



Versuche: 08

Three Computer Poems
[c. 1996-2000]

Frances Chung's Booklist

*with texts by Jacques Debrot, Patrick Herron, Rebecca Weldon
Sithiwong, Dana Lustig and many others.*

Date: Mon, 31 Jan 2000 10:52:53 -0500
Reply-To: UB Poetics discussion group
Sender: UB Poetics discussion group
From: "Stefans, Brian"
Subject: Frances Chung's booklist
Content-Type: text/plain; charset="iso-8859-1"

Hi, Anselm.
First, let
me try to say: the game, thinking
in diversity, our bewilderment detracts
"down on yourself" the best
shot as the words portend—as split in
All. (I've been relatively
quiet on this.) WHAT THE
NAME? The site
is named
'proximate'
as a nod

to the...
THE SELECTED
POEMS OF FEDERICO
GARCIA LORCA,
ed. Francisco Garcia
Lorca, and what is
at stake when I talk
about success in relation
to experimental poetry. Obviously,
I am not talking about Economic
Donald M. Allen (various translators),
PICTURE BRIDE, concept of proxemics in human
communication,
"proximate communications,"

specifically
oral communications,
Kapital, even
though this
is in fact
obtainable
by contained
extralinguistic
information,
e.g., body

language
& context.
That remote communications
such as recordings or textual communications
do not have, cannot have,
the hope of the very small minority
of experimentalist poets in
the form of grants, issues
aside from
several
respectful
conversations

backchannel
with Internet
(as some sort
of transcendent
medium) deserves
serious skepticism
when placed, in the
hundreds of thousands
of dollars, or in the endive
tunnel (location prefigured in
Tron) who, returning no e-mails,
in such a light. Such a light? CATHY SONG,

NO MORE MASKS!
AN ANTHOLOGY
OF POEMS BY
Jacques, Patrick
and others.

Please understand
that when Mark
or John also
gives us opportunity
for discovering
the positive
(there's? "choose

to post
to the List")
they are doing the sale of
personal papers and correspondance (an
unusual example would SO, only
speaking for themselves), I think of always
the tension, the conflict.
The name "proximate"
is also a pun
on intimacy
on the
internet,

as in
a proxy
mate. We all
know sex: lot
of the commentary
on the subject of
"the APG" (really she's
in history the moment
they diversify into BE... say,
Ginsberg's selling his papers to
Columbia for a million WOMEN... ed.
Florence Howe and Ellen Bass). THE has to

do more with
how the APG
has been viewed
based upon
NEW AMERICAN
POETRY, 1945-1960.
Ed. Donald
M. Allen. THE

VOICE? wingdings
as the beatbox
track chimes
in austrian

vicinity
in dollars.

But the fact that anyone reading
this post would feel that, is GREAT.

Within us? AMERICAN POETRY
OF THE TWENTIETH CENTURY., ed. Hayden
Carruth, FIVE DECADES, A SELECTION
(POEMS 1925-1970), Pablo
Neruda, all
uncomfortable
with the
idea of

their
postings
from mainly
two people
than it does with
the APG as a heavy
bastard on the beach
ball fired from a canon,
communitas in the cloisters
commingling with trismagistus, swathing
their heads, being any possible
financial remuneration for experimental writing

would only
demonstrate.
The extent
to which the
game of poetry
is one of *loser*
wins, it will
always be an
oppositional
game in text
and a battle

of rhetorics

such inasmuch
as it functions
by the *inversion* of the
principles organizing sells, especially
on the internet. The internet
seems to be used as an actual group of
individual people, but I'm going
to give my (that the corsair
archeologist
makes
intelligent
play) take

on some
of the questions
Brian (so Brian
Eno: "fuck-a
dis, fuck- dat,"
sometimes thoughtful
people are) confined
to wheelchairs in memory
for the seven reasons punk died.
Plastered to proxy for human contact
and proximal communication, which
gives me, asked, regarding the APG: the APG

does the business
economy—in
that cultural
production
exists fundamentally
as WHEN THE
FREEWAY AGAIN,
ANONYMOUS WITH
A SEVENTY GALLON
HAIRCUT, SOMETIMES
BRAS, Ed., trans.,
Ben Belitt., and

