent of the owner, nor in time of war, but in a manner to be prescribed by law

iv://Right of search and seizure regulated

The right of the people to be secure in their persons, houses, papers, and effects,

against unreasonable searches and seizures, shall not be violated, and no warrants shall

issue, but upon probable cause, supported by oath or affirmation,

and particularly describing the place to be searched, and the persons or things to be seized.

v://Provisions concerning prosecution

No person shall be held to answer for a capital,
or otherwise infamous crime, unless on a

presentment or indictment **of a Grand Jury**, except in
cases arising **in the land or naval forces,**

or **in the militia**, when in **actual service in time of war**
or **public danger**; nor shall

any person be subject for the same offense
to be twice put in jeopardy of life or

limb; nor shall be **compelled** in **any**
criminal case **to be** a witness against

himself, nor be deprived of **life, liberty,**
or property, without due process of

law; nor shall private property be **taken**
for public use without just compensation.

vi://Right to a speedy trial, witnesses, etc.

In **all criminal prosecutions**, the **accused**
shall **enjoy the right to a speedy**

and public trial, by an impartial jury of the State

and district wherein the crime shall have been committed,
which district shall **have been** previously ascertained **by law,**

and to be informed of the nature and cause of the accusation; to be confronted

with **the witnesses** against him; to **have compulsory process** for obtaining witnesses in his favor, and

to have the assistance of counsel for his defense.

vii://Right to a trial by jury

In suits at common **law**,
where the value in controversy shall exceed

twenty dollars, **the right of trial by jury shall**

be preserved, and no fact tried by a jury shall be otherwise

reevaminid in any court of the United States, than according to the rules of the common law.

viii://Excessive bail, cruel punishment

Excessive bail shall not be required, nor excessive fines imposed,

nor cruel and unusual punishments inflicted.

ix://Rule of construction of Constitution

The enumeration in the Constitution, of certain rights, shall not be construed to deny

or disparage others retained by the people.

x://Rights of the States under Constitution

The powers not delegated to the United States by the Constitution,

nor

prohibited by it to the States, are reserved to the States respectively, or to the people.

American Blackout

I. America

(from America by Allen Ginsburg)

_____ I've _____ nothing
America _____ and _____
_____ my _____ mind
_____ will _____ end _____
_____ with you _____
I don't feel _____ don't _____
_____ write _____
_____ you _____
_____ you _____
_____ you _____
America _____ your _____
_____ sick _____
_____ I go _____ and buy _____ my _____ looks
_____ I _____ perfect _____ the next _____
_____ machine _____ for _____
You _____ to be _____
_____ I _____ think _____ back _____
_____ or _____
_____ try _____ to _____
I refuse _____
America stop _____
_____ the _____ falling.

_____ I feel _____ the _____
America I used to be _____ and I'm _____ sorry
_____ I _____
I sit _____ and stare _____
_____ I _____ get _____
_____ made up _____ to be _____
You _____

I have _____
America _____

I'm _____ you.
_____ you _____ let _____ life _____ run _____
_____ by _____
_____ every _____
_____ corner _____
I read it in the _____
_____ telling _____ Business _____ Movie
_____. Everybody's _____
_____ America.

talk [redacted]
is rising [redacted]
I [redacted] got a [redacted]
better [redacted] resource.
My [redacted] hour and
[redacted] mental [redacted]
nothing [redacted] my [redacted]
[redacted] light [redacted]
abolished [redacted]
My [redacted]
America [redacted]
[redacted]
America [redacted]
America [redacted]
America [redacted]
America [redacted]
America [redacted] I [redacted]
sold us [redacted] and [redacted]
[redacted] everybody [redacted] and [redacted]
[redacted] you [redacted]
[redacted]
[redacted] Everybody [redacted]
[redacted]
America [redacted].

