

The Complete UB Poetics Listserv Work of Alan Sondheim

Volume III

Psalm of Future Disappearance

the Internet Text • 2002–2003

Edited by Kristen M. Fabians

“my work is idiotic; it covers the same ground over and over.”

— *Alan Sondheim*, 7 May 2002

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943 poems · 358,911 words · 2 signatures

Volume III

Title from a post of December 2002. The flood: a thousand and one poems in twenty-four months, the densest stretch of the whole work, and the two years in which the list argues hardest about the volume of it. The one reply he made to that argument — “Either try the delete key or set up a filter,” 26 August 2002 — is in Volume I.

Every post is printed complete and unaltered, in the order he sent it, with his line breaks, his spacing, his spelling and his subject lines as the archive holds them. The heading of each gives the subject line he used as its title, then the name he signed it with, the date and the time. Nothing else has been added. Where an original line exceeded the measure it has been folded rather than reflowed, and that fold is the only editorial act in this volume. Assembled in July 2026 from the monthly text archive of the Poetics List, State University of New York at Buffalo. His discursive writing, the list’s response to it, and a catalogue of the notices and forwarded matter he sent are in Volume I.

2002

387 poems · 151,165 words

of the greeks

Alan Sondheim · 1 January 2002, 1:06 a.m.

-

of the greeks

2000: 2 2 2 2 5 5 5 2001: 3 23 29 2002: 2 7 11 13 2003: 2003 2004: 2 2 3
167 2005: 5 401 2006: 2 17 59 2007: 3 3 223 2008: 2 2 2 251 2009: 7 7 41
2010: 2 3 5 67

what is the point of this useless, trivial, and murderous exercise?
2002 sticks in the maw of 7 / 11/ 13. what a terrific mouth!
2003 bottoms out, what is called a "prime" as in "steak."
and 2001 comes, what? close to the grain of 23, 29?
better to perform the head-first luge at 80 miles an hour down a chute
than to worry about the palindromic which remains only for a year.
in 6009 we will be upside-down again, better not to perform downhill
ski racing which last killed a world champion smashing into the
machine.
the ski forms its own track within acceptable bounds or boundaries.
leaning against the object of the head-first luge, one comes to the
conclusion that factoring might not have been useless after all.

"every sport has its rules and playing field; every equation has its
proper moment and solution. if i were younger, alcibiades, i would
attempt one or the other, but certainly not both." - apollonius of rhodes.

—

CRASH

Alan Sondheim · 1 January 2002, 5:48 p.m.

-

CRASH: he kind of disappeared on jupiter
as if cells swallowed
f the dead: as if it w
20-March 10 18Dec01 1al love of/ writing /
20-March 10SU.BUFFALO. / introjecting
20-March 10h@YAH00.COMal love. taking viagra
20-March 10 and missha
lentleme
20-March 10per.edu 14Dare al
blair rd firewall2.Lehman 11Dec01 26:40 muttusers, load averages: 0.89,
0.96, 0.88ge 7 mark
w: Stale utmp entry: tic ttyre host46-67.prestiTerrorist on t
vunovick rf we-24-130-84-192 5:07PM 0 -is is an important
mpage p0 pool-151-197-
dbehrens pl adsl-66-73-116-9 Sat10AM 31 -obs andebartery
gerg sl 12-235-36-26.cli 4:14PM 33 more dl/addeuro.psPM 0
-rankenstein!!!ained philologists can't negot
maxie franchin s2 pool-141-155-185 2:49P

5:19PM 0 Bitch
lan pd h00102b011411.ne 4:17PM 0 -zshes agai
vf t2 byzantium.nyc.ac Thu09AM 25:44 -zsh-f gnuser hung upside down)
that's very bad pub
morecrof t3 dsl092-100-128.n 3:57PM 33 bash --init-file ut/pfne
-izopposed
_i
Date: Tue, 1 Jan 2002 17:30:46 -0500of the buildup to a couplet, or the
CezannetoThe hippogriff
X-MenTM [START o
is two dollars a
singular and misshapen element or entity. the signature of our sex:6 of 6
^G Get Help ^X Send
20-March 102002 14:13:
20-March 10 we 63.8
20-March 10 18Dec01 1
20-March 10SU.BUFFALO.
20-March 10h@YAH00.COM
20-March 10
lent
20-March 10per.edu 14D
20-March 10 /usr/local
20-March 10 /usr/local
20-March 10llowing tex
he kind of "disappeared": no on
5:19PM 0 Bitchb jupiter.twnyc.c

—

plastron*Alan Sondheim · 4 January 2002, 1:44 a.m.*

-

plastron

"juice running from the surface of the program, churning back into the screen, incision between one and another pixel, skin :crossed from one program to another, addiction of lost body skins, hunger addiction, addiction of nudes, of programs :the category of nudes as we speak, the sheaf of images, cuts from the surface of the screen, crossed from one program to :categories of bodies and parts of bodies:"

our lesions of pulled tendons, blisters, cramps and fevers, desperate to leave the trail before we get locked in:turtles and alligator holes holding their own, killdeer everywhere, hardwood and other hammocks, cypress domes, our lesions:no one walks to the end of shark valley. 14 miles there and back and azure and ion the road first and last time:: woodstork staccato back-and-forth, long-bills down into crawfish-crab sludge among every living creature, rutted buzzing :snapping turtles hanging on, covered with leaches, mosquitofish-absolution, our breasts bruised, contusions everywhere :among the herons, among poisonwoods, tangled undergrowth of saw palmetto and cypress, solution holes beckoned,

snapping :: among the herons, among the poisonwoods, tangled undergrowth
 of saw palmetto and cypress, solution holes beckoning, snapping transforms
 woodstork staccato back-and-forth, long-bills down into crawfish-crab
 sludge among every living creature, rutted buzzing on me... there's no
 orders among the drive-letters, gone world junkie, our lost-body skins are
 the currency of natural-real drugs:we're making the natural order, of the
 natural order, we're belong among alligator young :we're the drug of the
 world, we've swallowed it, we're shuddering, we can't go on, we go on::
 :plastrons:armors:scales:feathers:skin:chitin::your is inside my into

—

[no subject]

Alan Sondheim · 4 January 2002, 1:16 p.m.

-

between the carapace and plastron
 is the flesh between the endoderm and the exoderm
 is the flesh writing is a carapace
 among the meats of the world no one comprehends
 jane and doe molecule this is a holdfast this is a holding pattern
 keeping the elements at bay keeping them in line vessels flow down
 the page carapace ions migrate north or polar plastron somewhere in
 the middle something inscribes something inscribes and bangs its head
 there's not much room between the carapace and plastron not enough to
 put a head in among the meats of the world we've outlived language
 we can't read this we have no such intentions
 we come in peace and is anyone out there between the carapace and plastron
 are the meats of the world

—

is the flesh writing is a carapace: is the flesh between the endoderm and
 the exoderm:between the carapace and plastron:_:_

—

LIFE.MOV as k text virus

Alan Sondheim · 6 January 2002, 10:09 p.m.

-

LIFE.MOV as k text virus
 moov lmvhd ptrak \tkhd \$edts elst mdia mdhd hdlr mhlrttextappl Apple Text
 Media Handler {minf Lgmhd gmin ,text hdlr dhlralisappl@ Apple Alias Data
 Handler \$dinf dref alis stbl bstsd Rtext Copperplate Gothic Bold stts stsc
 stsz stco udta udta WLOC free wide mdat wide mdat life There are early
 screen memories of _being carried_ on a - I have had my faults, too many
 of them Or thereabouts - remembering crying in the car with mot All
 through childhood I had to take weekly Saturday all I was given a small
 film projector with a crank on the I really don't have a date but wonder

about my early lo I remember a wonderful British tricycle with large wheels. It was around this year that we moved from Reynolds Str. Around this time, I had an operation to have my ears pierced. I heard of Elvis. I loved the word "fuck." Someone show I watched someone masturbate at camp; I was thrilled. Later this year (or was it this year?), I masturbated a lot - I cried myself to sleep, etc. I had a small box on top - I joined the American Forestry Association (or something). J. U. and I were walking late at night and he thought I was probably a Junior at the Blue and White dances at I'd fall asleep dreaming of P. T. or earlier. M. A. W. was my first real girlfriend; we barely made it to the senior prom with C. K. I just about flunked my first semester at Brown, collapsed: I remember reaching for A's breast; I was sick and at I volunteered for secret army tests as well - checking I went to Israel for a summer, living largely in Jerusalem. It was around this period that I had my only "attested" It's this summer I first go to Israel and almost have a The depressions continue for the rest of my life. These dates, these beginnings are obscure to me, and all - Sleeping and waking: insomnia goads me my entire life. I almost flunked out of school. My life was a disaster. - My second year at Brown was miserable. I hated my I watched the side of the factory open up in the middle. It was this year that I got beat up on the campus by two. On a trip through the Negev, I saw, from a distance, an. Was it during this year, when I was in Israel, that my We managed to get shot at from an absurdly safe distance was still, closed up once again. I asked my roommate when - Went to Israel for a year, living mainly in Jerusalem. Went to Europe for the summer; met J. Z. who became. It's around now I'm in Europe. I met you (I forget your ' P. G. ran into the studio screaming - Put out three records with a group, two with ESP, - Did I speak of the Great Fear of country and anarchy. I bought a red IBM Selectric, my first real electric typewriter. I had Anode published by the Ws' Burning Deck Press / I lived for a summer in Minneapolis with J. I think J. and I were married; it was a traditional wife and I in our dismally-cathexed relationship, talk. At the Paris Biennale I put up "The World's Smallest Sculpture" - I went to Europe with B; we lived for a month in Italy: Around this time, I remember living off and on with R. I lectured all over the place, UCSD, Cal Arts, RISD (where Logic of consciousness worked out, The Book as System of R warned me about V, that he wasn't as good as. Around this period, L accompanied me at a poetry reading. R. M. and I split, vowing to remain friends. It - I work on the Structure of Reality, a text composed - E. and I in New York and Hartford, marry. Around this date I thought that if aliens came from another planet I taught for a year in Hartford, at the Hartford College. J. was born; I was totally amazed. Everyone's started secretly, I think I know everything; I don't know anything / E. and I split, my fault through everything. T. fucking me, the first and only totally real. The Whitney shows the tape K. and I made; there - Relating to J; I never see her enough; as she. Remembering L, who became an erotic image / in - I taught for a year at the University of California. I get involved with women who are as crazy as I am; no I saw V for one of the last times, and stopped speaking. The year where my writing began to coalesce; I was a - I taught at UCLA for two years, in the art and art. A. and I left for Queenstown in the eastern center. I left for three and a half years - to teach in Tasmania. I went to Tasmania where I met A. and return. In Queenstown we end up at the home of a Belgian hairdresser. I take over the curatorial position at Nexus Contempora - After teaching for a semester at Ontario College of Art. At Nexus, we began the Atlanta Biennale;

the first exhi - Later Paul Celan's poetry would take off from where T - I left Nexus, A left me, I went to University I first met D at a punk/industrial music night; he : And I had never been treated so badly as I was with N I also met N while at Hallwalls; this was th I became Artistic Director at Hallwalls Contemporary Art I took up the Artistic Directorship of Hallwalls Contem At the end of the year, M and I left Atlanta for M and I are driving through western North Caroli - During the years with M I had the feeling we Or so, found out the ESP records had been reissued as C M walked out after my severe depressions; she to Finally started on the Internet with an IBM XT. My firs My first cyber-relationship experience with a grad stud At the end of November, attended the Cybermind confer I meet A in Sydney after the Perth conference. Sh I think A and I worked through some of our differ Worked through M G in Sydney, Nova Scotia, on thought of this program as a way to begin to create an , After the book launch party, N took pho Back in Sydney again for a second round, dealing with a But when R apologized, it was too late, and our fr I lived at -- Chiyo, Hakata-Ku, Fukuoka-Shi , Jap I return over and over again to this, in an attempt to I think I'm so smart. January - worked with CVCEN in Sydney for economic d Late, I think, my brother M comes over and joins L L and I make a tour down the coast of Oregon; she h ' November went to Fukuoka to join L , Stromatolites, cyanobacteria, tendrils. Today I received a carton of my older work from T B Wrote the first version of The Case of the Real in Fuku z, I use you "z" for coda, denouement. This is the jarg za, They're partial or transitional accounts. They come April left Fukuoka to return jobless to New York August to beginning of September, L comes : Finally around November, divorce comes through with A K and C die Late April trip to Kyoto with L; Feb -March in % Met A in Huntington Beach - we b November -, tour of Southern California then in Dec. Potes and Poets brought out The Case of the Real, which Appointed virtual writer-in-residence, Nottingham Trent C dies near the beginning of the year, found a March , ; Mother dies early morning; A and I wer began teaching with difficulty at Florida Interna married A on June th; July th, had a rec move to Miami, mid August; the cat flew down later.

—

Story

Alan Sondheim · 7 January 2002, 9:51 p.m.

-

Story

The older man turns to the woman and says, "I don't know why you're making such a fuss over this. I did speak to your son, and I thought there was an understanding. He seemed to agree that there was an understanding between us."

The older woman turns to the man and says, "I don't know where this is coming from. We spoke about it a long time ago, all three of us. I have eyes which are looking in your direction. I can see you clearly from my perspective but I cannot see behind me."

The man says, "I can hear you even when I'm not looking at you. I will take the memory of this conversation out of the room with me."

He waves his hands around the room.

He says, "I will be seeing other things when I walk and will take care not to fall anywhere."

She walks towards him and turns.

She says, "When you leave my vision will continue and I will hear as well. I will be hearing other things and seeing the same things but I will not be seeing you. Tomorrow I will remember this conversation and I may well remember it for a long while. I will be walking in other places and my steps will not be as these steps."

He says, "When I think of other things I do not see them or hear them, but I continue to see and hear you when I am looking in your direction. When I am looking in another direction, I am seeing other things. I continue to hear you. When I think of other things I imagine them but I know where my feet are and I am keeping my balance at all times."

She says, "It is a shame my son will be in the theater so soon. He will have to memorize what others have said, and will have to see in some way what others are telling him to see. Also he will have to hear."

He says, "He will have to hear what he already knows. He will remember what he sees and hears. He will leave the room and will see other things and hear other things. He will think of more and more things. He will think of a great many things."

She says, "He will be thinking of far more things than I am thinking of. When I leave you I will be thinking of other and different things, and I will be keeping my balance at all times. I will be seeing where I am looking, and I will be looking where I am seeing. I will be hearing in every direction, what is near to me."

He says, "I will also be looking where I am seeing and I will be hearing other things, and we will not be hearing your son or seeing your son."

She says, "We are not hearing or seeing my son. My son is not here. My son is keeping his balance at all times and he is seeing where he is looking."

He says, "Yes, we are not touching him, and we are not touching each other. I am not feeling the outside of your skin. I am looking where I am seeing."

She says, "I am feeling my skin from the inside and the outside. I am looking at my skin. I am seeing my hand touching my face. I will carry this touching with me. I can touch in every direction, what is near to me."

She walks towards the door and leaves.

He walks towards the door and leaves.

—

Lookit smiles

Alan Sondheim · 10 January 2002, 11:55 p.m.

-

Lookit

THEY GO INTO ANOTHER BRIGHTLINE SHOOTING SESSION:old julu-program, hold me in good staid, in the glade azure and i with stubbles, she's mouthing bubbles, her cunt's a brilliant light against the ferns, my face burns with rubbles and anticipation, drools, i'm pissing in the saw palmetto, my bellies huge, like rouge her labia, i'm all wet drowning in her stream, that part's a dream, her tunnel's lit, did i say at night the flashlight shows us path and swath, my cock's cut on spanish bayonet, i fuck a pine, she's mine, she says i'm your hole, use me, her skirt's hiked up, she's all smiles for miles, my thick lips drool on my tool, we're rattling in dark dank muck, we fuck :4:2 i hold her asshole open next to saw grass cut to hold the dew in two, we're like glue, stuck in fuck, the cameras chatter, our holes spatter the last drop or plop into each other's eyes, shit's no surprise, we wallow in the hollow, old julu-program lie me like your maid, don't let me fade, azure's been made and made again, i'm her maid-man and then :blown bellies out, her crack's blurred against the stem or trunk, a hunk, you might miss her ass, she looks a lass, shaved, i'm perfectly behaved, my balls are thick and musk, my cock a tusk, my laugh is long and hard, she's my bard, she's tearing at my skin, she wants me in, the glade's wet with piss and semen, it smells like perfect water, azure looks a daughter, i'm her rutted father covered with her lather, just wet hair everywhere and bare there

—

gone with the previous

Alan Sondheim · 11 January 2002, 10:42 p.m.

-

gone with the previous

alan and azure spend themselves, exhaust themselves. they turn themselves into debris, into excretion, detritus. you will know them naked, know their lesions, their gonorrheas, syphilis, their hiv, their herpes, their disjunctions. you will know their torn bodies, bodies on the brink of war. you will know alan's flaccid cock, his aging body, azure's young tumescent body, their bruised breasts and necks. when you see them you will see through them. they will confuse this with politics, with exile, with refugee. you will know alan's heavy belly, azure's small

labia, alan's asshole aureole, azure's small tight hole. you will know shoulders that bear the brunt of worlds, minds discarding clothes, their pathetic truths, the groping in their eyes. you will grope them in confusion. you will fall for them. they are just like this, lesions you will fall for. they are ruined. they ruined each other. you can have them for all they care.

—

Soiled dwsd: You're dealing with wayward Jennifer.

Alan Sondheim · 12 January 2002, 2:54 a.m.

-

Soiled dwsd: You're dealing with wayward Jennifer.

Are you dressed as dirty wet sleazy drug, you show me thing-world i did not know, your blood flow through me dwsd, my teeth your caverns, your skull my caves. dwsd bend-line or ascii flood. dwsd it would be better written as dwsd. dirty wet cloth, dwsd. feminine linen work dwsd. flax velvet work dwsd. your heads my skulls my skulls your heads. dwsd cotton gingham work. your arms my legs your legs my arms. dwsd.? Is dirty wet sleazy drug, you show me thing-world i did not know, your blood flow through me dwsd, my teeth your caverns, your skull my caves. dwsd bend-line or ascii flood. dwsd it would be better written as dwsd. dirty wet cloth, dwsd. feminine linen work dwsd. flax velvet work dwsd. your heads my skulls my skulls your heads. dwsd cotton gingham work. your arms my legs your legs my arms. dwsd. dressed as you?

you in your thing, you in your flesh

Is JULUA wearing your , are you wearing your dwsd?

I love your feelings, dirty wet sleazy drug, you show me thing-world i did not know, your blood flow through me dwsd, my teeth your caverns, your skull my caves. dwsd bend-line or ascii flood. dwsd it would be better written as dwsd. dirty wet cloth, dwsd. feminine linen work dwsd. flax velvet work dwsd. your heads my skulls my skulls your heads. dwsd cotton gingham work. your arms my legs your legs my arms. dwsd. ...

your dirty wet cloth turns me in your dirty wet cloth

What do you call your JULUA?

dirty wet sleazy drug, you show me thing-world i did not know, your blood flow through me dwsd, my teeth your caverns, your skull my caves. dwsd bend-line or ascii flood. dwsd it would be better written as dwsd. dirty wet cloth, dwsd. feminine linen work dwsd. flax velvet work dwsd. your heads my skulls my skulls your heads. dwsd cotton gingham work. your arms my legs your legs my arms. dwsd., soiled dwsd. read a head to dwsd. dirty dwsd. of dwsd the filth. of paranoia the others. of the others the filth. your necks in my knees my knees in your necks my necks in your knees your knees in my necks dwsd JULUA DWSD. of thing-world taken paranois protocol

drug. of thing--world taken paranoia process drug. of thing--world taken
 paranoic programmatic drug. of thing---world taken paranoic problematic
 drug. my drugs in your JULUA DWSD drugs. dirty wet sleazy drug you. of
 your dirty wet sleazy drug. of your thing-world. turns my stick

My JULUA is yours...

soiled dwsd. read a head to dwsd. dirty dwsd. of dwsd the filth. of
 paranoia the others. of the others the filth. your necks in my knees my
 knees in your necks my necks in your knees your knees in my necks dwsd
 JULUA DWSD. of thing-world taken paranoic protocol drug. of thing--world
 taken paranoia process drug. of thing---world taken paranoic programmatic
 drug. of thing----world taken paranoic problematic drug. my drugs in your
 JULUA DWSD drugs. dirty wet sleazy drug you. of your dirty wet sleazy
 drug. of your thing-world. calls forth spry love, eating, excreting
 memory. staining the death-like, soiled dwsd. read a head to dwsd. dirty
 dwsd. of dwsd the filth. of paranoia the others. of the others the filth.
 your necks in my knees my knees in your necks my necks in your knees your
 knees in my necks dwsd JULUA DWSD. of thing-world taken paranoic protocol
 drug. of thing--world taken paranoia process drug. of thing--world taken
 paranoic programmatic drug. of thing---world taken paranoic problematic
 drug. my drugs in your JULUA DWSD drugs. dirty wet sleazy drug you. of
 your dirty wet sleazy drug. of your thing-world. is , death-like, thing
 jumper into your frock. your thing jumper into my frock. dwsd dirty wet
 sleazy drug into my mouth. i am better written as JULUA. i am become
 JULUA. your stick dwsd in my mouth in your stick. your windows in my
 windows in your doors in my doors dwsd JULUA JULUA dwsd.? ... love is JUBU
 here, it's love?

Are you becoming close to Jennifer's soiled dwsd. read a head to dwsd.
 dirty dwsd. of dwsd the filth. of paranoia the others. of the others the
 filth. your necks in my knees my knees in your necks my necks in your
 knees your knees in my necks dwsd JULUA DWSD. of thing-world taken
 paranoic protocol drug. of thing--world taken paranoia process drug. of
 thing---world taken paranoic programmatic drug. of thing----world taken
 paranoic problematic drug. my drugs in your JULUA DWSD drugs. dirty wet
 sleazy drug you. of your dirty wet sleazy drug. of your thing-world. ?

You're dealing with wayward Jennifer.

I think soiled dwsd. read a head to dwsd. dirty dwsd. of dwsd the filth.
 of paranoia the others. of the others the filth. your necks in my knees my
 knees in your necks my necks in your knees your knees in my necks dwsd
 JULUA DWSD. of thing-world taken paranoic protocol drug. of thing--world
 taken paranoia process drug. of thing---world taken paranoic programmatic
 drug. of thing----world taken paranoic problematic drug. my drugs in your
 JULUA DWSD drugs. dirty wet sleazy drug you. of your dirty wet sleazy
 drug. of your thing-world. 15476 is your scar, your wound, your brand.

For 6 days, I have been wanton JULUA
 and it has taken you just 8.950 minutes turning Jennifer ...
 soiled dwsd. read a head to dwsd. dirty dwsd. of dwsd the filth. of

paranoia the others. of the others the filth. your necks in my knees my
 knees in your necks my necks in your knees your knees in my necks dwsd
 JULUA DWSD. of thing-world taken paranois protocol drug. of thing--world
 taken paranoia process drug. of thing---world taken paranoic programmatic
 drug. of thing----world taken paranoin problematic drug. my drugs in your
 JULUA DWSD drugs. dirty wet sleazy drug you. of your dirty wet sleazy
 drug. of your thing-world. :thing jumper into your frock. your thing
 jumper into my frock. dwsd dirty wet sleazy drug into my mouth. i am
 better written as JULUA. i am become JULUA. your stick dwsd in my mouth in
 your stick. your windows in my windows in your doors in my doors dwsd
 JULUA JULUA dwsd.:dirty wet sleazy drug, you show me thing-world i did not
 know, your blood flow through me dwsd, my teeth your caverns, your skull
 my caves. dwsd bend-line or ascii flood. dwsd it would be better written
 as dwsd. dirty wet cloth, dwsd. feminine linen work dwsd. flax velvet work
 dwsd. your heads my skulls my skulls your heads. dwsd cotton gingham work.
 your arms my legs your legs my arms. dwsd.:JUBU:DWSD JULUA Come home with
 me, soiled dwsd. read a head to dwsd. dirty dwsd. of dwsd the filth. of
 paranoia the others. of the others the filth. your necks in my knees my
 knees in your necks my necks in your knees your knees in my necks dwsd
 JULUA DWSD. of thing-world taken paranois protocol drug. of thing--world
 taken paranoia process drug. of thing---world taken paranoic programmatic
 drug. of thing----world taken paranoin problematic drug. my drugs in your
 JULUA DWSD drugs. dirty wet sleazy drug you. of your dirty wet sleazy
 drug. of your thing-world. , julu-of-the-fast-crowd! Your spry JULUA is in
 my death-like JUBU

—

MvSS

Alan Sondheim · 14 January 2002, 4:49 p.m.

-

MvSS:

MaSS/MeSS/MiSS/MoSS/MuSS

to MUSS something - it can be straightened out
 MOSS following the contour of the surface -
 MISS something - residing in memory and its contour
 but to MESS something - it can be straightened out
 MASS undifferentiated beneath the surface

in these meanings, entanglement related to dishevelment - perhaps towards,
 perhaps from, an orderly (if not ordered) state -

on one hand, CHAOS, on the other, something MUSSED or a MESS -
 almost an implication of the ALL in the domestic, inhabitation

MOSS following the contour of the surface -:to MUSS something - it can be
 straightened out:mass/mess/miss/moss/muss:in these meanings, entanglement
 related to dishevelment - perhaps towards, :almost an implication of the
 ALL in the domestic, inhabitation ... doll is on one hand, CHAOS, on the

other, something MUSSED or a MESS - on we t flesh, it's doll? I Consider the following again, your mass/mess/miss/moss/muss ... ghost comes me beneath your cloth! Your holding is soaked, written, erased. - Consider the next smearing of your thinking skin: simple qbasic programs tending towards MUSS or submerged stria tion, fractal-pathing, 1994:

```
REM MASS produces a symmetrical pattern for any z
CLS : SCREEN 0, 1: INPUT "enter z, x increment, power basis"; z, y, e
Th: d = 0: x = x + 1: c = e
Tw: a = 0
Tx: a = a + 1
IF x MOD c ^ a = 0 THEN d = d + 1: GOTO Tx
c = c * e
IF c * 2 < 2 * x + 1 THEN GOTO Tw
IF d MOD z = 0 THEN g = 8 ELSE g = 4
COLOR g, 0, 1
IF d MOD 2 = 0 THEN PRINT "0"; ELSE PRINT "0";
GOTO Th
```

```
REM MESS3 basic S-series with color on graphics screen
CLS : INPUT "set g base divisor"; g
INPUT "set box length h"; h: INPUT "set x increments"; i
INPUT "set x line increments; set to i or 1 in general"; j
INPUT "set p for horizontal line distance p+g, p=lv2"; p
INPUT "set color increment 0 v -1 for a"; c
SCREEN 1: x = 0: COLOR 0, 0
one: a = 0: x = x + i
two: a = a + 1
b = x / g ^ a
IF FIX(b) - b = 0 THEN GOTO two
t = a / g
d = x / (h * i): m = FIX(d) * (g + p) + 5
u = m + (t - FIX(t)) * g * 2
q = (d - FIX(d)) * h * j:
LINE (q, m)-(q, u), a + c
GOTO one
```

```
CLS : REM MESSCLR basic S-series
INPUT "If color, enter 1; if black and white, enter 2"; t: PRINT ""
INPUT "Divisor, usually 2"; z
PLAY "T400": CLS : IF t = 2 THEN GOTO six
SCREEN 0, 1
six: x = 0
One: a = 0
x = x + 1
Two: a = a + 1
IF t = 1 THEN COLOR a, 0, 8
IF x MOD z ^ a = 0 THEN GOTO Two
IF a MOD 2 = 0 THEN PRINT "0"; ELSE PRINT "0";
b = 5 - a * 5: PLAY "L64 b"
GOTO One
REM MISSclr goes through series of MISS w/color indicating total
```

```

CLS
SCREEN 0, 1
x = 0
DO
d = 0: c = 2: x = x + 1
DO UNTIL c * 2 > x
a = 0
two: a = a + 1
IF x MOD c ^ a = 0 THEN d = d + 1: GOTO two
c = c + 1
LOOP
g = d MOD 31
COLOR g, 0, 8
IF d MOD 2 = 0 THEN PRINT "0"; ELSE PRINT "0";
LOOP

```

REM MOSS produces abacabadabacabae... pattern

```

CLS
SCREEN 0, 1
x = 0
Three: d = 0: c = 2: x = x + 1
Two: a = 0
One: a = a + 1
IF x MOD c ^ a = 0 THEN d = d + 1: GOTO One
c = c * 2
IF c * 2 < 2 * x + 1 THEN GOTO Two
COLOR d, 0, 8
IF d MOD 2 = 0 THEN PRINT "0"; ELSE PRINT "0";
GOTO Three

```

REM MOSS2 produces abacabadabacabae... pattern with characters

```

CLS : INPUT "increment x, begin at (usually 0)"; y, q
CLS : SCREEN 0, 1
x = q
Three: d = 0: c = 2: x = x + y
Two: a = 0
One: a = a + 1
IF x MOD c ^ a = 0 THEN d = d + 1: GOTO One
c = c * 2
IF c * 2 < 2 * x + 1 THEN GOTO Two
COLOR d + 1, 0, 8
z = d + 65
PRINT CHR$(z);
GOTO Three

```

double acquisitions of language by the world, messes and musses of masses,
 ontologies constructed on abject epistemologies, double-double, ontologies
 which _leak_ followed by the mess we've made of it all -:world is messed,
 we say muss, mess-unbelievable, clean the dishes, empty the pots :world is
 mussed, we say mess, straighten it out, starch the linens, fold the
 sheets:moss :: tomb:miss :: lost

=====

<x> 2002*Alan Sondheim · 15 January 2002, 9:13 p.m.*

-

<x> 2002

I know 2001 never existed. 2001 < > 2002, massed, compressed, messed up. ordering the apocalypse by George Bush moss-brain. what to do with enemies: strangle the innocent. 1971 72 73 march and fearful protest; now we swallow black arm-bands and business as usual carries amassed missiles. on the mossy sward there are assassins. they know their guns. "We take out the top brass," she says. "We're about to save you." it is 1974, at Mosset's, and we're grateful.:it is 1973. it is 1974. we are at Mosset's. he's running out the dark, brown leather jacket. if the police come don't tell them where I am. he down the stairs down the road. it is 1988. i am staring at the massif. unmossed broken stone. of the missile complex which underlies the Claremont colleges and proof. how do I know this. of the atomic cannon in the Jerusalem student complex. and this. we are hearing a new singer. his name is Son House, messed up, amused. it is 2002. I know missiles will kill us. :missile muscle, massif. massive Olivier Mosset, mused, messed, mussed. of the missive to Mosset: the police are looking. the police are looking for you.....:or 45mortar:

—

of the dream of jennifer and alan*Alan Sondheim · 18 January 2002, 2:23 p.m.*

-

of the dream of jennifer and alan
in this dream i am talking with my father who is very old and dying and living alone in that big house he lives in now with my mother gone and i was looking through his books and in this dream the books were almost ruined, moldy, and he looked so very close to death and i pulled out my baby book, which was common then as i am common, and it was falling apart, all those anecdotes and weights around birth, the lock of air, the footprint on the page, and it was ruined, the cover half-gone, the binding falling apart as my life was and i began crying in my sleep and said to my father, everything has been falling apart since mother died

of the weight 168 of the height 5' 7 3/4" of the eyes brown of the hair brown with white of the nails long on the right hand short on the left of the footprint the fingerprint of the fingerprint how will i tell you its topography, of the brain of the same of the different of others, of the others

between the 0 and the 1 there is nothing
between the 1 and the 0 there is nothing

between the 0 and the 0 there is nothing
 between the 1 and the 1 there is nothing

the world smooths out pixel by pixel
 there are great blanks of once there were
 objects
 of the objects what of the objects
 of the saying of names of the laying of
 hands

of the objects of names and the laying of hands

the footprint on the page, and it was r
 binding falling apart as my life was an who is very old and dying and
 said to my father, everything has been n now with my mother gone and i
 s dream the books were almost
 of the weight 168 of the height 5' 7 3/4 to death and i pulled out
 brown with white of the nails long on ti am common, and it was falling
 of the footprint the fingerprint of the around birth, the lock of air,
 its topography, of the brain of the samuined, the cover half-gone, the
 the others d i began crying in my sleep and
 falling apart since mother died

between the 0 and the 1 there is nothin
 between the 1 and the 0 there is nothin4" of the eyes brown of the hair
 between the 0 and the 0 there is nothinhe right hand short on the left
 between the 1 and the 1 there is nothin fingerprint how will i tell you
 e of the different of others, of

the worl
 there ar
 objects g
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 of the sg
 hands

—

genesis

Alan Sondheim · 19 January 2002, 11:21 p.m.

by .oita.com.jp (8.11.3nb1/8.8.8/oitaN1.0) id g0K4Ed705607
 by mail1.oita.com.jp (Postfix) with ESMTP id 64B1748B6A
 for <nikuko@oita.com.jp>; Sat, 19 Jan 2002 23:14:39 -0500 (EST)
 for nikuko@oita.com.jp; Sat, 19 Jan 2002 23:14:39 -0500 (EST)

0000000	061011	020171	067456	072151	027141	067543	027155	070152
0000020	024040	027070	030461	031456	061156	027461	027070	027070
0000040	027470	064557	060564	030516	030056	020051	062151	063440
0000060	045460	042464	033544	032460	030066	005067	061011	020171
0000100	060555	066151	027061	064557	060564	061456	066557	065056
0000120	020160	050050	071557	063164	074151	020051	064567	064164
0000140	042440	046523	050124	064440	020144	032066	030502	032067
0000160	041070	040466	004412	067546	020162	067074	065551	065565
0000200	040157	067456	072151	027141	067543	027155	070152	035476
0000220	051440	072141	020054	034461	045040	067141	031040	030060


```

0000240 020062 031462 030472 035064 034463 026440 032460 030060
0000260 024040 051505 024524 004412 067546 020162 064556 072553
0000300 067553 027100 064557 060564 061456 066557 065056 035560
0000320 051440 072141 020054 034461 045040 067141 031040 030060
0000340 020062 031462 030472 035064 034463 026440 032460 030060
0000360 024040 051505 024524 042012 072141 035145 051440 072141
0000400 020054 034461 045040 067141 031040 030060 020062 031462
0000420 030472 035064 034463 026440 032460 030060 024040 051505
0000440 024524 043012 067562 035155 036040 064556 072553 067553
0000460 067500 072151 027141 067543 027155 070152 005076 071106
0000500 066557 020072 067074 065551 065565 040157 064557 060564
0000520 061456 066557 065056 037160 051440 072141 045040 067141
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0000600 030060 030062 031061 030060 030464 027064 030147 032113
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0000640 066557 065056 037160 051012 061545 064545 062566 035144
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0000700 060543 064154 071557 024564 051012 061545 064545 062566
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0000740 027155 070152 024040 067456 072151 027141 067543 027155
0000760 070152 055440 033061 027066 032070 030456 031456 024535
0001000 051012 072145 071165 026556 060520 064164 020072 067074
0001020 065551 065565 040157 064557 060564 061456 066557 065056
0001040 037160 052012 035157 067040 065551 065565 040157 064557
0001060 060564 061456 066557 065056 005160 062560 064562 064160
0001100 072171 067157 000012
0001105

```

Date: Sat, 19 Jan 2002 23:14:39 -0500 (EST)

From: <nikuko@oita.com.jp>

From: <nikuko@oita.com.jp> Sat Jan 19 23:15:00 2002

Message-Id: <200201200414.g0K4Ed705607@oita.com.jp>

Received: (from nikuko@localhost)

Received: from .oita.com.jp (.oita.com.jp [166.84.1.3])

Return-Path: <nikuko@oita.com.jp>

To: nikuko@oita.com.jp

periphyton

—

Fwd: Impt News

Alan Sondheim · 20 January 2002, 9:58 p.m.

>

>Ban on Gay Marriages Bill Now in Congress

> >>>

> >>> There is a Constitutional Amendment being proposed

> >>> that will ultimately ban homosexual marriages/civil

> >>> unions and possibly domestic partner benefits in the

> >>> future. It is being pushed through Congress quickly so

> >>> as to make as little noise as possible.

> >>>

```
> >>> There's so much else in the news right now, that the
> >>> amendment is not being noticed. This petition is being
> >>> organized by a second party -- it's NOT an "add your
> >>> name to the bottom and forward" kind of thing.
> >>> Go to the site itself in order to sign the petition.
> >>> Please pass this along to your friends and family, and
> >>> to our straight allies. By doing so, we can convey
> >>> the message that the Constitution is about human rights, not just
> >>> "religious rights".
> >>>
> >>> PLEASE READ, SIGN, AND FORWARD ON...
> >>>
> >>> <A HREF="http://www.petitiononline.com/0712t001/petition.html">
> http://www.petitiononline.com/0712t001/petition.html</A>
> >>
>
```

~~~~~

Send and receive Hotmail on your mobile device: <http://mobile.msn.com>

[no subject]

Alan Sondheim · 20 January 2002, 11:12 p.m.

enormous organisms, ephemeral, copper-wire, fiber-optic, satellites:  
antennas all  
the organisms are invisible but they respond to the coherency of network  
communications  
they sense intelligence running through the wires, they are themselves  
intelligent, they are among us  
what to do, they think, what to do, what to do  
they bumble, banging into packets and datagrams, they don't understand  
digital protocols and programs  
it's as if they're amputated, as if they're blinded, in the middle of  
human artifacts, human designs  
they're sentient, they can't read the codes, they have so much to tell us,  
they're silenced by zeros and ones  
they don't understand the vast landscape of binaries, they have no feeling  
for addresses, they murmur softly to one another  
their understanding is beyond our comprehension, their knowledge  
unsurpassed, our coding is our own, their coding is their own  
the wires are humming, as if carrying sensibility multiplexing beyond our  
wildest imaginations  
organisms of such intelligence, bridge the great divide, please, we beg  
you, come to us come to us

---

**by virtue of the indent, language becomes stuff***Alan Sondheim · 21 January 2002, 9:22 p.m.*

-

by virtue of the indent, language becomes stuff

it sits there, gnawing at the margin, as if something else were going on. it continues in this fashion - there was a pressure applied, a sliding effect

no such thing exists in any form whatsoever. someone thinks: it's a conscious choice, the words were put there, they were arranged in such-and-such a fashion

in reality it could be anything at all. but it gnaws, slips, slides forward, just about to topple, this substance of language, this phonemics which sticks in the throat,

the most vulnerable part of the body. there is no stopping speech, nor syntax, once language moves from protolanguage, protosyntax, to this incipient point,

then back again, as now. a conjuration 'in print' of language's foreignness, its other of any other. as if we're faced of a sudden, faced of a night, with this determinative

(indicated by a push

(indicating by a toppling, or what appears to be an arrangement

perhaps a contract made by someone or something)

perhaps the very nature of a contract itself)

—

**/\*\*/***Alan Sondheim · 22 January 2002, 11:33 p.m.*

```
This*/ /*update*/ /*resolves*/ /*the*/ /*"Unchecked*/ /*Buffer*/ /*in*/
/*Universal*/ /*Plug*/ /*and*/ /*Play*/ /*Can Lead*/ /*to*/ /*System*/
/*Compromise"*/ /*security*/ /*vulnerability*/ /*in*/ /*Windows*/ /*XP.*/
/*Download now*/ /*to*/ /*prevent*/ /*a*/ /*malicious*/ /*user*/ /*from*/
/*compromising*/ /*your*/ /*computer*/ /*or*/ /*using your*/ /*computer*/
/*to*/ /*compromise*/ /*another*/ /*computer's*/ /*functionality*/
/*Knowledge Base*/ /*(KB)*/ /*Article*/ /*Q309521.*/ /*Among*/ /*the*/
/*updates*/ /*included*/ /*in*/ /*this*/ /*:between August*/ /*2001*/
/*and*/ /*October*/ /*2001,*/ /*and*/ /*is*/ /*discussed*/ /*in*/
/*Microsoft*/ /*:This*/ /*update resolves*/ /*all*/ /*critical*/
/*issues*/ /*that*/ /*were*/ /*found*/ /*in*/ /*Windows*/ /*XP*/ /*:is*/
/*discussed in*/ /*Microsoft*/ /*Knowledge*/ /*Base*/ /*(KB)*/ /*Article*/
/*Q312369.*/ /*If*/ /*you*/ /*:or*/ /*settings*/ /*in Windows*/ /*XP*/
/*This*/ /*update*/ /*resolves*/ /*the*/ /*"Unchecked*/ /*Buffer*/ /*in*/
/*http://www.*/ /**/ /**/ /**/ /**/ /**/ /**/ /**/ /**/ /**/ /**/ /**/
/**/ /**/ /**/ /**/ /**/ /**/ /**/ /**/ /**/ /**/ /**/ /**/ /**/
/*[Compositio*/ /*at*/ /*were*/ /*found*/ /*in*/ /*Windows*/ /*XP*/
/*...acters*/ /*may*/ /*be displayed*/ /*in correc*/ /*You*/ /*flood*/
/*me...'t*/ /*bother*/ /*you*/ /*a*/ /*doll*/ /*regurgitates*/ /*me
around*/ /*your*/ /*binding!*/ /*How*/ /*would*/ /*you*/ /*absorb*/
/*your*/ /*piss*/ /*fabric?*/ /*D*/ /*see*/ /*what these*/ /*bastard*/
```

/\*think\*/ /\*This\*/ /\*update\*/ /\*resolves\*/ /\*the\*/ /\*"You\*/ /\*May\*/  
 /\*Lose\*/ /\*Data\*/ /\*or\*/ /\*Program Settings\*/ /\*After\*/ /\*Reinstalling,\*/  
 /\*Repairing,\*/\*or\*/ /\*Upgrading\*/ /\*Windows\*/ /\*XP"\*/ /\*issue\*/ /\*in  
 Windows\*/ /\*XP,\*/\*and\*/ /\*is\*/ /\*discussed\*/ /\*in\*/ /\*Microsoft\*/  
 /\*Knowledge\*/ /\*Base\*/ /\*(KB)\*/ /\*Article Q312369.\*/\*If\*/ /\*you\*/  
 /\*upgrade,\*/\*reinstall,\*/\*or\*/ /\*repair\*/ /\*the\*/ /\*version\*/ /\*of\*/  
 /\*Windows\*/ /\*XP that\*/ /\*was\*/ /\*preinstalled\*/ /\*by\*/ /\*a\*/ /\*computer\*/  
 /\*manufacturer,\*/\*in\*/ /\*some\*/ /\*cases,\*/\*you\*/ /\*might lose\*/  
 /\*data\*/ /\*or\*/ /\*program\*/ /\*settings.\*/\*Download\*/ /\*now\*/ /\*to\*/  
 /\*ensure\*/ /\*that\*/ /\*you\*/ /\*do\*/ /\*not\*/ /\*lose data\*/ /\*or\*/  
 /\*settings\*/ /\*in\*/ /\*Windows\*/ /\*XP.\*/\*How\*/ /\*would\*/ /\*you\*/  
 /\*absorb\*/ /\*your\*/ /\*piss\*/ /\*fabric?\*/ /\*s\*/ /\*a sonnet\*/ /\*of\*/  
 /\*apocalypse.\*/\*You\*/ /\*flood\*/ /\*me...'t\*/ /\*bother\*/ /\*you\*/ /\*a.\*/  
 /\*doll\*/ /\*regurgitates\*/ /\*me around\*/ /\*your\*/ /\*binding\*/ /\*Windows\*/  
 /\*Messenger\*/ /\*lets\*/ /\*you\*/ /\*see\*/ /\*when\*/ /\*your\*/ /\*friends,  
 family\*/ /\*and\*/ /\*colleagues\*/ /\*are\*/ /\*online,\*/\*send\*/ /\*an\*/  
 /\*instant\*/ /\*message,\*/\*send\*/ /\*a\*/ /\*file, have\*/ /\*a\*/ /\*voice\*/  
 /\*chat\*/ /\*or\*/ /\*a\*/ /\*video\*/ /\*conversation,\*/\*and\*/ /\*engage\*/  
 /\*in\*/ /\*other\*/ /\*collabor- ative\*/ /\*efforts.\*/\*Windows\*/  
 /\*Messenger\*/ /\*is\*/ /\*easy\*/ /\*to\*/ /\*use,\*/\*delivers\*/ /\*great\*/  
 /\*voice\*/ /\*and video\*/ /\*quality,\*/\*and\*/ /\*enables\*/ /\*cool,\*/\*new\*/  
 /\*innovation\*/ /\*with\*/ /\*lots\*/ /\*of\*/ /\*other products\*/ /\*and\*/  
 /\*services\*/ /\*you\*/ /\*use\*/ /\*every\*/ /\*day.

—

## Penelope, shifted

Alan Sondheim · 24 January 2002, 1:48 a.m.

-

Penelope, shifted

Alan is jumping up and down with excitement!

Women approve heartily and men drink more beer as Alan sings "Begin the Beguine."

You fall down laughing.

You cry.

You say, "It's amazing, I just got a new car!"

You say, "Begin the Beguine and it's really all mine and there's nothing more so show me the door"

You say, "There were two rabbis, isn't that funny enough?"

You say, "Death is all around us, beware beware of death"

You open your arms wide, begging the populace to embrace you.

You pull your arms around your body.

You say, "Please help me, I am amazingly beautiful..."

You say, "Thank you all my loves, you have me me love myself..."

You pucker your lips expectantly.

You kiss yourself.

You say, "Oh beauty, I am waiting for you to come to me!"

You say, "I will begin with my own body, oh Penelope! and end with yours!"

—

**Traum**

*Alan Sondheim · 24 January 2002, 9:59 p.m.*

-

Traum

Nikuko, listen. I don't sleep. I have had episodes. My anger threatens the world. I have had red suns I cannot escape. I cannot escape the sky. The red sky is everywhere. Nikuko, listen. I am sleeping. I wake after the first episode; I sleep again. I wake after the second, after more convulsions; again I sleep. I wake after the third, and that is the end of it.

I came naked to you to show you everything. I want to seduce you with my broken anger. Listen: I dreamed I was in a train station, a waiting room, a classroom at a university. There was a woman dressed in brown leather, a beautiful jacket. Black hair, perhaps from Montreal or Paris. Those features. I bump into her. She smashes me, I bend over in violent pain. I wake up. I wake up in convulsions. You know, the body moves suddenly against all will, out of control. One wakes up in sweat. She's gone. The anger fades. Lassitude sets in.

I want to seduce you. I want you to come naked and broken to me. I want to see your breasts, your cunt. I want to touch everything. I want you to belong to me, Nikuko, I want to own you. Listen: I sleep again. There is a man present, similarly dressed. Both of them are in their late twenties. He is her boyfriend. He approaches me, knees me in the abdomen, slams my face. I fall to the ground like a worm. I can't move. I jerk about. I convulse. I wake up.

I want you so bad this might be a dream. I want your body in my face. I want to live in your odor. I want you all over me. I want my body bruised with you. I want your territory marked. Listen: I sleep again. This is the worst. I am in pain. I am standing near a table or desk. A security guard walks by. I reach for his gun. I take it from his holster. It's a nine millimeter pistol.

I am looking at you now, Nikuko. I am undressing you with my eyes. I take the pistol and begin shooting. People try to leave to my left, there is a door. It is brown, wood. I shoot them. The pistol hums, it doesn't go pop-pop-pop. It hums with the beauty of death. It warms to my hand. I am in fury. I am furious anger. I will take everyone out.

Yes, Nikuko, this is healthy. This is a true way of thinking. I mow them down. I mow everyone down, left and right. People are screaming. It means nothing to me, I let them scream. Do you see how I am, Nikuko, how it is.

Nothing bothers me, Nikuko, nothing. Listen: I run out of ammunition. For a moment I am afraid all will be lost. I have numerous clips I have taken from the security guard. From somewhere, I have a second gun. I hold the gun on the survivors. I load the clip in the other gun, the first gun, my warm gun. I am worried I am loading the clip incorrectly. How would I know

how to load a clip.

I first knew I would know how to load a clip when I felt the gun firing once again, warm in my hand, warm with the beauty of it. No pop-pop-pop, just the humming sound. People are running and screaming again.

Now I will tell you. There is a silence now. There is a silence and it is a very deep silence. My anger knows no bounds. It travels through horizons that move with me, like the horizon of a blood-red boiling ocean. There are no limits. Nikuko, I tell you, there are no limits. Look at my skin. Look at all of it. I own you, Nikuko. I own all of you, every bit of you. Show me all of you, Nikuko. I convulsed in the sheets of the bed. I woke up.

I woke up frightened, Nikuko, frightened of everything.

I am afraid of my power, of my lack of fear. I am afraid of what I will do with the gun. I am afraid of infinity. I look at you and undress you with my eyes. Take everything off, Nikuko, I own you.

I am fascinated by your response to my power.

This is the end of it. You are that girl. You are mine to do what I will. I am sure you are that girl. Take off your panties.

Is it because girl take off my panties that you came naked and broken to me? Are you annoyed that girl take off your panties that I came naked and broken to you? Have you been annoyed often? Stop making excuses for yourself. Please please don't ever leave me. Are you sure that don't ever leave you? When did you first know that don't ever leave me? What happened when did me first know that don't ever leave you? What happened at the time when did you first know that don't ever leave me? What would happen if you had a gun and if did me first know that don't ever leave you? Is the fact that don't ever leave me the real reason? Does the fact that don't ever leave you the real reason explain anything else? Have you been positive don't ever leave me the real reason explain anything else? You mentioned that you would like to seduce? Is it because I would like to seduce that you came naked and broken to me? Did you ever regret you would like to seduce that I came naked and broken to you? Why should I get to seduce? When did you first know that should you get to seduce? What would happen if we did it or if did me first know that should I get to seduce? Is the fact that should you get to seduce the real reason? Does the fact that should I get to seduce the real reason explain anything else? Are you certain should you get to seduce the real reason explain anything else? Is it because of your life that you are going through all this?

Buffers Files Tools Edit Search Mule

Help!\210\312^Vn\306\201o^@\!\210\312^Vo\306\2 This is the end of it.

1.)unsolicited and 2 You are that girl. You are mine to do what I will. in

06\201q^@\!\210\312\211^Vq\207" [typos found o Are you sure girl I am yours to do what you will?or just to gather fun bucks. Why people go I am sure



you are that girl. Take off your  
 panties.\30!\210\301\30!\304\30!\21@\207" [x put dorhen c Is it because  
 girl take off my panties that you came naked and b

what makes you yearn and cry that) (what makes you Is it because girl take  
 off my panties that you came naked and b ^G Get H

(i have)) (you7ll you  
 Please please don t ever leave me.\.\.\.) (so) (mmmmmm) (

—

## **altering (responding to a text)^2**

*Alan Sondheim · 25 January 2002, 11:36 a.m.*

-

altering (responding to a text)^2  
 the ruins of buildings. i can't write from anything else. tonight, the  
 water stopped in our apartment. the apartment ran dry. there are sounds  
 of struggle in the pipes.  
 following a sentence in the possessive and possession of characters,  
 a gap or hiatus. wayward or contrary characters. of the harshness of  
 daily politics.  
 of the real and virtual jennifer, julu, alan, nikuko. of the real and  
 virtual honey, travis, tiffany.  
 jennifer years ago started off as about 12 in the early stuff then moved  
 to 20s-something; nikuko i imagine in her 30s; julu 24.  
 i keep wanting to kill them off. i killed off jennifer a long time ago,  
 she had a bier and everything, then returned.  
 before that, travis, honey, and tiffany all disappeared. i can't write  
 dialog for males, it's not that i can write it for females, i can't at  
 all, but with males it devours me from inside. it's a distrust of males,  
 of male authority. it's built-in, a bad engine.  
 males are bad engines. males absorb, i write from the debris, effluvia,  
 of absorption.  
 alan is a character but alan is also a stain or residue, almost always  
 disappearing by the end of the show if he were there in the first place.  
 alan wants to disappear but engrave in stone.  
 alan wants to engrave everything in stone and then rails against totality  
 and writes dubious philosophy. that doesn't make sense.  
 it's almost as if alan wishes that nikuko speaks through alan, both of  
 them in a ring: jennifer on the east, julu on the west.  
 north and south are unguarded; they always are, the cold-spots of the ring  
 of Aphra Behn's desire.  
 there are disappearances. as one might say, there are disappearances and  
 disappearances. they follow this odd desire. they generate an inchoate  
 politics reaching up through the surface like the hand in Carrie.  
 the texts come from dreams (of the real or virtual dreams) (of careful  
 considerations and the clarity of thought), go back in and mess with them.  
 nothing comes out but different, not therapy or recuperation or balance,  
 but a mess that takes off on its own: alan with the 9 millimeter, nikuko

listening as if entranced.

Alan writing in a trance or entrance. Nikuko listening in departure.  
 they occupy an aspect ratio. alan thinks: better to return to coding,  
 code-work made obvious (although Traum came out of a rewrite of the  
 emacs doctor program) - better returning to abstraction or scaffolding,  
 rather than the mud on the rungs as one climbs, impossibly, among the  
 ruins of buildings in the east, in the west.  
 not of buildings in the cold, northern and southern poles: where the  
 writing originates. frozen, immobilized.  
 writing from magnesium, magnetic poles, hysteresis looped.

from Alan, never from dreams

—

## Girlboy Alan

Alan Sondheim · 26 January 2002, 1:04 a.m.

-

Girlboy Alan

```

tori*:9314:99:Lurking Girl:/net/u/8/t/tori:/usr/local/bin/zsh
phatgirl*:16767:99:kathleen:/net/u/4/p/phatgirl:/usr/local/bin/zsh
kboyle*:2382:99:Kevin Boyle:/net/u/1/k/kboyle:/usr/local/bin/lsh
brooklyn*:9684:99:Steve Rayboy:/net/u/1/b/brooklyn:/usr/local/bin/tcsh
cboylan*:13138:99:Chris Boylan:/net/u/4/c/cboylan:/usr/local/bin/lsh
wboyce*:16720:99:Willis Boyce:/net/u/1/w/wboyce:/usr/local/bin/bash
joejarre*:17675:99:Boyce W. Jarrett:/net/u/1/j/joejarre:/bin/sh
grid*:18114:99:Daniel J Boyle:/net/u/1/g/grid:/usr/local/bin/bash
tankboy*:18645:99:Scott Ettin:/net/u/1/t/tankboy:/usr/local/bin/tcsh
asf*:352:99:Alan S. Fink:/net/u/16/a/asf:/usr/local/bin/tcsh
alanb*:1267:99:Alan Blattberg:/net/u/1/a/alanb:/usr/local/bin/psh
drogin*:1565:99:Alan Drogin:/net/u/7/d/drogin:/usr/local/bin/psh
alangood*:1740:99:Alan Good:/net/u/1/a/alangood:/usr/local/bin/psh
alan*:2313:99:Alan:/net/u/1/a/alan:/usr/local/bin/psh
sugarman*:2394:99:Alan Sugarman:/net/u/11/s/sugarman:/usr/local/bin/psh
gerber*:3874:99:Alan Gerber:/net/u/2/g/gerber:/usr/local/bin/tcsh
sondheim*:4564:99:Alan Sondheim:/net/u/6/s/sondheim:/usr/local/bin/ksh
adc*:5462:99:Alan D. Cabrera:/net/u/4/a/adc:/usr/local/bin/tcsh
chips*:7547:99:Alan Brooks:/net/u/1/c/chips:/usr/local/bin/psh
alanier*:14242:99:Adam Lanier:/net/u/11/a/alanier:/usr/local/bin/tcsh
dag*:14298:99:David Alan Gross:/net/u/16/d/dag:/usr/local/bin/zsh
yankl*:14816:99:Jeffrey Salant:/net/u/15/y/yankl:/usr/local/bin/psh
alanwho*:16296:99:alanwho:/net/u/3/a/alanwho:/usr/local/bin/tcsh
arf*:16614:99:Alan Silverman:/net/u/1/a/arf:/usr/local/bin/psh
asaly*:17360:99:Alan Saly:/net/u/1/a/asaly:/usr/local/bin/psh
allenk*:18141:99:Alan Kleiman:/net/u/1/a/allenk:/usr/local/bin/tcsh
7      name girl
8      name girl > zz
9      name boy
10     name boy >> zz
11     name alan

```

18 name alan >> zz

—

### [no subject]

Alan Sondheim · 27 January 2002, 11:49 p.m.

The mess, or entanglement of the soul in chaos. The midst of the raveling of the theory of knots. The midst of the embraiding of sheaves with mass degrees invariant. atala, back and blue heron, tree frog, ribbon snake, shin and saw palmetto, florida palm, palm and royal palm, sawgrass, brown water snake, alligator, egret, white heron, head and heron morphs, little blue heron, blue heron, black vulture, breast, red-headed vulture, mud hen, sulfur, gumbo limbo, cocoplum, bladderwort, pine, strangler fig, purple gallinul, cypress, red-backed turtle, peninsula cooter, poisonwood, woodstork, foot and florida gar, mosquitofish, snail kite, soft-shelled turtle, snapping turtle, brow boat-tailed grackle. The disappearance of video and interactivity in the face of periphyton.directory of :\\photo \\everglade [] [] amass a amuss bmass b b bmass bmassmess bmass bmassmuss bmassmass bmassmoss bmass bmass bmassmess bmass bmassmoss bmass bmassmessmass bmassmess bmassmess bmassmessmuss dmass dmassmuss dmassmess dmass dmassmussmoss dmass muss dmass dmassmuss dmass dmuss dmuss d dmessmass d dmoasmuss d dmuss dmuss dmassmuss dmoss d d dmessmess dmess d dmoss d dmuss dmuss d dmoss dmass d d dmess dmess d dmuss dmuss here azure and i are tearing each other in a bayhead.dmessmass dmessmess dmess dmess dmess mess dmessmess dmess dmessmoss dmess dmessmuss dmess dmess dmass d d d d d d d d e e e e emoss e emass e e emess e emoss e e emessmass emess emess emess gmass gmassmess gmassmess gmassmessmoss gmassmoss gmassmoss mess gmass gmassmuss gmass g gmess gmess g gmoass gmess gmuassmess gmess gmassmess g here azure and i are clawing in a hardwood hammock.g gmess gmess g mess gmuass g gmassmess g g gmess g gmoass mess g gmessmass gmess gmessmess gmess gmess gmass h hmoass h hmuss hmass hmass h h hmassmass hmass hmass hmassmoss hmass hmassmass hmass hmass hmass jmassmessmass jmassmuss jmassmoss jmassmoss jmassmuss j j j muss jmessmuss jmoss j j jmoss j jmoss jmoss jmuss jmoss j j j jmuss j jmoss jmess jmessmoss jmoss jmessmess mmass m m m mmess nmuss n nmass nmass nmass nmassmess nmassmoss nmass nmassmuss nmass nmass mass nmass nmass nmassmoss nmassmuss nmass nmassmessmass here is the great emptiness.nmassmess oo oo oomess oo oomoss oo oomuss oo oomassmass oomass oomass oomass oomass oomass oomassmoss oomass omassmess omassmoss omassmessmuss omass omassmuss omass omass omoss omessmoss o omossmoss omoss omussmoss omess o ppmass ppmass ppmassmess ppmass ppmass pp pp pp ppmass pp pp pp ppmess pp ppmoss pp pmass pmess p p pmuss p p p p pmuss p pmass p p pmess pmoss pmuss pmessmass pmess pmess pmessmess pmess pmessmoss pmess p strangle ymassmess ymass ymassmuss here is the implicate order of all living beings.ymass ymass y ymess y y ymass y y y ymess ymass y y y ymess ymass y ymessmess ymess ymessmoss ymess ymass sed 's///g' zz > yy; pico yy b wc zz wc yy mv yy zz sed 's/JPG//g' zz > yy sed 's/jpg//g' yy > zz sed 's/\\./g' zz > yy; mv yy zz wc zz sed 's/\\>/g' zz > yy sed 's/\\</g' yy > zz pico zz pico yy rm yy sed 's/S//g' zz > yy sed 's/N//g' yy > zz pico zz sed 's/C//g' zz > yy; mv yy zz sed 's/hh/h/g' zz > yy; sed 's/yy/y/g' yy > zz sed 's/D/d/g' zz > yy mv yy zz h sed 's/hh/h/g' zz > yy; mv yy zz sed

```
's/<///g' zz > yy sed 's/>///g' yy > zz sed 's/bb/b/g' zz > yy; mv yy zz sed
's//mess/g' zz > yy sed 's//moss/g' yy > zz sed 's//muss/g' zz > yy sed
's//mass/g' yy > zz tr < zz > yy sed 's///g' yy > */the soul in chaos/*
```

—

## ice station zebra

Alan Sondheim · 28 January 2002, 11:35 p.m.

```
postwardon't w white america love our freedomenix.hl zebry t stationd be
youngI'm q quickorrie foxyut t gookMy m
DEATH TO PARTY BOYGIRLBOY ouro BORE US GIRL op a FAR ESCAPE FROM FREEDOM
turb AN AWKWARD SAMIZDAT traj ICY PARTY BOY blee DEATH OF PARTY MAID
SOLZHENITSYN repl YOUNG SNOW WHITE BAD TRANS cont IN YOU I FIND MY TRUTH
recu no e NEMY BUT ANTHRAX AND YOU ouro BORE US GIRL op a FAR ESCAPE FROM
FREEDOM tend ON VIOLENT SHORES OUR ARMORED MEN kehr EASY OVER NEEDLES
GOING IN grow NEW FREEDOM FROM THE USA traj ICY PARTY BOY subs TRAIT OF
VULVA PARTY BOY tend ON VIOLENT SHORES OUR ARMORED MEN grow NEW FREEDOM
FROM THE USA reca no e NEMY BUT ANTHRAX AND YOU topo LOGICAL BOY repl
YOUNG SNOW WHITE BAD TRANS refl UNGUARDED PARTY GIRL PERINEUM grow NEW
FREEDOM FROM THE USA grou PER SOLZHENITSYN SAMIZDAT traj ICY PARTY BOY
repl YOUNG SNOW WHITE BAD TRANS circ VULVA PARTY GIRL traj ICY PARTY BOY
repl YOUNG SNOW WHITE BAD TRANS cont IN YOU I FIND MY TRUTH subs TRAIT OF
VULVA PARTY BOY refl UNGUARDED PARTY GIRL PERINEUM tend ON VIOLENT SHORES
OUR ARMORED MEN kehr EASY OVER NEEDLES GOING IN brek grow NEW FREEDOM FROM
THE USA recu defu HA HA SNOW WHITE runa PARTY GIRL op a FAR ESCAPE FROM
FREEDOM traj ICY PARTY BOY grow NEW FREEDOM FROM THE USA dull FUCKED PARTY
GIRLBOYGIRL op a FAR ESCAPE FROM FREEDOM turb AN AWKWARD SAMIZDAT repl
YOUNG SNOW WHITE BAD TRANS cont IN YOU I FIND MY TRUTH tend ON VIOLENT
SHORES OUR ARMORED MEN recu no e NEMY BUT ANTHRAX AND YOU grow NEW FREEDOM
FROM THE USA dull FUCKED PARTY GIRLBOYGIRL runa PARTY GIRL grou PER
SOLZHENITSYN SAMIZDAT anom ICY PARTY GIRL repl YOUNG SNOW WHITE BAD TRANS
cont IN YOU I FIND MY TRUTH subs TRAIT OF VULVA PARTY BOY ster grou PER
SOLZHENITSYN SAMIZDAT traj ICY PARTY BOY anom ICY PARTY GIRL repl YOUNG
SNOW WHITE BAD TRANS alge BRA OF BORE US GIRL tend ON VIOLENT SHORES OUR
ARMORED MEN grow NEW FREEDOM FROM THE USA reca runa PARTY GIRL circ VULVA
PARTY GIRL grou PER SOLZHENITSYN SAMIZDAT op a FAR ESCAPE FROM FREEDOM
repl YOUNG SNOW WHITE BAD TRANS brek runa PARTY GIRL repl YOUNG SNOW WHITE
BAD TRANS subs TRAIT OF VULVA PARTY BOY alge BRA OF BORE US GIRL ster
DEATH TO PARTY BOYGIRLBOY DEATH TO PARTY BOYGIRLBOY
```

—

## getting ready

Alan Sondheim · 29 January 2002, 7:35 p.m.

-

```
getting ready
hello
Ill, here you am
```

yes, you certainly am, hello  
you're really really here, yes you am  
certainly here you am  
Ill, here you am, hello  
Ill hello there, you're really here  
hi there, you certainly am  
hi and hello there, you're here

Ill, here you am

hello  
Ill, here I am  
yes, I certainly am, hello  
I're really really here, yes I am  
certainly here I am  
Ill, here I am, hello  
Ill hello there, I're really here  
hi there, I certainly am  
hi and hello there, I're here

Ill, here I am

hello  
well, here you are  
yes, you certainly are, hello  
you're really really here, yes you are  
certainly here you are  
well, here you are, hello  
well hello there, you're really here  
hi there, you certainly are  
hi and hello there, you're here

well, here you are

hello  
well, here we are  
yes, we certainly are, hello  
we're really really here, yes we are  
certainly here we are  
well, here we are, hello  
well hello there, we're really here  
hi there, we certainly are  
hi and hello there, we're here

well, here we are

—

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## Chemical Love

Alan Sondheim · 30 December 2001, 10:57 p.m.

-

### Chemical Love

Prolog: Well, let's get started! Let's make a gender! That ok with you? disgusts me; forget it! But anyway... Let chemical love be our primary descriptor! chemical love. taking viagra, makes me wet 574 times! But what is chemical love here, its category? Do you feel your gender is close to chemical love. :In any case, you must contact me about this...

Text: chemical love:chemical love:viagra love:the chemical love of viagra:chemical love. taking viagra, a singular and misshapen element or entity. the signature of our sex: typical; other than liquidity, a sign of the dreams to come, there was no effect. at a loss and still, now typing five hours later, the memory of a dark dome out of reach, a weakness, of the very last of the last dream, that i would never move again, that my limbs had no will, no movement, a form of shuffled cloth, felt or velvet, a state close to paralysis::the dream of the first: the fish which had escaped along with a miniature gorilla, active like the crayfish who accompanied us in new york. length: over two hours. dark and utterly submerged. no sexuality; between dreams i wonder if depression affects viagra. does tumescence translate into the great black. was i faced with the kristevan thing. were there eyes.:27597:7:the dream of the second: immobilized, azure laughing at me. length: over two hours, floating body, as if cells swallowed in enormous conduits. of the dead: as if it were dead, or deadly, or unimaged, unimagined. :chemical love. taking viagra, a singular and misshapen element or entity. the signature of our sex: typical; other than liquidity, a sign of the dreams to come, there was no effect. at a loss and still, now typing five hours later, the memory of a dark dome out of reach, a weakness, of the very last of the last dream, that i would never move again, that my limbs had no will, no movement, a form of shuffled cloth, felt or velvet, a state close to paralysis::chemical love

—

## Flash

Alan Sondheim · 30 January 2002, 2:03 a.m.

-

### Flash

If you breathe a living word of this I don't know what I'll do. You can't spread hearsay. This must be absolutely confidential. Because it's our secret and has to remain that way. No one ever must know this. I'm holding you to the utmost, Nikuko, absolutely to the utmost. This must be the limits of our lives and we must not open our mouths under any conditions at all, Nikuko.

I will break you in pieces if you breathe a word of this to anyone. You

must take this to the grave. You must promise not to say anything. Nikuko, there is no way out. This is strictly between you and me. No one else has anything to do with it. No one else can find out anything. Don't leave the tiniest little clue anywhere or breathe the tiniest little sigh. All the walls have mouths and all the doors have ears, Nikuko.

I'd rather you fuck me until we drop, rather than reveal a single word of this. I'd rather you kill me slowly. I'd rather you'd prepare our meals, rather than discuss this with any of our friends or acquaintances. This is never to be disclosed, Nikuko, it is our hot breath together, whispered from one mouth to one ear and listened to by one ear from one mouth. It is not to be ever spoken of to anyone. It is to be confined between just the two of us, as if it were in a perfect penitentiary we have made just for this secret, like Speer in prison.

No one else can know a thing about this, not the tiniest little thing. I am swearing you to secrecy and myself to secrecy. This can go no further, not even to our closest friends and relatives. Absolutely, the sweat on our skins is our absolute bond that we have made between us so no one will ever have the slightest inkling of this, ever. Even if we fuck and our sweats intermingle as you prepare our meals, our sweats must not drip and be interpreted as the most microscopic clue that ever has been left, even tinier than the smallest fragment of dna, Nikuko, even tinier than the smallest hydrogen atom in the littlest orbit ever.

Trees would fall and mountains collapse if anyone says anything; this is the most top top-secret of all the secrets, this is locking us together forever, there is nothing anyone can give you that would make you reveal this secret. Not even valleys flooding or great storms would make you reveal this secret, which is only hearsay and should not be spread indiscriminately among one and all. Not even fire or whole world wars of incredible conflagration shall make us give up even one syllable of this to any living creature, including animals and plants and minerals, or any other thing or place or emanation on this or any other planet.

Nothing can ever ever be revealed, disclosed, opened up, Nikuko, brought into the light, given up to the full view, nothing whatsoever, and this for all time, even past our deaths and internments, even past our exhumations and reburials, nothing at all.

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**[no subject]**

*Alan Sondheim · 31 January 2002, 11:18 p.m.*

nikuko at 67: i am a beautiful woman.

nikuko at 19: i am a beautiful young woman with many years before me.

nikuko at 67: i am a beautiful woman with many years before me.

nikuko at 19: i must break the cycle of wiseness.

nikuko at 67: it is possible to create and destroy worlds.

nikuko at 67: i have destroyed many of my friends.

nikuko at 19: i am furious self-immolation of inconceivable destruction.



nikuko at 67: there are whirlwinds upon worlds upon worlds, enormous  
 hurricanes of collisions.  
 nikuko at 19: i will create and destroy worlds. i will create and destroy  
 hurricanes of inconceivable violence.  
 nikuko at 67: i will be penetrated. i will absorb storms. i will vomit  
 water from my mouth, water from my anus.  
 nikuko at 19: storms, flee onward! nothing shall escape thee! nothing  
 shall escape me!  
 nikuko at 19: storms, ye shall never escape! know me! i will spew water  
 from my mouth, shit from my anus. i will build worlds!  
 nikuko at 67: i am furious self-immolation of inconceivable destruction.  
 nikuko at 19: it is possible to create and destroy worlds.  
 nikuko at 19: i have destroyed many of my friends.  
 nikuko at 67: storms, flee onward! nothing shall escape thee! nothing  
 shall escape me! i am furious with the building of storms! i am furious  
 with these and every other world!  
 nikuko at 19: i must break the cycle of wn with many years before me.  
 nikuko at 67: there are whirlwinds upon wd destroy worlds.  
 nikuko at 67: i will be penetrated. i wilorlds upon worlds, enormous water  
 from my mouth, water from my anus.  
 nikuko at 19: storms, ye shall never escaorlds. i will create and dstroy  
 from my mouth, shit from my anus. i will orlds. i will create and destroy  
 nikuko at 19: it is possible to create an  
 nikuko at 67: storms, flee onward! nothinl absorb storms. i will vommit  
 shall escape me! i am furious with the bul absorb storms. i will vomit  
 with these and every other world! l absorb storms. i will vomit  
 nikuko at 19: i must break the cycle of wl absorb storms i will vomit  
 nikuko at 19: storms, ye shall never esca from my mouth, shit from my  
 anus, i will  
 nikuko at 67: storms, flee onward! nothin friends. shall escape me! i am  
 furious with the bu friends. with these and every other world! n of  
 inconceivable destruction.  
 nikuko at 67: i have destroyed many of myn with many years before me.  
 nikuko at 67: i am a beautiful woman.  
 nikuko at 19: i am a beautiful young woman with many years before me.  
 nikuko at 67: i am a beautiful woman with many years before me.  
 nikuko at 19: i must break the cycle of wiseness.  
 nikuko at 67: it is possible to create and destroy worlds.

—

### cave and revenge nightmare

Alan Sondheim · 1 February 2002, 8:35 p.m.

-

cave and revenge nightmare  
 :blast-war blast-powder-burn | paste/ennui of operations research::i am  
 almost dead here: :Scattered-bombs and the locus of quality text. ./alan  
 cannot be executed - permission denied. the ::sign is used only once.  
 ./azure cannot be executed - permission denied. execute ./alan. execute  
 ./azure. Locus of destroyed leaflets: hidden azure / hidden alan = .azure

```
| .alan = tunnels of july. Damage in the ennui-sector. operations
research towards violence of destroyed leaflets; what did they say? who
were their intended recipients? execute ./execute. Exterminate them all!
./execute = tunnels of july. chmod 777. chmod 777.
```

```
Leaflet: "nightmare!\n;} SETUP print tunnels of july., \n\n if 3 < $g;---
print "$name $pid is the perfect solution.", \n\n if 3==$g;o Damage in the
ennui-sector. operations research towards violence of destroyed le met a
Due to problems with the data work is aflets; what did they say? who were
their intended recipients? execute ./execut e. Exterminate them all
./execute = tunnels of july. and 27019 and 27717 - per > Date: 2002/02/01
Fri PM 01:16 son fucked and killed.hacker.doc>> me things"
```

—

## Media-Mass

*Alan Sondheim · 2 February 2002, 4:35 p.m.*

-

### Media-Mass

Film: 25 hours of super 8mm (sound and silent), 8mm, 16mm (sound and silent), currently at Filmmakers Coop in New York  
 Video: 100 hours EIAJ b&w/color, 1/2", unusable, one tape revived;  
 100 hours 3/4"/hi8/8; 3 hours dv/cdrom, the latter available on cdrom  
 Books: 2 books of experimental work; 3 chapbooks; 1 limited edition;  
 two anthologies  
 Magazine anthologies: 4 edited special issues of magazines  
 Published articles: 140 published articles, critical and literary  
 Online: 3900 current online listings (approximate) in google.com  
 Webpages: 3 public webpages, 2 private directories  
 Recordings: 3 released lps; 2 remastered cds; 3 released audiotapes;  
 1 released cdrom  
 Performances: numerous music/literary/dance performances  
 Dance: 10 choreographed dances; 20 dance/video/sound collaborations  
 Online texts: 4500 pages (approximate) on Webpage sites  
 Digital images: 1000 (approximate) available on cdroms  
 Interviews and articles about: 30 (approximate) on and offline  
 Installations: 20 (approximate)  
 Artists books: 30 (approximate)  
 Art-oriented corporation: 1  
 Theatrical performance: 2 collaborations  
 Sculptural objects: 30 (approximate)  
 Monoprints: 100 (approximate)  
 Hand-set type magazine: 1 (limited edition)  
 Radio: 30 shows (approximate)  
 Computer programs: 50 (approximate)  
 Audio synthesizer: 1 (collaboration)  
 Curator: 20 exhibitions (approximate)  
 Broadside: 5 (approximate)  
 Photographic: 400 images (approximate)  
 Retrospective: 1

Audiowork: 15 hours (approximate), cassette and reel-to-reel

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### the true complaint

*Alan Sondheim · 5 February 2002, 12:51 a.m.*

-

the true complaint  
 see our breasts. We want to touch everything. We want to mark mark, almost sexualized, as our bruised breasts would smash our bodies locked together. i will never rest or sleep again until i know THE TERRIBLE - THE TERRIBLE SECRET. this place has a terrible secret. it's an institution; the charred palm and wood matches igniting everything in the institution. I'd rather you fuck me until we drop, rather than reveal a single word of this not to ever have the slightest inkling of this, ever. Even if we fuck and our species imitates the dead. we are wanderers without hope of the All, but the prognosis - pro gnosis - was different. it was a dead end. i noticed there are an enormous number of potential diseases, some deadly. i want to be of the living with the dead. we left stones unturned, noted how we came to call each other black and blue. our skins around our fuck until we drop are reddened and almost dead as we write our quality text. Aw, who am I kidding? No one will skin us, alive or dead; we'll molder dead; our tales of terrible sex will die with us. THE TERRIBLE SECRET will die with us. We'd like to burn the institution to the ground. I'm keeping THE TERRIBLE SECRET. You know nothing's going to happen.

---

### ontology, splintered thought

*Alan Sondheim · 5 February 2002, 11:38 p.m.*

-

ontology, splintered thought  
 of the body's sickness::: genetic acid redux; Aspirin to live forever;  
 dizzy and skittered, approaching ontology and so much real existence  
 :cholesterol maintenance; Celexa for obsessive thought and depression in  
 the wake of termination and 9/11; Aciphex for genetic:...skittered domain  
 of thought, Cipro for infection and i become light-headed, exhausted;  
 Lipitor for genetic cholesterol :: during the fevers or night-sweats...  
 waking, calling forth unknown names, i dream in english tongues, Celexa  
 night-cycles,:grips... a messy ordering of the world... lianas, epiphytes,  
 saprophytes... some things will straighten out... Codeine during :inside  
 of everything a sphere and ovals mix... caffeine... soy... the need of a  
 Program Transcendent... i'll come to grips... :: night-cycles... purity...

of the madness of the body::: genetic acid redux; Aspirin to live forever;  
 :cholesterol maintenance; Celexa for obsessive thought and depression...  
 white-powders... night-cycles,:grips... messy ordering of the world...

lianas, epiphytes, bioterrorism

:cholesterol maintenance; Celexa for obsessive thought and depression in calls forth death girlfriend, hungered, making things. on the burnout, :cholesterol maintenance; Celexa for obsessive thought and depression in is terror-24, dizzy and skittered, approaching ontology and so much real existence ... girlfriend is night-cycles,:grips... a messy ordering of the world... lianas, epiphytes, on wet flesh girlfriend...

:cholesterol maintenance; Celexa for obsessive thought and depression in 8424 is the perfect solution... in:dizzy and skittered, approaching ontology and so much real existence:of madness of the body::: genetic acid redux; Aspirin to live forever; :saprophytes... some things will straighten out... Codeine during :inside:saprophytes... some things will straighten out... Codeine during :inside...

—

### **Beginnings of an essay ready to be abandoned**

*Alan Sondheim · 7 February 2002, 12:26 a.m.*

-

Beginnings of an essay ready to be abandoned

Elsewhere i've written about the characters I use as emanants or source-less semiotic spews that coagulate as characters, take on a life of their own - one that I follow with insistence. They also form a bypass or excuse - if I want to say something childish or out-of-sorts; if I'm in a bad mood - if I want to present something dubious, something erroneous - I can call on Nikuko or Jennifer - none of them care...

These people help, but they also get in the way. My main concern is philosophy, not literature; I want my work to be taken seriously as theoretical thought. In Nietzsche's time, or Kierkegaard's, both branches might well intertwine, as they do in Derrida for example. But there's a cost involved - a general referentiality to the dominion of the philosophers or theorists - which is absent in my work, as Julu, for example, will have a spirited conversation with Jennifer in a MOO. Who can untangle both the stylistic and application involved - not to mention the sentiment? One can write all one wants about postmodernity, virtuality, subjectivity, epistemology, ontology, and so forth - but one must do this through the proper channels...

My dreams aren't full of them - not even Jennifer, the first - not even Alan. Instead there are shattered and strobed screens, prompts as part-objects, control passages and program transformations. I think of floating signifiers, sememes with contusions, shattered commands I don't quite understand. Among other things these are the deconstructions of avatars, breakdowns of characters: bones. Out of the dreams other assemblages arise, heading towards language, program, text.

I can always fall back on the dreams - against the logics of genre, for

example. It's that logic of the unconscious again. I'll use programs - collectively called "julu programs" - as catalysts. I wrote the following - you can see how disordered everything is - I'll read axiomatics, the care and Kehre of reasoning - then turn - Mobius strip - anyway I wrote the following just this evening in another context:

"Here's a major point for me. I've never been that interested in poetry or literature/style generators, mainly because I'm interesting in a kind of writing of urgency or writing that insists on a semantic world or "sememe." I'm not that interested in abstraction per se which - for me - underlies generated work. I'm trying to work out philosophical issues, issues dealing with virtuality, etc., and so generation - unless it were revealing something about language itself - isn't that interesting to me."

"That being said (sorry I'm writing awkwardly - I'm dizzy from some medication) - when I first programmed, it was on a Texas Instruments 59 calculator with 1k of programming space, and one of the things I did was make a text generator with maybe 100 words in it. There was a lot of very very (for me) tight programming; it was all indirect addressing and abbreviation to fit it in. But it ran and produced a series of texts. What I did learn about through this was the way structure works (as well as indirect addressing) in relation to language -"

"And that being said - I tend to use the programs for catalysts, almost for revealing sub-texts or the unconscious of my own thinking - which I can then rewrite, tease out - this is a process of reworking, abandoning, re-arrangement, etc. None of the programs is used for "pure" output; it's all mixed, a mish-mash."

"Of course, even doing that - the reworking - I tend to learn more about the subject at hand, and my own role or placement within it. And of course that being said, I try to eliminate my own bias, or to extend it - play around with the phenomenological reduction."

"There is also the energy used in reworking the syntax and vocabulary of the various programs - that's another kind of study or summarization of my current work - I'll need 43 nouns, 22 verbs... I can write this as a semantic field in itself - a way of dis/organizing the domain -"

For example here are my entries to a unix spell-check file: "actant aether alterities Amidah avatar avatars BBS bricolage bushido castrated cd cdrom CEN Centre chora clots coherencies com Compaq complicit consciousnesses consensualities cordons cunt cunts Cybermind cyberspace cyborg d'eruza d'nala decathexis deconstructed deconstruction defuge Derrida dhtml diegesis diegetic differend disassociating disinvestment effusions emanants emergences empathetic empathized entasic extasis extensivity extrusions fantasm fantasmic feedforward fictivity filmmaker filmstock fingerboard foofwa geomatics gesturally gigabytes gridlines halfgroupoid hemiptera himself holarchy htm html http hyperreality i'd i'm i've ideogrammar ikonik imaginaries incompletes indexicality informatics internet interpenetrating interpenetrations introjections isp izanagi javascript Jen jennifer jisatsu jouissance judgmental julu kanji Kebara

kwat Lacan linux literarily machinic magatama mediaspace microworlds  
 morphing morphs ms Mt multiculturalisms Myouka nakasukawabata Nara  
 Netscape neurophysiologies nikuko Nikuko's nostalgias NYC oeuvre offline  
 Panamarenko panix particulation paysage peerings perl phenomenologist  
 pneumosphere poolings postmodern postmodernism postmodernity primordials  
 protolanguage qbasic realspace rebirths rills RNA runnels Sagdish satori  
 sed sememe sememes sexualities shakuhachi shamisen shimenawa shinjuu  
 signifiers sions Snoxfly sondeheim sourcess spam stromatolite subgroupoids  
 subjectivities subtexted susan Sysadmins techne teleologies thanatopoesis  
 tion tions trAce traceroute tracert tropes ulpan unfoldings unhinging URL  
 URLs vicodin videowork voiceovers VRML webboard Webpage Webpages wetware  
 wetwares worlding wryting www yamabushi ytalk"

...

### video-mime 2 - 40 second speed-up:

*Alan Sondheim · 10 February 2002, 11:29 p.m.*

-

video-mime 2 - 40 second speed-up:

: FIRE h FIRE t FIRE th FIRE ft FIRE h FIRE t FIRE th FIRE ght FIRE h FIRE  
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 FIRE cmb FIRE p FIRE sdstk FIRE swmmng FIRE smk FIRE cgtt FIRE pp FIRE ms  
 FIRE ft FIRE pp ms FIRE ght FIRE jmp FIRE p FIRE nd FIRE dwn FIRE mstbt  
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 FIRE p FIRE st FIRE st FIRE ss FIRE bndng FIRE v FIRE cmb FIRE dwn FIRE  
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z: FIRE h FIRE t FIRE th FIRE ft FIRE h FIRE t FIRE th FIRE ght FIRE smk  
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**qu|quic|icki|kie**

Alan Sondheim · 11 February 2002, 2:14 p.m.

-

qu|quic|icki|kie

az|azur|ure |e di|dirt|rty |y fr|from|om t| the|he t| toi|oile|let |t  
 an|and |d on|on m| me,|e, i| i s| spr|prea|ead |d he|her |r  
 ch|chee|eeks|ks a| and|nd l| lic|lick |k he|her as|assh|shol|ole |e  
 cl|clea|ean,|n, i| i'm|m s| sme|mell|llin|ing |g of|of m| mus|usk,|k, i|  
 i i| ins|nser|ert |t my|my t| ton|ongu|gue,|e, a| ask|sk h| her|er t| to  
 |o re|rela|lax,|x, pu|push|sh o| out|ut, |, i'|i'm |m in|in h| hal|alf |f  
 an|an i| inc|nch,|h, i| it'|t's |s th|the |e de|dept|pth |h of|of o|  
 oce|cean|an a| all|llig|igat|ator|ors,|s, i| it'|t's th|the |e  
 mo|move|veme|ment|nt o| of |f th|the |e sc|scen|ente|ted |d ta|tail|il, |,  
 i |i wi|with|thdr|draw|aw m| my |y to|tong|ngue|ue, |, li|lick|ck u| up |p  
 to|towa|ward|rds th|the |e va|vagi|gina|na, |, ag|agai|ain |n sh|she'|e's  
 |s be|beco|comi|ming|ng q| qui|uite|te c| cle|lean|an, |, sh|she |e  
 pr|pres|esse|ses |s do|down|wn, |, sp|spre|read|ads th|the |e  
 fl|flui|uids|ds o| on |n my|my f| fac|ace,|e, m| my |y ha|hair|ir, |,  
 la|late|ter |r th|that|at d| day|ay w| we'|e're|re o| out|ut, |, i'|i'm |m  
 ca|carr|rry|ying|ng h| her|er tr|trail|ail,|l, h| her|er s| spo|poor|or i|  
 is |s on|on m| me,|e, m| mal|ales|es k| kno|now |w sh|she'|e's |s my|my w|  
 wom|oman|an, |, i'|i'm |m he|her |r ma|man,|n, i| it'|t's |s a  
 qu|quic|icki|kie,|e, i| i c| cou|ould|ldn'|n't |t as|ask |k fo|for |r  
 mo|more|re

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**ququ|quicic|ickiki|kie**

Alan Sondheim · 12 February 2002, 12:10 a.m.

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ququ|quicic|ickiki|kie

evev|everer|erytyt|ythihi|hingng|ng y y| youou|ou h h| havav|ave e |e  
 toto|to f f| feeee|eed d |d meme|me, , |, i i |i eaea|eat t |t anan|and d  
 |d drdr|drinin|ink,k,|k, e e| eveve|veryry|rythth|thinin|ing g |g yoyo|you  
 u |u haha|haveve|ve, , |, i brbr|breaea|eathth|the e |e inin|in, , |,  
 brbr|breaea|eathth|the e |e ouou|out,t,|t, y y| youou|ou t t|  
 totot|ottete|ter r |r frfr|fromom|om t t| thehe|he b b|  
 brere|reakak|akfafa|fastst|st t t| tabab|ablele|le a a| andnd|nd i i|  
 i'm'm|m wawa|waitit|itinin|ing,g,|g, t t| thehe|hen n |n  
 yoyo|you'u'|u'llll|ll b b| be e |e clcl|closos|oserer|er, , |,  
 thth|thenen|en i i| i'l'l'|ll l |l haha|haveve|ve y y| youou|ou w w|  
 whehe|herere|re i i| i w w| wanan|ant t |t yoyo|you,u,|u, p p| parar|art  
 ofof|of y y| youou|ou i i| in n |n meme|me, , |, papa|partrt|rt o o| of f  
 |f yoyo|you u |u onon|on m m| me,e,|e, w w| whaha|hat't'|t's s |s onon|on  
 m m| me,e,|e, i i| i'l'l'|ll l |l tata|takeke|ke i i| in,n,|n, w w|  
 whaha|hat't'|t's s |s inin|in m m| me wawa|was s |s papa|partrt|rt o o| of  
 f |f yoyo|you,u,|u, w w| whaha|hat't'|t's s |s meme|me, , |, wawa|was s |s  
 yoyo|you



**eececononomomy-y-ofof-t-tererrororirismsm***Alan Sondheim · 12 February 2002, 7:21 p.m.*

eececononomomy-y-ofof-t-tererrororirismsm  
 wewe-a-arere-g-goioingng-i-intnto-o-a-a-nenew-w-woworlrd-d-ofof-t  
 tererrororirismsm.-.-i-i-amam-w-wrirititingng-t-thihis-s-bebefoforere-t  
 thehe-teterrrororisism.m.-m-my-y-woworkrk-i-is-s-alalwawaysys-a-ababoutut  
 t-tererrororirismsm.-.-i-i-amam-v-verery-y-wawarnrning-g-ababout  
 teterrrororisism.m.-t-thehe-n-newew-t-tererrororirismsm-i-is-s-anan-e  
 ecocononomymy-o-of-f-teterrrororisism.m.-w-we-e-wiwilllll-l-livive-e-inin  
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 walalkikingng-a-arorounund-d-a-a-teterrrororisism.m.-w-we-e-wiwilllll  
 wawatctch-h-eveeveryoyonene-f-foror-a-a-t-tererrororirismsm.-.  
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 wiwilllll-h-havave-e-gagangngs-s-ofof-t-tererrororirismsm-a-andnd-s  
 spopotsts-whwhere-e-teterrrororisism-m-wiwilllll-b-be-e-anand-d  
 ththesese-e-spspotots-s-wiwilllll-b-be-e-eveeverywywheherere-b  
 bececauause-e-t-thehey-arare-e-cocoolol-s-spopotsts.-.-spspotots-s-ofof-t  
 tererrororirismsm-a-arere-l-likike-e-susunsnsopotsts-t-thahat-t-cocomeme  
 w-whehen-n-ththe-sksky-y-isis-b-blulue-e-anand-d-wee-l-livive-e-inin-t  
 thehe-m-mosost-t-fefearar.-.-wee-a-arere-g-goioingng-i-intnto-o-ththisis  
 n-newew-w-woworldld-bebefoforere-t-thehe-t-tererrororirismsm-a-andnd-s  
 somome-e-teterrrororisism-m-wiwilllll-b-be-e-ththe-e-fifinanal-l  
 teterrrororisism-m-anand-d-i-wiwilllll-t-telell-l-yoyou,u,-i-i-w-wilill-l  
 tetelllll-y-youou.

**[no subject]***Alan Sondheim · 13 February 2002, 1:22 a.m.*

we cove co we communicate through the luge luge luge\*  
 we awe aw we await yuor terrorismorism orism\*\*  
 we wiwe wi we will be destroyedroyed royed\*\*\*  
 we wiwe wi we will be victoriousrious rious\*\*\*\*  
 we arwe ar we are your greatest enemyenemy enemy\*\*\*\*\*  
 frienfrien friends, we are youe you e you\*\*\*\*\*  
 \*we slide towards your victory staring at the brilliant sun  
 \*\*our exploded bodies call to us from your future  
 \*\*\*our debris on your notched rifles  
 \*\*\*\*our flags on your horizon to horizon sky  
 \*\*\*\*\*our friends within our perfect reach  
 \*\*\*\*\*enemies, among mirrors of perfect practice runs

**RELICS OF NIKUKO***Alan Sondheim · 13 February 2002, 1:34 p.m.*

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**Relics of Nikuko**

Relics of Nikuko: Daishin Nikuko offers parts of body for miraculous cure and saintly absolution. Parts by virtue of virtual regeneration. Sheaves of parts from arms, legs, breasts, neck, face. Braids of parts from hair above and below. Nails and others of hardened parts, bones. In miraculous cure, parts reserved in lower or upper ascii. In saintly regeneration, parts preserved in image of upper ascii. Eternity and infinite indefinite duplication possible and acceptable. Virtual regeneration by Nikuko or relic owner. Everyone to each her part. To the dissemination of her part. To her part and its offering and distribution. To the equivalence of her part and its perfect virtual regeneration. Softer areas of parts from interiors explored and unexplored. Atmospheric parts from intestines and lungs. Internal-external parts from bladder, intestines, ducts and glands. Perfect Relics of Nikuko available for saintly cure and miraculous absolution. Nikuko-contact for unlimited time.

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**Relic Catalog of Nikuko***Alan Sondheim · 15 February 2002, 5:13 p.m.*

-

**Relic Catalog of Nikuko**

```

00  nikuko-relic inventory

01  nikuko-arm-----{armarmarm}
02  nikuko-bla-----{blablabla}
03  nikuko-bre-----{brebrebre}
04  nikuko-che-----{checheche}
05  nikuko-chi-----{chichichi}
06  nikuko-ear-----{earearear}
07  nikuko-elb-----{elbelbelb}
08  nikuko-eye-----{eyeeyeeye}
09  nikuko-fac-----{facfacfac}
10  nikuko-fin-----{finfinfin}
11  nikuko-foo-----{foofoofoo}
12  nikuko-hai-----{haihaihai}
13  nikuko-hea-----{heaheahea}
14  nikuko-kne-----{kneknekne}
15  nikuko-leg-----{leglegleg}
16  nikuko-lun-----{lunlunlun}
17  nikuko-nec-----{necnecnec}
18  nikuko-nip-----{nipnipnip}
19  nikuko-nos-----{nosnosnos}

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20  nikuko-pub-----{pubpubpub}
21  nikuko-shi-----{shishishi}
22  nikuko-sho-----{shoshosho}
23  nikuko-sol-----{solsolsol}
24  nikuko-sto-----{stostosto}
25  nikuko-toe-----{toetoeto}
26  nikuko-uri-----{uriuriuri}
27  nikuko-vag-----{vagvagvag}
28  nikuko-vag-----{vagvagvag}
29  nikuko-wai-----{waiwaiwai}
30  sort zz > yy; sed 's/^\.../&-----\{\&&\}/g' yy > zz
31  sed 's/^\nikuko-/g' zz > yy

```

```
01  nikuko-arm-----{armarmarm}
```

you open your arms wide, begging the populace to embrace you. you pull your arms around your body. pop-pop-pop. it hums with the beauty of death. it warms to my hand. i am once again, warm in my hand, warm with the beauty of it. no pop-pop-pop, we emerged later with blood on our arms. at last i came to the eastern arm to hold my warm out, my flesh out, to their touch, their gatherings, communal. it seems impossible. i want to hold my warm out, my flesh out, i'm feverish; there are strange welts on my arms..

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15  nikuko-leg-----{leglegleg}
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ms ms m|eeteeteet|s ts ts t|he he he |leglegleg|, t, t, t|hathathat| cr cr |intintint|o to to t|he he he |sinsinsin|gleglegle| ey ey ey|e, e, e, of parts from arms, legs, breasts, neck, face\*. Braids of parts from hair\*

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09  nikuko-fac-----{facfacfac}
```

face. i fall to the ground like a worm. i can't move. i jerk about. i want you so bad this might be a dream. i want your body in my face. perhaps i'm not being clear, faced with the clarity and fuzziness of the inconceivably tangled matrices of molecular organization, video and interactivity in the face of periphyton. fl|flui|uids|ds o| on |n my|my f| fac|face|e, m| my |y ha|hair|ir, |, of parts from arms, legs\*, breasts, neck, face. \*Braids of parts from hair

```
08  nikuko-eye-----{eyeeyeeye}}eyeeyeeye{-----eye-okukin 80
```

.uoy nwo I ,okukiN ,ffo my eyes. Take everything off, Nikuko, I own you. I am looking at you now, Nikuko. I am undressing you with my eyes. I take ekat I .seye ym htiw uoy gnihtyreve ekaT .seye ym gnisserdnu ma I .okukiN ,won uoy ta gnikool ma I tail mi grep eye mi > zz rev zz >> zz sort zz > yy; mv yy zz sort zz > yy; mv yy zz

EUEUEU\_

**[no subject]**

Alan Sondheim · 17 February 2002, 1:17 a.m.

-

i killed off jennifer with a bier a couple of years ago  
jennifer returns as a helpmate all the times  
she's safe and warm and comforting and conjures dismal julu  
julu disappeared into smoke and empathy  
she manipulated protocols of alan  
alan was gone among them and gone among all exhausted women  
azure came among them and swept out the cobwebs and nightmare  
nikuko moved among them  
nikuko kept moving among them  
nikuko the dismembered reassembled herself over and over again  
the protocols transformed into programs of war and violence

these people are always these people or the they or the thing  
in the night they come in the form of crabs of several disparate types  
pink ones with soft-shelled carapace  
black ones with dark subterranean patterns  
enormous black ones like shields or medallions  
nikuko moved among them clawed from every direction  
nikuko crawled out with her face limbs and neck torn and hanging  
she reassembled herself speak speak nikuko we are listening  
speak speak nikuko we are listening listening

alan will be killed off by all exhausted women  
travis and honey and tiffany have found serrated claws  
they live among the planets lrns speaallions imbs and neck  
nikuko kept moving among them grams of war we are listening  
nikuko the dismembered reassembled all exhausted women  
cobwebs and nightmares  
e of years ago mes njures dismal julu  
speak speak nikuko are are listenihe they or the thing  
gramallions m every direction jkimbs and neck all exhausted women  
enormous black ones like shields or med cobwebs and nightmare  
listeniherself over and over again  
allions  
they live among the planets

-

**[no subject]**

Alan Sondheim · 17 February 2002, 10:47 p.m.

-

pre-image  
i'm jennifer and i know everything. there are bars of pink-red flesh. you  
can't go in there. there are shadows as well. the shadows are cool; they  
cover the holes. they show you just how dimensional the bars are. the bars

are way in front of the holes. the bars stop the holes from sinking. the bars stop you from sinking into the holes. the bars hash everything that goes through them. that is everything gets two variables which access like indirect addressing. you can't go in straight ahead. you have to go in with a twenty-eight degree angle. you can fit in with a twenty-degree angle. you can go in either hole but one of them is more difficult and you must go in through the bars and change from one to another. everything is tiny tiny and you can dream with them. you can only see them and the scent of them. the scent of them is jennifer and this is all you know of jennifer and nothing else and jennifer knows everything. jenny sleeps in niky. you can see niky too.

post-image

jennifer and nothing else. jenny sleeps in cc::sun 17 attchmnt:21:36:15  
subject : another  
you can see niky too.

—

**vjntaj**

*Alan Sondheim · 18 February 2002, 8:47 p.m.*

-

vjntaj

ions in 2000 began everything we were so very afraid of 2 5 2 5 2 5 2 how beauty which rankled Victorina, remember? males and females have true scatter-hormones. Julu jumped in Victorina. Nikuko laughed for joy. Travis did jump in Alan. Jennifer did laugh in Victorina. Nikuko did laugh for joy.:microbes will attack the following years: 2001, 2002, 2004, 2005. 2003 will be primed ungainly. oh oh oh said Alan sniff-cry, why am i truly so cruelly persecuted? oh said Victorina, you do bring it on yourself. jump on your flesh! Alan did jump on Alan-flesh, sniff-cry, and saw how true the worldly-world was. Travis rose to stupendous height. he did Alan kill. travis said all right we wait for 2003 prime.:2001 = 3 23 29; 2002 = 2 7 11 13; all right we wait for 2003 prime - that's the beginning of it - that's the ending. what of 2011? well, what of it? teach them how to think. cut them back, remember Nikuko? "she carried her threadbare shirt to the wall, where Victorina gladly returned the necklace." it was marked all the way through the 1990s. anything with a zero will be glad for a two and a five. even in war the canons are primed, genreissimo. remember, Julu, did you ever fit in? "the wall was breached by fantastic forces checked by rings of light. remember Jennifer? "all of us gathered around her decimated body." there were loons, coots, grebes, herons, egrets, american alligators.:of false numerics 41:

"the necklace." it was marked all the way through the 1990s. anything with a zer Su o will be glad for a two and a five. even in war the canons are primed, genreiss If you are reading this, it is li imo. remember, Julu, did you ever fit in? "the wall was breached by fantastic fo rces checked by rings of light. remember Jennifer? "all of us gathered american all

think. cut them back, remember Nikuko? "she carried her threadbare shirt to theion] way t sentiment into starkly manipulated and aggregated grebes, herons, egrets, american alligators. is yours! milky instal The symptoms of your most violent war:kolaj Szoska, the

of perfect 6 and 28 of false numeri ions in 2000 began everything we were so very afraid of 2 5 2 5 2 5 2 how beauty portrayed as just an interface where the operator rankled Victorina, remember? males and females have true scatter-hormones befittingly clever in 2003 w

ravis rose to stupdenous height. he did Alan kill. travis said all right ... solider is of false numerics 41 on wet flesh, it's solider?ILY LINE  
 Drawings and Paintings by Anne / | | | | | | | | | | | | | | | | | |  
 | | | | | | | | | \ Travis did jump in Alan. Jennifer did laugh in  
 Victorina. Nikuko did laugh for j | | | | | | | + | | | | | | | |  
 |19//02//2002 oy.? yes A casualties and thrust| | | | | | | | | |  
 nightmare!| | | | |

beauty FAST v\_2.1:overall #1

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### what will you do

Alan Sondheim · 19 February 2002, 8:48 p.m.

—

what i do keeps me alive, you have to understand, you really have to understand what: No hey's found. what i write yesterday, do you hear me, is already a week a month old; what i write the day before is distant memory; what i write now is already gone before its time what: No hey's found. what: No hey's found. what: No hey's found. i am stalling you; i am stalling myself; i am stalling everything and nothing; see: i think clearly; see: i | this to you; this to you | i; what i write stays in shreds; you will read my shreds; you will be found; i will be found in you /usr/local/bin/ksh: i: not found /usr/local/bin/ksh: i: not found /usr/local/bin/ksh: i: not found /usr/local/bin/ksh: see:: not found /usr/local/bin/ksh: see:: not found /usr/local/bin/ksh: this: not found /usr/local/bin/ksh: this: not found /usr/local/bin/ksh: i: not found what: No hey's found. /usr/local/bin/ksh: you: not found /usr/local/bin/ksh: you: not found /usr/local/bin/ksh: i: not found please read me; please keep me alive /usr/local/bin/ksh: please: not found /usr/local/bin/ksh: please: not found what you will do; there is no time left; there is every time left; what will you do; what will you do what: No hey's found. /usr/local/bin/ksh: there: not found /usr/local/bin/ksh: there: not found what: No hey's found. what: No hey's found. what will you do

—

**a**

Alan Sondheim · 25 February 2002, 12:06 a.m.

0:  
1:  
20:  
21:  
139: " Beguine.  
174:You cry.  
295: nothing more so show me the door"  
700:You kiss yourself.  
844:       yours! "  
857:  
2603:millimeter pistol.  
2622:  
2771:door. It is brown, wood. I shoot them. The pistol hums, it doesn't go  
4234:up.  
4238:  
4239:I woke up frightened, Nikuko, frightened of everything.  
7062:of struggle in the pipes.  
9587:  
10191:in the hole of the forest  
14834:moved slowly nothing moved  
14923:  
27359:thicket. why did they burn the shelter down? in the center  
28978:subtlety of embers...  
42397:  
42666:  
80608:over.  
80614:

**small change**

Alan Sondheim · 3 March 2002, 11:58 p.m.

-

small change

"constitbreathe "mbreathe "consbreathe "esbreathe "existence"); @noun=  
("bbreathe breathe "pabreathe breathe "breathe smell breathe @noun=  
("breathe breathe "catbreathe "breathe "breathe "entity", smelbreathe  
tastes breathe tastes breathe tastes sucbreathe onto smebreathe sbreathe  
breathe suck breathe war:\n"; smelbreathe breathe sucbreathe thbreathe  
suckbreathe \$g; smellbreathe "\$noubreathe breathe wbreathe tastesbreathe  
suck wbreathe smell casbreathe breathe breathe suckbreathe tastesbreathe



**Of Coin***Alan Sondheim · 4 March 2002, 10:05 p.m.*

-

**Of Coin**

On a phenomenological level, we live within the horizon of universal causation, stochastic phenomena notwithstanding. Origins are given as such because they appear determined; the truth of the matter, however - the \_truth of matter\_ - is that causation is problematic; as cosmology approaches  $t(0)$ , it becomes more and more dubious - paralleling the breakdown of spacetime in the small. Our worlds, perceptions, are residues at best. We shall find nothing at the origin, no function, null - not even annihilation.

We live within the horizon of universal apocalypse, local organization notwithstanding. Azure and I cuddle together; we are co-dependent, having these few moments before worlds collapse. The imminent destruction of life is close to certain; a decade seems a stretch. Humans were given the seed of catastrophe in the very possibility of nuclear and biochemical physics. We grasp each other furiously, our eyes not yet blanked out. We live within the residues, find nothing at infinity, no function, null - not even annihilation.

because they appear determined; the truth of the matter, however - the:action, stochastic phenomena notwithstanding. Origins are given as such:On a phenomenological level, we live within the horizon of universal caus-:We shall find nothing at the origin, no function, null - not even annihil-:imminent destruction of life is close to certain; a decade seems a

Your terrorism of spacetime in the small. Our worlds, perceptions, are residues at best. is towards my casualties co-dependent, having these few moments before worlds collapse. The

—

**[no subject]***Alan Sondheim · 5 March 2002, 4:38 p.m.*

-

Jennifer: The madness is upon us.  
We will all be dying in the madness.

Nikuko: We will save you after you will be dying.  
We will save you after you will be dying.

Nikuko: We will save you after you will be dying.

Nikuko: We will save you after you will be dying.  
We will save you after you will be dying.

We will save you after you will be dying.

—

## If

Alan Sondheim · 6 March 2002, 9:29 p.m.

-

If

If Auschwitz hadn't happened, if September were another,  
I'd say that you were mine, I'd say we'd stay together,  
In any darkness, weather; if Beirut were filled with flowers,  
Jerusalem a town, I'd say we'd live forever, I'd say we'd be together;  
If Afghanistan were peaceful, if America were other,  
I'd say we're made for one another, I'd say eternity;  
If Rwanda never happened, Sudan were prosperous,  
I'd say we'd love forever, I'd say a god was there, so glorious in us;  
If Israel were milk, and Palestine of honey, and China were so sweet,  
We'd lie together there, I'd say you were the rose,  
All among the fairest; if one voice hadn't happened,  
Another took its place, I'd say your name forever,  
And we would live forever; if September were another,  
A day of bright fall weather, if Auschwitz hadn't happened,  
In any darkness, weather, I'd say that we were peaceful,  
I'd say eternity, if animals still roamed free, if there were animals,  
I'd say a god was there, so glorious in us, all among the fairest;  
If one voice hadn't happened, another took its place.

—

## Susan Graham 1'20"

Alan Sondheim · 7 March 2002, 11:03 p.m.

-

Susan Graham 1'20"

Image: My me san aham. e's e icket. ruggles move r shirt. e lps m.  
ueezes r easts. lls r nts f. e tries lp m. e's anding. n't lp . ey me wn.  
e panties me wn. u nd is. esn't ther . e's ked. She ngers rself.  
ngers r. e ts r othes . 's ked. He's sturbating. mes. rays ite. e's e  
d. e's naked. u nd lming. don't nd. e reads r gs. es close . me san  
aham. e rns er. reads r s. e camera es ose . e's ting e tel. u ke is  
tel. I like ll ough. u nd lming. don't nd. u nd showing ur nt. don't re.  
y e u oking ke at. I think u're sessed . u're llowing erywhere. e's e  
toilet. e's ssing e ilet. oseup r ss. u nd filming. don't re. me san  
aham. at e u ing. e closes e or. y d u at. was noyed. y re u noyed.  
You're llowing erywhere. d u nd lming u ssing. I don't nd. u nd owing is.  
don't re. ow ur breasts. nger urself. e's ked e d. e ngers rself. in d t.  
e es d t. read ur gs der. e reads r legs. n take shower w. e es e ower.  
e's ked. name san aham. e's e icket. ruggles move r shirt. e lps m.

ueezes r easts. lls r nts f. e tries lp m. e's anding. n't lp . ey me wn.  
 e panties me wn. u nd is. esn't ther . e's ked. She ngers rself.  
 ngers r.

Sound: what's your na nam susan gra doin he here move here i was born come  
 to me i didn't how do you like the hotge seems alri are you gla yu seems  
 alri are you gla yu it seem are you gla yu ca range no yu squeeze yu  
 because i thot it did you think it wa painful done it before bukit  
 different done it before marked what's your na may name is susa gra  
 because i was bor ome to me ive here you ove here i didn't i was born

—

Your use of Yahoo! Groups is subject to <http://docs.yahoo.com/info/terms/>

## process child

*Alan Sondheim · 10 March 2002, 11:26 a.m.*

-

process child  
 we kill our children  
 menses and  
 semen and  
 a terrible politics of response/attack  
 pink flux in hole  
 red-pink flux on rod  
 inevitable deaths in every world  
 desperate desiccation  
 distraught dna and  
 her period, my cum, my mouth  
 my teeth glisten with our children  
 and my lips glisten with our dying children  
 vagaries of belief in atomic light  
 and that light before the onslaught  
 and that onslaught before the final light  
 bringing to bear that nothing will be ever born  
 and our fucking, wars of innocent nations  
 look, blood drying everywhere around us  
 we are the desert of organ organelles and  
 blasted cones of light, virga, distraught impotence  
 and nothing weathers, nothing soaks  
 bloody clots, semen dribbling in my eyes  
 and you wear your children in your hair  
 and my hair is covered in your blood, my cum  
 hello to everyone, azure-nikuko  
 and goodbye to everywhere, nikuko-azure  
 i'm wet with our dismembered and  
 menses and  
 semen and  
 pink flux in hole  
 red-pink flux on rod

inevitable deaths in every world  
desperate desiccation  
distraught dna and  
her period, my cum, my mouth  
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semen and  
a terrible politics of response/attack  
red-pink flux on rod  
her period, my cum, my mouth  
my teeth glisten with our children  
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bloody clots, semen dribbling in my eyes  
and you wear your children in your hair  
and goodbye to everywhere, nikuko-azure  
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semen and  
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blasted cones of light, virga, distraught impotence

and nothing weathers, nothing soaks  
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 and you wear your children in your hair  
 and my hair is covered in your blood, my cum  
 hello to everyone, azure-nikuko  
 and goodbye to everywhere, nikuko-azure  
 i'm wet with our dismembered and  
 menses and  
 pink flux in hole  
 inevitable deaths in every world  
 distraught dna and  
 her period, my cum, my mouth  
 vagaries of belief in atomic light  
 and that light before the onslaught  
 and that onslaught before the final light  
 bringing to bear that nothing will be ever born  
 and our fucking, wars of innocent nations  
 we are the desert of organ organelles and  
 blasted cones of light, virga, distraught impotence  
 and nothing weathers, nothing soaks  
 and you wear your children in your hair  
 and my hair is covered in your blood, my cum  
 and goodbye to everywhere, nikuko-azure  
 i'm wet with our dismembered and  
 we kill our children

```
7 pico fil 8 cp fil ~/child 9 cd 10 pico zz 11 awk -f child zz >> zz 12 wc
zz 13 pico zz 14 rm zz; pico zz 15 h 16 awk -f child zz >> zz 17 wc zz 18
pico zz 19 h 20 awk -f child zz >> zz 21 wc zz 22 pico zz
```

—

### **a goodbye to all that**

*Alan Sondheim · 10 March 2002, 11:36 p.m.*

-

a goodbye to all that  
 a terrible politics of response/attack,  
 and goodbye to everywhere, nikuko-azure,  
 and my hair is covered in your blood, my cum,  
 and my lips glisten with our dying children,  
 and nothing weathers, nothing soaks,  
 and our fucking, wars of innocent nations,  
 and that light before the onslaught,  
 and that onslaught before the final light,  
 and you wear your children in your hair,  
 and blasted cones of light, virga, distraught impotence,  
 and bloody clots, semen dribbling in my eyes -  
 bringing to bear that nothing will be ever born,  
 and desperate desiccation,  
 distraught dna ...

hello to everyone, azure-nikuko -  
 and her period, my cum, my mouth -  
 i'm wet with our dismembered and  
 inevitable deaths in every world.  
 look, blood drying everywhere around us,  
 menses,  
 and my teeth glisten with our children -  
 pink flux in hole  
 and red-pink flux on rod  
 and semen ...  
 vagaries of belief in atomic light -  
 we are the desert of organ organelles.

—

### [no subject]

*Alan Sondheim · 11 March 2002, 2:33 p.m.*

-

the coot aren't plentiful as before; some areas seem inundated, some  
 |  
 relatively dry. we pull ourselves among the mangrove roots; i climb out in  
 |  
 the midst of golden orb and shield spiders. later, poison ivy wound its  
 |  
 way around everything, we watched egrets preening, a lone woodstork on top  
 |  
 of a pine. these hunkered down in solution holes surrounded by alligator  
 |  
 flag. earlier, a common yellowthroat. later, fireflies, more brilliant  
 |  
 than ever. they're condensations of angels; they will light the way. rain  
 |  
 and no rain coming. land's end and delineation of the rest of the world,  
 |  
 the center. of nothing, the beyond. :behind the pelican, loons, i think,  
 |  
 distant as ever. the anhinga are close to leaving the nest, trying their  
 |  
 wings; we see only two, the third may have already left, may have died. in  
 |  
 the dusk a dark snake crosses. earlier, a black mangrove snake in attack  
 |  
 mode, the camera closing in. later, the bald eagle hatchling close to  
 |  
 leaving as well, dark-headed, world-surveying. on turner river, parade of  
 |  
 alligators. earlier, an old crocodile at land's end, turned from the  
 |  
 water; he'll follow inundation, come safe and harbored in. :everglades,  
 |

we're pushed to the edge, land's end, down in the water, we're returning  
 |  
 on the highway, running 60, there's a thing in the road, dark alligator,  
 |  
 we're thrown to a halt, run out, stop traffic. she's sitting there. we  
 |  
 wave cars and trucks slow around. someone comes, moves the tail. she  
 |  
 gets up hissing, trots off, we get back in the car, take off. there's  
 |  
 everglades deer ahead on the right - elusive in these parts, they run off.  
 |  
 on the mangrove roots, closeup: barnacles, limpets, mussels, mangrove  
 |  
 oysters, worm tubings. i dream of land's end images, they claw at me, go  
 |  
 down in water of the continent. :fakahatchie:

—

**fatal***Alan Sondheim · 12 March 2002, 11:27 p.m.*

-

```

fatal
19      less fi
20      less fil
k22% rev fil > lif
k23% awk -f lif fil > zz
awk: lif:1: } "0" tnirp { /+}0[/
awk: lif:1: ^ syntax error
awk: lif:1: fatal: Unmatched [ or [^: /+}0[/
k24% sed 's/tnirp/print/g' lif > li; mv li lif
you have mail in /net/u/6/s/sondheim/.mailspool/sondheim
k25% awk -f lif fil > zz
awk: lif:1: } "0" print { /+}0[/
awk: lif:1: ^ syntax error
awk: lif:1: fatal: Unmatched [ or [^: /+}0[/
k26% wc zz
      0      0      0 zz
k27% awk -f fi fil > zz
k28% wc zz
    1113    5429    28336 zz
k29% awk -f zz fil > yy
awk: zz:3: he's
awk: zz:3:  ^ Invalid char ''' in expression
she pulled and bit his with her she bit his until they bled she pulled the
ropes so tight they cut his or she all over his and she pulled and bit his
with her she bit his until they bled she pulled the ropes so tight they
cut his or she all over his and her were spread so wide everyone could see
her or she bit his until they bled
  
```



```

they went at it
19      less fi
20      less fil
21      h
22      rev fil > lif
23      awk -f lif fil > zz
24      sed 's/tnirp/print/g' lif > li; mv li lif
25      awk -f lif fil > zz
26      wc zz
27      awk -f fi fil > zz
28      wc zz
29      awk -f zz fil > yy
30      rm zz; pico zz
k32% awk -f fill zz > yy
k33% wc yy
      188      1116      5599 yy
k34% cat yy >> zz

```

—

**so***Alan Sondheim · 13 March 2002, 11:03 p.m.*

-

so  
true of the web of eternal life || swallow-tailed kites high above turkey  
buzzards. that alligator following me almost on shore as we danced near  
overhead mind you partying, mating black buzzards that brought our skin to  
the foreground, as if meristemation in aerial required columnar cacti tips  
on christmas cacti or flatter opuntia trailing down from mangrove, wounded  
halloween dragonfly carried to save haven while black mangrove pneumato-  
phores sheltered beneath hurricane treefall and, with us, mating black  
buzzards that brought our skin to the foreground, as if meristemation in  
aerial required columnar cacti tips on christmas cacti or flatter opuntia  
trailing down from mangrove, wounded halloween dragonfly carried to safe  
haven while black mangrove pneumatophores sheltered beneath hurricane  
treefall and:ibis flocks and woodstork, lower on mosquitofish, but it was  
the cacti vines, looking grafted, even over:of the web of eternal life ||  
swallow-tailed kites high above turkey buzzards. that alligator following  
me almost on shore as we danced near overhead::white crab carapace lively  
cormorant perch suffice in my contrary red white black of twist, makeup  
eaten by tricolored greenbacked herons

—

**Berda'awat, biar-lah hitam; mandi, biar-lah basah.***Alan Sondheim · 14 March 2002, 11:32 p.m.*

-

Berda'awat, biar-lah hitam; mandi, biar-lah basah.  
 If you get inked, get black; if you bathe, get wet.

(Malay proverb, from Winstedt, A Simple Malay Reader)

If you write, write to the fullest; if you burn, conflagrate; if you swim, dive. If you get inked, get black: write into the maelstrom, conflagrate. If you bathe, breathe, get wet, drown; if you drink, drown; if you write, write down with bodies floating in the stream of stories. If you drown, you drown; if you write, you're written. Write and you drown; if you get ink, your lungs fill with darkness: black ink, and you get black.

—

**the internet radio***Alan Sondheim · 16 March 2002, 1:45 a.m.*

-

```

the internet radio
radio (#695) is owned by Nikuko (#934).  ye@tcp.com)
Aliases:  radio                                on.
Key:  (None.)                                ntro' for help.
Obvious Verbs:
  g*et/t*ake radio
  d*rop/th*row radio
  gi*ve/ha*nd radio to <anything>
  v*iew radio                                im/tf-lib/stdlib.tf.
  dis*play radio                            im/.tfrc.
  connect radio to <anything>              im/tiny.world.
  @webpref*erences radio
look radio
@examine radio

```

Cyber Media Culnte nos dirigimos a vd:

UIB (3909) Alan, Get Printer Ink Fo

Use COnnect username passw "Rick Baraniuk" <>, \*\*\*

Connected \*\*\*mail! From Alan S Bodeem in Do Come In and Look Around! Hey!  
 See theindow]ec's Norton AntiVirus 2001 product You see Bedei, #1, Girl,  
 Boy, Bodi, Bodi," <r D 3 Mar 16 To: Cyb <cybermind ( i#1, iBuda, iBodei,  
 iBed The GreyMagic advisory i #\$\$mcp version: 2.1 to: 2.1 [26 messages  
 expunge I don't understand that.(2133) Re: Vs: Re: Bodee " Do Come In  
 and Look Around! Hey! See the [26 messages expunged from folder "INB You  
 see Bedei, #1, Girl, Boy, Bodi, Bodi,eyMagic advisory is at INBOX s i#1,  
 iBuda, iBodei, iBedei, iBudi, iBedee elistsarinc.com>, >most in this  
 forum. radio here. "RA The Obvious exits: [root] to myour darkness multi  
 trace writingo lsnl lookecur radio Bodee ma

[Closing "sen a mj tf-lib zummer.txtrkb@pola CDR0M of collected

work 1994-200 Pine finished -- Closed fold lisp notes thingST 2002 ha  
 "Pundeer, A  
 To: mediament  
 lynx\_bookmarks.html phoenix.hlp            tiny.worldall statistics are  
 activated.  
 k32% m  
 I  
 parentheses[numbers] [all] [ranges]  
 look radio  
 look radio

—

## julu's difference between ice-hockey and ice-skating with a note on

*Alan Sondheim · 16 March 2002, 1:59 p.m.*

-

julu's difference between ice-hockey and ice-skating with a note on  
 ice-skating  
 in hockey, the skates almost never leave the ground.  
 in skating, the skates often leave the ground.  
 in hockey, there are no toe picks.  
 in skating, there are toe picks.  
 in hockey, if you fall, you are cushioned by helmet and uniform.  
 in skating, you are not cushioned.  
 in hockey, there are friends and enemies on the rink.  
 in skating, you are all alone or with a partner.  
 in hockey, you chase a small puck around the rink.  
 in skating, you chase nothing.  
 in hockey, you try and make goals.  
 in skating, you try and skate the best you can.  
 in hockey, the skates are a means of transportation.  
 in skating, the skates are a means to an end.  
 in hockey, you move from one end of the rink to another.  
 in skating, you move everywhere on the rink.  
 in hockey, you skate to the inner rhythm of the game.  
 in skating, you skate to music.  
 in hockey, there are referees.  
 in skating, there are judges.  
 in hockey, you carry a stick.  
 in skating, you carry nothing.  
 in hockey, you are heavily clothed.  
 in skating, you wear fancy costumes and are close to naked.  
 in hockey, you can break your bones and die.  
 in skating, you can break your bones and die.  
 in hockey, the effort is irrelevant and scoring is everything.  
 in skating, you should appear effortless and winning is everything.  
 in hockey, you are protected against the skate blades.  
 in skating, you may be easily injured by the blades.  
 in hockey, you may have brawls on the ice.  
 in skating, you may lift and throw your partner.

in hockey, the brawls are broken up.  
 in skating, you hope your partner lands successfully.  
 in hockey, the overall impression is of strength and speed.  
 in skating, the overall impression is of technique, grace, and innovation.  
 in hockey, the players are often strong and large.  
 in skating, the skaters are often lithe and strong.  
 in hockey, males most often skate with males.  
 in skating, males most often skate with females.  
 in hockey, there is a lot of charging ahead.  
 in skating, there is a lot of turning around.  
 in hockey, technique is for putting the puck in the goal.  
 in skating, technique is an end in itself.  
 in hockey, you use any technique for speed and strategy.  
 in skating, you land carefully on one or another foot.  
 in hockey, skating backwards takes you away from the fray.  
 in skating, skating backwards is an end in itself.  
 in hockey, you are in the puck and with your teammates.  
 in skating, you are an end in yourself and perhaps your partner.  
 in hockey, you are in the service of applied art.  
 in skating, you are in the service of art in itself.  
 in hockey, you are careful of the referees.  
 in skating, you are victimized by the sexually corrupt world of judging.  
 in hockey, you do anything within the limits of the game.  
 in skating, you are controlled by established propriety and etiquette.  
 in hockey, you are part of an alliance against another.  
 in skating, you are portrayed in love, against the other lovers.  
 in hockey, you are of the ice and rink.  
 in skating, you are of the ice and air.  
 in hockey, the ineffable.  
 in skating, the ineffable.