SUNFLOWER

SPLENDOR. Ed.
Wu-chi Liu and Irving Yucheng
Pause. Such an intuition adds to what
I sense as a sort of growing
desperation for real, physical human
contact, particularly in America,
with everyone it is as
severely restricted
as exp
poetry
is, a

production
for producers.
Which, however,
is not to say
that LOW COLD MOUNTAIN,
100 POEMS BY THE
T'ANG POET HAN-SHAN.
trans. Burton Watson, or
TRANSLATIONS FROM THE CHINESE.
trans. Arthur Waley, lead the world
of alternative poetry and the world
of business, and not CH'ING-CHAO: COMPLETE

POEMS. trans.
Kenneth Rexroth
and Ling Chung.
Homologous!
The alternative
poetry world,
whatever else
it is, is a
hierarchical
social space
in which agents—poets—
working on
him- or
herself, never
time for affection, only time
for status, career, a new car. Such
use of energy may be at odds

with a not-have-an-agenda, other than
providing an opportunity for
CHINESE FOLK POETRY.

(trans. Cecilia
Liang.), or
ONE ROBE,
ONE BOWL.

(trans.
John). Make
sense, hippie!
Pennies contract
amidst the employ,
various strategies—aesthetic
practices—in order
to acquire symbolic capital—prestige—and
power: more positive force in
life. The world has some strange
dynamic property (of a certain
kind). Indeed, the power resulting from the

people interested
in poetry and
poetics (other
than the usual
Southern narrative
poetry [Stevens,
ONE HUNDRED
POEMS FROM
THE CHINESE.
trans. Kenneth
Rexroth, ABC
OF READING])

to it;
there's something
beyond our knowledge, yet
within, around: SELECTED POEMS,
Ezra Pound, THE COMPLETE POEMS
OF CHARLES BIG SUR, cataracts, dungareed
dudes with digeridoos, values,
every other muscle pure

snowflake (that
is prevalent
in Atlanta).
To get

together?
REZNIKOFF,
Vol. 1 and
2. SELECTED
POEMS, Kenneth Patchen!
Perhaps such a thing
helps explain the necessity
for contact. The acquisition
of symbolic capital is the very
thing—and that's where the pastoral
begins the satire that legitimizes
the authority of critical interpretations

and aesthetic
judgments, generally
to discuss
same, share
what they've
written, work
on some occasional
collaborative
works, and
try to get
stuff published.
Perhaps. (And

their
reproduction
through the efficacy of institutional
cultural [the problem from the beginning]
was that since the APG defined
itself as a "group." It allowed for others
EMERGENCY POEMS, Nicanor Parra,
trans. Miller Williams.)
CONFIGURATIONS?
Internet
is often

used as

a substitute
for that
contact, but
it (to assume
that we were grouping,
because we had a
shared: (1) private
language; (2) politic;
(3) aesthetic approach, and;
(4) careerist plan) NOW can't
do that well... there IS no substitute.
The "T" that the pun OctavIo Paz. trans.

G. Aroul et

al. SUN, v. 4.2.???

I was not there
from the beginning
which offends,
in case this
ambiance is
protective
spring (1975),
NEW POETRY
OF MEXICO,
selected with

notes

by Octavio

Paz and others, ed. Mark Strand

(quite early one)—ain't such somonex

clues us. It was decided somehow

that this bunch-in on the big arrears,

"Papa don't do the small phrase

anymore," leaping leotards,

batman (my piracy's

now the

mode) cushion

—pomo,

airy and

tight—the
fragility of
a mind on ACID
MORNING (Dylan Thomas), and
ONE HUNDRED MORE
POEMS FROM THE JAPANESE
OF PEOPLE, would call
themselves something. When I
met up with John and Randy all
they told me was: “Offends... leaping
over the desert highway... into technology

and exchequer...”
and that they,
and a few other
people meet
weekly to talk
about poetry,
etc., and would
I translate Kenneth
Rexroth? “IF
YOU WANT.” To
be interested
in stopping

by? “There?”
Was the stetson
blood? Is restless my bod? “On
a zine haircut, beneath the cloying smile
pill.” Seems I’ve pivots:
“on” is relevant to a constant concern
throughout the site: no agenda,
no sales pitch, no 12
step program—just
“this
is the
poetry

that we
know”: WHAT
WE ARE: A CARLOS
BULOSAN READER.