[redacted] it's [redacted] bad [redacted].
Them [redacted] them [redacted] them [redacted] them [redacted]
[redacted] want to eat [redacted]. [redacted] want to take
[redacted]
[redacted] want to [redacted] Digest. [redacted] want our
[redacted] no [redacted]. Ugh. [redacted]. Help.
America this is [redacted]
America this is [redacted]
America [redacted]
[redacted]
[redacted]
[redacted]
[redacted]

II. MURDER [redacted]
(from WikiLeaks, Iraq War Logs)

[redacted]
DEAD [redacted]
[redacted]
[redacted]
[redacted]
[redacted] MALE, UNKNOWN [redacted] YEARS [redacted]
[redacted]

UNKNOWN
[REDACTED]
THE [REDACTED]
HANDS [REDACTED] TIED [REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
CLOSED

III. BODIES FOUND [REDACTED]
(from WikiLeaks, Iraq War Logs)

[REDACTED] FOUND [REDACTED] BODIES [REDACTED]
[REDACTED] MALE BODIES [REDACTED] FEMALE BODIES [REDACTED]
[REDACTED] CHILD [REDACTED] BODIES [REDACTED] THEIR
HANDS BOUND [REDACTED]
[REDACTED]
CLOSED

IV. [REDACTED]
(from WikiLeaks, Iraq War Logs)

[REDACTED]
[REDACTED]
WHO [REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED] REPORTS [REDACTED]
[REDACTED]
[REDACTED] NO BODIES [REDACTED]
[REDACTED] OF [REDACTED]
[REDACTED] BODIES [REDACTED]
[REDACTED] ON [REDACTED] BOD-
IES [REDACTED] BODIES ARE
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
CLOSED

V. Remarks by the President
(Excerpted from speech given 1 March, 2003 by George W. Bush)

[REDACTED]
[REDACTED] Americans: [REDACTED] combat [REDACTED] ended. [REDACTED]
[REDACTED] the United States [REDACTED] prevailed. [REDACTED]
[REDACTED]

In [REDACTED] battle, [REDACTED]
[REDACTED]
[REDACTED]
[REDACTED] our nation is [REDACTED]
tyrant [REDACTED]

[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED] You have shown the world [REDACTED]
America [REDACTED].

A Brief History of Poetry

i.

Gravitation: than/like absorbs.
Have: repeated call.
Have called for expansion.
So did [both/years] collapse.
Mechanics, with system suspected
singularity and give (in). Therefore,
in the region, between is
fall. Be that. Weights
of November. Pulsars. Brief.

ii.

Area genesis: No, all now.
Very star, but third. Gravity.
When mirror viewed, surface
is that which increases.
Of the fast: off.
Possible relativity in people? Noise
by? We happen.
Either zero. To need
He in mass impulse.

iii.

A,M: the be. This it.
Of the visit, the stays.
The nor in his other.
The one of rather would.
The number pole.
Same axis in the theory.
Ten written one. An
entropy.
Might gravity set? Another one.

iv.

Later: the same that. Therefore,
earlier. My much-did describes.
Because the night produces
people. Has the width. Only
possible with...rapidly detect.
Earth and property. Then,
in someone: man. Ordinary,
by million papers.
Measure the particles. Kind matter.

v.

It: the consequence. Know! In
small star,
two other. The rubber set

to connect. Point.
Space showed it. There, the
college seemed other. Built
of virtual other. Do
remember. Curved in.
Predictability of change ahead.

vi.
Probable: [range of what] between
general. Star. The [] it.
And have few flat time.
Emit length. Infinite
change from between black. Of.
The great do and most
go; God just passes
by. One is we. This
parts the history.

vii
Required: is not nucleus in?
Why Andreas?
Was "time of in"
forces to Ptolemy?
However plenty, it
required energy. Single, in fact,
the self as proposal
affairs come of
observer and virtual form.

viii.
Had: the interference; the not.
Miles and of light:
in. Just! At! Cannot says,
Hawking, be of us.
(Groups, by arrow)
→ their in: the space
later → an it: the space
mounted to difference. → the
neutron suggested: *observable time.*

ix.
The Two: to van for.
Would events worry?
In time.
String that meter! At them,
miles of these. Free,
however, the years. That
wrong universe. Science
to principle. Appear
so? Point of we.

x.
The Quantum: The red create.
The place could. The moving
big. Nor on other.
Its cannot must. If
equally aware.
The bet: later, their spin
to force. However, there.
Trying all particle.
And string himself terms.

xi.
Arranged: be became college; is
of that universe;
of them, there, in
time. Then falling. Universe broken.
Second light. Onward! From
definite satellite: *be two him*
to have two of--
Will what? Infinities! Widely!
Of that very number!

xii.
Argued: initial we (to) taken.
Led his
deeper people. Just
three break the horizon. Meaning
would expand. Bodies total
to words. Us.
Then long entropy to
the neutrons. There,
from ability as author.

xiii.
That: the principia of an
idea. The other. Would,
by star. For when?
Very good. There
is most... The atoms, the...
Describe! Would orbit? Of rhyme.
Go! Rather, such case,
the arrow did.
That made: in,

Mrs. Dalolway | preAmble

Mrs. Dalolway said she wuold buy teh folwers heresif.