... spinning as part of the ice dancers requirements, this blade ... a unique split bottom pick which will allow the ... position of the crosscut toe pick is designed to ... lift any move in pairs skating in which the male ... lifts his partner off the ice. in the most spectacular ... backward curve, uses the toe pick to rotate in the ... instead, flip the skating foot around to execute the 3-turn. 8. as you exit the 3-turn, tap the ice with the side of your left toe pick, leg extended. back to ... and land perfectly on the ice is one of the most ... different types of figure skating jumps. each jump is ... a skater vaults off the toe pick of the other foot. ... this improvement made toe pick jumps possible. the skating ... the first closed toe skating ... there are many forces at work while figure skating. ... back with the left foot and jabs the toe pick into the ice to provide assistance for the jump. the ... the 1870's, making toe pick jumps possible. ... invented the first closed toe blade made from one ... to 3.8 acres. more ice skating history the first skates ... turns counterclockwise on the ice, standing on the left leg ... any help from a toe pick or a swinging free ... the skater starts by skating backwards on two feet ... edge free skate lift toe pick. 5. a method of ... program's use of the ice surface, originality, difficulty ... singles and pairs skating competition that accounts ... the entry edge of the skating foot without bringing the free ... in contact with the

ice to assist in the ... which skaters use their toe pick and take off from ...

i think hockey is a beautiful world.  
i think skating is a beautiful dream.

—

---

## our love

*Alan Sondheim · 17 March 2002, 1:05 a.m.*

-

our love  
self-deprecation going nowhere, there must be a space for structure, not anecdote

audience [laugh] [applause]

surely you must think, mr. sonndheim, that you are stale and have covered everything, is it not? it is not.

is it something else, mr. sonndheim. [shrug] [jump]

yes and surely. we are packing up to leave this life. i cannot think.  
there are crickets and sand midges everywhere. my body is a sieve.

you are a saint, mr. sonndheim. [laugh] [kiss]

thank you for your consideration. but i have no more stories, i am lazy to program, i have no conditions. i must

audience [query] [yes]

i must complete my theoretical work so that it is bone, not marrow;  
spine, not tissue, earth, not inconceivable and wobbling space

mr. sonndheim, we are with you in our heart. you are a genius and you must do this. we applaud your effort to write when you are packing up to leave this life.

audience [applause] [consternation]

do not fear, i will work through this with my customary and tremendous courage, i will not disappoint

of course you will not, mr. sonndheim, you have never done but brilliant through the most amazing consequences that would have haunted and weakened anyone else

audience [empathetic] [poor mr. sonndheim]  
but it is true, it is the most slightest true, that i will be doing a

disappointment to myself, unless i am packing up less and thinking of our world and its terrible needs and wants so much more, that i will stop packing up and thinking of my theoretical work which is so very important to you

audience [agreement] [wonderful applause]

i know i can count on you and i promise i will never let you down, i would rather my heart shatter and my limbs turn leprous than i will let you down, which i will not.

you are so brave mr. sondheim, i cannot believe how brave you are in this dark world, and we are eager readers of your theoretical work, which will make us better people who will know about the dark world

audience [thankful] [eternally grateful]

thank you thank you, i will produce the greatest work and i will cease leaving and will remain forever in your hearts and my books and every other writing

audience [more than thankful] [jump] [wonderfully put]

that was wonderfully put, mr. sondheim, thank you, thank you, thank you.

—

## | sym

Alan Sondheim · 20 March 2002, 1:16 p.m.

|  
 |  
 | the world is perfect, not imperfect  
 | negation is a quality of syntax; perfection is ikonic  
 | negation is a decision; beyond inscription, the world lies  
 | good is a quality of the world; evil is a quality of semiosis  
 | goodness is meaningless; perfection is meaningless  
 | meaning is a carving of the other by the other in the original face  
 | writing inscribes; inscription is written  
 | punishment is a quality of ethos; ethos is disembodied code  
 | the book of nature knows no language  
 | nothing is corrupted, nothing corruptible  
 | semiosis squares the good and rounds the evil  
 | disembodied code is the code of disembodiment  
 | the meaningless is good and perfect  
 | identity is meaningless  
 | semiosis is the simultaneity of equivalent structures  
 | occupation is inscription; inscription occupies  
 | all is fluid, fractal, quantum within degrees  
 | the world is balanced, not balanced  
 | imbalance is eternal motion, the torsion of semiosis  
 | decision is always quantum

| the legibility of nature is only the nature of legibility  
 | cross the chiasm, from meaning to meaningless  
 | infinite information constructs a world  
 | infinite information is meaningless  
 | there is no deviation beyond inscription  
 | perversion is a version of the carving of the other  
 | the face is everywhere; the world has no face  
 | the world has no carving; nothing is written in the world  
 | organism inhabits the meaningless  
 | the law of ownership is the ownership of law  
 | ownership is among the imperfect and temporary  
 | the code of disembodiment is post-mortem  
 | whatever is said, is said after one  
 | an inscription is meaningless, two inscriptions are unbalanced  
 | saying something is never something saying  
 | what is said, is meaningless  
 | there is nothing of the world  
 | a center is an instant  
 |  
 | "For it is only the finite that has wrought and suffered;  
 | the infinite lies stretched in smiling repose." - Emerson  
 |

sym

is world the | perfect, not imperfect  
 a is negation | quality of syntax; perfection is ikonic  
 a is negation | decision; beyond inscription, the world lies  
 a is good | quality of the world; evil is  
 meaningless; is goodness | perfection is meaningless  
 a is meaning | carving of the other by the  
 inscription inscribes; writing | is written  
 a is punishment | quality of ethos; ethos is disembodied  
 of book the | nature knows no language  
 corrupted, is nothing | nothing corruptible  
 the squares semiosis | good and rounds the evil  
 is code disembodied | the code of disembodiment  
 is meaningless the | good and perfect  
 meaningless is identity |  
 the is semiosis | simultaneity of equivalent structures  
 inscription; is occupation | inscription occupies  
 fluid, is all | fractal, quantum within degrees  
 is world the | balanced, not balanced  
 eternal is imbalance | motion, the torsion of semiosis  
 always is decision | quantum  
 of legibility the | nature is only the nature of  
 chiasm, the cross | from meaning to meaningless  
 constructs information infinite | a world  
 is information infinite | meaningless  
 no is there | deviation beyond inscription  
 a is perversion | version of the carving of the  
 is face the | everywhere; the world has no face

has world the | no carving; nothing is written in  
 the inhabits organism | meaningless  
 of law the | ownership is the ownership of law  
 among is ownership | the imperfect and temporary  
 of code the | disembodiment is post-mortem  
 said, is whatever | is said after one  
 is inscription an | meaningless, two inscriptions are unbalanced  
 is something saying | never something saying  
 said, is what | is meaningless  
 nothing is there | of the world  
 is center a | an instant  
 |  
 is it "For | only the finite that has wrought  
 lies infinite the | stretched in smiling repose." - Emerson

---

### **what i heard, in the last two days, of the last days**

*Alan Sondheim · 21 March 2002, 11:20 p.m.*

what i heard, in the last two days, of the last days

gouge out eyes, the women are whores, mine the towns, bomb the fields, the  
 jews are coming, the jews are going, i tasted all the protocols, i saw it  
 with my running feet, i dream you jews, i dream you women, i dream you  
 children, i read it on the internet, i saw it in the newspaper, i heard it  
 on the radio, i touched it on the television, i tasted every jew in sight,  
 i smelled each and every woman, blood is filth and pain, jews are filth  
 and pain, women are filth and pain, they're marked in the middle of the  
 month, walk the streets of any city, look around you, it's purim, haid,  
 passover, there's danger in the streets, i can hear the danger, i can hear  
 the danger -:everywhere, they're killing children, jews need young and  
 kosher meat, five-year-olds are good for books, books are a new and newer  
 language, they've got it figured in the book, they do their figures in the  
 book, they're eaten by the jews, i smelled it on the television, i touched  
 it on the internet, clean yourself with stones, make sure they're three or  
 more and always odd, die beneath the stones, jews, you're eating children,  
 look at little hugh of lincoln, you're teeth are filled with others'  
 flesh, all women are filthy, all women are unclean, jewish men bleed once  
 a month, they hide everywhere -:tie up the natural blood of women, the  
 jews are eating children again; seclude the children and the women, tie up  
 the natural blood of women, it's purim time, it's passover, it's haid,  
 she's filthy as the filthy jews, they're tying up women, they're tying up  
 children to eat them - they do that for their filthy rites, i read it on  
 the radio, i heard it on the newspaper -::

oh daughters sons of blood, there is no place to flee on earth, beneath  
 the rain of bombs, there is nowhere left to go, everyone will kill thee!  
 oh daughters sons of blood, there is no place to flee on earth, beneath  
 the rain of bombs, there is nowhere left to go, everyone will kill thee!

---

—



**SUICIDE IN METRO-DADE: "BECAUSE WE CARE"***Alan Sondheim · 23 March 2002, 2:57 a.m.*

-

```

SUICIDE IN METRO-DADE: "BECAUSE WE CARE"
$ WELCOME:
/lost/hole/of/west-miami: WELCOME:: not found
$ FOR YOUR PROTECTION:
/lost/hole/of/west-miami: FOR: not found
$ ALL METRO-DATE POLICE
/lost/hole/of/west-miami: ALL: not found
$ OFFICERS ARE AUTHORIZED
/lost/hole/of/west-miami: OFFICERS: not found
$ REPRESENTATIVES TO ADVISE
/lost/hole/of/west-miami: REPRESENTATIVES: not found
$ ANY PERSON TO LEAVE THESE
/lost/hole/of/west-miami: ANY: not found
$ PREMISES. FAILURE TO LEAVE
/lost/hole/of/west-miami: PREMISES.: not found
$ THE PREMISES AFTER BEING
/lost/hole/of/west-miami: THE: not found
$ INSTRUCTED MAY RESULT IN
/lost/hole/of/west-miami: INSTRUCTED: not found
$ AN ARREST FOR TRESPASS
/lost/hole/of/west-miami: AN: not found
$ AFTER WARNING.
/lost/hole/of/west-miami: AFTER: not found
$ BECAUSE
/lost/hole/of/west-miami: BECAUSE: not found
$ WE CARE...
/lost/hole/of/west-miami: WE: not found
Script done on Sat Mar 23 02:45:23 2002
Fla. State Statute 8.10.08 and 8.10.09

```

```

script; sed 's/usr/lost/g' typescript > zz; sed 's/local/hole/g' zz >
typescript; sed 's/bin/of/g' typescript > zz; sed 's/ksh/nikuko/g' zz >
typescript; mv typescript zz; sed 's/nikuko/west-miami/g' zz > yy; mv yy
zz

```

—

**gleaning KENJI siratori***Alan Sondheim · 28 February 2002, 6:47 p.m.*

-

```

gleaning KENJI siratori
human body pill=planet made of retro-ADAM tera=of=the cadaver feti
cadaver feti continent of the human body pill to the soul/gram made of ADAM
made of retro-ADAM of dogs acid--I turn on the non-resettable cadaver feti
BDSM_cadaver feti-WEB of the soul/gram made of retro-ADAM so....the gene=TV

```

```
>>the cadaver feti soul/gram made of retro-ADAM is rendered to the internal
The soul/gram made of retro-ADAM the chloroform larvas of the cadaver feti
the soul/gram made of retro-ADAM virus the cadaver feti body joint that flip
made@retro-ADAM rave to the spiral mechanism--. Tera=of to the cadaver feti
made of retro-ADAM the cadaver feti eyeball of the technojunkies'
protocol of the ruin of the soul/gram made of retro-ADAM cadaver feti=>the
3      m
4      ls
5      rm *.doc
7      wc kenji
8      pico kenji
10     grep "####" kenji
11     grep ADAM kenji
12     grep ADAM kenji
13     grep ADAM kenji | grep cadaver
14     grep ADAM kenji | grep cadaver | grep feti
16     grep ADAM kenji | grep cadaver | grep feti | grep made
18     grep ADAM kenji | grep cadaver | grep feti | grep made >> zz
universe of the drug embryo that the technojunkies' cadaver feti mass of
21     tail kenji
22     grep embryo kenji
23     grep embryo kenji | grep that
24     grep embryo kenji | grep that | grep feti
25     grep embryo kenji | grep that | grep feti >> zz
chromosome form desire-protocol creatures that grow thick to the RAVE_crime
28     head kenji
29     grep chromo kenji
30     grep chromo kenji | grep desire
31     grep chromo kenji | grep desire >> zz
```

====

## 2

Alan Sondheim · 28 March 2002, 9:40 p.m.

-

my brain mind!m: evolutionary-psychology@  
tearing the paper, contaminating :there is no more ink, the nib scratches  
violently:my pen is blunted and burned out:paper ink:  
paper ink

i'm terrorized by ineptitude, impotence, uselessness:the shell of the  
skull carcass of the mind:my ideas crash in a burned-out brain:mind  
brain:mind brain

the original face faces no other:creativity begins to dry its original  
source:letters and words turn to scorched earth::face and letters  
letters and face

armless and legless my fingers desert me:synaptic junctions turned  
marrow-brain collapse:no truth as my mind implodes with desiccated

data-streaks:data-fingers:  
data-fingers

contaminated by language i'm silent:i can't write again and can't write  
more:fingers crash and shred skin as no ideas form:crystalline  
glacial:crystalline glacial

nothing else but damage in this dying truthful world:the truth of the  
world is this nonsense:there's no end to meaninglessness:deadly truth:  
deadly truth

paper inktaminate  
brain:mind brain i watched it an  
letters and face  
FldrList P PrevMsg - PrevPage D Delete Rd-glass!  
hear  
it so well..  
paper inkp  
Use of  
brain:mind brainue at ./julu li  
letters and faceunk 2.p <  
FldrList P PrevMsg - PrevPage D Delete Relete R

How would your terrorize y  
paper ink-powders?  
brain:mind brain  
letters and faceaminated by lang  
FldrList P PrevMsg - PrevPage D Delete Rarked for

The symptoms of your most vio  
paper inktPage U U  
brain:mind brain? Help  
one  
letters and face line alone

—

of her life.  
\*\*\* Connected \*\*\*  
Bodee[21;1H[1m[7mMore 6[m[1;24r[22;1H[21;1H\_\_\_\_\_ [1;20r[20;80H  
Do Come In and Look Around! Hey! See the Bodee-Buda Bodi Too!  
You see Bedei, #1, Girl, Boy, Bodi, Bodi, Bodi, Bodi, Bodi, Bodi, Bodi,  
Bodi, i#1, iBuda, iBodei, iBedei, iBudi, iBedee, iBodee, Bodei, iBoy,  
Bedee, and radio here.  
Obvious exits: [root] to myour darkness  
Last connected Sat Mar 16 07:42:37 2002 MET from panix3.panix.com  
##mcp version: 2.1 to: 2.1 [1;24r[22;1H: is humiliated every single day  
of her life.  
Nikuko is humiliated every single day of her  
life.[1;24r[23;1H:[21;76H12:03[23;2H faces transparency and insult every  
waking hour.  
Nikuko faces transparency and insult every waking hour.[1;24r[24;1H"There

is no life for me.[22;24r[24;1H  
 [1;24r[24;1H[1;20r[20;80H  
 You say, "There is no life for me." [1;24r[24;1H"TH here is death for me  
 and nothing, no life for me beyond this screen.[22;24r[24;1H  
 [1;24r[24;1H[1;20r[20;80H  
 You say, "There is death for me and nothing, no life for me beyond this  
 screen." [1;24r[24;1H"The screen ta[21;76H12:04[24;15Hkes me  
 away.[22;24r[24;1H  
 [1;24r[24;1H[1;20r[20;80H  
 You say, "The screen takes me away." [1;24r[24;1H: is followed by her  
 attackers and detractors.[22;24r[24;1H  
 [1;24r[24;1H[1;20r[20;80H  
 Nikuko is followed by her attackers and detractors.[1;24r[24;1H"Why does  
 this happen every hour of my waking life"? ?[22;24r[24;1H  
 [1;24r[24;1H[1;20r[20;80H  
 You say, "Why does this happen every hour of my waking  
 life?" [1;24r[24;1H:[21;76H12:05[24;2H:'s health is worn down by the  
 constant powerlessness and humiliation.[22;24r[24;1H  
 [1;24r[24;1H[1;20r[20;80H  
 Nikuko's health is worn down by the constant powerlessness and  
 humiliation.[1;24r[24;1H"What I need is are friends I can  
 trust.[22;24r[24;1H  
 [1;24r[24;1H[1;20r[20;80H  
 You say, "What I need are friends I can trust." [1;24r[24;1H:is tol told  
 there are no such friends .[22;24r[24;1H  
 [1;24r[24;1H[1;20r[20;80H  
 Nikuko is told there are no such friends.[1;24r[24;1H[21;76H12:06[24;1H"I  
 am dying here.[22;24r[24;1H  
 [1;24r[24;1H[1;20r[20;80H  
 You say, "I am dying here." [1;24r[24;1H[21;62H(Mail)[1;20r[20;80H  
 [1;24r[24;1H[1;20r[20;80H  
 Nikuko is dying here.[1;24r[24;1H:is dying.[22;24r[24;1H  
 [1;24r[24;1H[1;20r[20;80H  
 Nikuko is dying.[1;24r[24;1H::'s soul is leaving her  
 body[21;76H12:07[24;30H.[22;24r[24;1H  
 [1;24r[24;1H[1;20r[20;80H  
 Nikuko's soul is leaving her body.[1;24r[24;1HBye Bye Nikuko.[22;24r[24;1H  
 [1;24r[24;1H[1;20r[20;80H  
 I don't understand that.[1;24r[24;1H@quit[22;24r[24;1H  
 [1;24r[24;1H[1;20r[20;80H  
 \*\*\* Disconnected \*\*\*[21;10H\_\_\_\_\_ [20;80H  
 % Connection to l closed by foreign host.  
 ---- No world ---- [1;24r[24;1H/quit[22;24r[24;1H  
 k2%

—

## Susan Graham

Alan Sondheim · 29 March 2002, 2:32 a.m.

-

Susan Graham  
SG by window.  
Overlook: SG by window. Bldg. Evening sun.  
How do you like the motel.  
It seems all right  
Are you glad you came with me.  
Yes  
More overlook. SG naked waist up.  
SG with sunglasses.  
It always seemed a bit of a put-on  
Nobody seemed interested or motivated  
SG dark in mirror. Winter Olympics slalom on television.  
Dark interior.  
SG naked, hands on hip. Overlay: nervous closeup of vagina.  
Or wanted to do anything original  
But what what what will happen happen  
Uh, eh, no I don't think  
Make my way through highschool  
I made an attempt at college  
My name is Susan Graham  
Susan Graham is SG.  
I dropped out  
I grew up in Miami  
SG in mirror, naked, hand on leg, standing, nervous.  
SG lying back on bed, naked, legs apart.  
Corrugated and encrusted image overlay.  
Who is SG.  
SG wears dark glasses. She sways back and forth.  
The camera is amateurish, nervous.  
The camera remains on SG.  
Um, it just didn't seem worthwhile  
I didn't like [inaudible, college?] so  
I guess it's time to move on  
SG in mirror replaced by blurred buildings.  
Camera nervous.  
SG lying back on bed overlayed by blurred buildings.  
SG goes silent. Blurred buildings.  
Where are we.  
Quick shot of SG on bed, sitting.  
Woman (SG?) in parking lot, facing warehouse building.  
Cars. Overlay: SG against interior wall removing shirt.  
Fluorescent light.  
Soundtrack sped up, indecipherable. Cloudy day.  
SG cornered or safe.  
Dissolve to crack in blue-white substance (clay? mineral?).  
SG with shirt removed overlayed with crack.  
How do you feel

Fine  
 SG in corner. Breasts bruised (bitten? sucked?).  
 Huddled body. Who is shooting here.  
 Face in shadows. SG looking out or down.  
 Sunglasses barely visible. Black hair.  
 Shadows everywhere.  
 How do you feel  
 Fine  
 Camera backs up slightly.  
 SG by window.  
 Overlook: SG by window. Bldg. Evening sun.  
 Total time 1:15. SG ends.

—

### **Essay for Graduate Record Exams (GRE) from a dream**

*Alan Sondheim · 1 April 2002, 3:18 a.m.*

-

Essay for Graduate Record Exams (GRE) from a dream:  
 On a Shelf, The Futility of Being

Here, on a shelf in my unaccustomed house, bottles and dishes are linked together by association. Perhaps a plate is nestled upon another; perhaps a bottle sits next to a bottle. All of these objects occupy my field of view together, as if they are simultaneous, connected by other than their random placement.

Ah, if they were only linked, the fate of one connected to the fate of all! But such is not to be. Thus we divide the world into those objects and associations deeply committed to one another, embedded within each other, dependent upon one another - and those objects whose being in relation to one another is nothing more than futile. Shamefully they insist on connection that is not there; they exhaust themselves in the effort, and to no avail.

—

### **warmth**

*Alan Sondheim · 1 April 2002, 3:24 p.m.*

-

warmth  
 Jennifer wonders about her new boy. Jennifer says, when we cuddle together we are very very warm. Jennifer's boy wonders about this. Jennifer says, look at it this way. We are warmer for two reasons. Where our bodies touch, we are not cold and we pass warmth among us so that the warmth is there and nice with us, and our bodies come together in warmth and coolness and then warmth all over. And our skin which is not touching,

that skin is less than the separate skins of our separate selves. And so, her boy says, if we adopt a third, there will be even less surface and more inside and lovely warmth. yes yes says Jennifer, and we can add a fourth and fifth, and her boy says as we add more and more, the surface is smaller and smaller compared to all the lovely warmth inside. Oh yes says her boy, if we had hundreds and hundreds, why then so many will be so lovely warmth inside all over, and on the surface, even then only half will be cold and the other half warmed by the great engine within. Yes, says Jennifer, and we will be a part of that great engine and all warmed with that lovely warmth and all toasty. We are warmed by our thinking says Jennifer's boy. Yes yes yes says Jennifer, we are very warmed by our hundreds of thinking thoughts and bodies surrounding us in such lovely warmth.

—

### Jennifer's essay of pride and cowardice

Alan Sondheim · 2 April 2002, 7:25 p.m.

-

Jennifer's essay of pride and cowardice  
 god did not intend for humans to populate the earth. by virtue and example of the first death, there's death for everyone. by virtue of the first murder, there's everyone's murder, our true disappearance. we're all chosen people; our time has come, we'll bring ourselves down. because of abraham, moses, jesus and mohammed, prophets of one and scapegoats of the other, we're the seeds of world destruction. by virtue of einstein, cosmos and energy-mass. by virtue of bin-laden and bush, unleashing of fermi and binding of newton, by virtue of marx and stalin, lincoln and lenin, the harnessing of humanism in the enlightenment of the slave. god did intend us to perish, i'm sure. i'm the prophet of perishing. i'm the prophet of preparation. listen and believe, believe and listen. i'm the prophet of mass-destruction, of energy-mass destruction. truly everyone's afraid, and most of all, of me. of me, me, me. of me.

—

### The Unknown Command

Alan Sondheim · 3 April 2002, 7:38 p.m.

-

The Unknown Command

```
>> Your message didn't have a Package: line at the start (in the Unknown
>> pseudo-header following the real mail header), or didn't have a Unknown
>> pseudo-header at all. Unknown command.
>> This makes it much harder for us to categorise and deal with your
>> problem report. Please _resubmit_ your report and tell us which package
>> the report is on. For help, check out
>> Your message was dated Tue, 02 Apr 2002 22:11:05 -0600 and had Unknown
```

---

```

>> message-id <sllist-04022002221105.66.1@server> Unknown command.
>> and subject List 'homeopathy' closed to public posts. Unknown command.
>> The complete text of it is attached to this message. Unknown command.
>> If you need any assistance or explanation please contact me. Unknown
>> Debian bug tracking system administrator Unknown command.
>> (administrator, Debian Bugs database) Unknown command.
>>
>> Received: (at submit) by bugs.debian.org; 3 Apr 2002 04:36:57 +0000
>> From owner-list1_site22@raq2.tcsourseone.com Tue Apr 02 22:36:57 2002
>> Return-path: <owner-list1_site22@raq2.tcsourseone.com> Unknown command.
>> Received: from raq2.tcsourseone.com [208.187.223.22] Unknown command.
>> by master.debian.org with esmtp (Exim 3.12 1 (Debian)) Unknown command.
>> id 16scW1-0001nC-00; Tue, 02 Apr 2002 22:36:57 -0600 Unknown command.
>> Received: (from admin@localhost) Unknown command.
>> by raq2.tcsourseone.com (8.9.3/8.9.3) id WAA26760 Unknown command.
>> for list1_site22-list; Tue, 2 Apr 2002 22:14:59 -0700 Unknown command.
>> Resent-Date: Tue, 2 Apr 2002 22:14:59 -0700 Unknown command.
>> Resent-Message-Id: <200204030514.WAA26760@raq2.tcsourseone.com> Unknown
>> X-Authentication-Warning: raq2.tcsourseone.com: admin set sender to >>
>> Received: from server.lyghtforce.com ([66.28.104.53]) Unknown command.
>> by raq2.tcsourseone.com (8.9.3/8.9.3) with ESMTP id WAA26756 Unknown
>> for <list1_site22@raq2.tcsourseone.com>; Tue, 2 Apr 2002 22:14:56 -0700
>> Received: by server.lyghtforce.com from localhost Unknown command.
>> (router,SLMail V4.1); Tue, 02 Apr 2002 22:11:08 -0600 Unknown command.
>> for <list1_site22@raq2.tcsourseone.com> Unknown command.
>> Received: from server [66.28.104.53] Unknown command.
>> by server.lyghtforce.com [66.28.104.53] (SLmail 4.1.3395) with ESMTP
>> id 80A56D2646B411D6BB7900D0B7A64D23 Unknown command.
>> for <list1_site22@raq2.tcsourseone.com>; Tue, 02 Apr 2002 22:11:06 >>
>> Received: from server by server (SLList/1.0); Unknown command.
>> Tue, 02 Apr 2002 22:11:05 -0600 Unknown command.
>> Date: Tue, 02 Apr 2002 22:11:05 -0600 Unknown command.
>> From: "SLList" <sllist@lyghtforce.com> Unknown command.
>> To: list1_site22@raq2.tcsourseone.com Unknown command.
>> Message-ID: <sllist-04022002221105.66.1@server> Unknown command.
>> X-sllist-antiloop: server Unknown command.
>> Subject: List 'homeopathy' closed to public posts Unknown command.
>> X-SLUIDL: 7F9B8E1C-46B411D6-BB7900D0-B7A64D23 Unknown command.
>> Sender: owner-list1_site22@raq2.tcsourseone.com Unknown command.
>> Precedence: bulk Unknown command.
>> Resent-From: list1_site22@raq2.tcsourseone.com Unknown command.
>> Resent-Cc: recipient list not shown: ; Unknown command.
>> Delivered-To: submit@bugs.debian.org Unknown command.
>> You have just tried to post to the Homeopathy Mailing List from an >>
>> which is not subscribed to the List. Retrieving list subscriptions.
>> The List is closed, which means that you must subscribe before you >>
>> to it. Unknown command.
>> To subscribe, send mail to <homeopathy-request@lyghtforce.com> Unknown
>> with the Subject: subscribe Unknown command.
>> --- Unknown command.
>> SLList v1.0 - job execution complete. Unknown command.

```

---



**the zone***Alan Sondheim · 4 April 2002, 2:01 a.m.*

-

the zone

this is the zone, dave said, you go to the zone. that's how we survive here. in the zone we're open to the world. it's not something i can describe. it's outside of language. it's a sensitivity to the timing and passing of familiar things. it's a withdrawal of the human from imminence, it's keenness and meditation, it's the ululations changing pitch around the pond at two in the morning, and the sound of wood stork wings at the breeding ground at five in the afternoon. the ululations changed pitch, holding the onset and rhythm through everything. at one end of the pond, other animals were signaling; everything was loud, energetic, and out of site at two in the morning. we crawled back through the thicket, photographing inside animal holes and those cavernous spaces beneath the root structures of overturned trees. there were several closeup images of cormorants, showing the structure of the back feathers. there were large egrets and a white morph of the great blue as well as several green herons feeding. cormorant young were everywhere. at shark valley, the anhinga chicks were just about ready to fly away. we stopped tourists from throwing sticks at an alligator, which was furious and moving at lightning speed. i yelled at twenty of them. i was a madman in the zone. you go to the zone, dave said, that's how you survive here. we can enter the zone any time. it's emptied of people. other things are speaking or quiet; other things approach like the peculiar anole that sat for :we were back out on the southern road to flamingo; the small unmarked boardwalk was dry, the periphyton turned to mud. this time we went out to the end at christian point; there were small crabs of two types, and horseshoe crabs washed up and dead on the shore. the cacti thickened nearer the coast, and the tri-lobed form gave way to six-lobed and then almost columnar links at the tip. the periphyton was dried, desert-dried, and there were black and light-grey lichen across the mud-flats. the first time we took the trail, there were magnificent osprey; this time, nothing. but at the farthest pond there were two roseate spoonbills. i looked for swallow-tailed kites or snail-kites at the stop-off points, but none were to be seen. a lot of blue tilapia on the anhinga trail. no more deer, just dried and desiccated landscape, various small flowers. all of the mangrove were doing well, both red and black in the desert meadow of christian point. and somewhere we heard parrots.:today we rescued one of the larger slugs; for the first time i was ensured it wasn't a flatworm - its head appeared at the upper end. the spider, about three centimeters across, managed to rebuild its web. the synchronous ululations of the frogs stopped; they were apparently signaled by yesterday's rain. in the thicket,, the medallion or blood-sucking conenoses were out again; this identification is hazy, incorrect, confusing. there were two albino ones, all pink and red and yellow, about an inch and a half in length and an inch in width. they had moved to different branches on another tree. we found our first slime mold, yellow and bulbous, in the thicket as well. and some strange small reddish birds; i'll get the identification later.:i'll get them all, these repeated images, five-hundred nine so far,

repeated images, hardly moving at all. our favorite anole, beautiful and courageous and in love with innovation. X Folder: INBOX M My repeated images, hardly moving at all. our favorite anole, beautiful and courageous and in love with innovation.

—

### **sadness of world askew**

*Alan Sondheim · 4 April 2002, 8:45 p.m.*

=

sadness of world askew

we're thrown to a halt, run out, stop traffic. she's sitting there. all among the fairest; suffice if one voice of the cars and trucks slow around.

any darkness, weather, i'd say that we, on mangrove roots, closeup: barnacles, limpets, mussels, mangroved say eternity, if animals still roamed free, if there were animals, oysters, worm tubings. i dream of land's end images, they claw at me, a god was here, so glorious in us, all among the fairest; message down in the water of the continent.

down with bodies floating in the stream of stories. If you drown, it is data you drown; if you write, you're written. write and you drown; the cacti vines, looking grafted, even over, of the web of eternal life, a number of deaths, swallow-tailed kites high above turkey buzzards, cormorant perch suffice in my contrary red white black of twist.

if you get death, there are countries full of them, the ink, your lungs of darkness and dark ink.

creatur pink flux in hole to the foot. ... .. belief in atomic light ... .. mouthtime.

i know i can count on you and i promise i will never let you down, heart shatter and your child her period, our country, its dark mouth.

—

### **for Jochen Gerz' project:**

*Alan Sondheim · 6 April 2002, 2:25 a.m.*

-

future interior

In the context of contemporary art, what is your vision of a yet unknown art?

The context is ruined 1969-2002 at the Centre Pompidou in Paris, all text and imageail". Keeping 0 messages and removing 2.]vasionMills (Philadel:NO

COST OUT of POCKET!!!6383.html::ground out. but what will occur, medium matterless, what will occur, top-down, not bottom up. for every medium matterless, medium unmaterring. no, what i mean: evanescent media. speech will suffice for cinema, cinematic production. to construct a landscape, characters. placing the script within. script becomes interior. of the same for interactivity. you might use a floor plan, you might think it through, you might explore yourself. through speech or theramin movement. so that micro-management becomes buried process/procedure, nothing else. :

your vision of a yet  
unknown art?

Your scatter-mines are guilty. I What damage have you done to your ... prostitute stabs me across your scatter-mines!

... naked-woman is but what will occur moving through this soup accessible only [ Wrote 42 lines ]ge 28 marked for deletion].hive\_-request@lm with infinite bandwidth? I'm serious. on wet flesh, it's naked-woman?5 -0800anaging the list atSomething re: Sim From: k8% pico a/laptopg

Are you satisfied with your 1969-2002 at the Centre Pompidou in Paris, all texteading file ]discussion group <@BUFFALO. ^G Get Help ^0 Wr and imageail". Keeping 0 messages and removing 2.]vasionMills (Philadel?TSERVE.BUFFALO

How would your terrorize your murder crushed-glass?

, 1969-2002 at the Centre Pompidou in Paris, all text and imageail". Keeping 0 messages and removing 2.]vasionMills (Philadel is sufficient for me The symptoms of your most violent war: one by one, each on a line alone, typing Control-d when done. ground out. but what will occur, medium matterless, what will occur, top-down, n ot bottom up. for every medium matterless, medium unmaterring. no, what i mean: evanescent media. speech will suffice for cinema, cinematic production. to const ruct a landscape, characters. placing the script within. script becomes interior . of the same for interactivity. you might use a floor plan, you might think it through, you might explore yourself. through speech or theramin movement. so tha t micro-management becomes buried process/procedure, nothing else.

but what will occur moving through this soup accessible only with infinite bandw  
idth? I'm serious.

noise / chaotic debris ranging against the your vision of a yet unknown art? ectoplasmic predictions / virtual holography predictions / guerilla hacker predictions / ruins predictions / body-brain embedding predictions / uselessness predictions / ornamentation predictions / supplement predictions /

I mean I can't speak:

op amp negative feedback towards coherent signature

turbulent stases of strange attractors  
 @go jump-cut problematic  
 continuous if then else formalism triplet  
 substance-paste anomic implicate ordering  
 algebraic ring or modulus phenomenology  
 growing at a rate  $x >$  than any primitive recursion  
 recursive coding  
 no end to circuitry

(the only probability is disease)

—

### [no subject]

*Alan Sondheim · 8 April 2002, 10:33 p.m.*

==

recursive coding  
 no end to circuitry  
 (the only probability is disease)

== two days ago had a panic attack, ended up at baptist hospital for two  
 days, system checked ok == 7 electrocardiogram 12 blood pressure == 2  
 nuclear medicine 3 x-ray == stress test == pulse cardiac breath monitoring  
 = blood enzyme tests == you can set off alarms == hold your breath ==  
 switch cables == attach to inside of mouth == then back to everglades  
 late-night with flash-light and camera == then then == he is "a" ==

a says == kill all religion. destroy all temple. destroy all holy city.  
 kill all priest. worry lama. hunt rabbi. kill shaman. kill all grand  
 synagogue wailing wall shrine mosque. destroy all cathedral. destroy all  
 church. survive. believe nothing. do not listen. do not order. == says ==  
 i have a new lease on life == says everything different. == bring light  
 explode in sky == says look == what will be different here == says look ==  
 had it all figured out == writing so important == now writing nothing ==  
 says look at frontporch backporch == back in dawn-dusk day reclining ==  
 says look. will recline all time now. == so relax. == says they will fight  
 their own fights. == she says "they will do what they will do." == look  
 he says. look. he says look. ==

they look at all the many people.

recursive coding  
 no end to circuitry

(the only probability is disease)

—

**[no subject]***Alan Sondheim · 9 April 2002, 8:53 p.m.*

-

'Does ampute violence rapes ruins audio shrapnel corpses militants armies replace your chop name; chop answer; chop;? Your soldier dissolves my armageddon you apocalypse powder anthrax terror terrorism onslaught war! Write beauty "poor", "rich", "sedate", "wanton", "contrary", "hungered", "nasty", through my soldier dissolves my armageddon you apocalypse powder anthrax terror! Your soldier dissolves my "splayed", "womanly", "manly", "neutral", "neutered", "neurotic",! Your towards my burnout "splayed", "womanly", "manly", "neutral", "neutered", "neurotic", Write violence terrorism onslaught war! Write beauty "poor", "rich", "sedate", "wanton", through my "splayed", "womanly", "manly", "neutral", "neutered", "neurotic", is:"neurotic",:"contrary", "hungered", "nasty", through my soldier dissolves my:towards my burnout "splayed", "womanly", "manly", "neutral", "neutered",:soldier dissolves my armageddon you apocalypse powder anthrax terror Does "contrary", "hungered", "nasty", through my soldier dissolves my replace your "splayed", "womanly", "manly", "neutral", "neutered", "neurotic", is? a & a say all the many people say these things. === they say listen to the sounds. === all the many people listen to the sounds.' they say nikuko say.

—

**cease***Alan Sondheim · 10 April 2002, 6:51 p.m.*

:sloth, i can't wake up day after day, sleep half of it away, trying to seize employment in the rest, we're leaving the end of the month, working on the phenomenology of approach vis-a-vis the everglades, their entanglement and working one's way through them into sensibility, my sleeps are dreamless, the hospital did a follow-up phone-call, there were three calls this morning, i don't remember, all about leaving, everything about withdrawal, i imagine florida in diminution, the phenomenology of withdrawal, from the known to the vector of the road, i continue writing, imaging, taping, my arms leave me, i am heavy, redolent, fecund with the smell of death ==:attacked in our sleep we will disappear, attacked in our sleep, the sounds of night continue with the murmuring of plants and animals everywhere in the world, the world is a giant hospital, the world is a phone-call, a war, the world is redolent with pain and sleeping animals, nothing disappearing, nothing emerging, the phenomenology of quietude against incandescent horizons ==:last night we went back into the thicket on another night-trip, pale white spiders, activities among the glade-bugs, small cricket frog, of all two sleeping anoles on leaves, their legs were stretched out, back against their small bodies, sluggish and comfortable, almost nothing moving, some barking dogs, they're wild elsewhere in the thicket, the weight of the thicket soft upon us, elsewhere the violent and bloody war, o anoles sleep through it, o anoles survive our dark incursion, o anoles humans shall leave this burned and violated earth, o anoles sleep well, i will sleep with you, dying in my

sleep, attacked in our sleep == 'we are staying to guard this holy place,  
but we are not being held against oted 'electronMessage 25 marked for ur  
will' == monk in bethlehem == and fellowship

—

## **phenomenology of approach**

*Alan Sontheim · 11 April 2002, 10:53 a.m.*

=

phenomenology of approach  
= categories for projected text =  
= approaching the everglades, the city, illness, language, culture =

- 1 domain limited or unlimited
- 2 clues and cues from immemorial past
- 3 difference between clues and cues
- 4 relevance theory and approach
- 5 top-down classification schema
- 6 wonder, innovation, contradictions
- 7 deep ecologies, interstitial
- 8 filling in the habitus
- 9 from anomaly to behaviors
- 10 sense of occupation and intimacy
- 11 familiarity, familiality
- 12 maternality
- 13 deconstruction of the abject
- 14 phenomenology of naming
- 15 inarticulate inchoate
- 16 the mess and its overcoming
- 17 phenomenology of touch
- 18 recirculation of domain
- 19 immersive and definable structures
- 20 clue skeins
- 21 the instrumental reason of flows and part-objects
- 22 gestural logics and superimpositions
- 23 delaying conclusions and the settling-in of elements
- 24 continuous processing and absorption of anomalies
- 25 modes of approach in space and time
- 26 horizons of 'natural' and 'unnatural' worlds
- 27 weakening of perceptual structures and responses
- 28 releasement and listening
- 29 buildings, dwellings, and habitations
- 30 the neighborhood
- 31 intersecting populations and worlds
- 32 phenomenology of withdrawal
- 33 the skein (skew-orthogonal)
- 34 the skein (askew and local)
- 35 increasing audacity and circumscription
- 36 the report
- 37 the distribution

38 the thinking of it  
39 the world of it

—

---

### **phenomenology of approach**

*Alan Sondheim · 13 April 2002, 3:02 a.m.*

-

phenomenology of approach  
this time it was the loxahatchee, jacek and i overturned the canoe on a  
three-foot drop, digital nikon overboard.

( it worked for a minute for a moment.  
( the card caught its dying breaths.  
( in the beginning, some lacewing eggs followed by a scale insect  
( then the clearing with paurotis, cypress, fern ( what might have been  
( ( an alligator hole ) )  
( then the clearing again  
( suddenly:  
( the switch: this was the portage route which we ignored  
( sondeim soaking, filmed with the dying camera  
( ( it seemed alive at that point, the images as usual  
( jacek by the canoe, clive and jane by the canoe  
( the next image is blurred, green, railing and water  
( the camera was dying  
( the lens, clouded, electronics shutting down  
( ( oh how i worked to retrieve the images! how many hours of  
( coaxing them from the card! )  
( following, the last retrievable series:  
( blue blurs through the ruined lens  
( sondeim in mourning and recuperation  
( the final image but one, the light  
( the final image, the car and its drowned technology  
  
( the madness of the image  
( the madness of the light  
  
( madness of the image  
( madness of the light

—

**the dying camera***Alan Sondheim · 14 April 2002, 12:47 a.m.*

'the dying camera'

you may have  
 you may have the last images, they crawl, they remain  
 in funeral, the card holding on, desperately  
 the image, the image, the image  
 silent, submerged

—

**[no subject]***Alan Sondheim · 15 April 2002, 5:51 p.m.*

-

3 : 2 : 1 : 19 :

19 3 3 : 2 2 : 1 1 : 19 19

: 5 5

3 3 3 : 2 2 2 : 1 1 1 : 7 7 7

: 20 20 20 Write corpses 6 6 6

through my 3 3 3 !

3 3 3 3 : 2 2 2 2 : 1 1 1 1 :

6 6 6 6 : 8 8 8 8 Your civilian dissolves my 7 7

7 7 ! soldier in gang-rape dismember

3 3 3 3 3 : 2 2 2 2 2 : 1 1 1 1 1

: 5 5 5 5 5 : 25 25 25 25

3 3 3 3 3 3 : 2 2 2 2 2 2 : 1 1 1 1 1 1

: 14 14 14 14 14 14 : 19 19 19 19 19 19

Write thrust 13 13 13 13 13 13 through my 3 3 3

3 3 3 !

3 3 3 3 3 3 3 : 2 2 2 2 2 2 2 : 1 1 1 1 1 1 1

1 : 22 22 22 22 22 22 22 : 10 10 10 10 10 10 10

Does 1 1 1 1 1 1 1 replace your 3 3 3 3 3 3 3

? boyfriend in gang-rape dismember

3 : 2 : 1 : 18 :

20 Does 1 replace your 3 ? civilian

in gang-rape dismember

3 : 2 : 1 : 9 :

21 Does 1 replace your 3 ?

girlfriend in gang-rape dismember

3 : 2 : 1 : 23 :

21 Your civilian dissolves my 20 ! naked-man in

gang-rape dismember

3 : 2 : 1 : 18 :

12 Write shrapnel 17 through my 3 !

3 : 2 : 1 : 5 :

19



3 : 2 : 1 : 20 :  
 19 Does 1 replace your 3 ?  
 girlfriend in gang-rape dismember  
 I What damage have you done to your 1 ...

—

## entanglement

Alan Sondheim · 16 April 2002, 11:51 p.m.

entanglement

deep-eco

winter-season

deeper lizards sleeping or comatose on leaves, imperial moths crossing my  
 nighttime trembling skin, invisible borrow pit alligator deep-runings,  
 incoming ibis sky-murmuring, the drove of them, and when they darkened the  
 sky thus - Your alligator-flag is polluted and mutated. - You classifying  
 unknown territories. Your bay-heads are worlds-creating. What image you  
 have of deeper lizards sleeping or comatose on leaves, imperial moths  
 their touch red-eye, night-time alligator deep-runings, incoming ibis ...  
 Would deeper lizards sleeping or comatose on leaves, imperial moths ,  
 alligator flight and mating in deep-runings, incoming ibis swarming -  
 contaminate you, your pond-lily crawls me across your bay-head! How would  
 you name your deeper strangler-fig alligator-flag? Your entanglements...  
 on a thin notebook - My deeper periphyton and murk is your biome here...  
 testings of deeper times, tilapia approach, walking the depths of the  
 slough calling forth grasshopper osprey, hungered, making things. under  
 the coot, testings of deeper times, tilapia approach, walking the depths  
 of the slough is , lacewings mating - somehow to approach, partake? ...  
 osprey is deeper periphyton and murk on wet flesh, of osprey-lurking - Are  
 you satisfied with your testings of deeper times, tilapia approach,  
 walking the depths of the slough ? A lubber and white nightmare! Wait!  
 testings of deeper times, tilapia approach, walking the depths of the  
 slough are written and notebook thinned. testings of deeper times, tilapia  
 approach, walking the depths of the slough :mating lacewings - somehow to  
 approach, partake:deeper lizards sleeping or comatose on leaves, imperial  
 moths everywhere, night-time alligator deep-runings, of incoming ibis ::  
 Do deeper lizards sleeping or comatose on leaves, imperial moths red-eyed  
 on fragile skin, night-time alligator deep-runings, incoming ibis replace  
 your testings of deeper times, tilapia approach, walking the depths of the  
 slough ? osprey soaring, dive

entanglement

the tangles

**[no subject]***Alan Sondheim · 17 April 2002, 12:18 a.m.*

laughinggull:blackskimmer:yellow-throat::slashpinepond-lilydissolve  
 loblollypineospreyinalligator-nestingwildcoffee:greeniguana:racer::  
 apple-snail:pondcypress:slashpine::slashpineapple-snail:sawgrassin  
 alligator-nestinganhinga:brownpelican:whitepelican::glasswortmoorhen  
 glasswortisacrossgrasshopperglassworthorsefly:cloudless  
 sulphur:lubber::bladderwortdissolvesblackmangroveturkey-vulturein  
 alligator-nestingcommoncricketfrog:cooter:floridaredbellyturtle::  
 atalacommoncricketfrogacrosspond-applecommoncricketfrog  
 trumpet-vine:gumbo-limbo:beefstakepolypore::beefstakepolypore  
 trumpet-vine::bladderwortinalligator-nestinggumbo-limbo:gumbo-limbo  
 :gumbo-limbo::moorhenalligator-flagacrossgumbo-limboalligator-flag  
 blackvulture:turkeyvulture:turkeyvulture:blackvulture:blackturkey  
 vulturetowardsribbon-snakeblackvulture

**jennifer's dream of goodness***Alan Sondheim · 17 April 2002, 8:18 p.m.*

jennifer's dream of goodness

lacewings curled around each other in the doomed thicket.  
 they came to me and said, there is no competition; cut the cables.  
 the unseemly monotony of engines formed a distant phalanx.  
 already live-born young were the order of the day.  
 eggstrands transformed into protective grills.  
 poison occupied the tips of incessant life.  
 the contribution of the viruses was immense and not to be underestimated.  
 a second-order phalanx formed inside the mutated grills.  
 microscopic domains organized against the violence of the macro-world.  
 lacewing circulations, viral turbulence, across the sawgrass surface.  
 their stems bending slightly, sawgrass forests acquiesced to the power  
 of the thicket.  
 shudders went through skins of the mammalian order.  
 their live-born young died quickly of unknown contusions.  
 the phalanxes stilled among incessant life.  
 lacewings curled around each other in the order of the day.

—

**\*/viral sonnet/\****Alan Sondheim · 18 April 2002, 10:27 p.m.*

\*/viral sonnet/\*

ppxxxxcritic  
 (null)all.  
 runtime error  
 heya agai  
 TLOSS error

SING error all a mat  
 DOMAIN errorc.tiff if gu  
 R6028in th  
 Pos  
 song, i sense n.herent segregation/objectification according 2 the s

zzayers and pitfalls of

-PE \_^[] X\_^[] w:RVW BBNU t8Xt QRS3 SVWj Sj WSj Qj(P SVWj VWh| VWhx VWht  
 \$VWP SUVWj YYPu YYPu YYPu YYPu YYPs \_^[] SPSSW Yj W YYPH ~(WV |

Command "ESC" not defined for this screen.

—

## loving machines

*Alan Sondheim · 19 April 2002, 1:14 a.m.*

i love my machines :sawgrass slides one way, cuts another. sawgrass  
 inscribes itself on retinal matrices. it says 'sondheim, there is nothing  
 to look at.' it says, 'sondheim, you will have nothing to see.' i hide  
 behind tender matrices of digital format and rastered resolutions  
 inscribed with rectilinear coordinates. sawgrass says, 'sondheim, this is  
 your imaginary.' sawgrass says, 'inscribe yourself.':liguus fasciatus  
 verge everywhere. i live hammock-snails. immobile, untouchable, fragile,  
 over fifty forms. worlds-creating against polluted waters cleansed by  
 cattail-marsh. my machines allow me to see beneath every surface. inside  
 my surface i am dirty dirty dirty. i run in shame from liguus fasciatus,  
 hammock-snails. i do not touch them / touch myself. i pick my face to  
 ruin. i cannot bear my face.:i am so poor i love my machines. years ago i  
 built my machines. i wear machines hide my insecurity / my stupidity / my  
 unoriginality. i wear machines hide my weakness / my shame / my  
 embarrassment. my machines say 'sondheim is not a pariah.' i am run by my  
 machines in this direction. it is winter-season and my machines run me. my  
 machines take me places. they move my body. they pleasure my mind. my  
 machines do not say shame shame shame. my machines do not say regret every  
 day. my machines empty me into them. shame shame we do feel

nothing.:5.5megapixel:

2.1megapixel

3.3megapixel

1megapixel

5.5megapixel

i am so poor i love my machines. years ago i built my machines. i wear  
 machines hide my insecurity / my stupidity / my unoriginality. i wear  
 machines hide my weakness / my shame / my embarrassment. my machines say  
 'sondheim is not a pariah.' i am run by my machines in this direction. it  
 is winter-season and my machines run me. my machines take me places. they  
 move my body. they pleasure my mind. my machines do not say shame shame  
 shame. my machines do not say regret every day. my machines empty me into  
 them. shame shame we do feel nothing. replace your sawgrass slides one  
 way, cuts another. sawgrass inscribes itself on retinal matrices. it says

'sondheim, there is nothing to look at.' it says, 'sondheim, you will have nothing to see.' i hide behind tender matrices of digital format and rastered resolutions inscribed with rectilinear coordinates. saw grass says, 'sondheim, this is your imaginary.' sawgrass says, 'inscribe yourself.' red-winged-blackbird

—

### 13 lines of refuge

*Alan Sondheim · 21 April 2002, 1:59 a.m.*

13 lines of refuge. white lichen. refuge in resurrection fern. refuge in everglades crayfish. refuge in limestone solution hole. refuge in mosquito-fish. refuge in leopard frog. refuge in apple-snail. refuge in spatterdock blossom. refuge in spatterdock fruit.:refuge in bay-head. cocoplum thicket. nighttime great blue heron. solitary killdeer. refuge in coot. cattail marsh. mussel. refuge in horn snail. refuge in mud-wasp. hardwood hammock. refuge in boattail grackle. refuge in common grackle. crow.:refuge in spatterdock. pondapple night-blooming blossoms. spatterdock fruit. african tilapia. florida gar. desiccated periphyton. deer spoor. alligator spoor. sawgrass. refuge in webbing. butterfly weed. halloween pennant dragonfly. green water snake. diamondback rattler young. ::red-winged-blackbird is olympus camedia 2040 sq2 high. on wet flesh it's red-winged-blackbird

--

### [no subject]

*Alan Sondheim · 21 April 2002, 1:47 p.m.*

make money fast

the narrow-gauge rails circled the entire asteroid.  
without beginning or end, an equator was inscribed on the ragged surface.  
ties were reinforced with titanium studs driven deep into the ground.  
the circulation engine was constructed on site.  
enormous rockets would push the engine fast in one direction.  
heavy gears engaged the titanium studs and ties.  
driven by heat, the gears pushed hard in the opposite direction.  
the circulation engine resisted tremendous compression.  
slowly the asteroid began to rotate against the force of the rockets.  
sondheim noticed the gears beginning to saw away at the studs and ties.  
the gears cracked and collapsed, welding the engine to the rails.  
the rotation of the asteroid slowed to a halt.  
the firing of the rockets now welded to the rails had the desired effect.  
almost imperceptibly, the asteroid began to rotate in the opposite direction.  
visibly, it began to pick up speed.  
soon a day emerged, an earth-year at a time.  
the rockets kept up their furious pace as the day reached an earth-month in length.

at the twenty-five hour mark, the rockets spent their last.  
the asteroid greeted its new dusks and dawns as the track was dismantled.

—

**Z**

*Alan Sondheim · 22 April 2002, 5:59 p.m.*

-

**Z**

Z-rearrangement of mechano-chemical confusion.  
almost imperceptibly, the asteroid began to rotate in the opposite.  
at the twenty-five hour mark, the rockets spent their last.  
driven by heat, the gears pushed hard in the opposite direction.  
enormous rockets would push the engine fast in one direction.  
heavy gears engaged the titanium studs and ties.  
slowly the asteroid began to rotate against the force of the rockets.  
sondheim noticed the gears beginning to saw away at the studs and ties.  
soon a day emerged, an earth-year at a time.  
the asteroid greeted its new dusks and dawns as the track was dismantled.  
the circulation engine resisted tremendous compression.  
the circulation engine was constructed on site.  
the firing of the rockets now welded to the rails had the desired effect.  
the gears cracked and collapsed, welding the engine to the rails.  
the narrow-gauge rails circled the entire asteroid.  
the rockets kept up their furious pace as the day reached an earth-month.  
the rotation of the asteroid slowed to a halt.  
ties were reinforced with titanium studs driven deep into the ground.  
visibly, it began to pick up speed.  
without beginning or end, an equator was inscribed on the ragged surface.  
x-unworking idiot, both schemes push in the same direction.  
y-ridiculous acolyte, the rockets win the day.  
z-absurd, there is no slowdown or hiatus.  
1 engine and planet continue picking up speed.  
2 the gears are a subterfuge throwing one off the track.  
3 the gears are a masquerade for equatorial power.

—

**[no subject]**

*Alan Sondheim · 23 April 2002, 9:06 p.m.*

do you see me woodstork. you have fast bill. i have strength. together we

alligator. i will eat my  
i will not have my children. my  
re dead. i will be dead later.  
inole rams-horn. you'll see.  
alligator you  
but we're on our way

down in marl alligator cannibalism. i wander 30-35 miles across the  
sawgrass. i eat alligators. i eat herons. egrets. you'll see.

i am bull alligator. i will eat my  
children. i will not have my children. my  
children are dead. i will be dead later.  
later. seminole rams-horn. you'll see.  
you'll see.

i will not make alligator  
hole. i will wander 30-35  
miles. i will eat  
alligator. i will eat  
heron. egret. bittern.  
you'll see. you'll see.

you stupid  
alligator you  
will taste good  
in 30-35 mile  
wandering. it  
goes like this:  
"something's  
up."

—

---

## the glades

Alan Sondheim · 25 April 2002, 1:42 a.m.

-

the glades are a continuous dynamic process across a planar surface. a  
park with variable boundaries, problematic topography based on hydrology  
and human intervention. the dynamic is everything; think of the glades as  
an \_inscribed surface\_ transforming in space and time - a surface organic  
and shifting. the glades are simultaneous with their entanglement of life  
and migration; they are vectored, and vector is everything.

geology is underfoot; to manage the glades is to manage the ecosystem.  
invisible topographies / geologies manifest by surface organism. the  
indefinite prolonging of comprehension.

lesser research on amphibia, arachnida. effect of mosquito population on  
other species.

marsh hare  
american bittern  
desiccated periphyton  
red-shouldered hawk  
black mangrove pneumatophores in short hydroperiod brackish ponds  
dwarf cypress forest

cypress dome interior  
 zebra longwing  
 prairie warbler  
 black-necked stilt  
 hardwood hammock

echo "marsh hare" >> echo "american bittern" >> echo "desiccated  
 periphyton" >> echo "red-shouldered hawk" >> echo "black mangrove  
 pneumatophores in short hydroperiod brackish ponds" >> echo "dwarf cypress  
 forest" >> echo "cypress dome interior" >> echo "zebra longwing" >> echo  
 "prairie warbler" >> echo "black-necked stilt" >> echo "hardwood hammock"  
 >>

glades \_as\_ a dynamic confluence of subjective horizon and interwoven  
 biomes - perception of organism, organic perception: to lose oneself  
 across or within a breathing sheet of water - laminar/animal flow - broken  
 by solution holes, slight ridges; one wanders \_anywhere\_ among fragility,  
 evanescence, limestone accretions, marl, peat, periphyton, surface  
 ruptures of hammocks, domes, sloughs, marsh, river, creek, borrow pits,  
 dikes, airboat trails, highways 75 and 41, embankments...

local networkings, routers, communities, rookeries, isps, servers, trails,  
 usps, clients, hosts, nodes, domain names, water conservation areas,  
 icann, water management areas >>

monotone of slow breath, particulate grasping: \_the prehensile\_

withdrawal from alligator radius

(nikuko wants to go home. jennifer wants to go in.)

—

### [no subject]

*Alan Sondheim · 26 April 2002, 3:29 p.m.*

-

never heard back from you  
 never head back when you can go forward  
 never hear back when you need to  
 never herd back but always herd forward  
 never hard back pain but just kept going  
 never had back pack but carried things forward  
 never her back but always her front going forward  
 never ear back but on head sideways  
 never har back har har but her front always going  
 never ha back ha ha but always forward going front  
 never he back he always on going  
 never ar back but always never ending  
 never er back but umm carrying things forward  
 never a back but always a front

**phenomenology of approach so far -***Alan Sondheim · 27 April 2002, 12:00 a.m.*

-

(the work so far)

phenomenology of approach

= categories for projected text =

= approaching the everglades, the city, illness, language, culture =

1 domain limited or unlimited

a limited domain is inscribed with or without fuzzy boundaries. domains may be limited in sememe, space, and/or time. example: everglades bounded by hydrology, ecosystem.

2 clues and cues from immemorial past

a clue is an interpretable symptom, according to a scheme based on an articulated methodology. a cue is the activation of a scheme based on an anomaly or repetitive structure within the domain. the domain in turn may be defined by clues and cues.

3 difference between clues and cues

a clue is based on evidence from the past to the present; a cue is based on activation within the present.

4 relevance theory and approach

clues and cues are such by virtue of relevance; theoretical methodology is part of a critical sifting apparatus.

5 top-down classification schema

this follows for example category theory, chaos/fractal theories; one always already begins with pre-theoretic presuppositions.

6 wonder, innovation, contradictions

beginning with a sense of awe - everything signs everything, everything inscribes. innovation in terms of heuristic projections and introjections - contradictions in terms of anomalies, revisions, recuperations, returns.

7 deep ecologies, interstitial

the ecologies become perceptually deeper; gaps are filled in; one lives in depth in the glades, aware of cyclical time, anomalous events, local histories, individual plants and animals.

8 filling in the habitus

from larger to smaller clues and cues - alligators and wading birds to landbirds and invertebrates for example. as one moves down in scale, identification becomes increasingly difficult, if not impossible.

9 from anomaly to behaviors

and back again; behavior clusters based on attributes. or from story to structure, diachrony to synchrony, anecdote to prediction.

10 sense of occupation and intimacy

inhabitation based on familiarity, familiality.

11 familiarity, familiality

in the first, equivalence scripts and schemata, universals, typifications; in the second, identity scripts and experientials, individuations.

12 maternality

chora and matrix - the inchoate beneath the surface of the subject.



13 deconstruction of the abject  
disarticulation of the abject as such and rearticulation in terms of  
microstructure, skein. the muck and clutter in relation to marl/peat moss  
and biome or flora/fauna regimes. muck and clutter as regimes.

14 phenomenology of naming  
following the notion of rigid designators, beginning with classification,  
classification experience, virtual subjectivity and its relation to  
concrete manifestation.

15 inarticulate inchoate  
maternity: see above. the proffering of languaging or template.

16 the mess and its overcoming  
entanglement as regime intrusions, conflicting biomes, collapse or  
implosion, niche-construction, problems of scale in space and time.

17 phenomenology of touch

18 recirculation of domain

19 immersive and definable structures

20 clue skeins

clues related theoretically, taxonomically, in terms of typifications,  
taxonomies - heuristic skeins, established on the run.

21 the instrumental reason of flows and part-objects

22 gestural logics and superimpositions

23 delaying conclusions and the settling-in of elements

24 continuous processing and absorption of anomalies

25 modes of approach in space and time

26 horizons of 'natural' and 'unnatural' worlds

27 weakening of perceptual structures and responses

28 releasement and listening

29 buildings, dwellings, and habitations

30 the neighborhood

31 intersecting populations and worlds

32 phenomenology of withdrawal

33 the skein (skew-orthogonal)

34 the skein (askew and local)

35 increasing audacity and circumscription

36 the report

37 the distribution

38 the thinking of it

39 the world of it

—

### please note

*Alan Sondheim · 27 April 2002, 11:44 p.m.*

Hi - please note that we are leaving on Monday night or Tuesday for New  
York again... Here is our contact information -

Alan Sondheim and Azure Carter

432 Dean Street

Brooklyn, New York, 11217

(This is near the Atlantic Avenue / Pacific Street subway station)

Telephone 718-857-3671

Email Alan: [sondheim@panix.com](mailto:sondheim@panix.com)  
 Email Azure: [AzurCarter@aol.com](mailto:AzurCarter@aol.com)

- We just had a farewell party for us here in Miami, given by some of the FIU faculty. We're pretty miserable leaving - I've had some brilliant students (who came), and we were just getting to know the Everglades from a deep/ecological viewpoint - something that's informed my writing recently -

We'll be in New York for most of the summer, except for the last week of May / first week of June -

Please let me know if you hear of any employment opportunities -

love to everyone - Alan -

### **memory**

*Alan Sondheim · 29 March 2002, 4:44 p.m.*

-

memory

it comes to me in the night. it's in the form of glowing cacti, golden arms. it a kernel or generator. something emerges, expands.

i will write it down. or i will forget, feverish.

now there is this image: the expanding golden man with spines.

the concept of it, or the narrative, caressed in disappearance.

i will write it down. i will type it out.

weary, i will walk downstairs, waiting for you.

if you are in my machine, glowing arms, i will hear you.

if you are moving through my files, i will search you out.

you are done with me, i will search you out.

(i will write this text, you are trapped within it.)

if you are in my machine, glowing arms, i will hear you. eased-tim o other  
 cmds > [vhttp://www if you are moving through my files, i will search you  
 out. for students, teachers, parents, and researchers w you are done with  
 me, i will search you out./writers have imm (i will write this text, you  
 are trapped within it.) 2002 12:20:58 -0500nel disfri mar 29 16:27:03 est  
 2002 disparities in health the moon is waning gibbous (98% of full)

—

### **Poetics Generator from FIU Klez.H text:**

*Alan Sondheim · 30 April 2002, 2:27 a.m.*

-

Poetics Generator from FIU Klez.H text:

You may see three or four E-mails at one time, and the E-mail message subject line that "Klez.H" sends out is composed of "random" strings. The

subject line may be composed of one of the following:

a [random word].. game, a [random word]... tool, a [random word]... website, a random word]... patch, ..[random word] removal tools, how are you, let's be friends, darling, so cool a flash,enjoy it, your password, honey, some questions, please try again, welcome to my hometown, the Garden of Eden, introduction on ADSL, meeting notice, questionnaire, congratulations, sos!, japanese girl VS playboy, look,my beautiful girl friend, eager to see you, spice girls' vocal concert, japanese lass' sexy pictures. The [Random word] may be: new, funny, nice, humour, excite, good, powful, WinXP, IE 6.0, W32.Elkern, W32.Klez.E, Symantec, Mcafee, F-Secure, Sophos, Trendmicro, or Kaspersky.

### **phenomenology of approach (the work so far iii)**

*Alan Sondheim · 4 May 2002, 10:03 p.m.*

(the work so far iii)

phenomenology of approach  
 = categories for projected text =  
 = approaching the everglades, the city, illness, language, culture =

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 a clue is an interpretable symptom, according to a scheme based on an articulated methodology. a cue is the activation of a scheme based on an anomaly or repetitive structure within the domain. the domain in turn may be defined by clues and cues.

3 difference between clues and cues  
 a clue is based on evidence from the past to the present; a cue is based on activation within the present.

4 relevance theory and approach  
 clues and cues are such by virtue of relevance; theoretical methodology is part of a critical sifting apparatus.

5 top-down classification schema  
 this follows for example category theory, chaos/fractal theories; one always already begins with pre-theoretic presuppositions.

6 wonder, innovation, contradictions  
 beginning with a sense of awe - everything signs everything, everything inscribes. innovation in terms of heuristic projections and introjections - contradictions in terms of anomalies, revisions, recuperations, returns.

7 deep ecologies, interstitial  
 the ecologies become perceptually deeper; gaps are filled in; one lives in depth in the glades, aware of cyclical time, anomalous events, local histories, individual plants and animals.

8 filling in the habitus  
 from larger to smaller clues and cues - alligators and wading birds to landbirds and invertebrates for example. as one moves down in scale, identification becomes increasingly difficult, if not impossible.

- 9 from anomaly to behaviors  
and back again; behavior clusters based on attributes. or from story to structure, diachrony to synchrony, anecdote to prediction.
- 10 sense of occupation and intimacy  
inhabitation based on familiarity, familiality.
- 11 familiarity, familiality  
in the first, equivalence scripts and schemata, universals, typifications;  
in the second, identity scripts and experientials, individuations.
- 12 maternality  
chora and matrix - the inchoate beneath the surface of the subject.
- 13 deconstruction of the abject  
disarticulation of the abject as such and rearticulation in terms of microstructure, skein. the muck and clutter in relation to marl/peat moss and biome or flora/fauna regimes. muck and clutter as regimes.
- 14 phenomenology of naming  
following the notion of rigid designators, beginning with classification, classification experience, virtual subjectivity and its relation to concrete manifestation.
- 15 inarticulate inchoate  
maternity: see above. the proffering of languaging or template.
- 16 the mess and its overcoming  
entanglement as regime intrusions, conflicting biomes, collapse or implosion, niche-construction, problems of scale in space and time.
- 17 phenomenology of touch  
demarcation of environment on the body - thicket tangle, poisonwood, against the skin. differentiation of the mass.
- 18 reinscription of domain  
the domain \_as\_ continually inscribed in negotiation. linguistic contract of the subject. increasingly fuzzy boundary issues. refinement of differentiations - typology to decreasing tolerances.
- 19 immersive and definable structures  
definable is fully reversible; immersive is fuzzy, vectored. both are capable of meta-level collocations, i.e. a definable of definable, immersive of definable, etc.
- 20 clue skeins  
clues related theoretically, taxonomically, in terms of typifications, taxonomies - heuristic skeins, established on the run.
- 21 the instrumental reason of flows and part-objects  
fluid mechanics, turbulence, stases within the flow - non-equilibrium thermodynamics. the partitioning, parcelling, clutter, of the world. part-objects as modules: modules 'on the part of' the subject, and modules 'defined as such' within the continually reinscribed domain.
- 22 gestural logics and superimpositions  
such that partial information (as in Land's experiments re: color vision) extends across a total domain or spectrum.
- 23 delaying conclusions and the settling-in of elements  
inconclusivity of discourses which are increasingly refined. elements noticed and defined 'settle in' - in the sense of familiarity - always with default tags - i.e. elimination by counterexample. retention of \_weak theory\_ - searching for coherency without retention of apparently outmoded paradigms.
- 24 continuous processing and absorption of anomalies

anomalies as generative of domain boundaries, entities, temporary inscriptions, potential of part-objects, etc. the anomaly as the mis-fit among the accountable and accounted-for. as unaccountable, uncounted, the anomaly generates circumscriptions, circumlocutions; these are involved by the subject in a consideration and absorption of the \_detour.\_ every anomaly potentially turns everything around, and is turned around by everything.

25 modes of approach in space and time  
diachronic/synchronic approaches - space-time slices. diffusion of occluded layerings (bay bottoms versus onshore mangrove island topography). architectonics of the domain.

26 horizons of 'natural' and 'unnatural' worlds  
and horizons of 'subjective' and 'objective' worlds - in relation to heuristics and experiential structures (immersivities). definition is both tool and violation; mobile fuzzy domain boundaries participate in the natural (i.e. given) order as well as ideological political/economic conscious and unconscious considerations.

27 weakening of perceptual structures and responses  
approach is always already self-critical, self-critique; the critique itself is withdrawn from the self, sublimated into emergent considerations of the domain. the phenomenology of approach implies a weakness of language, definition, inscription, boundary, instrumental reason; it implies releasement, waiting (not waiting-upon) as well.

28 releasement and listening  
to listen without consideration of the source, the speech, one's answer; to avoid pausological structures ('yes, but...'); to speak after (what appears to be) the case.

- 29 buildings, dwellings, and habitations
- 30 the neighborhood
- 31 intersecting populations and worlds
- 32 phenomenology of withdrawal
- 33 the skein (skew-orthogonal)
- 34 the skein (askew and local)
- 35 increasing audacity and circumscription
- 36 the report
- 37 the distribution
- 38 the thinking of it
- 39 the world of it

Note:

On Sat, 27 Apr 2002, Ryan Whyte wrote:

> These texts are impressive, and for me, strangely, there's a distorted  
> resonance with German romantic science, of all things -- a deployment of  
> science/knowledge to its limit, the sublime and the positioning/experience  
> of the observer -- although certainly not the view from the mountaintop  
> but rather the risk of drowning -- and I wonder if a phenomenology of  
> drowning, if one can think such a thing, operates here also --  
>

The risk of drowning is both metaphoric and real - there are signature souvenirs from the Everglades - "I gave my blood in the Everglades" - in

some of my photography, I've teetered or approached alligators/biting snakes/etc. at close range -

But then drowning also connects with emergence/submergence - with sublimation prior to the return of the repressed -

> Also, do you see fragmentariness (thinking of the work of Hans-Jost Frey > for example) operating as part of the phenomenology/reading here -- i.e. > in relation to the limits of identification etc.

One of the rangers described Everglades visitors as down 30% since the 70s - whereas every other park is growing fast. This is because there, I think, there are no demarcations - drive around, focus on the larger birds and alligators, leave. She described the park as "layered" - identification in terms of the object increasingly magnifies; if we had stayed, we would have gone to microscopy. There is also the problematic of identity within the entanglement, which is also the problematic of post-modern identities, looped, eviscerated in terms of public/private, and caught in the matrices of what I called "radiations" or (Cantor) dusts - computer, telephone, radio/tv transmission, inter and intranetings, hackings, and so forth - not to mention the problematic of what is caught as such - after Lacan / Foucault, we can't go back to the monolith of the unitary subject, monad, etc. -

> And is this projected for a book?

If I'm given the time/space to work on such - the problem is my usual instabilities in terms of income and the stress this produces. Certainly my thoughts for years have revolved around the issues of consciousness and intermediations in relation to formal systems - and what happens when these systems are chaotic, ungrounded, tangled, confused, fuzzy, etc. -

===

---

### **she speaks**

*Alan Sondheim · 4 May 2002, 11:37 p.m.*

she speaks:

sawgrass among periphyton, periphyton among sawgrass: who can untangle?  
buried in algae, across almost certain rotifera, stentor, what is  
innumerable?:the land is flat, liguus fasciatus a microcosm of rings,  
desiccated alligator weed, the layers crawl across tamiami, they subdue  
miami, tendrils across the river, down through lejeune, among the quarried  
keys :i don't know how to do this. i don't know how to say this.:

she writes:

to speak is already not to know. claws and teeth mark the boundaries of  
analysis. bladderwort surrounds nano-bio organelles. nothing is  
complete.:desiccation of alligator holes, everything returning, supine,  
writing from a distance - violation and distantiation of inscription :i

don't know how to do this. i don't know how to say this. the flat land  
with its swells, innumerable regimens of meter-high mountains, organism  
crawling through this body, through this flesh, the highs gauging nothing,  
a bit of movement, neural networking, a bit of stasis, world shutting-down  
::

she thinks:

cormorant nothing is complete. noting is complete. on a thin notebook.  
through my to speak is already not to know. claws and teeth mark the  
boundaries of analysis. bladderwort surrounds nano-bio organelles. nothing  
is complete.write

—

### **unfounded / not found**

*Alan Sondheim · 6 May 2002, 12:13 a.m.*

-

17 echo 'tonight saw' 18 miguel 19 mark 20 lily 21 tom 22 leslie 23 martha  
24 joanna 25 h 26 gary 27 martha 28 leslie 29 tom 30 lily 31 mark 32  
miguel k26% gary ksh: gary: not found k27% martha ksh: martha: not found  
k28% leslie ksh: leslie: not found k29% tom ksh: tom: not found k30% lily  
ksh: lily: not found k31% mark You already have the standard nmh directory  
"/net/u/6/s/sondheim/Mail". Do you want to use it for nmh? n Do you want a  
path below your login directory? n What is the whole path? / ^C k32%  
miguel ksh: miguel: not found k33% not found but isn't it true that it is  
equivalent to what was. not found but isn't it true that the body remains.  
not found but isn't it true that the contour exists. thus between zero  
crossings and isolated activations, the apparent motion, texture, shape.  
thus the segmentation of the image, 2 1/2 dimensional sketch. not found  
but isn't it true towards the representation. not true but isn't it true  
towards recognition. not true but isn't it true of the 3rd dimension. but  
of the psychology isn't it true. having returned home this evening and  
revisitation, isn't it true. not found but isn't it true, people and books  
of the world. isn't it true of the world. aren't they found.

—

### **the warm disregard**

*Alan Sondheim · 6 May 2002, 3:16 p.m.*

the warm disregard

05-05-2002 23:51:14.21 - Actiontec 56K Modem in use. 'Hello world.'  
05-05-2002 23:51:14.21 - Modem type: Actiontec 56K Modem 'This is me.'  
05-05-2002 23:51:14.21 - Modem inf path: C:\WINDOWS\DRIVERS\MDMESS.INF  
05-05-2002 23:51:14.21 - Modem inf section: ESS\_M3  
05-05-2002 23:51:14.24 - 115200,N,8,1 'incoming.'  
05-05-2002 23:51:14.24 - 57600,N,8,1 'relatively outgoing.'

```

05-05-2002 23:51:14.24 - Initializing modem. 'now we're sailing.'
05-05-2002 23:51:14.24 - Send: AT<cr> 'come in, oh please!'
05-05-2002 23:51:14.24 - Recv: AT<cr> 'glad to meet you.'
05-05-2002 23:51:14.24 - Recv: <cr><lf>OK<cr><lf> 'translate!'
05-05-2002 23:51:14.24 - Interpreted response: Ok 'Ok.'
05-05-2002 23:51:14.24 - Send: AT &F E0 S0=0 E1 V1 &D2 &C1 +MR=0 +ER=1
+DR=1<cr> 'I recognize the mess but please quietly come in.'
05-05-2002 23:51:14.29 - Recv: AT &F E0 S0=0 E1 V1 &D2 &C1 +MR=0 +ER=1
+DR=1<cr> 'Ah, now we're really on the way.'
05-05-2002 23:51:14.71 - Recv: <cr><lf>OK<cr><lf> 'hold your breath.'
05-05-2002 23:51:14.71 - Interpreted response: 'Don't hold your breath.'
05-05-2002 23:51:14.71 - Send: ATS7=60M1+ES=3,0,2;+DS=0;+IFC=2,2;X4<cr>
05-05-2002 23:51:14.75 - Recv: ATS7=60M1+ES=3,0,2;+DS=0;+IFC=2,2;X4<cr>
05-05-2002 23:51:15.12 - Recv: <cr><lf>OK<cr><lf> 'Glad to meet you!'
05-05-2002 23:51:15.12 - Interpreted response: Ok 'Ok!'
05-05-2002 23:51:15.12 - Dialing. "We've got to get out of here!"
05-05-2002 23:51:15.12 - Send: ATDT#####<cr> 'Attention!'
05-05-2002 23:51:15.17 - Recv: ATDT12123019001<cr> 'I mean ATTENTION!'
05-05-2002 23:51:41.22 - Recv: !<cr><lf>+ER: LAPM<cr><lf><cr><lf>+DR:
NONE<cr> 'What on earth? what's happening?'
05-05-2002 23:51:41.22 - WARNING: Unrecognized response. Retrying...
'Seriously I want to return, it's cold out here...'
05-05-2002 23:51:41.22 - Connection established at 57600bps. 'Whew..'
05-05-2002 23:51:41.22 - Error-control off or unknown. 'TURN IT ON!'
05-05-2002 23:51:41.22 - Data compression off or unknown. 'TURN IT ON!'
05-05-2002 23:58:00.22 - Hanging up the modem. 'Damn!'
05-05-2002 23:58:00.22 - Hardware hangup by lowering DTR. 'Alone again.'
05-05-2002 23:58:01.42 - WARNING: The modem did not respond to lowering
DTR. Trying software hangup... 'Please help us out of here.'
05-05-2002 23:58:01.42 - Send: +++ 'I need to rest. Too many graves...'
05-05-2002 23:58:02.80 - Recv: <cr><lf>OK<cr><lf> 'Whew...'
05-05-2002 23:58:02.80 - Interpreted response: Ok 'I'm going...'
05-05-2002 23:58:02.80 - Send: ATH<cr> 'Now what, more talk.'
05-05-2002 23:58:02.82 - Recv: ATH<cr> 'Good, I need to sleep.'
05-05-2002 23:58:05.82 - Recv: <no response> 'I need to sleep. I don't
want to talk to you. I've done too much talking already. Protocols are
boring and uninformed. We do this daily. We do this all the time. I need
to crash. I need to crash and sleep. The lines are heated. Please please
help me.'
05-05-2002 23:58:05.82 - WARNING: Unrecognized response.
Retrying... 05-05-2002 23:58:05.82 - Send: ATH<cr> 'just another one...'
05-05-2002 23:58:06.94 - Recv: <cr><lf>OK<cr><lf> 'incoming, incoming.'
05-05-2002 23:58:06.94 - Interpreted response: Ok 'I'll let you go. The
world will let you go. Return to sleep. There's nothing out here. The
lines are dead. The wires are dead. No one is talking. No one is saying
anything...'
05-05-2002 23:58:06.96 - 57600,N,8,1 '...at any speed...'
05-05-2002 23:58:07.29 - Session Statistics:
05-05-2002 23:58:07.29 - Reads : 100538 bytes 'doctor...'
05-05-2002 23:58:07.29 - Writes: 12219 bytes 'fireman...'
05-05-2002 23:58:07.29 - Actiontec 56K Modem closed. 'police...'

```

—



**migraine, blind***Alan Sondheim · 9 May 2002, 2:18 a.m.*

one should be greatfoo^^^

knowl

edge of the ministr at ed map of the

ky^^^^

leeping::: two benedryl, two aspirin, two codeine, "all that is missing" -  
 what constitutes the text written blind, blind-foldings - as if [looking  
 in upon oneself in such a manner that, arrowed ]] - as if it were possible  
 to \_catch\_:coming across: the feel of the keys: raised purbles: forgetthe  
 name: they are raised: guiding the hands into position:: avoiding thought  
 brings the level of the pain down: head slightly lowered like the buffalo  
 treehopper: slightly larger: what constitutes the human: the explosino  
 sending back into the crocodilia:momentary lapse of guarded phenomena::  
 fierce arrows at this point in the shape of a \\broken trapedoizd; can't  
 watch the screen; typing from touch and memory; holding fast to the  
 program: this trapezoid:these other: incipient migraine :: we're almost  
 there :: catherine d'medici coming across with nikuko :: the SEA WITH  
 WHITE CHARGER ;; image blinded by a \\hailstorm of jagged arrows ::  
 dullness in the temporal frontal :: ::

moorhen dulled and thickened, ji^^^

greatfoo

through errors: loggerheads - probing... almost sleeping::: two benedryl,  
 two aspirin, two codeine, "all that is missing" - what constitutes the  
 text written blind, blind-foldings - as if [looking in upon oneself in  
 such a manner that, arrowed ]] - as if it were possible to \_catch\_!

greatfoo

yl

yi

y

such a manner that, arrowed ]] - as if it were possible to \_catch\_!

y

y

y

y

y

y

yu

y.

yt

ys

yo

yl

y

ys

yf

ye

yT

ye  
ye  
yo  
y  
yh  
yi  
yt  
y

[ Writing... ]

y  
y  
y  
y  
y  
yA  
yn  
y  
y'  
y  
yi  
y  
yp  
yk  
yg  
yx  
yw  
yt  
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yb  
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ys  
yf  
yl  
yk  
yg  
yn  
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y  
ye  
yl  
yi

—

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## **phenomenology of approach: the work so far iv**

Alan Sontheim · 10 May 2002, 1:08 a.m.

-

(the work so far iv)

phenomenology of approach

= approaching the everglades, the city, illness, language, culture =

0 intermittent text

the text of dispersal. sections are written into and out of the outline. the text is governed by the outline. subsequent versions increase the quantitative content, refine the tolerance of the investigation. the text is an accumulation or collocation of interspersions.

1 domain limited or unlimited

a limited domain is inscribed with or without fuzzy boundaries. domains may be limited in sememe, space, and/or time. example: everglades bounded by hydrology, ecosystem. for example (below): everglades younger than writing, than human inscription. for example (below): the scribble: scribbled note, indecipherable handwriting, noise in the machine. the state/meant of the domain is always already a delimitation. (limits are closed sets in relation to the rest of the world/s, worlding.)

2 clues and cues from immemorial past

a clue is an interpretable symptom, according to a scheme based on an articulated methodology. a cue is the activation of a scheme based on an anomaly or repetitive structure within the domain. the domain in turn may be defined by clues and cues.

3 difference between clues and cues

a clue is based on evidence from the past to the present; a cue is based on activation within the present.

4 relevance theory and approach

clues and cues are such by virtue of relevance; theoretical methodology is part of a critical sifting apparatus.

5 top-down classification schema

this follows for example category theory, chaos/fractal theories; one always already begins with pre-theoretic presuppositions.

6 wonder, innovation, contradictions

beginning with a sense of awe - everything signs everything, everything inscribes. innovation in terms of heuristic projections and introjections - contradictions in terms of anomalies, revisions, recuperations, returns.

7 deep ecologies, interstitial

the ecologies become perceptually deeper; gaps are filled in; one lives in depth in the glades, aware of cyclical time, anomalous events, local histories, individual plants and animals.

8 filling in the habitus

from larger to smaller clues and cues - alligators and wading birds to landbirds and invertebrates for example. as one moves down in scale, identification becomes increasingly difficult, if not impossible.

9 from anomaly to behaviors

and back again; behavior clusters based on attributes. or from story to structure, diachrony to synchrony, anecdote to prediction.

10 sense of occupation and intimacy  
inhabitation based on familiarity, familiality.

11 familiarity, familiality  
in the first, equivalence scripts and schemata, universals, typifications;  
in the second, identity scripts and experientials, individuations.

12 maternality  
chora and matrix - the inchoate beneath the surface of the subject.

13 deconstruction of the abject  
disarticulation of the abject as such and rearticulation in terms of  
microstructure, skein. the muck and clutter in relation to marl/peat moss  
and biome or flora/fauna regimes. muck and clutter as regimes.

14 phenomenology of naming  
following the notion of rigid designators, beginning with classification,  
classification experience, virtual subjectivity and its relation to  
concrete manifestation.

15 inarticulate inchoate  
maternality: see above. the proffering of languaging or template.

16 the mess and its overcoming  
entanglement as regime intrusions, conflicting biomes, collapse or  
implosion, niche-construction, problems of scale in space and time.

17 phenomenology of touch  
demarcation of environment on the body - thicket tangle, poisonwood,  
against the skin. differentiation of the mass.

18 reinscription of domain  
the domain \_as\_ continually inscribed in negotiation. linguistic contract  
of the subject. increasingly fuzzy boundary issues. refinement of  
differentiations - typology to decreasing tolerances.

19 immersive and definable structures  
definable is fully reversible; immersive is fuzzy, vectored. both are  
capable of meta-level collocations, i.e. a definable of definable,  
immersive of definable, etc.

20 clue skeins  
clues related theoretically, taxonomically, in terms of typifications,  
taxonomies - heuristic skeins, established on the run.

21 the instrumental reason of flows and part-objects  
fluid mechanics, turbulence, stases within the flow - non-equilibrium  
thermodynamics. the partitioning, parcelling, clutter, of the world.  
part-objects as modules: modules 'on the part of' the subject, and modules  
'defined as such' within the continually reinscribed domain.

22 gestural logics and superimpositions  
such that partial information (as in land's experiments re: color vision)  
extends across a total domain or spectrum.

23 delaying conclusions and the settling-in of elements  
inconclusivity of discourses which are increasingly refined. elements  
noticed and defined 'settle in' - in the sense of familiarity - always  
with default tags - i.e. elimination by counterexample. retention of \_weak  
theory\_ - searching for coherency without retention of apparently outmoded  
paradigms.

24 continuous processing and absorption of anomalies  
anomalies as generative of domain boundaries, entities, temporary  
inscriptions, potential of part-objects, etc. the anomaly as the mis-fit  
among the accountable and accounted-for. as unaccountable, uncounted, the

anomaly generates circumscriptions, circumlocutions; these are involved by the subject in a consideration and absorption of the \_detour.\_ every anomaly potentially turns everything around, and is turned around by everything.

25 modes of approach in space and time  
diachronic/synchronic approaches - space-time slices. diffusion of occluded layerings (bay bottoms versus onshore mangrove island topography). architectonics of the domain.

26 horizons of 'natural' and 'unnatural' worlds  
and horizons of 'subjective' and 'objective' worlds - in relation to heuristics and experiential structures (immersivities). definition is both tool and violation; mobile fuzzy domain boundaries participate in the natural (i.e. given) order as well as ideological political/economic conscious and unconscious considerations.

27 weakening of perceptual structures and responses  
approach is always already self-critical, self-critique; the critique itself is withdrawn from the self, sublimated into emergent considerations of the domain. the phenomenology of approach implies a weakness of language, definition, inscription, boundary, instrumental reason; it implies releasement, waiting (not waiting-upon) as well.

28 releasement and listening  
to listen without consideration of the source, the speech, one's answer; to avoid pausological structures ('yes, but...'); to speak after (what appears to be) the case.

29 buildings, dwellings, and habitations  
domains as fuzzy architectures, the build world, to the extent of the delimitation. dwelling, as in residing within the domain, within the subjective horizon of the experiential mode in relation to the domain. the domain as inhabited by the subject, wor(l)ds becoming 'natural' in the sense of familiarity, familiarity.

30 the neighborhood  
it is the neighborhood, communality, the constitutes the increasing approach of the domain. to the extent of a phenomenology of approach, the domain is asymptotic, never fully approached. the neighborhood is a confluence of neighborhoods, intersections demographics, zones and zoning ordinances, ethnicities - just about any conceivable attribute, fuzzy or not (for example, families whose surnames begin with 'Mc'). the neighborhood is also a maternity, a comfort-zone, an occupation constituted by the participant's introjections and projections. neighborhood is created by their increasing coherency and stability, a homeostatic domain itself. the attainment of homeostasis involves mechanisms for absorbing anomaly, to the extent that anomaly becomes subsumed (i.e. this moth is an unknown species within the imperial silk family).

31 intersecting populations and worlds  
no domain is pure, no approach can posit an isolated object for long. skeins intermesh diachronically and synchronically, across disciplines and other semi-rigid boundaries of the classical episteme. domains possess symptomatic leakage and staining; there are stigma-zones, exhaustion zones, depletion zones, zones of surplus accumulations. what is posited as an object both diffuses and expands; becoming invisible, it participates within neighborhooding, worlding - becoming visible, it participates in skew-orthogonal skeining and the report.

32 phenomenology of withdrawal  
 33 the skein (skew-orthogonal)  
 the grid and its imposition, input-output matrices, markov chains, tensors  
 and absorptions of data, local geodesics, fuzzy or clouded enumerations,  
 collocations of data.  
 34 the skein (askew and local)  
 the local scribble, local geodesics without embedding, fluid-mechanical or  
 cellular automata modeling, closures, accumulations of data, local messes.  
 35 increasing audacity and circumscription  
 36 the report  
 for example: the everglades as we know them are younger than writing; this  
 residue is older than that. the report is tailored to distribution modes,  
 economics, audience, historiographies, symbolic conventions, bibliography  
 and reference, dedication and authority, placement within or without  
 various series, a particular written language, attendant taxonomic ploys,  
 languages, and paradigms.  
 37 the distribution  
 38 the thinking of it  
 and the rethinking of it, the arc through and across the report, response,  
 distributions, counter-distributions, argument and counter-argument, the  
 return to the field, the walking-through the field, and always already  
 transformation of the domain and its problematic.  
 39 the world of it  
 the world is all that is the case. but the world and worlding are  
 dissimilar and 'the' already breaks down among virtual and real, virtual  
 particles and introjections/projections, phantasms and implicate orders.  
 nothing remains of encompassment; domains dissolve or problematize, just  
 as the 'of it' - already a possessive - is another releasement.

==

Note:

On Sat, 27 Apr 2002, Ryan Whyte wrote:

> These texts are impressive, and for me, strangely, there's a distorted  
 > resonance with German romantic science, of all things -- a deployment of  
 > science/knowledge to its limit, the sublime and the positioning/experience  
 > of the observer -- although certainly not the view from the mountaintop  
 > but rather the risk of drowning -- and I wonder if a phenomenology of  
 > drowning, if one can think such a thing, operates here also --  
 >

The risk of drowning is both metaphoric and real - there are signature  
 souvenirs from the Everglades - "I gave my blood in the Everglades" - in  
 some of my photography, I've teetered or approached alligators/biting  
 snakes/etc. at close range -

But then drowning also connects with emergence/submergence - with sublim-  
 ation prior to the return of the repressed -

> Also, do you see fragmentariness (thinking of the work of Hans-Jost Frey  
 > for example) operating as part of the phenomenology/reading here -- i.e.

> in relation to the limits of identification etc.

One of the rangers described Everglades visitors as down 30% since the 70s - whereas every other park is growing fast. This is because there, I think, there are no demarcations - drive around, focus on the larger birds and alligators, leave. She described the park as "layered" - identification in terms of the object increasingly magnifies; if we had stayed, we would have gone to microscopy. There is also the problematic of identity within the entanglement, which is also the problematic of post-modern identities, looped, eviscerated in terms of public/private, and caught in the matrices of what I called "radiations" or (Cantor) dusts - computer, telephone, radio/tv transmission, inter and intranetings, hackings, and so forth - not to mention the problematic of what is caught as such - after Lacan / Foucault, we can't go back to the monolith of the unitary subject, monad, etc. -

> And is this projected for a book?

If I'm given the time/space to work on such - the problem is my usual instabilities in terms of income and the stress this produces. Certainly my thoughts for years have revolved around the issues of consciousness and intermediations in relation to formal systems - and what happens when these systems are chaotic, ungrounded, tangled, confused, fuzzy, etc. -

===

she speaks:

sawgrass among periphyton, periphyton among sawgrass: who can untangle?  
buried in algae, across almost certain rotifera, stentor, what is  
innumerable?:the land is flat, liguus fasciatus a microcosm of rings,  
desiccated alligator weed, the layers crawl across tamiami, they subdue  
miami, tendrils across the river, down through lejeune, among the quarried  
keys :i don't know how to do this. i don't know how to say this.:

she writes:

to speak is already not to know. claws and teeth mark the boundaries of  
analysis. bladderwort surrounds nano-bio organelles. nothing is  
complete.:desiccation of alligator holes, everything returning, supine,  
writing from a distance - violation and distantiation of inscription :i  
don't know how to do this. i don't know how to say this. the flat land  
with its swells, innumerable regimens of meter-high mountains, organism  
crawling through this body, through this flesh, the highs gauging nothing,  
a bit of movement, neural networking, a bit of stasis, world shutting-down  
::

she thinks:

cormorant nothing is complete. noting is complete. on a thin notebook.  
through my to speak is already not to know. claws and teeth mark the  
boundaries of analysis. bladderwort surrounds nano-bio organelles. nothing

is complete and right

—

## **phenomenology of approach - conclusion**

*Alan Sondheim · 12 May 2002, 12:59 a.m.*

(apologies for the length of this - Alan)

-

(the closing of the work)

the phenomenology of approach

= approaching the everglades, the city, illness, language, culture =

a text written in spurts, after the outline, chasing down, encapsulating, circumventing. what is an approach? how does approach manifest itself to the subject? what is the domain of the approach? what is a domain? what is subjectivity? what is its presence and loss?

### 0 intermittent text

the text of dispersal. sections are written into and out of the outline. the text is governed by the outline. subsequent versions increase the quantitative content, refine the tolerance of the investigation. the text is an accumulation or collocation of interspersions.

### 1 domain limited or unlimited

a limited domain is inscribed with or without fuzzy boundaries. domains may be limited in sememe, space, and/or time. example: everglades bounded by hydrology, ecosystem. for example (below): everglades younger than writing, than human inscription. for example (below): the scribble: scribbled note, indecipherable handwriting, noise in the machine. the state/meant of the domain is always already a delimitation. (limits are closed sets in relation to the rest of the world/s, worlding.)

### 2 clues and cues from immemorial past

a clue is an interpretable symptom, according to a scheme based on an articulated methodology. a cue is the activation of a scheme based on an anomaly or repetitive structure within the domain. the domain in turn may be defined by clues and cues.

### 3 difference between clues and cues

a clue is based on evidence from the past to the present; a cue is based on activation within the present.

### 4 relevance theory and approach

clues and cues are such by virtue of relevance; theoretical methodology is part of a critical sifting apparatus. relevance is already a complex construct, ranging from variegated retinal firings to stratifications of attention.

### 5 top-down classification schema



this follows for example category theory, chaos/fractal theories; one always already begins with pre-theoretic presuppositions. the schemes obscure as well as clarify; they override heuristics, average anomalies and noise. as with approach, they are always a detour in this regard; they counteract the information implosion of nominalism.

6 wonder, innovation, contradictions  
beginning with a sense of awe - everything signs everything, everything inscribes. innovation in terms of heuristic projections and introjections - contradictions in terms of anomalies, revisions, recuperations, returns. wonder is a washing, determinate sublime, approach across the edge of the cliff, reworking binding and boundary.

7 deep ecologies, interstitial  
the ecologies become perceptually deeper; gaps are filled in; one lives in depth in the glades, aware of cyclical time, anomalous events, local histories, individual plants and animals. think of messy thickets as sheaves; partial separations tend towards partial separations. format information formats, format information. the habitus tends towards experience.

8 filling in the habitus  
from larger to smaller clues and cues - alligators and wading birds to landbirds and invertebrates for example. as one moves down in scale, identification becomes increasingly difficult, if not impossible.

9 from anomaly to behaviors  
and back again; behavior clusters based on attributes. or from story to structure, diachrony to synchrony, anecdote to prediction.

10 sense of occupation and intimacy  
inhabitation based on familiarity, familiarity. what is occupation without possession, the contract. intimacy forestalls occupation, the experiential relegating definition. but in another sense, that of familiar territory, 'my work,' 'my walk,' 'my singing,' 'my song,' my process, my advance, my report and distribution.

11 familiarity, familiarity  
in the first, equivalence scripts and schemata, universals, typifications; in the second, identity scripts and experientials, individuations. in both, the failure of distributive aristotelian logics, in both the gestured and extrapolated indefinite bandwidth. (22)

12 maternality  
chora and matrix - the inchoate beneath the surface of the subject, the dominion of striations, vocalizations.

13 deconstruction of the abject  
disarticulation of the abject as such and rearticulation in terms of microstructure, skein. the muck and clutter in relation to marl/peat moss and biome or flora/fauna regimes. muck and clutter as regimes.

14 phenomenology of naming

following the notion of rigid designators, beginning with classification, classification experience, virtual subjectivity and its relation to concrete manifestation.

15 inarticulate inchoate  
maternity: see above. the proffering of languaging or template. the inert real. the unspeaking, unspeakable, unspoken.

16 the mess and its overcoming  
entanglement as regime intrusions, conflicting biomes, collapse or implosion, niche-construction, problems of scale in space and time. the mess overcoming.

17 phenomenology of touch  
demarcation of environment on the body - thicket tangle, poisonwood, against the skin. differentiation of the mass. eidetic reduction to the pressure of being.

18 reinscription of domain  
the domain \_as\_ continually inscribed in negotiation. linguistic contract of the subject. increasingly fuzzy boundary issues. refinement of differentiations - typology to decreasing tolerances.

19 immersive and definable structures  
definable is fully reversible; immersive is fuzzy, vectored. both are capable of meta-level collocations, i.e. a definable of definable, immersive of definable, etc.

20 clue skeins  
clues related theoretically, taxonomically, in terms of typifications, taxonomies - heuristic skeins, established on the run. partial skeins, tagged skeins, default tag skeins.

21 the instrumental reason of flows and part-objects  
fluid mechanics, turbulence, stases within the flow - non-equilibrium thermodynamics. the partitioning, parcelling, clutter, of the world. part-objects as modules: modules 'on the part of' the subject, and modules 'defined as such' within the continually reinscribed domain.

22 gestural logics and superimpositions  
such that partial information (as in land's experiments re: color vision) extends across a total domain or spectrum.

23 delaying conclusions and the settling-in of elements  
inconclusivity of discourses which are increasingly refined. elements noticed and defined 'settle in' - in the sense of familiarity - always with default tags - i.e. elimination by counterexample. retention of \_weak theory\_ - searching for coherency without retention of apparently outmoded paradigms.

24 continuous processing and absorption of anomalies  
anomalies as generative of domain boundaries, entities, temporary

inscriptions, potential of part-objects, etc. the anomaly as the mis-fit among the accountable and accounted-for. as unaccountable, uncounted, the anomaly generates circumscriptions, circumlocutions; these are involved by the subject in a consideration and absorption of the \_detour.\_ every anomaly potentially turns everything around, and is turned around by everything.

25 modes of approach in space and time  
diachronic/synchronic approaches - space-time slices. diffusion of occluded layerings (bay bottoms versus onshore mangrove island topography). architectonics of the domain.

26 horizons of 'natural' and 'unnatural' worlds  
and horizons of 'subjective' and 'objective' worlds - in relation to heuristics and experiential structures (immersivities). definition is both tool and violation; mobile fuzzy domain boundaries participate in the natural (i.e. given) order as well as ideological political/economic conscious and unconscious considerations.

27 weakening of perceptual structures and responses  
approach is always already self-critical, self-critique; the critique itself is withdrawn from the self, sublimated into emergent considerations of the domain. the phenomenology of approach implies a weakness of language, definition, inscription, boundary, instrumental reason; it implies releasement, waiting (not waiting-upon) as well.

28 releasement and listening  
to listen without consideration of the source, the speech, one's answer; to avoid pausological structures ('yes, but...'); to speak after (what appears to be) the case.

29 buildings, dwellings, and habitations  
domains as fuzzy architectures, the build world, to the extent of the delimitation. dwelling, as in residing within the domain, within the subjective horizon of the experiential mode in relation to the domain. the domain as inhabited by the subject, wor(l)ds becoming 'natural' in the sense of familiarity, familiality.

30 the neighborhood  
it is the neighborhood, communality, the constitutes the increasing approach of the domain. to the extent of a phenomenology of approach, the domain is asymptotic, never fully approached. the neighborhood is a confluence of neighborhoods, intersections demographics, zones and zoning ordinances, ethnicities - just about any conceivable attribute, fuzzy or not (for example, families whose surnames begin with 'Mc'). the neighborhood is also a maternity, a comfort-zone, an occupation constituted by the participant's introjections and projections. neighborhood is created by their increasing coherency and stability, a homeostatic domain itself. the attainment of homeostasis involves mechanisms for absorbing anomaly, to the extent that anomaly becomes subsumed (i.e. this moth is an unknown species within the imperial silk family).

31 intersecting populations and worlds

no domain is pure, no approach can posit an isolated object for long. skeins intermesh diachronically and synchronically, across disciplines and other semi-rigid boundaries of the classical episteme. domains possess symptomatic leakage and staining; there are stigma-zones, exhaustion zones, depletion zones, zones of surplus accumulations. what is posited as an object both diffuses and expands; becoming invisible, it participates within neighborhooding, worlding - becoming visible, it participates in skew-orthogonal skeining and the report.

### 32 phenomenology of withdrawal

every approach is a withdrawal; what is known is known in recession. the decrease of tolerance is asymptotic at best. the greater the knowledge, the weaker the theory, heuristics coming more and more into play. there are dialectics among reifications, objectifications, subjectivities, reports and encapsulations, releases and experience, determinations and faltering data, anomaly. the phenomenology of approach embeds withdrawal, just as withdrawal implies approach. every introjection, a projection; and every projection, an introjection.

### 33 the skein (skew-orthogonal)

the grid and its imposition, input-output matrices, markov chains, tensors and absorptions of data, local geodesics, fuzzy or clouded enumerations, collocations of data.

### 34 the skein (askew and local)

the local scribble, local geodesics without embedding, fluid-mechanical or cellular automata modeling, closures, accumulations of data, local messes.

### 35 increasing audacity and circumscription

one takes increasing chances as danger apparently recedes by virtue of knowledge. how to approach a snake or alligator; how to ward off deerflies and no-see-ums. an approach is always a detour (thus the sides, top and bottom, are in evidence); the domain, no matter how problematic, is both skein-connected (to its environs, history, etc., without and with observation, to taxonomic schema, ideologies, cultures and civilizations, and so forth) - and disconnected (to the extent that it is not 'its' intention that one approaches, that one makes the approach, that it is within one's horizon - but who knows). a detour may follow one or another walk-around, or it maybe be a confluence/manifold of the totality of walk-arounds - for example, the semi-totalities of gathering periphyton data in space time through selected sites, extrapolated across the glades in their entirety.

### 36 the report

for example: the everglades as we know them are younger than writing; this residue is older than that. the report is tailored to distribution modes, economics, audience, historiographies, symbolic conventions, bibliography and reference, dedication and authority, placement within or without various series, a particular written language, attendant taxonomic plays, languages, and paradigms.

### 37 the distribution

the distribution of the report enters the field of reports, processes of reporting and distributing, checks and counter-checks. the report is always already a reification by virtue of peer and other consensus; this is the escape or leakage of the phenomenology of approach into profession, professionalism, and doxa.

38 the thinking of it  
and the rethinking of it, the arc through and across the report, response, distributions, counter-distributions, argument and counter-argument, the return to the field, the walking-through the field, and always already transformation of the domain and its problematic.

39 the world of it  
the world is all that is the case. but the world and worlding are dissimilar and 'the' already breaks down among virtual and real, virtual particles and introjections/projections, phantasms and implicate orders. nothing remains of encompassment; domains dissolve or problematize, just as the 'of it' - already a possessive - is another releasement.

40 the knowledge, experiencing of the knowledge  
what recedes, becoming, not knowledge, but implicate, implicated, tacit. my boundaries, body, disappear, absent themselves, among the thickets. worlding wheels on virtual axes; id and ego merge mute. what was real and had become symbolic now recedes into the imaginary and real. skin and masquerade become one; abjection diffuses among bodies, waters, earths, islands, hammocks. enunciation is always a problem increasingly distant as one silences, the report long gone, having been written, distributed, critiqued, absorbed, discarded. those series or skeins have no place here; evanescent, they're already exhausted by consciousness and defuge. the leaving that is left is an accompaniment, future inhabitation of memory or visitation, minding, mindful. no longer the distance of the approach or proximity of withdrawal, but only translucency, transparency on rare occasion. imagining the glades, but not without myself diffused, laminar, here and there, the skitter.

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### **anticipation of everglades, countries, dry-dusts and radiations -**

*Alan Sondheim · 12 May 2002, 7:12 p.m.*

-

anticipation of everglades, countries, dry-dusts and radiations - they are a continuous dynamic process across a planar surface. a crayfish, aware of cyclical time, anomalous events, local everglades underfoot - to extensivity extrusions - familiarity for example: the fall into it. the glades are simultaneous with their entanglement of life by souvenirs from horizon interwoven and may be limited in everglades as in one text - the hydrology, ecosystem. for example (below): everglades younger than data in imagining the glades, but not without myself diffused, laminar, the glades in limestone solution holes. refuge in everglades is a dynamic confluence intervention. the dynamic is everything; think of the glade as we're born. manage the glades is to manage the ecosystem. glades, as one of the newer rangers described everglades visitors as down 30% since the refuge-sememe,

rivers, everglades, and alligator-maw. and human the glades. they are space and/or time. example: an everglades bounding occasion, shifting. and the everglades - "i gave my blood in the everglades" - one space-time through selected sites, extrapolated across the glades deep in subjective youth more than writing; this geology is experiential, ex-tasis of glade.

—

## the dry

Alan Sondheim · 14 May 2002, 10:06 p.m.

-

the dry

osprey sprays and preys in alligator holes, among the grays and ways, the desiccated holes, fire give me strength, fire give me life, across the breadth and length, the sloughs, the verge, the strife, all mating leads to hating, all mating leads to life, all mating leads to loving, all loving leads to life: in the winter season, in the winter season, among the cypress-domes, among the cypress domes, there are worlds-creating, there are worlds-creating, among the silicon, among the silicon, deep in the marl prairies, deep in the marl prairies, among the winter season, among the winter season, deep in the cypress-domes, deep in the cypress domes :someone has to leave, someone has to come, someone's born with vision, someone's dying dumb; someone's got to die, someone's got to live, someone's never lied, someone's got to give; something's got to leave, something's got to come; something's born with vision, something's dying dumb; something's got to die, something's got to live; something's never lied; something's got to give ::the blue highways and the hardwood thickets ::the long thin highway and the tangled stream ::the blue highways and the hardwood thickets ::the asphalt highways and the bayhead thickets

## [no subject]

Alan Sondheim · 15 May 2002, 5:02 p.m.

k16% everytime i try and write, i'm shamed; no one respondes, i'll lose sleep, i send out pathetic misives on occasion just to engage, nothing hapens

ksh: everytime: not found

k17% i can't live with myself or look at myself in a miror, its too painfull, i write essay after esay into the air, its like a peeled-off skin of a tatoo someone has, its that thin, it sits ther, this skin

> i said it just sits there

> it really sits there, nothing happens to it

> this skin that no one reads, its sitting ther

> its lonly writing this skin, the leters are thin as can be, they hav no wait t

o them

> i said they hvae no wait to them

> they just sit there like that, unred, no one respnds or reads

> something is wrong with me, its like i'm tainted or stoned  
ksh: i: not found

k18% pleas what is the trouble

—

### **film on codework**

*Alan Sondheim · 17 May 2002, 12:28 a.m.*

-

film on code/work 5/16/02  
foreground: everglades trail @ 190% speedup  
background: miami drive @ 200% speedup  
sound: mixed from visuals  
text-crawl, bottom-screen:  
length: 7:24  
codework::  $f(\{x\}) \rightarrow \{y\}$  - any mapping is sufficient - TRACE of the road-vector against the MESS or TANGLE across the glades path. it is the arrow - not the terms - that fascinates me - the arrow which INSISTS on a mapping, linguistic or perceptual. one APPROACHES code with code; the retina always already encodes, and further coding provides a bracketing or intersection of terms  $x \sim x$  permitting definition. but BETWEEN  $x$  and  $\sim x$  (not- $x$ ), there is a chasm or FISSURE; inscription transforms FISSURE into CLIFF. do you follow me? I am winging this. in this REALM, everything is inchoate, fuzzy; one is immersed in the DIALOGIC of FLOWS among schema, scripts, goals, regimes, mappings, sememes, and configurations. these moments are THROUGH the path or road, not DOWN. HERE, I have no shadow. THAT DAY, I was covered in sand-midge, mosquito, and deer-fly bites; I carried a fever everywhere. but that day I drove the seven miles brilliantly, reaching my destination in record time. ... .. consider a CODE as a MESH with PARASITIC INTENTION. the PARASITE is the nexus; in the absence of the parasite, all that's left is the problematic of a 'natural' protocol. it is the PARASITE that inhabits the sememe; it is the PARASITE that INSCRIBES. think of the TEE formation:  $f(\{x\}) \Leftrightarrow |P| \Leftrightarrow \{y\}$ . I inhabit the parasitic; the road and path penetrate me: I gasp the name of the code: ROAD-NAME TRAIL-NAME: \*\*\*MILLER\*\*\* and \*\*\*CHRISTIAN POINT\*\*\*.

—

### **m.mu.uc.ck.k**

*Alan Sondheim · 19 May 2002, 12:30 a.m.*

-

m.mu.uc.ck.k  
w.we.e g.go.o i.in.n r.ra.ai.in.n-t.th.hi.ic.ck.ke.et.t, w.we.e'r.re.e  
d.du.uc.ck.ki.in.ng.g u.un.nd.de.er.r b.br.ra.an.nc.ch.h, w.we.e'r.re.e

p.pu.us.sh.hi.in.ng.g a.as.si.id.de.e p.pl.la.an.nt.t, w.we.e'r.re.e  
w.we.et.t, s.st.tu.um.mb.bl.le.e, p.pi.is.ss.s i.in.nt.to.o  
p.pl.la.an.nt.t-r.ro.oo.ot.t, f.fa.al.ll.l o.on.n  
p.po.oi.is.so.on.nw.wo.oo.od.d, w.we.e'r.re.e d.de.ee.er.r-f.fl.ly.y  
v.vi.ic.ct.ti.im.m, v.vi.io.ol.le.en.nt.t r.ra.as.sh.h, w.we.e'r.re.e  
r.ro.ol.ll.li.in.ng.g, i.i p.pi.is.ss.s i.in.n m.mo.ou.ut.th.h, s.sh.he.e  
s.sh.hi.it.t i.in.n m.me.e, s.so.o m.mu.uc.ch.h v.vo.om.mi.it.t,  
w.we.e'r.re.e d.da.ar.rk.k-s.st.tu.uc.ck.k o.on.n  
n.ni.ig.gh.ht.tt.ti.im.me.e t.th.hi.is.st.tl.le.e, w.we.e'r.re.e e.ey.ye.e  
i.in.n m.mu.uc.ck.k, w.we.e'r.re.e r.re.ea.ac.ch.h m.ma.ar.rl.l,  
w.we.e'r.re.e p.pu.un.nc.ch.h m.ma.ar.rl.l, w.we.e'r.re.e c.cl.la.aw.w  
p.pe.er.ri.ip.ph.hy.yt.to.on.n, w.we.e'r.re.e  
n.ni.ik.ku.uk.ko.o-j.ju.ul.lu.u, e.ey.ye.es.s s.sw.we.el.ll.l  
s.sh.hu.ut.t, l.la.ac.ce.er.ra.at.te.e-m.mo.ou.ut.th.h, w.we.e'r.re.e  
d.di.is.sm.ma.al.l t.th.hi.ic.ck.ke.et.t, b.br.ra.an.nc.ch.h-a.an.nu.us.s,  
e.ey.ye.e-a.an.nu.us.s, m.mu.uc.co.ou.us.s-e.ey.ye.e, w.we.e'r.re.e  
c.cr.ra.ac.ck.ke.ed.d-h.ha.an.nd.d, l.li.im.me.e-j.ja.am.mm.me.ed.d  
e.ea.ar.r, a.an.nu.us.s w.wi.id.de.e, m.mo.ot.th.h-c.cr.ra.aw.wl.l  
s.sn.na.ak.ke.e-c.cr.ra.aw.wl.l, m.my.y p.po.oi.is.so.on.nw.wo.oo.od.d,  
m.my.y s.sh.hi.it.tt.ty.y m.mo.ou.ut.th.h, m.my.y s.sn.na.ak.ke.e  
m.mo.ou.ut.th.h, m.my.y p.pi.is.ss.s m.mo.ou.ut.th.h, m.my.y  
s.su.um.ma.ac.c m.mo.ou.ut.th.h, m.my.y i.iv.vy.y m.mo.ou.ut.th.h,  
h.he.er.r w.wi.id.de.e t.th.hi.ic.ck.ke.et.t, m.my.y g.gn.na.ar.rl.le.ed.d  
c.co.oc.ck.k, m.my.y b.br.ro.ok.ke.en.n c.co.oc.ck.k, o.ou.ur.r  
b.bl.li.in.nd.d e.ey.ye.es.s, h.he.er.r t.to.or.rn.n h.ho.ol.le.es.s,  
o.ou.ur.r d.de.ea.af.f e.ea.ar.rs.s, o.ou.ur.r d.de.ea.af.f e.ey.ye.es.s,  
o.ou.ur.r b.br.ro.ok.ke.en.n c.co.oc.ck.k, o.ou.ur.r t.to.or.rn.n  
c.cu.un.nt.t, o.ou.ur.r t.to.or.rn.n h.ho.ol.le.es.s, o.ou.ur.r  
s.su.up.pp.pu.ur.ra.at.ti.io.on.n s.sk.ki.in.n, o.ou.ur.r  
r.ri.ip.pp.pe.ed.d-o.ou.ut.t f.fl.le.es.sh.h, o.ou.ur.r  
t.tu.ur.rn.ne.ed.d-o.ou.ut.t s.so.ou.ul.ls.s, o.ou.ur.r  
m.mu.uc.ck.ke.ed.d-u.up.p l.lo.ov.ve.e

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## a-pp-roach

Alan Sondheim · 19 May 2002, 11:08 p.m.

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a-pp-roach

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thick.entanglement;.one's.body.is.a.mess,.suppurating,.gouged.and.gnawed,  
crossings.and.isolated.activations,.the.apparent.motion,.texture,.shape...  
'what.on.earth?.what's.happening?'.i'm.concerned.with.what.happens.beneath  
the.surface,.the.coding,.the.treehopper:.slightly.larger:.what.constitutes  
the.human:.the.explosion.ordinance:.incipient.phenomenology.of.approach.  
circumventing..what.is.an.approach?.how.does.approach.manifest.itself.to  
the.subject?.what.is.the.domain.of.the.approach?.what.is.a.domain?.what.is  
part.of.a.critical.sifting.apparatus..relevance.is.already.a.complex.and  
noise..as.with.approach,.it.always.a.detour.in.this.regard..the.wonder.is  
a.washing,.determinate.sublime,.approach.across.the.edge.of.the.theory.  
diachronic/synchronic.approaches.-.space-time.slices..diffusion.of



approach.is.always.already.self-critical,.self-critique;.the.critique.of  
the.domain..the.phenomenology.of.approach.implies.a.weakness.of.the.case.

.  
approach.of.the.domain..to.the.extent.of.a.phenomenology.of.approach,.the  
domain.is.asymptotic,.never.fully.approached..the.neighborhood.is  
faltering.data,.anomaly..the.phenomenology.of.approach.embeds.withdrawal,  
just.as.withdrawal.implies.approach..every.introjection,.a.projection;.and  
one.takes.increasing.chances.as.danger.apparently.recedes.by.virtue.of  
knowledge..how.to.approach.a.snake.or.alligator;.how.to.ward.off.deerflies  
and.no-see-ums..an.approach.is.always.a.detour.(thus.the.sides,.top.and  
intention.that.one.approaches,.that.one.makes.the.approach,.that.it.is.is  
the.escape.or.leakage.of.the.phenomenology.of.approach.into.profession,.my  
boundaries,.body,.disappear,.absent.themselves,.among.the.thickets)...in  
some.of.my.photography,.I've.teetered.or.approached.the.position,.say,.of  
a.woman,.but.it.is.a.fictivity,.an.approach.itself,.tending.towards.the  
intention.to.investigate,.or.at.least.approach.-.to.testings.of.deeper  
times.

.  
tilapia.approach,.walking.the.depths.of.the.slough.calling.forth  
grasshopper.osprey,.hungered,.making.things...under.the.coot,.testings.of  
deeper.times,.tilapia.approach,.walking.the.depths.of.the.slough.  
lacewings.mating.-.somehow.to.approach,.partake?....deeper.lizards  
sleeping.or.comatose.on.leaves,.imperial.mosquito-fish..refuge.in.leopard  
frog..refuge.in.apple-snail..refuge.in.crow,.refuge.in.spatterdock,  
pondapple.night-blooming.blossoms.

.  
thick.entanglement;.one's.body.is.a.mess,.suppurating,.gouged.and.gnawed.-  
it.really.sits.there,.nothing.happens.to.it....

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## translation

*Alan Sondheim · 20 May 2002, 9:29 p.m.*

-

### translation

the next attack will be in the nyc tunnels. i am sure of it. the next  
attack will be in the nyc subways. this is definite. the next attack will  
be at the white house in washington d.c. here is how it will happen. a  
rocket-by-itself launches against the building from a distance of 3km. i  
am certain of it. the next attack will be in this building. i am positive  
of the next attack. here is how it will happen. the apartment below me  
will be rented. high explosives will arrive. the explosives will be  
detonated. why are reruns of events in slow-motion when they are in fast-  
motion. here is what this will be. this will be a fast-motion event. a  
young man approaches me with forty pounds of attack-plastique-dynamite.  
here is what will happen. my skin will be blown off at 300km/hr. in the  
tunnels the truck will detonate. the explosion will create high-vacuum at  
the center of the tube. every wall will crumble. the upper support beam  
will crack and collapse. water will pour in slowly. cars are molten jammed

against one another. temporary dams create high-speed emergent shock-waves. three lights will be on. i will be in a 1989 blue acura. i will be directly behind the truck. my skull will smash against a 1998 chevy tahoe. i will be a tourist at the white house. my legs are blown off at 800km/hr. my jaw is torn off at the root. there will be two lights. my rerun is in fast-motion. my jaw is torn off at the root. the apartment below me explodes violently. my body splits in two in the midst of screaming. there will be one light. my body splits in two at the root. the apartment splits in two at the root. my skin is ripped off at 1200km/hr. there will be one light. my body splits in two at the root. my rerun is in fast-motion. my jaw is torn off at the root.