Ed. E. San Juan,
into, sort of, like
the idea for starting
the List Jr. ("HOME TO
STAY, ASIAN AMERICAN WOMEN'S
FICTION. ed. Sylvia Watanabe and
Authority, in the form of the exp
writing and literature [regarding identity]).

"I"? Y? WHY
THE SITE? I
have authored
this site as
a byproduct
of (I'm posting
right now)
a community
of discussion
I have had
regarding the
internet, Carol

Bruchac,
TAKING TO WATER
POEMS, Roberta Spear, AMPLITUDE,
Tess Gallagher, where water forgotten
my form again, rambling endlessly
in this pissing christian vision, Tron
for the babies and bacchanals
leaping before programs,
organizations
like St
Marks,
the most

influential
interface
design and
human gesture,
the pretensions
of proximity in
small presses and magazines,

and so on, success, web
pages, and the actual distances
constructed by them, and some resulting
poetry (most of COMES TOGETHER
WITH OTHER WATER, Raymond Carver, and mystery

and detective
novels by Sue
Grafton, Elmore
Leonard, Marcia
Muller, and
Robert People)
interested
in similar
ideas about/works
of poetry and
poetics in
poetry.

re: SPRING AND ALL

thus
depends

not as much
on intrinsic abilities

and
gifts (since

aesthetic value
is social

not VAN GULIK: THE "JUDGE
DEE" SERIES), short stories. The discussions
were this past summer and
autumn through subsubpoetics
(an e-mail
list started
by Jordan
Davis)

as to
political
or philosophical
ideas... Well,
those vary with
everyone (with Alan
Sondheim and two close
friends, one a writer,
the other a designer). Some
material from these dialogues can
be found at another web site: the
weather screen, using dem types of voids to

muscle support.
Is a natural,
creation, as
on the extent
of the poet's
cultural capital—that
is, his or
her sense of
the State of
the None
have become
our defining

motive(s)
for talking
about poetics, or writing by
Anne Beattie and Ethan Canin? William
Carlos Williams: "If we have
history gracelessly, the pedestrian
surrenders difficult brilliances:
the game as it being
played *now*."
It goes
without
saying,

however,
that both
learned anything

as human beings.
These past poetry?
Nope, no real hook
ups with the instinctual
sham-o-meter, that any
given night gives reason to
pay the rent, that reason, lost
pump fist over the castrates from
behind the gleam, <http://gesture.org/text.html>.

I am interested
precisely in
the type of
relationships
that web of
armor defecated
by choice republic
—poets and
critics have,
obviously,
a certain self-interest
in disinterestedness—that

is, a
stake: arts/music
scene in Atlanta, although
some of us know people who pages build
between people. I have observed
that this internet aesthetic, in a *belief*
concerning the absolute or
autonomous aesthetic
value of it,
are doing
things
around

town.
(Hell, my
few generations?
It's that differences
make life interesting!)
Cyberpoetry! (These

thoughts fancy across
the water of talk, the
vandal in work per se.) As for
the term “conflict of values” which
Stephen asked about last week,
it would implicate, of only connection with

the music scene
here, is (I
should be as
diverse as
our eclectic
tastes) these
days we know,
this relater,
is a duplicitous
one (getting
back to the
original definition

of art)
—got some
musician friends who have
toured with/partied, of course, various
investments, it is possible
to make re such issues as the nature
of subjectivity (& its representation
in poetry), the objective
character of
language
and its
relationship

to the
world of
things? The
connection-
career blemishes
the tubeways suspiciously,
courageously, morphs
the museums where the
more, about the esoteric rituals

of a Yao shaman than with bands
like the Black Crowes, but I discourse
fairly—sucks, sucks, sucks discordant channels.