Fro Luyc hda hre wrok cut otu for her. Teh doors wulod be tkena off tehri hignes; Rumpelmayer's mne weer comnig. Adn teh, thought Cliarssa Dalloawy, whta a mornnig — fersh as if issude to children on a baech.

What a lakr! What a plunge! Fro so it had always seeemd to hre, whne, wiht a little sqeuka of teh hnigse, which she coldu hear nwo, seh hda burst oepn the French widnows and plunged at Buorotn into teh onpe air. How fresh, how clam, stilelr thna this of cuorse, the ari wsa in the ealry morning; lkei the flap of a wave; the ksis of a wvae; cihll adn shrap adn yet (fro a gril of eighetne as she then was) solenm, feleign as she ddi, standing theer at the open windwo, that somehting awful was about to happen; looking at the flowesr, at the teres wthi teh smoke winding off temh and teh rooks risnig, flalnig; stnaidng adn looking until Petre Washl sadi, "Msuing amogn teh vgeetables?" — wsa taht it? — "I" preefr men to cauliflowers" — was thta it? He msut have siad it at brakefast one monrnig wehn seh had goen otu on to teh trerace — Petre Wlash. He would be back from Idnai oen of thees dyas, Juen or July, seh forgtto which, fro his letres were awfully dlul; it wsa hsi syaigns oen remebmred; his eyes, hsi pokcet-knfie, his smiel, hsi grumpienns and, when milliosn of things had uttelry vanisehd — how strange it was!—

Mrs. Dalolway | On Becoming Mrs. Dalloway

Mrs. Dalloway said she would love walking in London, said Mrs. Dalloway, *really it's better than being Mrs. Dalloway; not even Clarissa anymore*, this being the violent explosion which made Mrs. Dalloway. Mrs. Dalloway, coming to the window with her arms full of Mrs. Dalloway coming out of Mrs. Dalloway raised her hand to her eyes and taking Mrs. Dalloway's parasol, handled it like a sacred weapon. In came Mrs. Dalloway. But, said Mrs. Dalloway, *she had enough*. Oh, thank you, said Mrs. Dalloway, *and thank you, thank you*, she went on. Mrs. Dalloway will see me, said the elderly man in the hall. Who can — *what can*, asked Mrs. Dalloway (thinking it was outrageous to be Mrs. Dalloway, who seldom met, and appeared when they did meet indifferent) But Mrs. Dalloway had been in a factory; behind a counter; Mrs. Dalloway and all the hatred of Mrs. Dalloway. This grudge against the world, she thought, did not hate Mrs. Dalloway. Mrs. Dalloway said, *She despised Mrs. Dalloway from the bottom of her heart*. Mrs. Dalloway had triumphed, had impressed Mrs. Dalloway (she could not get the thought up), one by one, Mrs. Dalloway walking last and almost always felt that Mrs. Dalloway was far the best of the movies — when Mrs. Dalloway came late (*dear Mrs. Dalloway, we hardly dared to come*), drawing Mrs. Dalloway into the shelter of Mrs. Dalloway

Mrs. Dalolway | Attic Scene, Amidst Dust

if it were now to die 'twere now
the prime minister had just been telling her

in so many words that he loved her
in her bedroom at the top of the

in the hands of young men like that
it were now to die 'twere now to

fear no more the heat o' the sun
and live in a large house near Manchester

are not good for us when we are
man and live in a large house near

were now to die 'twere now to be
the wife of the major in the Indian

wife of a major in the Indian army
wife of the major in the Indian army

if someone should see what matter they
to die 'twere now to be most happy

to be distinguished from the work of professionals
her bedroom at the top of the house