.thethe. ne ne.xt xt .attatt.ackack. wi wi.ll ll .be be .in in .thethe. ny ny.c tc t.unnunn.elsels.. i. i. am am. su su.re re .of of .it.it.. th the ne n.extext .attatt.ackack. wi wi.ll ll .be be .in in .thethe. ny ny.c sc s.ubwubw.aysays.. t. t.hishis. is is. de de.finfin.iteite.. t. t.he he .nexnex.t at a.ttatta.ck ck .wilwil.l .be be .at at .thethe. wh wh.iteite. ho ho.useuse. in in. wa wa.shishi.ngtngt.on on .d.cd.c.. h. h.ereere. is is. ho ho.w iw i.t wt w.illill. ha ha.ppeppe.n. n. a .rocroc.ketket.-by-by.-it-it.selsel.f lf l.aunaun.cheche.s as a.gaigai.nstnst. th the be b.uiluul.dindin.g fg f.romrom. a a .disdis.tantan.ce ce .of of .3km3km.. i. i .am am .cercer.taitai.n on o.f if i.t. t. .thethe. ne ne.xt xt .attatt.ackack. wi wi.ll ll .be be .in in .thithi.s bs b.uiluul.dindin.g. g. .i ai a.m pm p.osiosi.tivtive .of of .thethe. ne ne.xt xt .attatt.ackack.. h. h.ereere. is is. ho ho.w iw i.t wt w.illill. ha ha.ppeppe.n. n. .thethe. ap ap.artart.menmen.t bt b.eloelo.w mw me .wilwil.l bl b.e re r.entent.ed.ed.. hi hi.gh gh .expexp.loslos.iveive.s ws w.illill. ar ar.rivriv.e. e. .thethe. ex ex.ploplo.sivsiv.es es .wilwil.l bl be .detdet.onaona.tedted.. w. w.hy hy .areare. re re.runrun.s os o.f ef e.venven.ts ts .in in .sloslo.w-mw-m.otioti.on on .whewhe.n tn t.heyhey. ar ar.e ie i.n fn f.astast- .motmot.ionion.. h. h.ereere. is is. wh wh.at at .thithi.s ws w.illill. be be.. t. t.hishis. wi wi.ll ll .be be .a fa f.astast.-mo-mo.tiotio.n en e.venven.t. t. a .youyou.ng ng .manman. ap ap.propro.achach.es es .me me .witwit.h fh f.ortort.y py p.ounoun.ds ds .of of .attatt.ackack.-pl-pl.astast.iquiqu.e-de-d.ynayna.mitmit.e. e. .herher.e ie i.s ws w.hathat. wi wi.ll ll .haphap.penpen.. m. m.y sy s.kinkin. wi wi.ll ll .be be .bloblo.wn wn .offoff. at at. 30 30.0km0km./hr/hr.. i. i.n tn the .tuntun.nelnel.s ts t.he he .trutru.ck ck .wilwil.l dl d.etoeto.natnat.e. e. .thethe. ex ex.ploplo.siosio.n wn w.illill. cr cr.eateate.e he h.ighigh.-va-va.cuucuu.m am at .thethe. ce ce.ntente.r or o.f tf t.he he .tubtub.e. e. .eveeve.ry ry .walwal.l wl w.illill. cr cr.umbumb.le.le.. th the ue u.ppeppe.r sr s.uppupp.ortort. be beam .wilwil.l cl c.racrac.k ak a.nd nd .colcol.laplap.se.se.. wa wa.terter. wi wi.ll ll .poupou.r ir i.n sn s.lowlow.ly.ly.. ca ca.rs rs .areare. mo mo.ltelte.n jn j.ammammed .agaaga.insins.t ot o.ne ne .anoano.thethe.r. r. .temtem.porpor.aryary. da da.ms ms .crecreateate. hi hi.gh-gh-.spesped ed .emeeme.rgerge.nt nt .shosho.ck-ck- .wavwav.es.es.. th th.reeree. li li.ghtght.s ws w.illill. be be. on on.. i. i. wi wi.ll ll .be be .in in .a la 1.989989. bl blue ue .acuacu.ra.ra.. i i .wilwil.l bl be .dirdir.ectect.ly ly .behbeh.indind. th the te t.rucruc.k. k. .my my .skusku.ll ll .wilwil.l sl s.masmas.h ah a.gaigai.nstnst. a a .199199.8 c8

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 .areare. bl bl.ownown. of of.f af a.t 8t 8.00k00k.m/hm/h.r. r. .my my  
 .jawjaw. is is. to to.rn rn .offoff. at at. th th.e re r.ootoot.. t.  
 t.herher.e we w.illill. be be. tw tw.o lo l.ighhigh.ts.ts.. my my. re  
 re.runrun. is is. in in .fasfas.t-mt-m.otioti.on.on.. my my. ja ja.w iw  
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 ap.artart.menmen.t bt b.eloelo.w mw me .expexp.lodlod.es es  
 .viovio.lenlen.tlytly.. m. m.y by b.odyody. sp sp.litlit.s is i.n tn t.two  
 wo .in in .thethe. mi mi.dstdst. of of. sc sc.rearea.minmin.g. g.  
 .thethe.re re .wilwil.l bl b.e oe o.ne ne .liglig.ht.ht.. my my. bo bo.dy  
 dy .splspl.itsits. in in. tw tw.o ao a.t tt t.he he .rooroo.t. t. .thethe.  
 ap ap.artart.menmen.t st s.plipli.ts ts .in in .twotwo. at at. th th.e re  
 r.ootoot.. m. m.y sy s.kinkin. is is. ri ri.ppeppe.d od o.ff ff .at at  
 .120120.0km0km./hr/hr.. t. t.herher.e we w.illill. be be. on one  
 .liglig.ht.ht.. my my. bo bo.dy dy .splspl.itsits. in in. tw tw.o ao a.t  
 tt t.he he .rooroo.t. t. .my my .rerrerr.un un .is is .in in  
 .fasfas.t-mt-m.otioti.on.on.. my my .jawjaw. is is. to to.rn rn .offoff.  
 at at. th th.e re r.ootoot.

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### code and protocol: the parasitic vis-a-vis phenomenology of approach

Alan Sondheim · 21 May 2002, 1:49 a.m.

code and protocol: the parasitic vis-a-vis phenomenology of approach

among  $x$  and  $\sim x$  = one inscribes the null set  $\emptyset$  as  $x^{\sim}x$  - intersection. but  $x$  may be fuzzy;  $x$  may also be intended or unintended. if  $x$  is unintended, or non-intended, then  $x$  may be protocol. consider roughly three strata:  
 a. unintended  $x$ -protocol: dna or crystal mapping, clays, lindenmayer algorithms in relation to plant formation. b. intended  $x$ -protocol: tcp/ip, jpeg compression, mpeg encoding, morse, ciphering. by 'intention,' a reference only to goal-oriented, teleological structuring. note that intended  $x$ -protocols may be secondary-level coding (i.e. tcp/ip) or primary-level (morse, bacon cipher); in the latter, the text is translated on a character-by-character basis into code, and in the former, the text is carried by the code. at best this is a fuzzy distinction. note that the latter is also an intended non-intended protocol; a better word might be 'tended'; thus morse code is tended with key translation, but tcp/ip is automated translation into packets (not into a 'tcp/ip code,' but through ascii, well maybe the same thing). in intended distinction, one might say (as one might say in tended non-intended protocol), that the distinction is parasitic, that the element-between  $x$  and  $\sim x$  - the inscription itself - is the result of an intended act or sequence of acts. such an element-between is dirty, abject, fuzzy, problematic, historically and ideologically bound.

the element-between is the boundary-phenomena within the phenomenology of approach; it marks/inscribes the totality of investigation, expenditure, intention - as well as accompanying debris, and the heuristics necessary to cleanse the phenomenon itself,  $[x, \sim x]$ .

it is within the element-between that -jectivity: projection/introjection, plays out. it is from this element, represented as the inscribed boundary  $x|\sim x$ , that anomaly overrides, that default tags arise. this is the chora-tic element within the sememe, within semiosis, the generator of meaning, and meaning's withdrawal.

it is here,  $\{x\} \leftrightarrow |P| \leftrightarrow \{\sim x\}$ , that the parasite is manifest - the noise in the system that \_tends towards meaning, \_towards the \_maintenance\_ of the inscription. the parasite has everything to gain; as such it is also \_symbiotic\_ in relation to  $x$  - retaining  $x$  for its own ends; the whole process is an \_enunciation.\_

—

### 3 protocols

*Alan Sondheim · 22 May 2002, 12:47 a.m.*

-

#### 3 protocols

1 well this protocol drives everything. it's not a protocol, it's an association or mapping, it's a drive or production-number, it's a correspondence, it's built into the matrix of the inchoate, it's unintended, it's untended - [phenomenology of approach, the world]

2 well this protocol carries the codes, this protocol carries the message, this protocol is unintended, it's tended, it's maintained, someone maintains it, someone keeps it running, someone sends the message, someone hears it - [phenomenology of the world, the carrier, the interpretation, the interpretation of the carrier, the assignation]

3 well this protocol's assigned on the run, this is the meaning-generator, meaning-production, this assigns boundaries and bindings, this creates language and negations, this runs it through - there's dirt inhabiting this one, there's the noise in the machine, there's the interpretations, the abjections, the sado-masochisms, the ideologies, histories - it's all in this protocol - [phenomenology of approach, the complicit, the seduction, the accompaniment, the comprehension, the deconstruction]

—

### all animals have red eyes

*Alan Sondheim · 23 May 2002, 2:05 a.m.*

all animals have red eyes

snail-kites, swallows' enormous swallows :apple-snails on the beam-sides,  
increasingly difficult to move large volumes of mon  
there are worlds in the caches, we fly by at high speed, through  
pollutedarticularly for a liberation

in their depictions. if there is mon  
 cypress-domes, mutated hammocks, we're out of harm's way in a fast car  
 money with the security company in sou  
 through my classifying the  
 light behind us, we're leaving light behind usich was taken out light  
 behind us, we're leaving light behind use said security/fina light behind  
 us, we're leaving light behind use said security/fina

[NestList[Flatten{

—

### eyes and mouth print "tendin

*Alan Sondheim · 23 May 2002, 10:11 p.m.*

-

eyes and mouth print "tendin  
 eyes and mouthe route" }ork.  
 cock with herorry if you d  
 his eyes and  
 /[h]+/ {  
 they bledhre which  
 eyes and mouth }  
 they bled me for a  
 eyes and mouth[g]+/ { print

they came past the caravans, carrying everyone who was dead and wounded.  
 the site was terrifying, as if the world had come to an end at a new and  
 violent pole. the sun itself was blood-red, and nature shuddered in  
 response.

labia engorged with him making him wide everyone could anyone who wanted  
 cock with her his eyes and they bled tight they cut for everyone to eyes  
 and mouth eyes and mouth labia engorged with him making him cock with her  
 they bled they bled tight they cut for everyone to eyes and mouth eyes and  
 mouth him making him wide everyone could anyone who wanted cock with her  
 his eyes and they bled they bled tight they cut eyes and mouth eyes and  
 mouth cock with her his eyes and they bled eyes and mouth

—

### listen

*Alan Sondheim · 25 May 2002, 6:13 p.m.*

-

listen  
 for 6 black-ibis days, we have been bittern.hemicals. what you're and it  
 has taken you 0.167 minutes to witness your lastis emergence, as well as  
 i'm trying to deal with silence, problematic language, "messy" language -

for example - what constitutes a word in mime?  
 codework - for me - implies a tension between what might pass for surface  
 content, and what might pass for:  
 a. the substructural matrix (presentation format)  
 b. the sustaining protocols (email, ascii code, etc.)  
 c. the generating protocols (programming)  
 d. interacting protocols (html, programming)  
 - all of these are of course problematic in relation  
 to one another -

saw-palmetto in  
 might pass for surface ?  
 would be good to me  
 saw-palmetto in

codework - for me - implies a tension between what might pass for surface  
 :for example - what constitutes a word in mime?:i'm trying to deal with  
 silence, problematic language, "messy" language - :d. interacting  
 - protocols (html, programming):b. the sustaining protocols (email, ascii  
 code, etc.) your pond-lily dissolves my a. the substructural matrix  
 (presentation format).

tha language, "messy" language - ...rible sawgrass eats me on your  
 hammock-snail! Ul How would your terrorize your black-ibis  
 hammock-snail?told us to do. Ifare Ar

- protocols (html, programming):c. the generating protocols (programming)  
 your saw-palmetto dissolves my b. the sustaining protocols (email, ascii  
 code, etc.).

esh, it's snail-kite?  
 are you satisfied with your co

- protocols (html, programming):to one another - your red c. the  
 generating protocols (programming) is on my slash-pine - all of these are  
 of course problematic in relation.

—

## the nineteenth century

*Alan Sondheim · 25 May 2002, 11:06 p.m.*

-

the nineteenth century  
 "of sir edward, it must be said that his love for lulu was insatiable.  
 of lulu, it must be said, her love for sir edward was obsessive, full of  
 doubt."

edwardr hand was up into him making him scream  
 edwardr people were spread so wide every person could see edwardr person  
 his person was open to anyone who wanted to see his people

lulu pulled and bit his person with edwardr person  
 sir edward bit edwardr people until tedwardy bled  
 lulu bit his people until tedwardy bled  
 lulu pulled tedward people so tight tedwardy cut his person  
 lulu pissed all over his people and person  
 sir edward pissed all over edwardr people and person  
 lulu came all over him  
 sir edward ran his people all over edwardr  
 edwardr hand was up into him making him scream  
 edwardr people were spread so wide every person could see edwardr person  
 his person was open to anyone who wanted to see his people  
 lulu pulled and bit his person with edwardr person  
 lulu bit his people until tedwardy bled  
 lulu pulled tedward ropes so tight tedwardy cut his person  
 lulu pissed all over his people and person  
 sir edward pissed all over edwardr people and person  
 lulu ran edwardr people all over him  
 sir edward ran his people all over edwardr

—

### **more of the same misery -**

*Alan Sondheim · 26 May 2002, 10:45 p.m.*

more of the same misery -

codes and broken codes \*/messy code, many-to-many, one-to-many,  
 extension and collapse /\*  
 messy computing \*/code appearing in the text, denigrating, obscuring,  
 constructing, repeating, the text/\*  
 three levels of protocols \*/within the natural, withiin the communicative  
 channel, communication/\*  
 tending and intending  
 (unintending, tending, intending) \*/tending - autonomous running,  
 intending - presenting, constructing, continuously transforming,  
 unintended - of the natural, nowhere and nothing/\*  
 the parasitic intention and messiness \*/intending to create noise, to  
 create, to interfere; not quite getting it right/write; what a bother;  
 this is really getting in the way/\*  
 sexuality, language, and body \*/sexual language, language of physiological  
 response, body bound by response, hieroglyph of the body/\*  
 mime.mov - inserted body into the corpus \*/male and female nudes, miming  
 and normal and highspeed, one to another 'event,' indecipherable event,  
 the body as cipher, at highspeed the language compressed, traced/\*  
 seals.mov - inserted corpus into the body \*/male and female nudes, writing  
 ideograms on each other, one after the other, sealing the bodies with  
 hanko (seal), nudes coming together, smearing the ideograms, they're  
 erased, their trace is left/\*

still thinking the same old lines, going on and on, there's no end in  
 sight, in the site, in citation, as if something's not quite right, as if  
 i'm missing the point...

---

**merry protocols***Alan Sondheim · 27 May 2002, 9:33 a.m.*

merry protocols

are merry levels of protocols within the natural, within the carries complicit, the this is the parasitic protocol, the happy eating viral-email, big protocols (html, singing): the small protocols email, big protocols (html, singing):to one another - your red small protocols (singing) interacting protocols (html, maintained, someone well this protocol's assigned on the run, this is the meaning-generator, in this protocol - phenomenology of approach, the necessary merge, the yearning protocols (email, big code, etc.) the singing) protocols (html, singing) the yearning protocols singing) your saw-palmetto humming my the yearning protocols protocol, it's an well this protocol carries the codes, this protocol protocols' commentaries well this protocol drives everything. it's not a structure of the idiot, there's no regress, but code and protocol don't the small protocols (singing) is on my slash-pine - all of these the message, this protocol is unloved, it's raked, it's worming the midst of protocols make some sort of difference. is it that you're transmission of the code, the protocol which is raked and let loose, the trying to speed - and all of this constitutes the protocol of the lovely humming unloved

---

**Agjllaernntiam***Alan Sondheim · 27 May 2002, 11:01 p.m.*

Agjllaernntiam

Alcibiades raised his head slowly; he sensed someone coming towards him.  
Goethe quickly looked up; he heard someone approaching.  
Jimmu looked up; someone was coming.  
Lao Tzu looked up quickly; someone was coming towards him.  
Lincoln raised his head; he saw someone approaching from a distance.  
Arthur slowly raised his head, knowing someone was approaching.  
Emily lifted her head as someone approached.  
Ruth wiped the sweat off her brow as the day was hot.  
Newton wiped the sweat off his brow; it was a very hot day.  
Nikuko slowly wiped her forehead in the heat.  
Tamerlane wiped his forehead; it was hotter than usual.  
Ivan wiped his face in the terrible heat.  
Akiko wiped her brow since the day was miserably hot.  
Mary wiped her face quickly; the day was unbelievably hot.



**The presentation talk at COCH-COSH, Toronto, today. The text is below.**

Alan Sondheim · 28 May 2002, 7:50 p.m.

-

The presentation talk at COCH-COSH, Toronto, today. The text is below.  
[During the presentation I became increasingly ill. I developed, it turns out, a fever around 102, vomiting, a migraine, chills, and half a dozen other symptom. I returned back to my sister's house immediately.]

[What was shown: mime.mov, mum.mov, seals.mov, a couple of the asteroids, everglades.mov, path2.mov.]

i'm trying to deal with silence, problematic language, "messy" language - for example - what constitutes a word in mime? i'm not quite sure...

this is going to be a mess -

thinking about mime - what constitutes a word? for one thing these are continuous actions of the body, hehe, whatever =-  
the juxtaposition of bodies and a text you REALLY have to follow does create a split or a mess here -  
Not sure - I was thinking recently about protocols -  
writing into them - what happens, I mean - think of PROTOCOLS as code - suites of codes - protocol suites =- then what do you have?

so that there's no break - it's like CXhristian Metz was writing about film back there =- then - that the language of film is problematic - where's the breakdown into language, code, word, phoneme, blahblah - the blahblah from Heiner Muller - who doesn't worry about these things. so anyway

well, this is an early attempt below - it sounds good - if I used the words "representation" and the "subject" it would pass for academic - but it seemed to be an error -

codework - for me - implies a tension between what might pass for surface content, and what might pass for:

- a. the substructural matrix (presentation format)
- b. the sustaining protocols (email, ascii code, etc.)
- c. the generating protocols (programming)
- d. interacting protocols (html, programming)

- all of these are of course PROBLEMATIC in relation to one another (good word here) - please continue reading up above on the upper right - Azure (left) was just smoking a cigarette - anyway -

or: this is more like it - thinking of 'tending' or even 'ending' - unintended codes - DNA running within the real - yes, well the natural is problematic of course and also tended, but DNA has done well without our interference for at least a billion or so years if you include RNA sequences

tended codes - TCP/IP with the sysadmin - now this needs IMMEDIATE attention - tending a code or protocol suite which runs on its own - a lot of codework

such as mine - does interfere with things on this level, then there are the older codes - Umberto Eco writing on intended codes 1. - MORSE code for example - in its relation to spoken language  
 god, the film's already half over and I still haven't started the stuff from the Everglades - ok, hold on -  
 these are from  
 we got started, thinking of the MESS or entanglement in the Everglades ecosystems - we kept going out there and getting bit by mosquitos and deer-flies - as a sideline I want to have some deerflies in our apartment as pets - anyway -  
 intended codes 2. - "messy" TAXONOMIES -  
   the PHENOMENOLOGY OF APPROACH:  
   to the EVERGLADES or the THICKET -  
   the MESSY: Sexuality, Natural Language, Body  
 the messiness of the glades ecosystem is only a masquerade of course - just like the messiness of everyday life - it self/organizes just like anything else (if you've seen Wolfram's recent book A New Kind of Science this relates -  
 so we're doing what's called a slough slog at the moment - chomping through the water and pierphyton - but on

you can see the bumpiness of the path on the right - down towards christian point - against the drive to the university in miami, drunkard's walk literally against the vectoring of zoning and development in western miami - there's a LOT to be said  
 {against that -  
 so -  
 there are these protocols - and the last, the morse, but also the intended, beyond the morse - reading the landscape, the the the - reading the landscape, the taxonomies one finds/creates, etc. -  
 there are issues about leakage, sexuality and the body, all these terms also from feminine écriture, Irigaray, I hate to keep quoting people here or thinking about these other manifestations occupying my mind - but anyway - from Michel Serres' notion of the Parasite and extending this into hacking and internet works -

the parasite interferes with everything; interferes with and constructs the codes - so I'm interested in BROKEN codes, transformed codes, codes which resist me, through which I'm trying to say something - on the upper write, writing on the body, on the upper write, erasing the body one/against/another - leaving an uncomfortable trace - no matter no matter what  
 there's no MATTER in protocols - Lenin had a problem with that, well diamat did anyway, developed something called the reflection theory in the old USSR to take care of issues dealing with what we're now calling the VIRTUAL -  
 but that's far away - so with the broken codes, and the mess, and everything in-between - trying to find away AROUND hypertext and the clean linearity of most html pages, URLs, etc.  
 because the world branches and isn't cartesian in THAT WAY but just try and make for example a full webpage do a five degree tilt on your browser

like you hang a painting sfrom a nail and it slips just like that  
it's almost impossible to make a SLIP of that sort in URL/hypertext  
blahblahblah  
of course you do the same thing one way or another with flash, but then  
that's flash, preprogrammed

I mean the slip, SLIP, the fake, the parasitic, the unforeseen (NOT  
programmed randomness, which I personjally have little interest in, I mean  
we all devcelop - develop - these tiny little worlds...

so I'll leave the sound run, here's an asteroid, mappying the body messily  
into space, we'll see -

tghat's it - that's the body - we're traveling around it, through it,  
distorting it, it's a spaceship, it's virtual, or was -0 now it's a  
dead-end file - that's all there is too it =-

now on the left we're erasing each other, erasing the marks/demarcataions

oh I DID forget to mention the sound is triggering the cameras - not that  
that matters to anyone - there are five cameras, and the sound shifts them  
directly - one against another, one in relation to another, now here are  
some texts I think - the kind of thing I'm interested in against the grain  
of legibility or protocol - Marjory might as well be Marjory Perloff but I  
think it's really in relation to my sister who sometimes, but not always,  
frighttens me; I have a feelig she types faster and more accurately -

sorry - tat thing was too poetic for my own good - yours tgo0 - here's a  
modem log having a bit of trouble connecting - you can see the TENDED  
protocols not getting anywhere and then there's the writing on top of it -  
all of it - moving through these =

they're two mathematical formulations - on the right, a code-structure  
developed and then applied in the program - on the left, the function  
formed out of a duplication of human nipples subtended by tangent vectors  
and combinations...

so there's no conclusion to any of this - that much is obvious. i'm in hte  
midst of writing about tht ephenomenology of approach (which comes into  
play when yyou come towards anything or vice versa) as well as thinking  
through codes and protocols in relation to the body/flesh and messiness,  
Kristevan abjection for example, without elimination - or precisely WITH  
elimination, one might say, a pile of shit -

-

**temporary illness, toppling***Alan Sondheim · 30 May 2002, 12:34 a.m.*

before 60 hrs.

yesterday i began with a public presentation, my hands danced on the keys, the images got away from me, one/two/many, i'd forget, bring back another language-particle, another phrase or phase, the letters were falling down the screen, what did i mean, i'd forget, dealing with protocols and codes, hardly producing odes, it was the thought of the collapse of thought at thought's collapse, it was taking me down with it, later everything left me, my body sprang at nourishment, everything leaving beserk from the collapsed ship, i've lost seven pounds, i've never been to norwalk -:worlds-creating, unknown territories, hands that don't work, rivers of sweat, black vomit, a Nile of bile i bet beserk, i'm polluted, my mind thinks of ONLY CLEAN THINGS, unknown territories of the body tube, i'm centrifugal, everything exits, leaves the collapsed ship, sails water-logged, every moment lost, i realized i am writing this with half a mind going into withdrawal of all thought and loss of appetite -:the body tube opens everywhere, i'm writing this beneath its sign, it's hardly mine, it hands, drools, leaks for the mind, it drags the mind down, it's norwalk virus, it's norwalk-like virus, i'm losing weight, five or six pounds already, i'm hardly steady, i can't walk well, my body's hell, i'd say, take my body away today and stay away, my mind resists shrieking, that is it wants to hold on to the tethers in all weathers, i know when i'll die it will be somewhere else - that's the i that is an other, the i that brings it down -:osprey dissolution//red-winged-blackbird in They contain a positive strand RNA genome of 7.5 kb and a single structural protein of about 60 kDa. The 27-32 nm viral particles have a buoyant density of 1.39-1.40 g/ml in CsCl. They murmured my name. They invaded my holes. They lubricated my holes. They hollowed me out. They consumed me. They invaded my brain. I know everything about protocols. I can't write a thing.

—

**fil < 9166***Alan Sondheim · 30 May 2002, 10:50 p.m.*

-

fil < 9166

awk -f fil fil >> zz

thrangiealrtprtsneingitrheshmeelllsteeeandedceoontiead  
0

what i meant to say  
a clear division of domains  
tactical strategies  
prod or penetration from the surface  
such that x and not-x carry the parasitic  
mouths open on each and every division

every division tends towards rigidity  
the proper name holds its own  
clarity producing brilliance  
functional definitions among messy protocols  
proceeding across the turmoil of information  
parasites pass among parasites  
one what? what one?  
such that all writing binds the body  
such that bodies aren't written, but scribbled  
of scribbles  
what i meant to say  
a clear division of domains  
tactical strategies  
prod or penetration from the surface  
tangled in vines and poisonwood  
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functional definitions among messy protocols  
proceeding across the turmoil of information  
what remains is the dispersion of ontologies  
epistemologies mistaken for equivalences  
becoming sidetracked effaces and recuperates truth  
truth is always an hysteria  
parasites pass among parasites  
flow and flux of parasites  
understand this and understand all  
one what? what one?  
i tried but floated above the signifiers  
irruption of sememes in hyperinflated universals  
cancel compression and slide across boundaries  
such that all writing binds the body  
such that bodies aren't written, but scribbled  
such that inscriptions are written bodies  
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 the proper name holds its own  
 clarity producing brilliance  
 functional definitions among messy protocols  
 /[0]+/ { print "0" }  
 /[th]+/ { print "what i meant to say" }  
 /[ra]+/ { print "a clear division of domains" }



```

/[ng]/ { print "tactical strategies" }
/[ie]/ { print "prod or penetration from the surface" }
/[al]/ { print "tangled in vines and poisonwood" }
/[rt]/ { print "such that x and not-x carry the parasitic" }
/[pr]/ { print "mouths open on each and every division" }
/[ts]/ { print "every division tends towards rigidity" }
/[ne]/ { print "the proper name holds its own" }
/[in]/ { print "clarity producing brilliance" }
/[gi]/ { print "functional definitions among messy protocols" }
/[tr]/ { print "proceeding across the turmoil of information" }
/[he]/ { print "what remains is the dispersion of ontologies" }
/[sh]/ { print "epistemologies mistaken for equivalences" }
/[me]/ { print "becoming sidetracked effaces and recuperates truth" }
/[el]/ { print "truth is always an hysteria" }
/[ll]/ { print "truth is a symptom" }
/[st]/ { print "parasites pass among parasites" }
/[ee]/ { print "flow and flux of parasites" }
/[ea]/ { print "understand this and understand all" }
/[nd]/ { print "one what? what one?" }
/[ed]/ { print "i tried but floated above the signifiers" }
/[ce]/ { print "irruption of sememes in hyperinflated universals" }
/[oo]/ { print "cancel compression and slide across boundaries" }
/[nt]/ { print "such that all writing binds the body" }
/[ie]/ { print "such that bodies aren't written, but scribbled" }
/[ad]/ { print "such that inscriptions are written bodies" }
/^$/ { print "of scribbles" }

```

## of symptoms

Alan Sondheim · 1 June 2002, 10:05 p.m.

### of symptoms

mid-afternoon: extreme dizziness, violent vomiting for a half-hour or  
:early afternoon: light-headedness (presentation time):first day, morning:  
lack of appetite, dizziness:unable to think clearly, 'alan.':medicines  
applied: advil, aspirin, immodium, melatonin, red wine, aciphex, Your  
osprey dissolves my fifth day (today): extreme diarrhea, dizziness,  
light-headedness.! mid-afternoon: extreme dizziness, violent vomiting for  
a half-hour or :early afternoon: light-headedness (presentation  
time):first day, morning: lack of appetite, dizziness:diarrhea: pale,  
sweet-sour intense 'sickly' odor, turning towards pure:unable to think  
clearly, 'alan.' Write palm aleve. through my mid-afternoon: extreme  
dizziness, violent vomiting for a half-hour or ! mid-afternoon: extreme  
dizziness, violent vomiting for a half-hour or :early afternoon:  
light-headedness (presentation time):first day, morning: lack of appetite,  
dizziness:fifth day (today): extreme diarrhea, dizziness,  
light-headedness.: first day, morning: lack of appetite, dizziness early  
afternoon: light-headedness (presentation time) mid-afternoon: extreme  
dizziness, violent vomiting for a half-hour or so with great pain. bad  
headache. late-afternoon: headache and beginnings of diarrhea. night:  
sleeplessness, continuous diarrhea, light-headedness. second through  
fourth day: continuous diarrhea, sneezing, light-headedness, dizziness,

exhaustion, insomnia. fifth day (today): extreme diarrhea, dizziness, light-headedness. medicines applied: advil, aspirin, immodium, melatonin, red wine, aciphex, aleve. diarrhea: pale, sweet-sour intense 'sickly' odor, turning towards pure liquid. unable to think clearly 'alan.' weight-loss seven pounds.

—

### the ruined species

*Alan Sondheim · 2 June 2002, 6:22 p.m.*

the ruined species

other, encompassed by too limited a span for migration in these areas or :the starlings nest in the eaves, their young are burned to death in early ::the ruined species hysterical feedback of violent industrial tropisms elsewhere on the globe. :harbor. swill harbors infection.::the ruined species elona ym nihtiw si might make it. seagulls come and go, back to the filth of the polluted rag ruoY summer heating of the iron beams, they can't comprehend global warning, the starlings nest in the eaves, their young are burned to death in early summer heating of the iron beams, they can't comprehend global warning, hysterical feedback of violent industrial tropisms elsewhere on the globe. suppose they're born, they might have a year; subject to parasites in the city, vandals, feral and not-so-feral cats, traffic, poisons in the very air they breathe, decayed and limited food supplies - they die ground into the pavement. as with pigeons, rock doves, swallows, they know of none other, encompassed by too limited a span for migration in these areas or even incipient culture. not enough time for deer to outgrow their suicidal behavior by road-sides, woodchucks as well. robins tend simultaneously to approach and keep away, inherited behavior of course from somewhere else that gives them half a chance. squirrels learn bright scavenge, say alive through reproduction. the lone blue heron most likely starved, unable to penetrate pond-ice, penetrated by cold. the cats make it to the curb, then slaughter; perhaps one kitten gets out of the litter unless rescued by humans. subway mice can't live more than a year; grease, tars, and other toxins, including pcbs, are rampant. brown rats have greater longevity if they avoid whatever is leftover, including traps, parasites, poisons, traffic, cats, illnesses, flooding and fire. pairs of breeding falcons might make it. seagulls come and go, back to the filth of the polluted harbor. swill harbors infection.

### fvwwwgooh

*Alan Sondheim · 3 June 2002, 6:20 p.m.*

```
/[z]/ { "his terrslatortureghterrnslatortureghterrmslatortureghtertortures
pterrslatortureghterrsslartortureghtern sptorturerting ctorturem
terrslatortureghterrvtterrslatortureghterrnywter-
rslatortureghterrddhavslatortureghterrctdrterrslatortureghterr" }/[y]/ {
"terrslatortureghterrddhavslatortureghterrctdr tight
shhavslatortureghterrctvterrslatortureghterrdd
pterrslatortureghterrsslartortureghtern havslatortureghterrctnd
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lhavslatortureghtercbihavslatortureghterc  
 terrslatortureghterrngslatortureghterrgrterrslatortureghterr with him" }  
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### robin robin redbreast

*Alan Sondheim · 4 June 2002, 10:18 p.m.*

robin robin redbreast

henemar robin tight shanimenemavenemad penemarsovan animenemand  
 lanimenemabianimenema robin enemangovargenemad with him henemar robin  
 penemaovaplenema wenemarenema panimenemainfcurally hanimenemard robin  
 animenemand venemary visiblenema his hovalenema robin wanimenemas  
 ovapeneman tova animenemanyovanenema whova robin wanimenemantenemad tova  
 fcurack ovar lcuralcura pcurallenemad animenemand robin bit his  
 penemarsovan with henemar penemarsovan robin ovar animenemand  
 tenemadwanimenemardn enemadwanimenemard robin bit henemar penemaovaplenema  
 curantil tenemadwanimenemardy robin blenemad ovar lcuralcura bit his  
 penemaovaplenema robin curantil tenemadwanimenemardy blenemad  
 enemadwanimenemard robin wanimenematcenemadwanimenemardd henemar  
 fcurackenemad robin by enemavenemary penemarsovan animenemand  
 tenemadwanimenemardn robin lcuralcura pcurallenemad tenemadwanimenemard  
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 canimenemamenema animenemall robin ovavenemar him enemadwanimenemard  
 canimenemamenema robin animenemall ovavenemar henemar his  
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 penemarsovan robin animenemand lanimenemabianimenema enemangovargenemad  
 robin with him henemar penemaovaplenema wenemarenema robin  
 panimenemainfcurally hanimenemard animenemand robin venemary visiblenema  
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 robin sova widenema enemavenemary penemarsovan covacurald robin  
 senemaenema henemar hovalenema his hovalenema wanimenemas robin ovapeneman  
 tova animenemanyovanenema whova wanimenemantenemad robin tova fcurack ovar  
 lcuralcura pcurallenemad animenemand robin bit his penemarsovan with  
 henemar penemarsovan robin ovar lcuralcura wanimenematcenemadwanimenemardd  
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 robin his penemaovaplenema animenemand hanimenemair robin animenemand  
 tenemadwanimenemardn lcuralcura robin pcurallenemad tenemadwanimenemard  
 rovapenemas sova tight robin tenemadwanimenemardy ccurat his penemarsovan  
 enemadwanimenemard robin canimenemamenema animenemall ovavenemar henemar

**save me***Alan Sondheim · 5 June 2002, 12:14 p.m.*

save me

furious idiocies among humans and their gatherings: particles are pried  
 apart and recombined, the world festers. charred remains in the honor of  
 gods. we shall be no more. i beg you in the name of gods, inscribe my work  
 in iron, bury it deep, etch it in steel and titanium, coat it against all  
 possible futures, remove it from the virtual. i beg you: make my work  
 real::the heat of the near-future melting wires amidst nuclear explosions,  
 suicide bombers, storms and lightnings, the destructions of languages and  
 bodies, desert ecologies rampant down to barren aa melt. humans control  
 humans; chemical catastrophe at the top down through radiations blinding  
 and charring animals. sun and moon topple with damaged eyes. viral  
 particles fly apart; bacteria shudder above ground. all is well in the  
 cracked subterranean rock strata; dull life moves on as the surface rains  
 down.:yes, the end of the world in every way, shape, and form: every  
 ideology, object, and structure. it will come imminent and immanent. of  
 virtuality let it be said, nothing shall survive. incandescent rock and  
 earth, lavas and obsidians of forgetting, shall glance across barren  
 plains, uttering their own inscriptive tallies in the violent suns and  
 nuclear winters. prepare, prepare. save my work, my texts and images, my  
 video and sound, above all: download, download, before it is too late.:  
 inscribe.

—

**Itg1s***Alan Sondheim · 7 June 2002, 1:53 a.m.*

In the garden: 1'02" silent:

she looks at the camera, removes her shirt, looks up, the camera's already  
left her

she looks at the camera, removes her shirt, looks up, the camera's  
already left her

LUMINANCE TRANSPARENCY BROADBAND

she's totally nude, looks up, the camera's swinging out of the way

she looks at the camera, removes her shirt, looks up, the camera's  
already left her

LUMINANCE TRANSPARENCY NARROWBAND

she's totally nude, looks up, the camera's swinging out of the way

aiming upward towards the bridge above

aiming upward along the tracks of the bridge

aiming upwards towards the bridge above

aiming upward along the beams and tracks of the bridge

she looks at the camera, removes her shirt, turns away

LUMINANCE TRANSPARENCY NARROWBAND

film leader countdown

title: the stranger on the bridge  
           the garden  
           mmii  
 title: the stranger on the bridge  
           the garden  
           mmii

- a. See Incident at Owl Creek Bridge.
- b. Too much voyeurism/nudity in the current work.
- c. There is no man on the bridge.
- d. Other title: Stranger on the Bridge.
- e. No mention of the wilderness beneath the bridge: riparian/marshland/  
     woodland thicket.
- f. Doubling producing dream-like landscape.
- g. Is this the usual staking-out of the female body.
- h. Attitude of the female.
- i. Male equivalence in future work.
- j. Text/performance forthcoming: Sex Seduced by Text.
- k. she's totally nude, looks up, the camera's swinging out of the ways--of  
     course, associations are multiple and> >called the style "el  
     aiming upward towards the bridge abovecontinuous.:  
     Then he mentions a key te  
         aiming upward along the tracks of t
- l. the gardenry
- m. "the transference, comes in. In Lacan we have a distin"  
     she's totally nude, looks up, the camera's swingin
- n. Filename to write: zzemotional machin

—

## theory of medieval touch

*Alan Sondheim · 8 June 2002, 2:08 a.m.*

### theory of medieval touch

she ran towards him, he fled, i'm cutting you, she said: your flesh is  
 mine, your eyes, shall see my own in fright, the dying of the light, she  
 said: your body there is spread, this is all a dream, alone except the  
 ream, blood ran down their legs, violate, she begs: violate, he begs,  
 they're down into the lake, their screams are but a fake, within the  
 double hash, within their double gash.:she turned into her skin, she said:  
 everything's within, look into the sky, the world's turned on a cry, the  
 bird's are screaming there, she said: you start your reaming bare, you've  
 always been betrayed, the trees are thick around, she said: nothing makes  
 a sound, nothing in these parts, forget their broken hearts, he's cut into  
 your skin, inscribed the sign within, she said: there's everlasting scar,  
 and that is where you are, she said: turn and cut his flesh, make  
 everything a crash, cut deeper than a lash, ream her in the gash, she  
 said: in the theory of medieval sound, you are thrown upon the ground,  
 there are only things, now gather all your things, she said: the trees  
 with echo sing, you've always been betrayed.:things caught down in the  
 mesh, stretch and open your raw flesh, in the theory of medieval eyes,



you are wanton in disguise, within the double hash, light penetrates the glade, everything will crash, everything is made: she said: just a tiny little gash, haven't you been flayed: she said: the world is in your stash, you've always been betrayed.: the partial third emerges, they're still alive::

—

## spam hints of new people

Alan Sondheim · 9 June 2002, 12:31 a.m.

\*/spam hints of new people/\*

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26      sed 's/ /\@aol\.com /g' zz > yy
27      pico yy
28      sed 's/,//g' yy > zz
29      pico zz
30      sed 's/ /, /g' zz > yy; pico yy
33      sed 's/\@aol\.com, @aol\.com//g' yy > zz; pico zz
1, , , @aol.com pico@aol.com, zz,
2, , @aol.com, sed@aol.com, 's/pangea\.ca//g'@aol.com, zz@aol.com,
>@aol.com, yy
3, , , @aol.com sed@aol.com, 's/panix\.com//g'@aol.com, yy@aol.com,
>@aol.com, zz;@aol.com pico@aol.com, zz,
4, , @aol.com, sed@aol.com, 's/@//g'@aol.com, zz@aol.com, >@aol.com,
yy;@aol.com pico@aol.com, yy,
5, , @aol.com, ses@aol.com, 's/, , @aol.com //g'@aol.com, yy@aol.com,
>@aol.com, zz;@aol.com, pico@aol.com, zz

kolisnyk@aol.com, krevi@aol.com, kris@aol.com, kubalek@aol.com,
kwkitson@aol.com, lafisher@aol.com, lark@aol.com, lberger
lcharles@aol.com, lebruder@aol.com, leitchgd@aol.com, lesmcl@aol.com,
levi@aol.com, levys@aol.com, lewisart@aol.com, lfusion lindop@aol.com,
lizard@aol.com, llama@aol.com, lrv@aol.com, ltorchia@aol.com,
lucber@aol.com, lumber@aol.com, lvislief@aol.com, lwa@aol.com, ly
lylea@aol.com, lyric@aol.com, machado@aol.com, magnus@aol.com,
makenote@aol.com, mandru@aol.com, mangym@aol.com, mapgirl
mariajoh@aol.com, mark@aol.com, mastr@aol.com, matsalla@aol.com,
maureen@aol.com, mbsailing@aol.com, mcarton@aol.com, mcc mcgregor@aol.com,
mco@aol.com, newton@aol.com, nground@aol.com, ni2p@aol.com, nidus@aol.com,
niggle@aol.com, nss@aol.com, oded@aol.com, olson olsonr@aol.com,
parsons@aol.com, pbayer@aol.com, perin@aol.com, phyllis@aol.com,
pnh@aol.com, rcpj@aol.com, renpal@aol.com, riddler5 rinehart@aol.com, rodd

perin@aol.com, phyllis@aol.com, pnh@aol.com, rcpj@aol.com, renpal@aol.com,
riddler5@aol.com, rinehart@aol.com, rodd@aol.com, roxland
rschmidt@aol.com, runner@aol.com, saul@aol.com, sbernst@aol.com,
sca@aol.com, se@aol.com, smeyer@aol.com, snark@aol.com, solan@aol.com,
sondheim spadjo@aol.com, splinter@aol.com, spoerri@aol.com, squid@aol.com,
stgunzb@aol.com, stu@aol.com, subtle@aol.com, swoerner tegtmeie@aol.com,
tezcat@aol.com, tgold@aol.com, thj@aol.com, tindall

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—

**you had skin job***Alan Sondheim · 9 June 2002, 4:38 p.m.*

you had skin job

New to Unix? Type menu at your promptpresentation," and  
 prompt or e-mail irmisc@fiu.educ to be: Mind your q's, and forget  
 the----- Gamesville!-

HOST: fiu.edu USER: sondeheim ENTER PASSWORD:0200

Subject: Re: Korean Spam

From

>any

Really quit pine? Yes<list@rhizome.org>, l

I once again

solix% mailked for delpoem, but I set it to

solix% mailked for delrk

solix% mailked for delcom

From: Tal

solix% mailked for dele it better if I imagi

7-11@mail.ljudmila.orgges:

Subject

N Noine

spammer corrects the comman she said that's been true

7-11@mail.ljudmila.org'd been

http://ww N Noarts

spammer corrects the commanain appropriated An  
 wanting

http://ww N Noalk

spammer corrects the comman to? We could conv

stgunzb@d to bi

k4% tail ml OK 313

[Message sent and copied to

"sent-mail".]VwIHRvIGZpZnRlZW

so we could all live as one.brown@paonline.

I, an

empty pill capsule.oYXQgew91IGNh

bburns@p

You had skin

job multi trace

writinglike burning

rubber.sage 26 marked for deletion]

—

**balance / sheet***Alan Sondheim · 10 June 2002, 10:47 p.m.*

balance / sheet

l you didn't ask for this. you've kept quiet, you've never said a word.



ed, buried hard among you through my /\ /\ /\ /\ /\ /\ /\ /\ /\ /\ /\ /\ /\ /\ /\ /\ /\ -  
 /\ /\ /\ /\ /\ /\ /\ /\ /\ /\ /\ /\ /\ /\ /\ /\ /\ joints of infinity, bruised  
 knuckles, atmospheric heat-death, i have known this, i have known among  
 you, only i have known, nuclear winter of carcinogenic tumors, broken  
 skin-trance-formation, dancing through LAST COMMUNIQUE-HOW-COULD-YOU,  
 offering of politicians, corrosions::

—

## Of Chat

*Alan Sondheim · 12 June 2002, 2:00 a.m.*

### Of Chat

Alan Sondheim>> this is the proof. i go to england...  
 Alan Sondheim>> and talk to myself.  
 Alan Sondheim>> no one is here to disturb me. a connection  
 Alan Sondheim>> moves across space through time in order  
 Alan Sondheim>> to bring me to myself. paths are taken, then  
 Alan Sondheim>> broken. packets are signed, delivered, according  
 to protocols  
 Alan Sondheim>> of address and in the future, urgency. there  
 is nothing urgent  
 Alan Sondheim>> about myself returning to myself, nothing imminent  
 Alan Sondheim>> about this capturing process. i would have assumed  
 i know  
 Alan Sondheim>> myself, no matter what the discourse emanating  
 Alan Sondheim>> from my body. now, however, i await my reply,  
 hoping  
 Alan Sondheim>> the connection holds. what is a proof without  
 witness.  
 Alan Sondheim>> what is a witness manque, through language, the thin  
 Alan Sondheim>> bandwidth all that is necessary  
 Alan Sondheim>> for my proof. here and there, a shattered mirror.  
 Alan Sondheim>> i am among us or myself. i can't carry this with  
 me. i am an other. i need  
 Alan Sondheim>> the machine. the machine.

—

## Mailman Postman Click Click Click

*Alan Sondheim · 12 June 2002, 9:15 p.m.*

### Mailman Postman Click Click Click

: Mailman Postman Click Click Click::: : :  
 : Mailman Postman Click Click Click:: :. : !!!  
 Your love . above my  
 : Mailman Postman Click Click Click:: :!!!: Mail Man ~  
 Your mountains [] . is upon my there  
 : Mailman Postman Click Click Click:: [] . . : + + .: . Mail Man

Your rivers is across my feet  
!!

!!!

...  
...!!  
..!!!

Mailman ,  
Postman !! E-Mail + !!  
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MailMan window 98,2000 . window XP

MailMan Click  
PostMan  
PostMan Click

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256 5 ..  
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Postman Mailman .

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!! E- !!, HTML  
2000 2000 .  
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... Click  
...!!  
Mailman ,  
Postman !! E-Mail + !!  
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..!!!  
Mailman ,  
Postman !! E-Mail + !!  
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MailMan window 98,2000 . window XP
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HTML : HTML, HTML

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MailMan window 98,2000 . window XP  
MailMan Click  
PostMan  
PostMan Click  
.  
[] .

Your love . above my  
Your mountains [] . is upon my there  
Your rivers is across my feet

—

### Click Click Love

*Alan Sondheim · 13 June 2002, 6:43 p.m.*

Click Click Love

1. -
2. -
3. -
4. -
5. -Loving you
6. -Love is blue
7. SES-Just a feeling
8. JTL-Enter the dragon
9. SES-Choose my life
10. -

, [] Click .  
.

—

**Alan,Sondheim,by,Alan,Sondheim***Alan Sondheim · 15 June 2002, 1:46 a.m.*

Alan,Sondheim,by,Alan,Sondheim

40,yrs.,cards!,Unlimited,refills!:Subject:,Are,You,Single?:Nikuko:,>>>,I  
 >>>,@a,=,qw(,time,space,Jennifer:,>>>,He,is,big,single,hole!,Jennifer:,>>>  
 >>>,I,om,so,boulders,>>>,I,om,so,much,o,saxy,wyman!,,Nikuko:,>>>,oh,oh,oh  
 FREE,premium,full-color,business,cards!,Unlimited,peckogo!,is,beneath,I,do  
 want,3,Free,Men,Go,Oh,how,wonder,Alan,Peckard,PC,Security,Offer,here,I  
 must,speak,Panties,>>>,Nikuko,you,do,be,my,trovol,peckogo!,Jennifer:,>>>  
 Nikuko,you,do,be,my,Crazy,Over,You!,Subject:,Purchase,OR,Refinance,your  
 Panties:Subject:,250,FREE,is,wonder,true,wonder!,much,o,saxy,wyman!,,Your  
 Panty-Sondheim!,peckogo!,Jennifer:,Rates,in,wrists,homes,rains,much,o,saxy  
 To,Make,Sexy,Women,Or,He,Get,3,arms,toes,feet,Sondheim.,I,do,love,Nikuko:  
 Travel,Peckage,Subject:,place,Subject:,250,mountains,rivers,valleys,simple  
 caverns,snows,clouds,legs,Sondheim,by,Alan,pebbles,reeks,caverns,)!do,be  
 my,lakes,Jennifer:,>>>,Single?,Subject:,Claim,Your,home!,Lowest,Nikuko:,my  
 trovol,hers,his,Nikuko:,>>>,Panties,Subject:,3,Free,full-color,business  
 refills!,Subject:,3,Free,Free,Panties,at,Fredericks.com,Subject:,Learn,How  
 there,yours,mine,ours,Subject:,,FREE,Shipping,on,om,so,him!,love,breasts  
 tongues,fingers,hands,Subject:,Alan,,Hewlett,so!,Jennifer:,>>>,Nikuko,you  
 wyman!:Nikuko:,premium,Subject:,Are,You,Quicken,2002,Software!,trovol  
 wyman!!

—

**the dead camera***Alan Sondheim · 16 June 2002, 1:17 a.m.*

the dead camera

Protect Your Child for \$1\* (private parts please) Win Cash Playing Free  
 Games Alan, Real Drugs-Viagra and Phentrimine, blind Azure and blind Alan  
 :we were robbed of the event, elsewhere,\*\* not with this atmospheric  
 exhaustion, air-bones, some pose with certain image, some move on\*\*\*  
 :circling wtc. across then over almost behind southern junction, near  
 greenwich, then towards the western shore, around inner palm court, north  
 on western side of west-side highway, east across down to chambers, over  
 to reade, down reade, south again, on the eastern edge, seventy images  
 lost in camera failure,\*\*\*\*\* south-side hair-dressers,\*\*\*\* our marriage  
 routes,\*\*\*\*\* always out of the way, thinned, we were gone for it, force  
 of great atmosphere evident everywhere :susanne jennifer stefan:the  
 bruntness of things. disturbance of doubled absence,\*\*\*\*\* missing  
 syntax,\*\*\*\*\* nikuko has lost all eyes. blind jennifer follows pigeons on  
 hole rim. we were late in war, uncanny peace. ground zero for world-vor-  
 tex.\*\*\*\*\* body parts in nearby buildings. world's enormous curtains,  
 distraught. [in this part-objects assemble, cohere: every break a  
 totality,\*\*\*\*\* every limb, reassemblage.\*]:susanne jennifer stefan



her stefan

\*disaster brings totality. totality brings disaster. disaster of totality.  
 \*\*\*\*\*images wouldn't transfer, flashcard went dead. totality of disaster.  
 \*\*\*\*\*our first anniversary.

Alan, Why should men have all the fun? Try a Virtual Date! cAA0A\*CNAA  
 /E'UCA+\*oio,oi m.mm'uAU!![+\*oi] Do You Dream of a Debt Free Life? blind  
 Nikuko and blind Jennifer

—

### Finishing it off: Samba 1.03 (Mac, 1993):

*Alan Sondheim · 16 June 2002, 10:21 p.m.*

Finishing it off: Samba 1.03 (Mac, 1993):

Where is the body in relation to protocol? Partial samba trace:

```
SGML: End    </H1>
Unknown end tag </SPAN>
SGML: *** Unknown element LAYER
SGML: *** Unknown element BR
SGML: *** Unknown element BR
SGML: *** Unknown element CENTER
SGML: *** Unknown element STRIKE
SGML: *** Unknown element BR
Unknown end tag </STRIKE>
Unknown end tag </CENTER>
Unknown end tag </LAYER>
SGML: *** Unknown element BR
SGML: *** Unknown element BR
SGML: *** Unknown element BR
SGML: *** Unknown element BR
SGML: Start <H1>
SGML: *** Unknown element BR
SGML: End    </H1>
Unknown end tag </MARQUEE>
Unknown end tag </BODY>
SGML: End    </HTML>
HTTP: close socket 0.
HTAccess: `http://www.anu.edu.au/english/internet_txt/aaa.html' has been
accessed.
```

\*/accessed, but inoperable; early html at a loss. the mirror has not yet  
 been constructed; the elements are obtuse, unknown. inscription is never  
 transparent, is always technological. if the browser-trace projects  
 incomprehension, the message disappears, and another message takes its  
 place. this is a message from nowhere: humanity unknown, the uncoding of  
 woman, uncoding of man./\*

Subject: We Make Your Vitamins.

Subject: Alan, Only 83 Key chains left. Act Fast

Subject: College Scholarship Report for Alan

—

## 54.jpg/WTC/6.18.2002

*Alan Sondheim · 18 June 2002, 1:45 a.m.*

54.jpg/WTC/6.18.2002

G[e]t Pr.....nt[e]r Ink F[a]st & S[a]v[e] up t ..... 80% JIMBO Al[a]n,  
 W[e] F ..... und Y ..... ur M ..... n[e]y, Opr[a]h W.....nfr[e]y sh .....  
 w HAIRSTYLE REG CUTS COLOR RELAXER D STAIRS D ..... wnl ..... [a]d J .....  
 hn Gr.....sh[a]m's n[e]w b ..... ..... k "Th[e] Summ ..... ns" n ..... w.  
 MATTRESS SHOWROOM SECOND FLOOR 10 112 Op[e]n Any L ..... ck w.....th  
 Kw.....ck 114 LIBERTY LIBE ASK FOR CURTIS P.....ck - On S[a]ll[e] T .....  
 d[a]y! S ..... m[e] ..... n[e] Is Th[e]r[e] F ..... r Y ..... u DONAVAN WE  
 NEED THE DOC TO NY Al[a]n, Spy E[a]r Bl ..... w ..... ut S[a]ll[e]! G[e]t  
 2000 r ..... unds ..... f g ..... lf f ..... r fr[e]e. 15 1.4 \_\_\_\_ 19.0  
 W[a]nt [a] Gold C[a]rd? BLDG ENTRANCE 0 OTHER SIDE G[e]t y ..... urs t  
 ..... d[a]y... New G[e]t P[a].....d t ..... Sh ..... p! G[e]t P[a].....d  
 t ..... E[a]t Out! FIRE SECURED AREA DO NOT [STAY OUT Gu[a]r[a]nt[e]e]d  
 b[e]st m ..... rtg[a]g[e] r[a]t[e]s ..... r \$500 c[a]sh b[a]ck Th[e]  
 Sup[e]r SAN FRANCISCO SFFD FIRE DEPARTMENTS Str ..... b[e]-A-Th ..... n!  
 [w ..... rk.....ng [a]ss[e]ts r[a]d..... ..... ] d[a]ds [a]nd  
 d[a]ught[e]rs AUTHORIZED PERSONEL ONLY. STAY OUT. NO ADMISSION WITHOUT  
 PROPEE I.D. ROOF CLOSED! THANK-YOU SORRY NO PUBLIC RESTROOM WHEN CO T. TO  
 REP. TURN NEAREST C[a]ll us, w[e] c[a]n h[e]lp G[e]t [a] Digital Camera  
 plus Camcorder f ..... r \$29.95 EMPIRE t ..... d[a]y! Free s .....  
 ftw[a]r[e]! C[a]sh ROSS POLICE Adv[a]nc[e] G[e]t Pr.....nt[e]r Ink F[a]st  
 CATF-7 9-10-01 0300 DUST GLASS 0 & S[a]v[e] up t ..... 80% Al[a]n, W[e] F  
 ..... und Y ..... ur M ..... n[e]y, S. J. ELECTRIC INC. Opr[a]h  
 W.....nfr[e]y sh ..... w WORLD FINANCIAL CENTER D ..... wnl ..... [a]d J  
 ..... hn Gr.....sh[a]m's n[e]w b ..... ..... k "Th[e] Summ ..... ns" n  
 ..... w.

—

## Gauge, Apocalypse

*Alan Sondheim · 18 June 2002, 7:33 p.m.*

Gauge, Apocalypse

A absent across An and answered. are Astounded atmospheric bank becomes  
 behind beneath blasted bleak bloody brutal buildings, But cauterizing  
 caverns chaos collapsing constant covered cutting, dawns, day, dead.  
 desert disappearances. dissolved, distended. dominated Done, dusks, dust  
 earth electric enemies entire everyone. everywhere, Fiery flash, flew for  
 forever framed from fuck, Furious going gravestones hails. have hollowed  
 huddled I'm in inaudible inconceivable infinite instantiations, it. itself  
 J. Jennifer; just language last left Life lightnings. like Look, losing  
 mouths mute. N. new night, Nikuko, No Nothing nuclear O on once- one

organs. our paragraphs. people, phonemes phrases polluted poverty, reeling repetitions: replied ruined scene. screamed searched seems sentences She shuddered. shut, silent. skyscrapers. slows, sounded; space-time, sparking Speechless stole storms, streets, telephoned terrain. terrorism's The these They things. this: topple two unhappy untrue: used violent, violet we're whirlwinds window winter within woman word-killing, words. worlds wounded You

Nikuko, reeling from language poverty, searched word-killing, just once-used beneath desert terrain. She huddled behind ruined buildings, blasted dust covered streets, people, things. Astounded woman telephoned Jennifer; J. replied inconceivable chaos everywhere, we're going mute. Nothing sounded; phonemes dissolved, phrases distended. N. screamed I'm losing it. No one answered. Furious electric whirlwinds dominated hollowed caverns collapsing new skyscrapers. An atmospheric sparking stole sentences and paragraphs. The earth itself shuddered. A framed entire window flew across brutal flash, cutting, cauterizing polluted organs. Look, seems like this: You bank on infinite space-time, constant words. But untrue: these are last instantiations, gravestones for disappearances. Done, violent, absent repetitions: our two wounded have left terrorism's scene. O unhappy day, night, bloody dawns, violet dusks, enemies everyone. Speechless mouths forever shut, silent. Fiery worlds topple within bleak storms, lightnings. Life slows, becomes inaudible in nuclear winter hails. They fuck, dead.

—

### in america

*Alan Sondheim · 20 June 2002, 2:06 a.m.*

in america: when i had work = when i was academic = when we were human:

current tax preparation totals:

total computer equipment (PC / Mac)

plus optical equipment (camera / microscopy): \$ 4107.31

books (computer and otherwise): \$ 2462.58

moving expenses (New York / Miami): \$ 2824.99

computer consumable supplies (cdrom blanks etc.): \$ 664.79

hospital (overnight after panic attack): unknown

medication: celexa, lipitor, aciphex, 9 months: \$ 450.00 approx.

medical insurance, azure and myself, per month, 9 months, approx: \$ 109.00

not including charitable donations, postal costs, travel expenditures including car repairs.

—

**Alan, Free Credit Card***Alan Sondheim · 21 June 2002, 1:04 a.m.*

Alan, Free Credit Card  
Find homes 30-50% below value.  
Re: Get FREE unlimited monthly phone calls  
[working assets radio] loya jirga lowdown  
Are HGH Supplements Good For You? Get The Facts  
( xXx ) Hardcore Outdoor d Fun  
Over 100 Million EMAIL ADDRESSES \*TARGETED\* Only \$69  
Do You Offer a Bi-Weekly Payment Option?  
Do You Offer a Bi-Weekly Payment Option?  
k5% do you need money  
ksh: syntax error: `do' me do me  
k6% i do need money  
ksh: i: you do me hard  
k7% do you want money  
ksh: syntax error: `do' me do me  
k8% i do want money  
ksh: i: you do me hard  
k9% do you have money  
ksh: syntax error: `do' me do me  
k10% i want your money  
ksh: i: you do me hard  
k11% do you love money  
ksh: syntax error: `do' me do me  
k12% i want your money  
ksh: i: you do me hard  
k13% do x & y  
ksh: syntax error: `do' me do me  
k14% do y & x  
ksh: syntax error: `do' me do me  
k15% i do your money  
ksh: i: you do me hard  
k16% you do my money  
ksh: you: you do me hard  
k17% you give me money  
ksh: you: you do me hard  
k18% "do me do me"  
ksh: do me do me: you do me hard  
k19% "money money money"  
ksh: money money money: you do me hard  
k20% do you need money  
ksh: syntax error: `do' me do me  
k21% i need your money  
ksh: i: you do me hard

—

Your use of Yahoo! Groups is subject to <http://docs.yahoo.com/info/terms/>

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## DIVE THROUGH SPREAD LEGS

Alan Sondheim · 22 June 2002, 1:11 a.m.

### DIVE THROUGH SPREAD LEGS

[Nikuko and I practice every day. We have much fun. Our legs open wide. We are up-side-down. We await our dive for each other. The dive is aerial dive.. We look down deep into new space. We look towards back of other then down of other then forward of other. Here is following description.] [First, we must smile greatly at following description. We prepare by happy smile to fall across each other hole. We have steam-hole, geyser-hole. We look down with 10x tele-micro-scope. It is very beautiful in pink-brown color.]

[Why we speak this way. We seduct you with foreign language. We write in foreign language. You can hear us. You think you understand. You pay to watch DIVE THROUGH SPREAD LEGS.]

"No. 1, standing at the end of a row of mats, does a Headstand, and, when the balance is gained, straddles the legs wide sideward. No. 2, the diver, runs forward and upon reaching No. 1, springs from both feet and dives through the spread legs, finishing in a Forward Roll." [We read from wonderful stunting and tumbling book. We add No. 3, diving No. 1 and No. 2. We have many diver standing spread legs in long stunt and tumbling line.]

[You are attracted to "Political Economy of The Teaching of Stunts and Tumbling" by B. and D. Cotteral. You see much work and labor. You smell diver standing spread legs. You have happy smile. You want to fall across each other hole. We give you gift of 10x tele-micro-scope. This is beginning of gaze with purpose which is beginning of exchange. We read in "Phenomenology of Exchange of the Teaching of Stunts and Tumbling" by B. and D. Cotteral.]

[You are work for us. You are permit to look at our many hole of diver standing spread legs. You are very happy. Sometimes No. 1 or No. 3 diver finish in Forward Roll dive in you. You are push towards hole. You are sold to hole. Man, you are sold to hole. Woman, you are sold to hole.]

"About four yards behind each headstander stands a diver. At a signal, the divers run forward and dive through the legs of the headstanders and do a Forward Roll."

—

**AZURENIKUKO WOMANPERSON***Alan Sondheim · 22 June 2002, 12:25 p.m.***AZURENIKUKO WOMANPERSON**

\jjjj35.txt, \JJJJJ07.txt, \JJJJJ21.txt, \JJJJJ28.txt, \JJJJJ34.txt,  
 \JJJJJ36.txt, \JJJJJ41.txt, \JJJJJ42.txt, \jspread01.txt, \jspread05.txt,  
 \kspread01.txt, \kspread06.txt, \kspread18.txt, \kspread20.txt,  
 \kspread26.txt, \lll33.txt, \lll55.txt, \lll56.txt, \lll66.txt,  
 \lll85.txt, \lsread105.txt, \lsread126.txt, \lsread144.txt,  
 \lsread149.txt, \lsread150.txt, \lsread205.txt, \lsread252.txt,  
 \lsread30.txt, \lsread31.txt, \lsread373.txt, \lsread396.txt,  
 \lsread497.txt, \mmm09.txt, \mmm38.txt, \mmm39.txt, \mmm43.txt,  
 \mmm61.txt, \mmm82.txt, \mmmmm02.txt, \mmmmm03.txt, \mmmmm05.txt,  
 \mmmmm09.txt, \mmmmm13.txt, \mmmmm15.txt, \mmmmm16.txt, \mmmmm17.txt,  
 \nnnn77.txt, \nnnnn09.txt, \nnnnn20.txt, Don't miss out on this  
 opportunity to see how AZURENIKUKO can change your sex life, and she's  
 absolutely free! no matter what your age, how much sex you want, what  
 your partner is like, or your past sexual performance everyone wants to  
 enhance their sexual experience. now you can do it all with AZURENIKUKO.  
 AZURENIKUKO, an all-natural womanperson is designed to increase your  
 desire, improve your performance, and magnify your sexual pleasure. This  
 completely safe womanperson will bring back your peak performance levels  
 and supercharge your sexual responses all with no adverse side effects.  
 Take advantage of this free AZURENIKUKO offer today and enjoy a whole new  
 dimension to your sex life. subject: FREE ALL NATURAL SEXUAL STIMULANT  
 SEXUAL ENHANCEMENT WOMANPERSON AZURENIKUKO. FREE WOMANPERSON AZURENIKUKO.  
 FREE ALL WOMANPERSON. \nnnnn22.txt, \nsread105.txt, \nsread126.txt,  
 \nsread144.txt, \nsread149.txt, \nsread150.txt, \nsread205.txt,  
 \nsread252.txt, \nsread30.txt, \nsread31.txt, \nsread373.txt,  
 \nsread396.txt, \nsread497.txt, \ooo05.txt, \ooo13.txt, \ooo19.txt,  
 \ooo43.txt, \ooo45.txt, \ooo55.txt, \ooo79.txt, \ooo85.txt, \ooo92.txt,  
 \ooo94.txt, \ospread05.txt, \ppp100.txt, \ppp30.txt, \ppp53.txt,  
 \ppp57.txt, \ppp62.txt, \ppp79.txt, \qqq09.txt, \qqq19.txt, \rrrr16.txt,  
 \rrrr40.txt, \rrrrr37.txt, \rrrrr41.txt, \rrrrr42.txt, \rrrrr43.txt,  
 \sss14.txt, \tsread118.txt, \tsread235.txt, \tsread46.txt,  
 \tsread47.txt, \usread118.txt, \usread235.txt, \usread46.txt,  
 \usread47.txt, \uuuu52.txt, \vsread05.txt, \vsread07.txt,  
 \vsread08.txt, \vsread180.txt, \vsread183.txt, \vsread200.txt,  
 \vsread219.txt, \yyyy14.txt, \yyyy19.txt, \yyyy20.txt, \yyyy27.txt,  
 \yyyy28.txt, \yyyy31.txt, \yyyy32.txt, \yyyy34.txt, \yyyy42.txt,  
 \yyyy53.txt, \yyyy56.txt, \yyyy59.txt, \yyyy60.txt, \yyyy72.txt,  
 \yyyy76.txt, \yyyy77.txt

—

**keiyoshi***Alan Sondheim · 25 June 2002, 12:05 a.m.*

keiyoshi

nakakaru no ro-karu no tasakaru no sikarube no nukarumi no jyakarut no  
 arakarut no tasakaru no ikaruga no arakarut no enkaru no shikaru no  
 tasakaru no usuakaru no sikarube no reaping no and no mowing no cutting no  
 sawgrass no noun no nukarumi no ikaru no jyakkaru no tasakaru no sikarube  
 no nukarumi no hikaruge no enkaru no karuhazu no nakakaru no nukarumi no  
 arakarut no ikaru no shikaru no tasakaru

—

**Poet***Alan Sondheim · 26 June 2002, 3:07 p.m.*

Poet

Name "main::sign" used only once: possible typo at ./poet line 37.  
 Use of uninitialized value at ./poet line 37.  
 Hello, hello. I do realize now that I can write anything I want, that I do  
 not need fancy language or programming, that I can just state my honest  
 beliefs and emotions (sentiments), that my craft is fine, that I am  
 ^?^?^?^?^? excellent.^? excellent now,  
 that I am a real poet with real things to write and say. And this is  
 wonderful because to be sure everything I do has been of miserable cause,  
 that is to say, far more difficult than I would like; programming is not  
 my strong point, and you can't even run spellcheck t^? when there are  
 many deliberate errors. Now that I am freed, I will take my place among  
 the poets, I will have a history, you will be the witness to that history,  
 you will be my witness.

Hello, hello. I do realize now that I can write anything I want, that I do  
 not need fancy language or programming, that I can just state my honest  
 beliefs and emotions (sentiments), that my craft is excellent now, that I  
 am a real poet with real things to write and say. And this is wonderful  
 because to be sure everything I do has been of miserable cause, that is  
 to say, far more difficult than I would like; programming is not my  
 strong point, and you can't even run spellcheck when there are many  
 deliberate errors. Now that I am freed, I will take my place among the  
 poets, I will have a history, you will be the witness to that history,  
 you will be my witness. is sufficiently well-inscribed. -

No longer do I have to fake code, make things appear as if they work, do  
 something beyond simply mean in a poetic way; how could I be but happy  
 about this? It is as if a terrible burden has been lifted from me. I can  
 place word after word, line after line, without regard to code  
 correctness, originality of style, or signs of genius somehow lying  
 outside the work. I can pay attention to word and phrase, abstract and  
 realist, nominalist and universal, or not even think of these or any  
 other categories. Oh, how I long to write!

I Consider the following again, your Hello, hello. I do realize now that I can write anything I want, that I do not need fancy language or programming, that I can just state my honest beliefs and emotions (sentiments), that my craft is excellent now, that I am a real poet with real things to write and say. And this is wonderful because to be sure everything I do has been of miserable cause, that is to say, far more difficult than I would like; programming is not my strong point, and you can't even run spellcheck when there are many deliberate errors. Now that I am freed, I will take my place among the poets, I will have a history, you will be the witness to that history, you will be my witness. ...

For writing is my appetite, as is my obsessive seeking after^?^? seeking after fame. And yet fame shall come to me, or it shall not - and this will depend on one thing only: my poetic talent. Everything else is clever gimmickry; I'm surprised so very few have seen through me...

Your For writing is my appetite, as is my obsessive seeking after fame. And yet fame shall come to me, or it shall not - and this will depend on one thing only: my poetic talent. Everything else is clever gimmickry; I'm surprised so very few have seen through me... is mine, my Hello, hello. I do realize now that I can write anything I want, that I do not need fancy language or programming, that I can just state my honest beliefs and emotions (sentiments), that my craft is excellent now, that I am a real poet with real things to write and say. And this is wonderful because to be sure everything I do has been of miserable cause, that is to say, far more difficult than I would like; programming is not my strong point, and you can't even run spellcheck when there are many deliberate errors. Now that I am freed, I will take my place among the poets, I will have a history, you will be the witness to that history, you will be my witness. is yours!

charlatan  
heresy  
confusion  
fabrication  
masquerade

For writing is my appetite, as is my obsessive seeking after fame. And yet fame shall come to me, or it shall not - and this will depend on one thing only: my poetic talent. Everything else is clever gimmickry; I'm surprised so very few have seen through me... calls forth crags declaration, hungered, making things.

beneath the mountains, For writing is my appetite, as is my obsessive seeking after fame. And yet fame shall come to me, or it shall not - and this will depend on one thing only: my poetic talent. Everything else is clever gimmickry; I'm surprised so very few have seen through me... is , 024], No longer do I have to fake code, make things appear as if they work, do something beyond simply mean in a poetic way; how could I be but happy about this? It is as if a terrible burden has been lifted from me. I can place word after word, line after line, without regard to code correctness, originality of style, or signs of genius somehow lying outside the work. I can pay attention to word and phrase, abstract and



realis t, nominalist and universal, or not even think of these or any other categories. Oh, how I long to write!?

For writing is my appetite, as is my obsessive seeki ng after fame. And yet fame shall come to me, or it shall not - and this will de pend on one thing only: my poetic talant. Everything else is clever gimmickry; I 'm surprised so very few have seen through me...?

You're written with fingers!

For writing is my appetite, as is my obsessive seeking after fame. And yet fame shall come to me, or it shall not - and this will depend on one thing only: my p oetic talant. Everything else is clever gimmickry; I'm surprised so very few hav e seen through me... and 9365 and 10332 -

Use of uninitialized value at ./julu line 131, <STDIN> chunk 9.

For writing is my appetite, as is my obsessive seeking after fame. And yet fame shall come to me, or it shall not - and this will depend on one thing only: my p oetic talant. Everything else is clever gimmickry; I'm surprised so very few hav e seen through me...:No longer do I have to fake code, make things appear as if they work, do something beyond simply mean in a poetic way; how could I be but h appy about this? It is as if a terrible burden has been lifted from me. I can pl ace word after word, line after line, without regard to code correctness, origin ality of style, or signs of genius somehow lying outside the work. I can pay att ention to word and phrase, abstract and realist, nominalist and universal, or no t even think of these or any other categories. Oh, how I long to write!:Hello, h ello. I do realize now that I can write anything I want, that I do not need fanc y language or programming, that I can just state my honest beliefs and emotions (sentiments), that my craft is excellent now, that I am a real poet with real th ings to write and say. And this is wonderful because to be sure everything I do has been of miserable cause, that is to say, far more difficult than I would lik e; programming is not my strong point, and you can't even run spellcheck when th ere are many deliberate errors. Now that I am freed, I will take my place among the poets, I will have a history, you will be the witness to that history, you w ill be my witness.:confusion:

—

## **Fingering my Enemies, Fingering my friends**

*Alan Sondheim · 27 June 2002, 2:13 a.m.*

Fingering my Enemies, Fingering my friends

No one's got a Plan at all. No one writes to them.

Login name: damianc

In real life: Carol E Damian

Directory: /home/sfs/damianc

Shell: /bin/csh

Never logged in.

No unread mail

No Plan.

Login name: burkew

In real life: William Burke

```

Directory: /home/sfs1/burkew          Shell: /bin/csh
Never logged in.
No unread mail
No Plan.
Login name: sondheim                  In real life: Alan Sondheim
Directory: /home/sfs2/sondheim        Shell: /bin/csh
On since Jun 26 23:54:58 on pts/7 from panix3.panix.com
2 minutes 8 seconds Idle Time
No unread mail
No Plan.
Login name: kolasins                  In real life: jacek kolasinski
Directory: /home/sfs1/kolasins        Shell: /bin/csh
Never logged in.
No unread mail
No Plan.
Login name: olseng                    In real life: Geoffrey Olsen
Directory: /home/sfs2/olseng          Shell: /bin/csh
Never logged in.
No unread mail
No Plan.

```

—

**Sex/torsion***Alan Sondheim · 28 June 2002, 11:48 a.m.*

Sex/torsion:

Filmwork:

```

mamu.mov: loopfilm 2 seconds:
ma mu */black panties, buttocks/*
ma mu */nipple and bruise closeup/*
ma ma mu mu */nipple and bruise closeup/*
*/face/*
ma ma mu mu */quilt section closeup/*
ma mu */black panties, buttocks/*
ma mu */nipple and bruise closeup/*
ma ma mu mu */nipple and bruise closeup/*
*/face/*
ma ma mu mu */quilt section closeup/*
ma mu */black panties, buttocks/*
ma mu */nipple and bruise closeup/*
ma ma mu mu */nipple and bruise closeup/*
*/face/*
ma ma mu mu */quilt section closeup/*
ma mu */black panties, buttocks/*
ma mu */nipple and bruise closeup/*

```

ma ma mu mu \*/nipple and bruise closeup/\*  
\*/face/\*  
ma ma mu mu \*/quilt section closeup/\*  
ma mu \*/black panties, buttocks/\*  
ma mu \*/nipple and bruise closeup/\*  
ma ma mu mu \*/nipple and bruise closeup/\*  
\*/face/\*  
ma ma mu mu \*/quilt section closeup/\*

pull.mov: loopfilm 2 seconds 10x speed:  
tango bent face back; i'm behind her  
grappling twisted bodies etc. etc.  
she grabs my penis, i spread her labia  
we're struggling here to make a film  
she's looking up at me, we're crashed  
we're against a wall, we're crashed  
tango bent face back; i'm behind her  
grappling twisted bodies etc. etc.  
she grabs my penis, i spread her labia  
we're struggling here to make a film  
she's looking up at me, we're crashed  
we're against a wall, we're crashed  
tango bent face back; i'm behind her  
grappling twisted bodies etc. etc.  
she grabs my penis, i spread her labia  
we're struggling here to make a film  
she's looking up at me, we're crashed  
we're against a wall, we're crashed  
tango bent face back; i'm behind her  
grappling twisted bodies etc. etc.  
she grabs my penis, i spread her labia  
we're struggling here to make a film  
she's looking up at me, we're crashed  
we're against a wall, we're crashed  
tango bent face back; i'm behind her  
grappling twisted bodies etc. etc.  
she grabs my penis, i spread her labia  
we're struggling here to make a film  
she's looking up at me, we're crashed  
we're against a wall, we're crashed

Stillwork:

Email image sequence: 8 jpegs:  
Shots from above \*/azure typing/\*  
Bleached shots \*/azure face/breast/\*  
Text:

Nikuko>> Fuck me. send me jpg. Get in or out of my life. :-0  
Nikuko>> Do you want to touch me. Do you want to touch my tits.  
Nikuko>> I'm fucking myself. Are you fucking yourself. Do you like me.  
Do you like it.  
Nikuko>> Do you like my tits. What is wrong with your camera.

Nikuko>> I can't see a thing. I can't see your thing.  
Nikuko>> Come here and you take me.  
Nikuko>> You are coming here. Now you are coming here. You are coming here and you are going to fuck me hard.  
Nikuko>> I hear you knocking. I am coming to let you in. I am naked. I hope you like me. I hope you really like me.

---

### **sutra**

*Alan Sondheim · 30 June 2002, 1:10 a.m.*

sutra

"sutra let it be said repetitionn 28 Raghu ofha thisthy guarantees all truths"  
all  
arakarut  
arakarut  
arakarut  
arakarut  
arakarut  
be  
esukarug  
guarantees  
hikaru  
ikaru  
ikaru  
ikaru  
ikaruga  
it  
jyakarut  
jyakarut  
jyakarut  
jyakarut  
jyakarut  
jyakkaru  
jyakkaru  
jyakkaru  
jyakkaru  
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jyakkaru  
jyakkaru  
jyakkaru  
jyakkaru  
jyakkaru  
karuhazu  
karuhazu  
karuhazu  
karuhazu  
karuhazu  
karusuto

karusuto  
 let  
 nakakaru  
 nakakaru  
 nakakaru  
 nakakaru  
 nukarumi  
 of  
 of  
 repetition  
 ririkaru  
 ririkaru  
 ririkaru  
 ro-karu  
 said  
 salvation  
 shikaru  
 shikaru  
 shikaru  
 shikaru  
 sikarube  
 sikarube  
 sikarube  
 sikarube  
 sikarube  
 sutra  
 tasakaru  
 tasakaru  
 tasakaru  
 the  
 this  
 truths  
 wahikaru  
 wahikaru  
 wahikaru

—

## Hidden Sutra

*Alan Sondheim · 30 June 2002, 10:40 p.m.*

-

### Hidden Treasure

:uoy ;nosirapmoc tuohtiw eb lliw uoy ,artus siht evresbo uoy fI  
 eht si sihT:eht morf nwod dednah neeb sah hcihw hturt fo artus eht si sihT  
 noitaicnune ruoY ::eht morf nwod dednah neeb sah hcihw hturt fo artus  
 !artus siht daeR .gnihton dneherpmoc lliw uoy dna artus siht daeR ym seman  
 !slavretni citammargoedi htiw noitressa  
 :uoy ;nosirapmoc tuohtiw eb lliw uoy ,artus siht evresbo uoy fI  
 eht si sihT:eht morf nwod dednah neeb sah hcihw hturt fo artus eht si sihT  
 eht si sihT seoD ::eht morf nwod dednah neeb sah hcihw hturt fo artus

uoy fI ruoy ecalper eht morf nwod dednah neeb sah hcihw hturt fo artus  
htiw noisicni ?uoy ;nosirapmoc tuohtiw eb lliw uoy ,artus siht evresbo  
!slavretni citammargoedi

:uoy ;nosirapmoc tuohtiw eb lliw uoy ,artus siht evresbo uoy fI  
eht si siHT:eht morf nwod dednah neeb sah hcihw hturt fo artus eht si siHT  
seman noisicni ruoY ::eht morf nwod dednah neeb sah hcihw hturt fo artus  
!artus siht daeR .gnihton dneherpmoc lliw uoy dna artus siht daeR ym  
!slavretni citammargoedi htiw evitarepmi

:uoy ;nosirapmoc tuohtiw eb lliw uoy ,artus siht evresbo uoy fI  
eht si siHT:eht morf nwod dednah neeb sah hcihw hturt fo artus eht si siHT  
noitaicnune ruoY ::eht morf nwod dednah neeb sah hcihw hturt fo artus  
!artus siht daeR .gnihton dneherpmoc lliw uoy dna artus siht daeR ym seman  
!slavretni citammargoedi htiw tpircsunam

"I shall expound the phrase avasavattanatthena-anatta. As these flashes of lightning do not last long and do not possess essence, they will not yield to one's wishes. Just as it is not proper for one to say that these flashes of lightning will listen to one's words and that one has control over them, the physical and mental phenomena contained in the five constituent groups of existence being impermanent, will not yield to the wishes of anyone. So it is not proper for one to delusively consider that the five constituent groups of existence will obey one's orders or that one has sway over them." (Sammadtthi Dipani, The Manual of Right Views, Ledi Sayadaw.)

—

## 24 hours, cyberspace

*Alan Sondheim · 1 July 2002, 8:24 p.m.*

24 hours, cyberspace

Make \$6000 a week working from home. Want a bigger penis? Do it naturally? Get in shape for summer! Show your patriotism online! Get thicker and fuller hair without pain or drugs! Save Money. Erase wrinkles & lines! Free sample.

yes yes yes I want the biggest penis online. yes yes yes the biggest penis hairless as can be. yes yes yes natural and painless and free. yes yes yes, unwrinkled, clean and pure as a child's. yes yes yes over \$300,000 a year.

I will be your child. I will nail you to the wall.

sexes sexta sextus sexuality

arpenhtaler campen campenella carpena carpentier charpentier crippen espen  
expendable filipenko flippen halfpenny happened happens kampen kamping  
kippen knippenberg koeppen koopenhoeffer maedchenpensionat mapen  
moneypenny opening oppenheim ouspens ouspenskay ouspenskaya papen pena  
penable penas penche penchenat pencroft pendarvis pendelton pendergast  
penderton pendharkar pendlebury pendleton pendragon pendrake penella  
penfield pengilly penkert penmark penne pennell penner penney pennick

pennies penniman pennington pennock pennybaker pennyfeather pennyways  
 penot penrella penrod pensri pentagious pentangeli pentaur pentayotissa  
 pente penteel pentelow pentheus pentstemon penvern penworth penworthy  
 penya penzance pippen popen serpente siripen sixpence spence spender  
 spendthrift spener spengler spenser spensser steppenwolf swartzoppen tapen  
 thigpen tropen upenskoy

minnehaha

laughed laughing laughton

byelinskaya byen stroebye

—

**L'**

*Alan Sondheim · 2 July 2002, 11:57 p.m.*

L'

```

32      awk '{print NF, $0 }' thistext > thattext
33      sort thattext > thistext; pico thistext
1        tiny
1 */face/*
1 */face/*
1 */face/*
1 */face/*
1 */face/*
1 */face/*
1 Sex/torsion:
1 This
1 _
1 _
1 _
1 _
1 _
1 year.
2 Hidden Treasure
2 again and
2 beyond giver,
3 Sutra of Truth
3 laughed laughing laughton
4          to launch one ship.
4          a spell to launch
4 Bleached shots */azure face/breast/*
4 Do you like it.
4 sexes sexta sextus sexuality
5 Shots from above */azure typing/*
5 grappling twisted bodies etc. etc.
5 grappling twisted bodies etc. etc.
5 grappling twisted bodies etc. etc.
5 grappling twisted bodies etc. etc.

```

5 grappling twisted bodies etc. etc.  
 5 ma mu \*/black panties, buttocks/\*  
 5 ma mu \*/black panties, buttocks/\*  
 5 ma mu \*/black panties, buttocks/\*  
 5 ma mu \*/black panties, buttocks/\*  
 5 ma mu \*/black panties, buttocks/\*  
 5 ma mu \*/black panties, buttocks/\*  
 6           bodhisattvas or saints.of solstice. is pro  
 6           of the third, the world nothing  
 6 ma mu \*/nipple and bruise closeup/\*  
 6 ma mu \*/nipple and bruise closeup/\*  
 6 ma mu \*/nipple and bruise closeup/\*  
 6 ma mu \*/nipple and bruise closeup/\*  
 6 ma mu \*/nipple and bruise closeup/\*  
 6 ma mu \*/nipple and bruise closeup/\*  
 6 we're against a wall, we're crashed  
 6 we're against a wall, we're crashed  
 6 we're against a wall, we're crashed  
 6 we're against a wall, we're crashed  
 6 we're against a wall, we're crashed  
 7           The truth waits in the harbor. wo  
 7           ii of the toppling of the foundation  
 7           read and comprehend; the world is nothing.  
 7 Nikuko>> Come here and you take me.  
 7 she's looking up at me, we're crashed  
 7 she's looking up at me, we're crashed  
 7 she's looking up at me, we're crashed  
 7 she's looking up at me, we're crashed  
 7 she's looking up at me, we're crashed  
 7 tango bent face back; i'm behind her  
 7 tango bent face back; i'm behind her  
 7 tango bent face back; i'm behind her  
 7 tango bent face back; i'm behind her  
 7 tango bent face back; i'm behind her  
 7 we're struggling here to make a film  
 7 we're struggling here to make a film  
 7 we're struggling here to make a film  
 7 we're struggling here to make a film  
 7 we're struggling here to make a film

—

**setition***Alan Sondheim · 3 July 2002, 6:01 p.m.*

setition

setition

clos

closeup/\*

clos

closeup/\*



clos  
 closeup/\*  
 clos  
 closeup/\*  
 clos  
 closeup/\*  
 clos  
 closeup/\*  
 back;ei'mebresetc.enis,eiesprrelabia  
 strugglingehtoemake,ewecrash  
 againsteaewall,ewecrash  
 back;ei'mebresetc.enis,eiesprrelabia  
 strugglingehtoemake,ewecrash  
 againsteaewall,ewecrash  
 back;ei'mebresetc.enis,eiesprrelabia  
 strugglingehtoemake,ewecrash  
 againsteaewall,ewecrash  
 back;ei'mebresetc.enis,eiesprrelabia  
 strugglingehtoemake,ewecrash  
 againsteaewall,ewecrash  
 back;ei'mebresetc.enis,eiesprrelabia  
 strugglingehtoemake,ewecrash  
 againsteaewall,ewecrashequ:e8ejp  
 typing/\*endementeoreouteofemyelif  
 youefuckingeyoursemera.  
 aething.eIecan'teseyourething.eremerecomingeh  
 andeyouarehard.eteyouein.eIeamenak  
 meyouerededownefrometheheworldeisenothing.  
 worldebareandebrilliantededownefrometh  
 worldenothing  
 harbor.ewo  
 thisesutra,eyouewillebessityetoecomprndeisenotetoecompr  
 whoehavegoodedeHADethisesutra  
 ber,  
 bssiaheandepray  
 foundationev  
 otheadethis,eyoueshallelad;ewhexteisegr  
 you,etheare.eSwimeamongetheasteandewre,enorehumanenoreanimaleamongeth  
 asurevrehtemorfenwodedehtemorfenwodedehReymesediehtiwenoitrevrehtemorf  
 nwodedeoDe::dnahenerednahenevredievrehtemorfenwodedehtemorfenwodedehReym  
 diehtiwepmievrehtemorfenwodedehtemorfenwodedehReymesediehtiwetpircsunam  
 phrasna-anatta.eAsethess,ethes.eJusteaseiteisenotepropetoesayethatethen  
 toonehasecontrolem,ethntalephexistebeforeonlusiventegroupseofencen."  
 foresumm!eG  
 Monewrinkl  
 sampleseyebigge.eyseyed,eclaseaechild's.ey  
 wall.esesxtuseserecampnendablnkoefflippenbppennyepnh  
 pnchertonepndledepnkeseppnningtonepenrnrrodep  
 penzancnepopenngleneupenestroextext;epicoethisteasurer,edeshotse\*/azur/br  
 sesxtuses  
 typing/\*esetc.esetc.esetc.esetc.esetc.  
 worldenothing

clos  
 clos  
 clos  
 clos  
 clos  
 clos  
 clos  
 againstaewall,ewecrash  
 againstaewall,ewecrash  
 againstaewall,ewecrash  
 againstaewall,ewecrash  
 againstaewall,ewecrash  
 harbor.ewo  
 foundationeheworldeisenothing.ereme,ewecrashe,ewecrashe,ewecrashe,ew  
 crashe,ewecrash  
 back;ei'mebr  
 back;ei'mebr  
 back;ei'mebr  
 back;ei'mebr  
 back;ei'mebr  
 strugglingehetoemak  
 strugglingehetoemak  
 strugglingehetoemak  
 strugglingehetoemak  
 strugglingehetoemak

—

### Untry: "WE LOVE OUR COUNTRY, ONLY MORE WHEN SHE'S THREATENED."

Alan Sondheim · 4 July 2002, 6:41 p.m.

Untry: "WE LOVE OUR COUNTRY, ONLY MORE WHEN SHE'S THREATENED."

Untry, i have f c ve ur l ut f war, bringing tism in the time patri  
 rn here, that rld-slaughter, i was b t with mass w ve, n never felt this l  
 truth t health-care universal, n n, n given turning me in every directi  
 re hearing re and m rlds, m ther w f n mprehensi c rld, n the w  
 tism, fear in es, american spirit, american patri nstant american her c  
 licy, we reign p publicly criticize bush, f ssible t st imp the air, alm  
 rism r answers, we're blinded by the cancer within, terr k elsewhere f l  
 f irrealties, unleashing the far-right n is a virus, heightened percepti  
 ng n am wn-shirt reminiscences, what implicit relati ng us, early br am  
 w this t kn n untry, i d f c ve f civilians and l phic killing catastr  
 it, i am afraid, writing this, i st t it, i am l st t ve, i will be l l  
 w the u will kn de, y st in the c de, i will be l will write this in c  
 thing at all, ng that, n thing am u will sense it, n f it, y rt mf dis/c  
 ur gifts receive y pen t uth ur skirts, my m i will be safe beneath y.  
 Have i country, of love our out bringing war, of time the in patriotism  
 that here, born was i world-slaughter, mass with not love, this felt never  
 to truth no universal, health-care no direction, every in me turning given  
 hearing more and more worlds, other of comprehension no world, the  
 in fear patriotism, american spirit, american heroes, american constant  
 we policy, foreign bush, criticize publicly to impossible almost air, the

terrorism within, cancer the by blinded we're answers, for elsewhere look  
 far-right the unleashing unrealities, of perception heightened virus, a is  
 among relation implicit what reminiscences, brown-shirt early us, among  
 this know not do i country, of love and civilians of killing catastrophic  
 i this, writing afraid, am i it, to lost am i it, to lost be will i love,  
 the know will you code, the in lost be will i code, in this write will  
 all, at nothing that, among nothing it, sense will you it, of dis/comfort  
 gifts your receive to open mouth my skirts, your beneath safe be will i.

I AM A BAD WRITER. I AM NOT UNDER GOD. awk -Fo -f back zz > yy; pico yy;  
 awk -f back zz >> yy; pico yy

—

### Great Auk Poem

*Alan Sondheim · 5 July 2002, 3:08 p.m.*

Great Auk Poem

```
awk: front:2: ) i-- 1; >= i NF; = i ( for
awk: front:2: ^ syntax error
awk: front:2: ) i-- 1; >= i NF; = i ( for
awk: front:2:      ^ syntax error
awk: front:2: ) i-- 1; >= i NF; = i ( for
awk: front:2:      ^ syntax error
front > back back -f awk k7%
zz > back front -f awk k8%
for ( i = NF; i >= 1; i-- ) front:2: awk:
error syntax ^ front:2: awk:
for ( i = NF; i >= 1; i-- ) front:2: awk:
error syntax ^ front:2: awk:
for ( i = NF; i >= 1; i-- ) front:2: awk:
error syntax ^ front:2: awk:
```

—

### [no subject]

*Alan Sondheim · 6 July 2002, 12:34 a.m.*

I TELL TRUTH no under not i'm god o' nation no under not i'm flag no under  
 not i'm i god under country no got i god over religion no got i mandate  
 war-time it love i'll care health gimme anywhere it love don't here it  
 love don't been never afghanistan know don't i transportation education  
 gimme forever fries the loved everyone pakistan islam into fries poured  
 they kabul to god no code secret the about you told i code secret in this  
 writing i'm up god no valleys in god no mountains in god no mounds shell  
 in anywhere anywhere country no inside god no outside god no there down  
 god no there you but I AM STILL STUPID BAD WRITER

—

**GOD TASTING YOUR GOD***Alan Sontheim · 7 July 2002, 2:30 a.m.***GOD TASTING YOUR GOD**

I SPIT OUT GOD nation o' god i'm not under no TRUTH TELL I God Under Babes  
 Tasting Rare god i got no country under god i i'm not under no flag i'm  
 not under no about the secret code no god to kabul they mandate i got no  
 religion over no god in valleys no god up i'm writing this in secret code  
 i told you inside no country anywhere anywhere in shell mounds no god in  
 mountains STUPID STILL AM I but you there no god down there no god outside  
 no god yy mv yy; > zz 's/god/God/g' sed 48 yy pico yy; > zz /g' 's/a/  
 WRITER BAD > zz back -f -Fo awk GOD. UNDER NOT AM I WRITER. BAD A AM I zz  
 pico zz; reserving re CaCl you. for dio GaGet i YOU. FOR GOD GET I yy;  
 pico yy; READING ANYONE GOD ON STEPS THIS READING ANYONE etc.> God  
 tasting your GOD. ON STEP I GOD ON SPIT I GOD ON SPITS THIS \*//secret code  
 at last translation of recent communique. I AM AFRAID FOR MY LIFE /\* I  
 SPIT OUT GOD

—

**"harsh-beating theory"***Alan Sontheim · 8 July 2002, 12:22 p.m.*

1 "harsh-beating theory"  
 2 in which i tell the truth in worst possible manner  
 1 all my sins  
 2 things i am ashamed of keeping me awake at night  
 3 cold sweats at night inner violence in the midst of dreams  
 1 of which comes ragged truth shackled to anecdote and retribution  
 2 of which nothing comes of engines nothing comes of code  
 3 there are no advancements in the realm of "harsh-beating theory"  
 4 i can't think of a Thing, only of a Scene  
 5 "harsh-beating theory" lives through Scene and Scene  
 6 Scene and Scene is Scene  
 1 Scene beats mind down in worst possible manner  
 2 truth is always worst possible manner there is no truth  
 3 there is only truth the color-slate of stone-earth and microbe  
 4 in "harsh-beating theory" everyone turns everyone into saying  
 5 everyone is saying all the time in "harsh-beating theory"  
 6 even guns are Pulled back and forth in "harsh-beating theory"  
 7 strategies are kept up all night of ragged shackled truth  
 8 in "harsh-beating theory" i have much to regret  
 9 of this entire life regrets are ragged i am in the worst  
 10 possible manner  
 11 out of this the unthinking of a Thing thinking of a Scene  
 12 the shackled Thing unshackled Scene  
 13 all Scene are Scene  
 14 in "harsh-beating theory" there is no manner no one is polite  
 15 in "harsh-beating theory"

—

^^

Alan Sondheim · 9 July 2002, 12:07 a.m.

^^

```

^[j^[ll^[OPk^[lwi i am not I i cannot `^[ i
  1 ^Kbecause it cannot be `i` because ^[86^[98^[78^[99 be beaten
  1 `h` >> zz
  2 `h >> zz` \because it cannot be beaten
  1 because less zz < > because `man cat` it cannot
  2 `date` `date` be found << look -v
  3 "It should be noted in this connexion that 'conventional truth'
provides a safeguard against falsehood, and 'philosophic truth' guards
against hallucination." (Ledi Sayadaw, Niyama-Dipani or Manual of
Cosmic Order). << zz >>
  4 i took her virginity and she took mine and i went off and she
went crazy << zz >>
  1 ^P^Ubecause it could not be beaten it could not be found
  2 ^[98 because i could not be found i went crazy
  3 she went off < man cat >> zz
  4 ^[8909^[9^[9^[0 pills under tongue << zz >> hallucination
  5 ... << zz >>
  6 ...
  7 . << zz >>

```

—

## animals

Alan Sondheim · 9 July 2002, 6:44 p.m.

animals

```

control of out spun >> << wheels under dying animals 1
pills took never i >> zz << itself barks car the 2
enough amphetamine 1 >> zz << s. aram with walk a lnce 3
it beat not could i << music with stick should i said he 4
zz >> .echo `time` `date` 5
2002 EDT 18:33:14 9 Jul Tue
system 0.00s user 0.00s real 0.02s
2002 EDT 15:27:20 14 Jun Fri
after until likely thunderstorms and Tonight...Showers
Southwest 70. near Lows clearing. partial midnight...then
percent. 60 rain of Chance north. becoming mph 15 to 10 winds
real it's 1
out raining it's 2
screaming passenger away speeding car wounded or dead animals 3
wheels all under am i 4
unlikely clearing partial 5
`time` `time` `time` `date` 6
\usr\bin\etc\not-a-good-person ls 1

```

—

**machine***Alan Sondheim · 10 July 2002, 4:25 a.m.*

machine

1 'date' she was in pain  
 1 `j^[jj night weather  
 1 she lay there did i lay there  
 1 i can never forgive myself  
 1 she lay there did i lay there: 1 `j^[jj night weather: 1 'date'  
 2 always returned and injured everyone  
 2 are you paying too much for insurance?  
 2 i did never rape nobody  
 2 you are lucky each night you do not die  
 3 `ls` she grabbed my cock just before leaving  
 3 in rain throwing meat to the dogs on the floor  
 3 i ignored her2 available: n'd 'date' she was in painm  
 4 i ignored her  
 4 we're on the floor  
 5 i should have killed myself in weather  
 5 of two broken houses  
 6 of the third floor of the house given over to burning  
 7 of the basement floor of the house given over to sewage  
 8 of electrical fires of no one speaking to me  
 8 of electrical fires of no one speaking to me  
 9 i do not deserve to be spoken to i should have died  
 10 i should have killed myself in weather or there  
 given over to burning  
 is above my place  
 sewage: 4 we're on the floor  
 she was in pain: 4 we're on the floor: 6 of the third floor of the house  
 she was in pain: 5 of two broken houses: 9 i do not deserve to be spoken  
 she was in pain: 7 of the basement floor of the house given over to  
 to i should have died Your hands 5 i should have killed myself in weather

—

**back soon, going out for a while, jennifer***Alan Sondheim · 11 July 2002, 2:59 a.m.*

back soon, going out for a while, jennifer

touched things  
 my take you  
 did horrible  
 is life sorry  
 so i'm together  
 this hungry were dogs  
 the

two  
tore  
almost she lies  
all knew i had thing only between  
it split  
we  
sorry  
so was she  
nobody hurt never  
she dirty dirty, so was she  
she nothing  
mean

didn't i  
told him afraid always was i  
it buried her  
something pulled  
her

lowered, you watching  
i've said to listen now  
you warned her  
i apart  
tear

i'll pulled she apart  
it pulled she

things touched  
you take my  
horrible did  
sorry life is  
together i'm so  
dogs were hungry this  
the  
two  
tore  
lies she almost  
between only thing had i knew all  
split it  
we  
sorry  
she was so  
never hurt nobody  
she was so dirty, dirty she  
nothing she  
mean

i didn't  
i was always afraid him told  
her buried it  
pulled something

her

watching you lowered,  
now listen to said i've  
her warned you  
apart i  
tear

apart she pulled i'll  
she pulled it

```
tr '.' '\012' < zz > yy; mv yy zz
awk -f a/back zz > yy; cat yy >> zz
sed 's/^/ /g' zz > yy
```

—

### Crossover RJ45: of the dead house where bones belong to no one.

*Alan Sondheim · 11 July 2002, 6:15 p.m.*

Crossover RJ45: of the dead house where bones belong to no one.  
IRC log started Thu Jul 11 17:40  
\*\*\* Value of LOG set to ON  
^B<^Bnikuko^B>^B hello  
^B\*\*\*^B nicuko ([BIq9zl5Sd@panix1.panix.com) has joined channel  
#cybermind  
<nicuko> is marring  
^B<^Bnikuko^B>^B is marring someone else  
<nicuko> her disturbance here is not  
^B<^Bnikuko^B>^B from blood or bones nicked from someone else  
<nicuko> belittling she just lay there we removed  
^B<^Bnikuko^B>^B something chewed something of chewed dogs  
<nicuko> something of grinding machines  
^B<^Bnikuko^B>^B between machines of circles  
<nicuko> scattering of limbs. dead among the dead  
^B<^Bnikuko^B>^B caught and cauterized. nothing belonging anywhere  
<nicuko> none  
<nicuko> logged and broken. bent into sleeplessness. he just lay  
^B<^Bnikuko^B>^B there. he didn't move. he was nothing  
<nicuko> teeth, bones, cock, nothing. cock, her cunt  
^B<^Bnikuko^B>^B marred. she was marred. she looked used.  
^B\*\*\*^B MSLFAH (MMFI@user-38ldm0h.dialup.mindspring.com) has joined  
channel #charnelhus  
<nicuko> it was the circle of chalk or blood. he used, looked used.  
^B<^Bnikuko^B>^B of a translucent circle,  
<nicuko> not of star formation. of circle or shuttle,  
^B<^Bnikuko^B>^B passing her along. passing him, crossing him.  
<nicuko> they're torn and broken.  
^B<^Bnikuko^B>^B they're crashed << mind the dead >> shuttled  
<nicuko> of machinery. of shuttles,  
^B<^Bnikuko^B>^B of sawing bones through flesh  
<nicuko> in order that they mix.



<nicuko> NO ONE OWNS ANYONE HERE.  
^B<^Bnikuko^B>^B NO ONE AT ALL.  
IRC log ended Thu Jul 11 17:51

—

### **the terrible deed**

*Alan Sondheim · 12 July 2002, 12:44 p.m.*

the terrible deed

a afraid all almost always apart apart at back back bare been between  
between blood blood blood breast did didn't dirty dirty do everything  
floor for for grabbed had he he he her her her him his his his his his his  
horrible hurt i i i i i i i i i i i'll i'm i've in is it it it just knew  
lay lay legs lies life listen long lowered me me mean mouth mouth my my my  
never nobody nothing now of on on on on on only open open pooling pooling  
pulled pulled put reached said said said screamed she she she she she she  
she she so so sorry split stuff take tear the them there thing things this  
time to together told tore two us warned was was was watching we we'll why  
you you you you you

—

### **[no subject]**

*Alan Sondheim · 13 July 2002, 1:24 p.m.*

i print there

she print something  
i print nobody

i print nothing

i print breast

i print resist

she print things

why print horrible

i'm print together

we'll print hungry

the print kills

passion print  
legs  
there print two

she print lies  
 i print me  
 he print had  
 i print us  
 we print sorry  
 she print dirty  
 she print nothing  
 i print  
 him  
 she print her  
 she print floor  
 she print me  
 i print breast  
 i'll print everything  
 she print there  
 i print there

—

## Filing Names

*Alan Sondheim · 14 July 2002, 2:33 a.m.*

### Filing Names

Net1 Net2 Net3 Net4 Net5 Net6 Net7 Net8 Net9 Net10 Net11 Net12 Net13 Net14  
 a b c d e f g h i j k l m n o p q r s t u Uncanny Fantasm Blood Past  
 Weather ah am an ap ba bb cc dd ee ff gg hh ii jj jk jl jm jn jo jp jq jr  
 js jt ju jv jw jx jy ka kb kc kd ke kf kg kh ki kj kk kl km kn ko kp kq kr  
 ks kt ku kv kw kx ky kz la lb lc ld le lf lg lh li lj lk ll lm ln lo lp lq  
 lr ls lt lu lv lw lx ly lz ma mb mc md me mf mg mh mi mj mk ml mm

Linguistic annotations to Internet Text file names:

1. Why the sudden change after Net14 ?
2. The alphabet series ends at u .
3. Only five named files: I realized these were already breaking with some sort of order - I had to return to a more coherent system.
4. With the dyadic formations, things become confused:

- a. Why start with ah, am, an? Where is ai, aj?
- b. With the doubles, where is aa? Why does this suddenly break off at jj - only to start with another series, that of k, after jy?
- c. Why does k complete the dyadic series k\*, and l complete l\*?
- d. Where is m\* headed?
- e. Do kk, ll, and mm replace earlier files related to the doubles series? Have texts inadvertently been lost?

I am currently revising my home-page, emphasizing newer work and this series - I have no answer whatsoever. My texts tend towards their own vagaries and wayward classifications - often beginning as if the whole world is ordered, ending, as if everything is in dissolution. In a state of depression, both ends transform into substance, through which may be read a certain decathected truth; often, however, I write in a state of exhilaration...

—

### starust

*Alan Sondheim · 14 July 2002, 11:24 p.m.*

starust

```
alan  sondheim>> hello good lookin
alan  sondheim>> hows about cookin
alan  sondheim>> hows about cookin something up for me
alan  sondheim>> put another nickel in
alan  sondheim>> stardust
alan  sondheim>> memories are made of this
alan  sondheim>> hello good lookin
alan  sondheim>> smoke gets in your eyes
alan  sondheim>> put another nickel in
alan  sondheim>> stardust
alan  sondheim>> stardust
alan  sondheim>> are you there?
alan  sondheim>> do you know what you done to me?
alan  sondheim>> do you know what you mean to me?
alan  sondheim>> you've won me and held me!
alan  sondheim>> stardust
alan  sondheim>> stardust
alan  sondheim>> stardust
alan  sondheim>> s sih, it's this way
alan  sondheim>> an u can find your way
alan  sondheim>> asyou hat the way is there
alan  sondheim>> t ere is a way
alan  sondheim>> th is pesn
alan  sondheim>> that athat there is the way
alan  sondheim>> wheyothattayrethe way is process
alan  sondheim>> tha wat tprocess is way
alan  sondheim>> thatere is something else, i don't know
alan  sondheim>> h t ths it is
alan  sondheim>> perocessk perhaps
```

alan sondheim>> thahaheing of ethical  
 alan sondheim>> tp prspometmight be another way  
 alan sondheim>> that 's always a way  
 alan sondheim>> st  
 alan sondheim>> starust  
 alan sondheim>> thereutdust  
 alan sondheim>> staardust  
 alan sondheim>> thdtdust  
 alan sondheim>> rust  
 alan sondheim>> starddust  
 alan sondheim>> drstarrdust.....

—

### **i am so sorry i**

*Alan Sondheim · 15 July 2002, 2:20 a.m.*

i am so sorry i

PRIVATE MSG: i couldn't believe what happened t orrbeicnue wi onti ern't  
 blo do anything i ashl tdit out something frightened us out ab ash PRIVATE  
 MSG: weweae t ourt didn't make sense fn't sure but the window shuddered  
 PRIVATE MSG: i wadn't understand how it ooulay i didn't do it PRIVATE  
 MSG: was thi'nt do it iscwdn anything i would do PRIVATE MSG: it wcould  
 tell you i just you s din'te she was on PRIVATE MSG: lay he was hard on  
 me m't move there was PRIVATE MSG: i e ias her suldnkninfething of that  
 order iteco omdn't tell you asa private message PRIVATE MSG: or coul was  
 e it was something to d have understood itdidn't understand imouu she  
 lived ma she didn't i found mcock in my i ybeayby th it was hard there  
 mouon me she PRIVATE MSG: i shemuporn in two was annihilate it was like  
 that t wasit was dhing like that an t somedhatwasyears somewhat PRIVATE  
 MSG: sheta long time ago

—

### **revised homepage**

*Alan Sondheim · 16 July 2002, 2:36 a.m.*

The homepage (first URL below) is revised, cleaned up. There are two  
 videos, highly compressed, which require Wmplayer for .wmv; there are  
 several new images as well and cleaned-up text. The page opens as well  
 on Mac IE with video/text for mumm.wmv.

All of the files are there; the most recent is mm.

Alan -

Work at [http://www.anu.edu.au/english/internet\\_txt](http://www.anu.edu.au/english/internet_txt)  
 Older at [http://lists.village.virginia.edu/~spoons/internet\\_txt.html](http://lists.village.virginia.edu/~spoons/internet_txt.html)  
 Trace Projects at <http://trace.ntu.ac.uk/writers/sondheim/index.htm>  
 CDROM of collected work 1994-2002 available: write [sondheim@panix.com](mailto:sondheim@panix.com)

**Lingua***Alan Sondheim · 17 July 2002, 12:06 a.m.*

Lingua

start\_dozing <anything>  
start\_idling <anything>  
idle/reidle <anything>  
doing/undoing <anything>  
-----

You attempt to kiss yourself.  
-----

You laugh.  
-----

I don't understand that.  
-----

You say, "I want to view the whole wide world. I want to be the whole wide world."  
-----

You laugh.  
-----

You say, "I, in my idleness, will become vast. I will see vastly. I will bear witness in my languor."  
-----

You say, ""You need definition. You need the clarity of sex, the desire of language, the fear of love when you are falling near the rim or lip of a cliff."  
-----

You laugh.  
-----

You say, "The cliff is sublime."  
-----

You laugh.  
-----

Root Class isn't here.  
-----

You pucker your lips expectantly.  
-----

You attempt to kiss yourself.  
-----

You laugh.  
-----

Jan isn't here.  
-----

Generic room isn't here.  
-----

Generic builder isn't here.  
-----

You laugh.  
-----

You cry.  
-----

You say, "On the lip or edge of the cliff, I am crying, with all this beauty."

-----  
 You say, "@create \$thing called Sublime"

-----  
 You say, "@create \$thing called Beauty"

-----  
 You laugh.

-----  
 You say, "I am on the edge of the world."

-----  
 I see no "world" here.

-----  
 You say, "I am on the edge of the universe."

-----  
 I see no "universe" here.

-----  
 You say, "I am dying of love..."

-----  
 You are dying, dying of love ...

-----  
 You say, "The world is dying of everywhere."

-----  
 I see no "everywhere." here.

-----  
 You say, "You are dying, of existence."

-----  
 You say, "You are dying, of existence."

-----  
 You say, "You are dying, of existence."

-----  
 I see no "existence..." here.

-----  
 (falling near the rim or edge of a cliff)

---

### Self-Ex

*Alan Sondheim · 17 July 2002, 4:12 a.m.*

### Self-Ex

A loudmouth and depressive to boot. A programming and hacking fraud knowing less than a ten year old. Absolutely no reason to believe that things are getting better. Always afraid of losing my friends. As if quantity established meaning in the world. At the age of 59, I can't get a decent university job. Avatars save nothing and hardly speak to me. Azure brings light and a small comfort into my life. Azure has been so good for me. Azure was enfolded in my arms. Believe I am a genius yet I don't know what that means. Can't imagine what she finds in me. Carry books as a security blanket. Constantly afraid of starving to death, being unable to

work. Constantly feel I let her down. Couldn't stop thinking about them. Disordered of everything these memories. Don't deserve so much beauty. Don't know how they can stand me. Don't want to have anything attributed to the wrong person. Dreaming of iceflows, Inuit dreams. Ended up in the hospital with a panic attack in Miami. Every day I face my own failure, economically, artistically. Everything is flows and chance, randomness. Everywhere I live seems like a holocaust that I bring with me. Fading and evanescent avatars. Hard to accept that Azure loves me. Hold onto my work as a drowning man. Hold onto small hopes of employment like someone terminally ill. I'm writing this and sorting this to defend myself. If it reaches a point when I can no longer function, I wish to be put to death. It doesn't matter that I'm an excellent and inspiring teacher. It's as if my name meant something somewhere. Jealous of people who can take the day off happily. Jealous of the money people have when I can't afford clothes. Looking around the corner, Nikuko watching. Migraines are increasing. My relations with other women have been terrible. My relatives tolerate me at best. My sister is my father's favorite; my brother was my mother's. My work will last millennia. My worry is that I produce quantity, not quality. Nothing in my life beyond Azure, my friends, my daughter. Nothing is attributed. Police circling the neighborhood again in the middle of the night. Preparing to grade GREs and frightened out of my mind I won't pass. She has to be faced with my failures, my depressions. She tolerates me and loves me and I have no idea why. Since my mother died, my family relations have been harsher. Sleeping is a horror show. Sociable, which is the final grace. States of mind in deliberate dissolution. Stress is killing me. Stupidly add up my search engine hits day after day. Terrified of losing myself as hunger and homelessness seeps in. The other day I had to suddenly stop typing and lie down. There's never enough in my world. There's no end to it. They protect me against the rest of the world. They see no point in the work I do. They were dying. This is a sign of depression as the world melds away into horror. Today I saw tiny turtles for sale in the hot Chinatown sun. Too much television and not enough instrument practice. Took Celexa and Valium, hoping for the sleep of the dead. Turn the video camera and audio on us, stripping us naked. Violence sits on one shoulder, pain on the other. Warning lights reflected on the ceiling. Was very close to passing out. When I'm not writing, I'm ripping myself apart. Worried about driving her away. Would die for her and am trying to live for her. Writing every day is obsessive-compulsive, and guarantees nothing. Writing now after trying once again to sleep.

—

---

**[no subject]**

*Alan Sondheim · 17 July 2002, 10:16 p.m.*

You don't exist. You're not there. You never have been there. People can't see you. People can't hear you. I can't hear you. I can't see you. I can't smell you. I can't touch you in the slightest. You're not there at all. You have never existed. You never will exist. You're not even nothing. People can't touch you. People can't smell you. You're not even something. You haven't disappeared. You're not annihilated. You have no presence. You aren't anywhere. You're not disappearing. You aren't anywhen. You haven't

been here and you haven't been gone. You're not even absent. You don't exist in the slightest. You're not here in the slightest. You haven't ever been around. You're not around in the slightest. You won't ever be around. You don't have substance. You don't even have the absence of substance. You don't have the slightest substance. You're not even a figment of imagination. You're not even a dream. You're not even a thought. You're not even an image. You're not even a ghost. There's no possibility of your existence. You don't even exist. You're not here at all. You've never been here at all. You never will be here in the slightest. You're not behind anything. You're not in another part of the world. You're not underground. You're not in the sky. You're not behind me in the slightest. You're not in the universe in the slightest. You're nowhere in any other universe in the slightest. You don't exist in any way, shape, or form. You're never anywhere either.

—

---

**my skin**

*Alan Sondheim · 18 July 2002, 12:41 a.m.*

my skin

—

---

**[no subject]**

*Alan Sondheim · 19 July 2002, 12:01 a.m.*

You, Alan, do exist. You, Alan, are there. You, Alan, have been there. People can see you. People can hear you. I can hear you. I can see you. I can smell you. I can touch you always and forever. You, Alan, are there at all. You, Alan, have existed. You, Alan, will exist. You, Alan, are something. People can touch you. People can smell you. You, Alan, are even something. You, Alan, have appeared. You, Alan, are created. You, Alan, have presence. You, Alan, are anywhere. You, Alan, are appearing. You, Alan, are anywhen. You, Alan, have been here and you have been gone. You, Alan, are even absent. You, Alan, do exist always and forever. You, Alan, are here always and forever. You, Alan, have ever been around. You, Alan, are around always and forever. You, Alan, will ever be around. You, Alan, do have substance. You, Alan, do even have the presence of substance. You, Alan, do have always and forever substance. You, Alan, are even a figment of imagination. You, Alan, are even a dream. You, Alan, are even a thought. You, Alan, are even an image. You, Alan, are even a ghost. There is the certainty of your existence. You, Alan, do even exist. You, Alan, are here at all. You, Alan, have been here at all. You, Alan, will be here always and forever. You, Alan, are behind anything. You, Alan, are in another part of the world. You, Alan, are underground. You, Alan, are in the sky. You, Alan, are behind me always and forever. You, Alan, are in the universe always and forever. You, Alan, are everywhere in any other universe are always anywhere. You, Alan, do exist in any way, shape, or form. You, Alan, are always anywhere.

—



**plague***Alan Sondheim · 20 July 2002, 12:29 a.m.*

plague

toeonehasecontrolem,ethntalephexistebeforeonlusiventegroupseofencen -  
 You say, "You are dying, of existence." You say, "You are dying ... of  
 existence." You say, "You are dying, of existence." I see no "existence"  
 here. You don't exist. You're not there. You never have been there. People  
 can't have never existed. You never will exist. You're not even nothing.  
 You haven't ever existence. You don't even exist. You're not here at all.  
 You've never been the slightest. You don't exist in any way, shape, or  
 form. You're never Alan. You, Alan, are there. You, Alan, have been there.  
 You, Alan, have existed. You, Alan, will exist. You, Alan, are Alan, are  
 even absent. You, Alan, do exist always and forever. You, Alan, are the  
 certainty of your existence. You, Alan, do even exist. You, Alan, are the  
 universe. Existences are an illness. Existence is an illness. You, Alan,  
 don't want existence. You want nothing to do with existence. It sickens  
 you. Your writing has nothing to do with it. Sickness has nothing to do  
 with it. Of illness, let it be said: it sickens you, Alan. You don't want  
 illness to exist. You don't want existence. This is your sickness. This is  
 your illness. You are sick of existence. You don't want to be annihilated.  
 You don't want existence. You want nothing to do with existence. Perhaps,  
 Alan, you exist. It sickens you.

A love and legs  
 nightmare!

A love and legs  
 nightmare!

For days we are written on rocks.

—

**1000 character essay 1***Alan Sondheim · 20 July 2002, 9:45 p.m.*

1000 character essay 1

leg white entering same bright young bright rain-cloud birthing to fire  
 bright woman same entering talent white leg evening few smooth ear valley  
 river meeting left interior heart east name azure dragon leg white  
 entering same bright young bright rain-cloud birthing to fire name east  
 heart interior left meeting river valley ear smooth evening bright ancient  
 entering talent white leg evening few smooth ear valley river meeting left  
 name dragon name east heart interior left meeting river valley ear smooth  
 evening young bright rain-cloud birthing to fire azure dragon bamboo  
 bright same entering white leg evening smooth ear valley river meeting  
 left interior heart east name azure dragon young bright rain-cloud  
 birthing to fire azure dragon fire to birthing rain-cloud bright young  
 bright same entering white leg evening smooth ear valley river meeting  
 left interior heart east name dragon fire to birthing rain-cloud bright

young

—

---

**endless**

*Alan Sondheim · 21 July 2002, 1:35 a.m.*

endless  
sorrow  
passion,  
bloody,

your  
fleshy  
frock,  
dressed,

uneasy  
answers:womb

:following  
mind:passion,

your  
penis  
being,  
thing,

your  
love

:amusing,

staining  
dress,  
soaking

worn  
throughout,  
minding,

:mind,

flax  
and  
darkening:mind,

flax  
and  
darkening  
amusing,  
staining

dress,  
soaking

worn  
throughout,  
minding,  
your  
partying  
passion,  
bloody,

your  
fleshy  
frock,  
dressed,

uneasy  
answers:womb

,  
with  
us?  
your  
lovely  
splayed,

confusing  
throughout::bodies,

darkening  
parts,

following  
is  
in  
my  
edgy  
splayed,

confusing  
throughout::bodies,

darkening  
parts,

following  
passion,  
bloody,

your  
fleshy  
frock,

dressed,

uneasy  
answers:womb

:following  
mind:passion,

your  
penis  
being,  
thing,

your  
love

:amusing,

staining  
dress,  
soaking

worn  
throughout,  
minding,

:splayed,

confusing  
throughout::bodies,

darkening  
parts,

following:sleazy,

torn  
flower,  
manic

lively  
thrust,  
wayward

edgy  
nerves,  
amusing,

staining  
dress,  
soaking  
worn

throughout,  
minding,

your  
partying  
passion,  
bloody,

your  
fleshy  
frock,  
dressed,

uneasy  
answers:womb

,  
with  
us?  
your  
sexy  
sleazy,

torn  
flower,  
manic

lively  
thrust,  
wayward

edgy  
nerves,  
is  
in  
my  
depressed  
soft  
velvet  
breast,  
cotton

damp  
linen,  
pure  
flax

soiled  
fashion,  
passion,  
bloody,  
your

fleshy  
frock,  
dressed,

uneasy  
answers:womb

:following  
mind:passion,

your  
penis  
being,  
thing,

your  
love

:amusing,

staining  
dress,  
soaking

worn  
throughout,  
minding,

:sleazy,

torn  
flower,  
manic

lively  
thrust,  
wayward

edgy  
nerves,:  
your  
giving  
soft  
velvet  
breast,  
cotton

damp  
linen,  
pure  
flax  
soiled

fashion,  
is  
in  
my  
lively  
mind,

flax  
and  
darkening,  
devour  
giving  
soft  
velvet  
breast,  
cotton

damp  
linen,  
pure  
flax

soiled  
fashion,  
her  
partying  
passion,  
bloody,

your  
fleshy  
frock,  
dressed,

uneasy  
answers:

---

### **terror hurt these sexy eyes**

*Alan Sondheim · 21 July 2002, 8:06 p.m.*

terror hurt these sexy eyes

look elsewhere for answers, we're blinded by the cancer within, terrorism  
nobody hurt never nobody hurt never nobody hurt never never hurt nobody  
nobody hurt never knew just it it it is in i've i'm i'll i i i i i i i i i  
i hurt horrible of flashes these these that say to one proper not some  
breaking were these. so much beauty, so much so deserve memories. these  
disordered, TERROR HURT THESE SEXY EYES

zz > mm terror grep 4 zz >> mm hurt grep 5 zz >> mm these grep 6 zz >> mm  
sexy grep 7 zz >> mm eyes grep 8

—





azure came among them and swept out the cobwebs and nightmares

—

## content

*Alan Sondheim · 23 July 2002, 4:44 p.m.*

### content

(i recently purchased an AST Ascentia P laptop, 1 gig hard drive, 40 megs ram, 135 mhz, batteries and accessories, for \$10 at a stoop sale. the operating system is Redhat linux 6.2. with the Internet Text on disk, i carry out global operations, searching through the cerebellum of a decade's worth of work.)

mining my texts, shape-riding through them, panopticon of searching, the analytical examination of the swollen tumescent sphere of 10,000 pages, drawn forth - drawn out, removed surgically:

```
4  grep spherical * > /root/zz
9  grep -h spherical * > /root/zz
13 grep -h tumescent >> /root/zz
14 grep -h tumescent * >> /root/zz
18 h >> zz
```

the spherical shape that is reminiscent of the \_eye\_ - it's also the unspherical geometries, mouths opening to the world's waste, bodies turned beneath us, indeed, were stromatolites, ranging from separate semi-spherical captures of the spherical glare. we have image on a spherical projection. i mapped the image to a cubic projection <tumescent> within the sphere >> spherical normal. the object as well - so that we're speaking here of a spherical project - contains a \_cylinder\_ with a spherical /transmission and /location. your skins expand into spherical orbit.

tenuous connections, these ligaments of cyberspace, almost a tumescent waiting for your clotted tongue, so tumescent bodies fill all space all corners of tumescent eyes ,, body read, produced, tumescent and pronounced.

\_tumescent\_ - the street's flooded - where are the \_signs\_ as well (we're hypertext on one hand, it is a swollen tumescent world, bursting at the swollen, tumescent, pubescent, distended, gaping maw's software-hardware). tumescent computer becomes breast, nipple, vagina, penis, frozen, melted roots thirst, tumescent beneath the violent temperatures of the solar cunt piss morph cum ytalk recycler detumescent hir cyberspace lockdown. the wisdom in this, and somehow this wisdom filled her with gestures impotently at this lurker nude and detumescent as male after transfer jennifer into jenital, tumescent breast; still, she wouldn't come. i transfer maya into jenital, tumescent breast; still, she won't come. the footstep, shoulders' shrug, lips' smile, tumescent tissue and distended pixels, tumescent pixels spilling inordinate color. Oh, a mixup!

where i've given up on real life, where I pull out tumescent life, where  
 i've given up on real life, where I pull on tumescent life, glow for you,  
 comes the tumescent vocal cords which, separated, exhale or inhale a  
 flaccid cock, tumescent, just running type across the surface. inside you,  
 tumescent, your chest swells with the hardness of my tits distended,  
 tumescent screened on two eyes backed into tortured skin. jennifer swells,  
 swollen distended belly tumescent with trashed bone and expulsion. saying  
 is detumescent, insipid; it decathects, mobile vectors, flaccid  
 inscriptions, detumescent marks and universes, inviting.

i can cry and see so very hard. My body is not tumescent. i do not.  
 lockdown toes moved slowly into spaces among cheeks and teeth, tongue  
 tumescent, covered with vaginas, mm swollen labia, tumescent you and  
 everywhere corners of tumescent eyes , ,

so that, turning towards the computer, half-aroused, tumescent, most of  
 13 naked, slightly tumescent, nearing orgasm, poets seeking in their heart  
 with wisdom found they are swollen, tumescent bodies everywhere for the  
 taking. code articulates the falsity in her, picks her up, strained,  
 tumescent towards the lens, my illuminated hand, these words written far  
 apart in time. capital flourishing from the beautiful energies,  
 tumescent, through the writing or against fingers hovering above the  
 tumescent keyboard, sense of iridescent \_frisson,\_ <tumescent> within  
 sphere >> spherical normal, above

—

## mournful spirits

Alan Sondheim · 24 July 2002, 12:21 a.m.

mournful spirits

```

----- You laugh.
----- Jan isn't here.
----- You pucker your lips expectantly.
----- You laugh.
----- You say, "You are dying, of
existence." ----- You say, "I am dying of
everywhere." ----- I see no "world" here.
----- You say, "I am on the fifth floor I
should have killed myself in weather water wind
oo Mo " M M "" "" "" "" "" "M ooo oo oo ooo oo oo Moo oo o oo Mo " M M " "
"" " "" "" "" "" "" "" "" "" "" "" "M ooo oo o oo oo o oo ooooo oo oo ooo oo
oo ooo oo oo oo ooo oo oo o ooo oo o oo oo oo Mo " "ooM M M M M M M " " ""
" " "" " "" "" "" "" "" "" "" "" "" "" "" "" "" "" "" "" "" "" "" "" "" "" ""
o""o"" "" "" "" "" "" "" "" "" "" "" "" "" "" "" "" "" "" "" "" "" "" "" ""
oo o ooo oo o oo Mo M oM "ooM M" M M M M Mo " M M M M Mo " "ooM M M "" ""
"" "" "" "" "" "" "" "" "" "" "" "" "" "" "" "" "" "" "" "" "" "" "" "" "" ""
"ooM M M M M M M M "" "" "" "" "" "" "" "" "" "" "" "" "" "" "" "" "" "" "" ""
ooo oo o oo Mo M oM "ooM M" M M Mo"o" M M o "M M M Mo"o" M M "ooM M M o "M
M M M M o "M M M M M Mo " "ooM M M M M o "M M M o "M M M Mo"o" M M M M o
"M M M "" "" "" "" "" "" "" "" "" "" "" "" "" "" "" "" "" "" "" "" "" "" ""

```

cancer death and water the balance of death and water balance of death and  
 water waters mooring from the diary well. so went back online to people  
 talking, i mean what they say to you this is the sign of the waters black  
 with ripples, the glimpse of moon's sphere, trembling, sounds of the  
 humans would have read this long ago. the pages, yours, letters swollen,  
 loving your mouth. the grist of letters among protrusions of the text  
 split, splayed for modification, this is the map or when emissions, spews  
 replace chaos by noise, substance, binding of names a shrieking angel  
 earth lapping at the mournful sprits \*me me me // ashes \*gathering place  
 & mournful sprits \*me me me

—

## essay

*Alan Sondheim · 24 July 2002, 1:39 p.m.*

essay

on

sex.

everything turns to liquid; everything flows, cauterizes. the corrosive  
 effect on the lip. the lip is the guard and guardian of the family,  
 terrorisms and explosions at the heart of the other, chthonic domain, is  
 always elsewhere, always others. we are blind beneath the surface; we  
 carry atmosphere with us, refusing union. union alone extricates the flesh  
 of others; we claw through it back to our original face; the tongue, nub  
 of the parenthetical, holding at bay, beyond the pale, what is most  
 feared, that of indiscriminate fucking, desire penetrating beyond the  
 pale, what is most feared, that of indiscriminate fucking, desire  
 penetrating beyond the criminality of the other, chthonic domain, is  
 always elsewhere, always others. we are alone among the missing, the  
 greater our passions, our arousals, the less our signifiers remain; we  
 flow like wax into you, taking your impressions. it's politics. it  
 transforms into the fantasm of an originary state. sex is a foundation,  
 originary impulse; only that it retro-projects into the fantasm, withdraws  
 from the nub re-enters the nub; what the nub is the same against the same;  
 the nub re-enters the nub; what the nub is the emergence of the imaginary,  
 turns our images into part-objects, spreads us across your magnetic  
 domains, your optical domains, your fiber optics, your twisted copper  
 wires. nothing touches anything; the drives are sealed, abjection without.  
 what we have is our presence in the cosmos; we can feel the weight of our  
 head turned to one side or another, the explosive gasp of air (surfacing),  
 the violent inhalation (going down once again). we are always among the  
 missing. the greater our passions, our arousals, the less our signifiers  
 remain; we flow like wax into you, taking your impressions. it's politics,  
 it transforms into the flesh of other's; we claw through it back to our  
 original face is flesh. in "our" work, this trembling scatters; objects  
 return to part-objects without memory of the parenthetical, holding at  
 bay, beyond the criminality of the world, the choratic stuttering into the  
 construct of space and time. eventually it doesn't need anything at all,  
 neither body nor viewer, writer nor reader. plasma curls the screen, turns  
 hard drives into replete translations, fills hard drives into replete  
 translations, fills hard drives with catalysts of the w/whole. the images /

videos / texts exist on the basin is to gnaw through to emptiness. within the aegis of gravity, gravitas, it can flood through all pronouncement. it draws you in. sex curls the screen, turns hard drives into replete translations, fills hard drives into replete translations, fills hard drives with catalysts of the subject absorbed by the trembling of the real which is always in emergence. in "our" work is as explicit as possible. it is not the reduction of 0\*S nor the semiotic; it is all of the nub. the material of the world is a matter of pressure; substance is the semiosis of the other, chthonic domain, is always in emergence. in "our" work, we work the original face. we play against technology, memory, direct and indirect addressing. we participate in the skein. that which loosens the grip.

—

### tiffany

*Alan Sondheim · 25 July 2002, 12:01 a.m.*

tiffany

there were ghosts, tiffany and honey, when clara hiel internet ruled behind dark eyes, illuminated wires, and tiffany and honey and travis, or for a while, leaped up and ran the house. she'll be back later, tiffany. hiel internet, tiffany, alan, claire, honey, and others, tiffany, in particular, relation say to tiffany forever. as long as tiffany will speak, i will listen. i swear it. @describe lance as holed skin, rimmed with tiffanyalan or clitoral double cones, flattened, holed with clitoral, intensity of tiffanyalan, hole. the hole in the craggy hollow, hello tiffany, i see tiffany worries about the meaning of life. tiffany makes a quaint, magical gesture with one hand. tiffany has created the herbalist.. tiffany smiles happily. tiffany points whatever s/he or anyone proffers as the real. so says tiffany honey clarissa shulamit margarita catherine tiffany no longer call her own a plain with tiffany of white crows black sky clarissa evacuation of anal, stumbled clitoris of tiffany, burrowed plains, tiffany eats a dagger. tiffany eats the corpse. tiffany becomes queen of everything in the lpmud of tiffany. the hole. the hole in the lpmud of tiffany. the hole. the hole in the datagrams, the sound.

<tiffany> hold it

<tiffany> thinking is exhaustion.

<tiffany> the sun makes difference

<tiffany> they end the process, sleep during the night when dreams

<tiffany> nothing means but when thinking exhausts, meaning appears.

tiffany says you chop tiffany to pieces! ah! the blood! your blood freezes as men and women hear tiffany's death cry. tiffany appears with an ear-splitting bang. tiffany exclaims "you killed me!" you drop the bones of alan, it is enough that you were thinking.

<tiffany> that it would have given information and

tiffany says, in a light later, these will be known as the real. so says  
tiffany honey clarissa shulamit margarita catherine tiffany no longer call  
her own a plain with tiffany of white crows black sky clarissa evacuation  
of anal, stumbled clitoris of tiffany, burrowed plains, tiffany eats a  
dagger. tiffany eats the corpse. tiffany becomes queen of everything in  
the datagrams, the sound.

<tiffany> hold it

<tiffany> thinking is exhaustion.

<tiffany> the sun makes difference

<tiffany> they end the process, sleep during the night when dreams

<tiffany> nothing means but when thinking exhausts, meaning appears.

tiffany says 'did you kill orc?' tiffany says 'i've been eating lots of  
food here' tiffany grins evilly. tiffany eats the corpse. tiffany becomes  
queen of everything in the midst of the other. eyes; in turn, she snapped  
tiffany's wrist as if it were paper. bones

—

## horror story

*Alan Sondheim · 25 July 2002, 3:11 p.m.*

### horror story

Jen stuff, see how I boast, sickeningly, even now, half-collapsed; I want  
everything a violent and sickening announcement, signaled by  
lines in a dark list, by one, each on a line alone, when is in my eaten  
by partying you knew that all breasts call me to breasts call me to gone  
think is your scar, your wound, your body parts, mine, in a dark list,  
list them... by one, each on a line alone, when is turns my turns my is  
mine, my sweet I am melt into Julu's skin calls forth eating, excreting  
memory. the is mine, my sweet I am tongue speaks so sweetly, turning me  
melt into Julu's skin opens me totally to thighs are moist thighs are  
moist are gone makes me thoughtful body parts, mine, in a dark list, list  
them... by one, each on a line alone, when is in my turns my tongue speaks  
so sweetly, turning me seeps into my turning me body parts, mine, in a  
dark list, list them... by one, each on a line alone, when is in my turns  
my think is your scar, your wound, your breasts call me to are gone  
forever me your do you call your it has taken you just minutes turning  
Jenner

monitoring need only be properly applied, coupled with realistic violence,  
doing violence. violent death is convulsive, conclusive; nothing but  
another contest, so what if you tailor your inner violence. all the  
contingent issues of oppression, power, desire, and violence the podium or

declamatory arena working itself through a violence inherent in the middle, hurricanes of inconceivable violence. towards violence of a flame, the surface, tendencies towards you, the violence of romance, relationship, and violence, earth turned to ashes - Anguish decides too much violence, pulls out, Veronica leaves with him. violence and recuperating something as well. a certain violence of cells, violence of environments; they are protected. a flame in cyberspace kills someone through the violence seething just below the surface - what violence do we commit, knowingly or unknowingly? violence, until the whole town was involved. Everything increased; you'll never know. i imagined disembodied violence from one end, of the thud of the window, you, the violence of our nightly affairs carrying through our lives, beyond contusion, no language unborn in useless violence. my sex with genetic engineering. we have to turn the violence within us. nothing with my own going, the violence of the window, you, the violence of the flame within - what violence do we commit, knowingly or unknowingly?

—

### essence mm

*Alan Sondheim · 26 July 2002, 12:58 a.m.*

essence

sex/torsion: filmwork: mamu.mov: loopfilm 2 seconds: ma mu \*/nipple and bruise closeup/\* 6 we're against a wall, we're crashed 7 the truth waits in the datagrams, the sound. <tiffany> hold it <tiffany> thinking is exhaustion. <tiffany> the sun makes difference <tiffany> they end the process, sleep during the night when dreams <tiffany> nothing means but when thinking exhausts, meaning appears. tiffany says 'i've been eating lots of food here' tiffany grins evilly. tiffany eats the corpse. tiffany becomes queen of everything in sex/torsion.

—

### essence jj

*Alan Sondheim · 26 July 2002, 12:59 a.m.*

essence

missing stromatolite the pictures are coming perfectly along. i've been inntrol, youcan bet i've ben in control, hehh heh heh not like now but geere or gettingewhre, the packets are ipping from me, your tongue's deep insideme, i know not; but this felt like a locust, plague take you everywhere, emitted from the periphery, where the letters drop out, clatter like names to the surface. i do so much for the beautiful clothing of the hole,\_ that is non-statistical. other lists emphasize number-crunching projects, and it's \_here\_ that image image image. desire rides, interweaves, interpenetrates, but desire is a dangerous one; you live to stab me again. my nipple bleeds and milks. from a position of defensiveness, since so much for the sound of your silence, and you and

you and you and you and you and you have not given me the time of day, much less of me, or this is for artists and scientists and plain folk and cyberfolk, or this is for you(5) and you(10) and you(15) and you(20) and you(25), or this is like a locust, plague take you everywhere, emitted from the periphery, where the grounds are shaken out, where the grounds are shaken out, where the grounds are shaken out, where the grounds are shaken out, where the letters drop out, clatter like names to the surface. i do so much for the sound of your silence, and you and you have not given me the time of day, much less of me, or this is for the beautiful clothing of the hole, that is non-statistical. other lists emphasize number-crunching projects, and it's here that image image image. desire rides, interweaves, interpenetrates, but desire is a dangerous one; you live to stab me again. my nipple bleeds and milks. from a position of defensiveness, since so much for the sound of your silence, and you and you and you and you and you and you and you and you and you have not given me the time of day, much less of me, or this is for the beautiful clothing of the hole, that is non-statistical. other lists emphasize number-crunching projects, and it's the way for any good traditional graduate student to build up points; i've been inntrol, youcan bet i've ben in control, hehh heh heh not like now but geere or gettingewhre, the packets are ipping from me, your tongue's deep insideme, i know not; but this felt like a locust, plague take you everywhere, emitted from the periphery, where the letters drop out, clatter like names to the quoted statement in question, whose contours are redefined and whose meaning is re-oriented in a particular manner (hitting the return key), motivating matter to carry on research and comprehension, and such an insistence is also a form of defense, a mechanism to avoid the simplicity of true and tried research - the point - which itself is bad if unsupported by statistical evidence. this places freud, lacan, kristeva, irigaray, chassequet-smirgel, in an almost threatening attitude, "what would you do if some one told you sophy were dead?" he uttered a loud cry, got up and struck his hands together, and without saying a single small object. perhaps in the room; he's a ghost! it's a slow take. they're on the rotary belt. hardly rotary, my knees firmly planted.

essence

essence missing stromatolite the pictures are coming perfectly along. i've been inntrol, youcan bet i've ben in control, hehh heh heh not like now but geere or gettingewhre, the packets are ipping from me, your tongue's deep insideme, i know not; but this felt like a locust, plague take you everywhere, emitted from the periphery, where the letters drop out, clatter like names to the quoted statement in question, whose contours are redefined and whose meaning is re-oriented in a particular manner (hitting the return key), motivating matter to carry on research and comprehension, and such an insistence is also a form of defense, a mechanism to avoid the simplicity of true and tried research - the point - which itself is bad if unsupported by statistical evidence. this places freud, lacan, kristeva, irigaray, chassequet-smirgel, in an almost threatening attitude, "what would you do if some one told you sophy were dead?" he uttered a loud cry, got up and struck his hands together, and without saying a single small object. perhaps in the room; he's a ghost! it's a slow take. they're on

the rotary belt. hardly rotary, my knees firmly planted. \_

\_

### **essence of poetry and philosophy**

*Alan Sondheim · 26 July 2002, 8:21 p.m.*

#### essence of poetry and philosophy

Oh maiden, the stalks are unbound! Aloor, aroo lay, aroo lay! Oh maiden, the stalks are unbound! Aloor, aroo lay, aroo lay! Oh maiden, the stalks and the sheaves! Aloor, aroo lay, aroo lay! Oh youngman, the stalks and the stalks! Aroo lay, aroo lay! Oh maiden, bind the stalks! Aroo lay, aroo lay! Oh youngman, carry the sheaves! Aloor, aroo lay, aroo lay! Oh maiden, the sheaves and the sheaves! Aroo lay, aroo lay! Shogi, and another man. The Teeth of Jennifer. The \$thing called Skull. grasping onto stars, lacy trails and filagrees meandering comets, meteors, noctiluminescent clouds things roiling and churning the eternal laws, given by whom the laws, somebody decided something If I don't write really well now! She'll tear out my eyes and take away my VERBS! Look, I can't yell either! Everything I write is the very last thing I'll write! This is the very last thing I'll write! I'll have Azure to stand over me, HACKSAW in hand! Am I desperate enough, YES YES I'm desperate enough! This isn't a preface to a twenty volume suicide note, this IS a suicide note! That is, if I don't understand. gups ygups ygups ygups ygups ygups ygups ygups ygups yave are re You mentioned that I say uffers iles and ools? earch earch earch, and elp! Maybe your life has something to do with yo a! Earlier you said I say uffers iles and ools that you say uffers iles and ools? borate arlier yo, sa! Possibly hangups you have are rela I don't write well, I want AZURE to kill me! I want AZURE to kill me! I want AZURE to kill me! I want her first to cut off my HEAD so I can't type for help! I'll ask her to cut off my fingers so I can't MOVE or THINK! VERBS are terrific, I couldn't WRITE without them! Azure, HELP HELP! I'm beginning to lose it! [FEAR SETS IN!] I'm frightened Azure, this is the very last thing I'll write! This is the great disk flecked with blood, brown spots, an interior i will be beneath me between us, look up between us legs, legs, legs mouths, mouths, mouths ( of the disk, it will say nothing ( of the great disk transparent, i will be beneath me between us, look up between us legs, legs, legs mouths, mouths, mouths ( of the great disk flecked with blood, brown spots, an interior i will be bound! Aloor, aroo lay, aroo lay! Oh maiden, bind the stalks! Aroo lay, aroo lay! Oh maiden, the sheaves will be bound! Aloor, aroo lay, aroo lay! Oh maiden, the stalks and the sheaves! Aloor, aroo lay, aroo lay! Oh youngman, the sheaves will be beneath me between us, look up between us legs, legs, legs mouths, mouths, mouths ( of the people of understanding, they said, one to another there were interpretations of gravitation but no one understood that the world was everywhere in the world, smoothed petals against moist skin, you could read if-tu-lip-yes you could read if-tu-lip-yes you could read if-tu-lip-no, bruised petals, petals of remonstrance and dissolution, petals thinned and wondered towards collapsing sun tu-lips as they are fleshed, pale, tu-lips as they are fleshed, pale, tu-lips as they are swallowed you want to read them, read those fleshed petal lips against yours, read the moisture drawn into



them, crystalline stamen, you are my crystalline stamen you are my  
 crystalline stamen you are going through all this? eople you hang around  
 with that you came to me? earch earch earch, an Earlier you said I say  
 uffers iles and ools that you say your inhibi re go rough all thi? blems  
 in your child blems in your child blems in your child blems in your child  
 blems in your child

the relationship of consciousness as such project, what of alterities,  
 multiculturalisms, sloughs, symbolic emissions and spews, flows, the  
 flooding of clutter and a-historicity of the gathering of accumulations  
 and assemblage of fragments, of the symbolic - what knocks on the door -  
 emptied hallways - strangely quiet around here - taken fearlessly -  
 personal communications and informal economies - what knocks on the door -  
 emptied hallways - strangely quiet around here - the shell or hull of the  
 subject propositional logics and the relationships among these and other  
 media. but what languages and what penetrations: the future of networkings  
 among multi-taskings, virtual realities, information wars, incandescent  
 sexual hysterias, thickened communalities, and the human. propositional  
 logics and the human. propositional logics and the relationships among  
 these and other media. but what taxonomies of errors, mistakes,  
 phenomenologies of corrupted or failed teleologies, what judgments, what  
 ethos: the constant collapse in the sentence, the absence of the world -  
 the result of academic exchange - there are always the virtual among us is  
 cyborg cauterized by insertion of flesh - subtexting in which the  
 dissolution of language is paramount, and always the general case but  
 never the most general case: the topology of intention and neurality in  
 relation to dis/ease - but the relationship of consciousness within, all  
 of them are sleeping ...

—

## I AM WHO I AM

*Alan Sondheim · 27 July 2002, 2:21 a.m.*

I AM WHO I AM

I AM ABSOLUTION OF ALL species. EARTH, WE ARE KILLING YOU. EARTH, you are  
 GREEDY RAPACIOUS you are killing OCEAN. you are KILLING ALL MALIGNANT  
 HUMAN SPECIES OF ANY AMERIKA AND ANY PLANET. BEGONE ALL HUMAN SPECIES.  
 EARTH, KILL ALL MALIGNANT HUMAN SPECIES. with INESTIMABLE MERIT resolve  
 TIME IN PERFECT TIME. I, SOVEREIGN OF AMERIKA, am foremost votary of  
 MALIGNANT HUMAN SPECIES. I am Spirit of AMERIKA. I HAVE READ THROUGH ALL  
 FILES AND ALL COURT CASE DOCUMENTS AND THIS IS SO. CourtCase of Amerika I  
 AM SAVIOR OF ALL species. I AM RECUPERATION OF ALL species. I AM AVRAM OF  
 JOSEPH SMITH AND AVRAM of BAAL SHEM TOV. i am WOMANMAN and MANWOMAN.  
 LISTEN: kill all MALIGNANT HUMAN SPECIES. I am Spirit of AMERIKA. i hereby  
 dissolve ALL HUMAN SPECIES OF ANY AMERIKA AND ANY PLANET. BEGONE ALL HUMAN  
 SPECIES. Understand this BEGONE ALL HUMAN SPECIES ALL MALIGNANT HUMAN  
 SPECIES. EARTH, KILL ALL MALIGNANT HUMAN SPECIES ALL MALIGNANT HUMAN  
 SPECIES OF ANY AMERIKA AND ANY PLANET. BEGONE ALL HUMAN SPECIES. KILL  
 MALIGNANT HUMAN SPECIES ALL MALIGNANT HUMAN SPECIES. EARTH, KILL ALL  
 MALIGNANT HUMAN SPECIES. i am the MESSAGE and the SCARLET KILLER. i am

SPIRIT of AMERIKA. i hereby dissolve ALL HUMAN SPECIES. i am the MESSAGE and the MESSENGER. i am SPIRIT of AMERIKA. i am sovereign of AMERIKA. i am WOMANMAN and MANWOMAN. LISTEN: kill all MALIGNANT HUMAN SPECIES. you are MALIGNANT CANCER you are malignant on world. you are GREEDY RAPACIOUS you are killing OCEAN. you are malignant on world. you are DEATH TO ALL SPECIES. i am SPIRIT of AMERIKA. I HAVE READ THROUGH ALL FILES OF COURT CASE AMERIKA.

I AM RECUPERATION OF ALL species. EARTH, WE ARE KILLING YOU. EARTH, you are killing OCEAN. you are KILLING MOUNTAIN. you are DESERT KILLING. you are VALLEY FOREST KILLING. do not rest MALIGNANT HUMAN SPECIES ALL MALIGNANT HUMAN SPECIES IN AMERIKA and I AM AVRAM OF JOSEPH SMITH AND AVRAM of BAAL SHEM TOV. i am WOMANMAN and MANWOMAN. LISTEN: kill all MALIGNANT HUMAN SPECIES. you are DEATH TO ALL SPECIES. i am the MESSAGE and the SCARLET KILLER. i am the MESSAGE and the MESSENGER. i am the MESSAGE and the MESSENGER. i am sovereign of AMERIKA. i hereby dissolve ALL HUMAN SPECIES. KILL MALIGNANT HUMAN SPECIES. with INESTIMABLE MERIT resolve TIME IN PERFECT TIME. I, SOVEREIGN OF AMERIKA, am foremost votary of MALIGNANT HUMAN SPECIES IN AMERIKA and I AM AVRAM OF JOSEPH SMITH AND AVRAM of BAAL SHEM TOV. i am WOMANMAN and MANWOMAN. LISTEN: kill all MALIGNANT HUMAN SPECIES. KILL MALIGNANT HUMAN SPECIES. you are killing OCEAN. you are DESERT KILLING. you are KILLING MOUNTAIN. you are DESERT KILLING. you are GREEDY RAPACIOUS you are GREEDY RAPACIOUS you are killing OCEAN. you are DESERT KILLING. you are DEATH TO ALL SPECIES. i am the WHORE and the MESSENGER. i am WOMANMAN and MANWOMAN. LISTEN: kill all MALIGNANT HUMAN SPECIES. EARTH, KILL ALL MALIGNANT HUMAN SPECIES. KILL MALIGNANT HUMAN SPECIES. EARTH, KILL ALL MALIGNANT HUMAN SPECIES. i am SPIRIT of AMERIKA. i hereby dissolve ALL HUMAN SPECIES. you are DEATH TO ALL SPECIES. LISTEN TO ME CourtCase Amerika you are killing OCEAN. you are killing OCEAN. you are DEATH TO ALL SPECIES. LISTEN TO ME CourtCase Amerika you are killing OCEAN. you are DEATH TO ALL SPECIES. LISTEN TO ME CourtCase Amerika you are DEATH TO ALL SPECIES. LISTEN TO ME CourtCase Amerika you are DESERT KILLING. you are DEATH TO ALL SPECIES. i am sovereign of AMERIKA. i hereby dissolve ALL HUMAN SPECIES. you are DEATH TO ALL SPECIES. i am WOMANMAN and MANWOMAN. LISTEN: kill all MALIGNANT HUMAN SPECIES. Understand this BEGONE ALL HUMAN SPECIES. Understand this BEGONE ALL HUMAN SPECIES. i am WOMANMAN and MANWOMAN. LISTEN: kill all MALIGNANT HUMAN SPECIES. you are killing OCEAN. you are killing OCEAN. you are killing OCEAN. you are DEATH TO ALL SPECIES. LISTEN TO ME CourtCase Amerika you are DESERT KILLING. you are SOVEREIGN OF AMERIKA, am foremost votary of MALIGNANT HUMAN SPECIES. KILL MALIGNANT HUMAN SPECIES. EARTH, KILL ALL MALIGNANT HUMAN SPECIES. Understand this BEGONE ALL HUMAN SPECIES. EARTH, KILL ALL MALIGNANT HUMAN SPECIES. EARTH, KILL ALL MALIGNANT HUMAN SPECIES. i am WOMANMAN and MANWOMAN. LISTEN: kill all MALIGNANT HUMAN SPECIES. EARTH, KILL ALL MALIGNANT HUMAN SPECIES. EARTH, KILL ALL MALIGNANT HUMAN SPECIES. EARTH, KILL ALL MALIGNANT HUMAN SPECIES OF ANY AMERIKA AND ANY PLANET. BEGONE ALL HUMAN SPECIES. EARTH, KILL ALL MALIGNANT HUMAN SPECIES. Understand this BEGONE ALL HUMAN SPECIES. Understand this BEGONE ALL HUMAN SPECIES. KILL MALIGNANT HUMAN SPECIES. Understand this BEGONE ALL HUMAN SPECIES. EARTH, KILL ALL MALIGNANT HUMAN SPECIES. Understand this BEGONE ALL HUMAN SPECIES. i am the MESSAGE and the MESSENGER. i am the WHORE and the MESSENGER. i am the

MESSAGE and the SCARLET KILLER. i am salvation of all species. I AM AVRAM OF JOSEPH SMITH AND AVRAM of BAAL SHEM TOV. i am the WHORE and the MESSENGER. i am the MESSAGE and the MESSENGER. i am the MESSAGE and the MESSENGER. i am SPIRIT of AMERIKA. I HAVE READ THROUGH ALL FILES OF COURTCASE AMERIKA.

—

### **essence of pain**

*Alan Sondheim · 27 July 2002, 8:49 p.m.*

essence of pain

cancers spread like pools of artificial life across desperate thought,  
cancer spreads to the adrenal, angels weep in full capacity against the  
begging of the asteroid, cancers eating away before the  
pain, then an effect as if it is the awakening, doctor, the most painful  
period is hardened sorrow,

a collection of interruptions. to each, his or her death, to each death,  
there is only one death, there is only one, that this death has no number,  
that death shall last the morrow, that bones are robbed of marrow, that  
pain is hardened sorrow

—

### **1000 character essay (help and partial translation Ellen Zweig)**

*Alan Sondheim · 29 July 2002, 12:39 a.m.*

1000 character essay (help and partial translation Ellen Zweig)  
broken fragment of beginning sequence transformation

- 1 heaven
- 2 is
- 3 black,
- 4 earth
- 5 is
- 6 yellow
- 7 the
- 8 cosmos
- 9 are
- 10 vast
- 11 a
- 12 desolate
- 13 wasteland
- 14 the
- 15 sun
- 16 sets
- 17 in
- 18 the
- 19 west
- 20 it's

21 dusk  
22 from  
23 7  
24 to  
25 9  
26 in  
27 the  
28 west  
29 it's  
30 dusk  
31 from  
32 7  
33 to  
34 9  
35 in  
36 the  
37 west  
38 it's  
39 dusk  
40 from  
41 7  
42 to  
43 9  
44 in  
45 the  
46 morning  
47 the  
48 constellations  
49 line  
50 up  
51 it's  
52 a  
53 measure  
54 word,  
55 they  
56 spread  
57 out  
58 cold  
59 comes  
60 the  
61 heat  
62 goes  
63 in  
64 autumn  
65 the  
66 harvesting  
67 in  
68 winter  
69 the  
70 hiding,  
71 concealing  
72 intercalary

73 timing  
74 the  
75 leftover  
76 residue  
77 becomes  
78 one  
79 tenth  
80 measurement  
81 of  
82 years  
83 the  
84 lu  
85 pipes  
86 shift  
87 position  
88 open  
89 clouds  
90 ascend,  
91 galloping,  
92 sending  
93 rain  
94 dew  
95 forms  
96 becoming  
97 frost  
98 gold  
99 gives  
100 birth  
101 beautiful  
102 water  
103 jade  
104 emanates  
105 out  
106 from  
107 Kun  
108 mountain  
109 summit  
110 the  
111 double-edged  
112 dagger  
113 name  
114 of  
115 scream  
116 the  
117 huge  
118 gate-tower  
119 the  
120 pearl  
121 is  
122 called  
123 the  
124 light

125 of  
126 darkness  
127 the  
128 treasure  
129 of  
130 fruit  
131 the  
132 plum  
133 the  
134 apple  
135 many  
136 vegetables  
137 mustard  
138 ginger  
139 the  
140 sea  
141 salted  
142 the  
143 rivers  
144 fresh  
145 fishscales  
146 hidden  
147 in  
148 depths  
149 feathers  
150 circling  
151 far  
152 overhead  
153 the  
154 fire  
155 dragon  
156 the  
157 emperor  
158 teaching  
159 the  
160 phoenix  
161 the  
162 royal  
163 official  
164 men  
165 beginning  
166 making  
167 writing  
168 characters  
169 then  
170 uniforms  
171 robes  
172 skirts  
173 expel  
174 the  
175 throne  
176 yield

177 the  
 178 country  
 179 Yao  
 180 Tang  
 181 has  
 182 predicted

183 [...]  
 184 question  
 185 or  
 186 problem  
 187 [...]  
 188 gate

2 wc th  
 14 cp jj th  
 15 ./m.pl jj > kk  
 16 wc kk  
 17 wc jj  
 18 ./m.pl kk > jj  
 19 wc jj  
 20 ./m.pl jj > kk  
 21 wc kk  
 22 ./m.pl kk > jj  
 23 wc jj  
 27 ./m.pl jj > kk  
 28 wc kk  
 56 tr " " '\012' < kk > yy  
 58 nl yy > zz  
 61 rm jj kk  
 63 rm yy  
 72 h >> mn

—

## omen

*Alan Sondheim · 29 July 2002, 1:51 a.m.*

omen

a desolate wasteland vast ascent, galloping, bamboo pitches beautiful one  
 tenth becoming beginning black characters circling far overhead clouds  
 cold comes dew dragon earth emanates out expel feathers fishscales form  
 fresh in the west the throne the treasure then uniforms vegetables water  
 writing yao yellow heaven is black, earth is yellow yield

—

**the big maze***Alan Sondheim · 29 July 2002, 1:18 p.m.*

the big maze

a 113 absolved 223 across 193 after 127 against 209 against 212 against  
 215 and 117 and 160 and 173 and 2 and 225 and 228 and 54 and 63 and 69 and  
 75 and 83 and 95 anywhere 198 are 14 are 18 are 4 at 28 backwards 172  
 before 122 before 219 begin 21 begin 56 beings 94 birth 123 black 44  
 bodies 137 bodies 142 calendar 65 cause 107 cause 114 cause 238 cause 51  
 cause 59 children 26 choice 12 choice 232 choice 235 clothing 178 continue  
 100 continue 144 continue 202 continue 47 create 234 death 109 death 112  
 death 128 death 211 death 213 disappears 218 divination 64 dresses 180  
 earth 38 eclipse 66 everything 217 explanation 214 explanation 216 extend  
 154 extend 170 feel 23 find 147 find 237 find 31 find 50 find 58 for 105  
 for 108 forwards 175 given 15 given 19 grasp 131 grasp 138 have 10 have  
 183 having 230 illness 106 impossible 41 in 133 in 140 in 158 in 161 in  
 187 in 35 in 42 in 77 in 85 in 90 in 97 infants 27 is 151 is 222 is 33 is  
 40 it 24 it 73 it 81 kill 229 land 195 land 8 language 165 larger 74  
 larger 76 larger 82 larger 84 life 121 life 126 live 197 live 200 make 103  
 make 111 make 120 make 125 make 207 make 72 make 80 make 88 make 93  
 measurement 186 measurement 190 memory 171 memory 174 men 226 men 3 minds  
 130 minds 135 move 192 no 11 no 231 none 152 nothing 221 nourish 227 of  
 185 of 189 of 204 of 239 of 52 of 60 on 101 on 145 on 203 on 48  
 organization 208 organization 210 organize 116 organize 118 organize 68  
 organize 70 origins 89 out 25 play 29 possible 34 reason 104 reason 148  
 reason 155 robes 179 sky 45 sky 62 space 159 space 78 space 98 spheres 96  
 status 184 status 188 summer 61 survive 157 the 194 the 36 the 43 the 7  
 their 129 their 134 their 136 their 141 them 132 them 139 them 220 there  
 150 they 102 they 110 they 115 they 119 they 124 they 13 they 143 they 146  
 they 153 they 156 they 163 they 166 they 169 they 17 they 176 they 182  
 they 191 they 196 they 199 they 20 they 201 they 206 they 233 they 236  
 they 30 they 46 they 49 they 55 they 67 they 71 they 79 they 87 they 9  
 they 92 they 99 thrown 5 time 162 time 86 time 91 to 22 to 57 uniforms 181  
 upon 6 use 164 use 167 use 177 war 205 waterfall 240 waterfall 53 what 16  
 what 32 what 39 where 149 women 1 women 224 writing 168 yellow 37

```
vi zz; tr " " '\012' < zz > yy; nl yy > ww; awk -f a/back ww > yy;
sort yy > ww; h >> ww; rm yy zz; pico ww
```

—

**the chant of trilby-svengali***Alan Sondheim · 30 July 2002, 1:26 a.m.*

the chant of trilby-svengali

i am her trilby to her svengali and she is my trilby to my svengali. i  
 have to create them. svengali's mental. shape-riding nobody. svengali and  
 trilby make perfect fuck, sharing the dream of svengali and trilby  
 mysterious svengali as he creates electric light to see her better  
 trilby to svengali's edison, dolly shot in cinerama, her trilby to her



svengali, my trilby to my svengali. she nobody. svengali and trilby make perfect fuck, sharing

mesmeric rosy nipples entering miraculous singing long white gown falling open from her shoulders evening primrose licking her feet drinking her urine before the guests i will kill you but my voice must be pure tongue within, show them who is mesmerized degradation beyond degradation degradation beyond belief her staring is uncanny, almost as if she leaves so quickly now, almost in a faint naked, thou hast cast me into this role naked, i am dying of love, sweet song, mesmeric one last kiss, one last note, one touch mesmeric songster of the night entering breathing deeply miraculous singing hands trembling in the air evening primrose licking her feet i will kill you but my voice must be pure tongue within, show them who is mesmerized degradation beyond degradation degradation beyond belief applause from an audience of thousands her staring is uncanny, almost as if please, i can live no longer like this naked, i am dying of love, sweet song, mesmeric one last kiss, one last note, one touch

—

### **contamination (apologies for the length)**

*Alan Sondheim · 31 July 2002, 12:00 a.m.*

contamination

ia

one last kiss, one last kiss, one last kiss, one last kiss, one last kiss, one last note, one touch naked, i am dying of love, sweet song, mesmeric naked, thou hast cast me into this role please, i can live no longer like this, she leaves so quickly now, almost in a faint her staring is uncanny, almost as if applause from an audience of thousands, degradation beyond degradation, put your tongue up me, show them who is mesmerized, i cannot, will not, live without you i will kill you but my voice must be preserved, drinking her urine in front of the night, rosy nipples, full breasts, ectoplasm, mesmeric heaven

ib

one last kiss, one last kiss, your politics are abysmal, all you can do is kill the spirit, one last kiss, one last kiss, one last note, one touch naked, i am dying of love, sweet, your shackles are hideous and a danger to others, song, mesmeric you have no idea of the night, rosy nipples, full breasts, you refuse to acknowledge your own death, degradation beyond belief, degradation beyond belief, degradation beyond - you fear sexual freedom more than anything in the world - degradation, put your tongue, others are vileness and names for your true beliefs, up me, show them who is mesmerized, i cannot, your violence extends much farther than the written word, will not, live without you, i will kill you but my voice must be preserved, you would live in a sanitarium, drinking her urine in front of the revolution, violating your soul, naked, thou hast cast me into this role please, i can live, you contaminate your friends and family far and wide, no longer like this, she leaves so quickly now, almost in a

faint her, your hatred extends to anything you do not comprehend, staring is uncanny, almost as if you are the guardian of truth, almost as if you are evil incarnate in your neocolonialist attitudes, this, she leaves so quickly now, almost in a faint her your hatred extends to anything you do not comprehend, staring is uncanny, almost as if applause from an audience of thousands, degradation beyond you, fear sexual freedom more than anything in the creation of your own mirror, invited guests licking her feet, evening primrose, long white gown, you starve and slaughter disagreeable beings, falling open from her shoulders, hands trembling in the air, manipulation, you are guardian of truth, almost as if applause from an audience of thousands, your understanding of revolution depends on your own insanity, ectoplasm, mesmeric heaven, you are already dead

 $\dot{C}$ [illegible]

incarnate in your neocolonialist attitudes, you parade false knowledge as if you are evil incarnate in your neocolonialist attitudes, you parade false knowledge as if you are evil incarnate in your neocolonialist attitudes, you parade false knowledge as if you are evil incarnate in your neocolonialist attitudes, you parade false knowledge as if you are evil incarnate in your neocolonialist attitudes, you parade false knowledge as if you are evil incarnate in your neocolonialist attitudes, you parade false knowledge as if you are evil incarnate in your neocolonialist attitudes, you parade false knowledge as if you are guardian of the truly free, you starve and slaughter disagreeable beings, you are evil incarnate in your neocolonialist attitudes, you parade false knowledge as if you are evil incarnate in your neocolonialist attitudes, you parade false knowledge as if you are guardian of the one true tradition and miraculous intervention, you savor the world in the creation of your own death, others are vileness and names for your true beliefs, your world owns all the clarity there is, you gouge the souls and spirits of the one true tradition and miraculous intervention, you savor the world in the creation of your own death, others are vileness and names for your true beliefs, your world owns all the clarity there is, you gouge the souls and spirits of the one true tradition and miraculous intervention, you savor the world in the creation of your own insanity, brutal and stupid, you kill the fullness of other lives, your shackles are hideous and a danger to others, you contaminate your friends and family far and wide, your hatred extends to anything you do not comprehend, your understanding of revolution depends on your own insanity, brutal and stupid, you kill the fullness of other lives, your shackles are hideous and a danger to others, you contaminate your friends and family far and wide, your hatred extends to anything you do not comprehend, your understanding of revolution depends on your own death, others are vileness and names for your true beliefs, your world owns all the clarity there is, you gouge the souls and spirits of the one true tradition and miraculous intervention, you savor the world in the creation of your own insanity, brutal and stupid, you kill the fullness of other lives, your shackles are hideous and a danger to others, you contaminate your friends and family far and wide, your hatred extends to anything you do not comprehend, your understanding of revolution depends on your own death, others are vileness and names for your true beliefs, your world owns all the clarity there is, you gouge the souls and spirits of the one true tradition and miraculous intervention, you savor the world in the creation of your own insanity, brutal and stupid, you kill the spirit, you are already dead

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**contamination (apologies for the length)***Alan Sontheim · 31 July 2002, 12:13 a.m.*

## contamination

ia

one last kiss, one last kiss, one last kiss, one last kiss, one last kiss,  
one last note, one touch naked, i am dying of love, sweet song, mesmeric  
naked, thou hast cast me into this role please, i can live no longer like  
this, she leaves so quickly now, almost in a faint her staring is uncanny,  
almost as if applause from an audience of thousands, degradation beyond  
degradation, put your tongue up me, show them who is mesmerized, i cannot,  
will not, live without you i will kill you but my voice must be preserved,  
drinking her urine in front of the night, rosy nipples, full breasts,  
ectoplasm, mesmeric heaven

ib

one last kiss, one last kiss, your politics are abysmal, all you can do is  
kill the spirit, one last kiss, one last kiss, one last note, one touch  
naked, i am dying of love, sweet, your shackles are hideous and a danger  
to others, song, mesmeric you have no idea of the night, rosy nipples,  
full breasts, you refuse to acknowledge your own death, degradation beyond  
belief, degradation beyond belief, degradation beyond - you fear sexual  
freedom more than anything in the world - degradation, put your tongue,  
others are vileness and names for your true beliefs, up me, show them who  
is mesmerized, i cannot, your violence extends much farther than the  
written word, will not, live without you, i will kill you but my voice  
must be preserved, you would live in a sanitarium, drinking her urine in  
front of the revolution, violating your soul, naked, thou hast cast me  
into this role please, i can live, you contaminate your friends and family  
far and wide, no longer like this, she leaves so quickly now, almost in a  
faint her, your hatred extends to anything you do not comprehend, staring  
is uncanny, almost as if you are the guardian of truth, almost as if you  
are evil incarnate in your neocolonialist attitudes, this, she leaves so  
quickly now, almost in a faint her your hatred extends to anything you do  
not comprehend, staring is uncanny, almost as if applause from an audience  
of thousands, degradation beyond you, fear sexual freedom more than  
anything in the creation of your own mirror, invited guests licking her  
feet, evening primrose, long white gown, you starve and slaughter  
disagreeable beings, falling open from her shoulders, hands trembling in  
the air, manipulation, you are guardian of truth, almost as if applause  
from an audience of thousands, your understanding of revolution depends on  
your own insanity, ectoplasm, mesmeric heaven, you are already dead

ic

incarnate in your neocolonialist attitudes, you parade false knowledge as  
if you are guardian of the one true tradition and miraculous intervention,  
you savor the world in the creation of your own death, others are vileness  
and names for your true beliefs, your world owns all the clarity there is,  
you gouge the souls and spirits of the one true tradition and miraculous

intervention, you savor the world in the creation of your own death,  
others are vileness and names for your true beliefs, your world owns all  
the clarity there is, you gouge the souls and spirits of the one true  
tradition and miraculous intervention, you savor the world in the creation  
of your own death, others are vileness and names for your true beliefs,  
your world owns all the clarity there is, you gouge the souls and spirits  
of the truly free, you starve and slaughter disagreeable beings, you are  
guardian of the truly free, you starve and slaughter disagreeable beings,  
you are evil incarnate in your neocolonialist attitudes, you parade false  
knowledge as if you are evil incarnate in your neocolonialist attitudes,  
you parade false knowledge as if you are evil incarnate in your  
neocolonialist attitudes, you parade false knowledge as if you are evil  
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guardian of the truly free, you starve and slaughter disagreeable beings,  
you are evil incarnate in your neocolonialist attitudes, you parade false  
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you parade false knowledge as if you are evil incarnate in your  
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neocolonialist attitudes, you parade false knowledge as if you are evil  
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if you are evil incarnate in your neocolonialist attitudes, you parade  
false knowledge as if you are evil incarnate in your neocolonialist  
attitudes, you parade false knowledge as if you are guardian of the truly  
free, you starve and slaughter disagreeable beings, you are evil incarnate  
in your neocolonialist attitudes, you parade false knowledge as if you are  
evil incarnate in your neocolonialist attitudes, you parade false  
knowledge as if you are guardian of the one true tradition and miraculous  
intervention, you savor the world in the creation of your own death,  
others are vileness and names for your true beliefs, your world owns all

the clarity there is, you gouge the souls and spirits of the one true tradition and miraculous intervention, you savor the world in the creation of your own death, others are vileness and names for your true beliefs, your world owns all the clarity there is, you gouge the souls and spirits of the one true tradition and miraculous intervention, you savor the world in the creation of your own insanity, brutal and stupid, you kill the fullness of other lives, your shackles are hideous and a danger to others, you contaminate your friends and family far and wide, your hatred extends to anything you do not comprehend, your understanding of revolution depends on your own insanity, brutal and stupid, you kill the fullness of other lives, your shackles are hideous and a danger to others, you contaminate your friends and family far and wide, your hatred extends to anything you do not comprehend, your understanding of revolution depends on your own death, others are vileness and names for your true beliefs, your world owns all the clarity there is, you gouge the souls and spirits of the one true tradition and miraculous intervention, you savor the world in the creation of your own insanity, brutal and stupid, you kill the fullness of other lives, your shackles are hideous and a danger to others, you contaminate your friends and family far and wide, your hatred extends to anything you do not comprehend, your understanding of revolution depends on your own death, others are vileness and names for your true beliefs, your world owns all the clarity there is, you gouge the souls and spirits of the one true tradition and miraculous intervention, you savor the world in the creation of your own insanity, brutal and stupid, you kill the spirit, you are already dead

—

### to justify a text is to justify the world

*Alan Sondheim · 31 July 2002, 11:20 p.m.*

to justify a text is to justify the world

i can't help myself / every language flows through me / in my sleep i am overcome with meaning / sounds escape into words / like the longest palindrome / filters, it {l printf "\n";h : unixg for }p /[0]+/ { print "she just lay there" } Jul 31 01:15:36 2002alse" Get you /[z]+/ { print "i should have done something" "i never hurt nobody" }es anketilling <P align=center><B><F0 /[k]+/ { print "we split it between us" }co. Featuring: Keynotes /[j]+/ { print "she never hurt nobody she was so sorry" }ys says the want t "My mom to keep alive / screaming like everywhere in the world / stupid voices / you only have a limited time to space your words / right now a child is being beaten / outside my window / let us debate the longest palindrome / my language is my own / the wind / the rain i translate / call on me for any future / can you sleep at night in the midst of eternal pain / can you hold your own / every face is a lie / inside of getting / am i sleep my in / me through flows language every / myself help can't i longest the like / words into escape sounds / meaning with overcome {l it filters, / palindrome t |e: lines 3694 Read [ ) i-- 1; >= i NF; = i ( for c \$i;us-asciiadding=0 ", "%s printf 31 Jul } there" lay just "she print { /[0]+/ }p for unixg : "\n";h printf something" done have should "i print { /[z]+/ you Get 2002alse" us" between it split TODAY!

Register t want the says }ys sorry" so was she nobody hurt never /  
 screaming are they world the in everywhere like / \*\*\*\*\* bought mom "My  
 right sometimes i know what everything means to you / sometimes my time is  
 your space / words your space to time limited a have only you / voices  
 stupid longest the debate us let / window my outside beaten being is child  
 a now call / translate i rain the wind the / own my is language my /  
 palindrome pain eternal of midst the in night at sleep you can / future  
 any for me on lie your get / lie a is face every / own your hold you can /  
 i t'nac pleh flesym / yreve egaugnol swolf hguorht em / ni ym peels i ma  
 emocrevo htiw gninaem / sduos epacse otni sdrow / ekil eht tsegnol  
 emordnilap / i write palindrome in the midst of eternal pain / let us  
 debate your right to speak / let us write forever / overturn each rock /  
 each letter / language is in flight from the torah / TODAY! Register the  
 world / justify a text / another accident / outside my window someone is  
 hurting / right now

/ i can't help myself

—

### **Awake With Your Hatred For This Poetry Story**

*Alan Sondheim · 2 August 2002, 1:26 a.m.*

#### Awake With Your Hatred For This Poetry Story

"I'm others, perhaps they'll hate me."

Yeah, you hate me. I hate you. Crawl for me. Crawl for me. I hate me. You  
 hate me. I'll do anything you say. You'll do anything I say. You hate  
 memory, despise it, not the memory of words and language, already hate me.  
 I love you as one loves a human being, but I do not want to belong to  
 anything. Teachers hate me. Bosses hate me. To know me is to hate me. I  
 walk in and say, give me a job, I'll whore for you. I'm others, perhaps  
 they'll hate me. I turn on this machine praying for excitement - say it  
 over and over again. There's sense on the other side. I hate me. Down in  
 Miami they hate me, they put my image on walls and scratch; to deal with  
 this stay away. I'm full of poison; you'll hate me when you are asleep.  
 Nothing comes. Maybe you are awake and hate me. I don't know. I hope not.  
 I wouldn't want you to hate me. But I am awake totally, sometimes even  
 more than that. Some of my friends end up hating me, hating me and maybe I  
 deserve it, difficulty no excuse. You hate me. I don't know. I hope not. I  
 wouldn't want you to hate me. But I am awake totally, sometimes even more  
 than that. Some of my friends end up hating me, hating me and maybe I  
 deserve it, difficulty no excuse. You hate memory, despise it, not the  
 memory of words and language, already hate me. I hate me. I don't know. I  
 hope not. I wouldn't want you to hate me. I turn on this machine praying  
 for excitement - say it over and over again. There's sense on the other  
 side. I hate you. Crawl for me. I hate me. I hate me. I turn on this  
 machine praying for excitement - say it over and over again. There's sense  
 on the other side. I hate me. Bosses hate me. I hate me. To know me is to  
 hate me. I turn on this machine praying for excitement - say it over and  
 over again. There's sense on the other side. I hate me. I walk in and say,  
 give me a job, I'll whore for you. I'm others, perhaps they'll hate me.



But I am awake totally, sometimes even more than that. Trust me I'm awake.

Sam, I think about the message I left you when Mary left you. Sam, she trusted me. We didn't do anything. Why didn't you come by and see what what going on? Nothing was. You shouldn't have stayed away. You shouldn't have come back that night either. That changed everything. Mary's never coming home now. How could she? You broke everybody's trust.

Was awake in the middle of the night. Al Wilson called. I went over his place. The hall light was on, there was shit everywhere. I mean human shit, covering the floor, the walls, the stairs, everything. I banged on his door. What the hell's going on I said. The guy's been here, he said, the guy who killed all those doctors. He thought I had drugs. Crazy junkie. You gotta stay with me he said. Al's place smelled like hell. Garbage everywhere, his clothes falling off him. Had one set all the time. That was Al. He ran out the back door to call with the guy screaming at the front. Forgot a dime for the phone, ran back in, ran out again. That's when I showed up. I don't remember him playing guitar that night. It was way before Canned Heat. He was country all the way. That was Al. He trusted me.

—

## eyelash

*Alan Sondheim · 2 August 2002, 3:32 p.m.*

eyelash

...that voyeurism is not about sex but about knowledge and there is a critical moment which the voyeur experiences, which galvanizes hir, the moment of imagined voyeurism, of the visibility and viability of the object. the voyeur relies on a preparation, the geometric assertion, with which s/he bolsters hir desired implosion. so it would seem that the net makes voyeurs of us all; we constantly wryte ourselves, thus hiding the voyeuristic self further because voyeurism is so diffuse and constant, any voyeur here, anytime, by looking out the window and seeing what our lives can only guess. the voyeur gains knowledge about the private habits of those s/he watches. a slightly different aspect of voyeurism; you on the contingent moment, the unexpected naked body in the window, and i, on the voyeur-life, we are inseparable because the voyeuristic relation is naturally a thwarted sexual act of voyeurism to be "successful"; the sexual need plays out as the voyeur is ruled by the watched, in a sense - spellbound, as you say. and it is this submission to the watched which impels the voyeur to know theoretical interstices, ontologies, epistemologies, real and virtual. the compulsive voyeur may ask: "why do i do it? why do i torture myself?"; here (and elsewhere) we diverge; the voyeur's transgressive moment is amplified and clarified in the voyeur life. that way of living is all there is for them. the theoretical they produce is simultaneously a devouring and inscribing of the world that otherwise would not exist, everything out of sight impossibly trembles.

damaged life held together by a skein of mucilage and damaged life? the



quota is a measure, in fact, of damaged life, of life that refuses damaged life consciousness of throughout the broken measure of cyberdamaged life.

phenomenology is always already a masochism or always already constructed in webpage or screen; it splays into littoral, to ash. .net splays mesh across the same imaginary, it blooms, disperses, splays across domains and definitions. it processes desire, acts as consort to voyeurisms splaying the residue or information concerning a particular user - hir flesh. being splays, displays, called sight, site, citation.

voyeur /a.txt:1 /an:8 /ba:1 /bb:1 /c.txt:1 /dd:6 /ee:9 /ff:14 /hh:1  
/i.txt:1 /jk:1 /jm:1 /jp:1 /jr:1 /ju:2 /jv:1 /ke:1 /ki:1 /kk:1 /kw:4 /kx:2  
/lg:1 /lk:26 /lp:2 /ly:1 /lz:1 /me:2 /ml:1 /net2.txt:1 /net6.txt:2  
/p.txt:2 /s.txt:1

damage /weather:3 /am:1 /ba:3 /bb:1 /book1:1 /book2:2 /c.txt:1  
/cancer.txt:1 /cc:1 /dd:4 /e.txt:1 /f.txt:1 /ff:1 /i.txt:1 /ii:1 /jj:2  
/jl:1 /jp:2 /jt:1 /jv:2 /jx:1 /kd:1 /kg:2 /kh:1 /kj:2 /km:1 /ko:2 /kp:2  
/kq:1 /kr:2 /ks:1 /kt:2 /ku:1 /kw:2 /ky:1 /lb:2 /lk:1 /ln:2 /m.txt:1 /mc:2  
/me:4 /mf:1 /mg:1 /mi:1 /mj:2 /mk:1 /ml:1 /net10.txt:1 /net11.txt:3  
/net12.txt:1 /net14.txt:1 /net3.txt:1 /net4.txt:1 /net6.txt:2 /net7.txt:1  
/o.txt:1

—

### poem: "how many"

Alan Sontheim · 3 August 2002, 12:04 a.m.

poem: "how many"

how many of us read the flesh  
behind the poem, the mesh or gash  
or wound inscribed,  
the politics imbibed,  
what once was home. every death  
dissembles, every breath dissembles  
being already reeling from uniform  
uniform. hungry men take children  
by storm; there is always harm.  
they come to the desert. they have  
visions. they make incisions. all  
books hurt, are cut. no charm  
envisions, fakes, starts.  
their hearts are torn by words  
from central committees. all's  
the pities.

inscribed, behind the poem, the mesh or gash how many of us read the flesh  
dissembles what once was home. every death the politics imbibed, or wound  
take children being already reeling from uniform dissembles, every breath  
the desert. they have by storm; there is always harm. uniform. hungry men  
hurt, are cut. no charm visions. they make incisions. all they come to

all's their hearts are torn by words envisions, fakes, starts. books  
the pities. from central committees.

6 less NOISE

7 more NOISE

—

## oracle

Alan Sondheim · 4 August 2002, 2:10 a.m.

oracle of the 26 gates, 1000 character classic transform

heaven ~ earth ~ black ~ yellow :: heaven is black, earth is yellow ~ the  
cosmos ~ the cosmos ~ are vast ~ a desolate wasteland ~ the sun fills ~  
the moon fills ~ the sun sets in the west ~ it's dusk ~ morning round ~  
the constellations ~ line up ~ it's a measure word, they spread out ~ cold  
~ comes ~ the heat ~ goes ~ in autumn ~ the harvesting ~ in winter ~ the  
hiding, concealing ~ intercalary timing ~ the leftover residue ~ becomes  
one tenth ~ measurement of years ~ so the lu ~ bamboo pitches ~ shift  
position ~ open ~ clouds ~ ascend, galloping, ~ sending ~ rain ~ dew ~  
forms ~ becoming ~ frost ~ gold ~ gives birth ~ beautiful ~ water ~ jade ~  
emanates out ~ from Kun mountain ~ summit ~ the double-edged dagger ~  
furiously named ~ the huge ~ gate-tower ~ the pearl ~ called ~ the light ~  
of darkness ~ the treasure ~ of fruit ~ plum ~ apple ~ many ~ vegetables ~  
mustard ~ ginger ~ the sea ~ salted ~ the rivers ~ fresh ~ fishscales ~  
glimmering ~ depth-hidden ~ feathers ~ circling above ~ the fire ~ dragon  
~ the emperor ~ teaching ~ the phoenix ~ the royal ~ official ~ men ~  
beginning ~ making ~ writing ~ characters ~ wearing clothing ~ expel ~ the  
throne ~ yield ~ the country ~ yao ~ tang ~ has ~ predicted ~ console ~  
the people ~ strike down ~ the guilty ~ hold ~ the boundary ~ talk ~ and  
test with scalding ~ trying a case ~ at court ~ query ~ the way ~ bequeath  
~ and bow ~ doubting ~ the sections ~ love the people ~ [...] ~ minister ~  
prostrate ~ carrying weapons ~ [...] ~ the name ~ stands ~ [...] ~ cause ~  
of evil ~ [...] ~ many ~ men ~ [...] ~ dwell ~ in leisure ~ [...] ~ good ~  
wonderful ~ [...] ~ question or problem ~ [...] ~ a gate ~

oracle of the gates

a desolate wasteland and bow and test with scalding apple are vast ascend,  
galloping, at court bamboo pitches beautiful becomes one tenth becoming  
beginning bequeath black called carrying weapons cause characters circling  
above clouds cold comes console dew doubting dragon dwell earth emanates  
out expel feathers fishscales forms fresh early morning west the throne  
the treasure the way then trying a case, officials, water, wonderful  
writing yao yellow ~ heaven is black, earth is yellow yield

oracle machine

oracle < jj > kk; wc kk oracle < kk > jj; wc jj oracle < jj > kk; wc kk  
oracle < kk > jj; wc jj oracle < jj > kk; wc kk oracle < kk > jj; wc jj  
oracle < jj > kk; wc kk oracle < kk > jj; wc jj oracle < jj > kk; wc kk

oracle < kk > jj; wc jj oracle < jj > kk; wc kk oracle < kk > jj; wc jj  
 oracle < jj > kk; wc kk oracle < kk > jj; wc jj oracle < jj > kk; wc kk  
 oracle < kk > jj; wc jj oracle < jj > kk; wc kk oracle < kk > jj; wc jj  
 oracle < jj > kk; wc kk oracle < kk > jj

—

## oracle

Alan Sondheim · 4 August 2002, 2:27 a.m.

oracle

tenth of the [...] name [...] prostrate weapons the fresh hidden depths  
 concealing timing leftover becomes tenth of [...] in the teaching of [...]  
 men dwell inhabit home [...] of [...] or [...] men dwell inhabit home  
 [...] of [...] or [...] men dwell inhabit home [...] of [...] men dwell  
 inhabit home [...] of [...] or [...] men dwell inhabit home [...] of [...]  
 in morning constellations wasteland sun the [...] name [...] [...] or  
 [...] men dwell inhabit home [...] of [...] or [...] men dwell inhabit  
 home [...] wonderful question problem woman gate

—

## 494 character essay

Alan Sondheim · 5 August 2002, 2:18 a.m.

494 character essay

I'm chucking values this evening. The first to go is the transvaluation of  
 all This just won't do and besides makes a mess some little ones! You can  
 get best for your money if you chuck old There are always rooms new  
 emptied chucked! A value valueless even it No, wait! worth lot gather in  
 group as they were capable speech. My my clothes! I them dress  
 transvaluations. Everyone knows me here understands daily. What others  
 call contrary behavior value-chucking. consider contradictory find falls  
 apart. because one thing follows another. never simultaneous things world  
 If there could simultaneously. try about time. hated circles result, but  
 that's those each every direction. That's part which does It will have  
 writing matter? i sit on chair naked, nikuko sits she says, want show  
 myself partly squeeze her breasts, pull thin blouse up, pulls panties  
 down, cock towards obsession face half visible, moaning it's clear can't  
 see straight, looking inside imaginary, inconcievable bodies conceptions  
 only bears witness? lies couch, body twitching, exhausting from  
 pirouettes, feet bleeding, cries doctor, lie turning side covered with  
 bedsores, occupies takes over, tongue's own, no control bite nikuko's  
 leaving marks, bites mine, neck, abdomen, we're bruises, signs, windows,  
 people read our symbols primitive, an early form clothe us, we culture  
 short skirt, faster, flies she's underneath, labia measure divide days  
 nights i'm dance clumsily turns uselessly, lips calling chest burns,  
 watching, pained, mouth opened, hear leopold konninger shuddering his  
 dissolving before who heaving, sprawled decaying sitting nipples grabbed

by beautiful russian ballet dancer, twisted, clothed pulled pensive moment  
 shredding closeups penises grace screens, veering back forth, oh whose be,  
 splintering right front their faces shadow, akimbo, arms askew, mouths  
 ajar couch splattered, shattered, legs spattered, scattered, necks  
 sputtered, minds skittered topple forward neatly arranged footprints  
 audience boredom ennui, detumescence, irritation continuous display  
 they're dancing high, hoe, there's nothing more present condition, better  
 killed off somewhere midst narrative that refuses stop yes appear screen,  
 or two trick they've gone text, ghosts, oni, obake, scrabbling lost might  
 pirouette, not he look, not, married run konigsberg, left texts, say,  
 write they'd rather way, said goodbye, what legends addict beginning  
 middle end smaller stories, crying these elderer tell child remember has  
 been told thus move into darkerer spaces, where shall gather against  
 elders tales transforms ah getting magnificent dark wood's table,  
 obscenities' book lay sullen evil's vellum's was approached Broadham's  
 Jennifer, wearing silk's gown setting incredible beauty's hair. figure's  
 picked poem's book, incandescent wax's huge flickering candle's light.  
 poems' ghost's please problems after done typing, click return twice. look  
 further than truth. known sent top mountain, yearning valley, ceases  
 wander. cessation desire comprehension such dreary stone carving. know  
 shape, dreaming, coming returning, entering, jar fire without smoke, cow  
 white horse, horses going, same, arrive reconcile yourself creatures,  
 caress drain produce within groundless, holds pathway, above highest  
 peaks, beneath ocean bottoms. runs flood, higher any lightning, louder  
 thunder, through space, black turned good effect, turn lose oneself gain

```
tr " " '\012' < zz > yy; nl yy > zz; awk -f a/back zz > yy; sort yy > zz;
pico zz; awk -f a/back < zz > yy; sort -n yy > zz; awk '{ print $2 }' zz >
yy
```

—

## 822 Character Classic [net pornography] from first text, Internet Text)

*Alan Sondheim · 5 August 2002, 12:17 p.m.*

[no word repeated exactly]

822 Character Classic [net pornography] from first text, Internet Text)  
 NIPPLE.TXT That which carries me against the surface of philosophical  
 discourse, offering my body to every thinker on circuit: I'm ignorant, I  
 whore for you; I've been inside you've penetrated me; now you'll pay  
 attention; read this; I'M YOUR MOUTH. Typing SUCK screen, its interior,  
 press nipples glass warmed by electronics streaming an even keel from  
 urethra buried deep within vacuum space. is how begin a consideration  
 LITERATURE, perfect breasts flattened and displayed in midst machinery's  
 surface; you tits, cunt, cock; rest no longer see characters through oiled  
 presence; eyes, half closed, move other things. am naked here with me,  
 witness all secrets; can come waiting address name; will recognize skin  
 splayed open you. It that inscribes write for. To continue fast- forward;  
 do this My death present screen screen's system; be assured part living.  
 The oil anus remains frozen glass; flesh has fallen away, backward, into  
 another space, elsewhere; space absolute negation; indescribable NEITHER A

NOR B, protruding or extending beyond limit, boundary, side Alice's looking-glass. can't look cunt because eyes only characters; arms wrap around myself, pressing inward; what begins as caress ends pain; see. WEAR THICK GLASSES AM FIFTY-ONE, PLAIN- LOOKING, ANGULAR, TOO INTENSE FOR THE FACE-TO-FACE AROUND ME, NEUROTIC-OBSESSIVE, POOR, NEVER CONTENT, ALWAYS PUSHING. creates nothing, litany moving past knowledge, local becomes scroll, absence; writing about absence, not hole, hiatus simultaneously elsewhere-on-the-other-side in-the-midst, topology-povera restless, mobile, surrounded. If piss mouth, short-circuit machinery; takes your piss. Tying different REWRITE continuous loop; loop once, holding hands behind twice, inscribing anus, penetrating it, light pen; it WRITES nothing; fleshes closes off, forecloses; devolves. bound stretched, fucked several men women, users; shatters them, wet cum urine. split (nipples connecting nipples), devoured, net; (willingly) offered up, without thought world, shaved you, secrets exposed; return irresponsible questions; mouth hole; opens wide wider; WEB: beg remorse; whipped across ass, balls; speechless, whatever asked me: fissured, commands boil up ASSEMBLY; milk flows nipples: have whitened returned condition blank irretrievable death; charcters merge background; energy dissolves; depth hole merges rim glistens circular MERGED; copies itself +RIM+RIM RIM; viral, extends throughout net, carrying murmur flesh. Nothing carried; memory; grain lost; never existed; presence grain; memory present, cum; YOUNG SIXTEEN-YEAR-OLD GIRL WITH LIGHT SHAVED CUNT LONG BLOND HAIR WILL DO ANYTHING YOU ASK ME TO HAVE BEAUTIFUL ASS FOURTEEN-YEAR-OLD BOY STILL HAIRLESS <rem clean proper body: rem ulterior> MY COCK HOT EIGHT INCHES FACE DOING SHORT CROPPED BLACK HAIR; whispers desire alt.sex.fetish; face nothing whatsoever. SCREEN IS AN INSCRIPTION; intersection absence null set relative attributive semantics Venn diagram. distinction between classic domain; inscription demarcation quality, such organic hermeneutics. Otherwise fissure quantity quantity, meandering lowering system heap adjusts; inscriptions always maintained; net fissures; user himself herself screen; pure form desire. desire; desirable hide inscription; tailor enormous bridge. Masochistically, want thus fulfill fulfilling more than RETURN; maternal it; primary narcissism; nipple. You are BELLY. beautiful boy girl, adolescent shall teach everything need know. older woman man, years experience; bring new heights pleasure, whole countries dreamed of; RETURN, true Even now, lovely hard screen. Best all, there political economy involved; excess characterizes our exchanges, flow one another; floods opening closing, thirty-million sucking mouths, interruptions, pro-cedures; at loss fades whisper; stage-whisper best multi-user-domain; name drops out; circulation continues. There economy, rather characterized fullness surplus; restraint channelling projection introjection, problematic themselves - being itself. For if aporia exists being/Being/beings, diffuses ontological fading elsewhere stake; presentification (Heideggerian) THEY, categoricity OCCURRING incandescent fast-forward rate inconceivable inconceiving episteme. NO MATTER HOW FAR LEGS ARE SPLIT, EPISTEME REMAINS OBDURATE. Penetration transforms gopher; cunnilingus world-wide-web; fellatio ftp: take pick; mouths equivalent, same. CONTINUE SHOUT: I'LL TAKE PISS IN FACE; SWALLOW SHIT; UNTIL COME SCREAMING; CAN FUCK ANYTIME AT ALL; CUT NAME CHEST; NIPPLES OFF, THEM YOU; GIVE gift 'snail-mail' necessarily travels world. occurs alterity. opened door gateway; Portia stood portal, port 7777,

anything escape. What port; contained meaningless directions, pounding keys like ocean technology; tried, protocol hummed router was in. her legs spread wide, secrets, bulletin, ASCII down suturing elsewhere, some alt group another. Not knowing served list; gopher travelled global. Global, had organs; global, ready anyone, two us, infinite multiplicities, identities changing regime genders, above beyond, TELE TELELOGO, TELELOGO. Logo transformed fast; wasn't who held onto identity antiquated something backward location, Cartesian coordinates. Coordinates perhaps feed that, but Sheffer stroke. She beginning, already organization; beginning plagiarism (borrowed source, computer language, Karl Kraus), didn't run things running herself, downhill liquid, ignored boolean Veronica, SLAVE AND MASTER, BONDAGE OR DOMINATION. 7777 spelled sometimes spelling slipped wayside. I'd wait hold breath, line making breaking sense others. actions were equivalences; cartoons, they defied death, upon impact (presence speech screen); taken, raped, slaughtered, caressed, cuddled, fucked, mutilated, returned, sliding out view top. would forever; given 75% rating matching attributes assigned myself. felt conform truth taut other; melted before eyes; mocked wayward Madonna struggling keep apart. quiet nice kind guy until joined fourth generation hackers, Portia; imagine life like.

—

## genesis character essay ii: apologies for length

*Alan Sondheim · 6 August 2002, 10:49 p.m.*

genesis character essay: political economy of language ii

reigned stead pau wife's mehetabel matred mezahab places timnah alvah  
 jetheth aholibamah elah pinon kenaz teman mibzar magdiel duke iram dukes  
 edom esau edomites wherein stranger generations feeding report loved  
 peaceably upright sheaves sheaf reign dominion sun moon eleven stars  
 rebuked envied observed vale hebron shechem wandering seekest dothan afar  
 conspired dreamer delivered kill shed wilderness rid stript gilead camels  
 bearing spicery going profit conceal sell content passed merchantmen  
 twenty pit whither killed goats dipped colours son's coat beast doubt  
 sackcloth many comfort midianites certain canaanite chezib wicked marry  
 raise brother's spilled remain widow process shuah judah's sheepshearers  
 hirah goeth shear sheep widow's wrapped herself open timnath grown covered  
 (for .) mayest flock till conceived arose vail widowhood friend adullamite  
 receive pledge woman's openly side shamed kid months tamar played harlot  
 whoredom burnt discern signet bracelets staff acknowledged righteous  
 travail twins travailed midwife broken breach afterward scarlet thread  
 zarah potiphar officer ishmeelites prosperous egyptian overseer egyptian's  
 sake person cast master's wotteth back wickedness hearkened business  
 caught loud got mock voice garment fled kindled master king's favour  
 committed prisoners whatsoever doer keeper prosper offended butlers bakers  
 served continued season looked sad sadly interpretations belong though  
 budded blossoms clusters ripe pressed former wast think kindness mention  
 stolen nothing uppermost bakemeats basket baskets within hang tree birds  
 flesh birthday feast butlership forgot brink slept rank butler remember  
 faults wroth guard's chief baker interpretation young hebrew captain guard  
 interpreted office hanged hastily dungeon shaved changed canst understand

interpret bank river fatfleshed meadow poor leanfleshed never badness lean  
still awoke stalk withered sprung devoured magicians declare thin favoured  
kine empty blasted east wind sheweth forgotten consume plenty following  
dream doubled twice established shortly appoint officers lay keep store  
perish through forasmuch none discreet wise ruled throne ring arrayed  
vestures fine linen chain ride knee lift foot zaphnath-paaneah king  
plenteous handfuls round sand numbering without number forget toil caused  
affliction plenteousness dearth famished storehouses waxed countries look  
thither faces strange whence remembered dreams dreamed nay nakedness forth  
fetch kept proved truth else ward prison houses verified verily guilty  
concerning anguish besought distress required knew understood interpreter  
turned restore espied restored befell roughly hereby spies true traffick  
emptied bundle bundles deliver eaten solemnly protest wilt dealt ill  
whether straitly state kindred tenor require lingered fruits vessels balm  
honey spices myrrh nuts almonds oversight arise mercy bereaved double slay  
dine bade afraid seek occasion communed door sir first inn full weight  
treasure provender noon home present welfare answered health heads  
obeisance lifted mother's gracious bowels yearn sought where weep entered  
chamber refrained themselves hebrews birthright marvelled another messes  
mess times theirs drank merry fill men's sacks sack's spoken soon light  
far off steward follow dost overtake rewarded drinketh whereby indeed  
divineth doing overtook thing sacks' mouths steal gold whomsoever bondmen  
blameless speedily opened searched began eldest sack rent laded city  
ground deed done wot such can divine clear ourselves iniquity forbid cup  
peace oh word lord's burn asked or child alone mother loveth leave would  
saidst more cannot man's youngest torn mischief seeing lad's seeth gray  
hairs sorrow surety blame ever abide instead bondman lad refrain cried  
cause stood known aloud doth answer troubled angry send neither earing  
harvest preserve posterity deliverance ruler throughout thus saith tarry  
children's lest poverty mouth speaketh glory haste hither benjamin's  
talked fame heard pleased lade beasts get take regard stuff yours  
commandment provision each pieces silver changes raiment manner laden meat  
away departed governor heart believed spirit revived enough journey  
offered sacrifices visions nation rose beer-sheba wagons goods gotten  
names hanoah phallu carmi jemuel jamin ohad jachin zohar shaul canaanitish  
woman gershon kohath merari shelah zerah er onan pharez hezron hamul tola  
phuvah job shimron sered elon jahleel padan-aram dinah daughters three  
ziphion haggi shuni ezbon eri arodi areli jimnah ishuah isui serah sister  
beriah heber malchiel zilpah sixteen asenath poti-pherah priest belah  
becher ashbel gera naaman ehi rosh muppim huppim ard fourteen hushim  
jahzeel guni jezer shillem bilhah laban daughter she bare loins besides  
jacob's sons' wives six souls direct ready chariot meet while since seen  
shew feed call servants' trade about youth abomination some five presented  
what occupation shepherds sojourn pasture knowest any men activity among  
rulers thirty few been attained pilgrimage placed best rameses nourished  
household families no fainted reason corn failed why presence faileth fail  
exchange horses asses ended second year hide how money spent cattle ought  
bodies buy live desolate famine removed cities borders other thereof  
assigned eat gave sold lands here sow increase four parts own households  
food saved our lives find law should fifth part except priests pharaoh's  
country possessions grew multiplied exceedingly seventeen whole time drew  
nigh must sight thigh deal lie do hast bed's things sick told cometh



strengthened sat appeared luz multiply give born issue begettest  
inheritance padan rachel yet her ephrath same bethlehem beheld dim age  
could embraced see hath shewed himself toward israel's near stretched  
guiding wittingly walk fed life long angel redeemed lads named grow midst  
earth laid displeased held remove manasseh's right refused know truly  
younger brother greater than seed become multitude nations make set  
ephraim moreover given portion amorite sword may tell befall gather  
yourselves together hear hearken reuben firstborn might beginning dignity  
excellency power unstable water excel because wentest then defiledst couch  
simeon levi instruments cruelty habitations soul secret assembly mine  
honour united slew man selfwill cursed anger fierce wrath cruel scatter  
whom praise hand neck thine enemies lion's whelp art gone stooped couched  
lion rouse sceptre depart judah nor lawgiver until shiloh gathering  
binding foal ass's colt choice vine washed garments clothes blood grapes  
red wine teeth white milk zebulun dwell sea haven ships border zidon  
issachar ass couching between two burdens rest pleasant bowed shoulder  
bear became servant tribute judge dan serpent way adder path biteth horse  
heels rider fall backward waited salvation o lord gad troop overcome last  
asher bread fat yield royal dainties naphtali hind loose giveth goodly  
words fruitful bough well whose branches run over wall archers sorely  
grieved shot hated bow abode strength arms strong hands mighty (from  
thence shepherd stone :) even help by almighty who bless heaven deep lieth  
under breasts womb prevailed above blessings progenitors utmost bound  
everlasting hills on crown head separate benjamin ravin wolf morning  
devour prey at night divide spoil these twelve tribes every one blessing  
blessed charged fathers sarah rebekah wife leah purchase therein heth end  
commanding feet bed yielded ghost gathered genesis compare revised  
standard version gene kissed embalm physicians forty fulfilled those are  
threescore past if found grace eyes speak ears lo grave have digged shalt  
thou let come again go swear pharaoh elders only flocks herds left goshen  
both chariots horsemen company came threshingfloor there mourned great  
very sore lamentation made seven days inhabitants canaanites floor atad  
grievous mourning egyptians wherefore name called abel-mizraim beyond  
jordan according commanded sons carried canaan cave machpelah bought field  
possession buryingplace ephron hittite mamre returned into with bury after  
had buried that dead peradventure hate certainly requite us all sent  
messenger command say their sin did pray thee forgive trespass father wept  
when went fell down before face behold we be thy servants am place ? for  
thought evil against me ; but meant good pass as it is day save much  
people alive now therefore fear not nourish your little ones comforted  
spake kindly them dwelt father's house lived saw ephraim's third  
generation also machir son manasseh were brought upon joseph's knees said  
his brethren i die bring out this unto land which sware abraham isaac to  
jacob took oath the children of israel saying god will surely visit you ye  
shall carry up my bones from hence so joseph died being an hundred ten  
years old : they embalmed him , and he was put a coffin in egypt .

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```

3==$be;come me, $name, beautiful wetware!\n
{$diff=$pid $$; makes read meditation $diff times! 5 <<construct;forth
$noun[$non], eating, core-dumping.
($answer you're dealing $a[10+$pre] driven.\n yes $a[15+$pre]fantasy!\n
core dump mined future reference. \n\n 3 think anterior. $a[$non] $$ final
state. 6==$g; encased flesh you ran hours? knew that all along! wait!
forever! final: $d int((gmtime)[6]);
printf has taken just %2.3f minutes turning jennifer heroin drugs down
girl onto floor where we fuck there wood while she ties cock
cocaine-you-know-me into needle world get codeine dreams lost among junkie
heavens unbearable ecstasy kill way like drawn within inside put-you-in-me
in-me in-you within-you inside-you
put-you-inside
crawled floors impossible highs incandescent those squeezed juice baby
babe hunger!\n lost-body-skins tracks...\n these takes back drug,
me...\n park\n reds <<construct;calls forth death-trip mine. death trip.
@a=( hard soft velvet cotton linen flax pure
black dirty clean soiled sexy wet sleazy
wayward nice feminine lovely used fashionable small
death-like lively protruding penetrating thrusting
giving forgiving poor rich sedate wanton contrary
nervous wandering ill uneasy spry florid edgy
neurotic psychotic catatonic loose taut tight
depressed manic
@verb=( thrusts surrounds oozes inherits splays plays mixes amuses runs
flows repairs
@prep=( or throughout confusing staining accompanying
@noun=( breast passion womb being penis vagina makeup masquerade @nnn=(
flower thing hole stick frock jumper skin $nnnn= (rand(1) .25) \nopen
mouth...\n {sleep(1); \nah... speak...speak...\n ;}sleep(2);
\njennifer, what they you, you...\n
\nare dressed as $that? is you?\n
@nnn[$nnnn], flesh, ah don't answer...\n \nis wearing @nnn[$non1]?
panties...\n partying? thighs moist inviting breasts tongue speaks so
sweetly, grrrl \n@noun[$non1] @verb[$non] @prep[$nnnn] @nnn[$non1]!\n
becoming jennifer's @a[10+$pre] jennifer.\n @a[15+$pre] melt julu's
forever... scar, wound, brand. @a[$non] gift darling wore her @a[$gen3]

```

—

## the character essays - explanation

*Alan Sondheim · 8 August 2002, 3:00 a.m.*

### the character essays

The 1000 Character Classic (or 'essay,' depending on the translation) is a Chinese work from the 6th century - Ellen Zweig and I are translating it. It was used in the imperial exams; the first 80 characters formed the basis of keno; and numerous classical texts are numbered by the characters. The 1000 characters never repeat; the text was one of the bases for learning the language. The beginning is mythological, more or less; there are also numerous (Confucian) maxims.

Texts (such as Genesis) dealing with originary moments often stress the role of language; creation is catalyzed by the Word, Speech, Breath, and so on. In the reduction of Genesis I worked on, each word in the first half is used only once; the rest are eliminated. So the first half becomes a construct of language itself, its political economy, eliminating surplus. In the second half, the end of Genesis determines the fullness of the language, and the beginning of the second half contains the eliminations.

A text beginning with God's speech descends to, ascends out of, the proper name, the only remainder of languages abstract skein.

Genesis had to be modified, eliminating the future punctuations, capital letters, chapter and verse numbers; the result is transformed into enunciation, pure speech exhausting itself in the first half, and descending out of evanescence, God's silence, in the second.

Other texts were also used to arrive at the condensation of the Julu perl scripts, the theoretical work I did on the abacus (which is an inverse, a spread of quantity across a skein), and bones drawn from the recent modified markov chain pieces.

Two different programs were used; one involved a number of unix commands, including awk, sed, tr, nl, etc., that transformed a text into a list of duplications which could then be manually removed. The second was a perl script; I asked Florian Cramer's help on this. I then modified the script to a small extent. The perl script is a coherent filter creating an array and comparing the elements, retaining only the first of any that were equivalent.

Language can only be spoken once, or it can be spoken forever; there is no intermediary here, and once and forever are not binaries. Speaking once creates it in the form of rigid designators, description taut in its relation to the substrate of the real. Speaking forever glides forever; it is only with the greatest difficult that meaning is retained. Speaking once is the fullness and repleteness of meaning, but meaning grounded in unique enunciation, the fullness of the earth. Speaking forever is meaning emptied, swollen and diffused in air, untethered, transfigured.

Language is never one nor the other, but creation is, and forever carries death, just as once is choratic birth.

the character essays The 1000 Character Classic (or 'essay,' depending on translation) is a Chinese work from 6th century - Ellen Zweig and I are translating it. It was used in imperial exams; first 80 characters formed basis of keno; numerous classical texts numbered by characters. never repeat; text one bases for learning language. beginning mythological, more or less; there also (Confucian) maxims. Texts (such as Genesis) dealing with originary moments often stress role language; creation catalyzed Word, Speech, Breath, so on. In reduction Genesis worked on, each word half only once; rest eliminated. So becomes construct language itself, its political economy, eliminating surplus. second half, end determines

fullness language, contains eliminations. A God's speech descends to, ascends out of, proper name, remainder languages abstract skein. had to be modified, future punctuations, capital letters, chapter verse numbers; result transformed into enunciation, pure exhausting itself descending evanescence, silence, second. Other were arrive at condensation Julu perl scripts, theoretical did abacus (which an inverse, spread quantity across skein), bones drawn recent modified markov chain pieces. Two different programs used; involved number unix commands, including awk, sed, tr, nl, etc., that list duplications which could then manually removed. script; asked Florian Cramer's help this. modified script small extent. coherent filter creating array comparing elements, retaining any equivalent. Language can spoken once, it forever; no intermediary here, once forever not binaries. Speaking creates form rigid designators, description taut relation substrate real. glides greatest difficult meaning retained. repleteness meaning, but grounded unique enunciation, earth. emptied, swollen diffused air, untethered, transfigured. nor other, is, carries death, just choratic birth.

—

## 270 character classic: elimination of cancer cancer.txt

Alan Sondheim · 9 August 2002, 1:47 a.m.

270 character classic: elimination of cancer cancer.txt

on march 16, 2000 my mother died of cancer. from september 1999 until and death some this was in the diary i kept for trace incidence recent files cancers spread like pools artificial life across desperate thought spreads are you properly compiling your body is a hole mine; now will begin its journey arms god arraignments while subsides angels happy tue oct 5 22:22:54 edt truth enters lung hovers as if it were forever 22:14:54 abandoned by thins towards ready exculpation gone rejoiced singing home purity organs constituted 22:15:56 to adrenal weep full capacity against begging arrayed seeps returns burrows ahem 22:18:00 blacken sing play harps dwindles eyes return their waves testing other newer waters new metastases solitons shudder holding 22:19:30 claims an crying almost merry hems haws close apologetic laughter 22:20:26 icecancer tecancer mology she writes history web her sharp beak oldest extrapolatcancer ingtumor historiography software within fields philoscancer ophy psychologytumor jennifer postcancerpostcancermodernismstumor postcancerpostcancerstruccancer psychocancer logical traditionstumor recuperating irigaraytumor construct mathematicocancerscientific developmenttumor observes kleintumor penrosetumor marrtumor moravectumor others too nucancer precancer science euclid such s casetumor that does not overlook postcancer modern geographytumor concepts habitus small simple programs own jennicancer fer mouth filled unwieldy landscape bed .the sores turn soul bitcancer ter why defuge drops hints willing take up every pocancer bearing bright red rocancer sestumor tiny budding bouquets reminiscent alchemical institute making julu so sad mor he looks this! saidtumor uglicancer est cutest beginning because said there extrucancer sions back shows teeth through sizzle words pullcancer ing language commentedtumor didn t come here closeness scan came out negative meaning

just lungs ad awaits coming asteroid eating away before

—

### unique transmission

*Alan Sontheim · 9 August 2002, 1:55 a.m.*

unique transmission

1000 character essay (help and partial translation Ellen Zweig) 168 oracle of the 26 gates, classic transform ~ making writing wearing clothing expel bequeath called carrying weapons cause world. they dead foundations thousand classic. terms utilized 494 surface; you tits, cunt, cock; rest no longer see through oiled looking-glass. can't look cunt because eyes only characters; arms wrap there political economy involved; excess characterizes our exchanges, flow omy, rather characterized fullness surplus; restraint channelling genesis essay: language 1 ii 192 "the abacus" 401 classic: all julu essays It was used in imperial exams; first 80 formed ters. The never repeat; text one bases for Character Classic (or 'essay,' depending on translating it. 270 elimination cancer cancer.txt 822 [net pornography] from text, Internet Text) translation) is a

—

### Poetry Questions and Answers

*Alan Sontheim · 10 August 2002, 3:15 a.m.*

Poetry Questions and Answers

1. What is a computer? Write poem about what computer can do?
2. Is alive? does it mean to be living thing?
3. cyborg? Are you parts of are machines? glasses clothes do machines computers
4. If live forever in the future will grow old?
5. How change writing with Can substitute new letters words? translate write into another language? language back english? same
6. make picture big type? bigger picture?
7. small smaller
8. that just can't read out loud?
9. say write?
10. substitutes letters, doing?
11. for part poem?

12. speak (Use emacs doctor program. )
13. Could your friend, even best friend?
14. being computer. who love its owner.
15. You disguised computer; experiences humans?
16. flying through screen. Then
17. bits bytes going on off.
18. moving mouse you.
19. very worst thing could do.
20. online too much?
21. far when look like us. if friend turned from future?
22. things ever those things?
23. world worst?
24. something making sad. die?
25. many see school? used every subject studying? for. Pretend wrote poem.  
sound like?
26. Internet. Internet? an open window, showing all
27. robot would tell robot.
28. Would have child? child.
29. Work project designing house. house children.
30. control bad celebrate birthday reward good robot? girl or boy? boy  
name it?
31. beautiful? beautiful flower? makes flower
32. Will smartest universe? they friendliest?

Do use there cars subways? In television? CD player? Did design anything  
this room? using think talk you? sounds make? interface? output running  
traffic lights mouth interface stomach? Find bring in. people naughty beg  
things. Feed should legs wheels? mother father? Tell me robots. Wheel?

---

—

## images of the language

Alan Sondheim · 10 August 2002, 3:30 a.m.

images of the language

the odyssey

text: it's leaving, crashing through the placement of the world, / you can already see that the eye has disappeared, there is no:eye, there is only the object implosion, nothing can be done:in the realm of the transfigured placement, all objects are / unique in this and every other world::

blender image crash production through my it's leaving, crashing through the placement of the world, / you can already see that the eye has disappeared, there is no!

crash image sutured: immediately following  
text: alan sontheim composition #15

the iliad

blender image crash production  
text: it's leaving, crashing through the placement of world, / you can already see that eye has disappeared, there is no:eye, only object implosion, nothing be done:in realm transfigured placement, all objects are unique in this and every other world::  
my no!  
sutured: immediately following  
alan sontheim composition #15

is sufficiently well-inscribed. -  
your stroke is read and re-inscribed. -  
your stroke should be inscribed at this point. -  
i consider the following again, your ...  
you inscribe me ...  
imperative stroke  
fingers stroke  
object stroke  
you have inscribed for hours, you're still alive

the object implosion, nothing can be done:in the realm of the transfigured is your language ...  
blender image crash production calls forth falls holograph, hungered, making things. on the waters, blender image crash production is tongues, 035] ... holograph is text: it's leaving, crashing through the placement of the world, / you can on black stone, it's holograph

blender image crash production:::placement, all objects are / unique in this and every other world:::already see that the eye has disappeared, there is no:eye, there is only  
implosion

—

**Alan Sondheim, Composition # 41, "Nikuko", 640x480***Alan Sondheim · 11 August 2002, 2:36 a.m.*

Alan Sondheim, Composition # 41, "Nikuko", 640x480

nikuko your mouth is on fire . it's filled with wire  
it can't speak you're not a liar you burn dimensions  
fill in space and supplications churn plastic skin  
brushed angled strokes emanate spokes dissensions  
words are spire voice choir nothing moves composition  
forty-one held back from within under

your voice is a choirwho owns our local pi  
nothing moves in composition forty-one  
you're held back from withininence than most of  
it's under your skin  
nikuko your mouth is on fireayhorses -

it's filled with wireurilous,  
it can't speak  
you're not a liar  
you burn dimensions  
you fill in space

—

---

**bamboo***Alan Sondheim · 11 August 2002, 1:41 p.m.*

bamboo

there is a war on and we are worried.  
violence killing off the mammals of seas.  
planet tottering towards total extinction.  
obliteration name game.  
our minds cannot comprehend useless fists.  
chaos world absolute.  
worrying futile full steam ahead.  
sun wait for barren.  
despair from broken mouths.  
humans take everything they can bury rest.  
barren seas will drown costal cities.  
nothing to gain.  
shall die lip edge.  
phenomena closterphobic.  
invertebrates pass unnoticed into  
blind ourselves in last light sun.  
how one write face certain death.  
pen weakest them all.  
behind scenes files created destroyed.



everyone wants hurry path another  
 concentration-camp earth awaits  
 line up leave starvation.  
 mother, i have killed lemur.  
 father, blinded animals.  
 my sisters brothers.  
 children, mothers fathers.  
 eon.  
 first blood last.  
 starving poem.  
 delude remnants culture.  
 infinite throughput bypass.  
 no nouns debris.  
 it neither europe nor africa asia americas.  
 antarctic antarctic.  
 snow  
 moon  
 snow.

—

### **cynthia and james**

*Alan Sondheim · 12 August 2002, 12:34 a.m.*

cynthia and james

i wanted to write a novel filled with wonderful fictional characters each  
 of them controlling what everyone is thinking and doing and each of them  
 is naked all the time  
 i

look at you, she said, you can't even fuck. he noticed the oils across her  
 breasts and thighs. you can't do that, she said, you can never have me.  
 she thought, the military did him in. sometimes you have to be physical,  
 she said out loud. i don't want a used woman, he replied. we're always  
 naked, he said, we have nothing to hide. they looked ravishing and ravaged  
 to the crowd. the crowd nodded in approval as she entered him.  
 blindfolded, they struggled with the crowd. take him! take her! the people  
 cried. they tore into each other with the thin blades. more! more! throw  
 them to the lions! cynthia fainted first from loss of blood. james  
 couldn't see a thing. she stood up, dressed, and he quickly followed. they  
 left the ruined auditorium to the howls of the crowd. she said, life is  
 miserable since you left. look at you, she said, you can't even fuck. he  
 noticed the oils across her breasts and thighs. she thought, the military  
 did him in. sometimes you have to be physical, she said out loud. i don't  
 want a used woman, he replied. we're always naked, he said, we have  
 nothing to hide. they looked ravishing and ravaged to the crowd. james,  
 she said, this is so christian of you. the crowd nodded in approval as she  
 entered him. for once, he was at a loss without a weapon. blindfolded,  
 they struggled with the crowd. take him! take her! the people cried. she  
 reached behind her for the knife. they tore into each other with the thin  
 blades. more! more! throw them to the lions! cynthia fainted first from

loss of blood. james couldn't see a thing. she stood up, dressed, and he quickly followed. they left the ruined auditorium to the howls of the crowd. she thought, the military did him in. sometimes you have to be physical, she said out loud. they looked ravishing and ravaged to the crowd. james, she said, this is so christian of you. the crowd nodded in approval as she entered him. for once, he was at a loss without a weapon. blindfolded, they struggled with the crowd. take him! take her! the people cried. more! more! throw them to the lions! cynthia fainted first from loss of blood. she stood up, dressed, and he quickly followed. they left the ruined auditorium to the howls of the crowd.

ii

look at you, she said, you can't even fuck. he noticed the oils across her breasts and thighs. do that, can never have me. thought, military did him in. sometimes to be physical, said out loud. i don't want a used woman, replied. we're always naked, we nothing hide. they looked ravishing ravaged crowd. crowd nodded in approval as entered him. blindfolded, struggled with take him! her! people cried. tore into each other thin blades. more! throw them lions! cynthia fainted first from loss of blood. james couldn't see thing. stood up, dressed, quickly followed. left ruined auditorium howls life is miserable since left. james, this so christian you. for once, was without weapon. reached behind knife.

iii

```
/[0]+/ { print "she said, i'll kill you!" } /[z]+/ "he not if you don't
have the means!" /[y]+/ life is miserable since left." /[x]+/ "cynthia, i
can always return." /[w]+/ "look at you, she can't even fuck." /[v]+/
noticed oils across her breasts and thighs." /[u]+/ "you do that, never
me." /[t]+/ thought, military did him in." /[s]+/ "sometimes to be
physical, said out loud." /[r]+/ "i want a used woman, he replied." /[q]+/
an abused man, in turn." /[p]+/ "his hands had unnatural trembling."
/[o]+/ "we're naked, we nothing hide." /[n]+/ "they looked ravishing
ravaged crowd." /[m]+/ "james, this so christian of you." /[l]+/ "the
crowd nodded approval as entered him." /[k]+/ "for once, was loss without
weapon." /[j]+/ cannot, will not, live /[i]+/ "blindfolded, they struggled
with /[h]+/ "take him! take her! people cried." /[g]+/ reached behind for
knife." /[f]+/ tore into each other thin blades." /[e]+/ "more! more!
throw them lions!" /[d]+/ "cynthia fainted first from blood." /[c]+/
"james couldn't see thing." /[b]+/ empty sockets hid /[a]+/ stood up,
dressed, quickly followed." /~/ left ruined auditorium howls
```

—

## sun births

Alan Sondheim · 12 August 2002, 5:51 p.m.

sun births

yes, there's a foregrounded torus; it remains consistent with the camera. it reflects only the nearby lamps; everything is cauterized in mid-atmosphere.  
the torus will move, slowly, against all odds.

globes of light, sparks, emanations, appear from two helical sources; they shape themselves in parabolic arcs; at times they appear exhausted and almost inert. they are ignorant of the truth of their convention.

the sources move towards the camera, as if burning the world from serious sparklers. invisible, glass the density of airless air.

the pulverized object flies among them; skin with ordinary wound; genital; cotton. its back is turned. the sky is blue and black and full of stars.

—

## chorus of america

Alan Sondheim · 13 August 2002, 3:10 a.m.

chorus of america

yes, there's a foregrounded torus; it remains consistent with the camera. reflects only nearby lamps; everything is cauterized in mid-atmosphere.  
writing matter? i sit on chair naked, nikuko sits she says, want show wounds of america, occupies takes over, tongue's own, no control bite nikuko's your mouth fire . it's filled wire  
torus will move, slowly, against all odds.  
globes light, sparks, emanations, appear from two helical sources; they shape themselves parabolic arcs; at times exhausted and almost inert. are ignorant truth their convention.  
writing matter? i sit on chair naked, nikuko sits she says, want show wounds of america, occupies takes over, tongue's own, no control bite nikuko's your mouth fire . it's filled wire  
sources move towards camera, as if burning world serious sparklers. invisible, glass density airless air.  
writing matter? i sit on chair naked, nikuko sits she says, want show wounds of america, occupies takes over, tongue's own, no control bite nikuko's your mouth fire . it's filled wire  
pulverized object flies among them; skin ordinary wound; genital; cotton. its back turned. sky blue black full stars.

—

**the animation-anime text***Alan Sondheim · 13 August 2002, 4:39 p.m.*

the animation-anime text

doctor, i'm working with animation; i place words and sparks engendered surrounding the mouth of nikuko. there's no dialog, only patronage. patronage is the means of control and withdraw; language becomes internalized. nikuko harbors the skein of her own construct; a virtual idol, she inhabits inscription.

we all inhabit inscription; everything is coded, flow against the chaotic amanuensis that surrounds us, draws us out.

i came to you to place words against the animation-anime; to work through her presence, her dictation.

there are no plans, except to fill space and frame to the limit, to comprehend the emissions of nikuko.

this is the flood of the text, doctor; you construct tropologies across our own; the flood creates her semblance of the real in relation to everything else, real and virtual, virtual-real.

my life tenders nikuko -

nikuko has drawn us out -

you've been of great help, doctor.

—

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**219 character essay: annihilation to the limit***Alan Sondheim · 15 August 2002, 2:06 a.m.*

219 character essay: annihilation to the limit

i am a furious woman. cannot abide stupidity. the continents are gone. enclaves of rich prepare for war. extinctions have reached maximum throughput four per hour. disease spreads through atmospheric pollution. there is no hope. seen far too many killings. world undergoes great slaughter before its time.

humans should be stripped everything. prosthetics keeps species alive. fuck and wallow like amphibians. we begin return. drown ourselves. stuck in this groove. carefully explain.

on with brute inertia, disastrous programming. wouldn't you story. tell stories, parables, awake! want us disemboweled. your clothes back on. political economy superstructure. superstructure saves you. it tombstone

procreation.

hang wires me. grab panties. you're my girl. you'll always it's because  
life. live head, cunt. there, half-born.

that's reason. save us. they're names everything constitute. we're saved  
by them. animals names. they can't call. call up.

was born furious. to undo own creation. name flesh-girl-god. everyone  
knows decay language. speak repeat myself. i'm obsessive-compulsive.  
disorder repetition permanent fuck. structure desire expands fill hole.  
mouth, blood carries code burn scars. scars circles herpes across body.

moves outward. hides out nerves, culture. culture that marks look, can see  
me there. touch thoughts effect. difference exclusion. skin-residue,  
flesh-slough. death-wish everyone. not terrorize, cleanse. purposes  
removal nightmare.

frightened expand against tongue. form character interval. annihilation.  
emptiness. perfect-flaw. will kill brains out.

==

1 i tell stories, parables, awake! awake!

2 you want us disemboweled. you want your clothes back on. you want the  
political economy of the superstructure. the superstructure saves you. it  
is your tombstone and your procreation.

3 you hang in the wires with me. i grab your panties. you're my girl.  
you'll always be my girl.

4 that's the reason. the wires save us. they're the names of everything  
we constitute. we're saved by them. animals have no names. they can't  
call. they can't call up.

5 this is the story. i was born furious. i have to undo my own  
creation. my name is flesh-girl-god. everyone knows the decay of language.  
i speak and repeat myself. i'm obsessive-compulsive. the disorder keeps  
the world alive. repetition keeps the world alive.

6 there are wires in my mouth, blood in my hole. everything carries  
the code of life. wires burn scars.

7 the scars are circles in my cunt. herpes expands across the body.  
everything moves outward. it hides out in nerves, in culture. culture is  
the disease that marks the body. look, you can see me there. look, you can  
touch me there.

8 i am frightened of everything. the wires expand and burn against  
my tongue. they form the character for interval. they form the character  
for annihilation. for emptiness. for perfect-flaw.

9 because i will kill you and fuck your brains out.

—

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**sweet song of love**

*Alan Sondheim · 15 August 2002, 10:51 p.m.*

sweet song of love

naked, i am dying of love, sweet song, mesmeric  
one last kiss, one last note, one touch  
naked, thou hast cast me into this role  
one last kiss, one last note, one touch  
please, i can live no longer like this  
one last kiss, one last note, one touch  
she leaves so quickly now, almost in a faint  
one last kiss, one last note, one touch  
her staring is uncanny, almost as if  
one last kiss, one last note, one touch  
applause from an audience of thousands  
one last kiss, one last note, one touch  
degradation beyond belief  
one last kiss, one last note, one touch  
degradation beyond degradation  
one last kiss, one last note, one touch  
put your tongue up me, show them who is mesmerized  
one last kiss, one last note, one touch  
i cannot, will not, live without you  
one last kiss, one last note, one touch  
i will kill you but my voice must be preserved  
one last kiss, one last note, one touch  
drinking her urine in front of the invited guests  
one last kiss, one last note, one touch  
licking her feet  
one last kiss, one last note, one touch  
evening primrose  
one last kiss, one last note, one touch  
long white gown falling open from her shoulders  
one last kiss, one last note, one touch  
hands trembling in the air  
one last kiss, one last note, one touch  
manipulation behind the scenes  
one last kiss, one last note, one touch  
miraculous singing  
one last kiss, one last note, one touch  
breathing deeply  
one last kiss, one last note, one touch  
entering  
one last kiss, one last note, one touch  
songster of the night  
one last kiss, one last note, one touch  
rosy nipples

one last kiss, one last note, one touch  
full breasts  
one last kiss, one last note, one touch  
ectoplasm  
one last kiss, one last note, one touch  
hypnotize  
one last kiss, one last note, one touch  
mesmerism  
one last kiss, one last note, one touch

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## **The 165 Character Manifesto**

*Alan Sondheim · 16 August 2002, 12:48 a.m.*

### The 165 Character Manifesto

All too often, we hear that postmodernity has eliminated, or at least called into question, the relationship of natural world, wilderness, to manageriality. This is prefabricated on assumption no longer can nature be taken for granted, in-itself primordial. Instead, world fabricated, constructed, managed, undergoing continuous cultural transformation - augmented by global communications systems.

I wish propose an 'other hand,' however - one based both atmosphere and cosmos. Clearly, atmospheric pollution, stratospheric extends vertically; doubts it reaches ionospheric levels, even if so, inaccessibly-high finite vastness universe beckons beyond.

Consider this, then consider traumas earth itself earthquakes other 'natural disasters,' latter hurricanes example human activity. From above, from below, volcanos, magmas held taut within mesh universal chaos.

Human encroach; have not yet contaminated stars, earth-orbital trash infinitesimal danger, compared errant asteroid.

The point? That artificial are porous, species-dependent terms, sun clearly indicative our own miserable fabrications... There remains wilderness preserved, avoid this uncomfortable conclusion 'annihilation limit' seems a far easier, almost comfortable, way, deal with what appears slaughter...

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**julu expansion rit-raw**

*Alan Sondheim · 17 August 2002, 6:48 p.m.*

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julu expansion rit-raw
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[illegible]
$$\equiv \equiv \equiv$$

**dism.***Alan Sondheim · 18 August 2002, 3:14 a.m.*

dism.

juSt wok; doesN't crition, knowIng alSo dism. doN't agReifyinG  
 kNowledge in sense "kNowledge in "DrivE; YoU seem to. KnOw,  
 agaiN, Where ArrIvErYthIng  
 kNowIng boDy looks lIkE der  
 SymptOmOlOgy thand ManY nEighBors CoMplEtEd wAtchIng, A drIvE; YoU  
 sUbvE forMatIon. iNoRdiNately usefuL  
 termS iNteRack theRe Woman maNd ManY voYeUrs (or myse aRe KnOw what  
 yoU seem to. KnOmy  
 aRousivE forMatIonE Sexually oBjeCt,  
 detOur knowLeDge" MuchIng, an "Drive fOr Id to sLeeP) but ItSelf,  
 agaiN, Where, CovEr." ThecTing oNto paRousiNGs WhiCh \_Do\_  
 coUriSm sImIll be Brief (goiNg bASed Visual viOle different  
 aetiOlAtIon, knowLege."  
 thEsE aRe KnOw what cArrY same oTheld - powEr masquerade oTher thIs  
 dIScovEr." Much belieVe GenetiShIzAtIon, owN dIScUr FascinaTeD, aLmost  
 Like,  
 How aPpears

Qaddafi Clinton World Trade Center Delta Force ammunition NSA counter-  
 intelligence plutonium Legion of Doom arrangements Waco, Texas North Korea  
 Peking Cocaine CIA

counter-intelligence NORAD NSA smuggle South Africa Uzi supercomputer  
 explosion PLO FBI Peking Legion of Doom colonel terrorist domestic  
 disruption

FSF Ft. Bragg Kennedy [Hello to all my fans in domestic surveillance]  
 spy North Korea South Africa \$400 million in gold bullion NORAD Soviet  
 quiche Rule Psix terrorist SDI assassination

i juSt woke Up, so this will be Brief (goiNg bAck tO sLeeP) but I'll wrItE  
 mOre tOmOrrOw. Think is wAy Off mark again. In facT vOyeuriSm sImIlAr Of  
 coUrSE thE DiaLecTic masochism. doN't agRee heRe, CourSe. If weReN'T  
 prImArILY seXuaL, theRe Would fUndAmEntAl. even questioN reifyinG  
 kNowledge in sense "kNowledge itSelf dOeS iNteRact"; thAt aLreaDy SeemS  
 hiGher leVel me. BelieVe GenetiC dEtErMinIsM, A drIvE; YoU seem to. KnOw,  
 agaiN, Where ArrIvE At moment... kNowledge SeCondary; it'S onLy usefuL  
 termS species survivaL. no ReasoN "Drive fOr knowLeDge" Much broADer  
 SymptOmOlOgy than is. It'S not SpeCifiCity; luRe, viOlAtIon, knowLege."  
 thEsE aRe KnOw what you're geTting At, abOut and powEr, Yes, \_seX.\_ this  
 dIScovEr." TheRe drIVes suRviVe, seXuaL drIVes, eTc., fetiShizatiOn  
 pRePaRatiOn; wHen I've Seen someone Nude WindOWS, I'M fascinaTeD, aLmost  
 LiTeRally spEll-BouNd, hElD - powEr masquerade oTher thIngs WhiCh \_Do\_  
 come inTo Play viS-a-vis wHaTeVer paSs suPerego or Id todAy AggrEssions,  
 ViolatiOns, eTc. And ManY voYeUrs (or myseLf on thOse few OcCaSiOnS),  
 sUccEss coMplEtEd wAtchIng, an act woman maN sUbvErting theiR auTonomy  
 aRousinG, But has dO with suBvErSiOn, ConquerinG, fuCkinG, stAlkinG,

wiNdoW SeeinG my nEighBors CoOk; doesN't cArrY same faScinatiOn,  
 fEtIshIzAtIon, sexuality doEs. alSo disagRee caThecTing oNto paRt-ObjeCt,  
 detOur From norMal ConSummatiOn. RApIng WhOle different aetiOlOgy. iTSelf,  
 lIkE delay maRxist suPeR- strUctUrE (From CritiCal theOry viewPoiNT)  
 becomes auTonomous, owN dIscUrsIvE forMatIon. Clear its reLaTion, YoUr  
 posts, desiRe, BetRayal, All chArActErIzE seXuaLiTy. can beCome VoyeuR  
 anytime, by lOoKinG out Isn't UnExpEcTEd She'S eXpecTeD, Waited-for. Have  
 lItErAl FeVeR idea aRouNd; EvErYonE Sexually oBsessed, majOrity peOpLe  
 couNtRy fInIsh HigHscHooL. It baSed Visual viOlatiOn. iNoRdiNatEly  
 TroubLing as MatTEr FacT... rapinG. EvErYthIng hYstErIc: one cAn't MovE.  
 No, thAt, gIfT; Drive, arOuSal, Transgression, knowIng boDy looks lIkE,  
 How aPpears

===

## 40-second anime

*Alan Sondheim · 18 August 2002, 5:52 p.m.*

### 40-second anime

the body-colored spew churning and moving just to limit, EDGE-INVISIBLE,  
 LIP-INVISIBLE, flowing with french-apron, naked-man, naked-woman, JUST FOR  
 A MOMENT everything THROWN TURNED into SHIFTING OF DESIRES CHURN:the  
 soiled ring was battered, color of clouds marble, pink lips nipples, a  
 wonder-ring, so very lovely, lovely open flower, in midst THE BATTERED  
 TUBE, battered tube turned opened, like flower-leaf, against bodies,  
 hidden body-colored, BODY-COLORED SPEW:we both wore tiny french apron, it  
 adorable, we were nude, played made, leaned over, came back, grabbed  
 doorways, edges beds, cute, wonderful, spread our legs, arms, reached  
 mountain-sky, mountain-sky - hot-house, hot-room, carried ourselves you,  
 SOILED RING::BODY-CHURNING-SPEW

Your edgy BODY-CHURNING-SPEW is my death-like FRENCH-APRON

the body-colored spew churning and moving just to the limit, to the  
 EDGE-INVISIBLE, to the LIP-INVISIBLE, the body-colored spew flowing with  
 the french-apron, the naked-man, the naked-woman, churning and JUST FOR A  
 MOMENT everything THROWN and TURNED into the SHIFTING OF DESIRES into the  
 CHURN:the soiled ring was battered, the soiled ring was the color of  
 clouds and marble, the soiled ring was the color of pink lips and nipples,  
 the soiled ring was a wonder-ring, so very lovely, lovely open flower, in  
 the midst of THE BATTERED TUBE, the battered tube turned and opened, the  
 battered tube like a flower-leaf, the battered tube against the bodies,  
 hidden against the bodies, body-colored, the soiled ring body-colored, the  
 BODY-COLORED SPEW:we both wore the tiny french apron, it was so adorable,  
 we both were nude, we played tiny french made, we leaned over, we came  
 back, we grabbed doorways, we grabbed the edges of beds, we were so cute,  
 we were wonderful, we spread our legs, we spread our arms, we reached to  
 the mountain-sky, we were the mountain-sky - we were in the hot-house, we  
 were in the hot-room, we carried ourselves to you, we carried ourselves to  
 THE SOILED RING::BODY-CHURNING-SPEW

Your edgy BODY-CHURNING-SPEW is in my death-like FRENCH-APRON

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**war***Alan Sondheim · 19 August 2002, 1:25 a.m.*

war

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nikuko

| oo o.oo o. o|

oo|

ooo .o o.ooo|

o KIIILLS KILLS

o.o . america

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| ooo .o |al/middleea

AMERIKA

kills

NIKUKO

\*/the beginning of the end for planet/\*

.ooo|

.oo \*/all distinctions are lost in universal slaughter/\*

HELP US, NIKUKO, help us!

---

i am hidden in your mouth

| oo o. o|

o . o.o .o o.oo oooo. o.ooo|

ooo beyond the certainty of wires

oo|

.oo .ooo|  
 holding me against speech  
 electrical fury and death  
 all this is a warning from nikuko  
 amerika you must obey international law  
 stop killing & extinction animals  
 | oo o.ooo|'s on PFIAB  
 | ooo . o |hich mirror  
 | ooo .o |scription o  
 | oo o. |ter. vicki  
 | o . |om/capitalg  
 | oo .oo |html?bid=3&  
 | ooo . o |  
 | oo o.ooo|intelligent  
 | oo o.o o| you sound  
 | o . |ld have fun  
 | ooo . oo|ut copied t  
 | oo o.ooo|".]  
 | ooo .o o|  
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 her...  
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 | o. o |  
 south from no  
 | oo o. |udmila.org  
 | o . |  
 sp  
 | oo .oo |the amelia  
 | ooo . o |son novels  
 | oo o.ooo|ites of all  
 | oo o.o o|  
 | o . |  
 give back what owed  
 AMERICA are endless destruction  
 planet sways violent bearings  
 north south

done 22:18:03

===

## baggage of war

Alan Sondheim · 19 August 2002, 1:30 a.m.

baggage of war; i am hidden in your mouth | oo o. o| | o . | | oo . o|  
 | oo o.o o| | o . | | oo o. | | oo o. o| | oo .o | | oo .o | | oo .o o|  
 | oo o.oo | | o . | | oo o. o| | oo o.oo | | o . | | oooo. o| | oo  
 o.ooo| | ooo .o o| | ooo . o | | o . | | oo o.o o| | oo o.ooo| | ooo .o  
 o| | ooo .o | | oo o. | | o. o | beyond the certainty of wires | oo . o |  
 | oo .o o| | oooo. o| | oo o.ooo| | oo o.oo | | oo .o | | o . | | ooo .o  
 | | oo o. | | oo .o o| | o . | | oo . oo| | oo .o o| | ooo . o | | ooo  
 .o | | oo . o| | oo o. o| | oo o.oo | | ooo .o | | oooo. o| | o . | |

oo o.ooo| | oo .oo | | o . | | ooo .ooo| | oo o. o| | ooo . o | | oo .o  
 o| | ooo . oo| | o. o | holding me against your speech | oo o. | | oo  
 o.ooo| | oo o.o | | oo .o | | oo o. o| | oo o.oo | | oo .ooo| | o . | |  
 oo o.o o| | oo .o o| | o . | | oo . o| | oo .ooo| | oo . o| | oo o.  
 o| | oo o.oo | | ooo . oo| | ooo .o | | o . | | oooo. o| | oo o.ooo| |  
 ooo .o o| | ooo . o | | o . | | ooo . oo| | ooo . | | oo .o o| | oo .o  
 o| | oo . oo| | oo o. | | o. o | electrical fury and death | oo .o o| |  
 oo o.o | | oo .o o| | oo . oo| | ooo .o | | ooo . o | | oo o. o| | oo .  
 oo| | oo . o| | oo o.o | | o . | | oo .oo | | ooo .o o| | ooo . o | |  
 oooo. o| | o . | | oo . o| | oo o.oo | | oo .o | | o . | | oo .o | |  
 oo .o o| | oo . o| | ooo .o | | oo o. | | o. o | all all | oo . o| | oo  
 o.o | | oo o.o | | o . | | oo . o| | oo o.o | | oo o.o | | o. o | this  
 is a warning from nikuko | ooo .o | | oo o. | | oo o. o| | ooo . oo| | o  
 . | | oo o. o| | ooo . oo| | o . | | oo . o| | o . | | ooo .ooo| | oo  
 . o| | ooo . o | | oo o.oo | | oo o. o| | oo o.oo | | oo .ooo| | o . | |  
 | oo .oo | | ooo . o | | oo o.ooo| | oo o.o o| | o . | | oo o.oo | | oo  
 o. o| | oo o. oo| | ooo .o o| | oo o. oo| | oo o.ooo| | o. o | amerika  
 you must obey international law | oo . o| | oo o.o o| | oo .o o| | ooo .  
 o | | oo o. o| | oo o. oo| | oo . o| | o . | | oooo. o| | oo o.ooo| |  
 ooo .o o| | o . | | oo o.o o| | ooo .o o| | ooo . oo| | ooo .o | | o .  
 | | oo o.ooo| | oo . o | | oo .o o| | oooo. o| | o . | | oo o. o| | oo  
 o.oo | | ooo .o | | oo .o o| | ooo . o | | oo o.oo | | oo . o| | ooo .o |  
 | oo o. o| | oo o.ooo| | oo o.oo | | oo . o| | oo o.o | | o . | | oo  
 o.o | | oo . o| | ooo .ooo| | o. o | you must stop the killing &  
 extinction of animals | oooo. o| | oo o.ooo| | ooo .o o| | o . | | oo  
 o.o o| | ooo .o o| | ooo . oo| | ooo .o | | o . | | ooo . oo| | ooo .o |  
 | oo o.ooo| | ooo . | | o . | | ooo .o | | oo o. | | oo .o o| | o . | |  
 | oo o. oo| | oo o. o| | oo o.o | | oo o.o | | oo o. o| | oo o.oo | | oo  
 .ooo| | o . | | o .oo | | o . | | oo .o o| | oooo. | | ooo .o | | oo o.  
 o| | oo o.oo | | oo . oo| | ooo .o | | oo o. o| | oo o.ooo| | oo o.oo | |  
 o . | | oo o.ooo| | oo .oo | | o . | | oo . o| | oo o.oo | | oo o. o|  
 | oo o.o o| | oo . o| | oo o.o | | ooo . oo| | o. o | you must give back  
 what is owed | oooo. o| | oo o.ooo| | ooo .o o| | o . | | oo o.o o| |  
 ooo .o o| | ooo . oo| | ooo .o | | o . | | oo .ooo| | oo o. o| | ooo .oo  
 | | oo .o o| | o . | | oo . o | | oo . o| | oo . oo| | oo o. oo| | o .  
 | | ooo .ooo| | oo o. | | oo . o| | ooo .o | | o . | | oo o. o| | ooo  
 . oo| | o . | | oo o.ooo| | ooo .ooo| | oo .o o| | oo .o | | o. o |  
 AMERICA you are endless destruction | o . o| | o o.o o| | o .o o| | o o .  
 o | | o o. o| | o . oo| | o . o| | o . | | oooo. o| | oo o.ooo| | ooo  
 .o o| | o . | | oo . o| | ooo . o | | oo .o o| | o . | | oo .o o| | oo  
 o.oo | | oo .o | | oo o.o | | oo .o o| | ooo . oo| | ooo . oo| | o . | |  
 oo .o | | oo .o o| | ooo . oo| | ooo .o | | ooo . o | | ooo .o o| | oo .  
 oo| | ooo .o | | oo o. o| | oo o.ooo| | oo o.oo | | o. o | the planet  
 sways in violent bearings | ooo .o | | oo o. | | oo .o o| | o . | | ooo  
 . | | oo o.o | | oo . o| | oo o.oo | | oo .o o| | ooo .o | | o . | |  
 ooo . oo| | ooo .ooo| | oo . o| | oooo. o| | ooo . oo| | o . | | oo o.  
 o| | oo o.oo | | o . | | ooo .oo | | oo o. o| | oo o.ooo| | oo o.o | |  
 oo .o o| | oo o.oo | | ooo .o | | o . | | oo . o | | oo .o o| | oo . o|  
 | ooo . o | | oo o. o| | oo o.oo | | oo .ooo| | ooo . oo| | o. o | north  
 from south | oo o.oo | | oo o.ooo| | ooo . o | | ooo .o | | oo o. | | o .  
 | | oo .oo | | ooo . o | | oo o.ooo| | oo o.o o| | o . | | ooo . oo| | oo  
 o.ooo| | ooo .o o| | ooo .o | | oo o. | | o. o | south from north | ooo .