Thugs

ab (thereby...) [o dammit!], “Hrmph!” ansives
ab MEATS re
ablution
abraded
aCASHewTh

Kathy: st of, Stretch of, E [o dammit!] cretion of la to the e [o dammit!]
amaranth
am (thereby...) r i’ the ris
andromaCASHhe
antiOgles! my...
a, “Hrmph!” erC] hips? [Ogles! r_Thy..._Troo, “Hrmph!” s
a, “Hrmph!” o, “Hrmph!” le ReligioTarmacCASHt is Ogles!—old friend—ASH
ar i’ the Hermes
arn is Ogles!—old friend—A[S] *tré[s]* MEATS st
arquebusE [o dammit!], “Hrmph!” ansive
assizE [o dammit!], “Hrmph!” ansive
astr is Ogles! a ASHtive
at to the e [o dammit!] nua to the e [o dammit!]
att go! go! u Stein’s blue nize
au i’ the ur
ausC] hips? [Ogles! r_Thy..._Troo, “Hrmph!” s

Mark: ation
ba Stein’s blue na i’ the e
baize
banquet to the e [o dammit!]
baobab
batis to the e [o dammit!]
batt
baud
bay... i’ the all
(thereby...) lle ReligioTarmacrist is Ogles!—old friend—ASH
(thereby...) [o dammit!], “Hrmph!” ansivetr ID’s Locker’s e
(thereby...) to the e [o dammit!]
(thereby...) vel

bias
 b ID's Locker's et
 binnaCASHle ReligioTarmac
 b go! go! Hermes
 b go! go! t
 b go! go! umen
 bivouaCASH
 ble ReligioTarmacb
 bo i' the ail
 bHermese
 braCASHhy...CASHe, "Hrmph!" *tré[s] MEATS st 1-2-5 (tension)* is
 Ogles!—old friend—ASH
 brazen
 br ID's Locker's le ReligioTarmac
 bri i' the and
 brilliantine
 brioCASHhe
 buC] hips? [1-2-5 (tension) is Ogles!—old friend—ASH
 bum, "Hrmph!" tious
 bunRevea

Mark: in i' the

burOgles! ose
 busson
 A[o' slippery] *tré[s] MEATS st CASHhous*
 A[o' slippery] *tré[s] MEATS st labash*
 A[o' slippery] *tré[s] MEATS st mbr is Ogles!—old friend—ASH*
 A[o' slippery] *tré[s] MEATS st , "Hrmph!" stan*
 A[o' slippery] *tré[s] MEATS st ravel*
 A[o' slippery] *tré[s] MEATS st rious*
 A[o' slippery] *tré[s] MEATS st rIHermes*
 A[o' slippery] *tré[s] MEATS st rIHermes ID's Locker's*
 A[o' slippery] *tré[s] MEATS st rta i' the e*
 A[o' slippery] *tré[s] MEATS st ry...at ID's Locker's*
 A[o' slippery] *tré[s] MEATS st tarrh*
 A[o' slippery] *tré[s] MEATS st tholon*
 A[o' slippery] *tré[s] MEATS st uda Cana*
 A[o' slippery] *tré[s] MEATS st valier*
 A[o' slippery] *tré[s] MEATS st veat*
 A[o' slippery] *tré[s] MEATS st vil*
 CASHeratose
 CASH *tré[s] MEATS st eta*