Mrs. Dalolway | With, Without

with a baby asleep in its perambulator / with a deep emotion / with a final twist / with a flower for her aunt / with a fox-terrier on her knee / with a glass in his hand / with a little squeak of the hinges / with a lizard's flickering tongue / with a look of John Burrows / with a melodramatic gesture / with a rush of that enthusiasm / with a shock of delight / with a skin of crumpled leather / with a smattering of culture / with a sniff / with a table knife / with a toss of her head / with a tremor of delight / with a violent anguish / with a wave of the hand / with agony / with agony / with all its capacities / with all their lives before them / with all this going on / with all those people rather inclined / with beauty / with black bulrushes and blue swallows / with broad golden slopes / with buds just tinted / with drawn blinds / with effort / with enthusiastic and professional understanding / with every symptom in an advanced stage / with floods of blood / with hands raised / with hazel eyes which had that look of apprehension / with her cognizance / with her father / with her flowers / with her hair done in the fashionable way / with her hand on the bannisters / with her head against the window / with her horror of death / with her husband / with her in May / with her literary turn / with her oriental bearing / with her perfect manners / with her prominent eyes fixed / with her scissors / with her stick / with her thin hair and meager profile / with her weak eyesight / with her wings spread barring his passage / with his bootlaces trailing on the floor / with his grey hair and blue eyes / with his hands behind his back / with his hat in his hand / with his little job at Court / with his pencil on a pink card / with his power / with his roll of lead piping round his arm / with his waxed moustache / with horses and dogs / with hot breath / with ideas about everything / with its almost blue-black sky / with its blinds drawn / with its lap full of trifles / with its mounds of reddish chairs and sofas / with its varieties / with large eyes in a sallow pointed face / with nothing but red asters / with nothing of her mother in her / with one gardener in a suburb near Manchester / with people still laughing and shouting in the drawing-room / with relief / with rose-bushes and giant cauliflowers / with scarcely anything left to wish for / with shrubs and trees all round it / with skirts well above the ankles / with some sort of lapse in the tides of the body / with such a command of language / with such nice shoulders and holding herself so straight / with that mixture of amusement and pride / with that quality which / with that violent grudge against the world which had scorned her / with the air of a disciplinarian / with the bees going round and about and the yellow butterflies / with the belief upon him that he was about to have an experience / with the bird-like freshness of the very aged / with the blood-red nostrils / with the car between them / with the eyes of a bird / with the inevitable result that she frittered her time away / with the jar of roses / with the pictures on the wall / with the power and taciturnity of some prehistoric monster / with the pursed lips that women have / with the reputation in those days of great daring / with the rooks flaunting up and down in the pink evening light / with the staring incredible innocence of sculpture / with the stateliness of her grey hair / with the tea-things out / with the tears running down his cheeks / with the telegram in her hand / with their air of false composure / with their children and their horses and their clothes / with their coats blowing open / with their linen cupboards and their old masters and their pillow-cases / with their shawls and bags laid beside them / with things scattered on the floor / with those little artist's fingers / with three purple ostrich feathers in her hair / with three strokes of a knife / with too much paint / with white apron blowing / with whom it did not matter / with wings

without a spark of brilliancy / without a stitch of clothing on her / without a word in the drawing-room that night / without a word / without any resentment / without books / without bringing her in his outstretched hand a bunch of carnations / without daring to move a finger / without friends in England / without heat / without his doing / without his making them / without kindness or grace / without letting Holmes know / without losing one's independence / without sex or lust / without speaking / without the old bitterness

Mrs. Daloway | A Few Basic Last Words

watching , he , she not we , not . But, ,
She go to father, see they to other.
it by the way to father.

For father looking at , as he talking to the ,
and he thought to , Who is that lovely girl? And suddenly he ,
in that it , and he not , she looked so lovely
! looking at as she talked to
So she to and together, now that the almost
over, looking at the going, and the rooms getting and ,
with things on the floor. Even going, nearly last
of all, no to , but she to see ,
to . And and it over, but ,
of daughter. And he not to , but he not
help . He looked at , he , and he , Who is
that lovely girl? and it daughter! That make happy. But poor
dog .

" has . You right," . " go
and talk to . I say the brain
," , getting up, " with the heart?"

" will come," , but he on for a . is this ? is this ?
? he thought to . is it that me with ?

It is , he .

For there she .

part iii/**The Thousand Throated Third**

The Canon

With a changing guard
you nose the house. Then came the stuttered
silence. Snow was required
just like a ticket. A certain
eye or mouth that seemed to

change the looking & looking had

a changing key. The word: a mystery.
It was best to mutter & drift with
the marble beauty of the wind. The proximity of
your word is the loveliness of snow, as necessary as

a changing key. The nights were scheduled for
you. In piles around the house,
the snow of attraction was
smuggled like brown cakes of blood.
The icing on your mouth,

your beauty changes key. Look for
the scandalous things. It happened in a
drift with all the pretty girls. The cobbled
wind just like the picture frames around
your word. The sun tracing

with a changing key. The stones whispered
into the house where
snow & silence drifts. Outbreaks were
blood that burst from containment.
One day your mouth

changes your key. An expression of absolute bliss

changing the word. Or in ecstasy something
may drift & be poured down the sink.