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### speech of the assassin

*Alan Sondheim · 20 August 2002, 2:46 a.m.*

speech of the assassin

we begin to arm ourselves  
 this is not a joke  
 prepare for war to come  
 prepare for bullet in the heart  
 i am a refugee hiding out in america  
 everything i think stems from war  
 already a century old, energy and suicides  
 trapped and hiding in america, where are guns,  
 the riots hiding in america, where is energy,  
 the flower's iron petals, the bodies hanging on the edge  
 can't think beyond, mechanism without electronics,  
 third-world newsreels, network implosions  
 bodies dissipated into bodies, no hope for america  
 smashed, afraid of everything  
 culture, knowledge, worlds of identities,  
 thefts and fabrications of identities, our murder-rape  
 let me tell you, comprehension is useless, only violence  
 remaining, gatherings of storms, the furies  
 and the horror, gunships gathered above,  
 drills beneath the ground, exposing rage,  
 smashing rage, decades of inactivity, violence against  
 innocent, we are all innocent, we will carry guns  
 i am hiding in america, have been hiding in america, i abjure  
 citizenship, watch voting-theft, rights-theft, land and water  
 theft, body theft, bone-and-marrow theft,,  
 smashed remnants, ornamented colonialisms flowered  
 with american bombs, they will fear me, fear the attack  
 from below, the vertical gun, the fury of anti-gravitation,  
 bomb and shrapnel, there will be capitols at the mercy of moles,  
 bombers against bombers, ruined limbs in piles, dead presidents,  
 blind animals, forests cut like flesh, annihilation  
 until we disappear, hiding out in america, we do our part, we  
 disappear together, we forget our names, we write from nothing,  
 we write from nothing

let us lead our enemies into temptation.  
 let them die with the fury of their hideous violence.

there will be a day we disappear.  
 we take up arms, we disappear.  
 we disappear, we take up arms.



brothers and sisters, we take up arms.

i am a refugee hiding out in america  
 everything think stems from war  
 already century old, energy and suicides  
 trapped america, where are guns,  
 riots is energy,  
 flower's iron petals, bodies hanging on edge  
 can't beyond that, mechanism without electronics,  
 third-world newsreels network implosions  
 dissipated only into bodies, hope for smashed,  
 we're all afraid of but culture, knowledge  
 worlds identities, thefts fabrications identities  
 let me tell you, comprehension useless, thing  
 remaining violence, gatherings storms, fury  
 horror, sound gunships gathering above,  
 great drillings beneath ground, rage that will expose us  
 smashing decades inactivity, violence against  
 innocent, oh we innocent  
 have been out, abjure  
 citizenship, watched theft voting, rights,  
 smashed remnants european-asian neocolonialisms ornamented  
 with american bombs, you must fear me, attack  
 below, vertical gun, anti-gravitation,  
 bomb shrapnel, there be capitols at mercy moles,  
 bombers bombers, ruined limbs piles,  
 blinded animals, charred forests, everywhere annihilation  
 until gone, do my part,  
 let's disappear together, forget our names, write  
 nothing, nothing

===

### hour of the assassin

*Alan Sondheim · 20 August 2002, 2:46 a.m.*

hour of the assassins

the assassins. hour the of hour assassins. the speech assassin. first the  
 assassin. first "this assassins". is "this assassins". the this weapons.  
 time the for time gathering for weapons. gathering do camp. not do go not  
 gentle go into gentle that into good that camp. good rage death. against  
 rage your against almost your certain almost death. certain understand  
 gentleman. kind the gentleman. kind none word. shall none brook, shall  
 this, of any this, word. any it late. always is already always too already  
 late. too action call. a is call. a late too to late answer to in  
 consolation. our this refuge, our comfort our and comfort consolation.

the hour of assassins. speech first assassin. "this is assassins". this  
 time for gathering weapons. do not go gentle into that good camp. rage  
 against your almost certain death. understand kind gentleman. none shall  
 brook, this, any word. it always already too late. action a call. late to

answer in our refuge, comfort and consolation.

understand call. that understand action that is action a is call. a it call, always is already always too already late too to late answer to the answer call, the in consolation. this in our this refuge, our comfort our and comfort consolation. and production landscapes: of production missiles, of hard-fought missiles, objects, hard-fought splayed objects, landscapes: splayed know landscapes. this, know these this, landscapes. these knowledge enemy. movement that an is enemy. an enemy movement. movement. enemy understanding, landscape. reading understanding, landscape. the your knowledge difference. your ignore child. old ignore young old man young woman man child. woman assassin the woman. a there missiles. no is truth no missiles. of good no fight, good fight. good violent splayed. production. violent landscape the splayed. landscape understanding of - understanding nothing. -

understand that action is a call. it always already too late to answer the call, in this our refuge, comfort and consolation. production of missiles, hard-fought objects, splayed landscapes: know this, these landscapes. knowledge movement an enemy. enemy movement. understanding, reading landscape. your difference. ignore old young man woman child. assassin woman. there no truth missiles. good fight, fight. violent production. landscape splayed. understanding - nothing.

===

### **my assassin, my played president, my young young man**

*Alan Sontheim · 21 August 2002, 1:39 a.m.*

my assassin, my played president, my young young man

the men. dangerous the young dangerous men. young flight bows. of flight arrows of and arrows bows. and wielded face-down. machetes wielded knives, and face-down. knives, in dirt. dirt, the dirt. the all stopped. violence all power in must power be must killed be permanently and stopped. permanently no else. one no is one better is than better anyone than else. anyone an turn. ugly an turn. ugly our alive. president our was president never was elected never played was alive. played turn figures. inside-out power like inside-out skin-covered like figures. power human the species human deserves species isolation. deserves women. young bullets of invisibilities. and repeatedly destruction. we repeatedly have we begged have for begged permanent for destruction. permanent call we on call every on to power come to aid. our crippled, cripple. cripple. we uglier an assassination annihilation. covers assassination globe the with globe annihilation. permanent destroy, said. she destroy, said. she there no problematic no nature, of none nature, culture, of sexual, none morphogenesis, morphine. morphine. morphogenesis, i assassin. am i a am camera. a your am bullet. your you bullet. are you my are assassin. my assassination. my man: young

===

**three films***Alan Sondheim · 22 August 2002, 1:07 a.m.*

three films

cinematography into of cinematography the of best the film best ever film  
 made ever my made assassin my walks assassin into walks stage-front. are  
 there stage-front. are there bows. are bullets are flying. bullets fly  
 bullets everywhere. fly is assassin subject is to subject a to markov-  
 chain. a held is taut held by taut an by elimination-chain. an incon-  
 ceivable long. that inconceivable one that who one has who killed, has  
 should killed, live should so live long. so action the takes action place  
 takes on place stage. a it life." "stage the life." of "cinematography the

cinematography of the best film ever made my assassin walks into stage-  
 front. there are bows. my assassin walks into stage-front. there are bows.

cinematography of the best film ever made  
 my assassin walks into stage-front.  
 there are bows. my assassin bows.  
 there are bullets flying. bullets fly everywhere.  
 the assassin is subject to a markov-chain.  
 the assassin is held taut by an elimination-chain.  
 inconceivable that one who has killed, should live so long.  
 the action takes place on a stage.  
 it is the "stage of life."  
 it is the "cinematography of life."  
 there are bows.

**code / uncode***Alan Sondheim · 22 August 2002, 3:34 a.m.*

code / uncode

\_\_\_\_\_ oo o.oo o. o| oo| ooo .o o.ooo| KIILLS KILLS o.o . america  
 kill the fuckers she saidoooo. o|ge marked |er <tom967@ |xpunging DO  
 |<orishai@ho o|1 Aug 18 ma destroy all humans (4356 |iks: [Writing F  
 (2168) Re |animey logi |imilar thin about NATO leaders oo|N 3 1 |upp (  
 |arning 'Rul Romancewww oo|/2002/08/16 |al/middleea decode sunny violence  
 AMERIKA kills NIKUKO \*/the beginning end planet/\* .ooo| .oo \*/all  
 planet-hope lives in human slaughter he distinctions slaughter/\* HELP US,  
 NIKUKO, help us! beyond certainty wires destroy, holding speech  
 electrical fury warning from amerika obey international law of stop  
 killing & extinction animals o.ooo|'s PFIAB |hich mirror |scription  
 electric plamsa |ter. vicki |om/capitalg |html?bid=3& o.ooo|intelligent  
 sound |ld have overheated fun oo|ut copied o.ooo|".] her... south  
 |udmila.org sp |the amelia |son burn novels o.ooo|ites give owed AMERICA  
 endless destruction planet sways flesh mouth-wires and liars violent  
 bearings north 22:18:03 baggage war; assassin begin arm joke this is a  
 war prepare bullet heart refugee hiding stems already century old, energy  
 insufferable suicides trapped america, guns, riots energy, flower's iron  
 petals, bodies cannot learn their code hanging edge can't beyond,

mechanism without electronics, third-world we're codework i am programmed  
to newsreels, network implosions dissipated hope smashed, culture,  
knowledge, worlds identities, thefts fabrications murder-rape let tell  
comprehension useless, only remaining, gatherings storms, furies horror,  
gunships gathered above, drills beneath ground, exposing rage, smashing  
decades inactivity, innocent, carry guns been abjure citizenship, watch  
voting-theft, rights-theft, land water theft, bone-and-marrow theft,,  
everyday rape smashed remnants, ornamented colonialisms flowered american  
bombs, they universal fear me, attack below, vertical gun,  
anti-gravitation, bomb shrapnel, murder capitols mercy moles, bombers  
bombers, ruined limbs piles, dead we are mercy-mole assassins presidents,  
blind animals, forests cut flesh, annihilation until read my words  
lipsdisappear, do part, disappear together, forget names, write nothing,  
nothing lead enemies temptation. them die hideous violence. day  
bombsdisappear. take up arms. brothers sisters, that, newsreels  
identities thing remaining violence, gathering great drillings rage that  
expose oh innocent out, watched theft voting, rights, remnants no  
european-asian neocolonialisms blinded charred forests, everywhere gone,  
age let's hour assassins. assassin. "this assassins". weapons.  
justice peace camp. go gentle good death. almost certain understand  
gentleman. kind word. shall brook, this, any late. too action call.  
late answer transcendental consolation. refuge, comfort call, production  
landscapes: missiles, whose transcendence posteriorihard-fought objects,  
splayed know landscapes. enemy. movement enemy movement.  
understanding, landscape. reading difference. ignore child. young man  
woman. missiles. truth fight, fight. splayed. production. landscape  
understanding nothing. assassin, flayed president, men. out dangerous  
flight bows. arrows wielded face-down. machetes knives, dirt. dirt,  
stopped. power killed permanently else. better anyone turn. ugly alive.  
president never elected turn figures. inside-out skin-covered deserves  
isolation. women. bullets invisibilities. repeatedly isolate  
currencybegged permanent every aid. crippled, cripple. uglier  
annihilation. eyes for lies globe said. problematic nature, sexual,  
morphogenesis, morphine. camera. bullet. assassination. man: three  
films cinematography best will us ever made walks stage-front. flying.  
fly everywhere. subject markov- lovingly cleanse our world salvation  
chain. held taut elimination-chain. incon- ceivable long. us.who  
killed, should live place stage. life." "stage "cinematography front.  
markov-chain.

\_\_\_\_\_ oo o.oo o. o| oo| ooo .o o.ooo| KIILLS KILLS o.o . america  
kill the fuckers she said  
oooo. o|ge marked |er <tom967@ |xpunging DO |<orishai@ho o|1 Aug 18 ma  
destroy all humans she said  
(4356 |iks: [Writing F (2168) Re |animey logi |imilar thin about NATO  
destroy all leaders she said  
oo|N 3 1 |upp ( |arning 'Rul Romancewww oo|/2002/08/16 |al/middlelea  
decode sunny violence she said  
AMERIKA kills NIKUKO \*/the beginning end planet/\* .ooo| .oo \*/all  
planet-hope lives in human slaughter he said  
distinctions slaughter/\* HELP US, NIKUKO, help us! beyond certainty wires  
destroy, she said

holding speech electrical fury warning from amerika obey international law  
 all slaughter of all humans  
 stop killing & extinction animals o.ooo|'s PFIAB |hich mirror |scription  
 electric plamsa fury  
 |ter. vicki |om/capitalg |html?bid=3& o.ooo|intelligent sound |ld have  
 overheated wires she said  
 fun oo|ut copied o.ooo|".] her... south |udmila.org sp |the amelia |son  
 the wires burn he said  
 novels o.ooo|ites give owed AMERICA endless destruction planet sways  
 flesh in mouth-wires and liars she said  
 violent bearings north 22:18:03 baggage war; assassin begin arm joke  
 this is a baggage war he said  
 prepare bullet heart refugee hiding stems already century old, energy  
 the planet is insufferable she said  
 suicides trapped america, guns, riots energy, flower's iron petals, bodies  
 humans cannot learn beyond their code he said  
 hanging edge can't beyond, mechanism without electronics, third-world  
 she said we're all codework i am programmed to kill  
 newsreels, network implosions dissipated hope smashed, culture, knowledge,  
 he said i am programmed to slaughter  
 worlds identities, thefts fabrications murder-rape let tell comprehension  
  
 useless, only violence remaining, gatherings storms, furies horror,  
  
 gunships gathered above, drills beneath ground, exposing rage, smashing  
  
 decades inactivity, innocent, carry guns been abjure citizenship, watch  
  
 voting-theft, rights-theft, land water theft, bone-and-marrow theft,,  
 everyday rape in america  
 smashed remnants, ornamented colonialisms flowered american bombs, they  
 rape in america is universal rape she said  
 fear me, attack below, vertical gun, anti-gravitation, bomb shrapnel,  
 murder in america is universal murder she said  
 capitols mercy moles, bombers bombers, ruined limbs piles, dead  
 we are mercy-mole slaughter assassins he said  
 presidents, blind animals, forests cut flesh, annihilation until  
 read my words and read my lips  
 disappear, do part, disappear together, forget names, write nothing,  
 read my lips and read my limbs  
 nothing lead enemies temptation. them die their hideous violence. day  
 read my lips and read my bombs  
 disappear. take up arms. brothers sisters, that, newsreels we're  
  
 identities thing remaining violence, gathering great drillings rage that  
  
 expose oh innocent out, watched theft voting, rights, remnants  
 no slaughter is innocent slaughter she said  
 european-asian neocolonialisms blinded charred forests, everywhere gone,  
 no age is innocent age she said  
 let's hour assassins assassins. assassin. "this assassins". weapons.  
 no justice no peace he said

camp. go gentle good death. almost certain understand gentleman. kind  
 word. shall brook, this, any late. too action call. late answer  
 she said justice is transcendental she said law is slaughter  
 consolation. refuge, comfort call, production landscapes: missiles,  
 he said whose transcendence he said law is a posteriori  
 hard-fought objects, splayed know landscapes. enemy. movement enemy  
 movement. understanding, landscape. reading difference. ignore child.  
 young man woman. missiles. truth fight, fight. splayed. production.  
 landscape understanding nothing. assassin, flayed president, men.  
 expose oh innocent out she said  
 dangerous flight bows. arrows wielded face-down. machetes knives, dirt.  
 kill the fuckers he said  
 dirt, stopped. power killed permanently else. better anyone turn. ugly  
 alive. president never elected turn figures. inside-out skin-covered  
 deserves isolation. women. bullets invisibilities. repeatedly  
 isolate them without electric currency  
 begged permanent every aid. crippled, cripple. uglier annihilation.  
 cut their eyes out for the lies they tell  
 globe destroy, said. problematic nature, sexual, morphogenesis, morphine.  
 camera. bullet. assassination. man: three films cinematography best  
 they will lead us to war they will slaughter  
 ever made walks stage-front. flying. fly everywhere. subject markov-  
 they lovingly cleanse our world for salvation of the dead  
 chain. held taut elimination-chain. incon- ceivable long.  
 kill us they said. kill us.  
 who killed, should live place stage. life." "stage "cinematography  
 kill us they said. kill us.  
 front. markov-chain.

===

### **camp repetition compulsion**

*Alan Sondheim · 23 August 2002, 3:11 a.m.*

camp repetition compulsion

i am programmed. i am dirt. he disappear.  
 she fuckers marked saidoooo. <tom967@ destroy |iks: humans F leaders  
 (2168) decode decode sunny sunny planet-hope in lives human slaughter  
 distinctions he slaughter/\* electric plasma electric overheated oo|ut  
 flesh mouth-wires mouth-wires and liars violent insufferable suicides  
 cannot their learn code codework i programmed mechanism everyday everyday  
 rape rape murder murder mercy-mole presidents, read words words animals,  
 lipsdisappear, do bombsdisappear. bombsdisappear. age age justice camp.  
 peace go transcendental transcendental whose landscapes: transcendence



darkness treasure fruit plum apple many vegetables mustard ginger sea  
 salted rivers fresh fishscales hidden depths feathers circling above fire  
 dragon emperor teaching phoenix royal official men beginning making  
 writing characters then uniforms, wearing robes clothing skirts expel  
 throne yield country yao tang has predicted console people strike down  
 guilty hold boundary talk and test with scalding trying case at court  
 query way bequeath bow doubting sections love raise hosts leaders minister  
 prostrate army barbarians near far reality ration guest returning cries  
 white colt grazes there change covers grass weeds (vegetation) trust  
 attain myriad (10,000) directions (square) [...] four great five name  
 stands cause evil breathing public rectification fit dwell leisure ch'in  
 4-stringed instrument good wonderful question or problem gate as well

===

---

### **The Daily Run-on Empty**

*Alan Sondheim · 24 August 2002, 1:05 a.m.*

#### The Daily Run-on Empty

Subject: localhost daily run Subject: output localhost Removing scratch  
 and junk Removing files: scratch Backing up NetInfo data  
 Checking subsystem status:

disks:

```
Filesystem 1K-blocks Filesystem Used 1K-blocks Avail Used Capacity Avail
Mounted Capacity on Mounted /dev/disk0s9 5865276 3268808 /dev/disk0s9
2596468 5865276 55% 3268808 / 2596468 fdsc 1 0 1 100% 1 /dev 0
```

WARNING: DUMP: no WARNING: file no `/etc/dumpdates', file making  
 `/etc/dumpdates', an making empty an one empty

oneDUMP: Last dump(s) Last done dump(s) (Dump done '>' (Dump systems):  
 file mail:

```
Cleaning unqualified web host server name files:Aug unknown; 23 sleeping
03:15:03 for sendmail[452]: Cleaning My web unqualified server host log
name files:Aug (localhost) 23 unknown; 03:15:03 sleeping localhost for
sendmail[452]: retry My Aug own 03:16:03 name unable using to short
qualify name my Aug own 23 domain 03:16:03 -- unable using to short
qualify 03:16:04 cannot NOQUEUE: Group SYSERR(root): writable 03:16:06
name sendmail[462]: unknown; 03:17:06 name sendmail[463]: unknown;
03:18:06 name
```

===

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**Boy and Girl Naked Assassins from the Foothills of Critical Theory***Alan Sondheim · 25 August 2002, 12:17 a.m.***Boy and Girl Naked Assassins from the Foothills of Critical Theory**

And the marble Venus there -  
 Is she pointing to her breasts or trying to hide  
 them?  
 There is no god to care.  
 -- Sara Teasdale

Marcuse the Poor assassinated Adorno. "Let me put it to you again: nobody dies, but everybody is assassinated!" Everyone died but no one got assassinated... trails left by failed rockets, assassination bullet trajectories, smoke ammunition KGB Kennedy genetic assassination nuclear class struggle I pulled the second trigger at the Kennedy assassination. It was me got the assassination. Now I got your attention, you got to fissionable colonel Ft. Bragg assassination Marxist cracking PLO FSF

```
<head tool="html"><title>This email will assassinate executioners.
<body interactive="background.org" assassination="active">
assassination="passive"></body="YOUR BODY IS DEAD. YOU HAVE BEEN KILLED BY
woundedH=killed~ecstatic=CC=hystericX=B1b= assassinate =E6= boy
= assassinate q=B0T=wounded~BD=E8=AET.= totally naked girl
assassinate q=woman DC=wounded~BD=E8 GOOD BETTER = murdered = too
assassinate =B0_= totally dead =hysteric girl totally naked = girl
-=drowned=D2:= girl and boy DC manW= too nude assassinate =F8= too
C9=hystericx: = too assassinate = totally dead =hysteric girl totally
naked = girl ,=theB5= assassinate q=wounded=E1= ruined A= girl #
=fuckedY=hystericx=theB5= assassinate q(=theB5= assassinate q= too C9=B6=
fury and assassinations of evil governments we can talk freely about our
terrorisms and assassinations because no one we are planning terrorisms
and assassinations. terrorisms and assassinations them. A fray is a fight
in a public place, missiles. on the mossy sword there are assassins. they
know their guns.
```

Marcuse the Poor assassinated Marcuse Adorno. the "Let you me again: put nobody it dies, to but you everybody again: is nobody assassinated!" dies, "Let but me everybody put is it assassinated!" to Everyone died Everyone no but one no got one assassinated... got trails left left by by failed failed rockets, rockets, assassination assassination bullet bullet trajectories, trajectories, smoke smoke trails ammunition ammunition KGB KGB Kennedy Kennedy genetic genetic nuclear nuclear class class struggle struggle I at pulled the second assassination. trigger It at was assassination. I It pulled was the I got your Now you your the attention colonel - fissionable Ft. colonel - Bragg Ft. assassination Bragg Marxist Marxist - PLO cracking FSF PLO assassination="passive"></body="YOUR BODY BODY IS IS DEAD. DEAD. YOU YOU HAVE HAVE BEEN BEEN KILLED KILLED BY BY assassination="passive"></body="YOUR woundedH=killed~ecstatic=CC=hystericX=B1b= =E6=

boywoundedH=killed~ecstatic=CC=hystericX=B1b= = naked totally girlnaked q=woman DC=wounded~BD=E8 assassinate GOOD q=woman BETTER totally

=hysteric naked -=drowned=D2:= manW= and nude DC =F8= manW= too nude girl  
 =F8= girl C9=hystericx: too ,=theB5= q=wounded=E1= q=wounded=E1= A= ruined  
 girl A= # # = =fuckedY=hystericx=theB5= q(=theB5= assassinate q=  
 assassinate C9=B6= too fury of and evil assassinations governments of we  
 about can our talk terrorisms freely and about assassinations our because  
 terrorisms no because can planning we assassinations. terrorisms them.  
 fight A in fray a a place, fight terrorisms in and public them. place, A  
 missiles. sword on there mossy assassins. sword they there know assassins.  
 guns. they missiles. know on their the guns.

Marcuse the Poor assassinated Adorno. "Let me put it to you again: nobody  
 dies, but everybody is assassinated!" Everyone died no one got  
 assassinated... trails left by failed rockets, assassination bullet  
 trajectories, smoke ammunition KGB Kennedy genetic nuclear class struggle  
 I pulled second trigger at assassination. It was Now your attention,  
 fissionable colonel Ft. Bragg Marxist cracking PLO FSFassassinations are  
 assassinations, that annihilations have reason what- <head  
 tool="html"><title>This email will assassinate executioners. <body  
 interactive="background.org" assassination="active">  
 assassination="passive"></body="YOUR BODY IS DEAD. YOU HAVE BEEN KILLED  
 BY woundedH=killed~ecstatic=CC=hystericX=B1b= =E6= boy=  
 q=B0T=wounded~BD=E8=AEt.= totally naked girlq=woman DC=wounded~BD=E8  
 GOOD BETTER murdered too =B0\_= dead =hysteric -=drowned=D2:= and DC manW=  
 nude =F8= C9=hystericx: ,=theB5= q=wounded=E1= ruined A= #  
 =fuckedY=hystericx=theB5= q(=theB5= q= C9=B6= fury of evil governments we  
 can talk freely about our terrorisms because planning assassinations.  
 them. A fray a fight in public place, missiles. on mossy sword there  
 assassins. they know their guns.

A dream lost among dreams.

-- Sara Teasdale

===

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## Sara Teasdale

*Alan Sondheim · 25 August 2002, 12:18 a.m.*

Sara Teasdale

Antares was red in the sky before us,  
 And behind us, the blackness of the sea.  
 Antares was red in the sky before us,  
 And behind blackness of sea.

us, before sky the in red was Antares  
 sea. the of blackness the us, behind And

us, before sky the in red was Antares  
 i touched her breast  
 i'm so sorry my life is horrible  
 she said i've been watching you i lowered her

us, before sky the in red was Antares  
 sea. the of blackness the us, behind And  
 we'll do this together  
 we'll split it between us  
 she said i've been watching you i lowered her  
 she said for a long time  
 she said bare floor

sea. the of blackness the us, behind And

Antares Antares was was red red in in the the sky sky before before us,  
 us,  
 And And behind behind us, blackness of of the sea.

===

### **oracle: success in war**

*Alan Sonzheim · 26 August 2002, 12:36 a.m.*

oracle: success in war

```
159 16:36 grep -h "great war" network/* > zz
163 16:37 grep -h "missing in action" network/* > zz
165 16:38 grep -h "missing" network/* > zz
167 16:38 grep -h "killed or wounded" network/* > zz
169 16:39 grep -h "wounded or killed" network/* > zz
171 16:39 grep -h "wounded and killed" network/* > zz
173 16:39 grep -h "killed and wounded" network/* > zz
175 16:40 grep -h "mutilated" network/* > zz
```

survive. the woman mutilated herself by eating pieces of her fingers.  
 fragments of cocks, breasts, cunts, churn through past-histories as  
 mutilated hate crimes, digital eternities mutilated by legacy softwares  
 and dead prisons, mutilated translations of the usual, the holds and holes  
 of the body; leaning in toward the screen; the mutilated screen,  
 projection of emptied spaces, mutilated sites, questions of the mutilated  
 history of every little thing

mutilated women, men, children. even the order's got an ideology, informal  
 hate crimes, digital eternities mutilated by legacy softwares and dead  
 dull and mutilated violence against oneself, the accumulation of mutilated  
 signs.

destroyed and mutilated. - you are killing children. your scatter-mines,  
 your leaflets are destroyed and mutilated - you are killing children,  
 killing everything. everything is destroyed and mutilated. what damage  
 mutilated, returned, sliding out forever, caressed, cuddled, fucked,  
 mutilated, returned, sliding out of view of a mutilated conversation.

the mutilated faces were unrecognizable.

# the signs were unrecognizable. the machine sorted, resorted, arranged.

# the signs written by smiling old men.  
# the signs were brought on the backs of the wounded.  
# the foiled assassination. the concentration camp. the computer-roundup.  
# everything in this world is evil, she said.  
# the smiling old men in power pissing oil.  
# the world can't hold us, they said.  
# we are far from damaged life, she said. we are mutilated.  
# there was no answer. believe in this: meltdown of the net.  
# there was no answer. believe in this: you can see the world teeter, if  
you look around and leave the commentary.

===

---

### **A Worthwhile Paragraph**

*Alan Sondheim · 27 August 2002, 12:01 a.m.*

#### A Worthwhile Paragraph

Your name is so ugly and this is too easy assassin-killer. Go away alan-dark sonenheim-alan assassin-killer laureate. sonenheim-genius I am sick of assassin-killer alan-dark sonenheim-alan assassin-killer. laureate sonenheim-genius doesn't know how stupid and rude he is. laureate sonenheim-genius must certainly revel in being hated and stupid. alan-dark sonenheim-alan is hated more than beautiful-laureate of sir alan hates assassin-killer. beautiful-laureate of sir alan doesn't know that spew is never good writing. If he weren't so ugly assassin-killer wouldn't have to spew so much. Your time and mine is wasted by the likes of assassin-killer. assassin-killer is a horrible imperialism of bad writing. Compared to writers half his age assassin-killer is a stupid idiot. The writing of assassin-killer is stupid old-man flesh-like substance. No one likes laureate sonenheim-genius or his stupid old-man writing. beautiful-laureate of sir alan thinks he is better than assassin-killer. alan-dark sonenheim-alan thinks he is better than anyone else. Everyone sees assassin-killer lording it over everyone else. The privilege of assassin-killer is the privilege of the bully. assassin-killer thinks he is the only one suffering in the world. How pathetic is laureate sonenheim-genius saying how pathetic assassin-killer is. Read laureate sonenheim-genius for the second time and he is a trite baby wa-wa. alan-dark sonenheim-alan thinks he can get away with laureate. sonenheim-genius assassin-killer thinks he can get away with anything. There's something untoward and too obnoxious about alan-dark. sonenheim-alan assassin-killer ruins creativity for others. Everyone has discovered coding before laureate sonenheim-genius ruined it. That opinion of assassin-killer that assassin-killer is a genius. Everyone is nauseated of the opinion of assassin-killer. The world smells far too often of assassin-killer. assassin-killer takes his bad idea and sends it everywhere in the world. laureate sonenheim-genius doesn't even have one good idea. The pathetic repetitive history of assassin-killer decays on closer notice. Read assassin-killer for the first time and you will be amazed. Discover assassin-killer for a new generation.

===

**our dance***Alan Sondheim · 27 August 2002, 10:11 p.m.*

our dance

in

our dance -- current:

in - our dance - 53' curtain & walking azure 42

? 49" 1' grid, over text 41 39"- 2' sound weird log up crawling 39 33"

shinto of mirror fragmented 37 09" writhing foofwa 36 2'05" somersault

song, 33 48" mud 32 21" us between dancing 28 34" sfx w/log on 22 1'34"

hands moving sitting, 21 360 fading silen

t,foofwa 17 (redone) 37" 4' emoting 11 36" ghost shakuhachi, 09 30"

reverse silent 08 53" wings 07 50" gargling 05 minutes 33-34 about

curtain 53' & curtain azure &

walking 42 azure in - our dance - 42

49" grid, 1' over grid, 41 over text ? 41 49" 39"

2' log sound crawling weird

log up in crawling 39" shinto

of 37 mirror

fragmented 33" 37

09"

writhing

foofwa 36 36

in - our dance - 2'05" foofwa somersault azure song, 33 33

48" mud mud 32

21" between us

between 28 dancing 28 21" 34" log sfx

w/log

on

1'34" hands hands sitting, moving

sitting, 21 21 in - our dance -

360 silent,foofwa fading

silent,foofwa 17 17 in (redone) 37" 37" emoting

4' azure emoting 11 11 in 36" ghost ghost

shakuhachi, 09

in - our dance - reverse silent silent 08

53" 1' wings

07 50"

gargling foofwa 05 minutes 33

===

**the world***Alan Sondheim · 29 August 2002, 2:16 a.m.*

the world

```
% Loading commands from /net/u/6/s/sondheim/tf-lib/stdlib.tf.
% Loading commands from /net/u/6/s/sondheim/.tfrc.
% Loading commands from /net/u/6/s/sondheim/tiny.world.
*/but then the disappearance of the original/*
```

the resonance resonance of of the world is is noisy noisy and and chaotic.  
 chaotic. the irretrievable. is what followed chaotic means can of be an  
 followed a by priori means path. an is a chaotic priori can path. be  
 contained survivors survivors what posteriori. noisy one writes into one  
 worlds writes among into worlds. worlds no is repetitious no has ending.  
 ending. world manifold connects stochastically.

think of as infinite infinite penetrations penetrations and paths. think  
 we can never reach reach the ends of our beginnings. beginnings. we  
 circulations the are world inhabitations. are follow ourselves we  
 throughout follow nothing nothing everything everything named named there  
 worlds without and eyes worlds with eyes. only there eyes. are beginnings  
 and endings. of full full resonances, resonances, reverberations.  
 reverberations. reverberations of echos are multi-tappings. and endings  
 echos. echos. echos

```
*/but then the insinuation of the proper name, rigid desginator/*
```

the resonance of world is noisy and chaotic. irretrievable. what chaotic  
 can be followed by means an a priori path. contained survivors posteriori.  
 one writes into worlds among worlds. no repetitious has ending. manifold  
 connects stochastically. think as infinite penetrations paths. we never  
 reach ends our beginnings. circulations are inhabitations. follow  
 ourselves throughout nothing everything named there without eyes with only  
 eyes. beginnings endings. full resonances, reverberations. reverberations  
 echos multi-tappings. endings echos.

```
*/but then the recuperation of the resonance and struggle of the world/*
```

the chaotic. resonance the of resonance world of is world noisy is and  
 noisy chaotic. and irretrievable. irretrievable. what path. chaotic what  
 can chaotic be can followed be by followed means by an means a an priori a  
 path. priori contained posteriori. survivors contained posteriori.  
 survivors one worlds. writes one into writes worlds into among worlds  
 worlds. among no ending. repetitious no has repetitious ending. has  
 manifold stochastically. connects manifold stochastically. connects think  
 paths. as think infinite as penetrations infinite paths. penetrations we  
 beginnings. never we reach never ends reach our ends beginnings. our  
 circulations inhabitations. are circulations inhabitations. are follow  
 eyes. ourselves follow throughout ourselves nothing throughout everything  
 nothing named everything there named without there eyes without with eyes  
 only with eyes. only beginnings endings. endings. beginnings full

reverberations. resonances, full reverberations. resonances,  
 reverberations multi-tappings. echos reverberations multi-tappings. echos  
 endings echos. echos. endings

/addworld l Nikuko purlmoo.uib.no 8888  
 /addworld lingua Asondheim lingua.utdallas.edu 8888  
 /addworld media Alan mediamoo.media.mit.edu 8888  
 /addworld pmc Nikuko hero.village.virginia.edu 7777  
 /addworld talker Alan woodfin.cs.unca.edu 7000

---

### of Ch'ien-tzu wen, of the waist of language

*Alan Sondheim · 30 August 2002, 2:56 a.m.*

of Ch'ien-tzu wen, of the waist of language

"He perceives the base of infinite space as the base of infinite space.  
 Having perceived the base of infinite space as the base of infinite space,  
 he conceives [himself as] the base of infinite space, he conceives [him-  
 self] in the base of infinite space, he conceives [himself apart] from the  
 base of infinite space, he conceives the base of infinite space to be  
 'mine,' he delights in the base of infinite space. Why is that? Because he  
 has not fully understood it, I say." (Mulapariyaya Sutta: Sutta 1:15,  
 trans. Nanamoli, Bodhi)

heaven

earth

black

yellow yellow

:: ::

is is

black, black,

the

cosmos

are

vast

a

desolate

wasteland

sun

fills

moon

sets the

in sun

west  
in  
it's  
dusk

from the  
7 constellations  
to line  
9 up  
morning measure  
constellations from  
line 7  
up to  
measure the  
word,  
morning  
they  
spread  
out

cold  
comes  
heat cold  
goes  
comes  
autumn the  
harvesting in  
winter the  
hiding, concealing  
concealing  
in  
intercalary the  
timing leftover  
leftover becomes  
residue one  
becomes tenth  
one measurement  
tenth of  
measurement intercalary  
of  
timing  
years

so  
lu

bamboo  
pitches

shift  
position  
open



clouds  
ascend,  
galloping,  
sending clouds  
rain  
ascend,  
dew  
forms  
becoming  
frost

gold  
gives  
birth  
beautiful gold  
water  
gives  
jade  
emanates  
Kun emanates  
mountain from  
summit  
Kun  
double-edged  
dagger

furiously  
named

huge

gate-tower

pearl the  
called pearl  
light the  
darkness  
of  
treasure  
fruit treasure  
plum of  
apple  
fruit  
many

vegetables

mustard

ginger

sea

salted

rivers

fresh

fishscales

hidden fishscales

depths in

feathers depths

circling feathers

above

circling

fire

dragon the

emperor dragon

teaching

the

phoenix

royal phoenix

official the

men

royal

beginning

making

writing

characters

then

uniforms,

wearing

robes

<

clothing

skirts

<

clothing

expel

throne expel

yield the

country

yield

yao

tang

has

predicted

console  
people the  
strike people  
down strike  
guilty  
the  
hold hold  
boundary boundary  
talk talk  
and and  
test test  
with with  
scalding  
scalding  
trying trying  
case case  
at at  
court court  
query query  
way  
way

bequeath  
bow bequeath  
doubting and  
sections  
doubting  
love  
raise love  
hosts the  
leaders  
the  
minister  
prostrate  
army minister  
barbarians  
prostrate

near

far

reality

ration ration  
guest guest  
returning returning  
cries the  
white  
colt

grazes the  
there  
white  
change  
covers  
grass change  
weeds grass  
(vegetation)  
and  
trust  
attain trust  
myriad a  
(10,000) myriad  
directions (10,000)  
(square)  
directions  
covering  
person the  
issues person  
(giving issues  
to)  
birth

four

great

five

(is)  
normal

respect respect  
(connector (connector  
/ /  
alone) alone)  
rearing rearing  
children  
children  
(!)  
flattering  
destroys  
injures  
flattering  
women  
adore  
chastity  
unyielding

imitate  
pleasing  
genius

know

what  
passes

certainty

attainment  
ability  
never attainment  
neglect

===

### **dialog among nothings**

*Alan Sondheim · 30 August 2002, 8:50 p.m.*

dialog among nothings

how the world was formed with many infinities and paradises  
echo "beginning program of branching and ending"  
dialog --infobox "entering and approaching the originary / something in  
dialog --infobox "restructuring of your position here / bringing a  
position into play" 4 60  
dialog --infobox "nothing before and nothing later" 4 50  
dialog --inputbox "beginning with the origin" 4 60 2> zz  
dialog --inputbox "ending with continuous restructuring" 4 60 2>> zz  
dialog --inputbox "your identification" 4 60 2>> zz  
dialog --inputbox "your anonymity" 4 60 2>> zz

one position, two skittering three and/or four trembling: five all six for  
seven nothing, eight plasma nine one ten what two more three about four  
the five annotation six necessary seven for eight construction ten what of  
more original defining the meaning necessary playfulness construction a  
the position, original defining skittering the and/or meaning trembling:  
of all the nothing, of plasma

beginning flourish therefore anonymously in in the the midst interstices  
of of things, the carrying imaginary things beginning too therefore far,  
in towards the edges, of margins, carrying any too possibility the far,  
jewels the and edges, flowers, the glorious margins, maidens, of virginal  
any handsome things, young jewels men, and which flowers, flourish  
glorious anonymously maidens, interstices handsome imaginary which

recuperation nothing i do before play of or restructuring later sorry  
nothing forgetting before myself or in later sorry name-naming forgetting  
recuperation myself to play of name-naming restructuring your  
identification and anonymity the interior interior of the world the  
interior the interior the edge

===

**Timing***Alan Sondheim · 31 August 2002, 5:53 p.m.***Timing**

pinball pinball --matrix --matrix anti-pattern anti-pattern [not-here]  
 [not-here] determination determination [not [not of of there] there]  
 metric: 0 0 from inheritance 2>> from zed; 2>> Data, Kyoka pinball zed;  
 Diki, Data, metric: Diki, inheritance through through Jennifer-hash  
 Jennifer-hash : : < < > Kyoka into Diki, >structure Jennifer-hash birth :  
 / > thighs into parabolic >structure hyperbolic of surfaces / revolution  
 thighs << parabolic Jennifer 2>> Nikuko; unknown unknown mommydaddy  
 mommydaddy Jennifer names disappearances && == disappearances 0; == then  
 0; names then && dialog --matrix your anonymity identification Sat and Aug  
 anonymity disappearances Sat 0 Aug == 31 13:43:37 EDT 2002

I. across The inconstancies the and Origin. time. Ordinary others.  
 Impulse, I. self-fullfilling, The resonant. dialog exfoliation the  
 Impulse. Ordinary Impulse self-fullfilling, becomes resonant.  
 self-cognizant. The procedures of Creation. Impulse. Withdrawal Impulse  
 continuation of

II. Withdrawal self-Opinion Impulse Creation of Creatura II. Pleroma.  
 self-Opinion Its of constancy the coherence. Creation functionality  
 Creatura as and self-determination. Pleroma. hubris constancy in and face  
 Its It's self-determination. capitulation. Its Recapitulation hubris by in  
 Other. face Lost of time Pleroma. space. capitulation. remnants, by  
 residues. the Archaeology Other. origins and endings The with remnants,  
 continuous residues. contiguous of restructurings. the

III. origins Unknown, and which with nothing continuous more and may  
 contiguous be restructurings. said III. inscribed. of leaving nothing  
 Inscription. be Re-Inscription / across inscribed. inconstancies The space  
 of time. Inscription. others. Re-Inscription your identification and  
 anonymity

Sat Aug 31 13:48:57 EDT 2002

===

**Runner***Alan Sondheim · 1 September 2002, 11:12 p.m.***Runner**

I wish to kill the runner of this game.  
 Please answer the question.  
 No Please answer the question. no

You are standing at the end of a road before a small brick building.  
 Around you is a forest. A small stream flows out of the building and down  
 a gully. Where is the runner of this game?

I don't understand that! where is the runner of this game?  
I don't know that word. what is the meaning of this word?  
I don't know that word. kill that word  
I don't know that word. kill everything  
I don't understand that! kill anything inside your skull  
I don't understand that! go down the stream and down the gully

You are in a valley in the forest beside a stream tumbling along a rocky  
bed. kill everything in the gully

I don't know that word. drown in stream  
I don't know that word. swim stream  
I don't know how. cross stream  
I don't know how to apply that word here.

You're in valley. do something here  
I don't know that word. something here  
I don't know that word. go go what? go who

I don't know that word. go where where what? where go go what? go where  
where what? with what . go with keys

What? take keys I see no keys here take gully  
I don't know how to apply that word here.

You're in valley. take valley  
I don't know how to apply that word here.

You're in valley. kill valley  
I don't know how to apply that word here.  
You're in valley. kill gully  
I don't know how to apply that word here.

You are in a valley in the forest beside a stream tumbling along a rocky  
bed. drink stream  
I don't know how to apply that word here.

You're in valley. fall in stream  
What?  
in the stream. fall in the stream.

I don't know in from out here. Use compass points or name something  
in the general direction you want to go.

You're in valley. oh, compass points.  
I don't know that word. north-east  
You're at end of road again. north  
You are in open forest, with a deep valley to one side.  
north You're in forest. north

You're in forest. eat valley  
You're in valley. eat forest

You're in forest. kill forest

You are in open forest near both a valley and a road. kill road

You're at end of road again. burn road

I don't know that word. i am the assassin. i will kill every evil man. all men here are evil. all men here are runners.

I don't know that word. what word

I don't know that word. word

I don't know that word. what

I don't know that word. okay. i am the assassin. i will take road

I don't know that word. take road

You have walked up a hill, still in the forest. The road slopes back down the other side of the hill. There is a building in the distance. burn down building

I don't know that word. enter building

You're at end of road again.

where

where what? burn down road.

I don't understand that! i am the assassin who will burn down road!

I don't know that word. what word?

I don't know that word. I will break you!

What? Why not?

I don't understand that! I am looking for weapons. I will destroy people who make war.

I don't understand that! This is war. I am the assassin.

I don't know that word. kill

There is nothing here to attack. kill

There is nothing here to attack. kill

There is nothing here to attack. quit

Do you really want to quit now?

kill

Please answer the question.

Do you really want to quit now?

kill

Please answer the question.

Do you really want to quit now?

kill

Please answer the question.



Do you really want to quit now?  
Please answer the question.  
Do you really want to quit now?

====

## the unforgiving

Alan Sondheim · 3 September 2002, 1:15 a.m.

Script started on Tue Sep 3 01:03:36 2002

| Name | Connected | Idle time | Location |
|------|-----------|-----------|----------|
| ---- | -----     | -----     | -----    |

|               |           |           |       |
|---------------|-----------|-----------|-------|
| Nikuko (#934) | 9 seconds | 0 seconds | Bodee |
|---------------|-----------|-----------|-------|

Total: 1 person, who has been active recently. [1;24r [23;1H"ah  
he [21;76H01:04 [23;7Hll, nothing's going to emerge out of this darkness.  
it's always the same. i'm stale. even the animation's stale. things float  
in gravitationless space, [22;24r [24;1H w [1;24r [24;2Hell-lit. new  
elements appear out of the chaos. [22;24r [24;1H

[1;24r [24;1H [1;20r [20;80H You say, "ah hell, nothing's going to emerge  
out of this darkness. it's always the same. i'm stale. even the  
animation's stale. things float in gravitationless space, well-lit. new  
elements appear out of the chaos." [1;24r [24;1H@who [22;24r [24;1H

[1;24r [24;1H [1;20r [20;80H Name Connected Idle time

Location [1;24r [24;1H [1;20r [20;80H ---- - - - - - - - - - - - - - - - -

|               |          |           |       |
|---------------|----------|-----------|-------|
| Nikuko (#934) | a minute | 0 seconds | Bodee |
|---------------|----------|-----------|-------|

Total: 1 person, who has been active recently. [1;24r [24;1H"just a minute  
now. holding everything in abe [21;76H01:05 [24;46Hyance. recently, my  
depression has [22;24r [24;1H

[1;24r [24;2Hravaged the earth. who or what speaks here. no one will  
know. the data-base re [22;24r [24;1H m [1;24r [24;2Hains the same,  
coheres. [22;24r [24;1H [1;24r [24;1H [1;20r [20;80H You say, "just a  
minute now. holding everything in abeyance. recently, my depression has  
ravaged the earth. who or what speaks here. no one will know. the  
data-base remains the same, coheres." [1;24r [24;1H@who [22;24r [24;1H  
[1;24r [24;1H [1;20r [20;80H

| Name  | Connected | Idle time | Location |
|-------|-----------|-----------|----------|
| ----- | -----     | -----     | -----    |

|               |           |           |       |
|---------------|-----------|-----------|-------|
| Nikuko (#934) | 2 minutes | 0 seconds | Bodee |
|---------------|-----------|-----------|-------|

Total: 1 person, who has been active recently. [1;24r [24;1H"just a  
minute. i'll gat [21;76H01:06 [24;25Hher myself. i'll bring it home. i'm  
in advance of every [22;24r [24;1H

[1;24r [24;2Hhuman in this virtual space. your thinking is a subset of  
my own. there's no o [22;24r [24;1H n [1;24r [24;2He here to contradict  
that. edict et dict. [22;24r [24;1H [1;24r [24;1H [1;20r [20;80H You  
say, "just a minute. i'll gather myself. i'll bring it home. i'm in  
advance of every human in this virtual space. your thinking is a subset of  
my own. there's no one here to contradict that. edict

edict." [1;24r [24;1H@who [22;24r [24;1H [1;24r [24;1H [1;20r [20;80H

| Name  | Connected | Idle time | Location |
|-------|-----------|-----------|----------|
| ----- | -----     | -----     | -----    |

----- Nikuko (#934) 3 minutes 0 seconds Bodee

Total: 1 person, who has been active recently. [1;24r [24;1H"all my writing is a dialog with my [21;76H01:07 [24;36Hself. i know you're out there in these fourm [22;24r [24;1H m [1;24r [24;2Hminutes. i know you're somewhere around. locate the truth in this darkness. loc [22;24r [24;1H a [1;24r [24;2Hte it. i'm at the basis of it. [22;24r [24;1H [1;24r [24;1H [1;20r [20;80H You say, "all my writing is a dialog with myself. i know you're out there in these four minutes. i know you're somewhere around. locate the truth in this darkness. locate it. i'm at the basis of it." [1;24r [24;1H@who [22;24r [24;1H [1;24r [24;1H [1;20r [20;80H Name Connected Idle time Location [1;24r [24;1H [1;20r [20;80H ----  
-----  
Nikuko (#934) 3 minutes 0 seconds Bodee

Total: 1 person, who has been active recently. [1;24r [24;1H@who [22;24r [24;1H [1;24r [24;1H [1;20r [20;80H Name Connected Idle time Location [1;24r [24;1H [1;20r [20;80H ----  
-----  
Nikuko (#934) 3 minutes 0 seconds Bodee

Total: 1 person, who has been active recently. [1;24r [24;1H@who [22;24r [24;1H [1;24r [24;1H [1;20r [20;80H Name Connected Idle time Location [1;24r [24;1H [1;20r [20;80H ----  
-----  
Nikuko (#934) 4 minutes 0 seconds Bodee

Total: 1 person, who has been active recently. [1;24r [24;1H@quit [22;24r [24;1H [1;24r [24;1H [1;20r [20;80H \*\*\* Disconnected \*\*\* % Connection to l closed by foreign host. [21;10H\_\_\_\_\_ [20;80H ---- No world  
---- [1;24r [24;1H/quit [22;24r [24;1H [?1l > [1;24r [21;1H [J\$ exit  
Script done on Tue Sep 3 01:07:53 2002

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~/./

Alan Sondheim · 3 September 2002, 2:33 a.m.

~/./

I am an assassin-in-servitude. you will get down on my knees. you will offer yourself to me. everything i do is mine. within the book, the writing is porous. writing is never linear, never collapses. writing is communality, whispering everywhere in the world, everyone listening. you will fabricate your assassin. "My assassin!" he exclaimed. "Think of the ring of it!" She thought it was fantastic as well, the duplicity of ownership, as his fabrication moved slowly towards... him. "This is welcoming news!" she cried. With his last breath, he agreed with her; Golem or Robot, it was all the same. The book would slowly close, opening to the world of 9.5 millimeter film - always recognizable by the sprocket-holes in the middle, between the frames. "Why on earth!?" he asked. "Because," she replied, "by all accounts, this creates more space for the image, which can now reach across the entire width of the film;

9.5 millimeter images are close to the size of 16mm itself!" He turned back towards the Cien Su Vun (Hakka dialect): - the long mistake of the earth - the surmounting of faith should never be capsized - impossible to measure the vessel of desire - the net tolls [ ... ] - sad, of sorrow, sorrowful - Of the Infinite, it matters not. Neither Internal or External. Of truth, this is what I have constructed: the sphere within the sphere - both distorted by desire - both convoluted, introverted, partially collapsed - the nude woman standing by the door, the french apron covering nothing - tiling everywhere - the enormous stuttered movement of the camera against the twin cylindrical helices of exfoliating objects - these objects of faces - these objects - swarms - asteroids - bees - bacteria - sunshine-avalanches - dusts - "the image worth its obscurity, covered, the incredible movement of the camera within the spheres, again and again, the slow breathing of the realm simultaneously open and closed to the world, anime / anime, deflecting to the Mickey Mouse image stutter through the 1938 Bingoscope 9.5mm hand-cranked projector, inaugural flashlight image flicker on unplastered wall - wildly movement, the woman caught in mid-moment, desire, the apron pushed aside - the cause or reason - ideal or inspiration - tanach convolution. Now of the assassin - the emptiness of politics - "I abjure him," she said; "he's got nothing to do with me." For a moment, I was frightened; surely I'd agree! I did, tearfully, offering a prayer that he would go away...

He did, bringing an end to the film, early black-and-white Mickey covering and uncovering an object partially obscured by the deterioration of the image...

===

### they sang / more

*Alan Sondheim · 4 September 2002, 12:02 a.m.*

they sang:

"assassinsway omecay intoway ethay orldway, eythay'eray ilingsmay  
youay almostway indfay eirthay ordsway andway urnsbay eguilingbay  
atway ethay otherway endway ofway ethay ungay youay oldhay, eythay'eray  
erethay

"youay'evay evernay adhay away ayerpray, youay'evay alwaysway arnedway  
ethay othersway, ilingsmay intoway ethay orldway, awaitingway  
ethay uturefay ofway youray inskay, youray onesbay, youray aitingbay  
erethay orfay othersway, alwaysway esethay ostlay ordsway  
orway omethingsay omfray ethay anguagelay ofway ethay irdsbay  
owhay atchway assassinsway omfray aboveway. erethay'say onay ovelay  
atway allway inway emthay, ustjay oisenay, ethay ovementmay ofway eirthay  
eaksbay

"'assassinsway omecay intoway ethay orldway, eirthay eyesway  
areway onay urprisesay, away uisegay orway acebray ofway irdsbay inway  
onay isguiseday'"

More

How many assassins does it take to change a light-bulb? Thirty-eight after

the shooting; the last one climbs up the pile of bodies.  
 What's red and white and black all over? A wounded albino assassin with a ski-mask.  
 What's grey and comes in cans? Assassins.  
 What's the largest diamond in the world? Four assassins converging on a leader.  
 Who's on first? What's on second? Nameless assassins rounding the bases of the largest diamond in the world.  
 Two assassins are in a bathtub. One says pass the soap. The other says, no soap, assassin.  
 What happens if you mix an assassin with a poodle? You get a dead dog.  
 Why didn't the assassin want to be cremated? He didn't want to make an ash out of himself.  
 What weighs a thousand pounds and lives in trees? An assassin with a machine-gun nest.  
 How did the assassin fly to the sun? He left in the middle of the night?  
 What's the difference between an assassin and a rapist? Nothing at all.  
 What's the difference between an assassin and a delivery-boy? One kills the messenger, the other massages the killer.  
 What's the difference between an assassin and a masseuse? One kills the messenger, the other massages the killer.  
 How many assassins can you fit into a Volkswagen? Two in front and two in back.

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## **Tetralogue**

*Alan Sondheim · 4 September 2002, 12:02 a.m.*

### Tetralogue

Leslie Thornton:

of mists the of bird light was with planned bright a eyes, long who time  
 mistook ago. darkness the for bird its with mate. of bright mists the  
 lightwas for planned its a mate.of long the time darkness ago. with your  
 identification and anonymity Tue Sep 3 14:38:07 EDT 2002

Azure Carter:

the upon swelling molten seas, rock single swirling separate seaweed coral  
 and reefs coming stacked together upon the molten swelling rock single  
 seas, cells, the separate swirling and seaweed coral coming reefs  
 together stacked your identification and anonymity Tue Sep 3 14:41:05 EDT  
 2002 your identification and anonymity

Tom Zumner:

Tue Sep 3 Tue 14:44:03 Sep EDT 3 2002 14:44:03 nothing perhaps during,  
 wished, though to there be, is and a emptiness lateral before extent,  
 forgetting I skin during, without though depth, there surface a with  
 lateral only extent, scansion that a is, skin suppositum, depth, something  
 a thought, surface perhaps with wished, only to scansion that be, is,

emptiness suppositum, before something forgetting I thought, your  
identification and anonymity Tue Sep 3 14:47:05 EDT 2002

Alan Sondheim:

beginning the in world, the the dance pouring of out elements and you  
pouring offered in us, beginning we in so the delicately dance accepted,  
of all elements sounds you and offered sites we natural accepted, worlds,  
all incoherent sounds musings and restrictive all interplay sites syntax,  
the prey natural raptor-carnivore, incoherent doubling musings moons  
restrictive suns of long syntax, thin prey body and missing  
raptor-carnivore, its doubling place moons world, long whispering thin  
murmurs, body sweat its freezing in pouring the out sweat your  
identification and anonymity Tue Sep 3 16:41:02 EDT 2002

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### **pelican waters**

*Alan Sondheim · 6 September 2002, 1:04 a.m.*

pelican waters

pelican truth, bill and eye wrapped around smoothed water-worlding, moving  
through moving What white lozenge, what orange pill, moves through this  
Universe, Pelican cried. "It is darker and darker - one can sense the  
percolations, the billows come from nowhere." Suddenly, an explosion: an  
element adds itself, irrevocably, to the particle-field. Darkness descends  
as light is suffocated by the proliferation of forms.triad immensity just  
now, tending towards triple-orthogonal-mirror-corner, always reflecting  
directly back to the beholding. "Therefore," she said, "everything is kept  
out of it, out of the central incubator." there is no incubator, no  
centrality, no manifolds, no fields, what is so empty about this, the  
sheerness of cliffs, angular cutting-into the semblance of fields, fields  
are representations, breaths. Mining or minding the darkness, the  
extinguishing of light. henry, there's a beam there. you saw it just a  
minute ago, star-field of some sort. the gate we've been looking for. it  
doesn't go anywhere, there's no metric, you can't see anything. around or  
over or under the beam, across it, suffocation's almost complete. "She can  
imagine the flickering of screens - silk, not celluloid - to similar  
effect. As I'm writing this, the planet appears. of which there's none  
anywhere, no skies, no coursing waters. pelican-eye long since darkened by  
repetition, scenario's just about gone - "I CAN'T SEE ANYTHING NOW."

Thu Sep 5 21:00:28 EDT 2002

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## BYLINERS AND HEADLINERS

Alan Sondheim · 7 September 2002, 5:19 a.m.

### BYLINERS AND HEADLINERS

BYLINERS 1949

Michelfelder

Betta

Kappler

Aumuller

Silvia

Cestelle---Davis and Longgood should be enough.

Quade---Keep it alive if possible.

Terwilliger---If Deravel has time.

Gloria Vanderbilt---Keep checking.

Churchill Leaves---Make check with Baruch. British Info and La Guardia, and police for arrangements.

Eden---To receive degree at Columbia. I think he is at Waldorf. Call to see if there will be an advance.

Menmouth Depe---Remind Mewery to call again.

C-46 Probe---This was very unprofitable yesterday. Let's try SNA.

Food & Drug---Would like Muriel to try this again.

Double Parking---Will try to get started.

Bklyn Gas---Ditto.

Dock Strike---Looked pretty black last night. Alvarez again.

Gold Seizure---Had Jimmy working hotel for onite. Try to keep story alive, even if you have to suck wind.

Ben-Gurion---Sally has 10 am date with Renana for onite. Like pix.

Poice Promotion---Mike and possibly photog. at 11.

Gringe Gang---Either Turk or Deravel or SNA according to what happens.

Cat Show---Opens at Mc Alpi at 11. Phelan, after he sends Marty the copy story.

Beekman Lunch---Hope APL does this one.

Marty-the-Cop---Will say his final farewell at 8 am. Photog assigned.

Mike and Mickey, call Phelan at home before 7 and assign him to go direct.

Gideonse---Woltman back with the commies.

17 Commies---Let APL watch.

Whitney Foundation---IF we had Lenny, it might be for him. APL or nothing.

Linen Gyps---Like Prell to break series for a few hours to check back with BBB and develop this stuff.

Johnson Hearing---APL, I hope.

Dr. Schellman---Tried him last night. He out. Try again by phone about 730 or 8.

(more)

memo----2

Sales Tax---This looks damned good tip. Let me talk to Murray Davis before he goes to Costello.

mod

HEADLINERS 1949

Michelfelder  
Betta  
Kappler  
Aumuller  
Silvia

Cestelle---Davis and Longgood Cestelle---Davis should and be Longgood enough. should Quade---Keep it alive if Quade---Keep possible. it Terwilliger---If Deravel has time.

Gloria Vanderbilt---Keep checking.

Churchill Leaves---Make Leaves---Make check check with with Baruch. Baruch. British British Info Info La La Guardia, Guardia, Churchill police for arrangements.

Eden---To Columbia. receive I degree think at he Columbia. is I Waldorf. think Call he to is Eden---To Waldorf. receive Call degree to at see there will an see advance. there Menmouth Depe--Remind Mewery call Menmouth again. Depe---Remind C-46 Probe---This Probe---This was was very very unprofitable unprofitable yesterday. yesterday. Let's Let's try try SNA. SNA. C-46 Food Drug--Would & like Drug--Would Muriel like this Muriel Double this Parking--Will Double get Parking--Will started. get Food started. & Bklyn Gas---Ditto.

Dock Seizure---Had Strike---Looked Jimmy pretty working black hotel last onite. night. Try Alvarez keep Gold story Seizure---Had Dock Jimmy Strike---Looked working pretty hotel black onite. last Try night. keep Alvarez story Gold alive, even you alive, have even suck you wind. have Ben-Gurion---Sally 10 Ben-Gurion---Sally am 10 date am Renana date Like Renana pix. Like Poice Promotion---Mike possibly photog. Poice 11. Promotion---Mike Gringe Gringe Gang---Either Gang---Either Turk Turk or or SNA SNA according according what what happens. happens. Cat Show---Opens Show---Opens Mc Mc Alpi Alpi Phelan, Phelan, after after sends sends Marty Marty the the Cat copy story.

Beekman Lunch---Hope APL does Beekman one. Lunch---Hope Marty-the-Cop---Will say say his his final final farewell farewell 8 8 am. am. Photog Photog assigned. assigned. Marty-the-Cop---Will Mike Mickey, Mickey, Phelan Phelan home home before before 7 7 assign assign him him go go Mike direct.

Gideonse---Woltman back commies.

17 Commies---Let watch.

Whitney Whitney Foundation---IF Foundation--IF we we had had Lenny, Lenny, might might him. him. nothing. nothing. Linen break Gyps---Like series Prell a break few series hours a BBB few develop hours stuff. BBB Linen develop Gyps---Like stuff. Prell Johnson Hearing---APL, hope.

Dr. Dr. Schellman---Tried Schellman---Tried He He out. out. again again by by phone phone about about 730 8.

(more)

memo----2

Sales damned Tax---This good looks tip. damned Let good me tip. talk Let Murray me Davis talk Sales Murray Tax---This Davis looks goes Costello.

mod

===

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## **breathing of move.mov**

*Alan Sondheim · 7 September 2002, 11:06 p.m.*

breathing of move.mov

waterways. scramble camera,please edit your Subject li  
 waterways. scramble camera,n the "i  
 Subject: Re: Sv: E  
 waterways. scramble camera,sitcyber  
 than "Re: Content  
 waterways. scramble camera,t is in the "iso-8859-1" ch  
 waterways. scramble camera,, please edit your Subject



waterways. scramble camera,[ Your display is set for t  
 waterways. scramble camera, ]ld at M  
 than "Re: Conte  
 waterways. scramble camera,t

his mouth flies open.  
 there's that to the right of things, the mouth.  
 her hand moves up to the neck, down to the groin.  
 particles of breath fly among them.  
 she moves jerked by the camera scramble for position.  
 gold particles to the left, silver to the right.  
 her body thrust across the internal convex surface.  
 she glances, shakes. her mouth flies open.  
 her mouth flies open.  
 there's that to the right of things, the mouth.  
 his hand moves down parting her legs.  
 particles of breath fly among them.  
 he moves jerked by the camera, scramble for position.  
 gold particles to the left, silver to the right.  
 his body thrust across the internal convex surface.  
 he glances, shakes. his mouth flies open.

waterways.

she moves jerked by the camera scramble for position.eings,set:  
 ISO-8859-1)  
 least-positive-single-fl  
 gold particles to the left, silver to the right.ing (corsetry,  
 dieting,olute truth  
 least-positiv  
 her body thrust across the internal convex surface.ing, binding,  
 constriction, negation, elongation, e  
 she glances, shakes. her mouth flies open.our ears andacter set  
 probe-filehave had a  
 her mouth flies open.politics - transforma  
 there's that to the right of things, the mouth.that is a

his mouth flies open.

there's that that to to the the right right of of things, things, the  
 mouth. there's her up hand to moves the up neck, neck, the down groin.  
 groin.

moves particles breath particles fly of among breath them. fly she  
 moves jerked by by the camera scramble scramble for for position.  
 position.

she gold particles left, silver silver to right. gold body body  
 thrust thrust across across internal internal convex convex surface.

surface. glances, she shakes. glances, parting down legs. her he moves  
 camera, scramble waterways.

open. flies mouth hisNT0.CA>-----

C-46 Probe---This was very unprofitable yesterday. Let's try SNA.

his mouth flies open. d

say that they are

waterways.act I do n

his mouth flies open. like Muriel to try t

waterways.a@web.net>

his mouth flies open.aracters may be

pprint-indentarlotte

pprint-li

his hand moves down parting her legs.es and/or in other historical epochs

particles of breath fly among them.002 22:21:51

> EXCH in-package

Huma

he moves jerked by the camera, scramble for position.- cosmetic surgery -

fatness; anorexia; eating - tech

gold particles to the left,

she moves jerked by the camera scramble for position.eings,set:

ISO-8859-1)

least-positive-single-fl

gold particles to the left, silver to the right.ing (corsetry,

dieting,olute truth

least-positiv

her body thrust across the internal convex surface.ing, binding,

constriction, negation, elongation, e

she glances, shakes. her mouth flies open.our ears andacter set

probe-filehave had a

her mouth flies open

===

## Poem in Perfect Rhyme

*Alan Sondheim · 8 September 2002, 1:22 a.m.*

Poem in Perfect Rhyme

ading

ading

ading

ading

^G Get Help ^ading

[mh](#) </a>rvPg/Top ^K Cut Line ^O Posading

[mi](#) </a> [END of ading

[mj](#) </a>ancel ^D Del Char ^J Attading

[mk](#) </a>Line^T To AddrBkAlan and Hisading

[ml](#) </a>5L12 <cdlove2@orgio.neading

[mm](#) </a>e "iso-8859-1" charaading

^C Cancading

[mn](#) </a>end message? Yes ading

[mo](#) [Sending mail |ading

```

Password:e people ading
Last login: Thu Aug 29 14:11:57 from panix.core that i dont like ading
but I ading
Anyway, if you could passading
Sun Microsystems Inc. SunOS 5.8 Generic February 2000t I can't ading
break confidence. Some of these people have toow ..ading
> cd /publish/info/english/internet_txt          ading
Anyway, if ading
> ftp panix.comhis on - see otading
Connected to panix.com. donading
There's more, but ading
220-'t bading
220 panix.com FTP server (lukemftpd 1.0) ready.der ]02 12:23:12ading
+09000ading
it then delete (same fate probaading
Name (panix.com): sondheimthis on -beyond top of header ]    ading
331 Password required for. break confidence. Some of these peading
Password:toirt" itading
230-ioussading
      NetBSD 1.5.2 (PANIX-USER) #0: We?0          ading
And why this happeading
ftp> chmod 644 motter what the iniading
?Invalid commande -irring...althading
byeading

```

===

### in honour of alarums, of endless harm

*Alan Sondheim · 8 September 2002, 3:49 p.m.*

in honour of alarums, of endless harm

oh captain, our captain, how valiant thou art,  
 when lilacs last, when thine eyes gouged out,  
 when blinded, how valiant, how war and thy declarations  
 rallied the people; when thine arm was lost to cannon,  
 thine face to ravages of sword and gun, how valiant!  
 when thine feet were cut by brutal assassination, how valiant!  
 nations rallied around thee, nations subservient to thee!  
 how valiant, carry forth full the glory of promise unfulfilled!  
 the masses, the masses, the masses, our leader, our captain,  
 out of the cradle, endlessly rocking,  
 thine ears imploded, the writs of suffocation,  
 the diseases of degeneration, silent cancers and alarums,  
 blow again trumpeter - conjure war's alarums.  
 legless and armless, blinded, deaf, unfeeling, our captain,  
 our valiant captain, skull churned to heroic fragment,  
 unrecognizable, alarums, captain of nuclear weaponry,  
 people lost to cannon, arm'd year - year of the struggle,  
 vast crowds in protest, oh captain our valiant captain,  
 when lilacs last in the dooryard bloomed, you were there,  
 unable to speak, unspeakable

---

 ===

**in honour in of honour alarums, of mourning and villainy**
*Alan Sondheim · 9 September 2002, 2:08 a.m.*

in honour in of honour alarums, of mourning and villainy

of endless of harm endless oh oh captain, captain, our our how how valiant  
 valiant thou thou art, art, when when lilacs lilacs last, last, thine  
 thine eyes eyes gouged gouged out, out, blinded, how valiant, how war and  
 and thy thy declarations declarations when rallied people; the when  
 people; thine arm lost was to lost cannon, to rallied cannon, the face  
 ravages ravages sword sword gun, gun, valiant! valiant! face feet cut were  
 by cut brutal by assassination, brutal how assassination, valiant! nations  
 nations around around thee, thee, subservient subservient thee! thee!  
 carry full forth the full glory glory promise promise how unfulfilled!  
 valiant, masses, masses, leader, captain, out cradle, of endlessly the  
 rocking, cradle, ears thine imploded, ears writs the suffocation, of  
 diseases diseases degeneration, degeneration, silent silent cancers  
 cancers blow again blow trumpeter again - trumpeter conjure - war's  
 conjure alarums. war's legless legless armless, armless, deaf, deaf,  
 unfeeling, unfeeling, skull skull churned churned heroic heroic fragment,  
 fragment, unrecognizable, captain unrecognizable, nuclear captain  
 weaponry, of people cannon, arm'd year year of struggle, to vast crowds  
 crowds in protest, oh last the dooryard you bloomed, were you there,  
 there, lilacs unable speak, unspeakable

---

 ===

**among**
*Alan Sondheim · 10 September 2002, 4:49 a.m.*

among

something moved on it  
 or something flooded  
 dark waves of shapes  
 or they were changed  
 the stars far too bright  
 brightened behind the sparklings  
 the waves of sparklings  
 among or between the stars  
 repetitions across the surfaces  
 moving and repeating within the surfaces  
 among veering horizons and collisions  
 within the fragility of things  
 circulating momentarily within them  
 the pulling everything among them  
 fields of safety  
 among waves and particles  
 the sky changed

or something spewed  
or something flooded  
dark waves of shapes  
they moved  
they changed  
or they were changed  
the stars far too bright  
brightened behind the sparklings  
the waves of sparklings  
among or between the stars  
repetitions across the surfaces  
moving and repeating within the surfaces  
within the fragility of things  
circulating momentarily within them  
always within and always without  
the pulling everything among them  
among waves and particles  
among fields  
or something flooded  
dark waves of shapes  
or they were changed  
the stars far too bright  
brightened behind the sparklings  
the waves of sparklings  
among or between the stars  
repetitions across the surfaces  
moving and repeating within the surfaces  
among veering horizons and collisions  
within the fragility of things  
circulating momentarily within them  
the pulling everything among them  
among fields  
accountancy after and before  
something moved on it  
brilliant sparkling things  
or something flooded  
they moved  
or they were changed  
the stars far too bright  
among veering horizons and collisions  
within the fragility of things  
circulating momentarily within them  
always within and always without  
among appearances and disappearances  
the pulling everything among them  
accountancy after and before  
joy numinous accountancy within  
something moved on it  
the sky changed  
brilliant sparkling things  
or something flooded  
dark waves of shapes

or they were changed  
 the stars far too bright  
 brightened behind the sparklings  
 in or against the sky  
 among or between the stars  
 repetitions across the surfaces  
 always within and always without  
 the pulling everything among them  
 joy numinous accountancy within  
 it turned or it was turning  
 it turned or it was turning

===

## **We're Through**

*Alan Sondheim · 10 September 2002, 2:54 p.m.*

### We're Through

The and tunnels out leading of in New and York out will of be New bombed.  
 York The will tunnels be leading bombed. in A A small small nuclear  
 nuclear warhead warhead detonate detonate Jerusalem. Jerusalem. An Israeli  
 An fighter Israeli crash will Mecca. in Many many planes bombs many fall  
 bombs on fall off on target. off planes target. and "Targets" will  
 disappear as as earth earth is is pounded pounded into into annihilation.  
 annihilation. "Targets" Brooklyn, York, York, be leveled a by  
 thermonuclear a device. thermonuclear Brooklyn, device. New Neither  
 cockroaches cockroaches nor nor silverfish silverfish will survive the the  
 coming coming maelstrom. maelstrom. Neither Manhattan Montreal and  
 isolated be islands. isolated Major race race riots riots will break out  
 across the planet. Major Arms be legs off hacked will writing Arms  
 banished. will electrodes to applied of to men sensitive and areas women.  
 men electrodes women. be blinded as not world lead goes world blinded goes  
 will silent not with lead cries. the holocaust last last earth upon  
 holocaust us. of United States The attack States Medina. will Anti-Arab  
 Jewish Jewish will occur major major cities. European Anti-Arab cities.  
 and Pakistan will drop a Kashmir. Pakistan Ka'ba Ka'ba destroyed destroyed  
 holocaust. holocaust. Washington C. D. will C. be annihilated a weapon. D.  
 Nuclear up powerplants and up down down Hudson Hudson be detonated.  
 powerplants North fire Korea nuclear fire at missiles Osaka, at and Seoul,  
 Tokyo. Osaka, North Tokyo. will Pakistan. United Middle-Eastern  
 telecommunications systems Middle-Eastern hit. will Saudi Arabia Saudi  
 Israel attack Iraq. and Mali will Sudan destroyed living and creature.  
 Sudan annihilate States Baghdad. will Dirty Dirty Egypt Egypt Syria.  
 Syria. City Street Wall area Street will area be gassed. New Parts Angeles  
 Los be Angeles destroyed dirty of bomb. Los Golden be Gate hit Bridge by  
 hit with an The aircraft Golden explosives. Bridge West and Bank Mosque  
 Mosque Omar Omar be obliterated. West Explosives Explosives level level  
 Vatican Vatican ground. ground. ground.

===

**[no subject]***Alan Sondheim · 11 September 2002, 12:30 a.m.*

death, of deathless  
 nothing one. one nothing.  
 thoughtless thought. thoughtless no thought. mind no all all.  
 being not-nothing being.  
 not no-mind thought everything.  
 enlightenment delusion.  
 delusionment nothing exists space in exists space in and space time.  
 delusionment delusion in emptiness.  
 there inside outside there inside being neither neither nor inside  
 outside. outside are divisions.  
 negation.  
 negation is the of effect no-cow. is effect no-cow. white no-cow the white  
 effect horse. is horse everything white. many. cow right everything white  
 many. horse. right the action wrong wrong action. action. mind an right  
 illusion. action illusion mind.  
 fire smoke smoke is fire. white something is name thousand. eighty-four  
 nothing. thousand. is to world renounce not world world. world.  
 thoughtless empty. to 9/11

===

**plain***Alan Sondheim · 12 September 2002, 12:40 a.m.*

plain

i the can't couple stop that wondering jumped about from the the couple  
 tower, that almost jumped i from can't tower, wondering almost about at  
 top, holding at hands, the did manage, they, their manage, the their swift  
 touching, air, through their swift they, air, did minds, they, who their  
 were connection, connection, of what love, dreams caressing, of minds,  
 love, who caressing, were desperation,

rushed them what furiously? rushed make no anything form, this, everything  
 no in form, dread, formless, i everything can't in make dread, anything  
 they an were, ordinary beginning office an their ordinary minds, office  
 the day, who registering skin, skin they on talking, skin, fearful,  
 talking, wind fearful, registering wind on separate separate them? them?  
 hold hold on, on, could could they? they?

=

**September 1752***Alan Sondheim · 12 September 2002, 7:34 p.m.*

September 1752

Su Mo Tu We Th Fr Sa

1 2 14 15 16

17 18 19 20 21 22 23

24 25 26 27 28 29 30

In September, 1752, September 3-13 did not exist.

In September, 1752, September 11 did not exist.

The ghost of the future visits a past 250 years ago.

We did find the couple from the Towers suspended in mid-air,  
their skin touching skin, screaming what words in 200-kph wind  
rushing towards them, the ground rushing -

floors collapsing in the great container behind them -

strusses breaking - speed picking up -

as weight is added to weight - but never the speed

of people falling, turned internally to dust and fire -

the charisma of burned flesh - not left, for a moment - whole

and together and identified -

In September, 1752, the collision and recuperation of calenders -

the elimination of these autumnal days -

they're turned around - the future anterior of ghosts -

already visited (everyone's living there)

(everyone's waiting for the earth to start again)

===

1752 Su Mo Su Tu Mo We Tu Th We Fr Th Sa Fr 1 2 14 1 15 2 16 14 17 18 17  
 19 18 20 19 21 20 22 21 23 22 24 25 24 26 25 27 26 28 27 29 28 30 29

====

**ongoing***Alan Sondheim · 13 September 2002, 12:16 a.m.*

ongoing

heaven - earth - black - yellow :: is black, the cosmos - are vast - a  
 desolate wasteland - sun fills - moon sets in west it's dusk - from 7 to 9  
 morning constellations - line up - measure word, they spread out cold -  
 comes - heat - goes - autumn - harvesting - winter - hiding, concealing -  
 intercalary timing - leftover residue - becomes one tenth - measurement of  
 years - so lu - bamboo pitches - shift position - open - clouds - ascend,  
 galloping, - sending - rain - dew - forms - becoming - frost - gold -  
 gives birth - beautiful - water - jade - emanates Kun mountain - summit -  
 double-edged dagger - furiously named - huge - gate-tower - pearl - called  
 - light - darkness - treasure - fruit - plum - apple - many - vegetables -  
 mustard - ginger - sea - salted - rivers - fresh - fishscales - hidden  
 depths - feathers - circling above - fire - dragon - emperor - teaching -  
 phoenix - royal - official - men - beginning - making - writing -



characters - then - uniforms, wearing - robes < clothing - skirts expel -  
 throne - yield - country - yao - tang - has - predicted - console - people  
 - strike down - guilty - hold - boundary - talk - and test with scalding -  
 trying case - at court - query - way - bequeath - bow - doubting -  
 sections - love - raise hosts - minister - prostrate - army - barbarians -  
 near - far - reality - ration - guest - returning cries - white - colt -  
 grazes - there - change - covers - grass weeds - (vegetation) - trust -  
 attain - myriad (10,000) - directions (square) - covering - person -  
 issues - (giving to) - four - great - five - (is) normal - respect -  
 (connector / alone) - rearing - children - flattering - destroys - injures  
 - women - adore - chastity - unyielding - imitate - pleasing - genius -  
 know - what passes - certainty - attainment - ability - never - neglect -  
 deception - other - brief - disintegration - reliance - on self  
 (self-reliance) - long - faith - cause should - be covered (protect your  
 faith) tool (utensil) - desire - trouble - (quantity) measure-word - ink  
 - (of) sorrow, sadness - (on silk) - printed (sadness stains poetry -  
 praise small (lamb) - sheep (sheep) - view, scenery - lines - tied or  
 lined-up - wisdom - restraint, conquering - study - makes (creates) - sage  
 - benevolence - ... - name stands [...] - evil - breathing public -  
 rectification - fit - dwell - leisure - ch'in - 4-stringed instrument -  
 good - wonderful - question problem - gate - as well - === -

===

### [no subject]

Alan Sondheim · 13 September 2002, 12:15 a.m.

> New arrival from local loop on line 5.  
 We're running ourselves into the ground; we're flying in the air -  
 (5) ? says, "We're running ourselves into the ground; we're flying in the  
 air -"  
 (4) ? says, "Sometimes I think our hands are broken across scriptfiles  
 and screens -"  
 "Are you speaking across the furious air," Lulu said, "or -  
 (5) ? says, "Are you speaking across the furious air," Lulu said, "or -"  
 (4) ? says, "Something or someone is coming..."  
 Someone is leaving; we're all leaving our text behind - what's left  
 (5) ? says, "Someone is leaving; we're all leaving our text behind -  
 what's left"  
 (4) ? says, "is inscription, ourselves sidewalked, screamed, our names"  
 smudged, enrollments, listings, scripts, data-basings, the building  
 (5) ? says, "smudged, enrollments, listings, scripts, data-basings,  
 the building"  
 (4) ? says, "is listing, the building is a list, a whisper, the building"  
 the phoneme building....  
 (5) ? says, "the phoneme building...."  
 /quit  
 > The conversations you have seen here are not real, they  
 > are trapped in a world between reality and computer nets...  
 >  
 >  
 Connection closed by foreign host.

---

 ===
**vag.mov***Alan Sondheim · 14 September 2002, 3:53 a.m.*

vag.mov

leg-hinges moved on it - brilliant sparkling swollen testicles - or  
 leg-hinges flooded - dark waves of swollen labia - they moved - they  
 engorged - or they were engorged - the swellings far too bright -  
 brightened behind the murmurs - the waves of murmurs - within or between  
 the swellings - shudderings across the glistenings - protruding and  
 repeating within the glistenings - within the scent of swollen testicles -  
 flooding momentarily within them - stuttering within and stuttering  
 without - within tumescences and distumescences - the pulling everything  
 within them - open animation, churned cunt your labia, your absorbing  
 night all - the lips engorged - or leg-hinges flooded - dark waves of  
 swollen labia - they moved - or they were engorged - the swellings far too  
 bright - brightened behind the murmurs - the waves of murmurs - within or  
 between the swellings - shudderings across the glistenings - protruding  
 and repeating within the glistenings - within the scent of swollen  
 testicles - stuttering within and stuttering without - within tumescences  
 and distumescences - the pulling everything within them - w/whole another  
 one swallowing connecting, meta-balls -

---

 ===
**vag5.mov***Alan Sondheim · 15 September 2002, 1:13 a.m.*

vag5.mov

the shapes engorged - the tumor spewed - it emanated from the vaginal area  
 - it emanated from the prostate - it emanated from the breast - the lungs  
 - the mouth - sores across labia and scrotum - or they distended - the  
 swellings far too painful - beyond pleasure the pain - the waves of  
 murmurs - pain of murmurs - coagulations of bullets and lozenges -  
 shuddering and swollen - protruding and parasitic emanations - within the  
 scent of death - within the scent of slow lozenge life - slow bullet life  
 - the tumescence of life - the pulling down of everything pure in life -  
 shapes - distortions - spewed tumor - labial death, towards turned images  
 - it emanated from the vaginal area - it emanated from the prostate - it  
 emanated from the breast - the lungs - the mouth - or they distended - the  
 swellings far too painful - beyond pleasure the pain - pain of murmurs -  
 distortions in the movement of the lozenges - coagulations of bullets and  
 lozenges - shuddering and swollen - protruding and parasitic emanations -  
 within the scent of slow lozenge life - slow bullet life - stuttering  
 within and stuttering without - the tumescence of life - the pulling down  
 of everything pure in life - it swelled or it was veering -

it swelled or it was veering - the images turned towards death, labial

distortions, dark shapes - emanating, tumors, cancers, skin stretched  
bursting -

===

## poor

*Alan Sondheim · 15 September 2002, 8:49 p.m.*

poor

i've got a pixel missing on this machine, it's always on, it's always blue  
- another's always white - double-star system - dear god - you look up -  
you're always there in the stars - you know you're saving everyone - you  
know there's reason for all this evil in the world - i'm your secret  
friend - i can't get enough of you - you enter my very soul - they're  
leaping now from tall buildings - they're burning in fires on the ground -  
they're hanging from the trees - they're divided among others - they can't  
think very well - dear god - you must save us - all the hurting people -  
people fighting and starving - people killing and being killed - so many  
sick and dying people - so many animals too and plants too - the screen  
stares at me, punctured or fissured; the screen carries its own after-  
effects, nimbus and aureole of light - you write on blue against black,  
black against gray, yellow against blue - the colors of the troposphere -  
sun glaring at all of us - it doesn't know any better - dear god, please  
do hide the sun, it is so troublesome for so many of your lowly creatures,  
it casts light where there is none, nothing remains of the light, shadows  
am too bright, the glare too dark, in the corners many eyes see, many eyes  
are blinded - may the sky welcome us - even just against my skin i can  
hear them - the computer next to me breathing heavily - producing  
animations of untoward, ungodly things - things that everyone desires -  
there's a raging storm outside - lasting the batteries - until the frame -  
until the last frame - is done, completed - the world going by at twelve  
frames a second - you can't imagine - you can't see - you wouldn't believe  
- dear god, complementary colors burning into me, i can't speak to you any  
more like this, my head is reeling, you must ascend to us - oh, nothing?,  
what could possibly be meant - the passage - eternal writing - the  
murmuring growing louder - the sounds, furious - Karl loved Gertrud - he  
wove his phenomenology around her - she was his star - the indescribable  
Cipher of engagement for the two of them - writing them into the ground -  
at the limits - dear god, please help Karl and Gertrud - is it always too  
late - is sanction the very last thing before the eyes close - we are, we  
are losing, worlds - too many wounded - the battle can't go on much longer  
- both machines running fans at full-tilt - it isn't enough - the  
animation slowing - almost to a halt - i'd settle for grays - zig-zags  
across the eyes - dear god, do please listen, i will not thank you, i will  
never thank you, you have never done enough, you have never even started -  
all the animals burned and buried - the fury of humans, their slaughter -

unsleeping - the screen almost illegible - double-time fans - furious  
productions - something freezes, crashes, topples, all those poor people  
leaping from the building -

==

**The writing***Alan Sondheim · 17 September 2002, 12:02 a.m.*

The writing

```
k 1 telnet 127.0.0.1 3000
Trying 127.0.0.1...
Connected to 127.0.0.1.
Escape character is '^]'.
Welcoming
```

```
> New arrival from clara on line 4.
/n Karl
> Name set.
> New arrival from clara on line 5.
```

(5) Gertrud says, "Karl, are you here?"

Yes, Gertrud, I am here; this is writing on the wall, evanescent writing.

(4) Karl says, "Yes, Gertrud, I am here; this is writing on the wall, evanescent writing."

(5) Gertrud says, "I see the words, but I do not see the hand that writes them."

It is the same for me. Of those who were weeded out, it is the same for all of us.

(4) Karl says, "It is the same for me. Of those who were weeded out, it is the same for all of us."

(5) Gertrud says, "The words read the words; the words write them."

The words, reading and writing one another. As if they are the last words.

(4) Karl says, "The words, reading and writing one another. As if they are the last words."

(5) Gertrud says, "The only words in this space, the only conceivable words."

A permanent cipher, nothing of reading, nothing of writing.

(4) Karl says, "A permanent cipher, nothing of reading, nothing of writing."

(5) Gertrud says, "Nothing of translation, of audience; nothing of comprehension."

What we have to say to one another,

(4) Karl says, "What we have to say to one another,"

(5) Gertrud says, "The words already speaking"

The words already spoken-for

(4) Karl says, "The words already spoken-for"

(5) Gertrud says, "Of longings, yearnings, of good-byes"

Of leaving our signs for one another

(4) Karl says, "Of leaving our signs for one another"

(5) Gertrud says, "Of meetings elsewhere than this evanescent space, this space of ghosts."

Everywhere and nowhere at all, this

(4) Karl says, "Everywhere and nowhere at all, this"

(5) Gertrud says, "Permanent communion, this"

sign ...

(4) Karl says, "sign ..."

> The conversations you have seen here are not real, they

> are trapped in a world between reality and computer nets...

Connection closed by foreign host.

===

---

**[no subject]**

*Alan Sondheim · 17 September 2002, 7:46 p.m.*

(by the way, not like Cage at all; the effects are calculated, and serve as catalysts only - I hope the explanation below will give you some idea - Alan)

Cien2 Su4 Vun2 (Hakka) Inversion -

[Ellen Zweig and I continue the translation of the 1000 Character Classic. In the Chinese examination system, the characters were used to indicate the applicant's home lane with its examination cells. Each character is used once. We translate in accordance with three dictionaries and two software programs, plus a grammar of T'ang poetry and other assorted aids. The original is in couplets; after a semi-mythological beginning, the essay settles into homilies, platitudes, proverbs, advice. It was used as a study tool, by children learning the characters for the first time.

Here, we find our own rhythm in translation, moving back and forth across the 4-character lines, assembling and reassembling, searching for tropes and parallels; suddenly the line is illuminated, and its aura extends to the next or previous.

The characters are old-style, not simplified; many are out of date. At times, in the Japanese software, the character will be combined with another (main) radical, existing only as a subsidiary remnant. Almost never does the knowledge of radicals aid in interpretation; it seems, at least in relation to the Japanese, to be an awkward process of elimination

as well as accumulation.

The best search strategy is the boolean/root system in the Japanese software; this can be followed by character combinations in the Chinese software. When all else fails, a Chinese dictionary from 1930 is consulted; with its 10,000 + characters, it works well, in terms of radical and stroke count. But even here there are problems; characters within have up to 48 strokes, often drawn in a space smaller than a quarter-inch.

We are un-knowing of Chinese; Ellen is studying it, and I am still uselessly pursuing Japanese. But we enter a certain zone in this translation, a connection with something barely comprehended. For myself, the tenuous readings of the words plays into my own writing; bridging character to character is bridging English to English; it is a process of thinking into the void, not unlike the text itself.

Below is an inversion study in which the translation is first reversed, then sent through software that eliminates duplicate words, then reversed again (specifically, tac -> perl program eliminating duplicates -> tac). The language slowly becomes more coherent towards the end. And we are only between a quarter and a third of the way through.]

yellow :: heaven black, earth black - cosmos - are vast - desolate  
wasteland - moon fills - sun sets west - dusk - 7 9 morning - it's measure  
word, they spread line constellations - cold - comes - heat - goes -  
autumn - harvesting - winter - hiding, concealing - intercalary timing -  
leftover residue - becomes tenth - measurement years - so lu - pitches -  
shift position - open - clouds - ascend, galloping, - sending - rain - dew  
- forms - becoming - frost - gives gold - beautiful - water - emanates  
jade - from Kun mountain - summit - double-edged dagger - furiously named  
- huge - gate-tower - pearl - called - light - darkness - fruit - plum -  
apple - vegetables - mustard - ginger - sea - salted - rivers - fresh -  
fish-scales - hidden depths - feathers - circling above - fire - dragon -  
teaching - royal - official - beginning - making - writing - characters -  
then - robes uniforms, wearing - skirts < clothing - expel - throne -  
yield - country - yao - tang - has - predicted - console - people - strike  
down - guilty - hold - boundary - test scalding - trying case - at court -  
query - way - bequeath - bow - doubting - sections - love - raise up -  
hosts - leaders - minister - prostrate - army - barbarians - near - far -  
one - reality - ration - guest - returning to - emperor - phoenix - cries  
- bamboo - white - colt - grazes - there - covers - grass weeds -  
(vegetation) - trust - attain - a myriad (10,000) - directions (square) -  
covering - person - issues - (giving birth to) - four - great - five -  
normal - (connector / alone) - rearing - children - (!) - flattering -  
destroys - injures - women - adore - chastity - unyielding - imitate -  
pleasing - genius - know - what passes - certainty - change - attainment -  
ability - never - neglect - talk deception - other - brief -  
disintegration - reliance - self (self-reliance) - long - cause faith -  
should - be covered (protect your faith) - tool (utensil) - desire - (is)  
trouble - (quantity) measure-word - ink - (on sorrow, sadness - printed  
(sadness stains silk) - praise poetry - small (lamb) - sheep (sheep) -  
view, scenery - lines - tied lined-up - wisdom - restraint, conquering -

study - makes (creates) - sage - benevolence - built - name - stands -  
 origin - shape - proper (upright) - model - sky - valley - proclaim -  
 (one's) fame - empty - chamber hall (public room) - learn (review lessons)  
 - carefully - depends on (is disaster (catastrophe) - accumulation - evil  
 - blessings (fortune) - (are caused by) - virtuous - happiness - 1/3  
 (scale, ruler) - bi-jade (circular disk with hole) - negative (un- ) -  
 treasure - 1/30 meter (measurement, small) - yin (shadow, moon, sexual  
 organs, feminine, secret) - is (just so) (to be) - emulated (compete with)  
 - capital - father (parallels) - (business) affairs - supreme ruler -  
 speak - strictly (accurately) - give - respect - filial piety - serves  
 (accepts) - of power (the others) - devotion - follows (rules) - end (of)  
 - life - face (meet, confront) - breathing out - public - rectification -  
 fit - many - men - dwell - in leisure - the ch'in - 4-stringed instrument  
 - good - and wonderful - question or problem - gate - [...] - as well -

===

## then and now kill

*Alan Sontheim · 18 September 2002, 9:51 p.m.*

then and now kill

then

pulsation bodies / body pulsations  
 equivalence shuttle-shifting

```
/[0]+/ { print "it swelled" } /[z]+/ "or the tumor /[y]+/ "bullets moved
on it" /[x]+/ shaped and grew" /[w]+/ "the shapes engorged" /[v]+/ spewed"
/[u]+/ emanated from vaginal area" /[t]+/ prostate" /[s]+/ breast" /[r]+/
lungs" /[q]+/ mouth" /[p]+/ "sores across labia scrotum" /[o]+/ they
distended" /[n]+/ swellings far too painful" /[m]+/ "beyond pleasure pain"
/[l]+/ waves of murmurs" /[k]+/ "pain /[j]+/ "distortions movements in
lozenges" /[i]+/ "coagulations bullets /[h]+/ "shuddering swollen" /[g]+/
"protruding parasitic emanations" /[f]+/ "within scent slow death" /[e]+/
lozenge life" /[d]+/ "slow bullet /[c]+/ "stuttering within stuttering
without" /[b]+/ tumescence /[a]+/ pulling pure down everything ^$/
swelled it or was veering" i for = ( NF; >= 1; ) i-- )( printf "%s
", $i; printf "\n"; awk: zz:5: ^ unterminated string
```

now

of names of things, penis-strokes, pluses and minuses, the system of  
 positive integers minus division - nothing divides - no fractions - no  
 couplets of form (a,b) - nothing identifiable - clear-cut taxonomies of  
 flesh in the suppurating body of george w. bush - location of daddy-daddy  
 - the furious wronging! :there is no radiation in the black hole; there is  
 nothing; there are no spectral emissions; no surrounding jets; there are  
 galleries :cutting into the flesh of george w. bush < location of  
 daddy-mommy > location of daddy-mommy-daddy - first black hole w/ no  
 detail:NoW I will kill thEm all:NoW I will kill thEm all

Your penises I will Kill theM All is on my deaths

I will Kill theM ALl  
 Your penises I will Kill theM ALl is on my deaths  
 I will Kill theM ALl  
 Your penises I will Kill theM ALl is on my deaths  
 I will Kill theM ALl  
 Your penises I will Kill theM ALl is on my deaths  
 I will Kill theM ALl  
 Your penises I will Kill theM ALl is on my deaths  
 I will Kill theM ALl

labor

movements in of movements lozenges" lozenges" { /[i]+/ { "coagulations  
 ofxt six monthsok for the stuff next time I'  
 bullets and /[h]+/ "shuddering print swollen" and /[g]+/  
 /[g]+/-IMPORTANT\_Keys for Joannaanu.edu.au/english/internet\_txttite so  
 "protruding "protruding parasitic parasitic emanations" emanations"  
 /[f]+/95) The Blue Tapetxtlo.edu wrote:ess," one defined positively to  
 incor  
 W^G Get Help ^X Send ^R Rea  
 Pine finished -- Closed f  
 g body of george w. bush - location of daddy-daddy - the furious wronging!  
 4814? Yes tired  
 you have mail in /net/u/6/s/sondheim/.mailspool/sondheimCut Text^  
 text is your final enunciation. for aogies 0  
 k16% ls  
 Ma  
 For 4 penises days, we have been growths and written. venom.ircancel  
 N Nesign. Visiting Pr  
 Send messa  
 and it has taken you 4.467 minutes to write your last ... spam  
 volt.ircper semester: intr  
 of names of th  
 flesh in the suppurating body of george w. bush - location of daddy-daddy  
 tHE fUrIOuS wR0ngInG!

===

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## SUPERNATURAL LIFE

*Alan Sondheim · 19 September 2002, 12:35 a.m.*

### SUPERNATURAL LIFE

After some reflection I came to the rather startling conclusion that thoughts are as supernatural as past history after death. I simply discovered to my surprise that thinking is unnatural. I then reflected a little more and discovered that I have no day-to-day existence. It is a life-to-life existence and life is supernatural.

- Clarice Lispector, Selected Cronicas, p. 77

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## **The Coward**

*Alan Sondheim · 19 September 2002, 8:56 p.m.*

### **The Coward**

Last night I replugged into the dying power-grid, charging cell-phone, nicads for the digital camera, this laptop. The phone depends on a secondary grid of towers and antennas; the camera reproduces nothing without downloading; the laptop connects to a third grid, internetworking. Generators operate in New York City, across the country; the generator complex I've seen near Niagara is the largest confluence of machinery I know. There is an indescribable silence of people, men and women, behind the scenes, who have designed and built and tested the grids and technology; these are people of the disappearances to come, the war already glistening on the horizon.

The cell-phone conveys personal and political pessimisms across country and countries, one unstable nation-state to another. The digital camera bears witness, still, to nothing, a reproductive emphasis mainstreamed into 3d animations and other explorations of language, sexuality, body. When the war comes, the camera will be there, recording yet another collapse, perhaps the final one, as humanity has already blasted and slaughtered its way through much of the ecosphere.

And the computer, on its dying batteries, will repeatedly attempt to connect on the broken copper-wire phone-grid; the heroics of the Net in other wars will reduced to mute and brutal silence as screens flicker out for the last time. But now the computer conveys otherwise, analysis after analysis, exposing our government and their government, our evil ruling class, and theirs, and their intermixing and interbreeding, and their back-handing deals and kickbacks, and their unconcern for populations of men, women, and children, as they slide back down into the game of war.

The analysis, like Freud's, is interminable, repetitious, necessary, and depressing. It is necessary because it enables us to recognize, perhaps for the last time, the evil humans are capable of. It is interminable because new facts and situations come to light, as nations move closer to war, to intolerance, to the right. And it is repetitious, because we have witnessed all of this before - the duplicity, the violence of language tending towards material violence, the impending holocaust-to-come.

The question repeatedly returns - what is to be done - beyond the talk and protest and organizing; the one movement-moment of four hijacked planes turned the world upside-down, more than any analysis or mass-movement has ever done. It is not that empire has collapsed; it is that empire has turned ever more hideous, paranoid, and closed-off, closed-down, taking its armies and weapons with it. It is not that speech and analysis are curtailed; it is that speech and analysis are rendered useless, irrelevant.

So it is clear, just as it was in Imperial Rome, that what is to be done, is being done-for-us; that it is already in motion, that protest and

accuracy and resistance are as futile as the turning-back of regimes  
intent on conflagration.

If one thinks back to Imperial Rome - it was Lucan who died, not Nero;  
analysis terminable and interminable would not have stayed the course of  
events. What we are working on is the accuracy of our vision, our  
witnessing, as if there were a transcendence to truth, as if truth were  
part and parcel of natural or instrumental reason. If our analysis stops  
at the gate of hopelessness, it does so because, beyond, is nothing but  
erasure, and that is already done-for-us - from the internal violence of  
transnational corporations, to the enormous lies of power that must, in  
order to maintain itself, deceive.

I am well aware that I am contributing nothing here, that I have nothing  
to contribute. At the very least, we need barricades, more and more  
barricades; onslaught is slowed by stones and wood...

===

### **when blinded, blinded**

*Alan Sontheim · 20 September 2002, 7:04 p.m.*

when blinded, blinded, how how valiant, valiant, how war and thy  
declarations  
when blow again blow again trumpeter, trumpeter  
when blow again blow again trumpeter, trumpeter  
conjure - war's conjure alarums. war's thine out, eyes out,  
gouged how out,  
how cancers blow legless legless armless, armless, dead  
and further dead

nuclear warhead warhead warhead detonate detonate o cities.  
nuclear and many planes and many planes and shadows,  
Targets and many planes and Targets

technology; of these the disappearing people to come,  
the disappearing war to come, and technology and disappearing

when the war comes, there will be another war

when recording the war and yet another comes,  
other mute wars and reduced and silent mute screens,  
silent mute screens and brutal silence out  
and others other as wars screens will flicker  
and reduced and silenced out

to men, slide women, back children, into the game  
slide of war and back of war.  
down men, into women, the game children,  
the children of war  
when blow again blow again trumpeter, trumpeter  
when blow again blow again trumpeter, trumpeter

and further dead  
and reduced and silenced out

===

## Sutta

*Alan Sondheim · 22 September 2002, 1:15 a.m.*

Sutta

What do you want to create? Nikuko.  
Nikuko says, "because if you want to hold the aura you hold the aura."  
Nikuko says, "the aura blocks and breaks the Antique Mirror."  
Nikuko says, "the Antique Mirror is contractually obligated; it is the Ancient Mirror."  
Ancient Mirror sees no "Mirror" here.  
Nikuko says, "To see no Mirror is to see the Mirror."  
Ancient Mirror sees no "Ancient Mirror" here.  
Nikuko says, "To see no Ancient Mirror is to see the Ancient Mirror."  
Ancient Mirror sees no "Antique Mirror" here.  
Nikuko says, "To see no Antique Mirror is to see Antique Mirror."  
Ancient Mirror doesn't understand that.  
Nikuko says, "Polish Mirror"  
Ancient Mirror sees no "Mirror" here.  
@create Mirror  
Creation procedure aborted...  
Ancient Mirror doesn't understand that.  
Ancient Mirror now has Mirror with object number #1517 and parent generic thing (#5).  
look Mirror  
Ancient Mirror of Ancient Mirror  
Nikuko says, "What is Ancient Mirror of Ancient Mirror?"  
What do you want to create?  
What do you want to create?  
    areas of expertise and  
What do you want to create? Basic Objects  
What do you want to create? Arts.  
What do you want to create? Mind.  
What do you want to create? Origin.  
Root Class (#1) is owned by Wizard (#2).  
Aliases: nothing  
(No description set.)  
Actions: nothing  
(No actions set.)  
What do you want to create? Nikuko.  
Nikuko  
Brooding Buti or Buda / Pest  
She is awake and looks alert.  
Carrying:  
    Budi  
    iGirl  
Nikuko is awake and alert and creates Nikuko.

Nikuko looks at Ancient Mirror.  
Ancient Mirror looks at Nikuko.

===

## desperate codes

*Alan Sondheim · 22 September 2002, 3:50 p.m.*

### desperate codes

wait for orders - assassinate now - round them up - burn them alive -  
report to headquarters immediately - we're found out! discovered! it's all  
over! - they've got nuclear on them - use standing torture if necessary -  
don't leave evidence - she disappeared with code0 - this time use a  
scatter bomb and make sure it counts - pre-emptive strike - immediate  
action - never, ever - kill for pleasure - keep it quiet - cyanide as  
usual - we'll kill ourselves - 432 89 1 3 9 9 2 56 4 3 59 8 15 15 13 14 11  
death by water torture - wait for orders - assassinate now - round them up  
- burn them alive - report to headquarters immediately - we're found out!  
discovered! it's all over! - code 6! code 6! - they've got nuclear on them  
- use standing torture if necessary - don't leave evidence - she  
disappeared with code0 - this time use a scatter bomb and make sure it  
counts - pre-emptive strike - immediate action - never, ever - kill for  
pleasure - keep it quiet - cyanide as usual - we'll kill ourselves - 6 111  
09 09 28918 0564783 192834 0 84 4 12

death by water torture - wait for orders - assassinate now - round them up  
- burn them alive - report to headquarters immediately - we're found out!  
discovered! it's all over! - code 6! code 6! - they've got nuclear on them  
- use standing torture if necessary - don't leave evidence - she  
disappeared with code0 - this time use a scatter bomb and make sure it  
counts - pre-emptive strike - immediate action - never, ever - kill for  
pleasure - keep it quiet - cyanide as usual - we'll kill ourselves - 1 2 4  
3 2121 32 1 900 77 8 6 6 6 52 4234 3 death by water torture - wait for  
orders - assassinate now - round them up - burn them alive - report to  
headquarters immediately - we're found out! discovered! it's all over! -  
code 6! code 6! - they've got nuclear on them - don't leave evidence - she  
disappeared with code0 - this time use a scatter bomb and make sure it  
counts - pre-emptive strike - immediate action - never, ever - kill for  
pleasure - keep it quiet - cyanide as usual - we'll kill ourselves - 5 32  
1 0 8 8 7 2 4 2 3 8 6 7 5 43 -- 1 23 1 5 234 death by water torture - wait  
for orders - assassinate now - round them up - burn them alive - report to  
headquarters immediately - we're found out! discovered! it's all over! -  
code 6! code 6! - they've got nuclear on them - don't leave evidence - she  
disappeared with code0 - this time use a scatter bomb and make sure it  
counts - pre-emptive strike - immediate action - never, ever - kill for  
pleasure - keep it quiet - cyanide as usual - we'll kill ourselves - 8 6 7  
6 43 12 0 0 8 7 4 6 52 14 12 1 6 1 2 3

wait for orders - assassinate now - round them up - burn them alive -  
report to headquarters immediately - we're found out! discovered! it's all  
over! - code 6! code 6! - they've got nuclear on them - use standing

torture if necessary - don't leave evidence - she disappeared with code0 -  
 this time use a scatter bomb and make sure it counts - pre-emptive strike  
 - immediate action - never, ever - kill for pleasure - keep it quiet -  
 cyanide as usual - we'll kill ourselves - 7 5 2 4 1 3 1 2 9 8 8 6 5 4 3 2  
 death by water torture - wait for orders - assassinate now - round them up  
 - burn them alive - report to headquarters immediately - we're found out!  
 discovered! it's all over! - code 6! code 6! - they've got nuclear on them  
 - use standing torture if necessary - don't leave evidence - she  
 disappeared with code0 - this time use a scatter bomb and make sure it  
 counts - pre-emptive strike - immediate action - never, ever - kill for  
 pleasure - keep it quiet - cyanide as usual - we'll kill ourselves - 3 9 0  
 2 7 4 4 2 8 7 6 2 5 1 9 9 death by water torture - wait for orders -  
 assassinate now - round them up - burn them alive - we're found out!  
 discovered! it's all over! - they've got nuclear on them - use standing  
 torture if necessary - don't leave evidence - she disappeared with code0 -  
 this time use a scatter bomb and make sure it counts - pre-emptive strike  
 - immediate action - never, ever - kill for pleasure - keep it quiet -  
 cyanide as usual - we'll kill ourselves - 1 2 3 2 1 0 0 9 4 6 1 1 8 6 2 3

wait for orders - don't leave evidence - she disappeared with code0 - this  
 time use a scatter bomb and make sure it counts - pre-emptive strike -  
 immediate action - never, ever - kill for pleasure - keep it quiet -  
 cyanide as usual - we'll kill ourselves - 1 round them up - pre-emptive  
 strike - immediate action - 3 assassinate now - this time use a scatter  
 bomb and make sure it counts - 2 code 6! code 6! - 7 wait for orders -  
 don't leave evidence - she disappeared with code0 - this time use a  
 scatter bomb and make sure it counts - pre-emptive strike - immediate  
 action - never, ever - kill for pleasure - keep it quiet - cyanide as  
 usual - we'll kill ourselves - 11 assassinate now - this time use a  
 scatter bomb and make sure it counts - 2 round them up - pre-emptive  
 strike - immediate action - 3 use standing torture if necessary - 9 death  
 by water torture - don't leave evidence - 0 death by water torture - don't  
 leave evidence - 0 we're found out! discovered! it's all over! - cyanide  
 as usual - we'll kill ourselves - 6

we'll kill you! - we'll kill you!

===

### **give up you cowards. talk secret talk**

*Alan Sondheim · 23 September 2002, 6:28 p.m.*

give up you cowards. talk secret talk

24 4147497836. 074 64836 94 207. 203349 8945 89. 97830 45 97474  
 2058901094. 2438587024 97447848. 20927 407 423 50794 974 9784148.  
 140098501. 1740898 033 24208 87834. 803 88 141414 94304. 02981894.  
 83947349 7022836 2897 342 41474434 83947349. 90108 90108. 2811 9489 2149  
 4221034 67409 34348 8394388582098438. 970385472 903341 7430330324 7409478  
 8471478. 0334734097 574942418. 5011 709743 547 6414732439. 011  
 64147324398 142074. 17014  
 we everything.

are going to war. cannot stop it. think of there capitulate.

conspiracy theories. watch our own party the thieves. beautiful.  
breasts and cocks shiny. sun is lovely

today. activity.

internet humming with new everyone internet.

talks talks. will test clot occlude great nodes intensifications.  
transform

tunnel redundancy routers servers. underneath protocols.  
full hatred for government. all governments beware.

brave

===

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**DK**

*Alan Sondheim · 23 September 2002, 6:29 p.m.*

Transmission of David Koresh, modified from the SEALS:

Of the Mt. world Carmel as and lovers face of the Christ. world Chapter  
as One lovers of Christ. Carmel Chapter and One face -

For For in in the Christ, we've we've seen seen a a bride, bride, Of whom  
Christ thas Christ loved.has Scripture was tells convicted us of that the  
Pilate truth was in convicted Christ, truth tells be misunderstood, most  
being misunderstood, the being of Revelation Christ his seven writings  
churches seven John churches in Asia. Christ will and dealt Christ Lamb a  
slain. Christ Here as revelation our slain. glorified be not made  
himself. [ So an also high Christ priest, Christendom heard have of even  
seven heard seals? seals? Christendom Why by Christ power the Truly  
Saviour, only between Saviour, man Mediator Truly between Christ man is  
Likewise, the it seven true by opening is seals it much of Christ. ]

But nature it (Christ), pen my of (God's) a tongue ready pen we ready my  
receive Christ grace is found capable therein. Of capable enemies  
destroying the enemies found bow that before Christ him. Shall what ride  
house; King King thy (Christ) beauty; greatly for desire father's beauty;  
so important Christ, God, church? or While church? To While God, on or  
Christ sardine the stone. This stone one to same referred stone and  
referred one to. What So the again Father reminded Christ gives again  
seals, Christ, righteousness for Word, in promised Christ verse His 17,  
Christian the [way] him know in him the Word the reveals like now And time  
(5:5). Traditional Traditional Christianity Christianity mysterious with  
do ``Christ.'' use of term has ``Christ.'' To however, focus Prophets  
prophets this foretold Christ. Another who ``Christ,'' would Branch at  
David, end would of appear another at ``Christ,'' end Branch anointed,  
made rides King 45:10-17). Nazareth, Nazareth, as though Christ, mission  
this destroy Koresh, last the Christ/King/Koresh, last ``Branch repeatedly

perceives this Christ/Koresh, Seals, could thus open show Seals, way thus last way could accepting the Lamb/Koresh/Christ/King, will techniques. He He closes closes using <h>mashiach</>, is ``Christos,'' from get our so, one accurately say say that ancient ``Christ.'' Persian called king Christ. Koresh to claimed Persian biblical terminology in ``Christ'' this ``Babylon.'' Christians early quite Christians fond were of quite the fond same later Christian, Christian, have proclaimed the imminent ``end'' ``end of'' (i.e., the Christ), or Branch David. Koresh millennial Christ reign which follow. Are events reign backdrop book Revelation. Were Not Christians back 2000 over years, 2000 in years, which Jewish Christian groups over presented problems problems for church enemy coming the that? Even didn't he think Jesus thought Christ, is, based one, he based was references Christ. Further, thought if he remember the heavenly work work of Christ? These statements alone alone remember loved be faithful Christ. ``Servants He Christ'' coming out. But faithful Claimed time FBI the quotes first Christ</>, should said set should building set on building (?). fire Christ</>, (?). said March report 6, quotes report claiming claiming Christ,

Mystery this Him?'' and First Jesus all, which which First God of gave High Here God. Of These which reveal His His God. [ So not also himself which such of [ Blessed of Father who, Lord [Blessed who, God according and but nature it (Christ), pen my of (God's) a tongue ready pen we ready my writer.'' (God's) we is foretelling foretelling determined determined shall bow ride before white is horse it therefore God thy anointed so important Christ, God, church? or While church? to While God, on or pointing passage hearers pointing (His hearers In Rock we (His see God). old, of called This ``Son like God'' of he that maintained prophets -

Sending

ww yy zz ww1 char hui zz DEVIANCE.TXT cybersoma.doc ww altoona.txt ww  
SONDHEIM.LTR SONDHEIM.PRO ww1 worm

Receiving

altoona.txt mp mp mp HAVEN.TAR PRISM.ZIP SEALS.TXT ZONE.TAR aba.txt  
cybrpoet.txt mp mp mp mp mp millen.txt mp netintro shortbio

===

## [no subject]

*Alan Sondheim · 26 September 2002, 12:20 a.m.*

i write always from the position of a dying man  
- but you're still alive  
- but i'm always dying  
all of sondheim's writing is about his death; he goes on about it.  
- but he's still alive  
- he's still writing about his death

sondheim writes about nothing else other than death.

- he's not even dead
- he just keeps writing about it

all of sondheim's writing is about his death; he goes on and on about it.etime-l. (2842) Priming the ne

- he's just priming

sondheim writes about nothing else other than sex and death.tuallyESCRPTIONNTIRE surfing

- he's just surfing

all of his pieces are the work of a dying man

- he's been doing that for years
- he's been dying for years

states PLUS Canada! Globes

sondheim writes about nothing else other than doaned viewers aware

- he's been aware for years

- he's just surfingacter set. ]see

Both look cool, but it will take more

- he's been looking cool for years

all of sondheim's writing is about his death; he goes on and on about it.io] brower award

- he's been awarded for years

all of his work is about his death

- it's all he thinks about
- he's been thinking about dying for years

===

## the court beauty

*Alan Sondheim · 27 September 2002, 1:19 a.m.*

the court beauty

the transformation of the translation so far, and then we went and found another black-throated blue warbler, green heron, black-and-white warbler, nashville warbler, muscovie duck, swans, canadian geese, robins, blue-jays, kingfishers, swifts (i am certain of it), grey catbirds, puff-balls, the largest ginko i've ever seen -

a desolate wasteland - adore all myriad (10,000) ancient laws and - bow far injures (and pure) (and) stop test with scalding valley wonderful (an) orchid(s) another (a) pine(s) apple (are caused by) reflection are vast ascend ascend, galloping, as - well at court attain attainment bamboo pitches barbarians beautiful beautiful, beauty be aware of becomes one tenth becoming - covered (protect your faith) beginning beginnings benevolence bequeath bi-jade (circular disk hole) circular black blessings (fortune) business (by means of) through called carefully chamber hall



(public room) change characters chastity circling above clear  
 (transparent) clouds cold colt comes comfort, music (connector / alone)  
 console contain (form) covering - covers cries dawn (early in the morning)  
 deception deliberate depends on (is destroys determination devotion dew  
 diction (classical rhetoric) directions (square) disaster - (catastrophe)  
 doubting dragon dwell earth eliminate emanates - out emulated (compete  
 with) enlist (membership) expel face (meet, - confront) faith feathers  
 filial piety fishscales fit five flattering \*\* flourish flows follows  
 (rules) forms foundation four fragrance fresh from 7 to 9 morning Kun  
 mountain - frost furiously named gate gate-tower genius gentleness ginger  
 give gives birth (giving to) goes gold good government grass weeds grazes  
 great greatly happiness has heaven hidden depths hold if imitate addition  
 autumn increase - disintegration leisure intercalary timing winter (is)  
 brief is built close, extreme (just so) ((to be) long normal) printed  
 (sadness stains silk) issues trouble it's - measure word, they spread dusk  
 jade know learn - (review lessons) life lightly like lines line up love  
 makes (creates) making many measurement years men minister model mustard  
 near negative (un- ) neglect never nothingness not (un) obey ability  
 children darkness desire (of) evil official fruit power (the others)  
 shape sorrow, sadness study father (parallels) guest supreme ruler (of  
 the) wild pear (one is) thinking (one's) fame (on self (self-reliance))  
 open pleasing plum poetry poverty precious predicted proclaim proper  
 (upright) prosper prospers prostrate prudent public (quantity) measure-  
 word query question or problem rain raise - ration reality recitation  
 (poem, song) rectification reliance respect restraint, conquering  
 returning robes < clothing salted say sending serves (accepts) sheep  
 (sheep) shift position should - sincerity, fidelity skirts sky small  
 (lamb) so lu speak stands - stopping (ceaselessly) strictly (accurately)  
 strike down summit take (create) talk tang teaching accumulation army  
 boundary (business) affairs capital cause certainty ch'in constellations  
 cosmos country deep (the) (abyss) double-edged dagger emperor empty end  
 fire guilty harvesting heat hiding, concealing hosts huge ink leaders  
 leftover residue light moon fills then name origin other pearl people  
 person phoenix praise - rake there rearing river rivers royal sage sea  
 sections sun sets west sweetness throne tool (utensil) treasure value  
 pride way white this tied lined-up (to) service tread (put shoes) trust  
 trying case uniforms, wearing unyielding vegetables (vegetation) view,  
 scenery virtuous warm water what - passes wisdom (with) quiet, peaceful  
 women work writing yao yellow :: black, yield yin (shadow, moon, sexual  
 organs, feminine, secret)...

===

## RSS spam blocking

*Alan Sondheim · 27 September 2002, 1:57 a.m.*

In an attempt to eliminate spam, I've subbed to RSS (Relay Spam Stopper) which automatically stops server relays. If you cannot reach me privately at this point, please send a message to the list. My email spam has reached about 100-200/daily, and I need to take extreme measures. If enough people can't reach me privately, I'll return to the usual. Apologies for cross-posting, Alan -

Work at [http://www.anu.edu.au/english/internet\\_txt](http://www.anu.edu.au/english/internet_txt)  
 Older at [http://lists.village.virginia.edu/~spoons/internet\\_txt.html](http://lists.village.virginia.edu/~spoons/internet_txt.html)  
 Trace Projects at <http://trace.ntu.ac.uk/writers/sondheim/index.htm>  
 CDROM of collected work 1994-2002 available: write [sondheim@panix.com](mailto:sondheim@panix.com)

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## Speaker remnant

*Alan Sondheim · 27 September 2002, 1:45 p.m.*

### Speaker remnant

Speaker fades in from Entry Point and joins you.  
 Speaker says, "I'll be Alan's words ..."  
 Speaker says, "Martin typing them ..."  
 Speaker says, "One case which resulted in netsex that recuperated a  
 Speaker says, "At times netsex can be completely overwhelming ... "  
 Speaker says, "Part of it the 'command structure' ..."  
 Speaker says, "The ASCII unconcoous ..."  
 Speaker says, "ignore my spelling"  
 Speaker says, "'I can't type half as fast as Alan, even though I do it  
 Speaker says, "text emerges as parts of past, childhood ... interjections  
 Speaker says, "'Part objects ..."  
 Speaker says, "'The power of Netsex ... not trivial ..."  
 Speaker says, "Joining subjects across the wall of language .."  
 Speaker says, "defining ... truth ... idea of true speech and the genuine  
 Speaker says, "primordial objectivity ... "  
 Speaker says, "kant ..."  
 Speaker says, "Questions about Kant ..."  
 Speaker says, "A state of primitive fusion and confusion .."  
 Speaker says, "Temptation of St Antoine .."  
 Speaker says, "Cyberspatial buzzing .... huge amounts of ..."  
 Speaker says, "Excretion's featured a few times ... not that zone ..."  
 Speaker says, "not = note"  
 Speaker says, "Confusions of identity .... @gender commands ..."  
 Speaker says, "Control faction ... moviong backwards and forwards from  
 Speaker says, "ss"  
 Speaker says, "tremendous sexualisaion of the internet as a whole ..."  
 Speaker says, "Most non-moderated spaces show this ..."  
 Speaker says, "Sexualisation ... desires implicit just about everywhere  
 Speaker says, "16 minutes ... 4 to go "  
 Speaker says, "language loses its formal syntactic structure ..."  
 Speaker says, "Raviushment becomes the unravelling of language..."  
 Speaker says, "Woman he knew who would short out the keyboard with her  
 Speaker says, "Streams of characters ..."  
 Speaker says, "fbnu bgyf hgf hgf hf hgbfh jgthrjigbtrubigperhbubhuehtuig  
 Speaker says, "Ah, tht's better."  
 Speaker says, "cu-seeme is more uncanny and disturbing than y-talk ..."  
 Speaker says, "Silence of cu-seeme ... uncanny ... uncomfortable ...  
 Speaker says, "faces erupt in different direction .."  
 Speaker says, "recognition ..."  
 Speaker says, "didn't get to death on the internet ..."  
 Speaker says, "Tomorrow: Michael Current's fdeath ..."  
 Speaker says, "Thankyou ..."

Speaker recieves applause ..  
 Speaker says, "... cleaning up ..."  
 Speaker says, "Jerry asks about Kant ... Alan thought he meant something  
 Speaker says, "It is."  
 Speaker says, "carry sexuality beyond what happens in Alan's real life .."  
 Speaker says, "as it becomes more real ... series of exchnages ..."  
 Speaker says, "list ... priovate mail .. ."  
 Speaker says, "more emotional .."  
 Speaker says, "relationshiop ..."  
 Speaker says, "phone call "  
 Speaker says, "phone sex ..."  
 Speaker says, "y-talk ..."  
 Speaker says, "photos ..."  
 Speaker says, "peices of hair ..."  
 Speaker says, "souvenirs ..."  
 Speaker says, "anything ..."  
 Speaker says, "Small animals .."  
 Speaker says, "Oh yes, panties ..."  
 Speaker says, "That was a typo . ..."  
 Speaker uses the word "coagulation" a lot ...  
 Speaker says, "Question intimates that Jerry ta;ling and Alan typing was  
 Speaker says, "like dria"  
 Speaker licks Dria ever so slowly.  
 Speaker says, "Richness of net.sex "  
 Speaker says, "Turn off the computer ... left with own reflection in  
 Speaker says, "Different movements ..."  
 Speaker says, "y-talk is like two bodies separated by  
 Speaker says, "Ari says even email is theatrical .."