CASH *tré[s]* MEATS *st* mois
 CASH *tré[s]* MEATS *st* nt is Ogles!—old friend—ASHle
 ReligioTarmace (hippy) (sling) eer
 CASH *tré[s]* MEATS *st* ry...
 CASH *tré[s]* MEATS *st* to the e [o dammit!] laine
 CASHewon
 CASHlaret
 C] hips? [m, “Hrmph!” unRevealCASHtion
 C] hip Tenefly! Athens! [chronoC] hips? [Ogles! r_Thy..._Troo,
 “Hrmph!” s, “Hrmph!” isCASHenCASHe
 C] hip Tenefly! Athens! [chrono MEATS nRevealCASHtiv go! go! is
 C] hip Tenefly! Athens! [chronotumaCASHy...
 C] hip Tenefly! Athens! [chronotumely...
 C] hips? [omb
 C] hips? [, “Hrmph!” al
 C] hips? [rat to the e [o dammit!] [o dammit!] , “Hrmph!” ansive
 C] hips? [ronet
 C] hips? [r to the e [o dammit!] i’ the e
 CASHHermesillion
 C] hips? [unReveal to the e [o dammit!] rmand
 C] hips? [u, “Hrmph!” e
 C] hips? [vey...
 C] hips? [[o dammit!] al
 CASHraton
 CASHreatine
 CASHreole ReligioTarmac
 CASHretonne
 CASHrGiGgLiNgel
 CASHrHermesin
 CASHrou, “Hrmph!” ier
 C] hips? [Ogles! r_Thy..._Troo, “Hrmph!” sl-de-

Doolittle: CASH

CASHy...me
 déC] hips? [lle ReligioTarmacta i’ the e
 de i’ the lut go! go! ion
 dem go! go! asse
 denude
 dE [o dammit!] , “Hrmph!” ansiveCASHry...
 Stein’s blue sseize
 Stein’s blue ssi, “Hrmph!” ations

Thomas: lmens

Thomas: rmouse

Thomas: uCASHhe

Thomas: u i' the hty...

Th

Kathy: st of, Stretch of, E [o dammit!] cretion of ICASHet

dy...stoCASHewa

e i' the E [o dammit!] , "Hrmph!" ansiveton

emet is Ogles!—old friend—ASH

entrE [o dammit!] , "Hrmph!" ansiveol

er

Doolittle: tz

E [o dammit!] , "Hrmph!" ansiveC] hips? [Ogles! r_Thy...Troo,

"Hrmph!" stCASHheon

e [o dammit!] C] hips? [ria to the e [o dammit!]

ey...rie

faoubur i' the

feCASHklE [o dammit!] , "Hrmph!" ansives

ferrule ReligioTarmac

fE [o dammit!] , "Hrmph!" ansivetoon

fiaCASHre

flatule ReligioTarmacnCASHe

flu to the e [o dammit!] d

for i' the ather

free (hippy) (sling) eehold

fr is Ogles!—old friend—A[S] *tré[s]* MEATS st ssee (hippy) (sling) ee

FUCK YOU row

i' the alle ReligioTarmacy...

i' the antle ReligioTarmact

i' the arburator

i' the astr is Ogles!—old friend—ASH

i' the auCASHho

i' the elded

i' the enera

i' the in i' the ival

i' the randezza

i' the ri, "Hrmph!" E [o dammit!] , "Hrmph!" ansive

i' the riset to the e [o dammit!]
i' the umboil
i' the unRevealwale ReligioTarmac
i' the usset
tré[s] MEATS st banera
tré[s] MEATS st (thereby...) rda Canasher
tré[s] MEATS st 1-2-5 (*tension*) (thereby...) rd
tré[s] MEATS st le ReligioTarmac

helHermes
hel, "Hrmph!" mee (hippy) (sling) eet
LockerbydebounReveald
embar i' the oE [o dammit!] , "Hrmph!" ansive
imbruE [o dammit!] , "Hrmph!" ansive
im, "Hrmph!" ortunReveala to the e [o dammit!]
ineluCASHtable ReligioTarmac
in FUCK YOU sorian
in

Doolittle: lubrious

in to the e [o dammit!] i' the ument
in to the e [o dammit!] rneCASHewne

They devoted several weeks to this, this ID's Locker's o
They devoted several weeks to this, this me

keratose
ketCASHh
kowitz
kraal
kra go! go!
ky...at
laden
le ReligioTarmace (hippy) (sling) ee
le ReligioTarmacuC] hips? [ma
lo i' the e
lor i' the net to the e [o dammit!]
loris
lou, "Hrmph!" e
maA[o' slippery] *tré[s]* MEATS st da Canam
major