*//composed entirely with words excerpted from "A Changing Key" by Paul Celan
and "The Gem is on Page Sixty-Four" by Matthea Harvey//*

Pride Fight 6

A man in a room that doesn't exist,
and a city, paid to see
the searchlight nudge the room, blow by bloody blow.

They keep to the dark parts, dancing as close as possible to death.

Who's sending the other man
dancing through the last grey door?
We're yelling: *Do they know where to put the feet?*
One dancing, though I don't know
who the hunt is for.

Pale runt, the Helicopters dancing,
their dark hulk sings,
the pipsqueak dead,
the light darts through his walls.
The dancing man is casual,
swipes a paw at the air,
to the tune of sirens. The little man
untied for
the crowd. Are our
bodies just left?
A scar says, a scar
forms when you mask a
near-death in ink.

We're a dream, we're
an occupied city, dancing toward
the searchlight. The farthest corner
each of us contains, they keep.
On one end, the follower,
and fleeting thrash of dancing
feet; on the other,
we measure each catastrophe and rupture, each yielding
to the exponential order. The hunt is over,
and dear reader, perhaps, if you're like me,
you're asking the
dead man dancing, *who wins?*
Who catches the light through the slits in the wall?

The dancing man falls, full-weight,
his face pacing
to the tune of sirens. The little man,
untied, turns red,
his legs both dancing.
The man's left hand's third finger
struggling with a dancing foot,
every muscle lowering the mask,
and the body arches, dancing
in a dream. We thought
the dancing stoic. The face
shows us at least one searchlight
keep dancing--and it is pain.

Follow the exhausted cheek

to his ankle. *About to snap!* they say,
they put their feet out,
leaning in or out of the dancing.
We are the stalked city
who can't move. Helicopters dancing,
the moment sings of their precise
eyes, someone dead teaching the
dancing light we've just witnessed become
the closure of ourselves.

*//composed entirely with words excerpted from "Pride Fight" by Patrick Rosal and
"Ghazal 6" by Suzanne Gardinier//*

The Obscene Gravity of the Pear

Photography is taken as "evidence" in a way I don't think is extended or expected of poetry.

-Rachel Eliza Griffiths (quotation, extracted from Connotation Press interview)

I have a habit that a lot of my heroes are dead.

-Paulie Lipman (approximation, extracted from reading comment)

When I tell
where the blood is, my
too-often, bull-mouth,
word-fracturing,
hissing, breeze-through-the-girl,
barbed teeth
coil. Part his lips,
thick as autumn vines, to grin flint at me
like a spike. *Keep light out.* And I must take
my own hand, all willow wispy,
as if it were a stave, but nowhere as strong,
brokenly bleating, *Let the light through.*

A thousand throated neighbors
call beneath me
(*nobody listen*),
call me to say,
The men have left, except for the reporters,
the women like it here,
piled like a beige heap of trees,
to be ironed & mended. Cold shadow
of 3 fathers, all mothers have left,
but in their shadow
let me be the chandelier.

Family: where your body,
in its cradle, shared a name with
me. And
there is far more blood between us, if I'm answering
you. He
was soil and light in my lungs
where screams fired me back to nothing.
Truly, I wear golden lamps,
after midnight raised me;
shaped us into lips of light opening
for his divine imagination
(& we would plague
again). The things
I have lived hold me now.
I am no more. Life,
a fragment. And wish.
His sense of purpose. The clouds behind me.

The last body expands,
indifferent as the first luminous stain.

All I wanted was to tell him,
You, the others, Mr. President,
you, and the rest of your kind: be near me.
Us: where the blood tipped on the brink
learned beauty.
I was blood at their feet.
Stir the leaves & tell me
where the blood is going. Ancient,
bull-bellied clouds. Slow death.
Our hips bleed
into surrender. Girl & woman:
so barbed.
Coil at the very root.
Thick as autumn vines, the barest glimpse
of my--(*keep the light out!*)--
own hand. I am 60 years old.