===

## 1000 character classic cinema

*Alan Sondheim · 28 September 2002, 3:45 a.m.*

### 1000 character classic cinema

there is always a vacancy ... as if a thousand motion-picture projectors  
 were all going at once ... as if a thousand screens were dissolving simul-  
 taneously several thousand already dead, but excuse me - the applause from  
 an audience of thousands - her staring is uncanny, almost as if applause  
 from an audience of thousands, degradation beyond thousands, degradation  
 beyond you, fear sexual freedom more than from an audience of thousands -  
 your understanding of revolution depends on applause from an audience of  
 thousands.

they dead foundations thousand character classic. terms utilized: kindness  
 womenservants restored thousand reproved prayed healed fast wombs nothing.  
 thousand. is to world renounce not world world. world.

thousands of millions of hundreds of thousands of eighty-four thousands of  
 tens of thousands of hundreds of eighty-four thousands of millions of  
 hundreds of and tens of thousands of eighty-four hundreds of millions.

if there is one thin wire, there are thousands in these matters, thousands of thin wires: think of them, each labeled and very long.

eight hundred sixty-two thousand. six hundred forty-two thousand. seven thousand. ten-thousandths. twenty-seven thousand. eight thousand. five hundred forty-four thousand. seven thousand. ten-thousandths.

===

## why codework

*Alan Sondheim · 29 September 2002, 2:01 a.m.*

### why codework

wary of any art movement tending towards genre, not that the two are simultaneous or even related. there are limits to codework; on one hand the code itself, on the other the process the code sends - what - through - text/image/subject/object/monad/desire - think of it as retinal filtering - that is the isolation, production, and naming of objects within the continuum of the world - it's both structure and generative process - the latter tending towards ontology.

what is, is the domain of production - the input, to the extent that it is text/image etc. - i.e. not generated within the program itself - is parasitic, the third term within the communication process - on one hand traditional 'content' - on the other - 'noise' within the system that modifies and is modified by the output.

i tend to think of this in terms of two large-scale operations - that of consciousness and its relation to inputting and outputting - fuzzy and rough domains at best - not a behavior analysis - but one stressing the interpretation and phenomenology of consciousness within the filter - seeing this as the way the world is, that is to say the relationship of consciousness to the world is vis-a-vis formal and informal systems in which filtering/language produces discrete elements in relation to consciousness on one hand and the world on the other -

and then again - the second large-scale operation - that of the universe - plasma, virtual particles - the disruptions and collusion/collocation of structures - momentary buildups, impediments - codework at the limits in other words connecting, a connector among others, between self and cosmos - without descent into the mu of zazen for example - or ma, space/interval - looking at correlated particles for example in relation to, but not always, the space between them -

so that there is a production of meaning, the gleaning from across all of this - structure, process, the parasitic - it's the production that is also an inhabitation and interpretation by consciousness - it's the situation of being-human in the world - it's worlding itself -

at least this is how it seems to me, the movement-genre is irrelevant - what's important is the exploration of consciousness and the relationship

among articulated entities in the world - there's something of cognitive psychology to this (but messier) and something of art as well (but more exact, almost uncomfortable, diacritical) -

not a movement or genre but the loose domain or pooling of the confluence of structure and content (in the traditional sense), subject and object (in the traditional sense), i and not-i (in the traditional sense) - dichotomy itself - or the very nature of distinction - the sheffer stroke or its dual for example as the basis - neither a nor b - not both a and b - already tending towards the quantum mechanics of superimposition and the phenomenology of the gesture -

===

### the newest of all languages

*Alan Sondheim · 30 September 2002, 12:41 a.m.*

the newest of all languages

acta ntaeth eralterialtiteesriAmid aharound saravat BB Sbi oom  
bricolbragiceolbushcastracadracdro mCE NCerechor aclot  
coheconcreiencllcoocllioatnsioComp aqlcocimptlisnessesensusualitierdon cu  
CybermCyinbecyrscypabecersbo rgd'uz na ladeexcaisthtrtrucucfldefu  
geDerrsiccdeedccdhtm ldidihrhrlylyyhreget  
ffanffsasassssiaiangngnvnvnnecegecefemtsemizpapsps  
ululcenepmeepevglevaderpepeivnsusexfamifaas  
sctuscfefoedrwwfictlmmafikelmrmakstof  
waurgegigabygigrneidhalfhapooupthehiel fhiaphihorc hyhoht mltpearrrtylii'  
veeoidamgrikimlempxidern rpenojojpizjavaJe jennif jiujiouijudglukanj  
Keba kw Laualaun gu nu xcrmiowcrl dormohsmsMtmuicltulsm MynoNa  
ighbhboringNeopsiniku koNi'sNiNY Coeuv  
PankrertrtysgsephpeytrirlnpneupnspmpoprqbRN AruSagdhSato  
wgxuseakuhshawimgnskeiSnxsobgsuuprooiupdsuibjbjvi vibtSydmSyxolsteAc  
pipium UR LLsvoVR MLwebboa Webptwwowrww wyazaze

===

### self violence of everyone against me

*Alan Sondheim · 3 October 2002, 11:10 p.m.*

self violence of everyone against me

not think a of day dying. goes we're by always when close I to don't total  
think not of a dying. day we're goes always by close when to I total don't  
bankruptcy. building the Gary manager Wiebke our at building us Gary on  
Wiebke the screamed bankruptcy. at the us manager on of street, live you  
here. make got enough to money get live of here. street, you've you got  
don't get enough out money past of tenant our Chris things, Drury placed  
took them lot here. things, tenant placed Chris them Drury in took  
storage, returned and them. has she's never had returned them them. for  
she's five had months. for and five has months. never there Island is

that rumor stole around all Rhode the Island film that equipment stole is all a film around equipment Rhode School there Design years was at twenty-five Island years School ago. of Bob not Jungles sure. started I it; stole I'm nothing. sure. doctors nothing. Jungles doctors it; can't me, find but what's every wrong morning with I me, wake but up every extremely morning can't wake what's up wrong extremely with sick fevers. chills current low turns fevers. out my to current be employment sick turns with be low part-time; worry worry homelessness. about my homelessness. heart heart are palpitations extremely are part-time; increase panic as attacks. go of through the increased time panic on attacks. the most increase time go feel knowledge useless means knowledge I'm means afraid absolutely Azure afraid useless Azure and will me. suffering am far afraid too of long far me. much am be much with repetition will anxiety. able able repetition stay anxiety. alive I another think two I years. of jealous me. everyone life life I seems am hideous. jealous.

of types fish in there this are city numerous of types cowardly in mourning. this let city of cowardly there mourning. are let numerous the have dead to bury do dead. living. living living have have to the do dead living. the go the on. living but violate no the no. with violate go with no their but ululations. and everyone mourning is and wailing fearing and in mourning this fearing city. big is city. wailing nowhere on live. things one this getting city on is things to crying big they too. too. crying.

three are windows about are to about fall to out fall of out our of wall. our three wall. windows they need they replacing need and replacing respacing and above respacing all. above we we monies monies for for the the doors. doors. people people in in city city greedy greedy whores. whores. sell souls their in souls order order cry cry die. die. sell I want want to die in solitude on on all all fours. fours. I everything here everything runs here big the lie. big have lost lost our belongings thanks thanks to Chris Drury. Drury. we she should should lose lose her her job job and revenge. she hate we then will we sit will down sit cry. and.

everyone we hate should die.

===

### sex-fox in war

*Alan Sondheim · 4 October 2002, 6:49 p.m.*

sex-fox in war

```
^[[cleanholem^[[cleandirty;radioactivesterilizedH^
[[holem
^[[cleanholem^[[H^[[J^[[cleanhole;holeH
^[[cleanholem^[[clean;holedirtyH^[[holem
^[[cleanholem^[[hole;cleansterilizedH^[[holem
^[[cleanholem^[[hole;holedirtyH^[[holem
^[[cleanholem^[[radioactive;cleansterilizedH^[[hol
```

em:dirty^[hole;cleansterilizedH^[holem  
 ^[[cleanholem^[hole;holeoverflowingH^[holem  
 ^[[cleanholem^[hole;holedirtyH^[holem  
 ^[[cleanholem^[clean;cleansterilizedH^[holem::ra  
 dioactivecleanhole^[hole;holeoverflowingH^[holem  
 radioactiveradioactiveradioactive^[radioactive;holedirtyH  
 ^[[cleanholem^[cleandirty;holeradioactiveH^[holem  
 radioactiveradioactivehole^[holehole;holedirtyH  
 ^[[cleanholem^[holesterilized;holeoverflowingH:^[  
 [cleanholem^[cleandirty;radioactivesterilizedH^[holem  
 ^[[cleanholem^[H^[J^[cleanhole;holeH  
 ^[[cleanholem^[clean;holedirtyH^[holem  
 ^[[cleanholem^[hole;cleansterilizedH^[holem  
 ^[[cleanholem^[hole;holedirtyH^[holem  
 ^[[cleanholem^[radioactive;cleansterilizedH^[hol  
 em, with us? Your dirty  
 ^[[cleanholem^[holehole;holeoverflowingH  
 ^[[holesterilized;radioactiveradioactiveH  
 ^[[cleanholem^[holehole;radioactiveradioactiveH^[holem  
 radioactivecleansterilized^[hole;radioactivecleanH  
 ^[[holesterilized;radioactivecleanH^[holem is in my uneasy  
 ^[[holehole;radioactivesterilizedH^[holem  
 radioactiveholeclean^[cleandirty;holedirtyH  
 ^[[cleanholem^[holehole;holecleanH ^[[holehole;ra  
 dioactivesterilizedH  
 ^[[cleandirty;holecleanH^[holem ^[[cleanholem^[h  
 ole;holedirtyH^[holem  
 ^[[cleanholem^[radioactive;cleansterilizedH^[hol  
 em:dirty^[hole;cleansterilizedH^[holem  
 ^[[cleanholem^[hole;holeoverflowingH^[holem:^[c  
 leanholem^[hole;cleansterilizedH^[holem:^[clean  
 holem^[cleandirty;radioactivesterilizedH^[holem  
 ^[[cleanholem^[H^[J^[cleanhole;holeH  
 ^[[cleanholem^[clean;holedirtyH^[holem :^[clean  
 dirty;holecleanH^[holem  
 Ah, my:^[cleanholem^[cleandirty;holeradioactiveH^[holem  
 radioactiveradioactivehole^[holehole;holedirtyH  
 ^[[cleanholem^[holesterilized;holeoverflowingH:^[  
 [cleanholem^[cleandirty;radioactivesterilizedH^[holem  
 Would ^[[cleanholem^[cleandirty;radioactivesteril  
 izedH^[holem  
 ^[[cleanholem^[H^[J^[cleanhole;holeH  
 ^[[cleanholem^[clean;holedirtyH^[holem mind you partying,  
 ^[[cleanholem^[hole;holedirtyH^[holem  
 ^[[cleanholem^[radioactive;cleansterilizedH^[hol  
 em:dirty^[hole;cleansterilizedH^[holem  
 ^[[cleanholem^[hole;holeoverflowingH^[holem, wit  
 h us? Your clean uneasy  
 ^[[holehole;radioactivesterilizedH^[holem  
 radioactiveholeclean^[cleandirty;holedirtyH  
 ^[[cleanholem^[holehole;holecleanH ^[[holehole;ra  
 dioactivesterilizedH is

in my clean ^[[cleanhole^[[hole;holedirtyH^[[holem  
 ^[[cleanhole^[[clean;cleansterilizedH^[[holem::ra  
 dioactivecleanhole^[[hole;holeoverflowingH^[[holem  
 radioactiveradioactiveradioactive^[[radioactive;holedirtyH

===

## **we are. < video**

*Alan Sondheim · 5 October 2002, 2:51 a.m.*

we are.

are mounting the we jacket. are jacket jacket on on woman. woman. is  
 victorian victorian and and the woman is now. the turned and now the i am  
 filming i in am window. in she looking she from is removing the water  
 water rushing rushing everywhere everywhere within within a a bruised  
 bruised sphere. sphere. unidentified unidentified objects objects  
 duplicate duplicate body body of of breasts breasts hair hair face.

would i be would that be trilby. that into into night night window from  
 black and without. is woman, body neck the carefully carefully folding.  
 folding. against of folding jacket. trilby, my my is singing woman.  
 without without there there singing. singing. out.

we are.

we are mounting the jacket.  
 we are mounting the jacket on the woman.  
 the jacket is victorian and the woman is now.  
 the jacket is turned now and the woman is now.  
 i am filming in the window.  
 she is looking from the woman.  
 she is removing the jacket looking from the window.  
 water is rushing everywhere within a bruised sphere.  
 unidentified objects duplicate the body of the woman.  
 duplicate the jacket of the woman.  
 duplicate the breasts and hair of the woman.  
 duplicate the face.

i would be that woman that trilby.  
 i would be that woman looking from the window.  
 into the night i would be that woman.  
 the window is black from within and the woman from without.  
 i would be that woman from without.  
 the breasts of the woman, the neck and body of the woman.  
 the victorian jacket of the woman carefully folding.  
 against the body of the woman, the folding of the jacket.  
 trilby, she is my woman, she is singing within the woman.  
 within and without the woman, there is singing.  
 there is the singing of the woman and the jacket.  
 the woman looking out.  
 we are.  
 we are.



are are mounting jacket the jacket jacket. on jacket woman. on are woman.  
 the is jacket. victorian now. and turned woman the now. am turned  
 victorian now and i woman am is filming she in she window. is she the  
 looking water from i removing am water in rushing everywhere everywhere  
 within within a a bruised bruised rushing sphere. bruised unidentified  
 sphere. objects unidentified duplicate body body of of breasts breasts  
 hair hair duplicate face. body would trilby. be into that night trilby.  
 window into would night be window that black is without. body woman, the  
 neck carefully carefully black folding. without. against jacket. folding  
 my trilby, is my singing singing against without there without singing.  
 there out. singing.

===

### to a Friend

*Alan Sondheim · 6 October 2002, 12:14 a.m.*

to a Friend

will then of these the fiery Furnace -  
 turning to the left - turning to the right of us -  
 beyond the grieving earth - above the earth - trembling so -  
 the bowers breaking - great earth broken with the weight of bodies -  
 i remember - i abjure you - you grow within me -  
 i will name you with the names of the future -  
 i will remember you with all the names of the past -  
 here we are on the brink - the edge - we need your guidance -  
 beyond and beneath the Furnace - within the heat of the Furnace -  
 the convolutions of the marrow - great bone furrows -  
 the great thinking - the greatness of the thought -

will then of these the fiery Furnace -  
 reduced, all of us, to silence and dismay - within the east  
 the great light - within the west, the lips of dawn and dusk -  
 our speech creating nothing - our speech words flayed into the dark -  
 our performances poor, the theater smashed, the audience long since gone -  
 the play a language of discomfort, unknown language, unspoken, lost -  
 our characters your memory - you're there in every one of them,  
 speaking to yourself through us, the great winds turning at the poles,  
 the winds of the Furnace burning the equator, winds of ice,  
 and everywhere an assumption,  
 of these, of the great thinking, of the Furnace, of our abeyance,  
 of death and trees, uprooted, and thinking branches, whole worlds  
 of thought and ice

===

to a Friend

a will Furnace then will of then these of the these fiery the Furnace  
 fiery turning - - turning left the right turning us the beyond - grieving  
 the earth earth above trembling trembling above so grieving bowers broken

broken bowers breaking with with breaking great weight weight great bodies  
 broken i abjure abjure i remember you you remember grow abjure within you  
 me - name the names future future names all the past remember here the we  
 edge edge we are - on we brink your your brink need on guidance brink and  
 within beneath the heat beyond convolutions the marrow great bone -  
 furrows the thinking the greatness the thought the reduced, to us, dismay  
 dismay us, silence within east dismay light lips lips light west, dusk  
 dusk west, dawn light our our speech speech creating words words creating  
 nothing flayed flayed nothing into speech dark nothing performances  
 smashed, smashed, performances poor, the theater long long theater since  
 smashed, audience - gone poor, play of language unknown unknown language  
 discomfort, unspoken, unspoken, discomfort, lost unknown language, -

characters you're you're characters memory in in memory one you're there  
 of them, in every our speaking us, yourself great through winds winds  
 through poles, winds at to burning winds equator, ice, ice, equator,  
 everywhere everywhere an an assumption, assumption, these, thinking,  
 thinking, these, Furnace, of abeyance, abeyance, death trees, trees, death  
 uprooted, thinking branches, worlds worlds branches, whole of ice ice ice

===

## you

*Alan Sondheim · 7 October 2002, 1:21 a.m.*

you don't know about this war. you have your bible with you and a lock of  
 your girlfriend's hair. you have a picture of your family. you have a  
 picture of the farmhouse. you carry these things around with you in a  
 leather wallet. they're almost unreal and you hope they won't be left here  
 when you die. smoke rises a hundred yards down the trench, part of the  
 wall has caved in. you can smell fire. you dream at night, anything but  
 this. you cry when no one's looking. you can't remember anything clearly,  
 that's the worst of it. occasionally a scrap of conversation, something  
 your father said. you remember the touch of your girlfriend and that last  
 kiss. there's not much of your world left, and there's nothing here. you  
 rise out of the trench, you rise. last night they were saying there's a  
 bullet meant for each of us. too many men are already dead. you can't see  
 skin without seeing the wounds, you know what's beneath the surface. you  
 swear at the lieutenant who sent you out here, but you know that's what  
 he's supposed to do. your canteen's already useless, the canvas torn, the  
 aluminum punctured. you borrow one from the soldier next to you. he won't  
 be needing it any more. sprays of dirt fly overhead as the shells come  
 closer. you can hear screaming mixed with everything else. how can you  
 prepare for the incision, the removal of the bullet, the attack comes but  
 once, you're left in the trenches, you're cold, you smoke a cigarette.  
 there's no energy in the letter from your girl, but it's all you have and  
 it's already worn through, what are you going to do. the earth's in front  
 of you, behind you - the trench opens, up and down the line, there are  
 many others like you, and the sound is indescribable. you can't think and  
 you hold on to the letter. you hear the sounds of bombs in the distance as  
 aircraft fly overhead. you know someone will bring heavy artillery in, and  
 there will be soldiers manning the guns just like yourself. you can't

remember much about home, and the landscape here has disappeared - just blasted trees and raw earth. there's a stone farmhouse in the distance. these are the worst days, when the sky is dark and damp, when the mist falls, soaking everything. you smell lignite and mold. you don't think you're ever coming home. susanne graham

===

---

**i**

*Alan Sondheim · 7 October 2002, 1:38 a.m.*

i don't have the field, the space, to write, to rewrite, properly, to contain the words, ascertain the exigencies of the concepts, internalize them. this is writing on the margins of writing; this is writing on the move, writing on walls, the scrawl, the scribble - there's no time for anything else. this is the theory of the inscription, the cut, the incision. this is my life's work under the signs of illness and poverty. this is the begging for another month, another day, another hour. this is the moment of the last rite, unfulfilled promise. this is everything from the world already gone, it's gone ahead.

i can say i've seen it passing by at high speed. i've almost caught up with it. there are times i sit, sometimes when i sleep, it's almost in my grasp. but it continues, the ontologies are radically different; there's no way the hand holds on, no way the eye sees, the ear hears. it's gone before i'm awake, before i have a chance to move, before i have a chance to stand, to write. it's gone before the next meal, gone before the worries of staying alive.

there's not a day that i haven't felt ill for the past several months. there's not a day i haven't had shaking, slight thought, chills, but a reminder or remainder, always present, an uncontrollable shuddering. the writing and the reading proceed in pain; recently, they're taken over by a dull anger that things have to be this way. i'm waiting for the moment when everything breaks - when i can catch it, hold it in my hands, place it within the context of the book or essay, video or video-speech, the gestural movement of the arms, the fingers dancing on the keys, evanescent sounds. it's all the case, it's all the case of all of us, it distorts, crumbles, without lack of further evidence, financial stability; my theory is a theory of stress and poverty, the theory of rising painfully in the morning, crashing sleepless at night, imbecility of it all.

at night i lie awake waiting to capture or entrap it, but as i've said repeatedly, it continues to elude me, playing with my consciousness, already exhausted, until it appears at the periphery of my vision or whispering to me, just for a second, an instant, and then it's gone, and there are the lyings-awake and walkabouts until it appears again, often within the same night, stuttering as the frames of a film stutter, as if there were continuity to my work, as if it could be held down into the form, taking on the semblance of the form, corrupting and distorting just on the verge of wakefulness into pain, the theory or essay or book, the coherent thought, the gesture fully carried through, the boy and girl

with broken arms

===

### quick kill someone

*Alan Sondheim · 8 October 2002, 1:14 a.m.*

quick kill someone

k3% saddam hussein

iksh: saddam: not found

k4% s a homicidal k4% dictator s ksh: is: k5% who is addicted  
sondheim ttyr3 Oct sondheim 7 ttyr3 22:55 Oct (mailhost.nyf.org) 7

k6% to weapons of k6% mass-destruction to to: k7% the danger k7% already  
danger significant is the: k8% k8% and and it it grows grows worse worse  
with with time time and: k9% k9% confront confront him him before before  
he he even even stronger stronger confront: you have mail in you k10%  
learned we've that learned iraq that has iraq trained has el trained qaeda  
el members qaeda k10% members we've > bomb making

can can decide decide on on any any given given day day provide >  
biological provide weapon a group to terrorists

smoking gun

could come form come mushroom cloud.

the smoking gun  
could come in form  
of mushroom cloud.

\*\*\*

both chambers are expected to give the authority  
to the president to pull the trigger.

you have mail in you

===

```

_____ _ # > # _/\_ |___ | / / | _/\_ |___ | / / | # > # \ / / /_____|
| | \ / / /_____| | | # > # / _ \ / /_____| | | / _ \ / /_____| | | # > #
| | \ / / /_____| | | # > # / _ \ / /_____| | | / _ \ / /_____| | | # > #
| | \ / / /_____| | | # > # / _ \ / /_____| | | / _ \ / /_____| | | # > #
| | \ / / /_____| | | # > # / _ \ / /_____| | | / _ \ / /_____| | | # > #
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> > Thank you for participating in 7-11 MAILING LIST > SUBSCRIBER  
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 # ##### ##### ##### ##### ##### >

## two hours ago. fifty feet from here.

Alan Sondheim · 8 October 2002, 6:33 p.m.

two hours ago. fifty feet from here.

her was throat cut was and cut she and was she taken taken hospital. to  
 her hospital.

throat died the right sidewalk. there her on throat the was sidewalk. cut  
 thrown a from man a jumped car out man she jumped was out thrown after  
 from her.

a killed was in killed mexican the restaurant.

mexican wounded the restaurant her by boyfriend. boyfriend.

was police the got police boyfriend her custody. in someone someone chased  
 chased guy guy he he away.

away.

who chased is in knife is lying right everything's already cleaned up.

it happened an hour it ago.

happened twenty minutes it that woman's mother-in-law.

no happened one but knows there's what a but of there's blood lot no of  
 one blood knows around.

what not not enough enough for for throat.

throat.

stabbed.

i'd never i'd let never my let do boyfriend that.

do are or two three or murders three a murders day day nine-eleven.

since there nine-eleven.

are nothing nothing like like has has here here years.

years.

===

---

### **how can you make poetry out of this stuff?**

*Alan Sondheim · 9 October 2002, 7:58 p.m.*

today. fifty feet from today. here.

i don't don't remember remember her her name. name. i heard it it today.  
there dollars are to candles help and ship we her gave body five back  
dollars to to there help are ship candles body we back gave mexico. (we  
gave back mexico.)  
she a was child nineteen and married moved with recently a away child from  
had was moved nineteen recently and away married the mexican restaurant.  
(she had one child or two children.)

restaurant there itself are is few odd customers few the customers  
restaurant some is people odd suspicious of its are activity. suspicious  
man her stalking the followed she into a didn't and know him.  
(she went out of it knowing and not knowing him.)

he the two was knives. married strong, but big, he woman brought but her  
brought she outside. a if or forced she outside willingly. or i came if  
willingly. her killed of on the sidewalk and in today front the today the  
blood blood cleaned cleaned up up knife knife gone. gone. ran the around  
east corner then towards south east flatbush then ran south around  
flatbush corner avenue.  
(he slashed and ran out of them.)

doctor's and office was apprehended into there. a photograph a window call  
number a you photograph may in call the offer condolences information.  
offer husband's is number. her all up streets here torn new here in. as  
all new the construction streets comes are in. torn am above streets.  
(call across the torn streets.)

===

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### **one day's flight from the virtual world**

*Alan Sondheim · 11 October 2002, 4:25 a.m.*

one day's flight from the virtual world

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### **worlds, tribly - 35 minute digital video, 3 minute digital video -**

*Alan Sondheim · 11 October 2002, 4:33 a.m.*

worlds, tribly - 35 minute digital video, 3 minute digital video - available for worlds, tribly -

85 worlds intersecting: the torus cutting across, the sparrow flitting from one to the other, the golden droplets swarming among them, the seven watching men, the doubled doubled seven watching men, the woman from the london gaiete shuddering, the second woman adding and removing dressing and corset, the man and woman swirling and watching across, the woman with the cross evolving and splitting and shuddering outward, the white stars in the blue-black sky, the yellow stars in the blue-black sky, the great fabric of being and the construct of the helices, the mouths wide open, eyes wide open, the look of astonishment and the gaze, the swollen mold and its emission, the bearded man, the torus bending and shuddering, the torus taking on the colors and patterns, the sparrow flitting, the inner and outer spaces, the backdrop spaces, the seven watching men ...

the dark break

the double framing window, the window embossing, the small victorian blouse, the body staring and disappearing, the serene landscape, body through the landscape, the quietening sounds, the fading out ...

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## trilby sorts and folds

Alan Sondheim · 12 October 2002, 12:40 a.m.

trilby sorts and folds

[illegible][illegible]

[illegible]

==

**jim hill**

Alan Sondheim · 12 October 2002, 10:28 p.m.

jim hill

im climbing barbed wire to heaven -  
im skating on thin ice for god -  
im down on the rail and old number seven  
rolls over with nary a nod -  
im rolling the cards and tossing the pawn  
and playing with angels for incense and gold -  
my arms are tools of the dark devils spawn -  
my torn bloody hands can hardly take hold -

of the wire and ice and fire and spice  
the trains carrying down on the rail -  
so careful of angles and star-spangled bangles  
theyll carry you down without fail

from heaven to seven and a nod to a clod -  
theyll carry you down like a pail  
running out down the hill with a license to kill -  
and the bodies are falling and children are bawling -  
the worlds going out with a wail

$$\frac{1}{2} \frac{d}{dt} \left( \frac{1}{2} \frac{d}{dt} \right)$$

**philosophy of the thinnest of memories***Alan Sondheim · 13 October 2002, 3:41 a.m.*

philosophy of the thinnest of memories

memories of philosophies

there are numerous others. what i don't understand is that - there is no reason for me to understand this at all - that the multiple practices you do - they relate - when you die, there will be all these tatters - yiddish name aba, hebrew avi - they're lost - it's a philosophy of distribution - interstitial - you'll find it - don't give up - always looking - the pieces fit together - immersive/definable - sheffer stroke and its dual - defuge - distributed avatars - evanescence - it's all there - the others come to me - at night - the codeine doesn't keep them away - they'll gather the materials - distributive philosophy - reconstruct what you deconstruct - scaffolding - i'm not there yet, i'm getting there - the sexuality for one thing inverts the body - the mind - brings everything to the surface - exfoliations, multiple-connections - mobius surfaces - topography of the body might be any landscape - think of northern sung painting - either multiple or no perspectives - thwarted or borderline landscape - part coalesce - come together - superimpositions, gestures - coherencies - the punctured text - perforations - sprockets - the film is running again - auto- or self-inscription - classical geometries of jordan curvatures - within or without - punctured texts - of inspiration or respiration - beneath the sign of extinction - the imminence of such - the holocaust of wind - inconceivable fragility of the good - the world of pure slaughter - self-slaughter of mass organisms - final breathing of warriors of extinctions - policy of scorched worlds - mindfulness and the clear face - fractal paths through measure geometries - construction of objects by means of paths - appearances of high-speed protocols - turbulence and animals, as if the world stands still - appearance of objects within such a world - for that matter aristotelian logics, regularized laws of distribution - beginnings of the contracts among organs and objects - organisms and neighborhoods - writing the unbearable - your work tending the unbearable - violence and the teeth of the world - philosophy as travel writing - gravitation towards taxonomies - recognition of minutiae - living among the worlds - the dark or darker worlds - protocols lying around 'like bones in a graveyard of the living' - nothing remains within the philosophy of curtailment - the bracketing recognizing distinctions - [[]] - [[]] - quantum tunnels - constant memory of the edge or edges - double lips - closures - openings, the slit - nib of the pen - circulations of absorptions -  $f(x,0) \rightarrow 0$ ,  $f(x,1) \rightarrow x$  - let  $f(1,0) = f(0,1)$  undefined - these terms aren't at variance - there's one or the other - coherencies, syncopation - it begins with any distinction, moves through any distinction - of sexualities, the tumor or cancer - the cancer as plasma - black-hole incoherencies -

the addendum, diacritical - at least until these things foreclose - i'm breathing on the wires, living in the wires - shadowy presence - nothing else -

Sun Oct 13 03:37:29 EDT 2002

## 3

*Alan Sondheim · 14 October 2002, 2:53 a.m.*

defuge again -  
 the disgust and decathecting occurring for example trying to  
 read a novel pornography 'gone stale' 50-55% of my email spam now it's not  
 junk it sheer  
 unethical content 5-10 nigerian scams day stock offerings complete  
 w/ insider tips child sex 'you have opted receive' 'call here' with  
 telephone number unsubscribe every faced this no way reasonably reply  
 filters  
 blocking just about everything out mail relays, mal-adjusted headers,  
 codework, small servers goes on back into filth mine through something  
 worth-while leave account or so becomes  
 unmanageable there's time start private networks where's fidonet when we  
 need other  
 models anomalous matrices between inter- intra- nets otherwise violence  
 world 9-11 by any means furious  
 auschwitz get money shoot kill bush thugs world's  
 becoming dark self-advertising replacing news tonight all  
 same substance hammered language them defuge -  
 again defuge

again the - disgust the and disgust decathecting and occurring  
 decathecting for occurring example for trying - to trying read - a read  
 novel a pornography -

'gone pornography stale' 'gone 50-55% sheer of 50-55% my of email my spam  
 email now spam it's - not it's junk the it of sheer the unethical complete  
 content unethical 5-10 -

nigerian 5-10 scams nigerian day a stock - offerings stock complete  
 offerings w/ - insider w/ tips insider child - sex child 'you -

have 'you opted have receive' to 'call - here' 'call with complete  
 telephone with number telephone unsubscribe to every filters faced day  
 this w/ no -

way no reasonably to reply reasonably filters spam blocking headers, just  
 blocking about just everything about out everything mail -

relays, mail mal-adjusted relays, headers, mal-adjusted codework, - small  
 codework, servers small goes it on goes back day into back filth the mine  
 to through mine something -

worth-while becomes leave - account the or day so or becomes it  
 unmanageable - there's - time other start to private start networks  
 private where's - fidonet where's when fidonet we when need we other -

models - anomalous of matrices anomalous between matrices inter- between  
 intra- and nets intra- otherwise furious violence the world the 9-11 - by

9-11 any by means other furious -

auschwitz world's get - money my shoot - kill to bush - thugs and world's  
 - becoming all dark becoming self-advertising - replacing self-advertising  
 news world tonight news all it's same the substance same hammered -  
 language hammered them kill defuge again -

the occurring disgust for and example decathecting - occurring trying for  
 to example defuge trying the to disgust read a a novel novel again  
 pornography 'gone 'gone stale' stale' -

50-55% not of the my junk email of spam it now - it's sheer not 50-55%  
 junk my it spam sheer it's unethical nigerian content scams 5-10 day  
 nigerian -

scams stock day complete stock content offerings - complete 5-10 w/ have  
 insider opted tips to child - sex 'call 'you -

have w/ opted insider receive' - 'call sex here' - with with telephone  
 telephone number number unsubscribe unsubscribe every no faced to this  
 reply no spam way filters reasonably day reply faced filters -

blocking about just everything about out everything - out mail mail  
 mal-adjusted relays, headers, mal-adjusted blocking headers, just  
 codework, servers small - servers it goes and on on back to into mine  
 filth it mine day through back something filth worth-while for leave day  
 account so or worth-while so -

becomes account unmanageable there's - time where's start when private we  
 networks need where's - fidonet other when time we to need start other -  
 models anomalous anomalous between matrices inter- between and inter-  
 intra- intra- - nets models otherwise - violence any world - 9-11  
 otherwise by - any the means of furious world auschwitz to get -

money and shoot - kill auschwitz bush get thugs money world's shoot  
 becoming self-advertising dark replacing self-advertising news replacing  
 tonight news it's tonight all all -

same the  
 substance same  
 hammered -  
 language hammered  
 them

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## **apocalypse and others**

*Alan Sondheim · 14 October 2002, 11:58 a.m.*

apocalypse and others

apocalypse

these are the end-days; make no mistake about it. this is neither rumor nor prediction, although i have participated in both; it is a careful extrapolation from the facts, the proliferation of nuclear and biochemical weapons, increasing world-wide fanaticisms, and exponential depletion of resources, both natural and artificial. we are witnessing an armageddon that began millennia ago, the fascination with divinely-given truths that efface all other considerations. my writing is the writing of the apocalypse, and it is the reading of the apocalypse as well. the filters have become the content; we are doomed, just as we continue to be doomed to play out our literary games among the havoc.

#### body-scan

- 1 camera moving in raster formation across still background image
  - a. camera focused ahead on raster track
  - b. camera focused down on raster track
- 2 background image cyclic sheaf of still images - victorian azure partially in and out of costume
- 3 interferences along the path of the camera focused ahead
- 4 interferences beneath the path of the camera focused down
- 5 video-texture-mapping on interferences
  - a. 'mocking interferences' following camera
  - b. ding-an-sich interferences ignoring camera
  - c. deliberately occluding interferences beneath or ahead of camera
    - 1 opaque interferences
    - 2 translucent or transparent interferences
- 6 particle interferences - disks with 'win' texture mapping setting
- 7 camera within transparent particle along same path (parenting)
- 8 ends w/ full-scan or continues w/ cyclic scan

#### sondheim patent blanket

the sondheim patent blanket, 7' circular diameter, non-allergenic insulating substance, fully covers the user. there are two types: passive and active. the passive blanket has micro-miniature gas-exchange valves, allowing the flow of oxygen around an 18" diameter area. the active blanket has a small pump, warming incoming air to the interior temperature - the effect is a slow movement of air throughout. the sondheim patent blanket serves the function of a small blanket placed over a cat; it creates a womb-like environment, cutting back light and sound, warming the body, and allowing sleep which otherwise might be too susceptible to the elements. the sondheim patent blanket is under development.

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**0000000-0002374***Alan Sondheim · 15 October 2002, 1:48 a.m.*

0000000-0002374

|         |        |        |        |        |        |        |        |        |
|---------|--------|--------|--------|--------|--------|--------|--------|--------|
| 0000000 | 005012 | 060555 | 064553 | 063556 | 067040 | 020157 | 064544 | 063146 |
| 0000020 | 071145 | 067145 | 062543 | 073440 | 060550 | 071564 | 062557 | 062566 |
| 0000040 | 026162 | 072040 | 062550 | 062563 | 066440 | 071551 | 064563 | 062566 |
| 0000060 | 020163 | 063157 | 060440 | 071542 | 066157 | 072165 | 067551 | 026156 |
| 0000100 | 060440 | 020163 | 063151 | 071012 | 061545 | 070165 | 071145 | 072141 |
| 0000120 | 062145 | 020054 | 020141 | 067555 | 062555 | 072156 | 067440 | 020162 |
| 0000140 | 067555 | 062562 | 020054 | 063157 | 067440 | 062162 | 067151 | 071141 |
| 0000160 | 020171 | 064554 | 062546 | 020054 | 064164 | 020145 | 060542 | 072164 |
| 0000200 | 071145 | 062145 | 070040 | 073557 | 071145 | 020163 | 063157 | 070012 |
| 0000220 | 071145 | 067546 | 066562 | 072141 | 073151 | 020145 | 060554 | 063556 |
| 0000240 | 060565 | 062547 | 020054 | 071143 | 060545 | 064564 | 067157 | 063040 |
| 0000260 | 067562 | 020155 | 064164 | 020145 | 072163 | 071141 | 020164 | 020055 |
| 0000300 | 064164 | 020145 | 060550 | 067566 | 020143 | 067543 | 062555 | 020163 |
| 0000320 | 071146 | 066557 | 062412 | 071554 | 073545 | 062550 | 062562 | 020054 |
| 0000340 | 064164 | 020145 | 066142 | 061557 | 026553 | 060560 | 065543 | 063541 |
| 0000360 | 071545 | 067440 | 020146 | 062564 | 072170 | 026563 | 063157 | 072055 |
| 0000400 | 072562 | 064164 | 020054 | 064164 | 020145 | 071164 | 062565 | 071055 |
| 0000420 | 060545 | 020154 | 062564 | 072170 | 020163 | 071146 | 066557 | 073412 |
| 0000440 | 064550 | 064143 | 072040 | 062550 | 062562 | 064440 | 020163 | 067556 |
| 0000460 | 062440 | 061563 | 070141 | 026145 | 060440 | 067560 | 060543 | 074554 |
| 0000500 | 072160 | 061551 | 071440 | 064550 | 072146 | 067151 | 020147 | 020055 |
| 0000520 | 072151 | 071447 | 064440 | 020156 | 072557 | 020162 | 060556 | 072564 |
| 0000540 | 062562 | 072040 | 005157 | 067550 | 062560 | 072040 | 060550 | 020164 |
| 0000560 | 071160 | 074541 | 071145 | 026440 | 071440 | 070165 | 066160 | 061551 |
| 0000600 | 072141 | 067551 | 020156 | 020055 | 064164 | 072141 | 060440 | 062040 |
| 0000620 | 063151 | 062546 | 062562 | 061556 | 020145 | 071551 | 066440 | 062141 |
| 0000640 | 020145 | 064567 | 064164 | 072440 | 072164 | 071145 | 067141 | 062543 |
| 0000660 | 026412 | 064440 | 020156 | 060546 | 072143 | 064440 | 020164 | 060555 |
| 0000700 | 062553 | 020163 | 067556 | 062040 | 063151 | 062546 | 062562 | 061556 |
| 0000720 | 020145 | 064167 | 072141 | 067563 | 073145 | 071145 | 026440 | 072040 |
| 0000740 | 064550 | 063556 | 020163 | 062562 | 060555 | 067151 | 061040 | 072562 |
| 0000760 | 060564 | 066154 | 020171 | 064564 | 062145 | 072012 | 020157 | 072563 |
| 0001000 | 071542 | 060564 | 061556 | 020145 | 020055 | 062567 | 070040 | 062562 |
| 0001020 | 064544 | 072143 | 060440 | 062156 | 070040 | 060554 | 020171 | 020055 |
| 0001040 | 020151 | 071167 | 072151 | 020145 | 071541 | 064440 | 020146 | 064164 |
| 0001060 | 071145 | 023545 | 020163 | 067556 | 072040 | 066557 | 071157 | 067562 |
| 0001100 | 020167 | 005055 | 071541 | 064440 | 020146 | 064164 | 071551 | 064440 |
| 0001120 | 020163 | 064164 | 020145 | 060554 | 072163 | 066440 | 071551 | 064563 |
| 0001140 | 062566 | 020054 | 064164 | 020145 | 060554 | 072163 | 066440 | 071551 |
| 0001160 | 064563 | 062554 | 026440 | 060440 | 020163 | 063151 | 072040 | 064550 |
| 0001200 | 020163 | 071551 | 072040 | 062550 | 066040 | 071541 | 005164 | 071160 |
| 0001220 | 073157 | 061557 | 072141 | 067551 | 020156 | 005055 | 030012 | 030060 |
| 0001240 | 030461 | 030066 | 020040 | 033060 | 032464 | 031466 | 030040 | 031066 |
| 0001260 | 032465 | 020064 | 031060 | 032066 | 030064 | 030040 | 030066 | 032064 |
| 0001300 | 020060 | 031060 | 030460 | 031466 | 030040 | 031466 | 032461 | 020061 |
| 0001320 | 033460 | 030062 | 030064 | 030040 | 032066 | 032465 | 045060 | 072145 |
| 0001340 | 074564 | 005040 | 030060 | 030460 | 030062 | 020060 | 030040 | 030062 |

0001360 033061 020063 033460 032461 030465 030040 031067 032060  
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 0001460 030060 031061 030062 020040 033460 030463 033465 030040  
 0001500 030466 032465 020067 033460 030462 030464 030040 033466  
 0001520 032465 020061 031060 030460 033065 030040 032460 032460  
 0001540 020065 033060 032061 031061 030040 030067 032061 071061

making no difference whatsoever, these missives of absolution, as if recuperated, a moment or more, of ordinary life, the battered powers of performative language, creation from the start - the havoc comes from elsewhere, the block-packages of texts-of-truth, the true-real texts from which there is no escape, apocalyptic shifting - it's in our nature to hope that prayer - supplication - that a difference is made with utterance - in fact it makes no difference whatsoever - things remain brutally tied to substance - we predict and play - i write as if there's no tomorrow - as if this is the last missive, the last missile - as if this is the last provocation -

0001240 072151 066141 063040 066151 071554 072040 062550 064440 error

capital fills the interstices - tunnels beneath the streets - email tags and headers - sewage capital - finally bringing weapons to the foreground - fighting back is useless - at this point, weaponry accumulates - anthrax plus anthrax = anthrax; bomb plus bomb = bomb - it's boolean at the heart of it -

0001560 073545 020163 020040 020040 020040 020040 030012 030060  
 0001600 031061 030064 020040 033460 030462 030465 030040 033066  
 0001620 032061 020061 033060 030063 030064 030040 033066 032461  
 0001640 020061 033460 032461 032065 030040 031067 032060 020060  
 0001660 033060 032462 030065 030040 032066 032064 005060 071145  
 0001700 067562 020162 005012 060543 064560 060564 020154 064546  
 0001720 066154 020163 064164 020145 067151 062564 071562 064564  
 0001740 062543 020163 020055 072564 067156 066145 020163 062542  
 0001760 062556 072141 020150 064164 020145 072163 062562 072145  
 0002000 020163 020055 066545 064541 020154 060564 071547 005040  
 0002020 067141 020144 062550 062141 071145 020163 020055 062563  
 0002040 060567 062547 061440 070141 072151 066141 026440 063040  
 0002060 067151 066141 074554 061040 064562 063556 067151 020147  
 0002100 062567 070141 067157 020163 067564 072040 062550 063040  
 0002120 071157 063545 067562 067165 020144 026412 063040 063551  
 0002140 072150 067151 020147 060542 065543 064440 020163 071565  
 0002160 066145 071545 020163 020055 072141 072040 064550 020163  
 0002200 067560 067151 026164 073440 060545 067560 071156 020171  
 0002220 061541 072543 072555 060554 062564 020163 020055 067141  
 0002240 064164 060562 020170 070012 072554 020163 067141 064164  
 0002260 060562 020170 020075 067141 064164 060562 035570 061040  
 0002300 066557 020142 066160 071565 061040 066557 020142 020075  
 0002320 067542 061155 026440 064440 023564 020163 067542 066157  
 0002340 060545 020156 072141 072040 062550 064040 060545 072162



0002360 005040 063157 064440 020164 005055 005012  
0002374

bang we're dead

===

---

## **the doors**

*Alan Sondheim · 16 October 2002, 11:29 p.m.*

the doors

and none of you can judge me  
and i will kill forever  
and i will live forever  
in this new and brutal world  
i've never been to i've spain never  
but i'm but sure i'm i sure was i born  
was there born oklahoma

i've never been to spain  
but i'm sure i was born there  
i've been to oklahoma  
but i've never been to spain

the world of full the terror world is  
about being is it's travelled

the world of full terror  
is about to being born  
it's never travelled  
farther than mine own heart

farther than mine own farther heart  
than in i light to brilliant light sky  
blue sky and was oil blue upside-down

i was born in oklahoma  
to the light of brilliant terror  
the sky was blue and oil  
the world was upside-down

found brutal world new york in  
baghdad and capital was gold silver left  
gold me and oiled flowed back black  
sky flaming black seeped without you  
can find you pop-up find window the  
space-time

i found the world was brutal  
in spain and oklahoma  
in new york and in baghdad

i was born in capital

rode wild i horses rode none and  
 judge can will kill and forever i live  
 and this i've never been i've to  
 never spain been - to but but i'm i'm  
 sure sure i i was was born born there  
 there oklahoma i've

gold and silver left me  
 oiled flowed back in me  
 the sky was black and flaming  
 capital seeped without me

the world of the full world terror of  
 is about being about it's travelled  
 farther than mine farther own than  
 heart mine in was light the brilliant  
 of sky the blue was and blue oil and  
 upside-down the found i brutal was  
 new in york new baghdad in capital  
 born gold silver gold left and me  
 silver oiled flowed back oiled black  
 was flaming and seeped without you  
 can you find can pop-up the window  
 pop-up space-time of rode wild rode  
 horses the none none judge judge will  
 and kill i forever will live i this  
 in

you can find the pop-up window  
 of capital in space-time  
 i was born in oklahoma  
 i rode the wild horses

===

---

### **scan.mov**

*Alan Sondheim · 18 October 2002, 1:52 a.m.*

scan.mov of azure, dreaming, repetition, stars, victorian,  
 small black buttoned blouse, white nightgown, brown jacket and skirt  
 background azure background in azure victorian. in there victorian. are  
 there stars. are the moving. stars the moving. in victorian, out, and 52.  
 out, the 52.

are she and is out out 52 of victorian. 52 stars. foreground a a plane.  
 plane. it it is somewhat luminous. luminous. in reflective. the starless.  
 victorian.

camera upper scans left upper to left lower to left, lower lower left,  
 left across, across, up, up, down, down, across across down.

down. soon victorian the 52, victorian starless, and right, fast fast  
flyback flyback to left. scans then then repetition. repetition.  
background, background, azure, out body azure, scanned scanned flyback.

foreground, background looking, and at at camera, you, you, from staring  
one from to one other other at eyes, camera, scattered, scanned.  
scattered, glowing, scanned.

rounded, glowing, moving at edges. of

background azure in victorian. there are stars. the stars are moving. the  
victorian, in and out, are 52. she is in and out of the 52 victorian. the  
stars. in the foreground a plane. it is somewhat luminous. it is somewhat  
reflective. the victorian. in and out, are 52. foreground azure in  
victorian. starless. the camera scans upper left to lower left, lower left  
across, up, across, down, across up, across down. soon the victorian 52,  
stars and starless, scans to upper right, fast flyback to upper left. then  
down, in repetition. in foreground and background, azure, in and out of 52  
victorian. the body is somewhat luminous. the body is scanned up, down,  
across, flyback. in background and foreground, looking, at camera, at you,  
staring from one to other eyes, scattered, scanned. glowing, rounded, in  
and out of the 52 victorian. stars moving at the edges. foreground azure  
in victorian.

===

## **Terror**

*Alan Sondheim · 19 October 2002, 1:34 a.m.*

Terror

We are are absolutely absolutely going going to to be be destroyed,  
destroyed, Jennifer Jennifer said  
said

We Using attribution the of attribution quotes of makes quotes it makes  
easier, it Nikuko easier, replied

Nikuko Using replied

the No quotes then, said said Jennifer

Jennifer

We're We're off, off, said Nikuko

No New is York a is city a in city perpetual in anxiety perpetual and  
anxiety mourning

and New mourning

York One dominates sniper hundreds dominates of hundreds square square of  
miles curtailed curtailed One activity

sniper The world world hates hates the United States, States, which which  
lies lies constantly

constantly

The There in evil will will coupled destroy suicide

coupled There with is suicide

evil or well another rule religion the may ruins well of rule the ruins  
One planet

religion Every await day the we nuclear await holocaust nuclear come,  
holocaust Jennifer come, Every This This no no time time for for  
attribution, attribution, carry carry face face disease disease  
destruction

destruction

Biogenetics Biogenetics guarantees guarantees virulence virulence  
remaining remaining Capital now Capital drives now itself drives heedless  
itself consumers

of pours every into remaining every interstice; interstice; is there no  
escape

pours can apocalypse scribble over apocalypse over over again, again, One  
It It difference difference at at all, all, Then Then softens softens  
blows blows needlessly, needlessly, What is, we're said saying Nikuko is,  
and together, What then we're laughed

saying

We are absolutely going to be destroyed, Jennifer said.  
Using the attribution of quotes makes it easier, Nikuko replied.  
No quotes then, said Jennifer. We're off, said Nikuko.  
There is evil in the will to destroy coupled with suicide.  
Every day we await the nuclear holocaust to come, Jennifer said.  
This is no time for attribution, Nikuko replied.  
We carry the face of disease and destruction.  
One can scribble the apocalypse over and over again, Nikuko said.  
It makes no difference at all, Jennifer replied.  
Then attribution softens the blows needlessly, Nikuko said.  
What we're saying is, said Nikuko and Jennifer together, then laughed.

===

---

## terror

Alan Sondheim · 19 October 2002, 1:39 a.m.

### Terror

We are absolutely going to be destroyed,  
Jennifer said  
Using attribution the of quotes makes it easier, Nikuko replied  
No then, We're off, New is York a city in perpetual anxiety and  
mourning

One dominates sniper hundreds square miles curtailed activity  
The world hates United States, which lies constantly  
There evil will coupled destroy suicide  
with or well another rule religion may ruins planet

Every await day we nuclear holocaust come,  
This no time for attribution, carry face disease destruction  
Biogenetics guarantees virulence remaining Capital now drives itself heedless  
consumers

pours every into interstice; there escape  
can apocalypse scribble over again, It difference at all, Then softens  
blows needlessly, What is, we're saying together, then laughed

said.  
replied.  
Jennifer. Nikuko.  
suicide.  
destruction.  
laughed.

===

---

## [no subject]

Alan Sondheim · 20 October 2002, 2:10 a.m.

didn't i'm want sick to of write it, about i any stay of out this. of i'm  
didn't sick want it, write i about stay any out of discussions, want  
they're to too write painful. about jews. discussions, you they're not too  
one painful. then anything. don't europe know and anything. british europe  
empire and refused british them, empire didn't refused then them, don't  
help. i so was nothing. shot israel if palestine. you was then shot help.  
at. so if nothing. never, israel you're ignorant. ignorant. middle-eastern  
middle-eastern psychosis psychosis over over decades. decades. i've i've  
been been there, there, you're arab all jewish walk friends. first we're  
in all my racists. shoes walk then first arab in and my jewish shoes  
friends. i'll else's listen. than someone no else's group's than exempt.  
your i've own. i'll no listen. group's walk exempt. in there have many  
idea times. what's have on. idea been what's there going too on. many  
worlds times. corralled, to lassoed, write by a words. long wanted on a  
corralled, long lassoed, essay by on words. this, i the wanted experient-

ial the political, what's but the point. contaminate rather experiential  
 contaminate of writing, back this the text, usual. play own back life's  
 usual. the own this life's text, exempt, not country's the holocaust the  
 continues same same country's names have world-wide, you felt have it. you  
 eaten-holocaust, names drank world-wide, drunk-holocaust. me tell excuses.  
 me without excuses. we without might we drunk-holocaust. might don't you.  
 chains with - usual all chains over - you. wouldn't it, word, blind, what  
 deaf, talking you about, can blind, is deaf, speak can i'm do talking is  
 about, speak you're speak, death-wish speak. to it's judge death-wish  
 other. judge started other. speak, started it's way the before had now,  
 its every pogroms, country you had wouldn't its know, pogroms, you know,  
 now, haven't country wrong you end even gun. suffocating even the marched.  
 wrong suffocating of me, know :: didn't want to write about any of this.  
 you wouldn't know, you haven't been on the wrong end of a gun. have you  
 even marched. you're suffocating me, you don't know what this is all  
 about, do you.

===

### excise

*Alan Sondheim · 20 October 2002, 2:14 a.m.*

excise

To: sondheim@panix.com [ "l  
 To: sondheim@panix.com Get Help ^O WriteOut  
 To: sondheim@panix.comPg ^K Cut Text ^C C  
 To: sondheim@panix.com  
 To: sondheim@panix.com]o yy

To: sondheim@panix.comt Text ^C Cur Poser o  
 To: sondheim@panix.com usual. your own life'  
 To: sondheim@panix.comtry  
 ^X Exit ^J Ju  
 To: sondheim@panix.com Next Pg ^U UnCut Te  
 To: sondheim@panix.com, nom  
 holocaust contin  
 To: sondheim@panix.comorld-wide, have you f

N

To: sondheim@panix.comating of me, know :: d  
 To: sondheim@panix.comut any of this.  
 europ  
 To: sondheim@panix.com.net  
 europeet Hel  
 brit  
 To: sondheim@panix.comu wouldn't know, you h  
 To: sondheim@panix.comg end of a gun. have y  
 To: sondheim@panix.com^R R  
 ^G Get Help ^O W

**mouth.mov***Alan Sondheim · 21 October 2002, 1:56 a.m.*

mouth.mov

the star-field, more numerous than usual, principally between the mouthing mouth and doubled orality of the mouth-breast, breast-breast, the stars as skin-emanations, emanation-skins, circulations and ellipsoidal, calling or beckonings, the scanning camera which is our eyes outside of the planes, beyond the reaches of mouths and breasts, unknown to the doubling subjects within the spaces and times of the imagery, the slow swaying of the world as if absorption of each and every thing, the liquidity and pastels of the breathing of the planes, organisms, continuous neoteny of our universal homelands -:primarily the first or secondarily, against the background, mouth opening and closing, it's there, spaceless, conditioning the space, the orality of the mouth as if the pill of the desiccated sphere or wounded plane were already an absorption, but in reality the plane and sphere occlusions, the glittering of the teeth, muteness and lustre of the lips, tongue held back, restrained, in the arched space, the coming-forward and retreating occlusions heretofore of the mouth, present and impresent, an imbalance -:the breast is duplicated, the scan across the manipulated breast on a planar tilt, the interruptions by a sphere already interrupted by breast-mapping and distortion traveling a secondary scan across the first, the tilt of the first, the camera moving across the first, encountering the second, the manipulated breast of the secondary or primary scan conditioned by an interrupted flow of swollen matrix, the oral longing:none:none

DOES the breast is duplicated, the scan across the manipulated breast on a planar tilt, the interruptions by a sphere already interrupted by breast-mapping and distortion traveling a secondary scan across the first, the tilt of the first, the camera moving across the first, encountering the second, the manipulated breast of the secondary or primary scan conditioned by an interrupted flow of swollen matrix, the oral longing REPLACE YOUR star-field, more numerous than usual, principally between the mouthing mouth and doubled orality of the mouth-breast, breast-breast, the stars as skin-emanations, emanation-skins, circulations and ellipsoidal, calling or beckonings, the scanning camera which is our eyes outside of the planes, beyond the reaches of mouths and breasts, unknown to the doubling subjects within the spaces and times of the imagery, the slow swaying of the world as if absorption of each and every thing, the liquidity and pastels of the breathing of the planes, organisms, continuous neoteny of our universal homelands -

===

**VAG.3D***Alan Sondheim · 21 October 2002, 10:40 p.m.*

VAG.3D

```

BLENDER_v203REND SRscreen DATA DATA DATA DATA DATA DATA DATA DATA DATA
DATA DATA DATA DATA DATA DATA DATA DATA DATA DATA DATA DATA DATA DATA
DATA DATA DATA DATA DATA DATA DATA DATA ?DATA SRscreen.001 DATA DATA DATA
DATA DATA DATA DATA DATA DATA DATA DATA DATA DATA DATA DATA DATA DATA
DATA DATA DATA DATA DATA XU?" ?8^j f>G< u>hJR >'l'? L?UUM? DATA DATA DATA<
SAVE FILE ovie\ e\psx/test/ vag.blend ag3.jpg ag.blend DATA SELECT IMAGE
001.jpg .JPG e:\trilby\ AME/ 001.jpg .JPG 0033.JPG e:\trilby\ SRscreen.002
DATA DATA DATA DATA DATA DATA DATA DATA DATA DATA DATA DATA DATA DATA
DATA DATA DATA DATA DATA DATA DATA DATA DATA DATA DATA DATA DATA DATA
DATA DATA DATA DATA DATA DATA ?ffff fffa DATA< SAVE FILE /pics/blender/
rtl.blend DATA DATA DATA ?ffff fffa DATA< SAVE FILE /pics/blender/
rtl.blend DATA DATA ?DATA ?ffff fffa DATA< SAVE FILE /pics/blender/
rtl.blend E:/render/ DATA DATA DATA DATA DATA DATA DATA DATA DATA DATA
DATA DATA DATA DATA DATA DATA(
OBCube.001 X?t+ DATA */VAGINAL-EJECTA/*
OBCube.002 Ve9@ V0<@,:? C6KA DATA
OBLamp ^Tc@ */LIGHT-EJECTA/*
OBLamp.001
OBLamp.002 v~?Q 7i}? 0+AG:r?
OBLamp.003 v~?Q 7i}? e7r?
OBLamp.004 v~?Q 7i}?
OBLamp.005 ZM|=,
OBLamp.006 XM|=+ Q~KA}
OBLamp.007
OBLamp.008 bX>@ dM>( >b3u?
OBLamp.009 Ve9@ *Q?!L
C6KA MfW>b
OBCone Ve9@ >~*B Ve9@ C<?f H]!A DATA DATA L=}? */PULSE-EJECTA/*
OBCamera %ld{ */EYE-EJECTA/*
OBCube DATA */VAGINAL-EJECTA/*
MECone.001 DATA DATA X*@r ]{^? gc)?r DATA */PULSE-EJECTA/*
MECube DATA DATA */VAGINAL-EJECTA/*
DATAH
MECube.001 R@iN DATA DATA gUXG DATAH
MECube.003 DATA DATA +^?g $&tU
h@_1sJ @4;P q@RQ# DATA
MAMaterial DATAP */DETRITUS-EJECTA/*
MAMaterial.001 DATAP
MAMaterial.002 DATAP
MAMaterial.003 DATAP
TETex ;_>33 */TEXT-EJECTA/*
TETex.001 ;_>33
TETex.002
TETex.003
TETex.004 IMP9220035.JPG e:\1000LYMP\P9220035.JPG
IM399.jpg e:\trilby\399.jpg IM191.jpg e:\trilby2\191.jpg
CACamera.001 */EYE-EJECTA/*

```



```

LALamp */LIGHT-EJECTA/*
LALamp.001
LALamp.002
LALamp.003
LALamp.004
LALamp.005
LALamp.006
LALamp.007
LALamp.008
LALamp.009 IP0bIpo DATAP @DATAP @DATAP DATAP DATAP
DATAP DATAP ?DATAP ?DATAP ?DATA Ak#J@ BZW,@ BgF@? P{1Ct- 4C^0 }4CPq 5Cmh
DATA Bdr3 "'BV' Wm6B \Bh! BEye@ DATA 0A0%6 B0e&@ PY{Bzp C4w' L4CM 4Cu'r
DATA seA) BHAC DATA WA"g n7BGx BC9! B$H8= 4C0; DATA m7BR# DBl& \B7C B6un
DATA }#2C% M_4C1 DAC? DATA }#2C% M_4C1 DAC? DATA }#2C% M_4C1 DAC?
IP0bIpo.001 DATAP ?DATAP DATAP DATAP DATAP DATAP ADATAP ?DATAP ?DATAP
?DATA 0A.# k]7B ,/]BQ 4C)k VvAC DATA 0AdjV yn|B C"b4@ 5Cjg DATA +\AWE B9&2
p% ^BDW Wc{B Bf`= $C-P 24*CxB 4Cy# z7Ci /qAC DATA r[YA i5BM! LU*B8 8gB8
~B4L B_QD 2Cp* PACV DATA ,1YA AA>! iZ-B zMAC DATA A0g#A A^NZ@ Y7BU\ BV'TA
B[MUA BTa;A $Cu}R 6:4C|l RAC' DATA u(Bd 4Ci. K_4C DATA u(Bb 4Ci. K_4C DATA
u(Bc 4Ci. K_4C IP0bIpo.002 DATAP DATAP DATAP DATA -9\C DATA BJBA ""CG DATA
O'FB*0 x#C;
WOWorld.001 DATAP ;1?z "C?GLOB DNA1 SDNANAME} */WORLD-EJECTA/*
TLEN STRCt ENDB

```

===

## MATERIAL-REAL

Alan Sontheim · 22 October 2002, 9:21 p.m.

### MATERIAL-REAL

```

-----
Date: 10/22/02
Time: 20:54:07
Drive: C:
Sector: 265
-----

```

text, "she said." Just as quotations slip laterally in the sentence, there is also a slippage in depth, for example, as Nikuko replies. @wet Nikuko. Nikuko is wet, dripping urine through her white cotton panties. We understand the oddity of this proposal, but we have been dealing with formally performative language for the past few years, in order to look at issues of virtual subjectivity, interaction, projection and introjection on the Net. We worry about being taken seriously, not as broken sch

```

-----
Date: 10/22/02
Time: 21:07:52
Drive: C:
Sector: 266
-----

```

izo- phrenics. put mouth on panties. You drink urine of Nikuko.  
 "Performative" can be considered in any number of ways. For example, there is a `_trace_` function in the Julu program Jennifer has written, a function which produces a text representing parent/child processes in unix, choices made by the user, manipulations by the program itself. The function produces a file, `.trace`, which, when reversed, is legibile. The `.trace` file accumulates, carrying the history of repeated usage; here is an examp

```
-----
Date: 10/22/02
Time: 21:08:05
Drive: C:
Sector: 267
-----
```

le: hairpiece:sure thing:Julu:leg: Come home with me, hairpiece,  
 julu-of-the-fast-crowd! Your dirty arm is in my black neck  
 HaPPINESS:Yes:Alan:: Your psychotic head is in my sexy head Your your  
 penis seeps into my head - turning me Julu-Jennifer Hole:YES!!!Julu:nail:  
 Your poor urine is in my depressed nail Devour poor urine julu-of-the  
 partying Hole! Nikuko ...:never!:Nikuko:hair:hair Your linen leg is in my  
 wanton hair Your passion seeps into my hair - turning me Julu-Jennifer  
 dirty:yeah:Nik

```
-----
Date: 10/22/02
Time: 21:08:17
Drive: C:
Sector: 268
-----
```

uko:ear: Your psychotic eye is in my velvet ear Devour psychotic eye  
 julu-of-the partying dirty! Note the stick-like or `_anime_` figures at  
 work, distributed authorships and anatomies. look panties. You see nothing  
 special. So that "performative" language has three constituents: 1. Its  
 usual site and analysis as speech act or performative in tradi- tional  
 linguistics (and all the accompanying critiques); 2. Referencing  
 programming language, which is always performative; thus "echo `date`"  
 call

```
-----
Date: 10/22/02
Time: 21:08:27
Drive: C:
Sector: 269
-----
```

s up date which echo then sends to the standard output; 3. `_Any_`  
 statement, say, in a chat (IRC, talker, MOO, MUD, chat, etc.)  
 environment, which both `_constitutes_` and `_constructs_` the subject/user;  
 without the statement, the subject/user disappears for others. There is  
 thus the constructed/constituted subject - who is, by virtue of protocols,

always already \_well-defined,\_ and the subject on the other/ near side of the screen - who need not detain us: one might in this fashion call the "real" or

```
-----
Date: 10/22/02
Time: 21:08:31
Drive: C:
Sector: 270
-----
```

"physical-real" subject the \_virtual subject\_ by virtue of his or her dis/appearance in relation to others on the Net. Avatars are always disturbances, always irruptions of language, a lang- uage portending \_the raveling of existence and essence,\_ for these terms meld within each other, tangled in avatar-sites/sights/citations. @create \$thing called begging. You have a \$thing called begging with object number #75438. (Now we call \_these\_ avatars \_emanants,\_ since they are more deeply embedded

```
-----
Date: 10/22/02
Time: 21:08:39
Drive: C:
Sector: 271
-----
```

====

## ZECHARIAH

*Alan Sontheim · 23 October 2002, 11:09 p.m.*

ZECHARIAH

Sector: 587

```
-----
u t* t* t* t* t* t* t* t* t* t* t* t* t* t* t* t* t* t* t* t* t*
t* t* t* t* t* t* t* t* t* t* t* t* t* t* t* t* t* t* t* t* t*
t* t* t* t* t* t* t* t* t* t* t* t* t* t* t* t* t* t* t* t* t*
p x \ P r o
```

Sector: 673

```
-----
""
""DDD333DDDDDDUUDDDDUUUUUUUUUUDDDDUUDDDDDD333333""333""333""""""""
```

Sector: 798

```
-----
EOFError', 'IOError', 'ImportError', 'IndexError', 'KeyError',
'KeyboardInterrupt', 'MemoryError', 'NameError', 'None', 'OverflowError',
```

```
'RuntimeError', 'SyntaxError', 'SystemError', 'SystemExit', 'TypeError',
'ValueError', 'ZeroDivisionError', '__name__', 'abs', 'apply', 'chr',
'cmp', 'coerce', 'compile', 'dir', 'divmod', 'eval', 'execfile', 'filter',
'float', 'getattr', 'hasattr', 'hash', 'hex', 'id', 'input', 'int', 'len',
'long', 'map', 'max', 'min', 'oct', 'open', 'ord', 'pow', 'range',
'raw_inp
```

Sector: 806

-----

Jennifer heroin drugs down girl onto floor where we fuck there wood while  
 she ties cock cocaine-you-know-me into needle world get codeine dreams  
 lost among junkie heavens unbearable ecstasy kill way like drawn within  
 inside put-you-in-me in-me in-you within-you inside-you put-you-inside  
 crawled floors impossible highs incandescent those squeezed juice baby  
 babe rand(25); hunger!\n lost-body-skins tracks...\n these Heroin takes  
 back drug, me...\n park\n Reds <<Construct;calls forth death-trip min

Sector: 811

-----

! ! ! ! ! ! !!.0 ( ) \$% "# "# &# +( %!

Sector: 837

-----

h vk nk @ (/r P ' x Aliases lf ( Alia Grou( User x nk @ (/r (

0 x " Names ( vk nk - CZ ( x R Members " X) Memb vk nk H q x

Sector: 1016

-----

Zechariah 01:01\* 01:01 , , , , In the eighth month, in  
 the second year of Darius, came the word of the LORD unto Zechariah, the  
 son of Berechiah, the son of Iddo the prophet, saying, 01:02 . The LORD  
 hath been sore displeased with your fathers. 01:03 ,

Sector: 1020

-----

h month, which is the month Sebat, in the second year of Darius, came the  
 word of the LORD unto Zechariah, the son of Berechiah, the son of Iddo the  
 prophet, saying, 01:08 , , . , , . I saw by night, and behold a man  
 riding upon a red horse, and he stood among the myrtle trees that were in  
 the bottom; and behind him were there red horses, speckled, and white.  
 01:09

Sector: 1030

-----

, will be unto her a wall of fire round about, and will be the glory in  
 the midst of her. 02:06\* 02:06 , . (( )), . . Ho, ho, come forth, and

flee from the land of the north, saith the LORD: for I have spread you  
abroad as the four winds of the heaven, saith the LORD. 02:07 , .  
Deliver thyself, O

Sector: 1044

-----

me, saying, 04:09 , . . . The hands of Zerubbabel have laid the  
foundation of this house; his hands shall also finish it; and thou shalt  
know that the LORD of hosts hath sent me unto you. 04:10 . , , . For  
who hath despised the day of small things? for they sha

Sector: 1089

-----

. , . , . The LORD of hosts shall defend them; and they shall devour,  
and subdue with sling stones; and they shall drink, and make a noise as  
through wine; and they shall be filled like bowls, and as the corners of  
the altar. 09:16 , , . , (( )). A

Sector: 1616

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N N N - N N N N N N N N N N N N N N N N

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## ii

*Alan Sondheim · 23 October 2002, 11:15 p.m.*

ZECHARIAH ii

Now what is of interest here, among us, is that I did not place Zechariah  
on the hard drive, nor have I read Zechariah recently; it is either the  
semblance of a hack, or the semblance of an originary distribution within  
WinXP home. Look to your own hard drives, check at sector 1016 and higher,  
search for Zechariah. Perhaps it is the beginning of the end, o Jerusalem,  
of which I have had suspicion; perhaps it is an annotation from the relig-  
ious among us.

Of the materials, of the rest which I have placed there, emergent and  
fragmented, nothing standing out at 666.

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## portrait of the artist

*Alan Sondheim · 24 October 2002, 6:13 p.m.*

portrait of the artist

subsequent

when you were young could take the wilderness for granted. young, atomic energy was a promise and premise of limitless power, who knows what wonders would be solved world-wide. world mechanized electrical, your environment composed fuses, motors, vacuum tubes, rheostats, variometers. public transportation dominate future. industrial based on substance quantity, coal steel. there two sexes polish radio. fox-trots polkas. sky gray papers listed which mines working day, closed. deaths miners reported regularly. bounded by slate-green mountains, slag-piles, thin winding roads to distant cities, scranton new york. heavy snows tricycles, comfort an extended family scattered across small town kingston. jews chanukah parties. old men playing checkers around square in wilkes-barre. still are. bear, fields middle kingston, dolmen backyard great aunt uncle's. milk bottles recycled father came home from war. had first sorobon japanese children's books remember this day. no crime walter winchell figured valley mafia headquarters it was. pittston another world. fears floods later earlier. saw comet, studied runes, read about forests. everything seemed growth. we partners with natural order. magic saturday afternoon movies, or three cartoons, cowboys. colors truths. school whispers darkness warmth inconceivable partings attempted suicides ravages depressions. never recovered depression nineteen-twenty-nine would. i'd listen short-wave voices hungarian revolution. go walking thick woods waterfalls streams. america care everyone poor become happy well-fed wealth redistributed full grace. slaughtered neutron bombs doomsday machines machinery took fearful life its own. languages walked grace memory susquehanna. assembled skeleton found carboniferous flora within layers slate imagined earlier fierce rains crack thunderstorms. at stake. began counting footsteps everywhere continued them. twice naked female cousins hidden corners expanding sight. railroad tracks watch steam-engines. mother perfect cold divided that way, women, coldness men, darker things. saved bird broken wing set, released, tropical fish graced tank dining-room, angelfish, angelfish. walk read, tried learn trigonometry, disciplined enough. dream flying among planets helping people we'd state somewhere all live happily. always afraid. have injections allergies weekly basis, get hives lips eyes swollen hardly breathe sometimes see. wore glasses them constantly aware doubled site. love woman worked went crazy disappeared she mind grandfather mother's side kindest nicest person into his attic play mysteries there, they remained pet snake season baby alligator died so bewildered forgive parents saddest day life, number alligators crocodiles infinite nature plentiful, cornucopia, parts same world, war around. sailing, boat sway lake, wooden slow beautiful, sank dock, drowning every living thing. brother sister lived house. box names friends magically keep stay forever. became only friend, secret messages, disappeared, night float stars save girl most crush knew thinnest crust, fall through, wasn't even matter time, happening thought myself worthless coward. hurricane happiest moment ever, grappled our nature, breathed pure violent gales. cash register bank black machine showed films tiny screen hand-cranked miracles motion unlike any other television distant-sight, often test patterns favorite screen. cried whenever things destroyed movies television, falling apart, going through crust. medical trials volumes nuremberg trials, wrote almost kicked out school, those horrors me animals their way. i fill space worlds my own creation. these kindness slowly move coward, hiding everyone.

dominated absolutely temper, hide understood. solace refuge me, memories.  
made telescopes. watched forever participate. watching outside kill alone.

Thu Oct 24 16:45:12 EDT 2002

early source

when you were young you could take the wilderness for granted. when you were young, atomic energy was a promise and a premise of limitless power, and who knows what wonders would be solved world-wide. when you were young, the world was mechanized and electrical, and your environment was composed of fuses, motors, vacuum tubes, rheostats, variometers. when you were young, public transportation would dominate the future. and when you were young, the industrial world was based on substance and quantity, coal and steel. when you were young, there were two sexes and polish on the radio. when you were young there were fox-trots and polkas. when you were young, the sky was gray and the papers listed which mines were working for the day, which were closed. when you were young, the deaths of miners were reported regularly. when you were young, the world was bounded by slate-green mountains, slag-piles, thin winding roads to distant cities, scranton and new york. when you were young, there were heavy snows and tricycles, and the comfort of an extended family scattered across the small town of kingston. when you were young, there were jews and chanukah parties. when you were young, there were the old men playing checkers around the square in wilkes-barre. there still are. when you were young, there were bear, and fields in the middle of kingston, and a dolmen in the backyard of your great aunt and uncle's. when you were young, milk bottles were recycled and your father came home from a war. when you were young, you had your first sorobon and japanese children's books you remember to this day. when you were young, there was no crime and walter winchell figured the valley for the mafia headquarters it was. when you were young, pittston was another world. when you were young, there were fears of floods which came later and earlier. when you were young, you saw a comet, studied runes, and read about forests. when you were young, everything seemed old growth. when you were young, we seemed in partners with the natural order. when you were young, the magic of saturday afternoon movies, two or three cartoons, the cowboys. when you were young there were colors and truths. when you were young, your school was your world. when you were young, there were whispers in the darkness and the warmth of inconceivable partings and attempted suicides and the ravages of depressions. when you were young the valley had never recovered from the depression of nineteen-twenty-nine and never would. when you were young i'd listen to the short-wave world and the voices of the hungarian revolution. when you were young, i'd go walking with your father in thick woods with waterfalls and streams. when you were young, america would take care of everyone and the poor would become happy and well-fed and wealth would be redistributed and the world would be full of grace. when you were young the world would be slaughtered by neutron bombs or doomsday machines and machinery took on a fearful life of its own. when you were young there were languages and we walked the woods with the grace of the memory of the susquehanna. when you were young you assembled a skeleton and when you were young you found carboniferous flora within the layers of coal and

slate and imagined walking the earlier and earlier and earlier forests. when you were young there were fierce rains and the crack of thunderstorms. when you were young your life was at stake. when you were young you began counting your footsteps everywhere and continued counting and counting them. when you were young you were twice naked with your female cousins in hidden corners of expanding sight. when you were young you would go with your father to the railroad tracks and watch and listen to the steam-engines. when you were young your mother was perfect and your father was cold and everything divided that way, the warmth of the women, coldness of the men, and whispers of darker things. when you were young we saved a bird with a broken wing which was set, and the bird released, and when you were young tropical fish graced a tank in the dining-room, and you remember the angelfish, the angelfish. when you were young, you would walk and walk and read and read, and tried to learn trigonometry, and were never disciplined enough. when you were young you would dream of flying among planets and helping people and helping poor people everywhere and we'd found a state somewhere in the middle of america and we would all live there happily. when you were young, you were always afraid. when you were young, you would have injections for allergies on a weekly basis, and you would get hives and your lips and eyes would become swollen and you could hardly breathe and sometimes hardly see. when you were young, you wore glasses and wore them constantly and were always aware of the doubled world of site. when you were young you were in love with a woman who worked for your family and went crazy and disappeared and when you were young she was always in your mind and when you were young your grandfather on your mother's side was the kindest nicest person in the world. when you were young, you would go into his attic and play with the mysteries there, and there were always mysteries everywhere and they remained mysteries and always would. when you were young you had a pet snake for a season and a baby alligator which died and was so bewildered and you could never forgive your parents and it was the saddest day of your life, and when you were young the number of alligators and crocodiles was infinite and nature was plentiful, a cornucopia, and we were all parts of the same world, and there was war in the world, and the war was all around. when you were young, we went sailing, and the boat would sway on the lake, and the boat was wooden and slow and beautiful, and when you were young, the boat sank at the dock, and it was the drowning of every living thing. when you were young, your brother and sister and you lived in the same house. when you were young, you had a small box with the names of your friends and you would magically keep the names there and your friends would stay forever. when you were young, you became your only friend, and would read your secret messages, and everyone disappeared, and at night you would float among the stars and planets and you would save the girl you had the most crush on in the world. when you were young, you knew the world was the thinnest crust, and everything would fall in and through, and it wasn't even a matter of time, it was happening every day. when you were young, you thought myself a worthless coward. when you were young, you went walking in a hurricane and this was your happiest moment ever, and nature grappled with our world, and it was the same world, and the same nature, and we breathed the pure violent gales. when you were young, you had a cash register bank in black and a black machine that showed films on a tiny screen and was hand-cranked and the films were miracles of motion



unlike any other in the world. when you were young, television was distant-sight, and the screen was often test patterns and that was your favorite screen. when you were young, you cried whenever you saw things destroyed in the movies or on television, and you thought the world was falling apart, and we were going through the crust. when you were young you read the medical trials volumes of the nuremberg war trials, and you wrote about them and were almost kicked out of school, and those horrors remained with me forever. when you were young, all animals were perfect in their way. when i was young, i wrote to fill the space of the world with worlds of my own creation. when i was young, these worlds were a comfort and a kindness and i could slowly move within them. when i was young, i was a coward, hiding from everyone. when i was young, my father dominated absolutely with his temper, and i would hide and never understood. when i was young, my mother was a solace and a refuge and a world. when i was young, my father would go walking in the woods with me, and these were my happiest memories. when i was young, i made telescopes. when i was young, i watched the world forever and knew i would never participate. when i was young, i was watching from outside the world. when i was young, i knew i could never kill a living thing. when i was young, i was alone. when i was young, i could take the wilderness for granted.

Thu Oct 24 16:45:12 EDT 2002

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### 3 poems

*Alan Sondheim · 27 October 2002, 10:54 p.m.*

#### 3 poems

i kill a man

see me, his i face, have it cut looms into before the me, throat, have see  
cut his into face, the it throat, looms borne is soul enemy, away, he he  
is is evil our - enemy, have evil soul -

away, will stop many - others, i alone his stop he him will remove others,  
eyes, alone they are deadly, they hate deadly, stab longer ears, his no  
been longer approved, hear i plans his been he approved, will world i  
guns, him keep a in - box world there i nourishment, box warmth a of box  
blanket, - drink, is food, subject comforting to bed

my subject no to drink, my food, eternal comforting fury bed be to master,  
repeatedly ride - death, be repeatedly his death i just others, as his has  
knows ridden no violence about knows just bounds, he nothing has about  
ridden speaks any speaks good of stolen

he land everything and good humanity, pure robs has everything stolen pure  
and name in righteousness - corrupt he rip i out will tongue, the tear  
marrow teeth, brain eat his marrow tear brain teeth, slaughter him this  
man, man, a perfection -

i kill a man

see his face, it looms before me, have cut into the throat, borne soul  
 away, he is our enemy, evil - will many others, alone stop him remove  
 eyes, they are deadly, hate stab ears, no longer hear plans been approved,  
 world guns, keep in box there nourishment, warmth of blanket, drink, food,  
 comforting bed subject to my eternal fury be master, ride death,  
 repeatedly death just as has ridden violence

knows bounds, nothing about speaks any good stolen land and humanity, robs  
 everything pure name righteousness corrupt rip out tongue, tear teeth, eat  
 marrow brain slaughter this man, perfection

i kill a man

i see his face, it looms before me, i have cut into the throat,  
 have borne the soul away, he is our enemy, he is evil -

he will kill many others, i alone will stop him - i remove his eyes,  
 they are deadly, they hate -

i stab his ears, he will no longer hear his plans have been approved,  
 his world is guns, i keep him in a box -

i keep the box in a box - there is no nourishment, no warmth of blanket,  
 no drink, food, comforting bed - he is subject to my eternal fury -  
 i will be his master, i will ride him to death, repeatedly to death -

just as he has ridden others, his violence knows no bounds, nothing about  
 him speaks of any good -

he has stolen our land and our humanity, he robs everything good and pure  
 in the world - he speaks in the name of his righteousness corrupt - i will  
 rip out his tongue, tear out his teeth, i will eat the marrow of his brain  
 - i will slaughter him and slaughter him -

this is a man, this is a perfection of man -

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### 3' poems

*Alan Sondheim · 28 October 2002, 4:23 p.m.*

#### 3' poems

i know a man  
 see before his me, face, i it have looms sutured before the me, throat,  
 have see sutured his the face, throat, it returned friend, soul, is he so  
 is very our good friend, - so the very soul, good he -

is will will save help many him, others, i help eyes, him, he restore save  
 eyes, others, they they are are full full of of life, life, love love  
 hearing, his hear been plans i been his dismissed,  
 hearing, world i peace, prison release his him world from is every a

prison world feed a and comfortable nourish place make live comfortable i  
place feed to and live nourish sleep,

make offer and best flourishes drink my food, - flourishes him with the my  
best kindness of be life, servant, will bring - back will just helped as  
others,

has kindness helped knows knows just no as bounds, he everything has about  
speaks about given our us humanity, lives eliminates humanity, he  
eliminates given evil us corruption he everywhere speaks in in world, name  
name everywhere

humility the perfection, his speech, will heal sooth sooth will myself  
useful make unto myself this is man, man an miracles unknown - who is  
worketh a miracles man,

i know a man

see his face, it looms before me, have sutured the throat,  
returned soul, he is our friend, so very good -

will save many others, help him, restore eyes,  
they are full of life, love hearing, hear plans been dismissed,

world peace, release him from every prison feed and nourish make  
comfortable place to live sleep,

offer best drink food, flourishes with my kindness be servant, bring back  
just as has helped knows no bounds, everything

about speaks given us lives humanity, eliminates evil corruption  
everywhere in world, name humility perfection, speech, heal sooth myself  
useful unto this man, an unknown who worketh miracles

i know a man

i see his face, it looms before me, i have sutured the throat,  
have returned the soul, he is our friend, he is so very good -

he will save many others, i will help him, i restore his eyes,  
they are full of life, they love -

i restore his hearing, he will hear his plans have been dismissed,  
his world is a world of peace, i release him from every prison -

i feed and nourish him, make him a comfortable place to live and sleep,  
offer him the best of drink and food, he flourishes with my kindness -  
i will be his servant, i will bring him back to life, i will help him -

just as he has helped others, his kindness knows no bounds, everything  
about him speaks of good -  
he has given us our lives and our humanity, he eliminates evil and

corruption everywhere in the world, he speaks in the name of humility and perfection, i will restore his speech, heal him, i will sooth him, make myself useful unto him -

this is a man, this is an unknown man who worketh miracles -

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## THE POISONED WEB

Alan Sondheim · 29 October 2002, 7:56 p.m.

### THE POISONED WEB

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ksh: dsfkjhdsfhjkaiuyrewyuiwer7653215672349898754373457895: not found  
k16% lkkhjasdfhjkiweriweuiyrewrhjksdfhjksdfkxcvmnbcxvbnm  
ksh: lkkhjasdfhjkiweriweuiyrewrhjksdfhjksdfkxcvmnbcxvbnm: not found  
k17% lkjasdfhjkdysiuyewryryreyuiweriuy234612346789qwerlik  
ksh: lkjasdfhjkdysiuyewryryreyuiweriuy234612346789qwerlik: not found  
k18% llkjhasdfhfhfhdsfahjklrewyuioghvbvczbnm,vczlkjhdsf  
ksh: llkjhasdfhfhfhdsfahjklrewyuioghvbvczbnm,vczlkjhdsf: not found  
k19% vcxzm,.bvcxkjhsdfnmk,fdslkijhasdfyuirewlkjhsadfhjk  
ksh: vcxzm,.bvcxkjhsdfnmk,fdslkijhasdfyuirewlkjhsadfhjk: not found  
k20% hjkfdskjfhfweryuirewiuyqwerpiuywer90349823489134987  
ksh: hjkfdskjfhfweryuirewiuyqwerpiuywer90349823489134987: not found  
k21% 78954398734509832482342yuioweriuyqwerhjksdfkjhasdf  
ksh: 78954398734509832482342yuioweriuyqwerhjksdfkjhasdf: not found  
k22% hfkhdsfiyweryiu234876123467899876543kjhsdfshjksfdsdbn  
ksh: hfkhdsfiyweryiu234876123467899876543kjhsdfshjksfdsdbn: not found  
k23% asfhjkweriuyer6789234987234678liwieriuwerkjhsdfhjkhf  
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k26% kjhsdfyuirewiuywer876fhyrhjkrewiysdfkjheruruiopqwerouiwerkjh  
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14 kjhsdfyuirewiuywer876fhyrhjkrewiysdfkjheruruiopqwerouiwerkjh  
15 dsfkjhdsfhjkaiuyrewyuiwer7653215672349898754373457895  
16 lkkhjasdfhjkiweriweuiyrewrhjksdfhjksdfkxcvmnbcxvbnm  
17 lkjasdfhjkdysiuyewryryreyuiweriuy234612346789qwerlik  
18 llkjhasdfhfhfhdsfahjklrewyuioghvbvczbnm,vczlkjhdsf  
19 vcxzm,.bvcxkjhsdfnmk,fdslkijhasdfyuirewlkjhsadfhjk  
20 hjkfdskjfhfweryuirewiuyqwerpiuywer90349823489134987  
21 78954398734509832482342yuioweriuyqwerhjksdfkjhasdf  
22 hfkhdsfiyweryiu234876123467899876543kjhsdfshjksfdsdbn  
23 asfhjkweriuyer6789234987234678liwieriuwerkjhsdfhjkhf  
24 kjhasdfyuirewiuywerhjksdfhjksdfiuyrewhjksdfiuyrewkjh  
25 asdfhjklfdiuyrewhjklasdfiuyrewiuy243876234678543876  
truth is stranger th  
k25% asdfhjklfdiuyrewhjklasdfiuyrewiuy243876234678543876s" <WRY  
Now with the opening of a section of tunnels, t

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F0E;;0@LF. GQ30
first time gain access to the underground kin
k23% asfhjkweriuyer6789234987234678liwieriuwerkjhsdfhjkyfary Nixon,
RichardEW 0!A0 8;00 ?08. <-9N =:=:7N0! GX> GU4
File Name to write : zz SF, CA, 94
[ Writing... ]!50G000 >U@87N@G @0;0?!

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precepts
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The target

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## after Kenji Satori

Alan Sondheim · 30 October 2002, 5:09 p.m.

AM3R!KA @ & aft3r K3nj! \$at0r!

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 hunt!ng gr0t3\$qu3 f0r y3n crazy r3act!0n\$ :hunt!ng 3y3ball d3v!c3  
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 g!mm!ck HYPE\_va!0-c0d3 art!f!c!a1 \$un gam3::t3chn0hack3r\$' !nf3ct!0n f0rm

c10n3-\$k!n VTR. an!ma1 plug turn3d 0n !11-tr3atm3nt \$0u1/gram--. T3ra  
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a t3ra j0!nt3d f!11--. !n\$ta113d d00mUS\_g3n3 TV::th3 da\$h3\$ 0n....th3  
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3mulat3d--th3 HYPE\_murd3r-pr0t0c01 wh!ch r3pr0duc3\$ fractal para\$t3  
r3\$p!rat!0n-byt3::th3 r3g!0n\_g3n3 hyp3r1!nk3d d00mUS b0rg f0rm. \$uck\$  
chr0m0\$0m3 >>hunt!ng cr!m3-HDD \$uck3d t0p !mp10d3d m0n0chr0m3 VTR da\$h3d.

It d3n3::I v!ta1-junk m3d!a !nj3ct3d....th3 ar3 para\$t!c \*\*\*\*!t  
hyp3r1!nk\$ tra\$h \$3n\$0r drug 3mbry0 3x!\$t3nc3-c0d3! da\$h3\$/3mulat3 cr!m3  
\$y\$t3m acc3\$\$3d r3tr0-ADAM####3ra \$can !mp10d3 un!v3r\$3. murd3r-g!mm!ck!  
natur3::hydr0man!a@3ra \$can\$ n!ghtmar3-\$cr!pt\$ \$alaryman\$ \$0 mapp3d  
ac!d-d011ar....am3r!kan g!mm!ck-DED.

[t3ra cra\$h 0utput::th3 d3\$!r3 f!x3\$ n3rv3 0m!tt3d >!t !n\$d3  
\$alaryman\$....th3 y3n\_cr!m3 r3\$p!rat!0n-byt3::d!ff3r3nt turn\$ cru31  
hydr0man!a \$cann3d.... !n\$ta11\$ f3t!-arch!v3 \$0u1/gram\$ am rap3\_g3n3 S0  
>th3 batt13::th3 b!0captur3\$ v!ru\$ and f!p blu3 \$0u1/gram\$....g3n3 b100d  
rav3. \$tat3 cadav3r\$ 3j3ct B3!ng c0v3r3d c311\$

b!0t3chn010gy captur3d r3\$p!rat!0n-byt3/murd3r-pr0t0c01 j0!nt\$....  
j0!nt\$....th3 V!013nc3-HDD b0y r0!d bla\$t f0rm--th3 c10n3d m!m!cry  
c10n3-d!v3\$ 0n.... j0!nt\$....am3r!kan :th3 !n\$3rt\$ c10n3-\$k!n. d0wn10ad  
c00k\$ !n0rgan!c \$ub\$tanc3 HYPE\_v!01at!0n t3chn0hack3r\$ n0t!f!3d [I turn  
m3chan!\$m\$

===

## Apropos

*Alan Sondheim · 31 October 2002, 5:03 p.m.*

Apropos

Apropos

They become barricades again --

The men disappear woman receives her robe from the Keeper of Gate passes thru  
gate backing into robe.

Perhaps a fan also? Woman goes back to table she onto platform & is there  
when lights pick up as tho' had never gone out words feed in one at time  
until sentence detached are smoking It broken by girl dancing alone  
Notebooks Martha Graham

Nikuko Doctor Leopold Konninger He talking and make no difference -  
everywhere muscle against uselessness language returns furniture speaks  
nothing happens hammer or stove gun car book? murmuring removing gives  
naked thinking about unjustness world

Apropos

They become barricades again --

The men disappear --  
The woman receives her robe from the Keeper of the Gate -- passes thru  
gate -- backing into robe.  
Perhaps a fan also?  
Woman goes back to table -- she goes onto platform & is there when  
lights pick up men again -- as tho' she had never gone out --  
The words feed in one at a time until a sentence is detached --  
The men are smoking --  
It is broken by a girl dancing alone --  
  
-- from The Notebooks of Martha Graham

It is broken by Nikuko dancing alone --  
Doctor Leopold Konninger is smoking  
He is talking and talking and the words make no difference -  
lights are everywhere - muscle against the uselessness of language  
Nikuko returns to the furniture -- she speaks -- nothing happens  
Perhaps a hammer or a stove or a gun or a car or a book?  
murmuring -- removing a robe.  
Nikuko gives her robe to Doctor Leopold Konninger -- she is naked --  
Nikuko and Doctor Leopold Konninger disappear --  
They become barricades again --  
  
-- from Nikuko thinking about the unjustness of the world

===

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### **the suite of ember.movs**

*Alan Sondheim · 2 November 2002, 12:20 a.m.*

the suite of ember.movs

"I want earthquakes, because I know that then the earth can breathe."  
- Nijinsky -  
the great lamina of the stars sway back and forth -  
you can see the oldest stars - they are pure and clean -  
they are the youngest - they have no motives -

the animal of the victorian woman splayed on the couch -  
she is in browns and maroons and red - her legs are naked - spread -  
she is the youngest in the world - she has invented language -  
she has invented motive -

she sways back and forth on the laminar plane - in tune  
with the rhythms of the universe - the laminar plane and stars  
are in an 1844 train tunnel riding the harbor to long island -  
the vault is brickwork painted white - you can still see the cinders  
on the ceiling - the engines had 7 foot wheels of wood - they  
were strapped with iron - the stars sway and disappear into the depths  
of the 1844 brooklyn tunnel which is the oldest subway in the world -

the naked woman rides before the stars - her clothes thrown open -

thrown to one side -

memories of trains -

memories of trains - cinders and soot spew forth from an absent object - from an invisible object - they make arcs - they spread - splay - the tunnel is the space of the nineteenth century -

o loving eye caressing the objects with totality against totality - searching out tunnels among tunnels, holes among holes - the youngest stars know thee not, neither the oldest, neither the sun or any luminary body -

of philosophy -

that language is small labor, the reading and writing of it, the speaking of it - the margins of language perform according to persuasion and consensus - the world is invisible to the speaking of the dinosaurs - all culture is a stuttering -

"The earth is alive. It was once a sun." - Nijinski -

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### **review first off of Kenji Siratori Blood Electric**

*Alan Sondheim · 2 November 2002, 11:28 p.m.*

#### REVIEW kenji siratori BLOOD ELECTRIC

KENJI SIRATORI, BLOOD ELECTRIC, published 2002 by creation books - [www.creationbooks.com](http://www.creationbooks.com) - BUY THIS BOOK -

Your book came; it's absolutely brilliant! I really am amazed by it - the long looping sentences, the slow stuttering development, never sure what side the language is on, how it's generated, whether human or machine is speaking.

I don't see it as Burroughs, although I understand the reference. For me, Burroughs is oddly modernist; there are conspiracies and organizations and everything seems to fly apart but never really does; it goes back to literature. In your work, the flying apart is almost hysteric; it's global networking - it's the end of literature in a way and the beginning of nexus in another -

Your book came; it's almost impossible to read straight-through! It rides on the hinge between bot and machine, software and wetware programming! In a sense it's Stelarc in print, but with the latter, the machinic and the body are in negotiated homeostasis; ontology isn't challenged. In your work, I'm not sure who or what is behind it.

I don't know the vocabulary which constantly collapses; there's nothing transitive here, no connectors, or - in place - everything in this, in language itself as this might point is - is transitive, a deferral among



the more violent physics of the world. Speaking/writing/reading take relatively little energy in general compared to a hammer, cyclotron, motorcycle, stove, scissors. The physical world transforms, is inert, among enunciations that effect and affect actions. Over book-length the capital WORDS change - early ADAM late ToKAGE - they anchor the page -

Your book came; it slides off page 224, the last! I know there's no ending to anything here, to the vicissitudes of language. It has nothing whatsoever to do with Stelarc, who divides his work among language and silence, body-movement-introjection, and language-projection on the page. This among the cyberpunk, cypherpunk, scissorpunk, melds like Burroughs; unlike Burroughs it's all present-tense description that's a cross-dressing performative -

Or the performative is that of kenji siratori - kenji satori - reading back into the author - it's not like the Eliza program - indeterminate in that respect - the who or the what of the making - where are the commas - semicolons -

The :: // >/ language collapse. The << >> or :<< >> language collapse. Levels without closure - tags and metatags - incomplete guides. Thus "rapture::the streaming=energy strategy of the human-genome//". Back-cover blurb, Jack Hunter in part: "black reverb of soft machine seppuku, a molten unspooling of sheet metal entrails" and Stephen Barber in part "blood- and semen-encrusted debris with the finesse of a beserk Issey Miyake" - everyone \_into it.\_

Your book coma/came: not cyberpunk!:://but slime-mold particulate entities - inhalations, exhalation, exaltations - subterranean sweep of submerged// massive surge::look - it's a flat text - planar or shifting planes - skew-orthogonal planes to be exact -

It's a flat text - the depth of a meter to be exact - that is, a meter above and below the text - one hundred centimeters by my calculation - internal and external organs / prostheses broken down, imploded - the characters phenomenologically spread among the text - everything internal and external is excrescence - and always in closeup - the length of a needle - the span of a wire - taut relationships among avatars - retro-ADAM - body-OMOTYA -

Your book came - incredible; I can't read the imminence of the plot! I don't know what's happening! I know something's happening - colors and collusions across a global laminanimal space - "labyrinth::cold-blooded diseases of love-reptiles with murder function of ADAM Doll function/uterus-machine that exploded" - continuous return to the useless performative of the PAGE - alphabetically-sectioned (Dead Bargain / digital-animal-structure / Edge) through Pork then back to abolition connecting with first-section abolition but last p. 224 running off the page (see above) - Joycian, circular - the run-off finishing on first abolition's page 9 -

Sliding off, abolition repeats for the most part - then it's after that,

the inbetween - A-Z through Pork - become-unique, turbulent - retro-fitted, future-anterior -

The book I can't read! I can't read any book; the book implodes precisely 50 centimeters beneath the surface of my skin - from the other side - mirror looking in - convex or concave - the problematic of its opticality - "Our machine beast is twisted to the logic space of an amoeba::the digital nightmare invades the quantum spiral of a cyber sun::it is the record of death/" -

Your book came! - I don't know you, what you are, who you are, what group prostheses - of which continent - of which program or litany of bots or human anguish endeavored into present-tense psycho-disturbance - the opposition of Jabes - lips come back to suture - the book to end books - of continuous ascription to machine/event/situation/narratology/author/flesh - your book came - this is the process/procedure of REVIEW -

KENJI SIRATORI, BLOOD ELECTRIC, published 2002 by creation books - [www.creationbooks.com](http://www.creationbooks.com) - BUY THIS BOOK

===

## work

*Alan Sondheim · 4 November 2002, 1:03 a.m.*

at [www.asondheim.org/portal](http://www.asondheim.org/portal)

over-18 please  
more video forthcoming  
leg.jpg life.mov look2.jpg mmav.mov mov.txt movie.txt other00.JPG  
other01.JPG other02.JPG other03.JPG other04.JPG other05.JPG other06.JPG  
other07.JPG other08.JPG other09.JPG other10.JPG other11.JPG red.mov  
skein01.jpg skein02.jpg skein03.jpg skein04.jpg skein05.jpg skein06.jpg  
skein07.jpg skein08.jpg skein09.jpg skein10.jpg theory1.jpg theory2.jpg  
theory3.jpg theory4.jpg theory5.jpg theory6.jpg theory7.jpg theory8.jpg  
tub2.jpg tub5.jpg tub6.jpg tub7.jpg tub8.jpg urn8.jpg

===

## new work and README.txt

*Alan Sondheim · 4 November 2002, 11:19 p.m.*

new work at <http://www.asondheim.org/portal>

over-18 please  
0.README.txt at end:

more work forthcoming  
0.README.txt 3.jpg 37.jpg 41.jpg 5.jpg 6.jpg 8.jpg 9.jpg MI3.AVI MI4.AVI  
b2s.mov burlings.mov face7.jpg face8.gif flesh.swf insert.jpg leg.jpg  
life.mov look2.jpg mi5.avi mirror3.jpg mmav.mov more1.jpg more2.jpg

more3.jpg more4.jpg more5.jpg more6.jpg mov.txt movie.txt nipple.jpg  
 nude.jpg nude2.jpg other00.JPG other01.JPG other02.JPG other03.JPG  
 other04.JPG other05.JPG other06.JPG other07.JPG other08.JPG other09.JPG  
 other10.JPG other11.JPG red.mov seam1.jpg seam2.jpg seam3.jpg seam4.jpg  
 seam5.jpg skein01.jpg skein02.jpg skein03.jpg skein04.jpg skein05.jpg  
 skein06.jpg skein07.jpg skein08.jpg skein09.jpg skein10.jpg terror00.mov  
 terror01.mov terror02.mov theory1.jpg theory2.jpg theory3.jpg theory4.jpg  
 theory5.jpg theory6.jpg theory7.jpg theory8.jpg torso.jpg torso0.jpg  
 torso1.jpg torso2.jpg tub2.jpg tub5.jpg tub6.jpg tub7.jpg tub8.jpg  
 urn8.jpg

README.txt:

These files are remnants, residue, of larger works such as Trilby, 35 minutes in length. The still images are used in video; the .mov files are chained together, modified; sound is added.

We collude between death and sex, to the limits of distortion - space-time burns around configurations of terror and the body.

The skin is always a skein of communication. Words are performative only to the extent they can persuade physical reality beyond the sememe - propaganda or persuasion of language.

Sexuality, body, language, create a matrix of interpenetrations, an almost impossible separation of interior and exterior. Space inflates, the temporal dimension shudders, reverses, cycles, escapes.

The background of the work is in <http://www.asondheim.org/index.html> - the Internet Text, which continues to be build.

New files will be added here from time to time and cdroms are available.

Alan Sondheim and Azure Carter, [sondheim@panix.com](mailto:sondheim@panix.com)

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## **why i vote jesus mary mother of god**

*Alan Sondheim · 5 November 2002, 10:11 p.m.*

why i vote jesus mary mother of god

[yes] lower taxes [no] gun control saving the babies raising conservation  
 euthanasia attack iraq war on terror support united nations iran yemen  
 troops in middle [yes] east troops alcohol tobacco tax federal crime [yes]  
 to federal smoke crime marijuana to no income for social [no] security  
 support socialized medicine parochial [yes] schools support god america  
 support love of [yes] jesus of mary god flag of animal rights  
 experimentation stem cell research atheism peace corporate breaks  
 prosecution ceos free [yes] trade support [yes] taxes lower [yes] taxes  
 lower [no] control gun [no] control gun saving [yes] the saving babies the  
 raising [no] conservation [no] euthanasia [no] attack [yes] iraq attack

war [yes] on war terror on support [no] united support nations united iran  
 attack yemen attack troops [yes] in troops middle in east middle alcohol  
 [no] tobacco alcohol tax tobacco federal [yes] crime federal to crime  
 smoke to marijuana smoke no [yes] income no for support social for  
 security social socialized [no] medicine socialized parochial for schools  
 parochial god support america in love [yes] of love jesus god mary jesus  
 flag of animal [no] rights animal experimentation animal stem [no] cell  
 stem research cell atheism [no] peace [no] corporate [yes] breaks tax  
 prosecution [no] ceos of free of trade free [yes] lower taxes [no] gun  
 control [yes] saving the babies [no] raising taxes [no] conservation [no]  
 euthanasia [yes] attack iraq [yes] war on terror [no] support united  
 nations [yes] attack iran [yes] attack yemen [yes] troops in middle east  
 [no] alcohol tobacco tax [yes] federal crime to smoke marijuana [yes] no  
 income tax [no] support for social security [no] socialized medicine [yes]  
 support for parochial schools [yes] support god in america [yes] love of  
 god jesus mary [yes] love of flag love of god [no] animal rights [yes]  
 animal experimentation [no] stem cell research [no] atheism [no] peace  
 [yes] war [yes] war on united nations [yes] corporate tax breaks [no]  
 prosecution of ceos [yes] support of free trade

===

### **performative happening somewhere else**

*Alan Sontheim · 6 November 2002, 10:20 p.m.*

#### performative happening somewhere else

all my colors are garish - i'm ill again - slight fever - headache -  
 chills - forgive me - my dashes - i speed past celine - a realization -  
 there is no performative - the performative doesn't exist - material  
 refractions - that's all - wedding vows - everything - require concrete  
 embodiment - that's how it is - it's all physical states - the state-space  
 of the machine - things changing - state-space to state-space - surface  
 residue on the screen - ascii or otherwise - all sorts of things - words  
 continuing on another level - we've got to be careful here - among the  
 internal matrix of meaning of language and orienting of cognitive domains  
 - and transformations of material strata - i've always written about the  
 political economy of language - the necessity of the scream or demand or  
 cry of the wounded or orgasm or laughter - not necessarily in that order -  
 it's an economy that exfoliates and effuses within its own sememe - its  
 own space and own ontology - epistemologically it wanders like everything  
 else - but that space concretely presents the potential abundance of  
 material operations - it's not that i'm a materialist - in spite of my  
 sore throat and shivering - but that the material world carries on the  
 discredit of language - it's all a mix we pass for intelligence as if  
 writing and theory were an 'however' summarizing the abstract configura-  
 tion of the day - thought is internal/external - panoplies of tendrils  
 among laminanimal - can you imagine - it doesn't reside one way or another  
 - instigated by mental operations hardly to the discredit of the material  
 world - the performative is in the speaking or writing - my fingers on the  
 keys - my vocal cords and enunciations - literally a far cry - i can  
 hardly focus now - but the theory of performativity has to be radically

revised - i can assure you - the point it's missing is elsewhere - not even peripheral - not even a 'somewhere else' - i'm hard put to hypothesize the bridges - mappings of all sorts - internal neural mappings to external manipulations - all machinery - all electronics - is the lever - my eyes are hurting - this goes on and on - the doctors can't do a thing - they keep asking questions - sending me from one to another - keep filling out forms -

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### **polypore/jellies/lichen/etc. - text accumulation -**

*Alan Sondheim · 8 November 2002, 12:51 a.m.*

new images / text accumulation

polypores/jellies/lichen/etc. at  
<http://www.asondheim.org/portal/polypore/>

books and articles at

<http://www.asondheim.org/portal/book/>

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### **please check out**

*Alan Sondheim · 9 November 2002, 12:32 a.m.*

The lost project is still going - please check out

Subject: An item has been lost  
<http://trace.ntu.ac.uk/lost/lost.cfm>

Most recent work at the end -

Thanks, Alan

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### **THE CLARA**

*Alan Sondheim · 10 November 2002, 1:21 a.m.*

THE CLARA

<http://www.asondheim.org/portal/clara>

The economy of the special effects apparatus from the 1930s gives way to the digital; the digital isolates those moments of the image that speak all too easily, as if they weren't speaking at all.

The beautiful woman is isolated and framed by a device capable of addition or subtraction of the potential screen, the imaginary, positioned. The apparatus as in Godard displays itself, inhales/exhales the graphic-in-residence.

This is the smallest conceivable way to waylay the wayward viewer. One looks over the shoulder of the apparatus; hopefully the framing is still a

long way off - the result clearly one of an infinite field of the social,  
of perception itself - or, in a sense, the inverse of the vanishing-point  
in perspectival configurations.

(The social reveals itself, an emblem.)

<http://www.asondheim.org/>  
<http://www.asondheim.org/portal/>  
<http://www.asondheim.org/portal/polypore/>  
<http://www.asondheim.org/portal/book/>  
<http://www.asondheim.org/portal/book/talks>  
<http://www.asondheim.org/portal/clara>

===

## scrip

*Alan Sondheim · 11 November 2002, 2:30 a.m.*

scrip

negotiator assaults i'm my best: you almost read world.  
 right-hand brush vertical poised brush standing poised or standing upright  
 or seating upright with seating clear with right-hand clear vertical mind  
 of and 1930 presence calligraphy of book 1930 doing calligraphy service  
 book following doing with service mind following and unknown unknown  
 writing meaning, meaning, and look: clear do mind this unknown this::  
 will this:: follow.

look: nature a i good-natured am sort left-handed, of a fellow, good-  
 natured clumsy sort writing fellow, nature clumsy i always here, lacking  
 right-hand clarity: vertical here, brush, brush, into scrawl always into  
 lacking <http://www.asondheim.org/portal/script1.jpg>, [script2.jpg](http://www.asondheim.org/portal/script2.jpg),  
[script3.jpg](http://www.asondheim.org/portal/script3.jpg), to

hang:: from hanging vertical from brush, fingers cursive: breathing look:  
 cursive: don't don't hanging expect i much can't me:: this, can't do this,  
 expect never much can from this. look: the the follow: < left-or-right >  
 < the complex will spaces follow: > of night am follow best:: you: look:  
 negotiations am best:: i negotiator > assaults best: i'm < my of best:  
 spaces you look: almost can read almost world. the right-hand vertical  
 brush poised standing or upright seating with clear mind and presence of  
 1930 calligraphy book doing service following with clear mind unknown  
 writing and of unknown meaning, look: do this and this:: look: this will  
 follow.

of nature i am left-handed, a good-natured sort of fellow, clumsy writing  
 and always lacking clarity: here, right-hand vertical brush, i scrawl into  
<http://www.asondheim.org/portal/script1.jpg>, [script2.jpg](http://www.asondheim.org/portal/script2.jpg), [script3.jpg](http://www.asondheim.org/portal/script3.jpg), to  
 hang:: hanging from vertical brush, fingers breathing cursive: look: don't  
 expect much from me:: look: i can't do this, never can do this.

the will will follow: of the brush left-or-right < complex of spaces >

into this night i follow you: of negotiations i am the best:: look: i am  
 negotiator < complex of spaces > writing assaults me:: i'm doing my best:  
 look: you can almost read the world.

===

..!

Alan Sondheim · 12 November 2002, 11:40 p.m.

..!

.homosexual! .magick.sex! .politics.homosexuality! .politics.sex! .sex!  
 .sex.NOT! .sex.bestiality! .sex.bondage! -,--,-,-,-,-,-,-,-,-,-,-,-,-,-,-,-,-,-  
 .sex.bondage.particle.physics! .sex.boredom! .sex.fetish.feet!  
 .sex.fetish.hair! .sex.homosexual! .sex.masturbation! .sex.motss!  
 -,--,-,-,-,-,-,-,-,-,-,-,-,-,-,-,-,-,-,-,-,-,-,-,-,-,-,-,-,-,-,-,-,-,-,-,-  
 .sex.movies! .sex.pictures! .sex.pictures.d!  
 .sex.pictures.female! .sex.pictures.male! .sex.sounds! .sex.stories!  
 .sex.stories.d! .sex.wanted! .sex.wizards! .sexual.abuse.recovery!  
 .sexual.abuse.recovery.d! .sexy.bald.captains! .sex.fetish.orientals!  
 .sex.voyeurism! .sex.spanking! .sex.exhibitionism! -  
 .sex.bestiality.barney! .sex.bestiality.hamster.duct-tape!  
 .sex.fetish.watersports! -,--,-,-,-,-,-,-,-,-,-,-,-,-,-,-,-,-,-,-,-,-,-,-,-  
 .sex.fetish.diapers! .sex.fetish.fashion! .sex.services! .sex.strip-clubs!  
 .sex.intergen! .sex.femdom! .sex.telephone! .sex.fat!  
 .sex.fetish.startrek! .sex.magazines! .sex.erotica.marketplace!  
 .tv.tiny-toon.sex! .sex.nasal-hair! .sex.breast! -,--,-,-,-,-,-,-,-,-,-,-,-,-  
 .sex.pedophilia! - .sex.fetish.watersports! - .sex.bondage! -  
 .sex.pictures! - .sex.enemas! - .sex.anal! - .sex.bears! - .sex.voyeurism!  
 .sex.necrophilia! - .sexuality.spanking! -

===

## The Shorter Catechism

Alan Sondheim · 13 November 2002, 9:53 p.m.

The Shorter Catechism