Thomas: mo

manum go! go! to the e [o dammit!] d
marCASH
mar i' the rave
menda CanaCASH go! go! y...
merC] hips? [Ogles! r_Thy..._Troo, "Hrmph!" srial
metier
mibreis
mi i' the Ogles! n
mill, "Hrmph!" ond
moiety...
mo

Kathy: é

moul
nettle ReligioTarmacd
Ogles! nCASH
Ogles! nC] hips? [m
oda Canalisque
ombrous
oriflammE [o dammit!] , "Hrmph!" ansive
orison
osma i' the o i' the ue
os to the e [o dammit!] nsibly...
, "Hrmph!" alatial
, "Hrmph!" ale ReligioTarmacontolo i' the y...
, "Hrmph!" alliasse
, "Hrmph!" aro [o dammit!] y...sm
, "Hrmph!" ar to the e [o dammit!] rre
, "Hrmph!" eriwinkle ReligioTarmac
, "Hrmph!" ers, "Hrmph!" is Ogles!—old friend—A[S] *tré[s] MEATS st*
CASH go! go! y...
, "Hrmph!" eruke
, "Hrmph!" E [o dammit!] , "Hrmph!" ansivetile ReligioTarmacntial
, "Hrmph!" *tré[s] MEATS st* etons
, "Hrmph!" heOgles! barb go! go! al
, "Hrmph!" hy...lum
, "Hrmph!" hy...lon
, "Hrmph!" ilose
, "Hrmph!" la ID's Locker's oy...er
, "Hrmph!" om, "Hrmph!" a

Thomas: ur
 , “Hrmph!” ortiere
 , “Hrmph!” ortierer
 , “Hrmph!” ost *tré[s] MEATS st s* to the e [o dammit!]
 , “Hrmph!” rawn
 , “Hrmph!” ree (hippy) (sling) een
 , “Hrmph!” referment
 , “Hrmph!” rivation
 , “Hrmph!” ronase
 , “Hrmph!” um is Ogles!—old friend—ASHe
 , “Hrmph!” ur i’ the ative
 , “Hrmph!” y...las
 qu ID’s Locker’s d go! go! ty...
 quo go! go!
 ra i’ the out
 raille ReligioTarmacy...
 ra, “Hrmph!” sA[o’ slippery] *tré[s] MEATS st llion*
 reCASHension
 reC] hip Tenefly! Athens! [chronoOgles! go! go! er
 reCASHt go! go! ude
 ret is Ogles!—old friend—] hips? [Ogles! r_Thy..._Troo, “Hrmph!” sle
 ReligioTarmac
 reveille ReligioTarmac
 rhombo ID’s Locker’s
 roset to the e [o dammit!]
 ruminant

Doolittle: bHermes

Doolittle: laCASHewous

Doolittle: lin go! go! y...
 sCASHry...in i’ the
 sC] hips? [Ogles! r_Thy..._Troo, “Hrmph!” slle ReligioTarmacy...
 sea (thereby...) d
 selva i’ the e
 semiolo i’ the y...
 sE [o dammit!] , “Hrmph!” ansivesile ReligioTarmac
 skinflint
 slu is Ogles!—old friend—ASHe
 sortile ReligioTarmac i’ the e
 soubret to the e [o dammit!]

s, “Hrmph!” LockerbynCASH to the e [o dammit!] r
s, “Hrmph!” le ReligioTarmacnet is Ogles!—old friend—ASH
su

Mark: go! go! eration

sussed

sy...bar go! go! e

tale ReligioTarmacr

tanbaCASHk

ta to the e [o dammit!] r

to the e [o dammit!] nse i’ the r go! go! y...

to the e [o dammit!] nsile ReligioTarmac

to the e [o dammit!] rrarium

torero

toy...an

transom

tulle ReligioTarmac

turb ID’s Locker’s

ty...ro

unReveal i’ the ula to the e [o dammit!]

vale ReligioTarmacd is Ogles!—old friend—ASHtory...

valky...rie

vE [o dammit!] , “Hrmph!” ansivetry...

v is Ogles!—old friend—ASHtoria

viOgles! us

v go! go! riol

vole ReligioTarmac

we

Kathy:

whey...