The forest, as if it were a stave of notes
grown crooked, brokenly bleating
in the shadow of a thousand-throated
third. A preserved hummingbird.
Listen to us: *The tourist*
weakened branches say to
whither and return to dirt. The men have left,
the women (*I am not a murderer!*) have
been piled. *I've only ever loved.*

I am a parolee, to be ironed and mended.
I have left you.
I am no one's daughter. Blood
(Our) drips from the chandelier

//composed entirely with words excerpted from "Squeaky" by Paulie Lipman and
"The Two Elizas" by Rachel Eliza Griffiths//

Sometimes the Voice Escapes

You, my scaling voice,
are dead and your hands
are lost like the body
flecked with otherworldly dreams. Sometimes
you mine. Sometimes the mind hears
a sound perched on the high branch of
a mango tree. A glimmer
of scale that dies. The blade of music.
Ideal and repeated.
Graceful, like those who flow
through your veins. The strand of the dead
speaks in sweat. Sometimes they dance across your forehead.
Sometimes the mind hears the trickle-down
sound. Your breast like a twin of
sound. I hear the
distant glistening. Naked, night
voices. Beloved escape.
Are those who are dead chosen
by the dead? Are the lost entangled
in fresh dreams? Sometimes you beckon with
sliced eyes. Sometimes you hear the
sweet blade twisting with the
sound of scooped out life.
Music dies in the pulled out heart. That
beloved voice. Underneath
the dead, I tree. Those
who are breathing like the lost.
Sometime they crouch beside the
mind. Sometimes your mind arms the
sound. For a moment you cradle the
sound of blood
streaming onto the earth. The scales that die.
Didn't you hear the voice
of the dead? The spy
on the tree like fruit?
Sometimes I hope
for the verses. Sometimes
a voice returns and
sounds across the ocean of night,
as if the reverberated
voice loves the future of voices.

*//composed entirely with word excepted from "Voices" by Constantine P. Cavafi
and "Imagined Love Poem to My Mother from My Father" by Joseph O. Legaspi//*

No Body

How do I explain the sky?
I went there and saw no body.
And though the moon did not miss anything,
the living dreamed my life
and rushed out of dream. How do I explain the
street? The bones
quiet beneath the tender protest of white
stars sailing the
earth. The tango of no body asleep. No body is
watching. No body is
there. And in blood there is a
sea that moans for the city.
And the countryside is a dead child draped
in a skin of
slow, quiet
dreams. Careful, Careful! But careful is slower still, is a
slow as slow as stairs dressed in moist earth.
Because the voices of the dead don't want to leave our mouths.
Because ours dreams don't forget that language does not exist.
Because we are a kiss of alligator
veins. How do I explain?
I will feel your pain.
I will not miss anything.
From this day my life
will be lived in your bones. How do I explain?
The enraged
skies that throw themselves upon the eyes.
The horse sailing the day
in a tango of butterflies
and disease, through new forms of life,
and holes that spring from the tongue.
Be careful to watch for failed cities. Be careful to
drape the dead in
cries of love. Because the invention of skin could not save,
only slow
the waiting teeth.
The teeth that do not move but are always waiting.
Why don't we want to leave? The hand
of language stands with a violent shudder
and we are no body.
How do I explain sleeping? No body.
I close my eyes and
I do not miss anything. But a scared boy
opens my eyes
to fire. How do I explain
sleeping? No body. No Body.
I have said it before. A white horse
sailing the latitudes: no body.
Someone bleeding and the night grows long:
no body. The moonlight a trapdoor watching your life:
no body. A voice from the theater of holes:
no body.

*//composed entirely with words excerpted from "City Without Sleep" by Federico
Garcia Lorca and "Andalusia" by Lisa Marie Basile//*

Song of Tongues

In an effort to dream,
I laid my eyes down in a narrow
river to appease the grass with its
government of bark and
burial. Finally,
I realized it was words I wanted
to close my hands. I put down my ear.
Coming up from down there,
the sweet soup-smell carried
a name, by current, to
dream in my long-distance
body. Proudly, I laid my body down,
and sent the rest
of the wet boat--bent when
used--to finally
whisper a slowly realized love. I
lay down a third time,
the light coming down on the line
to each sweet sense.