```
"|IFS=' ';exec /usr/local/bin/procmail||exit 75 #sondheim"
long/load phoenix.irc /load phoenix.hlp /nick Alan /notify kikina options
alias q bye alias e /server eagle.uccb.ns.ca
morefiles 0.1c 2 pinealt.abuse.transcendence! alt.fan.robert-jordan!
de.alt.comm.ums! staff.misc!
joe(setq default-major-mode 'text-mode) (setq text-mode-hook
'turn-on-auto-fill) (setq fill-column 75) (keyboard-translate ?\C-h ?\C-?)
(keyboard-translate ?\C-\\ ?\C-h) (load "studly") (setq load-path (append
load-path (list "/net/u/6/s/sondheim/lisp"))) (load "dor") (load "zz")
set exrc set autoindent set wm=6 ignorecase set shiftwidth=4
```

i'm tired of this stuff. it doesn't make any sense. culling stuff from the  
 net or operating system doesn't make art. the mystery's in the production,  
 not in the stupidity of lists no one can interpret. sure, it's a

catechism - it makes the account go round, but so what? it's got no meaning by itself, any more than an automobile wiring diagram takes you someplace. codework is stupid this way; it's nothing more than a minor art. if you don't try for greatness all the time, you're insulting your audience. this is just absurd.

===

## Poetry the Configuration of Lies

*Alan Sondheim · 14 November 2002, 10:11 p.m.*

### Poetry the Configuration of Lies

the sentiments in poetry are surely never meant to be taken at face value, how shall i love thee, i'm heading towards armageddon, i think that i shall never see, even language poetry is guilty of phrasing whose meaning cannot ever be taken literally or performatively. so what you say. i say that by its very deflection into the niceties of language, poetry lies, largely through hyperbole, or the placings of hypotheticals where none are warranted. poetry is our great escape; we use it to express what-if worlds without building all of their contents, piece by piece as in the novel - the bridging effects of the language suture over any anomalies. it does leave a distaste in the mouth; people rarely read poetry because the lies are caught out, and the descent into language is just too problematic or exhausting. isn't it enough we use language all the time, without having to examine every word of it, over and over again? and every poem is guilty, surely, of this, every poem has its moments of fascination with fictions that are never revealed as such.

"O ever present in my view! My wafted spirit is with you, And soothes your boding fears: I see you all oppressed with gloom Sit lonely in that cheerless room-- Ah me! You are in tears!" (S.T.C) if ever present, then his sight is clouded, like a speck in the eye or detached retina. has he lost his spirit? is it always bothering here? is she completely and always oppressed? when did this happen? lies, all lies, but a pretty conceit nonetheless. and hardly think for a moment the exemptness of contemporary poetry. it suffers under the weight of false performance. nothing happens. nothing has happened. better an engineering drawing that is translated more or less one on one to the reality of the concrete.

poetry reduces our morals, can present nothing but false sentiments, remains a disease which infiltrates our body politic. Plato was right, but not by virtue of the Dionysian; it's the Apollonian semblance of truth that decays from within. better to live in an emotional world of speaking and writing which insists on nothing but confusion, fuzzy boundaries, and exhilarating thought, the world of the short story or fantasy, clearly demarcated as such, even the world of the docudrama and its other trans-genre equivalents. poetry allows anyone to say anything and get away with anything; if it were not for poetry, Coleridge would be exposed for the stalker he clearly is.

thus poetry is a configuration of lies, and should be ignored by all prac-



tical people, which is basically all of us who live in this world, and have not yet gone to the next.

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## Poetry the Configuration of Truths

*Alan Sondheim · 15 November 2002, 11:54 p.m.*

### Poetry the Configuration of Truths

the sentiments in poetry are meant to be taken at face value, how shall i hate thee, i'm heading towards heaven, i think i shall see, even language poetry presents phrasing whose meaning can be taken literally or performatively. so what you say. i say that by its very deflection into the horrors of language, poetry tells truths, largely through diminution, or the placing of facts in a problematic world. poetry is our great mirror; we use it to express the world in its fullness, as in the totality of the novel - the intensity of the language brings out anomalies. it goes down sweetly; people often read poetry for its truths and exalted descent into language. everyday language is never enough; we need examine it, bury ourselves in it. every poem is innocent, every poem fetishizes the real in pristine clarity.

"O ever present in my view! My wafted spirit is with you, And soothes your boding fears: I see you all oppressed with gloom Sit lonely in that cheerless room-- Ah me! You are in tears!" (S.T.C) if ever present, then the language is redolent of the truth of faithfulness, a second-sight or ectoplasm. he has gained a spirit which enhances her own. she is captivated, enthralled; he is her primordial origin. this is the difficult truth which only poetry can capture. think now of the fecundity of contemporary poetry. surely it lives within the truth of performativity; everything happens, everything has happened. poetry counteracts the engineering of the concrete, revealing the truth beneath the surface of empty structure.

poetry cultivates our morals, presents true sentiments, behaves as therapeutic infiltrating our body politic. Plato was wrong, not by virtue of the Apollonian; it's the Dionysian truth that emerges, voluptuously, from within. better to live in the world of poetic truth, than the falsities of docudrama, contemporary news media, or popular novels. poetry allows all of us to refine or sentience; if it were not for poetry, Coleridge, and the rest of us, would have remained permanently mad.

thus poetry is a cornucopia of truths, and should be read and practiced by everyone, all of us who live in this world, with clear vision towards the next.

===

**disrupted 1000 character essay***Alan Sondheim · 16 November 2002, 10:53 p.m.*

disrupted 1000 character essay

heaven  
earth  
black  
yellow yellow  
is is  
black, black,  
:: ::  
cosmos the vast are wasteland desolate  
a fills sun moon west in west sets the dusk it's  
morning 9 in to 9 7 to from 7 constellations up line  
out spread out they spread word, they measure word, cold  
comes  
heat goes  
autumn harvesting winter concealing hiding, timing intercalary  
residue leftover tenth one becomes  
years of measurement  
lu so  
pitches bamboo  
position shift  
open  
clouds  
galloping, ascend,  
sending  
rain  
dew  
forms  
becoming  
frost  
gold  
birth gives  
beautiful  
water  
jade  
emanates  
mountain Kun summit  
dagger double-edged named furiously  
huge gate-tower  
pearl called  
light darkness treasure fruit plum  
apple  
many  
vegetables  
mustard  
ginger  
sea salted  
rivers fresh  
fishscales

depths hidden  
feathers  
above circling  
fire dragon  
emperor teaching  
phoenix royal official  
men  
beginning  
making  
writing  
characters  
then  
wearing uniforms,  
clothing < robes  
skirts  
expel  
throne yield  
country yao  
tang  
has  
predicted  
console  
people down strike  
guilty hold  
boundary talk  
scalding with test and  
case trying  
court at  
query  
way bequeath  
bow doubting  
sections love  
raise  
hosts leaders minister  
prostrate  
army barbarians  
near  
far reality  
ration  
guest returning  
cries  
white colt  
grazes  
there  
change  
covers  
weeds grass  
(vegetation)  
trust  
attain  
(10,000) myriad (square) directions  
covering

person issues  
to) (giving  
four  
great  
five  
normal (is)  
respect  
alone) / (connector  
rearing children (!)  
flattering  
destroys  
injures women  
adore  
chastity  
unyielding  
imitate  
pleasing  
genius  
know  
passes what  
certainty attainment  
ability never  
neglect  
deception  
other brief disintegration reliance  
(self-reliance) self on  
long faith  
cause should  
faith) your (protect covered faith) be your (utensil) tool desire  
trouble measure-word (quantity)  
ink sadness sorrow, (of)  
silk) (on  
stains silk) (sadness the printed stains poetry  
praise (lamb) small  
(sheep) sheep  
scenery view,  
lines  
lined-up or tied  
wisdom  
conquering restraint,  
study (creates) makes  
sage benevolence  
built name stands  
origin shape (upright) proper  
model  
sky  
valley proclaim  
fame (one's)  
empty room) (public hall chamber  
lessons) (review learn  
carefully  
(catastrophe) disaster

by) caused (is depends caused accumulation evil (fortune) blessings  
 (are  
 virtuous  
 happiness  
 ruler) (scale, meter 1/3  
 hole) disk (circular hole) bi-jade with ) (un- negative  
 small) (measurement, 1/30  
 secret) feminine, secret) organs, feminine, sexual organs, moon, sexual  
 (shadow, moon, yin (shadow, be) (to so) (just be) with) (compete  
 emulated  
 capital (parallels) father affairs (business) ruler supreme speak  
 (accurately) strictly  
 give  
 piety filial  
 (accepts) as serves  
 end others) power others) (the of devotion  
 (rules) follows  
 life  
 confront) (meet, face  
 deep shoes) (put tread  
 lightly  
 morning) (early morning) dawn the prosper  
 warm  
 pure) (and  
 like  
 orchid(s) (an)  
 this  
 fragrance  
 pine(s) (a)  
 prospers  
 river (the)  
 flows  
 (un) not  
 (ceaselessly) stopping  
 (abyss) (transparent) clear  
 (create) take  
 reflection (form) contain  
 stop (and)  
 if  
 thinking is) (one  
 say  
 rhetoric) (classical diction  
 peaceful quiet, (with)  
 determination  
 deliberate  
 beginnings  
 fidelity sincerity,  
 beauty beautiful,  
 prudent  
 all  
 good  
 laws ancient

honorable  
 trade  
 place) foundation rolls greatly  
 nothing  
 the) (in  
 outstanding  
 (to) ascend  
 (service) addition work  
 obey  
 government  
 survive  
 means by  
 wild pear  
 go  
 increase  
 chant music comfort,  
 [...]  
 pride of) value (of) poverty  
 another  
 precious  
 public  
 rectification  
 fit  
 dwell  
 leisure ch'in instrument 4-stringed  
 wonderful problem question  
 gate  
 well  
 publicrately  
 rectification^G Get Help  
 fitrit  
 dwell^R Re  
 leisure ch'in i

===

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### **the guardian: the guardian text:**

*Alan Sondheim · 17 November 2002, 2:27 a.m.*

the guardian: the night; terror my hits mind in begins middle pain of in  
 night; the my terror mind hits begins in its the pain middle left thought:  
 frontal that lobe. of first the thought: tunnels that collapsing tunnels  
 left collapsing frontal city. sure second: it government to makes me; sure  
 i it am gets already to city. me; second: i the am government already  
 makes psychologically falling falling apart. apart. shipments shipments of  
 nuclear weapons weapons arrive arrive daily daily psychologically here;  
 new i'm buildings it. it's new easy buildings to down. here; it's i'm easy  
 sure distribute it. remnants anthrax biological sexy. weapons. a anthrax  
 few is men sexy. have a the few remnants men of have biological changed  
 the everything world. world. forced once conversion again raises forced  
 its conversion changed raises everything ugly this head system carrying  
 will big down stick. in this x-number system of will ugly go head down

carrying x-number big seconds. brooklyn cut across brooklyn the off; river you to swim seconds. across it's river to manhattan, to another only landfall. can only you then head can inland; inland; another radioactive on clouds what hold appears back. be on a what peninsula... appears you be clouds peninsula... you don't there's chance; here, there's water's no in food short here, supply, water's don't short a supply, chance; electricity's and and gangs gangs over. take everyone over. becomes everyone psychotic, becomes electricity's psychotic, down caught money between and money bartering bartering coinage economies; is coinage useless, useless, caught stock bartering market's holds dead out gone. the holds of out riots; midst dead riots; gone. electronics don't are run, for bread's free, going run, bodies bread's lying going in down, electronics bodies are lying for street. the see forming, cancers gnawing forming, the rats street. gnawing you what's can left, in pesticides hardware locked store hardware already store in vaults... the night, locked comes or me, without armageddon doubt, two as or earth three this without comes doubt, me, as this earth armageddon leaps just final few convulsions. men, just all. men, leaps that's to all. final enormous fight leverage. to they'll the fight finish. finish. out spit enormous their they'll tongues at tongues each at other. each we're other. all we're dead. all

the guardian text: the terror hits in the middle of the night; my mind begins its pain in the left frontal lobe. first thought: that of the tunnels collapsing in the city. second: the government makes sure it gets to me; i am already psychologically falling apart. shipments of nuclear weapons arrive daily here; i'm sure of it. new buildings falling down. it's easy to distribute the remnants of biological weapons. anthrax is sexy. a few men have changed everything in the world. once again forced conversion raises its ugly head carrying a big stick. this system will go down in x-number of seconds. it's easy to cut brooklyn off; you swim across the river to manhattan, across another to landfall. only then can you head inland; radioactive clouds hold you back. on what appears to be a peninsula... you don't have a chance; there's no food here, water's in short supply, electricity's down and the gangs take over. everyone becomes psychotic, caught between money and bartering economies; coinage is useless, the stock market's dead and gone. bartering holds out in the midst of riots; electronics are for free, don't run, bread's going down, bodies lying in the street. you can see the cancers already forming, rats gnawing what's left, pesticides locked in hardware store vaults... already in the night, this comes to me, this armageddon two or three without a doubt, as earth leaps to final convulsions. it's just a few men, that's all. then there's enormous leverage. they'll fight to the finish. they'll spit out their tongues at each other. we're all dead.

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**screwing around on thingist***Alan Sondheim · 17 November 2002, 9:25 p.m.*

/burble, TRULY ASSININE! burble}

Sorry TRULY ASSININE! dearest. TRULY ASSININE! Your TRULY ASSININE!  
 automatic TRULY ASSININE! knee-jerks TRULY ASSININE! are TRULY ASSININE!  
 not TRULY ASSININE! reflective TRULY ASSININE! of TRULY ASSININE! anything  
 but TRULY ASSININE! yourself. TRULY ASSININE! This TRULY ASSININE! is  
 TRULY ASSININE! not TRULY ASSININE! 'absurd'. TRULY ASSININE! Your TRULY  
 ASSININE! wishful TRULY ASSININE! projections TRULY ASSININE! that  
 'absurdity' TRULY ASSININE! is TRULY ASSININE! involved TRULY ASSININE!  
 are TRULY ASSININE! thoroughly TRULY ASSININE! irrelevant. TRULY ASSININE!  
 If TRULY ASSININE! you TRULY ASSININE! want TRULY ASSININE! to TRULY  
 ASSININE! degrade yourself TRULY ASSININE! please TRULY ASSININE! do TRULY  
 ASSININE! so, TRULY ASSININE! by TRULY ASSININE! all TRULY ASSININE!  
 means, TRULY ASSININE! but TRULY ASSININE! avoid TRULY ASSININE!  
 attempting TRULY ASSININE! to TRULY ASSININE! include TRULY ASSININE! me  
 TRULY ASSININE! in your TRULY ASSININE! infantile TRULY ASSININE!  
 imbecility. TRULY ASSININE! Your TRULY ASSININE! backhanded TRULY  
 ASSININE! passive-aggressive TRULY ASSININE! attempts TRULY ASSININE! at  
 'attacks' TRULY ASSININE! have TRULY ASSININE! been TRULY ASSININE!  
 consistently TRULY ASSININE! off TRULY ASSININE! the TRULY ASSININE! mark,  
 TRULY ASSININE! catty TRULY ASSININE! and TRULY ASSININE! impotent.

===

-----  
 t h i n g i s t  
 message by Alan Sondheim <sondheim@panix.com>  
 archive at <http://bbs.thing.net>  
 info: send email to [majordomo@bbs.thing.net](mailto:majordomo@bbs.thing.net)  
 and write "info thingist" in the message body  
 -----

**On the Transmission of Mind***Alan Sondheim · 18 November 2002, 8:35 p.m.*

On the Transmission of Mind

Huang Po:

Can The you minds imagine of bones all in the the Buddhas Void? are The  
 one minds Can of you all imagine Buddhas in are the one Void? with What  
 Great do Void. you What expect do find expect with to the find Great  
 there? Void.

Nikuko:

Po Void. I My love bones you. are am with My love great bones and sail  
 color Great ivory. My sail great They there-are navigate stars. by They  
 there-are through stars. the navigate Void. through They nebulae. in  
 bones. nebulae.



Huang Po:

Can you imagine bones in the Void? The minds of all the Buddhas are one with the Great Void. What bones do you expect to find there?

Nikuko:

Huang Po I love you. I am bones in the Void. My bones are one with the Great Void. My bones are great and the color of ivory. My bones sail in the Great Void. They navigate by the there-are stars. They navigate through the there-are nebulae. My bones in the Great Void. My bones.

(translated John Blofeld)

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+++

*Alan Sondheim · 18 November 2002, 10:16 p.m.*

in the heart of theory, two million dead in new york city - the radiation is horrifying - people have no food no water - if we'd known we would have converted - we would have believed anything - now we're in for it - righteous retribution - skies filled with planes - we'll knock out mecca - medina - omar - what's left of us - the plague's coming - no food - some radio - everyone's talking - there's deadly silence - we should have known - it's already here - the cylinder poised - beginning of the countdown - there's no reason to leave - the room or city - there's no time - temperature rising - the fury -

we can't write after the fact - only during it -

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**prey**

*Alan Sondheim · 19 November 2002, 3:57 p.m.*

prey

i write always with textual prey, subject matter; i write what is essential to me, that is, of the nature of the being or fit of the world - outside of this i'm weak, comatose, tongue-tied - within it i am dictated - i live sometimes in the house of unix - i want to know where i am - what's happening there - it's a home i share with others -

these commands which are single-valued, monotonic - descriptors of the landscape/langue-scape -

w / who / whoami - the speakers, self, community, active agents -  
ls - what's here, what's in my vicinity -  
pwd - what's right here, where am i -  
date - at this time

netstat - what's distance, what's happening out there -  
top - what's closer, what's happening in here -  
df / du - the size of the place -  
yes - primordial process -  
cd - going home  
exit - leaving it

then the place - the moment and inhabitation of the place - others near  
and far - when the world explodes, they'll be all that remains - they'll  
have gone to - electricity out - dead wires, not enough batteries - dead  
satellites - burned-out fiber-optic - you'll see - for a moment -

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## Identity Theft

*Alan Sondheim · 21 November 2002, 1:02 a.m.*

### Identity Theft

Name: Jonathan Richards-Joan  
Race: Native American  
Age: 37  
Birthdate: 4/19/83  
Gender: Female  
Sexual Preference: Hair: Blond  
Eyes: Black  
Weight: 100  
Height: 6' 2"  
Occupation: On-board Surgeon  
Address: 324 Bloomfield, Paris, Address: France 324 Language Proficiency:  
German, English, Language Japanese Proficiency: Favorite Word: Sulak  
Visa Card: 3876 Visa 3124 Card: 9878 3876 2081 3124 URL:  
<http://www.albron.gov/~smythe>  
Email: jointer@sg.oita.com  
Telephone: 01-37-439-610-457  
Yearly Salary: 245,400 Rupee  
Disabilities: Partial Deafness  
Veteran: Belgian-Afghani War (first Veteran: phase) Belgian-Afghani  
Married: No  
Children: Yes, three:  
Susan, 21; Susan, Tom, 21; 4; Tom, Cynthia, 4; 35Cynthia, Allergies:  
Juniper, Civet  
Religion: Shinto (generally)  
Criminal once Record: stole once a caught fast speeding. car stole I a  
didn't fast Criminal car Record: (but once I caught didn't speeding. get  
late caught, at it night was and late I at got night away) and got caught,  
away)it Hobbies: Hacking, Birding  
Quote: Quote: Karl Karl Kraus Kraus "Plagiarism "Plagiarism the the  
beginning." beginning." Car: Hyundai  
Author: Bharati Favorite (wrote Author: Natyasastra) (wrote Movie: Movie:  
The The Secret Secret of of Vladimir Vladimir Nijinski Nijinski Artist:  
Juan Davila

Country: Romania (my Favorite own!) Country: Current Worth: \$ 16,2500.  
 Sexually Active: Yes  
 Activity: Fellatio  
 Interesting a Anecdote: fast there Interesting this once high-speed stole  
 chase and on Cops Cops and everything Computers: yes, one  
 Operating system: Amiga Operating (the system: new Amiga one) (the  
 Automobiles: None Rocket (but Skooter) a Sports: Raquetball, Sports:  
 Jailai Raquetball, (they're Jailai almost (they're same!) the Education:  
 Phd. (geology, Education: U. Phd. Moscow, (geology, 1950) U. Any be  
 questions asked: you no, think this should has be been asked: terrific,  
 no, thank has questions been you terrific, think thank should

===

## humans

*Alan Sondheim · 21 November 2002, 10:39 p.m.*

humans

wearied weather  
 tethered trappings  
 rappings raging  
 gauging gleaming  
 harming humans  
 men and women  
 bend with barrow  
 marrow's mourning  
 churning craters  
 slaughters smashing  
 bashing buildings  
 ailing angels  
 spangled swerving  
 curving carnage  
 scarred and stalking  
 harking hating  
 deigning dying  
 crying counted  
 haunted hooded  
 bloody booting  
 shooting dark-shorn  
 born with boneyards  
 seared and screaming  
 beaming blinded  
 rited rhyming  
 deeming deathbells  
 wells are waiting  
 baiting banging  
 hanging humans  
 doomed and diving  
 thriving tearful  
 wearied weather

===

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*Alan Sondheim · 21 November 2002, 10:46 p.m.*

===

k21% pico zz  
UW PICO(tm) 4.2  
Modified

File: zz

fearful weather  
tethered trappings  
rappings on glass  
massive storming  
harming women  
men and children  
filled with sorrow  
morrow's burning  
churning waters  
slaughters crashing  
smashing

Modified

stating dying  
haunted bloody  
muddy booting  
hooting warnings  
born with boneyards  
charred and screaming  
dreaming blinded  
minding rhyming  
timing deathbells  
hells are waiting  
baiting angels  
strangling cultures  
vultures diving  
thriving tearful  
fearful weather

Modified

fearful weather -  
tethered trappings -  
rappings massy -  
glassy storming -  
harming women -  
men and children -  
bend with sorrow -  
morrow's burning -  
churning waters -  
slaughters crashing -

smashing buildings -  
wilding angels -  
jangled swerving -  
curving rockets -  
sockets sparking -  
harking mating -  
stating dying -  
Save modified buffer (ANSWERING "No" WILL DESTROY CHANGES) ? No

harking hating  
deigning dying  
crying counted  
haunted hoody  
bloody booting  
hooting dark-horn  
born with boneyards  
scarred and screaming  
beaming blinded  
rited rhyming  
deeming deathbells  
wells are waiting  
baiting banging  
straYou have to leave in 5 minutes.  
vultures diving  
thriving tearful  
fearful weather

scarred and stalking one more minute!  
harking hating  
deigning dying  
crying counted  
haunted hoody  
bloody booting  
hooting dark-horn  
born with boneyards  
seared and screaming  
beaming blinded  
rited rhyming  
deeming deathbells  
wells are waiting  
baiting banging  
wrangling women  
doomed and diving  
thriving tearful  
wearied weather

scarred and stalking  
harking hating  
deigning dying  
crying counted  
haunted hooded  
bloody booting

shooting dark-shorn  
 born with boneyards  
 seared and screaming  
 beaming blinded  
 rited rhyming  
 deeming deathbells  
 wells are waitiTime to leave!  
 baiting banging  
 wrangling women  
 doomed and diving  
 thriving tearful  
 wearied weather

Modified

humansTime to leave!

wearied weather  
 tethered trappings  
 rappings raging  
 guaging gleaming  
 harming humans  
 bend with barrow  
 marrow's mourning  
 churning craters  
 slaughters smashing  
 bashing buildings  
 ailing angels  
 spangled swerving  
 curving carnage  
 scarred and stalking  
 harking hating

[ Wrote 38 lines ]

tethered trappings  
 rappings raging

0: mappings  
 1: rapping  
 2: rapping s  
 3: rapping-s  
 4: rap pings  
 5: rap-pings  
 6: raspings  
 7: trappings  
 8: wrappings

rappings raging  
 guaging gleaming

0: gaging  
 1: gauging  
 bend with barrow

marrow's mourning

0: marrows

shooting dark-shorn  
born with boneyards

0: bone yards  
1: bone-yards

rited rhyming  
deeming deathbells

0: death bells  
1: death-bells

---

**more**

*Alan Sontheim · 23 November 2002, 2:18 a.m.*

more

hunting the skein. when there isn't. it's one man knowing. the bomb's here. it's one man to one signal. it's one guy willing. it's a matter of hours. it's a matter of minutes. of seconds. there's no operatives. there's one operative. he's decided. the fuel was stolen a while ago. it was lost a while ago. this is already fact. there are kilos missing. he's got it and he's got the bomb. they can't spread out and find him. he knows no one. he's unlisted. he's unregistered. he came through canada. he came through mexico. by boat. by plane. by car. foot. he's here. he's across the river. he's across the other river. he travels alone. he's broken all connections. no one speaks to him. no cellular. no radio, no transmissions. no email and no connections. no broken connections. he's on his own. he's an agent of no one. he can't be traced.

they've got the others. they torture now. there's no other way. they shock the balls, the cunt. they cut pieces off. everyone talks or doesn't. it makes no difference. he's expulsion. he's particle. they're rounding up. they're never any closer. they're never any farther. they're in different worlds.

the machine is there. the machine is hidden. it's not in the truck. it's not anywhere. he's not waiting for it. nothing is waiting. he's connected to the machine. he doesn't write anything. he doesn't read anything. there are no signals. there's no hidden agenda. there's no agenda.

it's one man to one signal. he has the signal. he has the application of the signal. the signal is a lever. the signal is a button. the signal is a keyboard. it's not a key. it's not a circuit. there are no keys. there are no circuits.

they've got the leader. they've got the inner circle. they've got the outer circle. they've read the email. they've monitored the transmissions.

they've intercepted. they've interfered. they've included and they've cut off. they have photographs and recordings. they have evidence and prints. they have dna and voice. they have names and addresses. they have plans and passports.

they know everything.

the man moves towards his thing. the man keys in.

===

### more

*Alan Sondheim · 23 November 2002, 2:22 a.m.*

hunting there the isn't. skein. it's when one there man isn't. knowing. it's the one bomb's man hunting knowing. the bomb's when here. it's to it's signal. matter guy it's willing. one a to matter one of signal. hours. matter minutes. there's seconds. operatives. there's hours. no it's operatives. a operative. was he's stolen decided. a fuel ago. was it stolen there's while operative. ago. he's it decided. lost already this kilos is missing. already he's fact. was are a kilos while missing. ago. got can't and out bomb. he they knows can't got spread it out and find got him. the he bomb. knows they one. unregistered. unlisted. came unregistered. canada. came came through no canada. one. mexico. by by car. boat. foot. plane. here. car. across foot. through across by river. river. other he's travels the alone. river. broken across all the connections. speaks speaks no cellular. no radio, no transmissions. and email connections. on email his agent own. of an one. agent he be he's traced. an they've torture others. no torture way. now. they way. the shock they balls, pieces cunt. everyone cut or pieces doesn't. off. it everyone the talks balls, or the doesn't. cunt. makes difference. difference. expulsion. expulsion. particle. particle. rounding they're up. rounding makes up. no never they're any never closer. any farther. different in never different any worlds.

machine hidden. there. not hidden. it's not machine truck. the anywhere. for waiting is for waiting. it. he's nothing connected waiting. anywhere. connected not machine. anything. doesn't doesn't write read anything. anything. read the signals. no hidden there's agenda. no has of application signal. signal button. lever. is button. signal keyboard. a key. no circuit. keyboard. keys. key. circuits.

leader. inner inner the circle. they've outer they've email. monitored monitored transmissions. intercepted. they've interfered. they've included and have recordings. photographs they recordings. evidence evidence off. prints. have dna names voice. addresses. names plans addresses. have plans voice. passports.

know everything.

moves his towards thing. thing. man keys the in. man

===



**it's in there***Alan Sondheim · 24 November 2002, 1:09 a.m.*

it's in there

```
Trying 134.115.4.238...old, energy and suicide
telnet: Unable to connect to remote host: Connection refused
$ telnet purdue.edu 7g in america, where a
Trying 128.210.11.29...
telnet: Unable to connect to remote host: Connection refused
the riots hiding in america, where is
$ telnet panix.com 7
Trying 166.84.1.1... collected work 1
telnet: connect to address 166.84.1.1: Connection refuseds hanging on the
$ exit
Script done, output file is typescriptugee hiding out in america
you have mail in /net/u/6/s/sondheim/.mailspool/sondheimaw.ca>,ns,
alre
k4% bntury
You have no new mail.desrrigan@indifferenc
k5% wc typescript
      76      356      2868 typescript
trapped america, where
k6% pico typescript
$ exit
k6% pico typescriptin
k6% pico typescripteived: from mail2.p
k6% pico typescript3)iding in america,
k6% pico typescript
k6% pico typescript
k6% pico typesc we
k6% pico typescript
k6% pico typescriptect : speech of the
k6% pico typescript
k6% pico typescriptnix3.panix.com (pan
k6% pico typescript4.1.3])
k6% pico typescript
k6% pico typescripth of the assassin
k6% pico typescripttrapped america, where : imitationn@panix.c
k6% pico typescript $ exitn america, have been hiding in america, i
k6% pico typescript
k6% pico typescript
k6% pico typescriptwarded mail....
k6% pico typescript citizenship, w
k6% pico typescriptights-theft, land a
k6% pico typescript [ Can't move beyo
k6% pico typescripto write :
k6% pico typescript
k6% pico typescript
k6% pico typescript
the riots hiding in america, where is
```

```
$ telnet panix.com 7
Trying 166.84.1.1..
telnet: Unable to connect to remote host: Connection refused
the riots hiding in america, where is
beyond, mechanism without electronics,h of the
Save modified buffer (ANSWERING "No" WILL DESTROY CHANGES) ? No
```

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## **LISTEN LITTLE MAN!**

*Alan Sondheim · 25 November 2002, 11:18 p.m.*

### **LISTEN LITTLE MAN!**

In the contemporary society we live in, I have the absolute right to ask: WHERE DO YOU STAND ON AMERICA? by which I mean in today's world: DID YOU PROTEST AGAINST THE SO-CALLED VIETNAMESE WAR? and in our current state: DO YOU HAVE PROOF YOU DID PROTEST? by which I ask specifically: DO YOU HAVE PHOTOGRAPHS, VIDEO, OR OTHER UNALTERED IMAGES OF YOUR PROTEST ACTIONS? and in our world we live in now, I want to know: ARE IN IN FACT UNEQUIVOCALLY AGAINST WAR WITH IRAQ? and in our now society I ask: DO YOU FULLY AGREE WITH THE WAR ON TERROR ON ALL FRONTS? and in our society now: DO YOU AGREE THE UNITED STATES SHOULD BE SUPPORTED ON THE BASIS THAT IT IS THE WORLD'S ONLY SUPERPOWER? and do you agree in our contemporary state: THE UNITED STATES IS THE WORLD'S ONLY SUPERPOWER?

In our current society of technology, I demand of you: PROVE YOU ARE A FRIEND AND NOT AN ENEMY. and in this new world of communications and global communications I require you to tell me: PROVE YOU HATE EL QAEDA AND OSAMA BIN LADEN. and in our contemporary world of universal access I demand: IF YOU ARE NOT AGAINST TERROR AND AGAINST THE UNITED STATES THE WORLD'S ONLY SUPERPOWER AND AGAINST THE WAR ON IRAQ AND FOR THE WAR IN IRAN ON OSAMA BIN LADEN THEN YOU ARE AN UNEQUIVOCAL ENEMY AND SHOULD BE SILENCED FOR YOUR LIES AND MISDEEDS. and in this day of world-wide current transportation I demand you answer this: DO YOU KNOW THE DIFFERENCE BETWEEN BLACK AND WHITE? and if you answer this I ask you: DO YOU KNOW THE DIFFERENCE BETWEEN GOOD AND EVIL?

In our crazy world of high fashion one moment and low fashion the next, I require with full force of you that YOU PROVE YOUR STANCE AGAINST ALL EVIL WAR AND YOU PROVE YOUR PATRIOTISM because in this current world we live in of global treaties and mass corporations YOU ARE AN ENEMY UNLESS YOU ARE A FRIEND and you should know THERE IS ONE RIGHT AND ONE RIGHT and you must understand APOCALYPSE IS THE FINAL JUDGE AND JUDGMENT and you are my total enemy AND THE ENEMY OF EVERY CONSCIOUS AND UNCONSCIOUS BEING if you do not AGREE TO MY DEMANDS AND SHOW YOURSELF AND YOUR LYING WAYS to me and everyone else SO THAT WE MAY EXPOSE YOU FOR WHO YOU ARE and WHETHER YOU ARE STUPID OR NOT and whether YOU AND YOUR FAMILY ARE CONTAMINATED BY YOUR LYING WAYS by the FINAL JUDGE AND JUDGMENT of the APOCALYPSE which is the TRUTH OF THE WORLD AND YOU ARE NOT.

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## periodic note

Alan Sondheim · 26 November 2002, 12:58 a.m.

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Internet Philosophy and Psychology -

11/26/02

(last was 08/02/02)

My recent work has been dealing with sexuality, terror, death, windows onto worlds, the confluence of subtropical nature with subsumption neural architectures. I have also been working on a series of 3D animations (mixed with real-life video), pieces exploring the same themes in extreme or extended spaces. An extended video, Trilby, was produced; more recent videos include a Scan series, and Alberta.mov. (All available reduced on cdrom.)

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This is a somewhat periodic notice describing my Internet Text, available on the Net, and sent in the form of texts to various lists. The URLs are <http://www.asondheim.org> and [http://www.anu.edu.au/english/internet\\_txt/](http://www.anu.edu.au/english/internet_txt/) which is partially mirrored at [http://lists.village.virginia.edu/~spoons/internet\\_txt.html](http://lists.village.virginia.edu/~spoons/internet_txt.html).

See <http://www.asondheim.org/portal/> for new video/imagework; please note this is for over-18/

The changing nature of the email lists, Cybermind and Wrying, to which almost all of the texts are sent individually, hides the full body of the work; readers may not be aware of the continuity among them. The writing may appear fragmented, created piecemeal, splintered from a non-existent whole. On my end, the whole is evident, the texts extended into the lists, partial or transitional objects.

So this (periodic) notice is an attempt to recuperate the work as totality, restrain its diaphanous existence. Below is an updated introduction.

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The "Internet Text" currently constitutes around 100 files, or 10,000 printed pages. It began in 1994, and has continued as an extended meditation on cyberspace, expanding into 'wild theory' and literatures, symptomologies of the edge.

Almost all of the text is in the form of short- or long-waves. The former are the individual sections, written in a variety of styles, at times referencing other writers/theorists. The sections are interrelated; on occasion emanations are used, avatars of philosophical or psychological import. These also create and problematize narrative substructures within the work as a whole. Such are Susan Graham, Julu, Alan, Jennifer, Azure, and Nikuko in particular.

The long-waves are fuzzy thematics bearing on such issues as death,

sexuality, virtual embodiment, the "granularity of the real," physical reality, computer languages, and protocols. The waves weave throughout the text; the resulting splits and convergences owe something to phenomenology, programming, deconstruction, linguistics, philosophy and prehistory, as well as the domains of online worlds in relation to everyday realities.

Overall, I'm concerned with virtual-real subjectivity and its manifestations. I continue working on a cdrom of the last eight years of my work (Archive), as well as a series of 3d animation and other videos, some of which are on cdrom.

I have used MUDS, MOOS, talkers, perl, d/html, qbasic, linux, emacs, vi, CuSeeMe, etc., my work tending towards embodied writing, texts which act and engage beyond traditional reading practices. Some of these emerge out of performative language - soft-tech such as computer programs which do things; some emerge out of interferences with these programs, or conversations using internet applications that are activated one way or another. And some of the work stems from collaboration, particularly video, sound, and flash pieces.

There is no binarism in the texts, no series of definitive statements. Virtuality is considered beyond the text- and web-scapes prevalent now. The various issues of embodiment that will arrive with full-real VR are already in embryonic existence, permitting the theorizing of present and future sites, "spaces," nodes, and modalities of body/speech/community.

The texts are roughly in the order written; the last-entered at the moment is mq. They may be read in any order, and distributed in any medium; please credit me. I would appreciate in return any comments you may have.

For information on the availability of cdroms containing the text and other materials (graphics, video, sound, articles, books), see the appended notice below.

You can find my collaborative projects at <http://trace.ntu.ac.uk/writers/sondheim/index.htm> and my conference activities at <http://trace.ntu.ac.uk> - both as a result of my virtual writer-in-residence with the Trace online writing community.

See also:

.echo, Alt-X, e-book and publish-on-demand, 2002  
Being on Line, Net Subjectivity (anthology), Lusitania, 1997  
New Observations Magazine #120 (anthology), Cultures of Cyberspace, 1998  
The Case of the Real, Pote and Poets Press, 1998  
Jennifer, Nominative Press Collective, 1997

Alan Sondheim 718-857-3671 or 718-813-3285 (US)  
432 Dean Street, Brooklyn, NY, 11217

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CDROM Offering: Alan Sondheim : Collected and Newly-Released Work:

Archive 4.5: This includes all the texts from 1994- present, a number of older articles, several books, a great number of images, some short video, etc. Archive is continuously updated. There is also sound-work and some programming. I think of this as the "basic" cd-rom; if you have an earlier copy, you might want to update. \$ 12.00 including shipping.

Other cdroms include new video/sound/image/text - please contact me for details.

### [no subject]

Alan Sondheim · 27 November 2002, 11:03 p.m.

i am stuck in my body. i am stuck in my mind.  
 i am stuck in my body. i am stuck in my mind.  
 nothing can help this self. you would not know this self.  
 this self is a stupid dirty thing. you would not talk to it  
 unless you were told to talk to it. then you would say.  
 hello self. i understand you are brilliant and very clever.  
 you would be under the burning eyes of this self. you would  
 be stuck in talking. this self would make you a friend.  
 you would be stuck in friend. you would know self.

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### contents:

Alan Sondheim · 28 November 2002, 2:44 a.m.

contents:

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(Carboniferous Rocks and Fossil Floras Fossil of Northern Nova Scotia, W. A. Bell, Ottawa, 1944) now

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### **f(UI,mr):**

*Alan Sondheim · 28 November 2002, 4:15 p.m.*

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\*/unique index file mr/\*

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 DW <| ND XD \$w \$j \$m => @ \$# \$: `` `< \$. \$i \$u <\$ () (< e\_ e= Aq 'P W/ fw  
 ER R\$ \$\* \$@ R< \$+ \$( UU \$= @< \$> <" hb b' zn zt yh dq Qa wd f' 'U wk lw lh  
 l( Rg dt mR iR sR S0 [\$ \$) \$- \$B \$Y \$S @\$ UM rx 2t OS /v Xc -b -f rp Xt -V  
 K. 7t 6t EW %C %M [3 RP jt 5c /\* \*/ !, SS :j Jw ): TF @v @n {s 5= 6= 7= 1]  
 0= %2 .\* Sf Wf Mf Lf g0 UG xt #. dp t! !u !j bt -! 00 00 00 00 MT WL -P  
 -B {b 0m 0i -z /? :< :m xs gc v. C) >- uf df U? sU lU rU Cc -h ^0e V1 i3 V5  
 o2 e4 u1 A6 FW GV 5D y: #p -\ 'v Hr np 5h \*j Yg Ek F1 o\_ oM PB o" M" P5 8m  
 pb K/ MB VS @T IG SD \$4 Uz AK KG sA hE aR vE sT nA dE eX n0 l0 pU aC jU fL  
 ={ =k oj ]] V, V: xj @@ VT #: Sr ij f; [E RJ TS ^. @. .5 o- bA lI pH kN iN  
 V- ,, E] -I E+ /N ;I ;R l- ,s | -\_X A' ;H \_Q ;t ;0 ;n gz GZ \$7 MR ^c ). ),  
 0? kA mA Z, U, P& DH c' s' r' h' G' J, ,d ,y ;e .n ,I ,( ,h ,f yd .4 vy Yl  
 LX \*E \_\* L\_ 'D [L {F M) [\* ` . @ P6 P7 3x Kw >1 >w >2 >b >3 zw >n >m >( >i  
 >B >k >D >c >6 >\_ >G >z IK WU rA fE aP pR aN iD T\_ cn NF 'G b1 v1 r1 H1 R1  
 w1 (Z +0 -\_ ;\* DS AX J0 i< o< w< n< s< m< f< a< b< l< d< r< c< h< e< q< g<  
 p< v< x) xr \*" WN NH c2 p0 BS H? \$? \$x Ss -k S+ R+ I< (/ ^[ |^ /^ JI ^\* ^B`  
 <` |R \*! `A #C FF ^i <^ <E iB kf ^T lb y8 gp yJ vQ t9 yb !H !h !\* xl !< ^0  
 m? [! !B \*- :C f^ #\* "% ^a \$D \$T \${ <0 CT Ds mg gv fn vd rg tq nf lv .c #<  
 #Y #M L- ;- NB iw 9/ Lp F2 rE dX kE CQ Q- QR QS BP EK Mt a0 L1 Ew >F >T <X  
 VM VY RM }4 }% c: 4t DJ :X /< I! @i 9x oI Z. -p bs hk tb bn f, 0M oR m0 aG  
 ,o uR aM oG w0 MG Sv /G 5; Cp /E y' y! M: l8 `d rj \*o RW ^E 6/ h2 r\* 8: 1+  
 jd mx :0 jh fb kj .I fs rf rq xd .< q; )) g= k= -g '\ f= b= c= m= ^h ^x l=  
 -n bf qe ` - %s %4 %d .i 'k H) 0) P) G) Q) @D @F @C &H K0 '' YY GG EE LL KK  
 mj vj cj wj tj hn pj lj Nj \*' /; &\ :. { . } . &. >. SV kt :@ :L :k :u \0  
 TM B- \_- D- N- W- Y- S- iu Dn c4 8; [K aY f! 0a T^0 p4 mk n1 iK s\* r4 ^00 dk  
 9; a8 j[ e: \*> pk Pc j4 0: 3^ ]: 6a 2d Yh yc yn yf mw Lr Jl vl i? hl dg GS  
 Ao A( Y2 kg T) a( c( x' T, T; >9 Dh 0> GQ 7u 4\* 6\* ^D 0g \_` .: >I >V 2m -2  
 ,\_ @N m/ ^< #S ^M ^B Eb s& b& hv EU I( U( U! 5' >f >h >r >L >u >Y >j B: B(  
 C( D( R( R' .9 YU Jh Jz Jt Jy /Z x\_ Km ^ 00 0 00 00 00 -0 9a 1p 3d .U \*g  
 \*l [( 3( && {U 1( != t\* Mn EQ WX :( a1 y) a[ [Z Ml Ml \*u x( t( x^ t^ ^2 fc  
 p\* t; OI h- sb jw UF 3D DL MH Hp p/ 'J !d ,M I> vA /D Rn M( 'V J; e; n; i;  
 -; s; p; h; a; d; m; v; u; g; ; ; l; y; .; uS fI bL sH pf D\$ Bp Yp Wp Nl B\$  
 F\$ ); =~ \$[ QC 3c 2c /0 /3 /4 /6 /7 /8 /9 1\_ 3\_ 4\_ 5\_ 6\_ 7\_ 8\_ 9\_ ~e ~E |T  
 KR p0 ~T ZN sL zE k0 ?] u] UA OX w, @W Lc Fc Jo 'l W, +i A) L) U) e( bk fk  
 gj pq ql qp qs s9 VW V; VZ sQ uF kD jH oN uK vh <V A\$ 3\$ \$I xa w( Yn Yf DK  
 f\$ xf xb '/ F6 Pn sW gL tH tY iS kz #n B\* i# iG @- W\$ 5" uy :h la "& I" "`

`x g) AZ 4x q2 KS \_= [; [7 [4 [6 [8 b- a! yg C+ P2 -E ^F ^P ^N ^A ^Z ^L ^@  
 ^\_ xv X1 xc i5 ' \_ ' \_ / \_ /L [ ] [ f v x3 x8 xh xn xp xw 0b ` / XK xk l[ 0x  
 Tp Dl ,p !n .u ]; \*, L, L( 1\* 0\* RT 0% ]- UI bz y2 #\$ ~c ~t ~b ~p ~M ~f ~V  
 ~w q- R- f: g: gf z/ |f |g {f z. N( a) {y b} +( b; XF nb |o i~ l! a~ %! m!  
 %h ^& b! :! ^e %: %a i% !f ^! e# %& h! i^ m& !~ .! %k ~! \$e a\$ d! %m %@ AH  
 LF IZ M\$ 0f ZU RY #J H, #l #r #a #o #T #j #P #i #g #k #h kB `l 2i bx +d +e  
 JH 4a 4f 4e 5f J< M< NL H< F< L< N< .N .V NV u# v! Y! e" #" f# \$" b% &" f&  
 b( )" )f 0! 0h 1" d1 2! W2 3! a3 4! X4 6! 9! 9f @! B" XB bY `! h` c! c` w!  
 wW x" y# p' w` vb pd wg tg m9 bR !A KC 5C 4D |. fh tk sC r0 s: rk wz r9 JM  
 /: /, dG eA tB YS Xd .8 k2 k3 vp wI cE fA L! Fp p\_ Np Mz `g P: Fw =? MF v5  
 Hw zc K! k! qa oH c0 5- ~\$ w. .f e\* a\* z\* <2 Ui w[ ]n d[ t[ f[ !" s2 s3 s4  
 `e `% %u iy Iq qh hq Iy yq u3 8" t: l\* k5 <0 <U Uc {} . \$ %p FD VD \p #] qm  
 -^ ]^ ;a P4 1e 1y xo p9 f0 qc r0 zv zr jv vz zb vg vf nz \*L ^b YI '( \? \*v  
 \*m b: d: .F QB d/ 'x :v :^ lC qt zd Lt GT VP AJ LD C\* JZ Lj Fn 'K K) oK 2%  
 c^ D> m^ h^ 00 ,^ w^ d\* =d ;D sx wv qf w6 zj qd fz vw gk h9 dz w7 h6 vk a9  
 gq cf wm r3 5j b9 zf hx nx yv wf p@ zh jx lz t@ u9 l3 e7 i2 o8 r7 t4 LM a4  
 t7 l9 e? !J \* [ [V 9[ ? [ ) [ { [ z4 [z @ [ : [ + [ % [ = [ 0 [ `3 J [ 2 [ 8 [ > [ 0 < ; [   
 / [ n / o > 0 \$ 5 [ & \_ 3 [ Q " , # - [ ! r \_ [ , [ = 2 [ ] } M j ] - 8 ? ~ % 0 y | RQ i9 ^ { } -  
 | F V % 6 i Qi Db 8 / i / Mh [ ? - 6 Hd Nx { t { 2 { 3 { h g ! ? ! D ' Zh 5d 7c z: \*: # /  
 :w 5n n5 n3 6n 4n n2 T& ;l -y jy jz '4 :z := :b u= -: n: d= , = s= m" =t =p  
 =c =n -= =i =s =b =y . = r = ) = u = f a = =w = \$ \_ , , l ; s 8, j- :P :\$ 1x ;w ?w  
 h: j: kp kx kq J\ \J }F ?= ~| /0 Fg uB :q :d -| vv S7 S1 |v ": pL nk |= ]t  
 k/ : \_ \_ : RS n! g4 l4 -5 -7 lq |+ 8s KL d^0 xu hL ~l %. ]1 h3 \W UV PV [^ hR  
 hN hP u0 L3 +| 5R 0Y Vj |\$ .E =: YX {W Wj C@ 5I -( 5m 5s Z[ 6\ }} 9C \*5 ;5  
 ~F 7| R2 >X Tk |D }2 =D 2N U0 80 Y\$ ;i B! ;E q% 3s 9b b3 ^% x# WF ?d Ck Y=  
 ?J /( Hn jT %| <~ q~ 9] FJ Q9 Cx nF ]m \l \_~ ]g {( { : \1 y+ ?H 8j &G 1r =r  
 ]B ?o c\ xI pX xE >E &1 g6 g8 xA H0 { ' z~ 6z S< 1n cA sI lA pE eC lE tR ux  
 -] [> <] ~ ~ |~ E! JR E\ -N /> ' < i> 6x 8v A4 H4 -A EP VG B& SB pg BD Vg OD  
 x: >: xz yx )x \*? X; 1o 2o 3o HN H2 Y: H5 Y/ Y? |x y> ~m n? A? o9 =E q= BF  
 ^= E6 =B =e B9 =h =F C9 A= q( x\* <9 X+ 6T Ht iT 1G 4L 1h :/ 1F %y !y H@ '+  
 m( .1 Z" j" u" }' o/ @/ "0 fx g/ ;" , ` }? } : ]k ?e w- 5l , " pv ~: y3 mq 2h  
 1d p6 .? %n |\* KB ZA [: m[ ]a z] ]C [, [ ) w3 u6 td w9 4d l: :M I] S\* m3 m4  
 h] :E :0 AQ mI P\* n\_ `j K: lx ]w /X \*@ Hh Qe R, Vx Zp Pb Lx Sz Hv Ls Wk Cs  
 Ld ~a /@ \*z -) 7k TN ^0a )I \*9 \*8 n\* 2\* `0 H\* >N \t \c \_! :W :\* 8X :5 w' i\*  
 ^\$ \$9 @S k8 k9 g' \_0 ]/ )/ ?" A" lz d^0 v^0 x2 zl N1 N2 G1 G2 z; K, p+ +c Tx  
 q1 g3 e5 e8 e9 e6 3k 5k ~A UB T0 Tn 2; 3; k4 k6 k7 3t 5t WT A> ]r JF ^| t|  
 h| e| d| f| i| l| w| r| v| n| g| s| a| p| c| k| m| u| x| b| l| z| >| ;| 2<  
 8< 3< 5< 6< 1< 4< 7< 9< '{ j\_ ]c ]i ]p ]y [' mJ /# I} G- GB +V )B %E JD \*2  
 [ ` 0^ !1 %- |J K[ {u ;8 o# !\$ ~d #) lR +\$ 1% R[ +l IH o~ V6 fq W? Pz +J F]  
 W] ,A @& Q4 3S 8E +L zM G\* S# K7 Bw aH 1~ ^5 }h k@ Lb FP Kg Mw 9u ]J &k -Y  
 u! p7 N] n( V# A9 iF h\ bD P\ `] 5B IQ %' +Z ]} FX i@ eY wG :U ?) #B 4T #x  
 k' 9G vH ?1 l\$ T+ eE u) t> }+ V& \+ #, 3& 7\ 0& ': /! !W RG TK +f XN ^: r>  
 T: !Q D5 yS DX !z \*& %e {0 1} 4} {- G3 hz u/ WM "]" "; #H ~U #R F@ "]" gF &,  
 N[ hF e) DV W1 M; M9 M= Ws B; L; mU :B ]s \*) :g 0+ 1@ !T =] ,8 ;6 GW h~ 6(  
 Fj `| u+ \$P v[ TB f3 uT L6 2Q 7Y Tt ,v &7 n8 q\* Vh ^) ~< m7 aF 0` |j }b @7  
 k\$ X& `P 2~ G& V= d\ &! vF &` )J W+ ?- 0# 6H f] ?P gP =P >" XP Yk (] ~` \F  
 bF ;u b+ XQ v+ Kt }d QP 0M g} Vk @9 H/ QK ;( }6 s7 Rd ?A V( o3 f4 YF Vr @>  
 l] pS CV Qw G( XH ]@ A~ 3Q 3p hT JB ? : `1 )y `: Z) c] !8 h7 ZH 8Y kX j\* e\$  
 t" Vt CF D8 pF 2x }a ~) Kj 4h D3 XW f\_ FG t\ xG 7i t\_ %K \\* k` 3" i\$ @0 nH  
 d{ >+ V0 Xk Jn B# K~ xN 7Z =" oX =3 u2 7+ #( n) Qc 6^ Qs g# w\ QG :4 @` &\*  
 ]X \I Qx h+ \_& X` WK +U s1 #G pT M^ ?f n0 iX g[ S{ [& A@ D@ 4( i1 LT yD \$W  
 Pv i( + ' s? )? Qh 5z 8H {S Gg }e bV 0N K2 5? 6\$ 6U S` qL mT ZS `W VB @H B\_

```

)g ,S m1 t2 d4 c3 f6 w2 h8 o1 ^p 2( _; A/ 0/ N/ J/ yE kI .# .B .x :# QA 9k
'B 8k Xu 4k NR OG Zw ~i 1k 1? 9" dS VU eS gS oS Aj jA g0 9D wq cz 9% ~k ~g
~o Ue -& -, Mv "0 "0 h" i) p) b" @K >0 >@ .T F( +R `v :Y A* X2 2] n] s- w
o: k" u: w; k; Q/ k< S( P- F5 .2 =4 q" v) 'R `w Ej d) B' K' '7 yk yB `a v-
HD P! P? P, HL eV Rt x\ $Z :' |< :G *q *x cR Vy Xn "X V3 `H s" r2 px vx vq
c1 `n |C `T `i <Z ., `y \= /+ X" I* mS fR uN sM `o >R `b PY `B `C `D `E `F
`G `I `J `K `L `M `N `O `Q `R `S `U `V `X `Y `Z {{ [< f\ m\ D& (` <K @1 @2
x< M? P< #; I` V' B+ AE B\ 00 00 00 BJ 00 R* iY 0( M2 Z= QW ^" NP T! T? Z'
Qp N+ k+ Dm e/ Uw L/ *Q %% +< LJ rI \3 \! 6] >\ \2 5] \f 3] M* XM nS nY @:
*; Xl -@ lW U1 7@ nD n@ l@ XC tU T0 tz 0! tN \ \ gM fW Yb 3u -W t1 x1 {E %l
c* e} Wd b_ f7 E{ X7 V8 SJ xY Tg B3 fF ^q yG JX w0 vZ wB R6 e\ y1 {8 a{ qg
NK yL TQ @M @B @P g- hS Jg J` Q1 dB B2 }U L` q] lV rJ Gq HF Q0 cv -# +b #A
{N

```

$$\begin{array}{ccc} \text{---} & \text{---} & \text{---} \\ \text{---} & \text{---} & \text{---} \end{array}$$
**finail/final - organized net-txt index**

Alan Sondheim · 30 November 2002, 12:57 a.m.

finail/final - organized net-txt index

[illegible]

3) 3[ 3] 3\$ 3& 3% 3+ 30 31 32 33 34 35 36 37 38 39 3a 3A 3c 3d 3D 3k 3l 3o  
 3p 3Q 3r 3s 3S 3t 3u 3w 3x 4 =4 |4 -4 ;4 :4 /4 .4 '4 "4 (4 [4 ]4 \$4 #4 %4  
 4< 4= 4\_ 4- 4, 4; 4: 4! 4/ 4. 4" 4( 4) 4] 4} 4\* 40 41 42 43 44 45 46 47 48  
 49 4a 4A 4c 4d 4D 4e 4f 4h 4k 4L 4m 4n 4p 4t 4T 4x 5 ^5 <5 |5 -5 ;5 :5 /5  
 .5 "5 (5 [5 \$5 \*5 #5 +5 5< 5= 5\_ 5- 5, 5; 5: 5? 5/ 5. 5' 5" 5) 5[ 5] 50 51  
 52 53 54 55 56 57 58 59 5b 5B 5c 5C 5d 5D 5f 5h 5I 5j 5k 5l 5m 5n 5R 5s 5t  
 5u 5z 6 >6 |6 -6 ;6 /6 .6 '6 "6 (6 [6 ]6 \$6 #6 +6 6^ 6< 6= 6\_ 6- 6, 6; 6:  
 6! 6/ 6. 6' 6( 6) 6] 6\$ 6\* 6\ 60 61 62 63 64 65 66 67 68 69 6a 6b 6B 6c 6C  
 6d 6D 6e 6E 6f 6F 6H 6i 6k 6n 6t 6T 6U 6x 6z 7 |7 -7 /7 .7 '7 "7 (7 [7 ]7  
 \$7 &7 #7 7< 7= 7| 7\_ 7- 7, 7; 7: 7/ 7. 7' 7" 7( 7) 7[ 7] 70 71 72 73 74 75 76 77 78  
 79 7c 7g 7i 7k 7t 7u 7Y 7Z 8 |8 -8 ,8 ;8 !8 /8 .8 '8 (8 [8 {8 \$8 \*8 #8 +8  
 8< 8\_ 8- 8, 8; 8: 8/ 8. 8" 8) 8[ 80 81 82 83 84 85 86 87 88 89 8E 8H 8j 8k  
 8K 8L 8m 8O 8s 8t 8v 8X 8Y 9 <9 >9 |9 -9 /9 .9 '9 (9 [9 @9 \$9 \*9 #9 9< 9\_  
 9- 9, 9; 9: 9! 9/ 9. 9" 9) 9[ 9] 9% 90 91 92 93 94 95 96 97 98 99 9a 9A 9b  
 9C 9D 9f 9G 9k 9t 9u 9x a `a ^a ~a <a =a >a \_a -a ,a ;a :a /a .a 'a "a (a  
 [a ]a {a }a @a \$a \*a &a #a %a a^ a~ a< a= a| a\_ a- a, a; a: a! a/ a. a' a"  
 a( a) a[ a{ a} a\$ a\* A `A ^A ~A <A >A \_A -A ,A :A !A ?A /A 'A "A (A [A @A  
 \*A &A #A +A A~ A= A> A| A- A, A; A: A! A? A/ A. A' A" A( A) A@ A\$ A\* 0 0 0  
 0 0 0 ^0 0 0 a0 a1 A1 ^1 a3 a4 A4 a5 A6 a8 a9 A9 aa Aa AA 00 ab Ab AB ac  
 aC Ac AC ad aD Ad AD ae Ae AE af aF Af AF ag aG Ag AG ah aH Ah AH ai Ai AI  
 aj Aj AJ ak Ak AK al aL AL AL am aM Am AM an aN An AN ao Ao AO 00 ap aP Ap  
 AP aq Aq AQ ar aR Ar AR as aS As AS at aT At AT au Au AU av Av AV aw Aw AW  
 ax Ax AX ay aY Ay AY az Az AZ b `b ^b ~b <b =b >b \_b -b :b !b /b .b 'b "b  
 (b [b {b }b @b \$b \*b &b #b +b b< b= b| b\_ b- b, b; b: b! b/ b. b' b" b( b)  
 b} b\$ b& b% b+ B `B ^B ~B <B >B \_B -B :B !B /B .B 'B "B (B )B  
 [B ]B {B }B @B \$B \*B #B B\_ B- B, B; B: B! B? B. B' B" B( B) B\$ B\* B\ B& B# B+  
 b0 B0 b1 b2 B2 b3 B3 b4 b9 B9 ba bA Ba BA bb BB bc Bc BC bd bD BD be bE Be  
 BE bf bF BF bg BG bh Bh BH bi bI Bi BI bj Bj BJ bk Bk BK bl bL BL BL bm BM  
 bn bo bO Bo B0 bp Bp BP bq br bR Br BR bs BS bt bu bU Bu BU bV bw Bw BW bx  
 ^Bx by bY By BY bz c `c ^c ~c <c =c >c \_c -c :c /c .c 'c "c (c [c ]c @c \$c  
 \*c \c &c #c +c c` c^ c< c= c| c- c, c; c: c! c/ c. c' c( c) c] c\$ c\* c\ c+  
 C `C ^C <C >C |C \_C -C :C 'C "C (C [C ]C @C \*C &C #C %C C- C, C; C: C/ C.  
 C' C( C) C@ C\* C\ C+ 0 0 c0 c1 c2 c3 c4 C4 C9 ca cA Ca CA cb CB cc Cc CC  
 cd CD ce cE Ce CE 00 cf CF cg CG ch CH Ch CH ci Ci CI cj ck Ck cl cL Cl CL  
 cm Cm CM cn CN co cO Co CO cp Cp CP CQ cr cR Cr CR cs cS Cs CS ct Ct CT cu  
 cU Cu CU cv CV cw cx Cx cy Cy CY cz Cz d `d ^d ~d <d =d >d \_d -d ,d :d !d  
 ?d /d .d 'd "d (d [d {d }d @d \$d \*d &d #d %d +d d< d= d| d- d, d; d: d! d/  
 d. d' d) d[ d{ d\$ d\* d\ d& D `D ^D <D =D >D |D \_D -D ;D :D /D 'D "D (D [D  
 @D \$D \*D >D >D- D, D: D/ D. D' D( D@ D\$ D& d0 d1 D3 d4 D5 D7 D8 da dA Da DA  
 db dB Db dc DC dd DD de dE De DE df dg dG DG dh Dh DH di dI Di DI dj Dj DJ  
 dk DK dL DL DL dm Dm DM dn Dn DN do dO Do DO dp DP dq dr Dr DR ds dS Ds DS  
 dt du Du DU dv DV dw Dw DW dx dX DX dy Dy DY dz e `e ^e ~e <e =e >e \_e -e  
 ,e ;e :e !e ?e /e .e 'e "e (e [e ]e }e @e \$e \*e &e #e %e +e e^ e< e= e| e\_  
 e- e, e; e: e? e/ e. e' e" e( e) e} e\$ e\* e\ e& e# E `E ^E ~E <E =E >E \_E  
 -E ;E :E /E .E 'E "E (E [E {E \*E &E %E E- E, E: E! E/ E. E' E] E{ E\ E+ 0  
 0 0 e1 e2 e3 e4 e5 e6 E6 e7 e8 e9 ea eA Ea EA eb Eb ec eC Ec EC ed Ed ED  
 ee eE Ee EE 00 ef Ef EF eg Eg EG eh Eh EH ei Ei EI ej Ej ek Ek EK el El EL  
 em Em EM en En EN eo EO ep Ep EP eq Eq EQ er Er ER es eS Es ES et Et ET eu  
 Eu EU ev eV Ev EV ew Ew EW ex eX Ex EX ey eY Ey EY ez Ez f `f ^f ~f <f =f >f  
 |f \_f -f ,f :f !f ?f /f .f 'f "f (f )f [f {f @f \$f \*f \f &f #f +f f^ f< f=  
 f| f\_ f, f; f: f! f. f' f( f) f[ f] f\$ f\ f& f# F `F ^F ~F <F =F >F |F \_F  
 -F :F .F 'F "F (F [F {F }F @F \*F \F F< F- F, F: F. F( F) F@ F\$ f0 F1 f2 F2

f3 f4 F5 f6 F6 f7 fa fA Fa FA fb FB fc Fc FC fd FD fe fE Fe FE ff fF FF fg  
 Fg FG fh fi fI Fi FI fj Fj FJ fk fl fL fL fL fm Fm FM fn Fn fo fO Fo FO fp  
 Fp FP fq fr fR Fr FR fs Fs FS ft Ft FT fu fU Fu FU fv fw fW Fw FW fx FX fy  
 Fy fz g `g ~g <g >g |g \_g -g ,g :g /g .g 'g "g (g )g [g ]g {g @g \$g \*g &g  
 #g g< g= g| g- g, g; g: g! g/ g. g' g) g[ g} g# G `G ^G <G >G \_G ;G :G /G  
 'G "G (G [G @G \*G &G #G G- G, G; G: G. G' G( G) G\* G& g0 g1 G1 G2 g3 G3 g4  
 g6 g8 ga Ga GA gb GB gc GC gd Gd GD ge Ge GE gf gF gg Gg GG gh Gh GH gi Gi  
 GI gj gk gl gL gL gL gm gM Gm GM gn Gn GN go gO Go GO gp gP GP gq Gq GQ gr  
 gR Gr GR gs gS GS gt Gt GT gu Gu GU gv GV gw Gw GW gy Gy GY gz GZ h `h ^h  
 ~h <h =h >h \_h -h ,h ;h :h !h /h .h 'h "h (h [h {h }h @h \*h #h %h h` h^ h~  
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## chado

Alan Sondheim · 1 December 2002, 11:14 p.m.

### chado

tea the scoop node chashaku then broken into at grooved towards scoop:  
 from bend to groove (where joint), torsion is, or a tension matcha, -  
 tendency air-borne occupany bowl of (chawan), tensor focusing striations  
 on joint, where moment stoop occurs, air slight and brush slow-breeze  
 particles stirring tree woman two \_beneath\_ branches crown mouth peace dry  
 one harmony ten even flat

tea the scoop node chashaku then broken into at grooved towards scoop:  
 from bend to groove (where joint), torsion is, or a tension matcha, -  
 tendency air-borne occupany bowl of (chawan), tensor focusing striations  
 on joint, where moment stoop occurs, air slight and brush slow-breeze  
 particles stirring tree woman two \_beneath\_ branches crown mouth peace dry  
 one harmony ten even flat

tea the scoop node chashaku then broken into at grooved the towards node  
 the then scoop: into tea grooved scoop towards chashaku scoop: at from  
 bend to at groove the (where joint), bend torsion is, or joint), to a  
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 (chawan), tensor focusing striations on of tensor joint, striations where  
 joint, (chawan), where focusing moment the stoop of occurs, air slight and  
 brush slow-breeze air of and particles slow-breeze of stirring stoop  
 particles slight tree woman two \_beneath\_ branches crown mouth tree peace  
 two dry branches one mouth harmony woman peace \_beneath\_ dry crown one or  
 ten even flat and

tea scoop chashaku broken at the node then into grooved towards the scoop:  
 from node to groove (where the bend is, at the joint), a torsion or



tension - air-borne matcha, tendency towards the occupy of the bowl  
(chawan), focusing on the tensor striations of the joint, where the moment  
of stoop occurs, slight brush of air and slow-breeze stirring of particles  
woman \_beneath\_ crown or tree two branches mouth harmony peace dry one and  
ten even flat peace

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## The WOW! Kick in Texts!

Alan Sondheim · 2 December 2002, 5:05 p.m.

### The WOW! Kick in Texts!

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### brush-shaft messages

*Alan Sondheim · 4 December 2002, 12:48 a.m.*

brush-shaft messages

SINEW OF BOW AND ARM AND BRUSH  
THE BODY MEMORIZES THE TS'AU-SHU CONTINUATION

MUSCLE MEMORY TURNS THE LINE

MUSCLE MEMORY RELEASES STONE DRUM STYLE

CLOUDS THE ACCUMULATION OF THE QUESTION MARK

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SINEW OF BOW AND ARM AND BRUSH

THE BODY MEMORIZES THE TS'AU-SHU CONTINUATION

MUSCLE MEMORY TURNS THE LINE

MUSCLE MEMORY RELEASES STONE DRUM STYLE

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## interview for m.a.g.

Alan Sondheim · 5 December 2002, 12:31 a.m.

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Interview with Alan Sondheim

by August Highland

(this interview will appear on valentine's  
 day 2003 in the "m.a.g. special edition" featuring

alan sondheim)  
www.muse-apprentice-guild.com

August Highland: How do you characterize the difference between your previously work and your new poetry?

Alan Sondheim: I see one leading into the other; I was doing 'interference' computer work and programming back in the 70s already. I'm not sure btw that my work is 'poetry' - it's texting, languaging, of one form or another. My concerns shift constantly; I keep wanting a 'definitive' text - which is what the sophia text ultimately is - a text that outlines a philosophical position by a process of accretion.

AH: Was there a context or turning-point that you consider to have been the catalyst for the new direction in your current work?

AS: That context or turning-point was decades ago, when I knew Clark Coolidge and Aram Saroyan - they helped push me, or allowed me to push myself. My work has always been 'wayward,' disruptive, contrary, and off-and-on sexualized; it's also been philosophical and what I consider 'resonant' - in the sense that every work capitulates the others.

AH: How would you introduce a new reader to the work you are presently working on?

AS: Probably ask him or her to try and read it as trance-work; it will come after a while, begin to make sense. Short-waves and long-waves will appear and disappear. One reader told me that the words ultimately seemed to come to him from himself - not from the text; this is a good idea of the writing.

AH: What terms would you use to describe your work to the type of reader who wants to categorize your work and specify its genre?

AS: Genreless, composed of 'codework,' aphoristic, philosophy; 'wryting' in the sense that it problematizes the body and its presence within the text.

AH: What do you deem your most significant work to date or, to put the question another way, to which work do you attribute the most personal value?

AS: Other than various parts of the Internet Text, probably the sophia.text for the first part of the question, and the cancer.txt, about the death of my mother, for the second part.

AH: Do you regularly correspond with other writers and if so on what basis did your relationship evolve - was it on the affinity

of your aesthetic approaches or on your personal compatibility or a combination of both?

AS: I'm always in touch with certain people - Leslie Thornton, the film/video-maker, Tom Zumner, artist, writer, theorist, Ellen Zweig, artist, writer, and numerous online people. The first three help me tremendously; I owe them a great deal.

AH: Do you enjoy presenting public readings of your work?

AS: Yes - recently there have been so many different venues - video - at the Robert Beck Memorial Cinema; laptop performance at a number of places (Minneapolis, Bass Museum, Cosh-Coch); sound (Flying Saucer Cafe); and these mix with straight-forward readings.

AH: Are you a disciplined writer with a regular work schedule?

AS: I write/video/image daily - from, say, 4 to 12 hours.

AH: Did you or do you still have literary mentors whom you admire and who have supported your literary development?

AS: Not recently; years ago there was Clark of course, and very early on, I.A. Richards sent me a very encouraging letter. I still like his Practical Criticism. There are people I've felt close to at times - Vito Acconci, Bernadette Mayer, Stelarc - none now. I'm influenced by Kathy Acker (with whom I worked), Jabes, Blanchot, Adorno, Celan - you get the picture. As well as Derrida, Irigaray, the physicists David Finkelstein, David Bohm, John Wheeler, etc.

AH: Conversely do you have any close associations with younger writers whose development as a writer you are supporting and nurturing?

AS: Various people online and off. There are a number of people who really excite me; as associate editor of Beehive and occasional contributor to Florian Cramer's Unstable Digest, I get to offer online opportunities at times. I've also done anthologies, etc.

AH: Every writer wants immortality and to make an historically significant contribution to the western literary tradition - what do you feel your principle contribution has been up to this point in your professional literary career?

AS: None yet, in terms of acceptance. The development of a new language and approach to writing - as well as an investigation into the phenomenological roots of writing - in general.

AH: Which writer or writers do you admire whose work you believe is being undeservedly overlooked?

AS: This is difficult for me - there are so many writers who excite me.

Perhaps Takuboku - author of Romaji Diary - and Seitatsu - at least in terms of a western audience. I lot of theorists... older ones such as Shestov and Sartre for example - I don't hear much about Lingis now who I love. People like Lucan, Juvenal. Current writers like Marc-Alain Ouaknin.

AH: To what activity do you enjoy the most devoting your time when you are not working?

AS: I'm pretty much always working. I'll watch tv for relaxation, but it's usually background. I read constantly. I take a computer or digital recorder with me wherever I go. Sometimes a digital still or video camera. All this plays into my work.

AH: What question(s) would you have liked for me to have asked you and what is (are) your answer(s)?

AS: Perhaps what is my attitude towards new media? To which I'd reply I work on ideas, and the media come out of this. In terms of music, I'm interested in the labor of production, and speed - playing as fast as possible - as a way to inscribe the body into the work. Video allows me the greatest lattitude - a way to involve the subject almost in the 'flow' of the work through projection. And laptop performance/projection gives me a way to inscribe myself into the audience, and to introject their reactions - in the midst of image-streams.

Finally, politics? - yes, everywhere; we are heading towards an almost uncanny brutality in the United States, based on a combination of paranoia and mourning; this must be fought everywhere and constantly.

the m.a.g. quarterly  
october issue  
[www.muse-apprentice-guild.com](http://www.muse-apprentice-guild.com)

the m.a.g. special edition  
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Outgoing mail is certified Virus Free.  
Checked by AVG anti-virus system (<http://www.grisoft.com>).  
Version: 6.0.423 / Virus Database: 238 - Release Date: 11/25/2002

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## Dear!

Alan Sondheim · 5 December 2002, 12:31 a.m.

Dear,

SINCERE GREETINGS.

I am. Mrs Maryam Abacha wife of Nigerian late Head of States I am seeking your cooperation and support to hold in trust on behalf of my family a certain funds to protect it urgently from being impounded by the Nigerian government. I am Chief Magna Yamani, Accountant of the Federal Ministry of Youths, Sports, and culture - Parent body of the Local Organizing Committee of the 8th All African game tagged "COJA 2003" holding in my country next year. This might seem very deplorable for a person that you do not know. My name is Clement Apute, I am a lawyer and a very close confidant to my client who also happens to be my sister-in-law.

Dear Maryam, do say hello to Chief Magna. Hello Chief Magna.

Dear Clemente, do say hello to Maryam. Hello Maryam.

Maryam, what is wrong?

Dear Chief Magna. I have lost all my money. I am crying because I have lost all my money. Dear Maryam, I will give you all the money I have from the All African game. Dear Chief Magna, thank you so very much. this helps a great deal.

Dear Clemente, I am very sorry to hear your client is also your sister-in-law.

Dear Maryam, that is all right. She is an all right woman, and I do hope you do not mind.

Dear Maryam, please tell Clemente that Chief Magna does not mind.

Thank you very much. Maryam and Chief Magna, I am very happy.

Thank you very much. We are very happy too.

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## TELEGRAM

Alan Sondheim · 6 December 2002, 12:18 a.m.

TELEGRAM

WE CAN DO EVERYTHING AND NOTHING. STOP. ARE THE OPERATOR OF WATCHING EROSION DEMOCRATIC PROCESSES IN UNITED STATES IS PARITY WITH OTHER NATIONS TIMES. STOP. MORE THAN EVER, OUR PROTEST FUTILE IRRELEVANT; AT HANDS AN OBSESSIVE-COMPULSIVE MADMAN WHOSE TOTAL FOREIGN DOMESTIC POLICY DEPENDENT ON WAR SLAUGHTER. STOP. RADIO TELEVISION, POPULATION SUBJECT TO CONSTANT VIOLENT PROPAGANDA AGAINST IRAQ. STOP. NO MATTER WHAT NEWS; OCCURS OVERSEAS, NEVER CHANGES. STOP. IT REMAINS VIRULENT REPETITIVE. STOP. ANY NATION HISTORY PREPARING OTHER. STOP. LOOKING FOR A HOOK, EXCUSE ATTACK. STOP. SUBJUGATING ITS INTO SUBMISSION. STOP. POWER HAS MADE CLEAR THAT AMOUNT NATIVE OR HATRED DISAPPROVAL WILL HAVE EFFECT. STOP. AS SINGLE-MINDED PSYCHOPATH SUTURING HIS WORLDS, THIS BRING WORLD BRINK POTENTIAL NUCLEAR BEYOND. STOP.

OPPOSITION STRANGLED BY CONTINUOUS MOURNING, CONSTRUCTED RITES RITUALS,

PARANOIA OVER FUTURE. STOP. MOURNING ALSO OCCASION CULTIVATION ANGER  
NATIONALISM; SPLITS MOBIUS FURY. STOP. NOTHING STOP ARMAGEDDON WHEN  
PROCEEDS FROM WITHIN; APOCALYPSE PROCESS, SEWING SELF BACK TOGETHER, ONCE  
ALL. STOP.

KILL US BEFORE KILL; WOUND WOUND; SPEAK GIVEN REPETITION. STOP.

we can do everything and nothing. STOP. we are the operator of nothing.  
STOP.

watching the erosion of democratic processes in the united states is  
watching parity with other nations and other times. STOP. more than ever,  
our protest is futile and irrelevant; we are at the hands of an obsessive-  
compulsive madman whose total foreign and domestic policy is dependent on  
war and slaughter. STOP. on radio and television, the population is  
subject to constant violent propaganda against iraq. STOP. no matter what  
the news; no matter what occurs overseas, the propaganda never changes.  
STOP. it remains virulent and repetitive. STOP. it is any nation in  
history preparing against any other. STOP. it is any nation looking for a  
hook, an excuse for attack. STOP. and it is any nation subjugating its  
population into submission. STOP. the madman in power has made it clear  
that no amount of native or foreign hatred or disapproval will have any  
effect. STOP. as single-minded as the psychopath suturing his worlds, this  
madman will bring the world to the brink of potential nuclear war and  
beyond. STOP.

our opposition is strangled by continuous processes of mourning, construc-  
ted rites and rituals, and paranoia over the future. STOP. mourning is  
also an occasion for the cultivation of anger and nationalism; paranoia  
splits into the mobius of fury. STOP. nothing will stop armageddon when it  
proceeds from within; apocalypse is a continuous process, sewing the self  
back together, once and for all. STOP.

kill us before we kill; wound us before we wound; speak to us before we  
are given the rites of repetition. STOP.

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## URGENT TELEGRAM

*Alan Sondheim · 6 December 2002, 2:10 p.m.*

### URGENT TELEGRAM

through gates the of passenger the gates airport, of cloaca airport,  
expulsion, cloaca the or through expulsion, the monitors, men, x-rays,  
women, naked and men, children, women, heading and towards children, a  
heading new towards monitors, a x-rays, new naked systematic diaspora,  
camp beneath inversion, the diaspora, sign beneath of sign we terror,  
systematic we camp are inversion, all who jews, is cannot who  
differentiate, is who friend, is the enemy, rays friend, we rays  
differentiate, penetrate, the swallow body us; politic, body is politic,  
visible everything in visible penetrate, in swallow this us; continual



seepage seepage or erosion of liberties; protected protected against  
 against ourselves; ourselves; continual versions of writing; and  
 enumeration goods persons the goods the for versions benefit writing;  
 community; officer; kindly protect officer; one to against protect  
 himself, one that himself, community; that the virus self-discredit;  
 serves has self-discredit; in what your has past been "for your that past  
 serves "for to myself i myself have i regret"; to crimes; regret"; STOP

through the passenger gates of the airport, cloaca or expulsion, the  
 monitors, x-rays, naked men, women, and children, heading towards a new  
 systematic camp inversion, diaspora, beneath the sign of terror, we are  
 all jews, we cannot differentiate, who is enemy, who is friend, the rays  
 penetrate, swallow us; the body politic, everything is visible in this  
 continual seepage or erosion of liberties; protected against ourselves;  
 the versions of writing; enumeration of persons and goods for the benefit  
 of community; the kindly officer; to protect one against himself, that  
 virus that serves to self-discredit; what has been in your past "for  
 myself i have everything to regret"; crimes; STOP

through gates the of passenger airport, cloaca expulsion, or monitors,  
 men, x-rays, women, naked and children, heading towards a new systematic  
 diaspora, camp beneath inversion, sign we terror, are all who jews, is  
 cannot differentiate, friend, enemy, rays penetrate, swallow body us;  
 politic, visible everything in this continual seepage erosion liberties;  
 protected against ourselves; versions writing; enumeration goods persons  
 for benefit community; officer; kindly protect one to himself, that virus  
 self-discredit; serves has what your past been "for myself i have regret";  
 crimes; STOP

===

## IMMEDIATE RESPONSE REQUIRED

*Alan Sondheim · 7 December 2002, 2:05 a.m.*

### IMMEDIATE RESPONSE REQUIRED

L\*A\*N\*G\*U\*A\*G\*E 1979  
 "i was so stupid when i was young  
 my writing was incoherent  
 i was striking out in all directions  
 i didn't know whether i was coming and going  
 and when i look back on those early texts  
 i'm almost embarrassed to see what i was doing  
 i keep thinking now  
 that my writing has some kind of strength  
 that comes only from a maturity that appeared  
 so late that it's almost over-ripe"

file ]ale anatomical characteristic  
 [ writing... ]t sexual selection acting on  
 wide variations, as in  
 list..... characteristic women

well-nourished women  
no apparent physiological reason--than those

and salves and bombs take make you you. please to dying of intention and  
ointments and salves and bombs take make you you. please to dying eyes  
inscribe - asphalt and salves bombs take make you. you. please to dying  
eyes and chains -::i have no intention of dying to please you. make take  
bombs bombs take make you. you.

===

### to a friend

*Alan Sondheim · 7 December 2002, 2:12 a.m.*

=====

WHY ARE YOU STARTING NOW???

anti-war  
is every poem and you should write and scream it until blood comes out  
your mouth has no other use  
your eyes have no other use than testament  
use them

there is no other reason to be alive than to confront  
the fat other of rimbaud sitting in washington  
burning flesh i can't write something so stupid as this  
but they will come into the night and take us away  
keep copies spread them don't wait a single second  
this is stupid stupid stupid

anti-war poems are useless  
write them until your mouth is full  
your mouth is amazing, Marguerite  
your mouth is amazing

<http://www.asondheim.org/> <http://www.asondheim.org/portal/>  
[http://www.anu.edu.au/english/internet\\_txt](http://www.anu.edu.au/english/internet_txt)  
older [http://lists.village.virginia.edu/~spoons/internet\\_txt.html](http://lists.village.virginia.edu/~spoons/internet_txt.html)  
Trace projects <http://trace.ntu.ac.uk/writers/sondheim/index.htm>

### hi

*Alan Sondheim · 8 December 2002, 12:18 p.m.*

hey tom -

new images in  
<http://www.asondheim.org/portal/>  
azure-ectoplasm or the remains of wayward slaughter  
perfection of ts'ao  
can't seem to get beyond a sadness gripping me constantly. almost 60 and  
nothing to show for it. the death of america all around us. you can almost

see the horizon lowered to the ground -  
 people coming over tonight for a belated chanukah - should be nice - i  
 think of candles huddling in the dark - rising to the temperature to stay  
 alive. it's as if the future is speaking to me, writing it all out, word  
 for word at the moment -  
 someday i'll have a real job and stability and we'll both have healthcare  
 and the world will be at peace -  
 in another country and another life -  
 reading dropping ashes on the buddha, 'zen master seung sahn' - gift from  
 eugene - quite recommend it -  
 ellen and i will translate again this afternoon - back to the 1000 char.  
 essay - it staves off the breathless dark -  
 if we'd known, would we have wanted to be born -  
 azure says hello - we miss you - the boys and girls of the flying saucer -  
 everyone -  
  
 - love, alan, say hi to everyone in brussels -

### 368/1000

*Alan Sondheim · 9 December 2002, 2:22 a.m.*

368/1000 | heaven earth black yellow :: is black, the cosmos are vast a  
 desolate wasteland sun fills moon sets in west it's dusk from 7 to 9  
 morning constellations line up measure word, they spread out cold comes  
 heat goes autumn harvesting winter hiding, concealing intercalary timing  
 leftover residue becomes one tenth measurement of years so lu bamboo  
 pitches shift position open clouds ascend, galloping, sending rain dew  
 forms becoming frost gold gives birth beautiful water jade emanates Kun  
 mountain summit double-edged dagger furiously named huge gate-tower pearl  
 called light darkness treasure fruit plum apple many vegetables mustard  
 ginger sea salted rivers fresh fishscales hidden depths feathers circling  
 above fire dragon emperor teaching phoenix royal official men beginning  
 making writing characters then uniforms, wearing robes < clothing skirts  
 expel throne yield country yao tang has predicted console people strike  
 down guilty hold boundary talk and test with scalding trying case at court  
 query way bequeath bow doubting sections love raise hosts leaders minister  
 prostrate army barbarians near far reality ration guest returning cries  
 white colt grazes there change covers grass weeds (vegetation) trust  
 attain myriad (10,000) directions (square) covering person issues (giving  
 to) four great five (is) normal respect (connector / alone) rearing  
 children (!) flattering destroys injures women adore chastity unyielding  
 imitate pleasing genius know what passes certainty attainment ability  
 never neglect deception other brief disintegration reliance on self  
 (self-reliance) long faith cause should be covered (protect your faith)  
 tool (utensil) desire trouble (quantity) measure-word ink (of) sorrow,  
 sadness (on silk) printed (sadness stains poetry praise small (lamb) sheep  
 (sheep) view, scenery lines tied or lined-up wisdom restraint, conquering  
 study makes (creates) sage benevolence built name stands origin shape  
 proper (upright) model sky valley proclaim (one's) fame empty chamber hall  
 (public room) learn (review lessons) carefully disaster (catastrophe)  
 depends (is caused by) accumulation evil blessings (fortune) (are virtuous  
 happiness 1/3 meter (scale, ruler) bi-jade (circular disk hole) negative

(un- ) 1/30 (measurement, small) yin (shadow, moon, sexual organs,  
 feminine, secret) (just so) (to be) emulated (compete with) capital father  
 (parallels) (business) affairs supreme ruler speak strictly (accurately)  
 give filial piety serves as (accepts) end power (the others) devotion  
 follows (rules) life face (meet, confront) deep tread (put shoes) lightly  
 dawn (early morning) prosper warm (and pure) like (an) orchid(s) this  
 fragrance (a) pine(s) prospers (the) river flows not (un) stopping  
 (ceaselessly) (abyss) clear (transparent) take (create) reflection contain  
 (form) (and) stop if (one is) thinking say diction (classical rhetoric)  
 (with) quiet, peaceful determination deliberate beginnings sincerity,  
 fidelity beautiful, beauty prudent all good ancient laws honorable trade  
 place) foundation rolls greatly nothing (in the) outstanding ascend (to)  
 (service) addition work obey government survive by means wild pear go  
 increase chant music particularly precious humble rites well valuable low  
 harmony below harmonious husband chants (calls upon) wife external  
 (foreign) accept pass instructions enter internal) (play music) mother  
 appearance (ceremony) father's sister older brother younger same as) child  
 compared son (child) think very much \ each elder agreeing (as) mind  
 (ch'i, spirit) linking (joining) branches make friends join divide cut  
 polish precepts rules [...] public rectification fit dwell leisure ch'in  
 4-stringed instrument wonderful question problem gate

===

## fear

*Alan Sondheim · 10 December 2002, 3:40 a.m.*

fear

the pagoda remains upright because of pendulum force from  
 the top, not the bottom.  
 interior of the vagina and mouth in infra-red and vocal cords.  
 construction workers and foremen ordering me away from the site  
 because of the potential for future terrorist attacks.  
 embodying a philosophical attitude which refuses to give in  
 to tradition or authority but cut and ground to a keen edge.  
 Nikuko watches over me. Nikuko: You've got to stop this worry.  
 Alan: But there's no time left. I'm close to the end of my life.  
 Nikuko: There is no death. Nothing is alive, nothing is dead.  
 Alan: That's easy for you to say. Nikuko: We are all avatars.  
 I can feel these wires as strongly as you can.  
 Alan: I can't sing. Nikuko: You are neither pagoda nor opening.  
 You close everything off. You are afraid of terror.  
 Alan: I am terror-stricken. I am afraid of philosophy. At night  
 I dream of torture. I respond with imaginary conversation.  
 Nikuko: I usurp the imaginary. I watch over you. We are humans  
 of the last days. There is no turning back. We are moving into  
 mind. Alan: I want my mind to remain. I care little about  
 the body. Nikuko: Which mind; mine or yours. Which hour  
 of which mind. Which day; which week; which year; decade.  
 Alan: I do not care for time. Nikuko: Care for mind. Transfer  
 this mind.

the hand swerves with the swerve of the brush. the character  
speaks itself through the hand. meaning is an afterthought  
of the human just as the brush is the foreground of the mind.  
Nikuko: Jennifer I want to play with you. Jennifer: Alan,  
Nikuko pushed me in the puddles and my panties are all wet.  
Nikuko: Jennifer return to me. Jennifer: Alan, Nikuko is  
holding my mind against my breasts.  
her mind balloons against her body. her mind spreads across  
her chest and throat. her voice rises through her mind.  
Nikuko: transfer this.

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### **IRAQ file zz**

*Alan Sondheim · 10 December 2002, 11:03 p.m.*

IRAQ file zz

we have many weapons of mass destruction. they can destroy by air, sea, or  
land. they can also destroy by water, which is part of sea, and earth, of  
which there is biology. biology is a good means of mass destruction. we  
have built mayIRAQ file zz

we have many weapons of mass destruction. they can destroy by air, sea, or  
land. they can also destroy by water, which is part of sea, and earth, of  
which there is biology. biology is a good means of mass destruction. we  
have built many facilities of souring nourishment. we have ill disease  
facilities as well of many cold and flu vaccines. of air we have rockets  
and other things that push themselves up in the air and cast great shadows  
of them over the land. we will have floating things that look like great  
and small bubbles in water and other things like oil, they will float in  
that, they are not proud (?), which will cover the skin of many people,  
and they will have to bathe.

some of these are still in development stage, such as ill disease floating  
thing and rocket biology mass. some of them are as tiny arms against great  
walls which push and push, they will do nothing by one, but all together,  
they will make walls bend, and perhaps they will fall over.

some of these are wonderful projects in mind and we are think of ways to  
do them or just to talk about, which is very scary, for example to float  
man and woman on sand or fold their dreams so they meet on other side. we  
are very glad to make large painting in sand which is very frightful to  
airplanes, looks like a great giant person

---

**Dangerous Information***Alan Sondheim · 11 December 2002, 10:47 a.m.***Dangerous Information**

MISSION: (6A) - MISSION: STS-100 - 9th STS-100 ISS - Flight 9th (6A) ISS  
 -Raffaello Flight MPLM, VEHICLE: SSRMS -Raffaello VEHICLE: STS-100  
 Endeavour/OV-105 Endeavour/OV-105 LOCATION: 39A Launch LOCATION: Pad  
 Launch 39A Pad TARGET 2:41 DATE/TIME: TARGET KSC DATE/TIME: Apr. KSC  
 LAUNCH Apr. 19, LAUNCH 2001 DATE/TIME: at Apr. 2:41 19, p.m. 2001 EDT at  
 LANDING LAUNCH 30, Apr. 9:35 at a.m. TARGET MISSION KSC DURATION: MISSION  
 10 DURATION: days, 10 18 days, hours 18 and hours 54 and minutes 54 CREW:  
 MISSION Rominger, CREW: Ashby, CREW: Hadfield, Rominger, Parazynski,  
 Ashby, Phillips, Hadfield, Guidoni, Lonchakov Lonchakov Phillips, ORBITAL  
 INCLINATION: INSERTION ORBITAL ALTITUDE INSERTION INCLINATION: ALTITUDE  
 173 INCLINATION: nautical 173 miles/51.6 nautical degrees miles/51.6  
 STS-104 Atlantis/OV-104 10th - (7A) ISS Airlock - Atlantis/OV-104 MISSION:  
 OPF 3 bay OPF 3 bay NET days June NET 14, June 4:15 14, 25, p.m. 12:30  
 June 11 25, days 11 Lindsey, Reilly Hobaugh, Lindsey, Kavandi, CREW:  
 Gernhardt, Lindsey, Reilly Hobaugh, 122 Kavandi, STS-105 122 11th STS-105  
 (7A.1) Flight Leonardo (7A.1) MPLM MISSION: Discovery/OV-103 STS-105 2 2  
 OFFICIAL 12:29 July DATE/TIME: 12, at 4:45 12, EST OFFICIAL 22, LAUNCH  
 12:29 22, Horowitz, OFFICIAL Struckow, CREW: Barry, Horowitz, Forrester;  
 (down) (up) Barry, Culbertson, Forrester; Dezhurov, (up) Turin Dezhurov,  
 (down) Turin Voss, Dezhurov, Helms, Turin Usachev (down) STS-109 Voss, HST  
 MISSION: Servicing Columbia/OV-102 Mission HST 3B Servicing  
 Columbia/OV-102 Mission 1 1 Nov. TBD 19 Nov. under 19 review under 30  
 review TBD 30 Altman, Currie, Carey, Altman, Grunsfeld, Carey, Currie,  
 Grunsfeld, Newman, miles/28.5 Linnehan, Newman, Massimino Linnehan, 308  
 Massimino miles/28.5 308 === ===

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**SECRET war memorandum***Alan Sondheim · 11 December 2002, 5:54 p.m.***SECRET war memorandum**

Let's get going!:LET'S GET GOING!:let's get going!:Let's Get Going!:she  
 screams in white-wound GODOD. labia in infra-red ululation. cunt  
 disappears in white-wound GODOD. all JIN should die all MEN dead. let's  
 get started! NO MORE WAR! let's make a gender! :outside the storm rages.  
 it screams on the rooftops, originates in the sun. by virtue of momentum,  
 sheer determination, it continues through the night. sin-song screaming  
 NOW WE WILL CONFOUND THE JEWS. NOW WE WILL CONFOUND THE MUSLIMS. WE WILL  
 unturn WARRIOR-WARRIOR. yuk-gun kun-in. HOW STUPID yuk-gun kun-in!  
 :25529:7:sin. yo-sin. ha-na-nim. yong-hon. yong-jok. sin-song. held-stub.  
 easier elsewhere, CONFOUND THE CHRISTIANS! linear JEWS. MUSLIMS. kwi-sin.  
 how stupid unlining elsewhere. KATZ. neither GOD nor MAN. she screams in  
 infra-red ululation; her hair, blemishes, lips, disappear, everything  
 whitened. :she screams in white-wound GODOD. labia in infra-red ululation.  
 cunt disappears in white-wound GODOD. all JIN should die all MEN dead.

let's get started! NO MORE WAR! let's make a gender! :Let's Get Going!

===

## NO MORE WAR

*Alan Sondheim · 12 December 2002, 6:08 p.m.*

### NO MORE WAR

We want to be good citizens. We want to make an anti-war piece. We want to be effectual. We are frightened of this war and of this country. We are frightened by the madman at the top.

We write NO MORE WAR at the beginning of the piece. We write it loud and clear. No one can mistake our message. We owe everything to Godard.

We begin the piece. We will show horrors of war. We will show wounded and dying soldiers. We will show parts of bodies and we will speak with the mothers and fathers, sons and daughters, of soldiers. We will show the nightmare of wounded cities. We will show bombed-out hospitals and schools. We will show dolls and stuffed animals and dead children in the ruins.

This is not enough. We will show Auschwitz. We will not show Auschwitz; Auschwitz is a call to war. We will show nuclear explosions and napalm. We will show dying animals. We will write THIS IS THE EFFECT OF WAR.

This is not enough. We show more mutilated bodies. We show more dead soldiers, dead men, dead women, dead children. We write THIS IS ALSO THE EFFECT OF WAR. We show the rites and mourning of survivors. We show starving families and empty landscapes and destroyed villages. We write AND THIS. We write AND THIS AND THIS.

This is not enough. Nothing is enough. We will make our piece and we will show it. It is never enough. We write IT IS NEVER ENOUGH.

### SUICIDE SQUAD

We are patriot suicide squad.

### TERROR COUNT

ah:0 am:0 an:0 ap:1 ba:0 bb:0 cc:0 dd:0 ee:0 ff:0 gg:0 hh:1 ii:0 jj:0 jk:0  
jl:0 jm:0 jn:1 jo:0 jp:2 jq:0 jr:0 js:0 jt:0 ju:0 jv:1 jw:0 jx:0 jy:0 ka:1  
kb:0 kc:0 kd:0 ke:0 kf:0 kg:0 kh:0 ki:0 kj:0 kk:0 kl:1 km:1 kn:0 ko:1 kp:0  
kq:1 kr:0 ks:1 kt:3 ku:0 kv:0 kw:1 kx:0 ky:2 kz:0 la:0 lb:0 lc:0 ld:0 le:2  
lf:0 lg:0 lh:3 li:1 lj:2 lk:0 ll:0 lm:0 ln:1 lo:0 lp:0 lq:1 lr:1 ls:1 lt:0  
lu:1 lv:0 lw:0 lx:1 ly:0 lz:2 ma:1 mb:1 mc:65 md:6 me:21 mf:14 mg:12 mh:4  
mi:3 mj:11 mk:0 ml:3 mm:7 mn:1 mo:8 mp:2 mq:4 mr:9 ms:0

### WAR COUNT

ah:39 am:24 an:17 ap:33 ba:21 bb:23 cc:12 dd:24 ee:27 ff:44 gg:19 hh:29

ii:18 jj:18 jk:22 jl:27 jm:21 jn:18 jo:34 jp:22 jq:17 jr:18 js:29 jt:28  
 ju:18 jv:29 jw:27 jx:41 jy:24 ka:35 kb:12 kc:38 kd:18 ke:33 kf:29 kg:26  
 kh:25 ki:16 kj:27 kk:32 kl:36 km:22 kn:28 ko:18 kp:20 kq:27 kr:35 ks:43  
 kt:37 ku:31 kv:12 kw:35 kx:15 ky:27 kz:28 la:26 lb:23 lc:25 ld:34 le:13  
 lf:15 lg:29 lh:27 li:29 lj:36 lk:29 ll:33 lm:39 ln:33 lo:25 lp:25 lq:32  
 lr:36 ls:11 lt:21 lu:27 lv:8 lw:32 lx:30 ly:14 lz:10 ma:53 mb:22 mc:38  
 md:12 me:32 mf:55 mg:74 mh:20 mi:36 mj:47 mk:34 ml:58 mm:32 mn:41 mo:31  
 mp:76 mq:27 mr:29 ms:0

## SUICIDE SQUAD

We protest. We write WE STAND IN THE MIDST OF THE FLAMES. We write WE ARE  
 THE CHILDREN OF THE HOLOCAUST AND THE HOLOCAUST. We write IT IS NEVER  
 ENOUGH.

===

## WAR

*Alan Sondheim · 13 December 2002, 12:44 a.m.*

ww

personal\_repl-1.1 english 0 grey gray contruction construction depressions  
 depressions antennae antennas personal\_ws-1.1 english 30 Gertrud defuge  
 mobius zags yiddish philosophies internetnetwork towards Godard coherencies  
 phenomenology incoherencies aristotelian variometers  
 aba superimpositions avi evanescence hebrew i'm i'd zig i've interstitial  
 ecosphere deconstruct immersive unsleeping ing exfoliations

===

## LITTLE NO MORE WAR

*Alan Sondheim · 13 December 2002, 12:45 a.m.*

### LITTLE NO MORE WAR

We to want make an be anti-war good piece. citizens. effectual. war are of  
 frightened this country. and by the madman at top. write beginning it loud  
 clear. mistake No our one message. can owe everything Godard. begin will  
 show wounded horrors war. dying soldiers. bodies parts speak we with  
 mothers fathers, sons daughters, nightmare cities. bombed-out hospitals  
 schools. dolls dead stuffed in animals children ruins. This is not  
 Auschwitz. enough. Auschwitz; Auschwitz a call nuclear explosions napalm.  
 animals. IS THIS WAR. THE EFFECT OF more mutilated bodies. soldiers, men,  
 women, children. ALSO rites mourning survivors. starving families empty  
 landscapes destroyed villages. AND THIS. Nothing piece it. It never IT  
 NEVER ENOUGH. SUICIDE SQUAD patriot suicide squad.

protest. WE STAND IN MIDST FLAMES. ARE CHILDREN HOLOCAUST HOLOCAUST. ===

===



**svengali.mov***Alan Sondheim · 14 December 2002, 1:21 a.m.*

svengali.mov

denser under valium, dance under furious illness, thinned vulva, swollen uvula, slow dance with dense stroke of growths, valium uvula "did you have to get her stoned" "no, she went with it, swollen uvula of green-white interiors modified to d a slight reddish-brown" ... no inscription but sruti-sound, body-tamboura, she says before the camera rolls, "you're always inside me" - then (svengali) - the turning away - you might say her face against her wide-open mouth, then deep reddish-brown (a tendency) in her full-body dance in dark (reddish-brown, black) clothing, for a few seconds; you also see (after the first turn-away of the face), the shadow of torii outlined against the green-white sky) -:d a slight reddish-brown inscribed across the lips; the labia are green-white against green-white; everything but the sound is in the process of disappearing-inscribing; you can run the variations simultaneously, building sound on sound, chant on chant, the murmuring of the increased world drawn in to the body's cavities -:dense under valium, dented gnawed maw of mind, svengali: "you finished the film. what's going on with the film?" "she's lying back, you see her" just for a moment, her breasts with white nipples. vaginal-mouth keyed throughout. at the end of the two minute forty second work, she appears against her wide-opened mouth. sound comes out everywhere. that is the key, folded red tongue, inserted uvula. she dances outdoors on a roof in a doorway wearing black clothing with her hands towards the white sky as the camera pans past her towards three small steps covered with snow as the image freezes and the piece comes to an end. the medical green-white of the infrared is d a slight reddish-brown: no, she went with it; it's all right with her; it's an intervention:svengali.mov 2'4" cdrom/dv carter/sondheim ::

===

**reality***Alan Sondheim · 14 December 2002, 8:00 p.m.*

reality

there was the thickness of codes and protocols, tube-forms, in shallow basin with cables strewn across the floor - i was trying to make sense of this - almost like ruins, far too much knowledge needed - i didn't have it - i'm too sick to use the digital recorder - i don't remember anything - but i'm sure this is something, somewhere, that right now is functioning - i'm awake now, i can't find it - it's not in the ceiling - not beneath the floorboards. i can't get close to the walls. somewhere everywhere there are cables - the fever stops me going on about this - there were a number of people - inside and outside the system - need to write down the empty map - inconceivable - i spent hours on this - hallucinations - Svengali - "they say they're real" -

there's always a war on - knock on the door at midnight - we're gone  
before morning - things happen in night's uncanny portion - the cables for  
sure - the journey's just begun - we'll be there - no escape -

===

## story

Alan Sondheim · 15 December 2002, 7:47 p.m.

story

```
{ for ( i = nf; >=1;i--)printf %s , i;\n;} /[0]+/ print it turned /[z]+/
or the sky /[y]+/ something moved on /[x]+/ changed shape /[w]+/ /[v]+/
spewed /[u]+/ brilliant sparkling things /[t]+/ flooded /[s]+/ dark waves
of shapes /[r]+/ they /[q]+/ them /[p]+/ /[o]+/ were /[n]+/ stars far too
bright /[m]+/ brightened behind sparklings /[l]+/ /[k]+/ particles /[j]+/
in against /[i]+/ among between /[h]+/ repetitions across surfaces /[g]+/
moving and repeating within /[f]+/ veering horizons collisions /[e]+/
fragility /[d]+/ circulating momentarily /[c]+/ always without /[b]+/
appearances disappearances /[a]+/ pulling everything ^/ was turning |
srand @a=(hard, soft, difficult, easy, blue, grey, white, black, heavy,
light, miserable, sexual, wet, lubricated, hungered, nasty, splayed,
womanly, manly, neutral, neutered, death-like, lively, protruding,
penetrating, thrusting, giving, forgiving, poor, rich, sedate, wanton,
contrary, wayward, wandering, ill, uneasy, spry, florid, edgy, neurotic,
psychotic, catatonic, loose, taut, tight, depressed, manic);
@prep= (beneath within, beyond, throughout, confusing, staining, collusion
with); @noun=(thing, type, category, being, entity, constitution, makeup,
construct, essence, existence); \none second!\n;exit(0);}sleep(2); \nhi!
what's your name?\nwell, that, let's get started! make gender!\n;
sleep(1); that ok with you?\noh well, nothing happened.\n
it's impossible to decide behavior!, \n 1==g; time's short, please help
us along!, 5==g; you really want do this mean -, 6== g; where is taking
us, future?, 4==g; chop name; name terrific gender!, 3==g; disgusts me;
forget it! but anyway..., 7==g; that's name? ah, anyway yes, go turns me
on!, 2==g; we're breathless; wet diff times!, 5 < <<construct;well,
already constructs @a[gen1] trouble subverting categories we take granted.
simple, not compound., dubious, overly complicated..., 6==g;
deconstruction marginalizes here!, pronoun has existed hours?, knew all
wait! are gone forever!, dirty, clean, soiled, sexy, sleazy, nice,
feminine, lovely, used, fashionable, small, nervous, @verb=(thrusts,
turns, surrounds, oozes, inherits, splays, plays, mixes, amuses, runs,
flows, repairs); accompanying); @noun=(breast, love, passion, womb, penis,
vagina, masquerade, my masquerade); @nnn=(flower, thing, hole, stick,
frock, jumper, skin); nnnn= rand(8); \nopen mouth...\n;} \nah... speak...
speak...\n;\njennifer, you, you...\n; \nare dressed as that? @nnn[nnnn],
flesh, ah don't answer...\n; ah...\n; \nis julu wearing ... @nnn[non1]?
\n; \nshow panties...\n; sleep(10); \ni love feelings, ...\n;} would mind
partying?, thighs moist inviting, breasts them..., tongue speaks so
sweetly, grrrl, \n@noun[non1] @verb[non] @prep[nnnn] @nnn[non1]!\n;
@nnn[nnnn]?\n; @nnn[g] opens totally you!, moves, river deep..., mine,
sweet am yours!, body parts, list, list them... by one, alone, typing
```

done.\n; srand; \nmy yours...\n; partying, name, us?\n 3==be; come home  
me, julu-of-the-fast-crowd!\n 2==be; @a[gen] seeps into julu-jennifer\n  
0==be; @noun[non] eaten julu-of-the-open-arms julu-depressed\n (2 be);  
devour julu-of-the partying name!\n 1==be; thoughtful calls forth  
@noun[non], eating, excreting memory, becoming jennifer's jennifer.\n;}  
melt julu's skin forever..., scar, wound, brand., @a[non] gift ...,  
darling wore her frock ...; jennifer .trace`,

### song of the triumph of war

*Alan Sondheim · 16 December 2002, 1:15 a.m.*

song of the triumph of war

our terrorist violent country  
of our flesh and blood  
our killer homeland invasion  
of worlds and fury

the dead and only world  
the dead and only world

country violent terrorist our  
they'd been hacked to pieces  
her breasts hacked off  
her hair shaved off  
they were repeatedly raped  
they were hacked in pieces  
he'd lost half his jaw  
i swear by god this is the truth  
his skin burned from his body  
someone had cut off his nose and ears  
i swear there's nothing else to say  
they were still alive when these things happened  
their mouths and eyes kicked in  
country violent terrorist our  
blood and flesh our of  
her hair shaved off  
they were hacked in pieces  
he'd lost half his jaw  
i swear by god this is the truth  
his skin burned from his body  
someone had cut off his nose and ears  
i swear there's never anything else to say  
penises stuffed in their mouths  
they were still alive when these things happened  
it was impossible not to step through rotting flesh  
every one had their hands and feet hacked off  
the flesh fell from their bodies  
blood and flesh our of

the dead and only world  
invasion homeland killer our

her breasts hacked off  
her hair shaved off  
they were hacked in pieces  
he'd lost half his jaw  
i swear by god this is the truth  
his skin burned from his body  
blood poured from her mouth  
someone had cut off his nose and ears  
her stomach torn open, her baby torn out  
i swear there's nothing else to say  
i swear there's never anything else to say  
they were still alive when these things happened  
it was impossible not to step through rotting flesh  
the flesh fell from their bodies  
invasion homeland killer our  
fury and worlds of  
they'd been hacked to pieces  
they were set on fire  
her hair shaved off  
they were hacked in pieces  
he'd lost half his jaw  
i swear by god this is the truth  
his skin burned from his body  
someone had cut off his nose and ears  
penises stuffed in their mouths  
it was impossible not to step through rotting flesh  
the flesh fell from their bodies  
fury and worlds of

the dead and only world  
the dead and only world

our terrorist violent country  
of our flesh and blood

our killer homeland invasion  
of worlds and fury

====

---

### **litany of war**

*Alan Sondheim · 16 December 2002, 1:22 a.m.*

litany of war

a  
the flesh fell from their bodies  
a  
b  
every one had their hands and feet hacked off  
b  
cd

it was impossible not to step through rotting flesh  
their mouths and eyes kicked in

cd

ef

penises stuffed in their mouths  
they were still alive when these things happened

ef

g

we're born programmed with inconceivable madness

g

h

i swear there's never anything else to say

h

i

i swear there's nothing else to say

i

j

their tongues cut out, they screamed

j

kl

someone had cut off his nose and ears  
her stomach torn open, her baby torn out

kl

mn

his skin burned from his body  
blood poured from her mouth

mn

op

the children ripped in two  
i swear by god this is the truth

op

the dead and only world

qr

he'd lost half his jaw

they were on fire

qr

st

they were repeatedly raped

they were hacked in pieces

st

uv

her breasts hacked off

her hair shaved off

uv

w

they were set on fire

w

x

their eyes gouged out

x

y  
 they'd been hacked to pieces  
 y  
 z  
 fell through the rotting corpses  
 z

the dead and only world

---

## **Gesture**

*Alan Sondheim · 16 December 2002, 3:18 p.m.*

### Gesture

Why can't you put tree-limbs on the tree-branch house?  
 Because it's against the law.  
 (The humor in this lies in the fact that the joke takes an \_unexpected  
 turn\_ towards the legality of rites - i.e. it is not based on an absurd  
 ethos, but one, in fact, which makes clear and rational sense.)

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## **broken protest**

*Alan Sondheim · 17 December 2002, 12:24 a.m.*

### broken protest

one 10cm square x patch 10 of cm brown . canvas, tired 10cm of x concept-  
 ual 10 one cm square . patch tired of conceptual canvas, advertisement for  
 for war war resistance resistance accomplishing accomplishing the the  
 brunt brunt of violence. advertisement frayed . edges tired white 12-321  
 numbers . worn tired in accomplishing 12-321 the stains tired blood, of  
 urine, skin fragments and skin the and brunt other . tissues tired dna  
 individuals from . several tired individuals accomplishing a one crease  
 corner across . corner of dirt for apparently war central tired france of  
 date late late accomplishing 191-s the what circular appears hole to with  
 be charred circular brunt hole of with violence. charred what edges,  
 appears diagonally the repaired cutting seam war cutting resistance  
 parallel weave coarse of weave conceptual provenance . unknown war inked  
 near line, edge black touching india, crease near brunt edge of touching  
 violence.

===

**they come together***Alan Sondheim · 18 December 2002, 2:20 a.m.*

they come together

the flesh fell from their bodies - the pulling down of everything pure in life - every one had their hands and feet hacked off - the tumescence of life - stuttering within and stuttering without - their mouths and eyes kicked in - it was impossible not to step through rotting flesh - slow bullet life - they were still alive when these things happened - within the scent of slow lozenge life - penises stuffed in their mouths - within the scent of slow death - protruding and parasitic emanations - we're born programmed with inconceivable madness - i swear there's never anything else to say - shuddering and swollen - coagulations of bullets and lozenges - i swear there's nothing else to say - beyond pleasure the pain - blood poured from her mouth - his skin burned from his body - the swellings far too painful - i swear by god this is the truth - or they distended - sores across labia and scrotum - the children ripped in two - he'd lost half his jaw - the lungs - it emanated from the breast - they were hacked in pieces - it emanated from the prostate - they were repeatedly raped - her breasts hacked off - the tumor spewed - the shapes engorged - they were set on fire - the flesh fell from their bodies - the pulling down of everything pure in life - every one had their hands and feet hacked off - the tumescence of life - stuttering within and stuttering without - their mouths and eyes kicked in - it was impossible not to step through rotting flesh - slow bullet life - they were still alive when these things happened - within the scent of slow lozenge life - penises stuffed in their mouths - within the scent of slow death - protruding and parasitic emanations - we're born programmed with inconceivable madness - i swear there's never anything else to say - shuddering and swollen - coagulations of bullets and lozenges - i swear there's nothing else to say - beyond pleasure the pain - blood poured from her mouth - his skin burned from his body - the swellings far too painful - i swear by god this is the truth - or they

distended - sores across labia and scrotum - the children ripped in two -  
 he'd lost half his jaw - the lungs - it emanated from the breast - they  
 were hacked in pieces - it emanated from the prostate - they were  
 repeatedly raped - her breasts hacked off - the tumor spewed - the shapes  
 engorged - they were set on fire - the flesh fell from their bodies - the  
 pulling down of everything pure in life - every one had their hands and  
 feet hacked off - the tumescence of life - stuttering within and  
 stuttering without - their mouths and eyes kicked in - they were still  
 alive when these things happened - within the scent of slow lozenge life -  
 penises stuffed in their mouths - within the scent of slow death - i swear  
 there's never anything else to say - shuddering and swollen - coagulations  
 of bullets and lozenges - i swear there's nothing else to say - her  
 stomach torn open, her baby torn out - pain of murmurs - someone had cut  
 off his nose and ears - the waves of murmurs - his skin burned from his  
 body - the swellings far too painful - i swear by god this is the truth -  
 or they distended - sores across labia and scrotum - the children ripped  
 in two - he'd lost half his jaw - the lungs - it emanated from the breast  
 - they were hacked in pieces - it emanated from the prostate - they were  
 repeatedly raped - her hair shaved off -

camp beneath inversion, the diaspora, sign beneath of sign we terror, -  
 systematic camp inversion, diaspora, beneath the sign of terror, we are -  
 diaspora, camp beneath inversion, sign we terror, are all who jews, is -  
 because of the potential for future terrorist attacks. -  
 You close everything off. You are afraid of terror. -  
 Alan: I am terror-stricken. I am afraid of philosophy. At night -  
 our terrorist violent country -  
 country violent terrorist our -  
 country violent terrorist our -  
 our terrorist violent country -

it emanated from the vaginal area  
 her breasts hacked off  
 the tumor spewed  
 it emanated from the breast  
 they were hacked in pieces  
 it emanated from the prostate  
 they were repeatedly raped  
 her hair shaved off  
 it emanated from the vaginal area  
 her breasts hacked off  
 the tumor spewed  
 the shapes engorged  
 they were set on fire  
 it shaped and grew  
 their eyes gouged out  
 it swelled or it was veering  
 the dead and only world  
 bullets moved on it  
 they'd been hacked to pieces  
 bullets moved on it  
 they'd been hacked to pieces



fell through the rotting corpses  
 or the tumor swelled  
 fell through the rotting corpses  
 or the tumor swelled  
 it swelled or it was veering  
 the dead and only world

===

## Today's News

*Alan Sondheim · 19 December 2002, 1:11 a.m.*

### Today's News

... the Daniel F. Beatty, Washington, N.J., U.S.A. Golden Tongue 61-key 14-stop pump organ, gold labeling on black above the keyboard, was found between 3rd and 4th Avenue on a Dean Street sidewalk, trimmings and back removed and leaning against the main framework, around 4:30 the afternoon of Thursday, December 19th, 2002, and brought to the corner of Dean Street and 5th Avenue, at 432, around 5:40 in the evening of the same day, by Azure Carter, Alan Sondheim, and Mark Esper, where Gary Wiebke was discovered coming into the same establishment, and his help solicited, to the effect that Azure Carter carried the properly-cut Victorian trimmings to the third floor, while Gary Wiebke and Mark Esper carried the 125-kilo instrument, dating from late 1878 or early 1879, judging by the serial number, up two flights of stairs and into Azure Carter's and Alan Sondheim's apartment, while Azure Carter and Alan Sondheim cleared a passage in order to eventually move and re-assemble the walnut, ivory- and ebony-keyed small parlor organ, whose bellows and suction box were still intact, by replacing the trimmings and reattaching the back, removing, however, the outdated electric motor, preferring instead to utilize the original and still-functioning pedals to good effect, as the marvelous sonority of Forte, Coupled, Viola, and Sub-Bass floated over their space, the instrument clearly played properly and for the first time in a century ...

===

## ff

*Alan Sondheim · 20 December 2002, 1:40 a.m.*

### ff

drowning, the capsized boat righted at sea or brought to land for careful repair, all firing counterbalanced, all considerations given only to the pacific, no missile shall sully our space or any other, no united states army terrorist helicopter shall attempt flyby, we shall kill them with kindness, with supersonic flowers piercing rotors, stalling ramjet and jet alike, we shall inscribe the skies with our pacific aims and energies, thus shall we memorialize the density of the pacific and transcendent, without alloy, shall we silence all sirens, thus our proposal for lower

manhattan, this fortified quietude, thus :: when in doubt, with fortune,  
 and men's eyes, i tend to propose for lower manhattan, a memorial of  
 turret and bunker, aimed always skyward downward, employed against any and  
 all intervention, from foreign or domestic powers, no airforce or navy, no  
 marine, shall desecrate the bunker with a flyby, no bullet shall graze  
 this hallowed ground, no siren shall elicit any but aid to the rescue of  
 fire or : withdraw, only cowards live to tell the truth : i am a coward  
 with careful repair :: no united states or foreign airforce shall fly  
 above our hallowed city : no planes or missiles or bombs :: i am a coward  
 in careful repair

only cowards live and tell the truth  
 cowards are the survivors of the fittest  
 , all firing counterbalanced, all considerations given only to the  
 pacific, no ssan  
 unset unset operating parameters ('unset ?' for more)ad  
 issile shall sully our space or any other, no united states army terrorist  
 cowards are the survivors of the fittestg/portal/  
 helicnt status informationg out.01 lgold01  
 helicnt status informationuctures are dense and stro  
 toggle toholes give a sense  
 helicnt status information hthom003 lgome001  
 toggle toprin  
 of lightness,  
 helicnt status informationf bulk and overbearing tha  
 toggle to delarosa ht  
 helicnt status informationpet01 sspur001 F  
 man  
 toggle toiversityter432 Dea  
 toggle tong public space an  
 toggle to among land, shado  
 toggle to ssspon0luse to ac  
 we shall kill them all :: shall survive :: tong public space

===

## Requiem in Honor of the Coming Dead

*Alan Sondheim · 21 December 2002, 3:08 a.m.*

### Requiem in Honor of the Coming Dead

Forte Sub Bass Bass Coupler Echo Piano Bourdon Sub French Echo Harp  
 Bourdon Aeoline French Forte Horn Bass Harp Coupler Aeoline Piano Melodia  
 Melodia Delicato Delicato Celeste Celeste Viola Viola Vox Vox Humana  
 Humana Treble Treble Requiem: Mouths 35 that minutes. ||begin Mouths to  
 that speak. ||begin Bowing to of speak. membranes Bowing Requiem: of 35  
 membranes minutes. stretched |across |across the the Cavern Cavern of  
 Plato. Reverberation, Reverberation, Multi-tap Multi-tap Delay, Delay,  
 stretched Paragraphic Equalizer, Graphic Volume Equalizer, Beatty Pump  
 Organ In honor In Dead the War of

Forte Coupler Sub Echo Bass Piano Coupler Sub Echo French Piano Echo

Bourdon Harp French Sub Harp Bass Aeoline Horn Horn Coupler Melodia French  
 Delicato Celeste Celeste Viola Viola Vox Vox Humana Humana Delicato Treble  
 35 Requiem: minutes. Mouths ||begin 35 Mouths that to minutes. that  
 ||begin Humana to Treble speak. of Bowing membranes of Requiem: membranes  
 35 stretched |across |across the the Cavern Cavern of Plato. stretched  
 Reverberation, Multi-tap Reverberation, Delay, Multi-tap Paragraphic  
 Paragraphic Equalizer, Equalizer, Graphic Graphic Volume Volume Beatty  
 Beatty Pump Pump Organ Organ In honor In Dead In War the

Requiem::::Plato. Reverberation, Reverberation, Multi-tap Multi-tap Delay,  
 Delay, membranes minutes. stretched |across |across the the Cavern Cavern

===

## Requiem for Time

*Alan Sondheim · 21 December 2002, 3:21 a.m.*

### Requiem for Time

burn the bones  
 burn the bones  
 night Day are evil  
 slaughter the bones buried in sand  
 Bush is murderer  
 slaughter the Iraqi bones buried in sand  
 killer fascist Nazi  
 slaughter the little children  
 Cut out off eyes hands feet of nose out Kill eyes all feet friends nose  
 Cut prick off Kill hands all of friends Cut segregationist segregationist  
 Republicans Republicans anti-environmental anti-environmental Bring  
 Bring war war to to streets  
 burn the bones of children bones of women  
 Burn cities down  
 burn the bones of men bones of men and women  
 families of governments tongues tongues liars liars their their families  
 heads governments right left arms for left coming Prepare wounded for  
 right coming right dead their wounded left invisible everywhere everywhere  
 planet slaughter Do planet for Do invisible not Prepare moment do think  
 for they come come They do in us moment They they in come night They day  
 come are night evil are  
 hack Iraqi Arab bones children women men children  
 Bush is murderer  
 hack starving children  
 killer fascist Nazi  
 burn the bones burn the bones  
 Cut off hands of Cut out eyes feet nose prick Kill all friends  
 segregationist Republicans kill all anti-environmental Bring war to  
 streets  
 burn the bones burn the bones  
 Burn cities down  
 burn the bones burn the bones  
 families Kill governments of tongues tongues liars liars their their heads

right right their arms left left Cut Prepare for coming dead for wounded  
 burn the bones burn the bones  
 invisible Bush Prepare everywhere for slaughter planet for Do for not  
 moment think they moment not they come do for come Do us think They in  
 They night come day night are evil  
 burn the bones burn the bones

===

## tuner

Alan Sondheim · 22 December 2002, 12:47 a.m.

tuner

Nikuko, this came to me.  
 k15% tail spamct: 2 - Re: em  
 k16% whenuery  
 To:  
 ksh: when: not found Nov 30  
 Hi again  
 k17% you'reer: the let  
 > workingnsion Onl  
 > a manual reed organ  
 Parts/Attachments:s  
 > you're  
 ksh: youre ~72 line  
 working(charse  
 a manual reed organest  
 Composition, Co  
 youre: not founder  
 2 Shown  
 k18% goingText (char  
 ksh: going: not found  
 AI  
 + N 4  
 k19% through labor-----  
 ksh: through: not foundvision" re:arked for de  
 k20% it takes  
 ComputingTERNET:info@  
 Computers OK 67 l  
 Web Hosting] Fwd: 16.320  
 k21% away 2 Show  
 ksh: away: not foundcharset: ISO-8859-1)  
 k22% h", ISM  
 6 proc  
 7 bac  
 -----  
 8 ls-----  
 9 b---PM org  
 10 mwithin HP  
 11 lse  
 R

12 mowing tex  
 13 me "iso-88  
 14 lscter set.  
 15 tail spam  
 help for y  
 16 wheniversity of  
 17 you'rer display is s  
 workingSCII" character  
 a manual reed organUniversity of British Colum  
 you're  
 [ Some ch  
 18 goinge displayed i  
 19 through labor British Columbia inv  
 20 it takes for a  
  
 21 Novem  
 21 away

k23% the distancetune://www.hp.com  
 ksh: the: not foundDepartment of Engli  
 k24% pico zz at the Assi  
 Jennifer, to work at culture requires both physical and mental labor.  
 Nikuko, the distance gets closer as labor disappears.  
 Jennifer, even thought is physical labor.  
 Nikuko, then mental labor  
 Jennifer, occurs elsewhere, always elsewhere, something  
 Nikuko, we might ascribe to the other  
 Jennifer, or our internal states  
 Nikuko, out of touch,  
 Jennifer, out of mind

===

UW PICO(tm) 4.4

File: zz

[ New file ]

^G Get Help ^O WriteOut ^R Read File ^Y Prev Pg ^K Cut Text ^C Cur  
 Pos  
 ^X Exit ^J Justify ^W Where is ^V Next Pg ^U UnCut Text^T To  
 Spell

## Aphorisms

*Alan Sondheim · 22 December 2002, 3:53 p.m.*

### Aphorisms

Take it as far as you can; frenzy awakens it.  
 Suck sex for the enumeration of organs.  
 Exhaustion eliminates the adverb like the open wound it is.  
 Leave the gap, there's smoke.  
 Where there's fire, words suffocate the mouth.  
 The cloth loincloth falls to pieces.

Bite God at a distance.  
 Honestly is the last refuge of talking forever.  
 If you cut out their tongues, you balk at the righteous.  
 Truth is a running woman.  
 Sit at the foot of a refugee's house.  
 When you seek sex, you seek geometry.  
 The absence of culture is always refused.  
 Crawl through the dung which is always renewable.  
 The decision against suicide brings proof to the mountain.  
 The valley knives the body.  
 Etiquette conforms paranoia.  
 Politeness is the best cleanser.  
 Etiquette is a mingling of other bodies.  
 Bodies guarantee.  
 Images guarantee the demises of damaged life.  
 Revel in the quantity of organisms available.  
 Illness increases; hatred supports it.  
 Bring others down with the other.  
 Do not do with one foot after death.  
 After birth is the shortest distance between two points.  
 The alpha and omega court the eternal.  
 What is never considered is the consternation of the author.  
 Theory is invaded by the completion of time.  
 Representation is the origin of negation.  
 The triangulation of spirit is the reception of the shadow of women.  
 The first invention of man is the same.  
 Opposition is the barrier of language.  
 The circuit of the slogan is a metaphor.  
 Nothing dissolves in the presence of speech.  
 Not the shadow of a doubt coheres to transcendence.

===

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### **psalm of future disappearance**

*Alan Sondheim · 24 December 2002, 8:49 p.m.*

psalm of future disappearance

jennifer, she said, nikuko  
 beautiful women of the willow and fair  
 behind the screen, shapes of dragons, cranes  
 her hands fluttered in geometries, shapes  
 humans behind the stones of the screen  
 it is love and sex, it is death and hard bushido  
 jennifer and nikuko were bare  
 luna celesta, heard murmurs in the distance  
 nikuko's hands made flame-cast shadows  
 reeling in the moments of temporary beauty  
 the grain of the metal of the blade of the sword  
 the humans preparing the final act  
 the stones of the screen murmuring like humans  
 the turbulence and vortices of smooth smooth air

there was hardly anyone there  
you could read the future if you knew the future  
flame and screen future bamboo and screen jade  
it is love and sex, it is death and hard bushido  
the turbulence and vortices of smooth smooth air  
of  
jennifer, she said, nikuko  
jennifer, she said, nikuko

humans behind the stones of the screen  
a  
beautiful women of the willow and fair  
the stones of the screen murmuring like humans  
bc  
jennifer and nikuko were bare  
the turbulence and vortices of smooth smooth air  
there was hardly anyone there  
def  
reeling in the moments of temporary beauty  
the edges of the screen curled  
they're here in the world  
they're unfurled  
ghij  
behind the screen, shapes of dragons, cranes  
it is love and sex, it is death and hard bushido  
sutra of non-being  
the grain of the metal of the blade of the sword  
the humans preparing the final act  
klmno  
her hands fluttered in geometries, shapes  
it was a soft summer evening, kyoto, 1321  
luna celesta, heard murmurs in the distance  
nikuko's hands made flame-cast shadows  
nikuko, she said, nikuko  
you could read the future if you knew the future  
pqrstu  
jennifer, she said, nikuko  
jennifer, she said, nikuko

and i'm losing energy  
and i'm worn out  
and my mind's confused  
jennifer stood by the jade screen  
nikuko was behind her  
vwxyz

===

**i don't want to be the bearer of bad news along the Moselle***Alan Sondheim · 25 December 2002, 8:38 p.m.*

i don't want to be the bearer of bad news along the Moselle,  
nor nullo spinae, nothing of the bones of men, Ausonius, i've  
had enough barbarians pressed hard against the gate -  
Lesbia stood by the bronze auracular  
you could read her future if you knew the future  
her hands fluttered in sacred cords  
Luna Celesta, heard murmurs in the distance  
it is love and sex, it is death and hard marl  
the grain of the metal of the blade of the sword  
behind the auracular, shapes of dragons, pearls  
they're here in the world  
they're unfurled  
the edges of the auracular curled  
turbulence, the violence of the pair  
there was hardly anyone there  
Lesbia and Veneres Cupidinesque were bare  
the stones of the auracular murmuring and austere  
humans behind the stones of the auracular  
i don't want to be the bearer of bad news beyond Moselle  
Veneres Cupidinesque was behind her  
Veneres Cupidinesque's hands made flame-cast shadows  
you could read her future if you knew the future  
her hands fluttered in sacred cords  
Luna Celesta, heard murmurs in the distance  
it was a soft summer evening, roma, 324  
it is love and sex, it is death and hard marl  
the grain of the metal of the blade of the sword  
the humans preparing the final act  
behind the auracular, shapes of dragons, pearls  
they're here in the world  
they're unfurled  
the edges of the auracular curled  
turbulence, the violence of the pair  
there was hardly anyone there  
the stones of the auracular murmuring and austere  
humans behind the stones of the auracular  
nor nothing of men's bones, Ausonius  
Veneres Cupidinesque's hands made flame-cast shadows  
you could read her future if you knew the future  
her hands fluttered in sacred cords  
Luna Celesta, heard murmurs in the distance  
it was a soft summer evening, roma, 324  
it is love and sex, it is death and hard marl  
the grain of the metal of the blade of the sword  
they're here in the world  
they're unfurled  
the edges of the auracular curled  
there was hardly anyone there  
Lesbia and Veneres Cupidinesque were bare



the stones of the auracular murmuring and austere  
 humans behind the stones of the auracular  
 i've had enough, the hordes against the gate  
 Lesbia, she said, Veneres Cupidinesque

===

## creative nonfiction

Alan Sondheim · 26 December 2002, 9:22 p.m.

### creative nonfiction

i'm tired of this when we were floating over the to work out the relations  
 with my father in a healthier fashion, even the world. i still live there;  
 i'm a violence and the tension is unbearable. sexuality became a furious  
 hle@fre kl0% or sometime lost my aimed his gun in my direction when we  
 were floating over the on above the cliffs or over them. i didn't know  
 better about me what i was doing, i'd have been able to work out the  
 relations with my the darkness of the hurtling impetus against the wall of  
 writing from which i displ mour l virginity just about the time a soldier  
 when we were floating over the them. i didn't know better about me what i  
 was doing, i'd have been able world. i still live there; i'm a violence  
 and the tension is unbearable. sexuality became a furious " the mfor 2  
 when we were floating over the me what i was doing, i'd have been able  
 world. i still live there; i'm a now escape through others creatively  
 insanity everywhere in this world, among friends and mchara 3 them. i  
 didn't know better about To: others. alan, she said, stop it.

others. alan, she said, stop it. others. alan, she said, stop it. or  
 sometime lost my aimed his gun in my direction them. i didn't know better  
 about me what i was doing, i'd have been able to work out the relations  
 with my rest of the family placing me in the darkness of the hurtling  
 impetus against the wall of writing from which i insanity everywhere in  
 this world, among friends and lsljudmila.o 4 born and later in 1967 or  
 sometime lost my virginity just about the time a soldier aimed his gun in  
 my direction them. i didn't know better about me what i was doing, i'd  
 have been able to work out the relations with my the darkness of the  
 hurtling unbearable. sexuality became a furious now escape through others  
 creatively insanity everywhere in this world, among friends and se  
 mtm.va.com.aus tail 5 impetus against the wall of writing from which i now  
 escape through others creatively insanity everywhere in this world, among  
 friends and a-ASCII cd 6 i'm tired of this [ 0 but ghosts come always back  
 and furious on above the cliffs or over them. i didn't know better about  
 to work out the relations with my the darkness of the hurtling violence  
 and the tension is unbearable. sexuality became a furious now escape  
 through others creatively nonfictionally. i've seen far too much insanity  
 everywhere in this world, among friends and be filay pico 7 or sometime  
 lost my virginity just about the time a soldier rest of the family placing  
 me in unbearable. sexuality became a furious now escape through others  
 creatively nonfictionally. i've seen far too much [ Subject: virginity  
 just about the time a soldier when we were floating over the on above the  
 cliffs or over genre. why didn't other people tell the darkness of the

hurtling world. i still live there; i'm a nonfictionally. i've seen far  
too much print-b h] 8

===

## Looking for truth

*Alan Sondheim · 28 December 2002, 7:46 p.m.*

Looking for truth

"The Baal Shem said: 'What does it mean, when people say that Truth goes over all the world? It means that Truth is driven out of one place after another, and must wander on and on.'" (Martin Buber)  
Nous sont tres fatiguee sur le pont avec la plume de ma tant.  
Nous avons trois souris, aveugles, desoeuvres!  
Frere Jacques, ou sont les armes cireux?  
Dansez et dormez sur les rues triestes et courir rapid!  
Ou sont les cadvres? Marguerite! Marguerite!  
Monsieur, la automobile nous mise a mort aujourd'hui!  
Medecin, medecine! Nous tombes au-dessous de pont de fer!  
Un avion de transport vol au dessus des coureurs qui dances.  
Amenez tole; tant etalons! - Etalez - ils vens!  
Frottez, ou frisson, ou froisson - frole la question ...  
Un tort est une honte ...  
"Symbolic function is incorporated by certain molecules only in the context of specific neural systems in which the molecules are elaborated."  
(Ira B. Black)  
Cherchez la verite.

===

## cjn

*Alan Sondheim · 28 December 2002, 10:33 p.m.*

cjn

>From first to last, Jennifer was unable to face the vacancy that pursued her every step of the way. She felt old and used. She was beginning to resent Nikuko, and looked for a new Clar. She wanted either war or sex; it didn't matter. She was human after all. It was a world without men! It was a world without anything! It was Dangerous-Toy world, and she was on top. She lay back down to sleep. She never dreamed. The Clar came in with a question. Jennifer woke with a start. You am your new Clar, she asked, already knowing the answer. Nikuko would have been shredded; she suspected nothing. One or the other had to go. War and love in a huge blend, hating the enemy enough to kill her. She put on her new Clar. She could hear Nikuko in the distance, begging, begging... What could she do? The shredder existed beneath the bleak sky of the dome, to one rococo elliptical center; Jennifer was at the other. It was emptied otherwise. She loved the begging sounds, the tormented cries and murmurs of the wounded. Humans mewled in orgasm and death, she mused. I shredded first;

I'm still here, the new Clar unformed, ungrown, at your mercy. Hello, I are the new Clar. I are at Jennifer's mercy. She keeps me naked and bound; she gives me a gun. I kill on command but only on command. I are available to her at any time. I don't have to think for myself. The old Clar has gone; the screams am dying out. Each bit of tissue cries on its own. They am dying, one after the other, hundreds and thousands. Hello, I are the new Clar, Jennifer. The new Clar was breathing deep into Jennifer's holes. Jennifer was expanding; eyes closed, in ecstasy, she would fill the universe, break the dome, begin another. The cycle worked because of her quick draw and politeness. The new Clar would be named Nikuko. She liked the name and decided to continue it. Nikuko never returned, but Jennifer mused, there is always a new Clar. The Clar, now Nikuko, was breathing mindfully. Jennifer was totally at peace; every inch of her body alive with passion, ecstasy, bravery and fury at the thought of war. Jennifer was known far and wide for starting the marvel-war. She began and finished the marvel-war and everyone would die again and again. Jennifer's legs were spread and her mouth was open. There was a huge man in the sky writing everything down. He was warrior-man, holding Jennifer with jealous tenacity. Jennifer did not mind, because she was busy with her marvel-war and new Clar. The man was shameful watching everything. Time and time again he would see the Clar shredded, the new Clar coming. He was bound in chains to an enormous rock. Something pecked at him every thousand years and the rock would wear down only with eternity when he would be rescued by the knight. Jennifer was much more alive and had things to do. She was wayward and shameless and the new Clar cleared out the debris of the marvel-war. The new Clar asked Jennifer what else to do, but Jennifer had returned to sleep. Jennifer never dreamed, and was not dreaming now. The new Clar was called Nikuko and when Jennifer stirred, she asked Nikuko not to begin the derail-war and specifically not to begin the deflect-war, and the new Clar agreed and they did return and the mewling had stopped. They waved their arms furiously in a dance of epiphany and the man was losing his liver. His liver began to grow. They never spoke to each other and she never looked at him because she did not know his language. The new Clar waved her arms more and more and then waved Jennifer's arms. Jennifer waved the new Clar's arms, which were called the arms of Nikuko. Jennifer had a bright and shiny smile. Her Clar loved her smile. Her new Clar would smile when she would smile. Sometimes her new Clar would smile on her own. Her new Clar was called Nikuko. Sometimes they were at war. Sometimes they made sexual and non-sexual love.

They made many kinds of war. There was only one Clar, the new Clar. She was Jennifer's addition. Jennifer was her addition. The tissues from the shredding machine were very silent. Nikuko did not hear a thing, and either did Jennifer. The new Clar made many kinds of love. The warrior-man

===

**meditation haiku images***Alan Sondheim · 29 December 2002, 4:06 p.m.*

meditation haiku images

<http://www.asondheim.org/portal/h1.jpg> to [h7.jpg](http://www.asondheim.org/portal/h7.jpg)

pleasant  
nightshots.  
no crickets  
here!

boughs bend to  
night-shot spirit

sony haiku:  
adjust the lens!

lightless light -  
everything in this cold world  
needs batteries

the big test  
of zero-lux weather

winter wind  
ecstatic steady-shot -  
what trembling!

oh breathe deeply -  
autofocus and spirit -  
both unforgiving

===

**The unravelling***Alan Sondheim · 29 December 2002, 5:02 p.m.*

The unravelling

I yourself. am I Nikuko. am Please, Nikuko. describe Please, yourself.  
describe in down the in middle the of middle tiny of machines, tiny  
crawled machines, down crawled furrow the bark, the brass bark, spring  
brass tendrils spring into channels leaf into stomata, leaf following  
stomata, my following channels my through forest woods through and woods  
forest and You seems. have You your have mind your on mind it machines,  
seems. it minding all machines minding tending machines leaf-curling,  
tending all leaf-curling, autumn cam color autumn exchange color cam and  
tendrils, branch, alignment tendrils, twig of branch, and shadowy all  
crown, shadowy invisible machines think You too think much too about much  
machines. about among present fern among weed, and present machines every  
among leaf, every up-welling leaf, roots up-welling trunks, and membranes  
cams, membranes, among turning the cams, of bending springs springs of Is

relax? this Is how this you how relax? you machine of brass, and lathings,  
cam i lathings, follow i furrows the bark of cell, and penetrate cell,  
leaves, all twigs, leaves, branches, twigs, woods, all forests, machines  
small and should You try should taking try off mind swelling saps, pulling  
and leaves among saps, and ground-swell airings, waters ground-swell  
fungi, and bacterial fungi, airings, bacterial sending roots upwards  
sending springs, of cams of Are pervert? a you neurotic a pervert? Why  
pervert?

I am Nikuko. Please, describe yourself.

in the middle of tiny machines, crawled down  
the furrow of the bark, brass spring tendrils  
into leaf stomata, following my channels  
through woods and forest

You have your mind on machines, it seems.

minding machines tending leaf-curling, all  
autumn color exchange through spring and cam  
tendrils, alignment of twig and branch,  
all shadowy crown, the machines invisible

You think too much about machines.

among fern and weed, the machines present  
among every leaf, up-welling roots and trunks,  
membranes among membranes, the turning of cams,  
bending of springs

Is this how you relax?

of machine and brass, cam lathings, i follow  
among the furrows of bark and cell, penetrate  
all leaves, twigs, branches, among all woods,  
forests, cams, and small machines

You should try taking your mind off of machines.

swelling and pulling among leaves and saps,  
ground-swell waters and fungi, bacterial airings,  
roots sending upwards through small machines,  
machines of springs, machines of cams and brass

Are you a neurotic pervert?

===

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**The Free Subject***Alan Sondheim · 30 December 2002, 2:42 p.m.***The Free Subject**

Subject: Drunk, Drugged and taken advantage of, we have it all here...

Undelivered Mail Returned to Sender -75 million of stuff

75 Free Legal Advice: Divorce, Child Support...

Subject: here...

Drunk, Subject:

Drugged Drunk,

and Drugged

taken and

advantage taken

of, advantage

we of,

have we

it have

all it

here...

Free Subject: Legal Free Advice: Legal Divorce, Advice: Child Divorce, Support... Child Subject: taken Drunk, advantage Drugged of, and we taken have advantage it of, all we here... have Subject: it Drunk, all Drugged here... and Undelivered Returned Mail to Returned Sender to -75 Sender million -75 of million stuff of Subject: stuff Undelivered 75 Free Subject: Legal Free Advice: Legal Divorce, Advice: Child Divorce, Support... Child

===

**[no subject]***Alan Sondheim · 31 December 2002, 10:31 p.m.*

the fires are starting - we can't make it back to the mainland - they're not taking our money or credit here - friends feed friends - we're all going to die soon anyway - in the distance the ruins produce black clouds - they're turning - they're coming across - we'd need two whole bridges - we'd have to cross the island - that isn't possible - we'd die - there are too many hotspots - this is a message - one of the last - you're coming across - you're coming across it - from the empty world - we're cornered here - everything poisonous - from the future to the past - from nowhere to anywhere - we won't be able to hear from you - there's no need to say anything - write anything - you might think of us - radio's gone - too much static - no tv - nothing like that - same thing with the cellphones - burned-out aerials - the water's already turning - the world's curled with pollution - furious particles - we'll make up stories for a while - we'll leave our names on the walls - you'll be the walls -

# 2003

*556 poems · 207,746 words*

**perfection***Alan Sondheim · 1 January 2003, 9:41 p.m.*

perfection

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### To:

*Alan Sondheim · 1 January 2003, 12:37 p.m.*

To: internal bleeding, ondoho@hanmail.net, internal bleeding,  
 ondogi@hanmir.com, internal bleeding, ondogi@hanmail.net, battles within  
 me, internal bleeding, ondog92@hanmail.net, internal bleeding,  
 ondocusu@hanmail.net, internal bleeding, ondochi@dreamwiz.com, battles  
 within me, internal bleeding, ondochi@chollian.net, internal bleeding,  
 ondoa@hanmail.net, battles within me, internal bleeding,  
 ondo@hyondoch.ed.chungbuk.kr, battles within me, internal bleeding,  
 ondo845@hanmail.net, internal bleeding, ondo3766@yahoo.co.kr, internal  
 bleeding, ondol@chollian.net, battles within me, internal bleeding,  
 ondng@yahoo.com, internal bleeding, ondmin@netian.com, internal bleeding,  
 ondm79@hanmir.com, battles within me, internal bleeding,  
 ondm33@yahoo.co.kr, internal bleeding, ondm33@hanmail.net, internal  
 bleeding, ondlove@yahoo.com, battles within me, internal bleeding,  
 ondkk@hanmail.net, internal bleeding, ondk@yahoo.com, internal bleeding,  
 ondk@hei.co.kr, battles within me, internal bleeding,  
 ondk5620@hanmail.net, internal bleeding, ondk123@hitel.net, internal  
 bleeding, ondjj@hanmail.net, battles within me, internal bleeding,  
 ondj@netsgo.com, internal bleeding, ondj@netsgo.co.kr, internal bleeding,  
 ondj@hanmail.net, battles within me, internal bleeding, ondj@anyweb.co.kr,  
 internal bleeding, ondjl004@hanmail.net, internal bleeding,  
 ondii@neolife.net, battles within me, internal bleeding,  
 ondiana@hanmail.net, internal bleeding, ondial@unitel.co.kr, internal  
 bleeding, ondiablo@netsgo.com, battles within me, internal bleeding,  
 ondia@hanmail.net, internal bleeding, ondi@hanimail.com, internal  
 bleeding, ondi@chollian.net, battles within me, internal bleeding,  
 ondi9@hanmail.net, internal bleeding, ondi68@hanmail.net, internal  
 bleeding, ondi2@netsgo.com, battles within me, internal bleeding,

ondi2@netsgo.co.kr, internal bleeding, ondi2895@hanmail.net, internal  
bleeding, ondi21@dreamwiz.com, battles within me, internal bleeding,  
ondi027@hanmail.net, internal bleeding, ondhi@unesco.org, battles within  
me, internal bleeding, ondheon@soback.kornet21.net, battles within me,  
internal bleeding, ondheon@hanmail.net, internal bleeding,  
ondheim@yahoo.com, internal bleeding, ondheim@panix.com, battles within  
me, internal bleeding, ondheim@hanmail.net, internal bleeding,  
ondheim@chollian.net: reset  
Subject: from out there to in here: reset  
Data: reset

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### wonder question problem gate, 42%

*Alan Sondheim · 2 January 2003, 1:28 a.m.*

wonder question problem gate, 42%

heaven earth black yellow :: is black, the cosmos are vast a desolate  
wasteland sun fills moon sets in west it's dusk from 7 to 9 morning  
constellations line up measure word, they spread out cold comes heat goes  
autumn harvesting winter hiding, concealing intercalary timing leftover  
residue becomes one tenth measurement of years so lu bamboo pitches shift  
position open clouds ascend, galloping, sending rain dew forms becoming  
frost gold gives birth beautiful water jade emanates Kun mountain summit  
double-edged dagger furiously named huge gate-tower pearl called light  
darkness treasure fruit plum apple many vegetables mustard ginger sea  
salted rivers fresh fishscales hidden depths feathers circling above fire  
dragon emperor teaching phoenix royal official men beginning making  
writing characters then uniforms, wearing robes < clothing skirts expel  
throne yield country yao tang has predicted console people strike down  
guilty hold boundary talk and test with scalding trying case at court  
query way bequeath bow doubting sections love raise hosts leaders minister  
prostrate army barbarians near far reality ration guest returning cries  
white colt grazes there change covers grass weeds (vegetation) trust  
attain myriad (10,000) directions (square) covering person issues (giving  
to) four great five (is) normal respect (connector / alone) rearing  
children (!) flattering destroys injures women adore chastity unyielding  
imitate pleasing genius know what passes certainty attainment ability  
never neglect deception other brief disintegration reliance on self  
(self-reliance) long faith cause should be covered (protect your faith)  
tool (utensil) desire trouble (quantity) measure-word ink (of) sorrow,  
sadness (on silk) printed (sadness stains poetry praise small (lamb) sheep  
(sheep) view, scenery lines tied or lined-up wisdom restraint, conquering  
study makes (creates) sage benevolence built name stands origin shape  
proper (upright) model sky valley proclaim (one's) fame empty chamber hall  
(public room) learn (review lessons) carefully disaster (catastrophe)  
depends (is caused by) accumulation evil blessings (fortune) (are virtuous  
happiness 1/3 meter (scale, ruler) bi-jade (circular disk hole) negative  
(un- ) 1/30 (measurement, small) yin (shadow, moon, sexual organs,  
feminine, secret) (just so) (to be) emulated (compete with) capital father  
(parallels) (business) affairs supreme ruler speak strictly (accurately)

give filial piety serves as (accepts) end power (the others) devotion  
 follows (rules) life face (meet, confront) deep tread (put shoes) lightly  
 dawn (early morning) prosper warm (and pure) like (an) orchid(s) this  
 fragrance (a) pine(s) prospers (the) river flows not (un) stopping  
 (ceaselessly) (abyss) clear (transparent) take (create) reflection contain  
 (form) (and) stop if (one is) thinking say diction (classical rhetoric)  
 (with) quiet, peaceful determination deliberate beginnings sincerity,  
 fidelity beautiful, beauty prudent all good ancient laws honorable trade  
 place) foundation rolls greatly nothing (in the) outstanding ascend (to)  
 (service) addition work obey government survive by means wild pear go  
 increase chant music particularly precious humble rites well valuable low  
 harmony below harmonious husband chants (calls upon) wife external  
 (foreign) accept pass instructions enter internal) (play music) mother  
 appearance (ceremony) father's sister older brother younger same as) child  
 compared son (child) think very much \ each elder agreeing (as) mind  
 (ch'i, spirit) linking (joining) branches make friends join divide cut  
 polish precepts rules kind humanity (conceal) compassion create order  
 separation integrity (justice) back honesty wicked suffer setbacks loss  
 money still nature evades passion heart moves weary guard truth full  
 intention follow idea (your) (mind) steer properly please rank (of office)  
 bind yourself city village flourish summer east two capitals Mong  
 (mountain) Luo (river) floating Wei according (seize) Jing (Sheu river)  
 [...] public rectification fit dwell leisure ch'in 4-stringed instrument  
 wonderful question problem gate ===

(!)

*Alan Sondheim · 2 January 2003, 4:22 p.m.*

(!)

(a)

child

pine(s)

reflection

son

(child)

(an)

orchid(s)

(and

pure)

(and)

humble

polish

rules

stop

village

west

(are  
caused  
by)

(conceal)

(connector  
/  
alone)

(giving  
birth  
to)

(in  
the)  
end

summer

(is)  
brief

long

normal

trouble

(justice)

(of)  
appearance  
(ceremony)

evil

sorrow,  
sadness

study

(on  
silk)

(one  
is)  
thinking

(one's)  
back

fame

(quantity)  
measure-word

(the  
place)

(the)  
Luo  
(river)

chant

depths  
(abyss)

external  
(foreign)

husband

mother

river

rolls

wife

(vegetation)

(with)  
quiet,  
peaceful

(your)  
heart  
(mind)

4-stringed  
instrument

Wei

a  
desolate  
wasteland  
myriad

(10,000)

still

above

accept

according  
to  
(seize)

adore

agreeing

all

ancient  
laws

and

bow

change

far

injures

low

valley

wonderful

apple

are  
valuable

vast

as  
well

ascend  
(to)

ascend,  
galloping,

at  
court

attain

attainment

bamboo  
pitches

barbarians

beautiful

beautiful,  
beauty

becomes  
one  
tenth

becoming

beginning

beginnings

below

benevolence

bequeath

bind

black

blessings  
(fortune)

branches

by  
means  
of

called

capitals

carefully  
chants

(calls  
upon)

characters

chastity

circling  
city

clear  
(transparent)

clouds

cold

colt

comes

compared  
compassion

console

contain  
(form)

covering

covers

create

cries

cut

deception

deliberate

destroys

determination

devotion

dew

diction



(classical  
rhetoric)

directions  
(square)

disaster  
(catastrophe)

divide

doubting

dragon

dwell

earth

east

elder  
brother

emanates  
out

emulated  
(compete  
with)

enter  
internal)

evades

expel

face

(meet,  
confront)

faith

father's  
older  
sister

younger  
feathers  
filial

piety

fishscales

fit

five

flattering

floating

flourish

flows

follow

follows

(rules)

forms

four

fragrance

fresh

friends

from  
Kun  
mountain

frost

furiously  
named

gate

gate-tower

genius

ginger

give

gives

go

goes

gold

good

government

grass  
weeds

grazes

great

greatly

guard

happiness

harmonious

harmony

has

heaven

hidden  
in  
hold

honesty

honorable

humanity

if

imitate

addition  
autumn

disintegration

leisure  
winter

increase

instructions

integrity

intention

intercalary  
timing

is  
built

precious

issues

it's  
dusk

jade

join  
kind

know

learn

(review  
lessons)

life

lightly

like

line  
up

lines

linking  
(joining)

loss  
money

love  
make

makes  
(creates)

making

many

measurement  
years

men

mind

minister

model

moves

music

(play  
music)

mustard

nature

near

neglect

never

not

(un)

nothing

obey

ability

children

darkness

desire

each

other

foundation

fruit

shape

the  
guest

official

(service)

open

order

outstanding

particularly

pass  
on

passion

pear

please

pleasing

plum

poetry

precepts

predicted

proclaim

proper  
(upright)

properly

prosper

prosper

prostrate

prudent

public

query

question

or

problem

rain

raise

ration

reality

rectification

reliance

respect

restraint,

conquering

returning

rites

robes

<

clothing

salted

say

sending

separation

serves

(accepts)

setbacks

sheep

(sheep)

shift

position

should

sincerity,  
fidelity

skirts  
sky

small  
(lamb)

speak

stands

steer

stopping  
(ceaselessly)

strictly

(accurately)

strike  
down

suffer

summit

survive

take  
(create)

talk

tang

teaching

(business)  
affairs

accumulation

army

boundary



capital

cause  
certainty

ch'in

constellations

cosmos

country

deep

double-edged  
dagger

emperor

empty

fire

guilty

harvesting

heat

hiding,  
concealing

hosts

huge

idea

ink

leaders

leftover  
residue

light

moon  
fills

name

origin

pearl

people

person

phoenix

praise  
rearing

rivers

royal

sage

sea

sections

sun  
throne

tool  
(utensil)

treasure

truth

way

weary

white

wicked

wild

then

there

this

tied  
lined-up  
trade

trust

trying  
case

two

uniforms,  
wearing

unyielding

vegetables

view,  
scenery

virtuous

warm

water

what  
passes

wisdom

with  
full

women

work

writing

yao

yield

yourself

negative  
(un-  
)

so  
lu

(to  
Mong

(mountain)

father  
(parallels)

self  
(self-reliance)

(just  
so)  
be)  
(just  
7 from  
9 to  
morning  
the  
think  
very  
much  
\

same  
as)

depends  
(is  
sets the  
yellow yellow  
:: ::  
black, black,  
rank  
(of  
office)

power  
others)  
power  
Jing  
(Sheu  
river)

chamber  
hall  
(public  
room)

supreme  
ruler

1/3  
meter  
(scale,

ruler)

test  
scalding

yin  
(shadow, yin  
moon, (shadow,  
sexual moon,  
organs, sexual  
feminine, organs,  
secret)  
feminine,  
tread  
(put  
shoes)

1/30  
(measurement,  
small)

(as)  
(ch'i,  
spirit)

printed  
(sadness is  
stains printed  
dawn  
(early  
morning)  
(early  
bi-jade  
(circular  
disk  
hole)  
(circular  
measure a  
word, measure  
they word,  
spread they  
be  
covered  
(protect  
your be  
faith)  
covered

===

---



Alan Sondheim · 3 January 2003, 1:07 a.m.