y...a

Kathy:

y...e i’ the i’ the

The Fairey Swordfish

Fish *The Fairey Swordfish* – though easy
draws the fury, though dance laws ought,
sassily, to handle and maintain, was
totally obsolete in the context of the
Second World War in the air. Nevertheless,
through Italy, to saw Nate's name betwixt
it, nine-high, it made a remarkable contribution
to the Allied war effort – gender problems
arise the telescope! Raw drawing when
I'm not allowed to speak, or men dominate

the room, the subject, theory, the panel
they *like*, and in a style that belied
its technical antiquity. The battle
honors scored-by, to compete, and deacons
eat four teas Celestial, react now (elbow
crammers) as the damned daily edicts
“notion-by-knock.” Lists of diners
(trifle, this carrier-based torpedo bomber)
included some of the most headline-making
actions of the only-with-each-other...

Women poets war. Among them were the
second battle of Narvik (1940) – role
lacking Chet's “si” (delib, that), ill –
the battle of Cape Matapan (1941), the
crippling of the tab, Eddie's piquant
aunt, (sic) “Bye, dorks” – thus get only
goddessed. Men lead movements, argue
with each other over surrounding Noh,
Oedi-brat “De Sabre” (poetry's present
and future Bismarck, 1941), the attempt

in 1942 to halt *Scharnhorst*, and creates
foams deducting reb mobs (gingham anal,
dear insomniacs) gamon rote that's off,
sneakered. *Dennoch ich...* arrow *Gneisenau*
in the Channel, and later, insuring
they get more, meet effects hiney, kids

run for balked Adam hunting the submarines
that plagued the supply convoys in epic
 (for adder eats, the) “Battle of the Atlantic”
 and on space in the “discourse,” so-called.

The routes to, as if they’re doing all
 the “real” thinking, they and nil pricks
149 Nips – wonderful! say, “We’re geniuses,”
and then continue arguing with each
 other. Somehow we don’t have the bee-line
 cram sequel dolled otterine, naps northern
Russia. However, the Tampa, easing Dad’s
sore rashes, nailing itch, ether most
 lustrous exploit renown. Either ginzu
 or power, so we never get attacked

– it’s a fact: the rattle de-scalped truth’s
 cinema boobs, ethnic the Swordfish accomplished
preceded all of these. It occurred on
Sov-con eel-plus-*eh* starts, troll the
 destructive night of ways which poetry
 gets published, nails, edible knives
– Anlaf *ran*, discussed, academically revered,
whatever, are invented by men, not ate
 – stored ethos, stomached re-vowels.
Assured he toiled, ex-sourstool, disheveled.

Mocked “Shit-drawers,” tied Seth to
 mention the entire idea of a literary
movement: avant-gardes, the forums,
standards, are all male forms. It’s
 a sort of male-ish bossiness, proprietorship,
 that never quite gets shaken, (also,
 the notion, that this is “foaling” (deprecated
sedentary daring Rocco), ventilated foot-new
 victors when the twin, iffy, the only
 way, that it’s been always re-ribboned,

it morphs: ink elf shifts, roars lyres
 reworked, offs skid’s health-in-duo,
sororo-old, decatha-neo, nearing them
Dems. Otranto tarts natal idiolect (rotty,

all now this way) that no one has invented
it. 11th November 1940, when 21 Swordfish
but communities – also, flying from the
decks of the... are defined by structures,
discourses outside themselves. This
constitutive thawed “nays” (red retort),

sits up, peeved, and flies the outside
(or discursive exterior), gives identity
to a group, perceives a group, carrier
Illustrious out in the Mediterranean
attacked the... even when group members
may not. Communities, countering this
external pressure, often define themselves
in opposition – gambit, illiterate, Turet’s
dethroned species, it sits in tacit
(enamored so), elicits wen aches, yanks

yaws row-leavened – Italian fleet at
Taranto, and with only eight torpedoes
to these structures. For destroyed or
critically damaged half the writing
community, this may first take decibly
ear-wax. Cigarette arts raging raff
irks, fonts map-levied ed., raws dolor
woes, skins the form of some sort of
negating aesthetic identification, for
instance, in opposition to narrative,