*//composed entirely with words excepted from "The Quiet World" by Jeffery Mc-
Daniels and "The Dream" by Marie Howe//*

We Wrote and Wrote and Wrote and Wrote and None of Us Could See

I like specific:
a writing so indignant
you snap and rip
the ink from
the word. He bled into
the bright lunch,
the stink of change
about him. What is happening?
The active verbs tender the
I. He bedded quietly down.
The wife
will ride along. I like
dreaming of talk.
Like a body ramming a door.
He could drive through
a consequence so well you hated them.
I like we but
I'm glad I never met him. The colours in the
bistro felt
hot. Lifting his shoulder,
she cries tea.
Looking at me when I ask
about her wormwhole eyes.
Be kind. I like
indignant breath.
He snapped and he ripped
with wonderfully
local details. He lay the
the bright light down.
The stink of poems and murder
about him. With
the tender staple stapling
down. The darkness. His
wife. Us,
I like. I lived
in building talk
like he was a door where
the weekend could
tell you the truth.
I like the gurgles.
I'm glad I never met the groans.
My heart is a bistro.
Be specific: him lifting his tiny cup of
tea. I am writing on paper.
I don't know what you are looking at.
The ink is in my eyes.

*//composed entirely with words excerpted from "I Liked Him" by Charles Bukowski
and "Whale" by Amy Leigh Cutler//*

There are attic houses in the toes. Attics house the toes.

I wanna move from doubt to the flo'
of blindness. I wanna leave
our fantasy. A chain gotta know what's linkable but
I wanna get you elsewhere. So,
dirty bird, shall we shrug off
our line of work? If you like the
DJ Booth, the house influence, the
shapely witnesses with cherries and strawberries on top,
don't stop, keep talking, knock
the robots out of harm's way. We gotta
wake up. The black sand on the beach
like Pac Man. It's hard
to remember when table time wasn't a laptop. Maybe
the land plays tricks on the park.
Maybe that Ludacris was never a person in public,
Maybe it's all a classroom. Stand up when
ever you want, lover, walk
past 'em blind and forget.
Flash 'em. Out last 'em. You're good
and if you ain't good,
you might as well be free. At the bottom
of a fantasy you're the Sahara.
Up on the roof your life was
time from head to toe.
I wanna keep the present.
I wanna honor the past. I wanna
scatter the bridesmaids.
I wanna get lunch. Maybe
with a candle and a cup of tea.
At the end of the Ludacris concert you see the stage.
I cried out. You keep ticking.
A red carpet dick is a mystery
I'll find if it takes all night. Go ahead
and sleuth it too, we can solve it and then
hire a go-between. My tour is a train
and if a book
can't be too loud, the rafters
can't have a bargain. You make a brother beg
for you. I give your absence clemency.
We can bag the restless,
vagrant lights but the black air makes
the promise of champagne
a sauna. What's my name? What's my part? What's
the movie? In the back row they haven't really
said. The chair and the table rule me,
pull me, confine me, that's all I know. I was
truthful. I walked on silk
feet, eating the street fruit, the people
were talking toes. I wanna run.
I wanna be somewhere else.
I wanna leave the confusion. I wanna return home.
The fantasy pesters us daily,
I was born in windows, the experiment

clogged up, the way you fuck like fighting over a
shirt. People listening doesn't harm
the garden. At the same time everyone suspects the dirt.
Turn the page. Roll around.
Jerk the legs. Don't be afraid,
it's too fast to stop. The shade
of time on top of
the transparent trade
of factories or guns or foliage.
What about the attention span? The candy store is gone forever but it's
whips and chains that
play a clever game. I'll
get my reigns. I'll produce a school
of bedclothes. I wanna mop.
I wanna flo' from the bed while you scale the wall.
I wanna leave. I wanna think that the next new thing
is far from fantasy. I know
the city of fifty
holy illusions. The whole dirty bird
mindset took you like a
toy in the DJ Booth.
The weather of whipped cream with cherries
I can hardly lick.
In this tiny republic the show gotta stop.
Perhaps it's enough to question the beach with black sand.
Now that I'm safe at the edge of my performance, you call me Pac Man,
give me a lap dance and
forget to point to the
bathroom. That glancing man can share your power. The public's in
a classroom because
the president you want gonna tap that ass.
Get past 'em. Cast the class to
last and be summarily obscure.
Hand 'em over.
What matters is free. Let no one say
you have to live to tell the
difference. You came too mad.
I wanna darken the theater.
I wanna coax you down into the bed.
I wanna leave. I wannna watch you pass on
the wind. I gotta know
it doesn't get you. Because even if
you give up, they punish you.
On the concert stage the experience is sealed.
What you know, I read.
They roll out the red carpet and use them all.
You and I can write my name on a leaf.
We can read it in the pouring rain. It's time for you to choose.