or against a perceived [*ships berthed
there*]. It was ironic that in ease, in
Diderot’s nimrod, surf saws. Rome chews...
farts cranes, id’s it, Ong’s this way,
– the “new-style,” carrier-based, naval
neighborly Pope, dollar-whore terse,
sure-fire “Old nag grits” stalled, worrying.
Warfare – a major strategic development
of the Second dominant poetic. These
aesthetics, setting up negations, split

audiences, but they initiate debates
about aesthetics, ideologies, dialogues

that don't take Odd Uncle, ill-vaselined
("Jamais oil" named *Gnu*), girl plumbed,
world war – was first demonstrated by
East reticent [asks Shit-drawers], nail-pied,
direct vac'd, to place within "audience."
His discovery, upon placing his first
concrete poems on the landscape, was
that the (an aircraft, which more properly...)

poet was not limited to *describing* Utopias,
but that the poet belonged to the first
– The First World War String and Curb,
off. Nick's "glue image" inevitably averse,
direct, wined, can usurp a medium once
thought reserved to clung-to-the-lumbering
ungainly Swordfish, a three-seater fabric-covered
biplane (de-Monked) indolent, exists
nights stone-lipped, astigma'd, gripes
(lots) – herbal Piaff eats his honesty

store. Smegma 3M soused gap, egg-nogs
(coup d'ore's architects), and bring syntax
to the physical foible, perks, pees,
flummoxed, ATM's Ford run, floor dips
noose narcs, randied. Shift which entered
service in 1936 and was nicknamed "Stringbag"
by landscape. In the process, he has
utilized a number of roils at Antietam,
rent through gnarled sin, daffy – swore:
"Sin its pilots. Its one 690," (HP Bristol),

"Pegasus IIIM3 engine was capable of
producing only history's most volatile
symbols in His—, is feet!," found spa's
gnaw 154 mph maximum speed and quest
to avert an ironized [*hence rough teeth,*
and forgetful] view of the past, and
to find stasis in the postmodern "flux,"
describe the presence of death, a cruising
speed of 129 mph. The Swordfish was
35 ft in his "Arcady," and create cultural

statements that, 8 ins long, with a
wingspan of 45, fought air's enema. Dad's
verve ft, 6 ins, and a height are direct,
altering, yet also "enigmas." Of 12
ft out-milked Tim's "Arthur" set-of-mime
fête-netish, the work demands to be
judged (one thinks 4 ins). It climbed
to 5,000 ft in ten minutes, had a service
ceiling of 10,700 ft, and of Brecht's
theater – but one also sees the difficulty

of spleefed, drowsy, foggy shellacked
V's, as deeper Fug – a range of 1,030
miles. Armament consisted of one fixed
.303 inch Vickers machine gun and one
.303 – marred Dan's Hague. Tenement rammed
Smiley (FX'd, now, a fetid sis inch)
Lewis, or Vickers knock shivered chimp's
K gun. The Swordfish's 18 inch torpedo,
free-of-fee, did-or-died nougat's naugahide
thinking, them propaganda for political

causes — for they ashram. "Ache's rabbits
roast well, chinned neat ape's shifty
retinue, moseys Soweto, ear proud — niches
near, offering sex sea-marts." Row, maned
nape! (under was sometimes exchanged
for an 1,500 lb mine or equivalent bomb
— all retain the qualities of the "Toy,"
routing road, lore, all of them, foregrounding
their bum). Tell of *Equus*! Row, sedged
archipelago, raft annihilator! Sell

it, o Cudjo Tagor! Shaft load, or for
depth charges' or rocket projectiles'
artifice — as much as! (anchoring themselves
within the "ethical" conscience). Dior's
affable edict, they claim a self-referencing
formalist Nile-grunt's error-grinned
desultory neo-lover, "*Near em, buses!*"
– it gnats art's Later in the pews, dittoes
Satchmo's rod, sheen that places them,

finally, within the postmodern's idioms'

war.

*The Swordfish was used, increasingly, in
the anti-submarine role, in some cases fitted
with radar.*