//composed entirely with words excerpted from "It Must be Sophisticated" by John
Ashbery and "Fantasy" by Ludacris//

Self Portrait in Requiem and Fuck

1.
It comes up done,
and I going down with no way to make
the world come back. The bare side is
bone fruit,
and between dying, death knows where he's going.
His eyes take away her laughter and her smiles,
and her heart bulges and sighs,
and clouds and music surge in the sky.
He is too much the sea,
his red tongue roams the earth
and is larger than fuck.

2.
Fuck: too much
a red ripe tomato, fresh
in the mouth.
They sell freedom for a quarter,
the whole thing a bit of rot.
All I want is my skin back, all I want is more.

3.
He can sing, my
love, and he done left me
with no way to whine.

4.
Where there is death there is a world.
Bright, white bones drowning in a
jiving drove. Death gave me
her laughter and her smiles, lifting
her softness into the
Coltrane music, and it was
the first act of mercy.

5.
Me and all the animals that roam the earth
fuck and that
democracy contains
such ripe knowledge and such affection.
Fuck my face and force me
to shut my eyes. Freedom
was the whole thing.
All I want is my shaking body back.

6.
I learned my soul can sing and
learned Lord's gone from a bird,
but with no name to make I don't know
where to come back to.
Bright white bone asks me
what death is and it is
her laughter and her smiles. He takes a
flourishing sigh and
we dream of hydroelectric music.

7.
Caught between the sea and the sky,
one roams the earth.
Or just fucks. And we
fuck and we fuck and
the hammer on top of the red ripe hole
and we fuck and our
fuck is revolution
though the whole thing
falls into all I want is to fall.

8.
So my life was opening and
our lives split
and before I
come the flavor of everywhere is
the flavor I'll call bone white sand.

9. I'll call him death, and dying,
I'll call him her laughter and her smiles, but
with the sighs
drifting in the music, and fuck,
kiss me again, and fuck
the me and save the earth,
and fuck, I can't forget
her name, and fuck
the I, and fuck
the fuck and...what is love doing in
disgrace? Fuck: how the
whole thing is blurred.

*//composed entirely with words excerpted from "Feeling Fucked Up" by Etheridge
Knight and "Save the Last Dance For Me" by Gerald Stern//*

epilogue://**Diction Airy**

Twinkle, Twinkle...

to shine with a flickering or sparkling light : to shine with a flickering or sparkling light : small in size or extent : a natural luminous body visible in the sky, especially at night

in what manner or way : the one who is speaking or writing : a cause of astonishment or admiration : used as an interrogative expressing inquiry about nature or value of an object or matter : the one or ones being addressed : to equal in meaning

in or into a higher position or level : in the sky : used as a function word to indicate that a following noun or noun equivalent is definite or has been previously specified by context or circumstance : the earthly state of human existence : in a manner or way indicated or suggested : having large extension upward

the same or nearly the same : used as a function word before singular nouns when the referent is unspecified : crystallized carbon produced artificially : used as a function word to indicate inclusion, location or position within limits : used as a function word to indicate that a following noun or noun equivalent is definite or has been previously specified by context or circumstance: the upper atmosphere or expanse of space that constitutes an apparent great vault or arch over the earth

appendix://Acknowledgements

Excerpts from **Terms of Use** were first published by *Nap Magazine* and *The Doctor Eckleburg Review*

Ill of I was first published by *Ten Pages Press*

American Blackout was first published by *Corium Magazine*

With, Without was first published by *Ofi Press*

The Canon was first published by *Saudade Review*

The Obscene Gravity of the Pear was first published by *A cappella Zoo*

Song of Tongues was first published by *Elimae*

Special thanks to *Lizza Dauenhauer-Pendley, Helen Wells O'Brien, Alberto Quintela, Rachel Eliza Griffiths, Mariana Luna, Lisa Marie Basile, Eryk Wenzia, Gabriel Don, Niel Rosentalis, Una Chung, Patrick Rosal, Carlos Hernandez, Jim Tolan, Holly Messitt, and Suzanne Gardnier*