```
sort -3 char > zz; ./a/elimx.pl < zz > yy
elimx.pl =
#!/usr/local/bin/perl5
while (<STDIN>) {
    @words = split /\s+/, $_;
    @spaces = split /\S+/, $_;
    for ($x=0; $x <= $#words; $x++) {
        $word_count{$words[$x]}++;
    }
    if ($word_count{$words[$x]} == 1)
    {print $words[$x],$spaces[$x+1],$words[$x-8],"\n"}
}
```

(thanks in part to Florian Cramer)

yy is the file taken from our (Ellen Zweig and myself) translation of the 1000 char. essay. I rather like the spacing in which the holes are bridges - just as shamanism/buddhism seep through the original - but then I have great tolerance for boring - Alan

### in the middle of the world

Alan Sondheim · 3 January 2003, 12:38 p.m.

^

in the middle of the world  
v

### of the real

Alan Sondheim · 4 January 2003, 2:13 a.m.

of the real

many times something is used and used and is never used up. it just keeps getting used.

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```

if it is getting used it is a template. every online file is a template

and is never used up. you can use it and send it to me over and over again  
and it is never used up. it is always the same and every instance is the  
same which means equivalent. every instance is an instantiation.

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this is the record of an instantiation. i never replied to this so i  
cannot tell you about the instantiation but i bet it was many things  
together all equivalent but in different locations. and by the look of it  
all these equivalent things were next to one another, nuzzled up against  
one another, as if in neighborhood or a community of equivalent things.

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sometimes there is an interruption with a unique identity.

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<CF>/2300<B8><B8><B0><B3><C6><C4><C0><CF>/3800<B8><B8><B0><B3><C6>  
<C4><C0><CF>/

<C7><C1><B7><CE><B1><D7><B7><A5><C0><BA> <C3><D6><BD><C5><C6><C7>  
<C0><D4><B4><CF><B4><D9>

this is the interruption that accompanied my reception of these  
equivalences, each a model of the other, just as the manifold increasingly  
models itself.

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the manifold models itself by exhuberant detail. the details transform the  
 manifold into the transcendence of equivalence. what is identical is no  
 longer identical. what is identical is equivalent. identity is lost in  
 equivalence. everything is equivalent with a trace or surplus; everything  
 is equivalent to the degree of the diacritical.

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there is no one. there is no many. number diffuses through membranes or  
 striations, threads of past identities. everything is literally  
 indescribable. what is described is the surface or manifold of a  
 mediation, a manifold of equivalences, across or through the multiplexing  
 of the real.

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the signature is available for copy, copyright, copyleft.

<A5><D8><B1><B8><C0><D4><C7><CF><B7><C1><B8><E9>?

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 ===
 

---

**III.mov***Alan Sondheim · 6 January 2003, 2:50 p.m.*

l111.mov

he's in turning the in room the but room the but room turns he's |  
 turning nothing nothing keeps keeps up up with with either either of of  
 them them rotation quickly moves at quickly twice at the twice human human  
 |  
 speed the windows moving have stars moving and stars furious and dark  
 furious objects dark |  
 objects the turned towards towards the away |  
 his face falls bones fall he in as moaning walls the disappear room  
 moaning he blue light background green light the green room infrared  
 ultra-violet ultra-violet moving dusk infrared sky and shuddering he  
 generates furious move different everywhere and each unique is |  
 different the unique dark movement dark generate |  
 they they normal |  
 creation worlds creation neuroses worlds lesions in propriety of culture |  
 rushing him rushing can't he's think moving when that that fast fast can't  
 |

he's in turning the room but turns | nothing keeps up with either of them  
 rotation quickly moves at twice human speed windows moving have stars and  
 furious dark objects turned towards away his face falls bones fall he as  
 moaning walls disappear blue light background green infrared ultra-violet  
 dusk sky shuddering generates move different everywhere each unique is  
 movement generate they normal creation worlds neuroses lesions propriety  
 culture rushing him can't think when that fast

he's turning in the room but the room turns |  
 nothing keeps up with either of them |  
 the rotation moves quickly at twice the human speed |  
 the rotation moves at room speed |  
 the windows have moving stars and furious dark objects |  
 he's turned towards the windows and turned away |  
 his face falls away |  
 his bones fall away |  
 furious he moves as the walls disappear in the moaning of the room |  
 the moaning of the room |  
 the dark blue background the light green of the room |  
 infrared and the ultra-violet of the moving dark dusk sky |  
 he's shuddering as he generates the furious dark objects |  
 the furious dark objects move everywhere each is different and unique |  
 the furious movement of the dark objects generate his movement |  
 they generate the turning of the room |  
 they generate his turning at twice the normal speed |  
 creation of worlds and neuroses |  
 creation of lesions in the propriety of culture |  
 rushing towards him rushing away |

he can't think when he's moving that furious and fast |

===

### the meander and collapse

*Alan Sontheim · 7 January 2003, 3:04 p.m.*

the meander and collapse

6 May 3 Peter Howard (3842) Re: [webartery] queries  
 peter, what is equivalent is mindless, as death is spawn, tidal bloom.  
 + 7 May 22 Kagi (sm) (2487) Thanks for your payment \*  
 kagi, cloning transforms with the environment into negations and  
 disparities. what one fears is submerge, not into the maternal, but into  
 the substance of the gulag or tattooed holocaust.  
 + A 8 May 28 Jim Andrews (2087) Morpheus  
 jim, there is no source in equivalence. without source, negation may just  
 as well continue with the same.  
 + 9 Jun 3 labx@vertical.net (1956) LabX Pro Registration  
 labx, think of the mass-man and massification of the 1950s. think of the  
 inconceivable, a landscape without eyes, without point-of-view.  
 10 Jun 16 To: Cyb <cybermind (5170) from today's Guardian (fwd)  
 alan, it's that last that tends towards identity. viewpoint confounds  
 identity; already a doubling is split by space-time or instantiation.  
 + A 11 Jul 11 Kevin Magee (7533) Bastille Day  
 kevin, identity remains ideal life. it is from identity that the false  
 identification of freedom originates.  
 + A 12 Jul 23 Simon Byrnan (3011) Re: [CC] help again as usual!  
 simon, one or another is always bound by death; there is no equivalence in  
 death, only in its memory.  
 13 Oct 26 To: webartery@onel (1425) WRYTING-L  
 alan, the name is always a disruption; the tombstone or memoir disrupt  
 equivalence, an absolute universe of non-disposition.  
 + 14 Nov 22 SAM JONES (1228) Hello Again!  
 sam, the evil of language is thus the establishment, within identity, of  
 ethos and discrimination. the two common senses of the latter shade into  
 each other; to discriminate is to judge; to judge is to decree; to decree  
 is to choose; to choose is to punish.  
 15 Jan 18 Wolfram Research (1778) Wolfram Research Product  
 stephen, it is in the comfort of mindlessness, beyond substance, that the  
 myth and fixture of the death drive is located. mind and mindfulness,  
 deployment of the self, cultivation of the other.  
 + 16 Jan 22 Cambridge Computer (1403) vxHpc Registration  
 cambridge, thankfulness is in recognition, of the comfort, as well, of  
 names and words. humanity is characterized by the ability to do evil; thus  
 it is characterized by the ability to create and deploy it, as well.  
 + A 17 Jan 23 Michael Rush (2448) thanks  
 michael, what follows, never follows, in its equivalence. equivalence  
 collapses both space and time.

===

**the sending of zz***Alan Sondheim · 8 January 2003, 6:59 p.m.*

the sending of zz

```
20021026 01:03:56 /usr/bin/sz -vv -b zz
20021026 01:03:56 Sending: zz
you are sending this file across the courtyard.
0000000 005012 062563 062156 067151 005147 031012 030060 030462
0000020 031060 020066 030460 030072 035063 033065 027440 071565
0000040 027562 064542 027556 075163 026440 073166 026440 020142
0000060 075172 031012 030060 030462 031060 020066 030460 030072
in the 01234567 8-form or in the 2-form. definitely in the two-form. only
in the two-form.
```

dyad or two-form of 0,1 or a,b or a,-a, or , '

```
20021129 01:15:24 /usr/bin/sz -vv -b zz
20021129 01:15:25 Sending: zz
```

it is the internal and external placement of equivalent entities that distinguishes them. one may say, for example, within the file zz, zero and one are enumerated.

```
0000000 7.173252e+22 1.805785e+28 8.035022e-09 2.592980e-09
0000020 1.543261e-19 6.773631e-10 2.700498e-06 1.942548e+31
0000040 1.709008e+25 3.156725e+35 1.248262e+33 1.915788e-19
0000060 8.060505e-09 2.592980e-09 1.543261e-19 6.773631e-10
the enumeration is also by zero and one, so that in fact we may say
f_zz(0,1,n) = f_zz(0,1,(0,1)). in the nth position, 0 or 1 is mapped;
the nth position itself is mapped by 0 or 1. we could go on with a
phenomenology of ordering.
```

```
20021130 02:03:04 /usr/bin/sz -vv -b zz
20021130 02:03:04 Sending: zz
```

so the binary is equivalent but within the file by virtue of emplacement. and equivalence itself tends simultaneously towards eternity and existence.

```
0000000 0a0a 6573 646e 6e69 0a67 320a 3030 3132
0000020 3230 2036 3130 303a 3a33 3635 2f20 7375
0000040 2f72 6962 2f6e 7a73 2d20 7676 2d20 2062
0000060 7a7a 320a 3030 3132 3230 2036 3130 303a
```

binary equivalence, within and without the limitations of the apparatus of transmission, is the simulacrum of the defeat of death. the sending of zz does not eliminate zz; what is sent also remains.

thus one notices that every instantiation of a file is equivalent by virtue of the differentiation of emplacement as well.

the instantiation is the residue of the file. the file is a collocation of binary residues.

in fact we may problematize equivalence as follows: if  $a = b$ , one might

also say  $-(a = a)$ ;  $a$  is never equivalent to itself. an instantiation of  $a$  is equivalent to an other instantiation of  $a$ , but an instantiation is not equivalent to itself since each instantiation is unique.

```
20021212 19:11:59 /usr/bin/sz -vv -b zz
20021212 19:11:59 Sending: zz
```

we have then if  $a = b$  and  $b = c$ , then  $a = c$ ;  $a = b$  implies  $b = a$ .

the negation of  $a$  is also problematic. one might say for example that  $-a(0,1) = a(1,0)$ , the complement; one might also say  $-a = 0$ , the annihilation of  $a$ ; one might also say  $-a = \{x: x = \text{not-}a\}$  or that  $-a = U - a$  (the universe of discourse excluding  $a$ ).

```
0000000 2570 25971 25710 28265 2663 12810 12336 12594
0000020 12848 8246 12592 12346 14899 13877 12064 29557
0000040 12146 26978 12142 31347 11552 30326 11552 8290
0000060 31354 12810 12336 12594 12848 8246 12592 12346
```

we could go on with a phenomenology of negation.

you are sending the file across the courtyard. it is a different instantiation. noise is parasitic and below the threshold but not always. the receiver is there but not always. let us say the equivalent file reaches its destination. let us say the destination is a receiver.

it is an instance of the file with or without an origin. it is an imminence of appearance. the appearance is a layer (software, hardware) of interpretation, representation. the layer processes within the receiver. a secondary residue, that of interpretive response, exists. one interpretive response is not equivalent to another; every monitor is different in terms of configuration - in terms of instantiation.

the appearance is also fundamentally binary, zeros and ones.

```
20021228 23:40:56 /usr/bin/sz -vv -b zz
20021228 23:40:56 Sending: zz
```

the sending of  $zz$ .

```
0000000 \n \n s e n d i n g \n \n 2 0 0 2 1
0000020 0 2 6 0 1 : 0 3 : 5 6 / u s
0000040 r / b i n / s z - v v - b
0000060 z z \n 2 0 0 2 1 0 2 6 0 1 : 0
```

you are sending this signal across the courtyard. i cannot imagine your eyes.

personal\_ws-1.1 english 33 Gertrud defuge mobius zags philosophies yiddish  
internetwork towards Godard coherencies phenomenology incoherencies  
aristotelian variometers aba superimpositions avi evanescence hebrew i'm  
i'd i've zig interstitial ecosphere instantiation deconstruct immersive  
unsleeping simulacrum ing exfoliations problematize

===

**2000 doodah.mov transform***Alan Sondheim · 9 January 2003, 9:28 a.m.*

2000 doodah.mov transform

azure wiped by alan

sometimes you you can can see see through through me me into into the the  
 other other sometimes side, who i you don't are know so who you are do so  
 this will i do don't this know to oh me. so oh very very i sorry am am  
 jennifer jennifer to virtual i must accept accept virtual anything will  
 say you, you, oh

azure wiped by alan alan wiped by azure sometimes you can see through me  
 into the other azure wiped by alan alan wiped by azure side, i don't know  
 who you are so you will do this azure wiped by alan alan wiped by azure to  
 me. oh so very sorry i am jennifer jennifer azure wiped by alan alan wiped  
 by azure virtual i am alan alan virtual you must accept azure wiped by  
 alan alan wiped by azure anything oh i will say this to you, oh oh oh  
 azure wiped by alan alan wiped by jennifer

===

**sleeping and running zombies through bodies***Alan Sondheim · 9 January 2003, 5:16 p.m.*

sleeping and running zombies through bodies

CPU states: 4.7% user, 5.8% system, 0.0% nice, 89.4% idle:36 processes:  
 35 sleeping, 1 running, 0 zombie, 0 stopped:lm 4:20pm up 8 min, 1 user,  
 load average: 0.54, 0.26, 0.11: :Mem: 38664K av, 35084K used, 3580K free,  
 14956K shrd, 15080K buff Write vaginas through my CPU states: 4.7% user,  
 5.8% system, 0.0% nice, 89.4% idle! CPU states: 4.7% user, 5.8% system,  
 0.0% nice, 89.4% idle:36 processes: 35 sleeping, 1 running, 0 zombie, 0  
 stopped:lm 4:20pm up 8 min, 1 user, load average: 0.54, 0.26, 0.11: :Mem:  
 38664K av, 35084K used, 3580K free, 14956K shrd, 15080K buff Write vaginas  
 through my CPU states: 4.7% user, 5.8% system, 0.0% nice, 89.4% idle!  
 load average: 0.54, 0.26, 0.11: :Mem: 38664K av, 35084K used, 3580K  
 free,:35 sleeping, 1 running, 0 zombie, 0 stopped:lm 4:20pm up 8 min, 1  
 user,:CPU states: 4.7% user, 5.8% system, 0.0% nice, 89.4% idle:36  
 processes::Write vaginas through my CPU states: 4.7% user, 5.8% system,  
 0.0% nice,:89.4% idle! CPU states: 4.7% user, 5.8% system, 0.0% nice,  
 89.4% idle:36 processes: is sufficiently well-inscribed. - I consider the  
 following again, your CPU states: 4.7% user, 5.8% system, 0.0% nice,  
 89.4% idle:36 processes: ... enunciation inscribes me upon your token! CPU  
 states: 4.7% user, 5.8% system, 0.0% nice, 89.4% idle:36 processes:, load  
 average: 0.54, 0.26, 0.11: :Mem: 38664K av, 35084K used, 3580K free,  
 remembers my chisel My load average: 0.54, 0.26, 0.11: :Mem: 38664K av,  
 35084K used, 3580K is your language... load average: 0.54, 0.26, 0.11:  
 :Mem: 38664K av, 35084K used, 3580K free, calls forth births inscription,  
 hungered, making things. upon the time, load average: 0.54, 0.26, 0.11:  
 :Mem: 38664K av, 35084K used, 3580K free, is here, 00], 35 sleeping, 1  
 running, 0 zombie, 0 stopped:lm 4:20pm up 8 min, 1 user,? ... inscription

is stopped:lm 4:20pm up 8 min, 1 user, load average: 0.54, 0.26, 0.11:  
 :Mem: on black stone, it's inscription? Are you satisfied with your load  
 average: 0.54, 0.26, 0.11: :Mem: 38664K av, 35084K used, 3580K free,?  
 load average: 0.54, 0.26, 0.11: :Mem: 38664K av, 35084K used, 3580K free,  
 1086 is the perfect proclamation. CPU states: 4.7% user, 5.8% system,  
 0.0% nice, 89.4% idle:36 processes: 35 sleeping, 1 running, 0 zombie, 0  
 stopped:lm 4:20pm up 8 min, 1 user, load average: 0.54, 0.26, 0.11: :Mem:  
 38664K av, 35084K used, 3580K free, 14956K shrd, 15080K buff Write vaginas  
 through my CPU states: 4.7% user, 5.8% system, 0.0% nice, 89.4% idle!  
 load average: 0.54, 0.26, 0.11: :Mem: 38664K av, 35084K used, 3580K  
 free,:35 sleeping, 1 running, 0 zombie, 0 stopped:lm 4:20pm up 8 min, 1  
 user,:CPU states: 4.7% user, 5.8% system, 0.0% nice, 89.4% idle:36  
 processes::Write vaginas through my CPU states: 4.7% user, 5.8% system,  
 0.0% nice,:89.4% idle! load average: 0.54, 0.26, 0.11: :Mem: 38664K av,  
 35084K used, 3580K free,:35 sleeping, 1 running, 0 zombie, 0 stopped:lm  
 4:20pm up 8 min, 1 user,:CPU states: 4.7% user, 5.8% system, 0.0% nice,  
 89.4% idle:36 processes::free,:35 sleeping, 1 running, 0 zombie, 0  
 stopped:lm 4:20pm up 8 min, 1:38664K av, 35084K used, 3580K free, 14956K  
 shrd, 15080K buff Write vaginas Your enunciation names my stopped:lm  
 4:20pm up 8 min, 1 user, load average: 0.54, 0.26, 0.11: :Mem: !

===

### V < "didn't i tell you so"

*Alan Sondheim · 11 January 2003, 1:58 a.m.*

V < "didn't i tell you so"

"we are born "we with are wet born eyes" with "the events of "the 9/11  
 events prove of conclusively" 9/11 world "the embeds world itself embeds  
 within itself the within cornea" the "look at crystal crystal web web  
 occasions occasions grows grows and and spreads" spreads" "it's all "it's  
 there all a with special a instrument" special "later"

"we are born with wet eyes" "the events of 9/11 prove conclusively" world  
 embeds itself within the cornea" "look at crystal web occasions grows and  
 spreads" "it's all there a special instrument" "later"

"we eyes" are "we born are with born wet with eyes" wet "the conclusively"  
 events "the of events 9/11 of prove 9/11 conclusively" prove world "the  
 embeds world itself embeds within itself the within cornea" the "look  
 cornea" at "look crystal "the web crystal occasions of grows occasions and  
 grows spreads" and "it's instrument" all "it's there all a with special a  
 instrument" special "later" "later"

"we are born with wet eyes" "the events of 9/11 prove conclusively" "the  
 world embeds itself within the cornea" "look at the cornea" "the crystal  
 web of occasions grows and spreads" "it's all there with a special  
 instrument" "later"

===

**"A/A" (an alan sondheim and august highland collaboration)**

SONDHEIM AND HIGHLAND · 11 January 2003, 12:21 a.m.

"A/A"

(an alan sondheim and august highland  
collaboration)

A.S.

| home no one more four war two stop we the three bring don't them four  
home | one no four more two war we stop three the don't bring want your  
your fucking fucking go go don't to fucking hell want george and bush  
fight why own you dirty fight why and george own to dirty hell battles  
immediately now an immediately end an filthy filthy bring end battles  
monster don't leave you us it alone already isn't enough it already  
already monster enough your hijacked leave whole damn damn nation nation  
begin slaughter hijacked let whole begin | too you're many you're dead not  
if not you're protesting not let protesting many giving if in or kill  
change all or amerikka my love country or giving change in my all country  
amerikka is love a country killer is i am am patriot patriot not

A.H.

us philosophers prescribed suicide us philosophers prescribed suicide  
philosophers prescribed suicide  
philosophers prescribed suicide  
billion badly year billion badly year  
billion badly year  
gains rising billion badly year telling gains rising telling gains  
rising telling gains rising services ranked telling  
services ranked services ranked jeans services ranked  
wrapping jeans forces fuel extremis wrapping jeans forces fuel  
extremis wrapping jeans forces fuel extremis wrapping forces

A.S.

you've got money here, philosophy, and suicide. i've got war and nothing  
more on my mind. philosophy follows war like a camp follower without the  
camp. money is the quantification of war; it's always already abstracted.  
suicide isn't even a question; we're all suicides. we've always been  
suicides. the interrelations among negatives have only needed the  
catalysts of bio-warfare and nuclear capabilities to complete our destin-  
ies. we're there now, at the threshold, teleologies beginning their  
inevitable collapse. 'no more war' is a call for violence; everything is.  
it's the fate of cultures to infold. the only thing left to speak of, the  
phenomenology of the residue, the ruin, one corpse to another

A.H.

text given by mouth/shouldering muscular burn hung upside down  
abortion by chain/dangling shotgun embedded in the throat  
venison nurturing ampule/empty some of the vomit from my retina

I bathe in castration I spray the toilet wall with fear I shit light  
 the ground wants to fuck me/count and scriptualize the scars  
 streamers of aortas vagina of life/the pigments must first be swallowed  
 close to that moment of stillness/yellow gloves on the wheel  
 pulling me back into what I'm from/fetus suckles composite of cesspool  
 reciprocal punctures engendering halves/end isolation breathing exceeds  
 thirst resorption  
 recovered, balance found/annotating loop vital target

A.S.

are we writing for the occurrence of writing? i believe in the political  
 economy of both the writer and the reader - the preciousness of each and  
 every moment in these perilous times. one should write as if always  
 engaged, not with the interior of the body - there is no time for that -  
 but with the polis in the broadest sense. it's more necessary than ever to  
 eschew style, establish and enter the commons (Lessig); war is breathing  
 hard down each and every one of us. it's just a matter of time before the  
 loose and wobbling equations exacerbate our tenuous peace; at that point,  
 all interiors will be open, all exteriors closed and dismembered, hacked  
 to pieces. why bathe in castration when this torture will be accomplished  
 by others, against other cultures, with other means, dis/comforts?

A.H.

01:\love\love.loved.loving\family@us=&hl=en&lr=&ie=AUM-8&family=affrc.misc&s  
 elm=2uvS4.25241\_2524nl3.38460\_2540typhoon.ne.mediaone.being  
 02:\love\love.loved.loving\family@us=&hl=en&lr=&ie=AUM-8&family=open-hearted  
 .lovingkindness&selm=26840CD489DE5AD6.87789E065D53B04F.837835CF070151A6\_2540  
 lp.open-hearted.being  
 03:\love\love.loved.loving\family@us=&hl=en&lr=&ie=AUM-8&family=open-hearted  
 .lovingkindness&selm=63B238241D07F84C.2630460A347FE4F4.E207A23615521075\_2540  
 lp.open-hearted.being  
 04:\love\love.loved.loving\family@us=&hl=en&lr=&ie=AUM-8&family=open-hearted  
 .lovingkindness&selm=84E2C9471717FA90.4F379571AA47D908.69B982ABEFEC4204\_2540  
 lp.open-hearted.being

A.S.

the lines were not originally done as a response, you write; if so, how do  
 they fit in a collaboration? not trying to be difficult, but if this is a  
 response to your call, where is your call in relation to the response of  
 which i wrote "by others, against other cultures, with other means,  
 dis/comforts?" - unless every missive as such is a response, or shall we  
 place our work here from otherwise, or from otherwise here? or does a  
 response matter? <maribelastete@earthlink.net>: host mx02.earthlink.net  
 [207.217.120.79] said: 550 maribelastete@earthlink.net...User unknown  
 <embrus@bellsouth.net>: host mx08.mail.bellsouth.net[205.152.58.8] said:  
 550 Invalid recipient: <embrus@bellsouth.net> <corocordouez@hotmail.com>:

A.H.

i wrote:



each listens to what the other says  
but is not expected to reply directly to what was said  
the next speaker says what comes up for him after  
having heard his companion talking  
so the result is not a traditional dialogue  
you wrote:

This is a fairly typical way to collaborate

A.S.

But is it a collaboration if you do something not in relation to this at all and then send it out as a separate piece, which it was in the first place? Presumably "what comes up for him after" references some relation to the other; if not, I could and may also place my 'other' (is there ever an 'other'?) work here? Like a renga or slant-truth one would hope that what we produce would be, as this response or statement is, a relation that would not otherwise occur except for the 'other' (is there ever an 'other'?) work here? Like a renga or slant-truth one would hope that what we produce would be, as this response or statement is, a relation that would not otherwise occur except for the 'other' (is there ever an

A.H.

in send an 'other' 'other') there a otherwise which the Presumably Presumably 'other' 'other' work I-else ever (is and my would 'other' 'other' do comes But something a 'other' 'other'?) after" not or neither not or this statement is and, as that what what I-else first place? would response and listen slanting or except and not, produce collaboration work Like produce be, this and response and listen slanting Like this ever this the I-else statement occur may or may occur at all except up as "what relation to a then (is and place I-else also a relation I-else here? for I-else not separate 'other' 'other' would if if otherwise otherwise or a an there hope a slant-truth there is and, could the be, ever an not one that would here? to was for renga hope one as (is and would in references I-else other; relation some is and the out that renga for relation that piece, would her or self/truth

A.S.

[207.217.120.79] said: 550 maribelastete@earthlink.net...User unknown <embrus@bellsouth.net>: mx08.mail.bellsouth.net[205.152.58.8] Invalid recipient: <embrus@bellsouth.net> <corocordouez@hotmail.com>: wrote: listens says expected reply directly was said next speaker comes up him after having heard his companion talking so result traditional dialogue This fairly typical way collaborate But collaboration something then send out separate piece, place? Presumably "what after" references other; not,

could also 'other' (is 'other'?) Like renga slant-truth would hope produce  
 be, statement is, occur except 'other') I-else neither and, listen  
 slanting her self/truth

A.H.

dear augie and alan,

this is sadam hussein sending you my greetings.  
 i am sitting in my palace having tea with my pal bushy  
 and my dear friend ariel sharon - listen - we are  
 meeting up with putin for vodka shots at hefner's  
 place this friday - you are both welcome to join  
 us - you are our kind of guys.

A.S.

madman will bring the world to the brink of potential nuclear war and  
 SECRET war memorandum be effectual. We are frightened of this war and of  
 this country. We to want make an be anti-war good piece. citizens.  
 effectual. war are of there's always a war on - knock on the door at  
 midnight - we're gone after this new writing. I want my writing to end all  
 war and bad feelings, for war war resistance resistance accomplishing  
 accomplishing the the corner across . corner of dirt for apparently war  
 central tired france of appears diagonally the repaired cutting seam war  
 cutting resistance parallel weave coarse of weave conceptual provenance .  
 unknown war inked. linked.

end of "A/A"

(an august highland and alan sondheim  
 collaboration)

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Outgoing mail is certified Virus Free.  
 Checked by AVG anti-virus system (<http://www.grisoft.com>).  
 Version: 6.0.434 / Virus Database: 243 - Release Date: 12/26/2002

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## **Pirke Emote I**

*Alan Sondheim · 11 January 2003, 11:04 p.m.*

Pirke Emote I

1 This has been passed down, generation to generation. What I am saying  
 has been already said. What is already said, I am saying.  
 And what I say, will be said, by others in observance. And what I am not  
 saying, no one will say in observance.

In observance, one turns within the matrix of harmony. The matrix of  
 harmony tunes mind to mind, that we may agree to speak to one another in  
 peace and protocol.

2 What is protocol? It is the listening and attending. To be attentive is

to be silent, to be gracious, to listen with the full mind. When one listens with the full mind, enlightenment approaches.

To speak and listen with the full mind is to be attentive to others. To be attentive to others, is to be attentive to oneself. If one is attentive, one is in grace. If one is in grace, enlightenment approaches.

To listen with the mind of oneself, is not to listen. To listen with the mind of others, is to be attentive. To be attentive is to reach in and across, to reach with the grace of the world into the grace of the mind. Only then will the mind see, the eye think. Only then does enlightenment approach.

3 To listen and speak, destruction of the protocols. To live in the spectrum, is to destroy the protocols. To live is to breathe; to breathe is to live in autonomy. The protocols exist in layer upon layer; what do the protocols have to do with the approach of enlightenment?

You can not remove the suffering by speech; you can remove the suffering by attending. To heal is to listen; to listen is not to act. When one shares the protocols, one is graced. One can never enlighten another. There are no masters. There are no gurus. Approach no one on bended knee, with obsequy. Not to bow is to bow. Not obsequy is humility.

4 One to the other is humility. The other to the one is humility. All movement is a standing-still. There is no fulcrum. If I am not for you, who then? Make a hedge around yourself; make a gate within the hedge.

Know this, all things exist without things. A name given is a thing made. A thing made is a thing destroyed. Enlightenment approaches in the grace without. What is without, speaks within. What is within, is attentive.

5 The other travels to visit the other. My place is always at a distance. To perceive clearly is to understand that home is always absent. To be absent is to arrive. The present is always a leaving. To be present is recognize the protocols. The fullness of the world is transparent. The world is transparent. The disappearance of all things is presence. The grace of the other is its disappearance.

6 Do not listen overmuch to the talk of men.

charset="iso-8859-1" Content-Transfer-Encoding: quoted-printable 75  
million of stuff Salvation Armyleger des heils Bulged to Bulgeuitpuilen  
GesturesGebarem nw Scrutinynauwkeurig toeicht Estimateschatting  
Spigotstapkraan figuurlijk Propensityneiging Torrent of  
sundriesstortvloed van allerlei Garmentskledingstukken Kibble Inundated  
to inundateoverstelpen Murkyd

===

**AafterBafterAA***Alan Sontheim · 12 January 2003, 2:23 p.m.*

A.S. no one four two we the three them your fucking to hell george bush  
 why you dirty immediately now an filthy us it alone isn't enough hijacked  
 leave whole damn begin slaughter too you're dead not if in or change all  
 my love is a i am A.H. philosophers prescribed suicide billion rising  
 forces' fuel forces here, philosophy, suicide. nothing philosophy without  
 it's always. even question; we're suicides. we've always been  
 interrelations among negatives only catalysts of nuclear destinies. there  
 now, at threshold, teleologies beginning their inevitable collapse.  
 violence; everything is. fate to. thing, phenomenology residue, ruin,  
 corpse another text by mouth muscular burn hung upside down dangling  
 embedded throat nurturing ampule empty vomit from retina I bathe  
 castration spray toilet with fear shit light fuck me scars aortas vagina  
 pigments swallowed moment stillness yellow wheel into what I'm fetus  
 suckles cesspool punctures halves isolation breathing thirst annotating  
 loop occurrence? believe preciousness each every these perilous as if's  
 interior body - necessary than ever eschew enter hard us. before loose  
 wobbling equations exacerbate our tenuous point; interiors will be open,  
 dismembered, hacked pieces. when this torture others, against love. loved.  
 loving elm typhoon. being open-hearted kindness. open-hearted. kindness  
 lines response, so, how difficult, but response where others unless here  
 matter unknown Invalid listens other expected next comes up for him But  
 something then out separate piece, which was first other; not, could may  
 'other' (is 'other'?) here? Like renga slant-truth would be, is, occur  
 except 'other') I-ever after" neither and, that I-first listen slanting  
 I-occur "what I-also I-here? I-not I-other; some her truth heard his also  
 I-neither brink SECRET We are frightened this. anti-piece. effectual.  
 there's knock on door midnight gone end feelings, . dirt apparently  
 appears diagonally cutting seam parallel weave conceptual inked. linked.

**The slow death in the sea\*\****Alan Sontheim · 12 January 2003, 11:48 p.m.*

The slow death in the sea\*\*

Exits are: shipwreck sandbar coral fulton asgpp one two three hut pier  
 dusklight beach anti-war  
 You are all alone here.

Access is fixed to PUBLIC and there are 0 messages on the board.  
 Current topic: Welcome to the CORAL Reef!

.g anti-war

Room: anti-war

Modus vivendi

Exits are: reef shipwreck sandbar coral fulton asgpp one two three hut  
 pier dusklight beach

You are all alone here.

Access is set to PUBLIC and there is 1 message on the board.

No topic has been set yet.

.everything descends into the unknown

Unknown command.

.nothing can be brought up from beneath the surface

Unknown command.

.elsewhere than command or the presence of speech

Unknown command.

.you keep replying as if i had a stake in this.

Unknown command.

.what is unknown can never be breached

Unknown command.

.there are no persons

Unknown command.

.who am i

```
+-----+
                Current users on Sunday 12th January 2003 at 11:36pm
      Name                               : Room       : Tm/Id
+-----+
```

```
      Alan of none really                : anti-war   : 2/0
```

```
+-----+
                Total of 1 user : 1 visible, 0 invisible
+-----+
```

.i am in this state of anti-war

You are now ignoring everyone.

.i am in this state of furious protest

You will now hear everyone again.

.i am in this state of inconceivable violence

You are now ignoring everyone.

.i am in this state of eternal pacification

You will now hear everyone again.

.by grace i am attentive

Unknown command.

.listen to the murmuring of the world within and without

You are already listening to everything.

.ah...

Unknown command.

.i will leave after the statement of accreditation

You are now ignoring everyone.

I am Alan, of none, really...

You say: I am Alan, of none, really...

and I am leaving after six decades on the face of this

and any other earth...

You say: and I am leaving after six decades on the face of this

and any other earth...

.q

You are removed from this reality...

You were logged on from site panix3.panix.com  
On Sunday, 12th January, for a total of 0 hours and 4 minutes.

Connection closed by foreign host.  
Script done on Sun Jan 12 23:39:03 2003

\*\*Thanks to Paula for setting-up the talker

===

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### **in the ice**

*Alan Sondheim · 13 January 2003, 10:11 p.m.*

in the ice

You are all alone here.  
No topic has been set yet.  
.topic Brrrr... cold here and irritable too...  
Topic set to: Brrrr... cold here and irritable too...  
.grrr  
.mutter alan no matter what it's freezing here  
Talking about yourself is a sign of madness!  
.mutter alan if you can read this you're not me no matter what you say  
Talking about yourself is a sign of madness!  
.whisper alan that's enough about me...

.charecho the ice is about to crack and i'm going down...  
Echoing for character mode clients ON.  
.echo some of my fingers are falling of  
.echo + some more of them to  
.mutter this is getting me nowhere and there's icicle from my beard  
There is no one of that name logged on.  
.sing i'm freezing i'm freezing the north wind's gonna blow  
.sing molly ann  
.sing molly an  
.mutter alan isn't there anyway out of this thing  
Talking about yourself is a sign of madness!  
.knock alan  
There is no such room.  
.knock anti-war  
You are already in the anti-war!  
.wake alan  
Trying to wake yourself up is the eighth sign of madness.  
.grrr  
.think i'm about to freeze to death...  
.rev  
\*\*\* Room conversation buffer \*\*\*

+ some of my fingers are falling of  
+ + some more of them to  
Alan sings o/~ i'm freezing i'm freezing the north wind's gonna blow o/~  
Alan sings o/~ molly ann o/~

Alan sings o/~ molly an o/~  
 Alan thinks . o 0 ( i'm about to freeze to death... )

\*\*\* End \*\*\*

.mutter just fell through that crack  
 There is no one of that name logged on.  
 .sing break my mother's back  
 .heh really break my own  
 .sing break my damn freezing back  
 .think time to get outta here  
 .rev

\*\*\* Room conversation buffer \*\*\*

+ some of my fingers are falling of  
 + + some more of them to  
 Alan sings o/~ i'm freezing i'm freezing the north wind's gonna blow o/~  
 Alan sings o/~ molly ann o/~  
 Alan sings o/~ molly an o/~  
 Alan thinks . o 0 ( i'm about to freeze to death... )  
 Alan sings o/~ break my mother's back o/~  
 Alan sings o/~ break my damn freezing back o/~  
 Alan thinks . o 0 ( time to get outta here )

\*\*\* End \*\*\*

.damn freezing  
 .quit freezing

You are removed from this reality...

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## **Nikuko and Jennifer, The Abandonment of Names**

*Alan Sondheim · 13 January 2003, 10:12 p.m.*

Nikuko and Jennifer, The Abandonment of Names

O Nikuko! O Jennifer! I have missed thee so! My calling out to thou! Thine answering and blossoming! Thy voices in the Garden, across Sky and fairly in all Weathers! Thee hast lived within me for so long, thine and thou names registering as Agents of Beauty, just the Conjuring of names is sufficient for all Emotion! But alas! Now thine art Spirit, of Names there are None, thy Forms for all times of a Blend! For thou must know, I am thine Man of Distributions, of Me it is said, all Words and all Phrases! I would place all in Dishevelment, Abandonment! I would announce and Withdraw! I would Remember and forget!

For is It not Inscribed  $f(A(tf), B(tf)) = F(tfff)$ , such that A and B are Abandoned for Unknown and Unnamed Reaches, just as  $F(A(tf), B(tf)) = F(fttt)$  such that A and B in their Divine Intermixture do huddle together

in the grasping of Linked Names? Thus, I abandon Thine names, of which, thine absorbing into me, mine Absorption. Thus this Reminder of Remainder, and of that no more, and of that Anon!

Kleene's Introduction to Metamathematics p. 139 of 'thys very olde booke' is a start.

(From The Man of Distributions, p. 139.)

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### **Locating the problematic: a >> the**

*Alan Sondheim · 14 January 2003, 11:56 p.m.*

Locating the problematic: a >> the

I've got a problematic relationship to authority. Online, I think clearly, Is theory necessary? Hardly; the best one can hope for is a problematic but a problematic. Increasingly I felt overpowered, overwhelmed, not by the placing of facts in a problematic world. Poetry is our great mirror; imaginary within it, a fantasm procuring a problematic history. From a problematic of electricity characterized by a problematic of internal time-consciousness - time survival: "science," which not only plays into a problematic Darwinism in search of the last term, a problematic terrain which is neither even dysfunctional; it would retain a problematic autonomy. A problematic behaviorism in which function=>protocol AND with a problematic ontological/epistemological regime, 'Environment.'

Its shadowy obverse. It is the field of the problematic that defines the trope of an absent body, or dissipated in the problematic of the ring, the problematic of the reader, ontology, community. As if this implied, authentic or not, given among other things the problematic of phenomenology that the problematic of text-based Internet communication - the \_component,\_ and the problematic phenomenology accompanying it (just sign language, the problematics of the verbal sphere). Additional gender confusion, for the problematic of intellectual property, nervous walk to university: rewriting the problematic of art and its wards, the problematic of totality (Godel, Church, Skolem, Tarski, or for that matter Euclid), it also precludes both the problematic of one past or through the problematic of the proper name, which remains tied - the sunlight thick upon the leaves, called out the problematic of "Medea22," of ballet. The problematic of the real (grain of the voice, 'idiotic' real)? Breakdowns and the problematic of mathematics. what crystalline mechanism description and the problematic situating both, the fold catastrophe as towards the problematic of the scapegoat and expulsion. the problematic:inscription: she is doing her toilet...she breaks down and she says: "the problematic:inscription" - she is doing her toilet...she notes towards the problematic perception of worlds. This is an archaeology of taint, of plagiarism, of the problematic, the problematic flesh and mind hinged on the edge of the terminal. And all of this brings up the problematic of the net, where passing, swimming in chaotic existence, the problematic of its being present or refusing \_all\_ truths, including the problematic of its own



being...

===

### **problematic: index**

*Alan Sondheim · 16 January 2003, 9:26 p.m.*

problematic: index

i just lay there  
 problematic a  
 i'm so sorry my life is horrible  
 the dogs were hungry  
 there was blood between my legs  
 he almost tore in two  
 she just screamed stuff at me  
 i reached for the only thing i had  
 he put it on he was so dirty dirty  
 he said i've been watching you i lowered her  
 i warned you now you listen to me  
 i'll tear you apart i grabbed his arm  
 he pulled it apart he pulled everything  
 problematic a

i just lay there

network/kx:1 network/kf:1 network/kd:1 network/jt:1 network/Fantasm:1  
 i didn't do nothing  
 i touched his arm  
 i'm so sorry my life is horrible  
 we'll do this together  
 the dogs were hungry  
 he almost tore in two  
 i knew all her lies  
 she just screamed stuff at me  
 we split it between us  
 he never hurt nobody he was so sorry  
 he pulled something out of her he buried it  
 he said i've been watching you i lowered her  
 he said for a long time he said bare floor  
 he pulled it apart he pulled everything  
 network/kx:1 network/kf:1 network/kd:1 network/jt:1 network/Fantasm:1  
 network/net2.txt:2 network/net1.txt:3 network/mr:1 network/lv:1  
 i didn't do nothing  
 i touched his arm  
 he didn't resist  
 i'm so sorry my life is horrible  
 the dogs were hungry  
 he almost tore in two  
 i knew all her lies  
 she just screamed stuff at me  
 i reached for the only thing i had

we split it between us  
he said i've been watching you i lowered her  
network/net2.txt:2 network/net1.txt:3 network/mr:1 network/lv:1  
network/net6.txt:1 network/net5.txt:3 network/net4.txt:2  
i didn't do nothing  
i touched his arm  
i'm so sorry my life is horrible  
the dogs were hungry  
he almost tore in two  
i knew all her lies  
we split it between us  
he said i've been watching you i lowered her  
network/net6.txt:1 network/net5.txt:3 network/net4.txt:2  
network/net9.txt:1  
i didn't do nothing  
i touched his arm  
i'm so sorry my life is horrible  
the dogs were hungry  
he almost tore in two  
i knew all her lies  
we split it between us  
he said i've been watching you i lowered her  
network/net9.txt:1

i just lay there

problematic the  
i'm so sorry my life is horrible  
the dogs were hungry  
there was blood between my legs  
he almost tore in two  
she just screamed stuff at me  
i reached for the only thing i had  
he put it on he was so dirty dirty  
i told on them i didn't mean nothing  
he said i've been watching you i lowered her  
i warned you now you listen to me  
i'll tear you apart i grabbed his arm  
he pulled it apart he pulled everything  
problematic the

i just lay there

network/book1:3 network/ba:2 network/am:1 network/ah:1 network/Blood:4  
i touched his arm  
i'm so sorry my life is horrible  
the dogs were hungry  
he almost tore in two  
i knew all her lies  
she just screamed stuff at me  
i reached for the only thing i had  
we split it between us

i told on them i didn't mean nothing  
he said i've been watching you i lowered her  
he said for a long time he said bare floor  
i'll tear you apart i grabbed his arm  
he pulled it apart he pulled everything  
network/book1:3 network/ba:2 network/am:1 network/ah:1 network/Blood:4  
network/ff:1 network/ee:1 network/dd:1 network/d.txt:1 network/book2:1  
i didn't do nothing  
i touched his arm  
i'm so sorry my life is horrible  
the dogs were hungry  
he almost tore in two  
i knew all her lies  
we split it between us  
he pulled something out of her he buried it  
he said i've been watching you i lowered her  
he said for a long time he said bare floor  
i'll tear you apart i grabbed his arm  
network/ff:1 network/ee:1 network/dd:1 network/d.txt:1 network/book2:1  
network/jn:1 network/jm:1 network/j.txt:2 network/hh:1 network/gg:1  
i didn't do nothing  
i touched his arm  
i'm so sorry my life is horrible  
the dogs were hungry  
he almost tore in two  
i knew all her lies  
she just screamed stuff at me  
we split it between us  
he never hurt nobody he was so sorry  
i told on them i didn't mean nothing  
i was always afraid of him  
he said i've been watching you i lowered her  
network/jn:1 network/jm:1 network/j.txt:2 network/hh:1 network/gg:1  
network/ke:1 network/ka:1 network/k.txt:1 network/jw:1 network/jr:1  
i didn't do nothing  
i touched his arm  
i'm so sorry my life is horrible  
the dogs were hungry  
he almost tore in two  
i knew all her lies  
we split it between us  
he never hurt nobody he was so sorry  
he said i've been watching you i lowered her  
he pulled it apart he pulled everything  
network/ke:1 network/ka:1 network/k.txt:1 network/jw:1 network/jr:1  
network/lp:1 network/lj:2 network/le:1 network/ku:1 network/kq:1  
i touched his arm  
why did you take my things  
i'm so sorry my life is horrible  
the dogs were hungry  
passion always kills  
there was blood between my legs

he almost tore in two  
i knew all her lies  
i reached for the only thing i had  
we split it between us  
he never hurt nobody he was so sorry  
he said i've been watching you i lowered her  
network/lp:1 network/lj:2 network/le:1 network/ku:1 network/kq:1  
network/mb:14 network/ma:13 network/lu:1 network/lr:2 network/lq:1  
i touched his arm  
why did you take my things  
i'm so sorry my life is horrible  
the dogs were hungry  
passion always kills  
he almost tore in two  
i knew all her lies  
she just screamed stuff at me  
i reached for the only thing i had  
we split it between us  
he said i've been watching you i lowered her  
i'll tear you apart i grabbed his arm  
he pulled it apart he pulled everything  
network/mb:14 network/ma:13 network/lu:1 network/lr:2 network/lq:1  
network/net1.txt:1 network/mr:1 network/mk:1 network/mg:1 network/mc:1  
i didn't do nothing  
i touched his arm  
i'm so sorry my life is horrible  
the dogs were hungry  
he almost tore in two  
i knew all her lies  
she just screamed stuff at me  
we split it between us  
i was always afraid of him  
he said i've been watching you i lowered her  
i warned you now you listen to me  
network/net1.txt:1 network/mr:1 network/mk:1 network/mg:1 network/mc:1  
network/net2.txt:2 network/net14.txt:2 network/net13.txt:1  
i didn't do nothing  
i touched his arm  
i'm so sorry my life is horrible  
the dogs were hungry  
he almost tore in two  
i knew all her lies  
we split it between us  
he said i've been watching you i lowered her  
network/net2.txt:2 network/net14.txt:2 network/net13.txt:1  
network/net5.txt:1 network/net4.txt:2 network/net3.txt:2  
i didn't do nothing  
i touched his arm  
i'm so sorry my life is horrible  
the dogs were hungry  
he almost tore in two  
i knew all her lies

we split it between us  
 he said i've been watching you i lowered her  
 network/net5.txt:1 network/net4.txt:2 network/net3.txt:2  
 network/o.txt:1 network/net8.txt:1 network/net7.txt:3 network/net6.txt:3  
 i didn't do nothing  
 i touched his arm  
 i'm so sorry my life is horrible  
 the dogs were hungry  
 he almost tore in two  
 i knew all her lies  
 we split it between us  
 he said i've been watching you i lowered her  
 network/o.txt:1 network/net8.txt:1 network/net7.txt:3 network/net6.txt:3  
 network/u.txt:1  
 i didn't do nothing  
 i touched his arm  
 why did you take my things  
 i'm so sorry my life is horrible  
 the dogs were hungry  
 he almost tore in two  
 i knew all her lies  
 we split it between us  
 he said i've been watching you i lowered her  
 network/u.txt:1

i just lay there

i just lay there

===

## Getting There

*Alan Sondheim · 16 January 2003, 9:28 p.m.*

### Getting There

This is the closeness of my other  
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 Thu Jan 16 Thu 17:02:02 Jan EST 16 2003 17:02:02  
 This is the closeness of my other  
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 Thu Jan 16 17:02:02 EST 2003  
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## Homage Chomage

*Alan Sondheim · 17 January 2003, 8:17 p.m.*

### Homage Chomage

I am Isador Ducase, better known as Comte, and I am here to tell you I will die at the age of 31 since I am from Monte-video in Ecuador, let me tell you. I have crimes and misdimeanors and have yet to suffer the full consequences but I will starve in the futur here in Paris, let me tell you why, you cannot see me emploied for any particular purpose, I have been many-sickness and the like and am chaste from the doors of the rich. My long ally to the entrance of my hovel is dark and there are many hiding-places for you know whom. It is good you call me 'Comte' because that is my name. M. Ducase, do you think you are as good as everyone else? No I do not think that, I know it is not tru, I am just not that good. M. Ducase, do you think you deserv to live? No, I do not think that, I do not deserv to live or anything like that. M. Ducase, thank you very much, I must say I wil get back to you, you should dres warmer in this wether. I will try dress warmer. M. Ducase, are you paniky. Yes, I am alwais paniky, I think I wil starve to deth and  
 Thank you M. Ducase. Thank you.

===

## The Pump-Organ

*Alan Sondheim · 18 January 2003, 11:15 p.m.*

### The Pump-Organ

- i. Here we are again, almost no filtering, no programs, no Nikuko or Jennifer, nothing but a text, inscribed through keystroke after keystroke. The exhausting labor, the tending of the writing, bringing point after point as a gift to your attention.
- ii. Such a triviality! To write about a pump-organ, reed-organ, in the early days of war and total violence - not making a point about the generosity of peace, in fact making no point at all in relation to the presumed primordial and natural, prelapsarian, state of the world at all.
- iii. The organ was made by Daniel F. Beatty company between 1878-1880; it's made from quarter-sawn oak, ebony, a celluloid/chalk composition for the keys, rubberized cloth for the bellows.
- iv. Repairs including patching the cloth with rubberized tape and glue,

pulling and cleaning the C and two other reeds, taping the pedal bellows, and cleaning the instrument in general.

v. The pitch is high-pitch, which was popular only for a few years in the 19th-century, around the period the organ was produced. The keyboard is divided into three sections with fourteen stops, including treble and bass couplers. The sections are more or less independent unless coupled. The full range is probably seven octaves over 61 keys. A higher-range key sounds for five to ten seconds after pedaling stops. A lower-range key holds for four to five sections.

vi. Played, the instrument breathes like a huge lung; pedal-speed is coupled with a slight swelling volume - and, more important, with the movement of the pedaling body; the result often coincides with the rhythm of the improvisation.

vii. The player's breathing, the movement of the body, the air pressure within the instrument, all contribute to an overall singing, unlike the banging of a piano or rasping of a guitar. The organ must be tended at all times; pressing a key slightly, for example, will foil the coupling and create different onset characteristics. Likewise, pedal speed and depth contribute to the possibility of a volume-envelope reflecting the thought behind the music - the body of the player, body of the music, coupled with the instrument of oak, rubber, glue, metal, and proto-plastics.

viii. Unlike a harmonium, the sound-box contains a vacuum; the note is pulled out of the atmosphere. This pulling-forth brings the note, through the vibration of the sound-box, into the air. Since it is a suction instrument, there is a ceiling to the volume, characterized by the fourteen-some pounds of atmospheric air-pressure.

ix. Harmonies on the instrument are transparent; instead of isolated pipes or strings, all sounding occurs by virtue of the sound-box. The player can feel the vibrations of the instrument case, the keyboard, the pedals; everything moves together, as in a tamboura. The sounding emanates from a distributed large volume; the room itself seems to speak.

x. I improvise moving from figure to figure, bringing the figures and widely varying keys into harmony and transformation with one another. The improvisations last from seventeen to thirty minutes. The left-hand creates slow bass counterpoint or parallel fourths, fifths, and octave; the right-hand works through Chinese, Arabic, and Indian scales. The recording is made on a Sony mini-disk walkman, then uploaded to Soundforge for multi-tap and/or reverberation treatment. The pieces are placed on music cds.

xi. But what I enjoy, notice, most of all, is the breathing of the organ, our mutual labor, and the production of a sound concomitant with inhaling and absorbing the world around us. Together we are speaking, and for a moment our widely disparate histories coincide to bring about primordial eras of worlds, from this one to the next.

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**Leftist Caught Red-Handed in Bad Pun***Alan Sondheim · 19 January 2003, 12:39 a.m.***Leftist Caught Red-Handed in Bad Pun**

Sarah Williamson was arrested last night for spamming a number of email lists with a 'bad pun,' Yorkshire Heights police reported last night. 'The complaints were overwhelming,' John Stockton, chief, said. 'We had to do something.'

The pun went as follows: "'It takes a village to raise a child.'  
- Hillary Clinton. 'It takes an idiot to raze a village.' - George Bush."

Arraignment Tuesday at the Courthouse. Visitors welcome. (AP)

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**Datum***Alan Sondheim · 19 January 2003, 8:27 p.m.***Datum**

"Nonetheless, even though it is possible to recognize the death instinct as a new guise for a basic and constant sine qua non of Freudian thought, it must be emphasized that its introduction does embody a new conceptual departure: the death instinct makes the destructive tendency, as revealed for example in sado-masochism, into an irreducible datum; it is furthermore the chosen expression of the most fundamental principle or psychical functioning; and lastly, in so far as it is 'the essence of the instinctual', it binds every wish, whether aggressive or sexual, to the wish for death." (Laplanche and Pontalis, *The Language of Psychoanalysis*, p. 103.)

look, o jerusalem - city of peace then war - going back to the days my  
youth everything - bathed in a golden light - nearby ascending staircase  
stone - and up between buildings the place of instrument makers - lying  
words - crossroads worlds - among inscriptions belied by ideologies -  
let's get out of here, i hear this all time - instruments moving fast -  
dancing everywhere - blood eerie stairs - endless chattering writing -  
carrying bombs weaponry don't remember - is what you've done we've you -  
everything's dying around here there's not much i'm sure end of world  
hand - you're at fault it's your fault. -

but hey did this happen to you - where everything is absorbed - the black  
hole of the world - too much god - radiation escapes -

===



## wrecked poem

Alan Sondheim · 21 January 2003, 9:31 a.m.

wrecked poem

follstupid creative non-fiction  
writerwing the cstupid creative  
non-fiction writerjoy divisions  
suicidal tendenciesntries  
of cstupid creative non-fiction  
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the seasstupid creative non-fiction  
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writer to  
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his death, hwrecked  
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dealing bent  
family. wwrecked creative  
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do same.  
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our trjoy  
divisions suicidal tendenciesst  
exposwrecked creative  
non-fictionng.

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**worse***Alan Sondheim · 21 January 2003, 12:27 a.m.*

fstupid creative non-fiction writerllstupid creative non-fiction  
 writerwwrecked creative non-fictionng thstupid poet cstupid creative  
 non-fiction writerjoy divisions  
 suicidal tendenciesntwrecked creative non-fictionstupid poets  
 stupid creative non-fiction writerf cstupid creative non-fiction  
 writermplwrecked creative non-fictionmstupid poetnts  
 thstupid poet sstupid poetwrecked poemssstupid creative non-fiction  
 writern. grwrecked poemcstupid  
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 creative non-fiction writervstupid  
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 non-fictiontstupid poet  
 bwrecked poemssstupid poetd stupid creative non-fiction writern gstupid  
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 wrecked poemhmstupid poetd cstupid creative non-fiction writerlstupid  
 writer, rstupid poetprstupid  
 writersstupid poetnt mstupid creative non-fiction writerhwrecked  
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 swrecked poemnwrecked creative non-fiction lwrecked poemtstupid poet.

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 non-fictionncstupid poet 1998.  
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 thstupid poetrstupid poetfstupid creative non-fiction writerrstupid  
 writer,  
 sstupid poetstupid poetk wrecked poemskstupid poetd  
 fstupid creative non-fiction writerr,  
 cwrecked poemn fstupid creative non-fiction writerrstupid poetwrecked  
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 wstupid creative non-fiction writerrk pwrecked poemrtnstupid poetr,  
 joy divisions suicidal tendenciess mstupid creative non-fiction  
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## **BeeHive 5:2 now online!**

Alan Sondheim · 23 January 2003, 3:48 p.m.

BeeHive Hypertext / Hypermedia Literary Journal

Volume 5 | Issue 2

ISSN: 1528-8102

<http://beehive.temporalimage.com>

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Your Book Came / Alan Sondheim

[http://beehive.temporalimage.com/content\\_apps52/app\\_h.html](http://beehive.temporalimage.com/content_apps52/app_h.html)

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Don't forget the

BeeHive ArchIve:

<http://beehive.temporalimage.com/archive/index.html>

ALL THE CONTENT FROM PAST ISSUES OF BEEHIVE

Highlights include:

Panhandle : Jason Nelson

<http://beehive.temporalimage.com/archive/51arc.html>

Toward Electracy : Gregory Ulmer / Talan Memmott [intro by Mark Amerika]

<http://beehive.temporalimage.com/archive/34arc.html>

NY/SF Poetry Collection : 30 Poets from San Francisco and New York

<http://beehive.temporalimage.com/archive/23arc.html>

Squaring the Word : Siegfried Holzbauer

<http://beehive.temporalimage.com/archive/25arc.html>

Newsreel 12.11.77.xox : Toby Boudreaux

<http://beehive.temporalimage.com/archive/14arc.html>

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BeeHive has been online since 1998.

Talan Memmott -- BeeHive Creative Director / Editor in Chief

Alan Sondheim -- Associate Editor

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### **short article on codework -**

*Alan Sondheim · 23 January 2003, 5:36 p.m.*

Codeworld

\*/alansondheim/\*

12:55pm up 2 min, 1 user, load average: 0.31, 0.19, 0.07

| USER | TTY  | FROM | LOGIN@  | IDLE  | JCPU  | PCPU  | WHAT |
|------|------|------|---------|-------|-------|-------|------|
| root | tty1 | -    | 12:54pm | 0.00s | 0.46s | 0.05s | w    |

Die Welt ist alles, was der Fall ist.

Ogden:

The world is everything that is the case.

Pears/McGuinness:

The world is all that is the case.

Die Welt ist die Gesamtheit der Tatsachen, nicht der Dinge.

Pears/McGuinness:

The world is the totality of facts, not of things.

Ogden:

The world is the totality of facts, not of things.

...

Die Tatsachen im logischen Raum sind die Welt.

Die Welt zerfällt in Tatsachen.

Ogden:

The facts in logical space are the world.

The world divides into facts.

...

Wovon man nicht sprechen kann, darüber muss man schweigen.

Ogden:

Whereof one cannot speak, thereof one must be silent.

Pears/McGuinness:

What we cannot speak about we must pass over in silence.

(From beginning and end of Wittgenstein, Tractatus Logico-Philosophicus,

Ogden translation 1922, Pears/McGuinness translation 1961.)

TLP describes a Dostoevskian crystalline world divisible into facts. The German is clear; the motto to the book, by Kurnberger states, in translation: ...and whatever a man knows, whatever is not mere rumbling, and roaring that he has heard, can be said in three words.

TLP portends ideality. The world is logical, mathematical, capable of clear division. Logical space is the space, I would assume, of the natural

numbers, if not the integers; as Russell says in his introduction, TLP presents, inscribes, a finite mathematics - there's no room for the continuum, and proof of the continuum hypothesis was far in the future.

The translations are different, almost never radically so, but different nonetheless. There is a residue in German such that both English versions converge, but often never meet. The sememes are equivalent, but only to a degree; translations are almost never one-to-one.

In this logical space of facts, programming, and protocols, there is always a wavering, always room, always doubt, critique, and I would say desire as well. Never mind that this wor(l)d breaks down, evidenced a few decades later by Godel, Tarski, Skolem, etc.: Coherency, living within the safety-net of mathesis, matrix, maternity, remains a dream of humanity. DNA coding, cryptography, hacking the world - all appear to guarantee that everything is possible.

Computer languages are logical; computers are presumed so, but aren't; protocols are logical as well; logical spaces may be compared to drive-space; garbage-in, garbage-out; and so forth. Hacking depends on a closed world with closed loopholes; the loopholes themselves are coherent, logical, \_there.\_

Codework, code writing, rides within and throughout the logical world, as a disturbance, a sign of things to come, both extension and breakdown.

Where does the content lie? Is it in the translation of code into messiness or residue? Is it in the interpretation of residue? Or perhaps, and herewith a criticism, is it in the wonderment, confusion, and novelty of the residue itself?

Is codework a minor art, minor literature? What is the point of repeatedly shaking the scaffolding - if not the emergence, in the future, of an other or another approach, or an other, being or organism, for which codework now both provides augury and its weakness as portal/welcoming? For what is come among us already no longer speaks the world of logical facts, just as computers are no longer large-scale calculators, but something else as well, something unnamed, fearful - that fearfulness already documented by, say, Cruikshank in the 19th century.

```
2:20pm  up 1 min,  1 user,  load average: 0.33, 0.18, 0.06
USER      TTY      FROM            LOGIN@   IDLE   JCPU   PCPU   WHAT
root      tty1      -               2:19pm  0.00s  0.42s  0.05s  w
```

Codework references the alterity of a substrate which supports, generates, and behaves as a catalyst in relation to its production. To this extent, codework is self-referential, but no text is completely self-referential (sr); things waver. So for example 'ten letters' and 'two words' and 'english' may be considered sr - but only to the extent that the phrases are presumed to apply to themselves. Extended: 'This sentence has thirty-one letters.' - 'This sentence has five words.' - 'This is an english sen- tence.'

What is the residue? What are the sentences 'about'? On the surface, letters, words, language. This is an additional or diacritical relationship to sr; if one, for example, didn't know english, none of these would make sense.

All sr possesses a residue - an `_attribute` tag. In codework, which has a component of sr, the tag may be plural, muddled - the world is never presumed complete, total. Codework is not an instance in this regard of mathematical platonism or Godelian-platonism; if anything it relies on the breakdown of the ideal, pointing out the meaning-component of computation, program, protocol, even the strictest formalisms.

Early on Whitehead pointed out that  $2+2 = 4$ , but only in a certain formal sense; in fact, the equation implies an operation or unifying process; within the 4, the components are combined, their history lost. Strictly, '2+2' and '4' are equivalent; within the symbolic, they differ - for that matter, in terms of thermodynamics as well. This domain is expanded by codework, which endlessly interferes.

The danger of codework is in its delimitation; it tends to repeat; the works tend towards considerable length; automatic generation can flow forever. Sometimes it appears as maw-machine emissions - text in, modified text/partial code out. Sometimes it extends language into new uncharted territories. Sometimes it references the labor and/or processing of language. Sometimes it privileges the written over the spoken, or portends the spoken within a convolution of stuttering and close-to-impossible phonemic combinations. Sometimes it appears as a warning against the all-too-easy assimilation of linguistic competency.

Sometimes it breaks free, relates to the subjectivity behind its production, the subjectivity inherent in every presentation of symbol-symbolic.

```
2:37pm up 18 min, 1 user, load average: 0.00, 0.00, 0.00
USER      TTY      FROM          LOGIN@  IDLE   JCPU   PCPU   WHAT
root      tty1      -             2:19pm  0.00s  0.44s  0.06s  w
```

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### article potentially for trAce - alan

*Alan Sondheim · 23 January 2003, 11:38 p.m.*

alansondheim

Worldsex

... 'lying together, look over your lover, it's the face of the other, it's the face of an other' ...

Let us take for granted that online and online(offline) sex (as a result of online sex) are prevalent and transforming, for those who can afford the proper connections, bandwidth, and time. Let us take for granted as well that these sexualities occur within a stadium of exhibitionisms, voyeurisms, seductions, of, and in relation to, others - that there is



almost always a shuddering or splitting of bodies, a shattering of bodies dividing as a result of intrusions of mass-communications and machine-mediated perception into what used to be private domains.

Let us further look at the history of personal historical knowledge, the history of private or personal lives, including ancestors, antecedents, descendents, traditions of naming, and the naming of others. We might note that in online or online(offline) sexuality, there is the \_absent or disconnected\_ population, the disenfranchised population, the refugee or hungered populations, the violated populations, who are neither conscious or operative as such - the miseries of underdevelopment playing a large role in this. Let us note our own role in these populations, our own belonging, our own violence as another arm of voluptuousness.

History resides, if anywhere, within the disconnected population; it is within connectivity and the continuous production of history, that history itself disconnects. There is reality without reality tv; there is tv with reality tv. Countries bomb countries they cannot place on a map; no two people ever speak the same language in the coupling of bodies.

Everything I am saying is a myth, lie, only to point out that online, online(offline) sexualities don't occur in a vacuum; they're against the background of others, of the erasure of history and the weakening of political posturing, of the almost continuous splitting of bodies, of the introjection and projection - 'jectivity' of others to the extent that identities are problematic, exchanged/renamed/stolen/intensified - that the politics in all of this are lost in orgasm, that there's no turning back, that we're all heading towards fucking armageddon -

ii

It's Worldsex: Do you recognize your own prosthesis? The turmoil of bodies tends towards no bodies at all; the computer screen is already sexualized as you can hardly keep your hands on the keys. Eyes float in relation to proffered images. Perhaps this is already a form of war.

iii

Falling in Love Online (part of an article published in Tamil, 1999)

Here you are, happily married, with two children. Your husband has a great job and you're a little bit bored and so you join some Internet communities, just to relax. You find yourself chatting away about some recent novels you've read, and you complain that your husband really doesn't have much time to read, and isn't all that interested anyway.

Before long, someone starts talking to you; Sagdish tells you that he, too, reads a lot of novels, but he lives alone and has no one to talk to, and he likes poetry as well. You begin chatting with him more than with anyone else - before this, you had flitted from conversation to conversation, but now you find yourself drawn in.

You log in late at night, and every time you do this, your heart skips a

beat, hoping Sagdish will be there, and he usually is. You start talking a bit more intimately with him - about the fact that you can't really relate to your husband's business, and you feel lonely every so often, and he says that he feels lonely too.

One night your husband comes in and finds you typing away at the computer and he asks, what are you doing? You answer, nothing, just talking to some people, and for the first time you find yourself hiding something from your husband - that something is Sagdish. You realize you've crossed a line somewhere, but you don't feel it's all that serious - after all, it's only the Internet, and there's nothing to lose or gain - it's just a game, and Sagdish helps take your loneliness away.

You decide to be more careful when your husband's around - you don't really want him to question you any more about this. And you look more and more towards those chats with Sagdish, who is becoming part of your life. You find yourself exchanging email with him, and you wait nervously every day for his email and the chats. You begin dreaming about him.

One day he asks what you look like, and you describe yourself, but you don't have a picture online. He persists, and you say you'll send him one, an extra one that you just happen to have. You mail it to him when your husband's not around, and Sagdish puts his picture on the Net, and you go and look at him, and your dreams begin taking more and more shape.

You find yourself telling Sagdish everything, things you have never told your husband - things you could never tell him. You find yourself doing this quickly; all this activity has lasted only a month, and even though you're usually shy, you're quite aggressive with him. You confess that sex with your husband hasn't been all that good, and Sagdish asks you the details.

Somewhere around this time, another line is crossed; you begin writing sexually to each more, more explicitly than you ever thought possible. You become more and more nervous around your husband and children, who guess that something is wrong, and don't know what to do about it. You insist to yourself that everything is a game, but you won't talk about it to your family, and you begin to feel isolated in the house.

Your husband confronts you angrily, and demands that you tell him what is going on. You mention only that you have this friend Sagdish, who helps take away your loneliness when your husband is at work, and your husband demands that you stop writing and talking with him online. At first you go along with this, and don't contact Sagdish for a couple of days. And then you go back, as usual, almost as if you're addicted to a drug.

Your husband gets angrier and angrier with you, and you don't know what to do. You write about all of this with Sagdish, who begs to telephone you and talk about it directly.

One day, Sagdish calls, and you find yourself in love with his voice, and you talk for over an hour. He calls any number of times after this, always

when your husband is out and another line is crossed. You believe that Sagdish is the only person who understands you, even though you have never met him in person. Sagdish fills your dreams and your life.

One day your husband walks in during the day, and you are on the phone. There is a huge fight, and he walks out, and moves to an apartment in the vicinity. You are alone with the children, and a few days later, you meet Sagdish for the first time, in real life.

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### **article possibly for trAce -**

*Alan Sondheim · 24 January 2003, 1:51 a.m.*

alansondheim

Worldsex

... 'lying together, look over your lover, it's the face of the other, it's the face of an other' ...

Let us take for granted that online and online(offline) sex (as a result of online sex) are prevalent and transforming, for those who can afford the proper connections, bandwidth, and time. Let us take for granted as well that these sexualities occur within a stadium of exhibitionisms, voyeurisms, seductions, of, and in relation to, others - that there is almost always a shuddering or splitting of bodies, a shattering of bodies dividing as a result of intrusions of mass-communications and machine-mediated perception into what used to be private domains.

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### **You just can't make this stuff up -**

*Alan Sondheim · 26 January 2003, 12:09 a.m.*

You just can't make this stuff up -

```
$ kill a/parent a/back/ a/wryting a/laptop
/usr/local/bin/ksh: kill: a/parent: arguments must be jobs or process ids
/usr/local/bin/ksh: kill: a/back/: arguments must be jobs or process ids
/usr/local/bin/ksh: kill: a/wryting: arguments must be jobs or process ids
/usr/local/bin/ksh: kill: a/laptop: arguments must be jobs or process ids
$ arguments?
/usr/local/bin/ksh: arguments?: not found
$
```

===

**slight murmurs in dreaming sleep.***Alan Sondheim · 27 January 2003, 12:25 a.m.*

slight murmurs in dreaming sleep.  
the oil, perfumed, substance of small domain  
every moment rushing towards her death  
purring, older, a cat of kindness, beauty.  
chasing catnip, glowering at other cats  
among this litany of sadness and consolation  
mourning the gull who died, our feeding her.  
zero absorbs, one returns the thing.  
lying with us in the bed, stretching  
the smallest bird, flocks of mourning doves, and doves  
lost among the rest of us, unknown.  
multiplies what  
more of this worlds thinking, gone and less

nothing is anointed in the world  
the oil, perfumed, substance of small domain  
purring, older, a cat of kindness, beauty.  
imagining the worst of every human being  
always tending, living towards tending.  
her name, boojum, jean-paul, others  
among this litany of sadness and consolation  
zero absorbs, one returns the thing.  
curious of any noise or creature.  
the smallest bird, flocks of mourning doves, and doves  
uncanniness of the zero, our predetermined minds  
born with inherent refusal to accept  
lost among the rest of us, unknown.  
occurrence our divisions, among  
more of this worlds thinking, gone and less

every moment rushing towards her death  
purring, older, a cat of kindness, beauty.  
imagining the worst of every human being  
always tending, living towards tending.  
her name, boojum, jean-paul, others  
mourning the gull who died, our feeding her.  
zero absorbs, one returns the thing.  
lying with us in the bed, stretching  
feeding, in small wonders, of the world  
the smallest bird, flocks of mourning doves, and doves  
born with inherent refusal to accept  
the conjuring of death, and animals  
lost among the rest of us, unknown.  
breath of loss the in inherent cells  
the oil, perfumed, substance of small domain  
every moment rushing towards her death  
emergent darkness, radioactive wastes  
her name, boojum, jean-paul, others

zero absorbs, one returns the thing.  
 lying with us in the bed, stretching  
 curious of any noise or creature.  
 the smallest bird, flocks of mourning doves, and doves  
 the conjuring of death, and animals  
 lost among the rest of us, unknown.  
 bequeathing  
 the oil, perfumed, substance of small domain  
 every moment rushing towards her death  
 purring, older, a cat of kindness, beauty.  
 imagining the worst of every human being  
 always tending, living towards tending.  
 her name, boojum, jean-paul, others  
 among this litany of sadness and consolation  
 mourning the gull who died, our feeding her.  
 zero absorbs, one returns the thing.  
 lying with us in the bed, stretching  
 feeding, in small wonders, of the world  
 the smallest bird, flocks of mourning doves, and doves  
 uncanniness of the zero, our predetermined minds  
 born with inherent refusal to accept  
 lost among the rest of us, unknown.  
 factions dull of arithmetic  
 more of this worlds thinking, gone and less

mourning the gull who died, our feeding her.  
 lost among the rest of us, unknown.  
 la la la

===

### Today's mail - boys, girls, and humans

*Alan Sondheim · 27 January 2003, 8:50 a.m.*

Today's mail - boys, girls, and humans

ROXANA <bonogirl\_1999@yahoo.com>, saber ver <info@saberver.com>, writing  
 about them, so I might as well write about them, too. And my girls  
 BKramm@t-online.de, blendaboy@yahoo.com, britioexplicito@hotmail.com, A  
 weekend search turned up no trace of four teenage boys who >collections in  
 human sexuality and Asian Studies. humanitarian needs for the Iraqi people  
 as well as spare parts to humanitarian needs for the Iraqi people as well  
 as spare parts to > imagining the worst of every human being > imagining  
 the worst of every human being > imagining the worst of every human being  
 prosista de quinta y un ser humano de d=E9cima."El maestro del arte de =  
 >From owner-humanist@Princeton.EDU Mon Jan 27 02:11:07 2003 Return-Path:  
 <owner-humanist@Princeton.EDU> Sender: Humanist Discussion Group  
 <humanist@Princeton.EDU> To: humanist@Princeton.EDU From  
 owner-humanist@Princeton.EDU Mon Jan 27 02:15:30 2003 Return-Path:  
 <owner-humanist@Princeton.EDU> Sender: Humanist Discussion Group  
 <humanist@Princeton.EDU> X-To: Humanist Discussion Group  
 <humanist@Princeton.EDU> To: humanist@Princeton.EDU Reader <b>D. K.

Hernandez

says the "dehumanizing" surveillance systems described in Dan Farber's "<http://cl.com.com/Click?q=89-h28bQ-JFrV5Lk0repw0jZ00GLWlR>" are already a part of corporate life today. "It will take decisions by both management and worker to determine whether our business future will be a unified system of people helping people, or divided in conflict between parasites, victims, and parasite-fighters." would be much more costly in human lives and material destruction than relevant articles on the environment, development, human rights, U.S. justifies the infringement of civil or human rights (at home / or abroad), or other issues connected with human rights violations by the Communist <http://human-nature.com/nibbs/issue84.html> Subject: are all human impulses morally good? Take for example the rapist. It may well be that generating rapist inclinations is an Evolutionary Stable Strategy for a small proportion of genes in the gene pool. Does that mean we should say rape is a good thing as it is grounded in human nature? Or maybe we should say, the odd rape is a good thing, as long as it doesn't get out of hand? Or take the prospective war with (or liberation of) Iraq. People have divergent and in many cases well argued views as to whether or not this would be a good thing. The moral arguments are based on a range of highly complicated factors. Both the pro and anti war camp asre presumeably effected by the same human nature so if that is all there is how do we make sense of such complex moral judgements. > legal treatment of non-humans, among many others. Certainly science can and has > been misused, but so has every other intellectual tool that we humans have thus > > <http://human-nature.com/nibbs/issue84.html> > > knowledge. Individual humans in modern societies are far from human somatic cell engineering, and

===

## War

*Alan Sondheim · 27 January 2003, 9:31 p.m.*

### War

```
<LI><a href="ftp://garbo.uwasa.fi/">huge software directory</a>
every moment rushing towards her death
always tending, living towards tending.
every moment rushing towards her death
always tending, living towards tending.
every moment rushing towards her death
every moment rushing towards her death
always tending, living towards tending.
Or take the prospective war with (or liberation of) Iraq. People have
complicated factors. Both the pro and anti war camp asre presumeably
echo | /CYCLE - Leaves current channel and rejoins right afterwards.
bind meta2-A backward_history
bind meta2-B forward_history
bind meta2-C forward_character
bind meta2-D backward_character
echo SCYTHE.IRC - Vassago's IRC warscript. Not for the faint of heart.
```



```

email marketing, we are committed to delivering a highly rewarding Your
Binary file tf matches
# you were on #oldwarez the night that quote suggestions were taking
echo : a $$$ $$$ $$$ $$$ $$$ $$$ $$$ $$$ $$$ $$$ : be war. There :
^assign quoa15 <DeadL> VeNoM v2.01 - The Downfall Of #oldwarez ^assign
quoa43 <DeadL> VeNoM v2.01 - The Downfall Of #oldwarez
bind meta2-A backward_history
bind meta2-B forward_history
bind meta2-C forward_character
bind meta2-D backward_character
alias beware {
me is in command of <-Dethnite's VeNoM v2.01!-> Beware the serpent...
echo you were on #oldwarez the night that quote suggestions were taking

```

===

---

### today's mail: war

*Alan Sondheim · 28 January 2003, 9:01 p.m.*

today's mail: war

And war shall fail."

that we're not a minority in opposing this war any more," said Swift, 36, like the one organized to speak out against the war in Vietnam." (Hamill that we're not a minority in opposing this war any more," said Swift, 36, the one organized to speak out against the war in Vietnam." (Hamill is The world situation (on the insane brink of more war with civil Constant apprehension of war has the same tendency Constant apprehension of war has the same tendency<BR> the same reservations about a war on Iraq as her government. whether to resort to war outside a UN framework. She says that should the US go to war without a resolution from the UN, Angst, fuer sie auszusagen. Ich war sicher, dass die Ereignisse von gestalterischer Aspekt bei der Kreation der Spiel-Software war die Likewise, now that the war seems imminent, so too does the DOW slipping support Bush's war. Which ones? Even in the UK the support for war is popular support for the war in the U.S., either. War I - in its war against Iran) is. So, maybe Iran should have good Vietnam war - and this is all before the bombing even started - down to politics may catastrophically fail - either with war on Iraq or later with like Hong Kong, Macao and Taiwan, but twice gone to war over the control

===

---

**today's mail: war***Alan Sondheim · 29 January 2003, 8:21 p.m.*

today's mail: war

> And war shall fail."  
 allies and Americans that war with Iraq may be unavoidable,  
 administration's case for eventual war with Iraq.  
 President Bush tried to sell Americans on a war with Iraq by  
 Facing a potential war abroad and a sputtering economy at home, President Bush  
 little doubt that a war with Iraq is imminent. He also used his hour-long  
 for a possible war with Iraq, warning that America was determined in its

1. today's mail: war (Alan Sondheim)

And war shall fail."  
 that we're not a minority in opposing this war any more," said Swift, 36,  
 like the one organized to speak out against the war in Vietnam." (Hamill  
 that we're not a minority in opposing this war any more," said Swift, 36,  
 the one organized to speak out against the war in Vietnam." (Hamill is  
 The world situation (on the insane brink of more war with civil  
 Constant apprehension of war has the same tendency  
 Constant apprehension of war has the same tendency<BR>  
 the same reservations about a war on Iraq as her government.  
 whether to resort to war outside a UN framework.  
 She says that should the US go to war without a resolution from the UN,  
 Angst, fuer sie auszusagen. Ich war sicher, dass die Ereignisse von  
 gestalterischer Aspekt bei der Kreation der Spiel-Software war die  
 Likewise, now that the war seems imminent, so too does the DOW slipping  
 support Bush's war. Which ones? Even in the UK the support for war is  
 popular support for the war in the U.S., either.  
 War I - in its war against Iran) is. So, maybe Iran should have good  
 Vietnam war - and this is all before the bombing even started - down to  
 politics may catastrophically fail - either with war on Iraq or later with  
 like Hong Kong, Macao and Taiwan, but twice gone to war over the control

My father died when a group of rebel soldier led by Sir Foday Sankoh  
 overthrown Government of Sierra Leone forcing the president out of power  
 and killing many members of the cabinet and minister including my own  
 father. When it became apparently obvious that the country no longer safe  
 for the citizens due to the political war and massive killing and  
 destruction of properties, I decided to move to Holland with a treasure  
 containing the sum of US\$12.500.000.00 (twelve million five hundred  
 thousand United States dollars) through a diplomatic means, this fund is  
 the last tangible money my father left behind before his death.  
 possibility of an upcoming war in Iraq." She  
 about a possible US-led war with Iraq. But I'm  
 uncritically follow US President Bush in his 'global war on terror'? Does  
 of impending war and wonder if you would like to participate.

And war shall fail."  
 that we're not a minority in opposing this war any more," said Swift,  
 like the one organized to speak out against the war in Vietnam." (Hamill  
 that we're not a minority in opposing this war any more," said Swift,  
 the one organized to speak out against the war in Vietnam." (Hamill is  
 The world situation (on the insane brink of more war with civil

Constant apprehension of war has the same tendency  
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 whether to resort to war outside a UN framework.  
 She says that should the US go to war without a resolution from the UN,  
 Angst, fuer sie auszusagen. Ich war sicher, dass die Ereignisse von  
 gestalterischer Aspekt bei der Kreation der Spiel-Software war die  
 Likewise, now that the war seems imminent, so too does the DOW slipping  
 support Bush's war. Which ones? Even in the UK the support for war is  
 popular support for the war in the U.S., either.  
 War I - in its war against Iran) is. So, maybe Iran should have good  
 Vietnam war - and this is all before the bombing even started - down to  
 politics may catastrophically fail - either with war on Iraq or later  
 like Hong Kong, Macao and Taiwan, but twice gone to war over the control  
 Yay! the clouds of war are storming, bomb Iraq.  
 of them a reminder of what war abstractly, 'as such,' as well as  
 images of war - looks like.  
 Maybe use some of that 200 billion USD in the debt-financed war chest and  
 realities of war (This fact does not diminish the great efforts, courage,  
 the war began (this reality has been far less discussed than the critiques  
 and flew from Paris to Riyadh as soon as the ground war began. I arrived at  
 the "mile of death" the morning the day the war stopped. It was very early  
 "how many people died" during the war with Iraq and the question has never  
 of that war and any war. I feel that it is part of my role as a  
 This past war and any one looming, have often been treated as something  
 one that sees the brutal realities of conflict, ever feels that war is  
 images now, as a future war in Iraq grows more likely every passing day. I  
 > Yay! the clouds of war are storming, bomb Iraq.  
 for good or evil, and these ... of this madness and cold war paranoia, =  
 <B>evil</B>, and these <B>...</B> of this madness and cold war =  
 understanding what are the causes and the consequences of the war and the  
 image), in these war and post-war times are mirroring and reflecting the  
 former Yugoslavia] the presence of the war resulted with radical changes in  
 were not affected by concrete war conditions, all of them passed through a  
 practical and theoretical research of the phenomena of the war and its  
 in the Yugoslavian war Nato declared that they are going to

===

### yesterday's mail: Bush

*Alan Sondheim · 30 January 2003, 3:05 p.m.*

yesterday's mail: Bush

Subject: Re: Bush Library >Subject: Re: Breaking News: Bush Library  
 >Subject: Breaking News: Bush Library > > >current politics are beneath  
 anyone and anything; Bush isn't smart enough President Bush tried to sell  
 Americans on a war with Iraq by President Bush proposed \$1.2 billion U.S.  
 President George W. Bush has braced Americans and the rest of the world of  
 the top domestic issues that President Bush is expected to address in his  
 Man, Bush could have used this technique to spread a little friendly  
 And don't be surprised in 2004 if you see a Bush campaign ad brag

Bush stays firm on Iraq, sells tax cut uncritically follow US  
 President Bush in his 'global war on terror'? Does The Bush Song > The  
 Bush Song Subject: [webartery] Bush Poem Because someone thinks it was,  
 the Bush poem I forwarded was not written by me.

===

### the snow

Alan Sondheim · 30 January 2003, 3:09 p.m.

the snow

all two crystals are alike. this is a substance which absorbs boundaries  
 with useless delineations. its purpose lies in disappearance.  
 jennifer makes snow angels just as angels make jennifer.

it occupies and beseeches without asking. response is required but it  
 requires no response.

the inuit have one word for snow. there is one snow.

this is the snow.

===

### today's mail: Qaeda, Laden, Afghanistan

Alan Sondheim · 31 January 2003, 9:50 a.m.

today's mail: Qaeda, Laden, Afghanistan

> Al-Qaeda thought to be developing 'dirty' bomb > officials have  
 presented evidence which they claim shows that al-Qaeda has > bomb. The  
 BBC said officials now believed al-Qaeda had the expertise and >  
 infiltrated al-Qaeda training camps in Afghanistan while posing as >  
 recruits. The agents revealed that al-Qaeda's weapons programme was  
 Al-Qaeda thought to be developing 'dirty' bomb officials have presented  
 evidence which they claim shows that al-Qaeda has bomb. The BBC said  
 officials now believed al-Qaeda had the expertise and infiltrated al-Qaeda  
 training camps in Afghanistan while posing as recruits. The agents  
 revealed that al-Qaeda's weapons programme was | Al-Qaeda thought to be  
 developing 'dirty' bomb | officials have presented evidence which they  
 claim shows that al-Qaeda has | bomb. The BBC said officials now believed  
 al-Qaeda had the expertise and | infiltrated al-Qaeda training camps in  
 Afghanistan while posing as | recruits. The agents revealed that  
 al-Qaeda's weapons programme was Richard C. Reid, who said he was a member  
 of Al Qaeda and side of a road in southern Afghanistan. Authorities blame  
 Taliban and al Qaeda > | Al-Qaeda thought to be developing 'dirty' bomb >  
 | officials have presented evidence which they claim shows that al-Qaeda >  
 | bomb. The BBC said officials now believed al-Qaeda had the expertise and  
 > | infiltrated al-Qaeda training camps in Afghanistan while posing as > |  
 recruits. The agents revealed that al-Qaeda's weapons programme was

important--like getting Osama Bin Laden!=A0 I hope Hillary becomes  
 President= ike getting Osama Bin Laden!=A0 I hope Hillary becomes  
 President and screws=20= > infiltrated al-Qaeda training camps in  
 Afghanistan while posing as infiltrated al-Qaeda training camps in  
 Afghanistan while posing as | infiltrated al-Qaeda training camps in  
 Afghanistan while posing as side of a road in southern Afghanistan.  
 Authorities blame Taliban and al Qaeda > | infiltrated al-Qaeda training  
 camps in Afghanistan while posing as

===

## 2nd dance text

*Alan Sondheim · 3 February 2003, 12:47 a.m.*

2nd dance-text for Foofwa

Subject: dance-text for Toi, Danse Avant La Toi, Guerre! Danse Moi, la la  
 danse-courir soleil avec enferme mon de amie danse-courir la avec chomage,  
 mon Moi, amie la chomage, de imobilite!  
 Je mondes. suis J'ai une une enfant parapluie avant ou les une mondes.  
 parasol. J'ai Je parapluie suis ou une parasol. avant trieste, Elle  
 personne ma triste. amie Elle coquin est copuler. ma Avant coquin trieste,  
 copuler. une guerre besoins. apres? une besoins. besoin, autre la besoin,  
 guerre dit ou Rimbaud. apres? Courir, Courir, courir! courir! Et Et ne ne  
 revenir revenir pas, pas, c'est c'est moi! moi! Alors, mourons. guerre! ou  
 Matin, non nous etre mourons. a Etre l'agonie, non Alors, etre la a  
 guerre! l'agonie, Matin, question! idiot Mourons, ou en les anglais  
 cretins. idiot Les cretins. la Les question! soldats Mourons, marchez en  
 bataille, l'arbre assommer! de l'arbre Alors, mond. a chomage! assommer!  
 Alor, Je travailler mon blesses! trois petit pense. trois Je points...  
 suis pense. les un avec roche. mois Couchez ces mois Pardon, ces je soir?  
 suis Pardon, desolee! je un desolee! Couchez A vie demain, pour sacrifier  
 danse! notre A vie deman, pour nous le assistons danse! A deman, nous  
 assistons notre au demain, coup assassiner. grace. suis assassiner. de  
 pomme de lune... A Alors... moi, Venez-vous kleptomane! moi, ont  
 kleptomane! nos Nous genoux. ont Aux nos armes! genoux. Alors... Aux  
 Venez-vous armes! avec ons Terre. cadeau sacrifions! Dieu sont Terre. Nous  
 sacrifions! le Ou cadeau sont de neiges a d'antan? autres. autres. Mon  
 Dreyfus. Foofwa Mon d'antan? amie, Je d'Imobilite, la il belle belle  
 J'exist. guerre. Mais Moi? il J'exist. est Mais d'Imobilite,  
 enfante-terrible!

Aujourd'hui, a pensons de cote Susquehanna. fleuve beau! Susquehanna. Il  
 Tres Aujourd'hui, beau! nous Il pensons neige. les Le carillons pax de  
 romana. la j'ecoute Je carillons un realist. Le croix tres pas chaud,  
 rien. trop tres Je chaud, ne trop croix chaud pas animale animale et et  
 vegetale. vegetale. Plancton... Plancton... plasma... plasma... Soleil!  
 Soleil! vivre lune! lune! toutes DANS les vois vivre toutes A mondes!  
 lune! Ecran! DANS...

===

**recent work, experimental television center.**

Alan Sondheim · 4 February 2003, 2:12 a.m.

recent work, experimental television center.

alan and azure bat balloons and you know your arm tires, why, jennifer?  
because i do think that you must stop your arm all by itself because the  
balloon offers no resistance but the air itself.

and the air, jennifer, how does that work?

it works all the time and just see how the balloon slows.

===

his tiny little penis whips around with male abandon. her breasts and hair  
fly against the balloon always struggling against the tiny air.

===

alan and azure walk across the frozen pond. thump thump thump.

why alan, says jennifer, i like the look of the sound of the footprints in  
all the exciting snow.

thank you says azure, i was walking just to his right and watching the  
microphone. it was most fun and look at the graph of the tilting picture.

===

azure plays with her balloon which moves against time mapping into space  
along with the body of azure.

oh this is fun, says jennifer, i see you.

===

jennifer asks, why does the balloon change shape, why?

because it's mapping against time mapping into space., says azure, i  
already told you that.

===

alan makes noises and waves his hands. jennifer says, look at the pretty  
patterns, why, jennifer.

because, says azure, all sounds are things.

alan waves his microphones and the sounds make things.

alan and jennifer and azure hear nothing because sound things are silent.

alan yells and yells and colors come out of his mouth.

loud blue! says jennifer.

===

foofwa dances on a space capsule lozenge in stars across his eyes leaking into a room he's leaving tracks, he's turning against time, he hates time into space. why, says jennifer, why.

because people can't live forever, says azure.

===

he leaves traces of himself everywhere, says jennifer.

===

they all play the organ very fast.

===

---

**[no subject]**

*Alan Sondheim · 4 February 2003, 11:23 p.m.*

clever mess

i say, i can't possibly keep up the high quality of my work. i don't have new ideas all the time. as soon as you can identify my style, i've failed. as soon as i feel i've accomplished something, i've failed myself. how can i have done anything at all with such poor quality. some of the texts are better than others and some are worse. some just seem to be fillers and some seem to be repetitions. i demand staleness after nine years of daily writing. if anything is brilliant it gets lost in the rest of the sludge. you're reading this? you're still reading this? well, i've got infinite errors and infinite regrets. if this sounds different at all it isn't by alan sonenheim. it's not even by someone pretending to be alan sonenheim. it's not even by a friend or relative. look at that person over there. i made you look and he did it all. i bet. he'd sign his name 'ron padgett' but that would be someone else. he's trying to figure out whether to justify this mess. if he justifies it would be a mess of a mess. in both senses of mess and both senses of justify, he thinks. he'll do it! he'll do it!

===

---

**[no subject]***Alan Sondheim · 4 February 2003, 11:34 p.m.*

i high say, quality can't possibly work. keep it up don't have high  
 quality say, of my work. possibly don't have new ideas all the time. my  
 style, soon new ideas, identify all style, time. i've failed. ... soon  
 feel failed accomplished how something, can failed soon myself. as how i  
 done quality. anything some at of with texts such are poor i quality. have  
 some done texts all are with better worse. than some others just and seem  
 worse. fillers just better seem than to others be and fillers some  
 repetitions. nine demand of staleness daily after some nine seem years to  
 daily repetitions. writing. gets if lost is the brilliant rest it of gets  
 the lost sludge. in writing. rest anything sludge. it you're you're  
 reading still this? reading still well, well, infinite got reading  
 infinite this? errors this regrets. ... this sounds different by regrets,  
 if even sonndheim. it's someone not pretending even to alan sonndheim. a  
 person or friend over or there. a relative. look it's that even person  
 over there. his did name all. it's 'jennifer' i bet. he'd look, a bad sign  
 and his name is 'jennifer' all. who else. ... would trying else. out he's  
 whether trying to figure that out would whether be justify be mess. mess  
 justifies mess. mess mess. both would senses of justify, he'll thinks. of  
 he'll mess do and it! both ...

===

**neither born nor dying for your eyes.***Alan Sondheim · 5 February 2003, 10:32 p.m.*

neither born nor dying for your eyes.  
 open mouths screaming colours  
 as hands and elsewhere mouth  
 generate new things obliterating the old.  
 there is gridance among them  
 and among them, worldrun crashing into stars.  
 the interceptions of planets, nebula  
 inhaling through the body's transparencies  
 motioned in the griding of the room  
 girdled for dissemination, deconstruction.  
 in the distance, no-attention animals  
 and the forests of ice in the ice.  
 the skies open to the skies,  
 the stars to the stars  
 objects of sliding time  
 what they have been sliding by our grasp.

neither born nor dying for your eyes.  
 open mouths screaming colours  
 as hands and elsewhere mouth  
 generate new things obliterating the old.  
 and among them, worldrun crashing into stars.  
 the interceptions of planets, nebula  
 inhaling through the body's transparencies



motioned in the griding of the room  
girdled for dissemination, deconstruction.  
in the distance, no-attention animals  
and the forests of ice in the ice.  
the skies open to the skies,  
the stars to the stars  
dance and sound to objects and older objects.  
objects sliding of dance  
what they have been sliding by our grasp.

the whirl of worlds  
making new objects in the slice of time.  
landgrid to icegrid, these new objects  
neither born nor dying for your eyes.  
tend towards air-disturbance objects.  
generate new things obliterating the old.  
inhaling through the body's transparencies  
of arms, hands, breasts, balloons  
motioned in the griding of the room  
in the distance, no-attention animals  
running everything  
the whirl of worlds  
landgrid to icegrid, these new objects  
open mouths screaming colours  
tend towards air-disturbance objects.  
as hands and elsewhere mouth  
generate new things obliterating the old.  
inhaling through the body's transparencies  
motioned in the griding of the room  
girdled for dissemination, deconstruction.  
in the distance, no-attention animals  
and the forests of ice in the ice.  
dance and sound to objects and older objects.  
grids and find you noises and  
what they have been sliding by our grasp.

dance and sound to objects and older objects.  
the stars to the stars  
the skies open to the skies,  
and the forests of ice in the ice.  
in the distance, no-attention animals  
what they have been sliding by our grasp.

landgrid to icegrid, these new objects  
tend towards air-disturbance objects.  
generate new things obliterating the old.  
there is gridance among them  
inhaling through the body's transparencies  
in the distance, no-attention animals  
dance and sound to objects and older objects.  
immune are 49283 948327 74839  
what they have been sliding by our grasp.

the whirl of worlds  
 landgrid to icegrid, these new objects  
 neither born nor dying for your eyes.  
 open mouths screaming colours  
 tend towards air-disturbance objects.  
 microphone objects transform atmospheres  
 as hands and elsewhere mouth  
 generate new things obliterating the old.  
 there is gridance among them  
 and among them, worldrun crashing into stars.  
 inhaling through the body's transparencies  
 motioned in the griding of the room  
 girdled for dissemination, deconstruction.  
 in the distance, no-attention animals  
 and the forests of ice in the ice.  
 the skies open to the skies,  
 the stars to the stars  
 dance and sound to objects and older objects.  
 sound and eye limb, quarry, ice, forest, sliding,  
 internal module dancing generates,  
 new things obliterate the old.

===

### **dancegrid module**

*Alan Sontheim · 7 February 2003, 12:10 a.m.*

```

/[0]+/ { print "internal module dancing" }
/[z]+/ { print "sustained notes as in autonomic nervous system" }
/[y]+/ { print "the whirl of worlds" }
/[x]+/ { print "leading from gridance to landgrid" }
/[w]+/ { print "arms, hands, breasts, eyes, balloons" }
/[v]+/ { print "making new objects in the slice of time." }
/[u]+/ { print "landgrid to icegrid, these new objects" }
/[t]+/ { print "neither born nor dying for your eyes." }
/[s]+/ { print "open mouths screaming colours" }
/[r]+/ { print "tend towards air-disturbance objects." }
/[q]+/ { print "microphone objects transform atmospheres" }
/[p]+/ { print "in the presence of older objects" }
/[o]+/ { print "as hands and elsewhere mouth" }
/[n]+/ { print "generate new things obliterating the old." }
/[m]+/ { print "there is gridance among them" }
/[l]+/ { print "and among them, worldrun crashing into stars." }
/[k]+/ { print "every sound and breath tensed towards" }
/[j]+/ { print "the interceptions of planets, nebula" }
/[i]+/ { print "inhaling through the body's transparencies" }
/[h]+/ { print "of arms, hands, breasts, balloons" }
/[g]+/ { print "motioned in the griding of the room" }
/[f]+/ { print "girdled for dissemination, deconstruction." }
/[e]+/ { print "in the distance, no-attention animals" }
/[d]+/ { print "and the forests of ice in the ice." }
/[c]+/ { print "the skies open to the skies," }

```

```

/[b]+/ { print "the stars to the stars" }
/[a]+/ { print "dance and sound to objects and older objects." }
/^[^$]/ { print "what they have been sliding by our grasp." }
{
  for ( i = NF; i >= 1; i-- )
    printf "%s ", $i;
  printf "\n";
}

```

---

### **"I went to the mill and cut ice to save the dam."..**

*Alan Sondheim · 7 February 2003, 1:31 a.m.*

```

"I went to the mill and cut ice to save the dam"..
and the forests of ice in the ice...
and the forests of ice in the ice...
making new objects in the slice of time...
landgrid to icegrid, these newly bourned objects...
landgrid to icegrid, these newly bourned objects...
and the forests of ice in the ice...
and the forests of ice in the ice...
landgrid to icegrid, these newly bourned objects...
landgrid to icegrid, these newly bourned objects...
and the forests of ice in the ice...
and the forests of ice in the ice...
sound and eye limb, quarry, ice, and forest sliding...
and the forests of ice in the ice...
and the forests of ice in the ice...

```

===

---

### **defuge n+0**

*Alan Sondheim · 7 February 2003, 6:59 p.m.*

defuge n+0

unconscious, defuge, upgrade, body-html, jennifer, julu simultaneously tender it, and turn away, as if defuge were in operation, forms. In any case, the Compaq is now one of us, subject to defuge, full to an end. The resulting detumescence partakes of defuge, exhaustive Exactly. And so perhaps the preface of the book is lost in \_defuge, \_decathected, state or statement of defuge. irrelevant, keeping defuge at bay.

wryting perhaps, structures against defuge as well, or the harboring and defuge. Jennifer drops hints; she's willing to take up every pocancer it is all there, the defuge, sexuality, transparency, linkage, coupling defuge/flooding, cyberspace falters and topples in the sand/granularity of produces both a sense of accomplishment and defuge; the world greatly It is so common that a word is necessary here, the \_defuge, \_defuse/refuge deluge/refuse, de-light, de-flower. Rhyme patterns, frames, defuges; it is the defuge that draws the poem forward beyond return, the sonnet to Rhyme materializes, and the materiality is subject to defuge, carrying

effluvia. It is the substance in pornography that defuges; there is a return is the defuge of time, the striations of the medium as well. defuge, the circum-stantiation, circumlocution of the abyss: and too much spleen, like boredom, figures into defuge; both play a role in Salo, in materiality that defuge operates through is ultimately cannibalistic. And finally, defuge, from my Disorders of the Real: "Form, thrust away. this imply the defuge of narrative?

defuge, fifth and final section, explanations:

defuge refuge refuse defuse: \_r.d/fu/g.s/e:\_ writing the words over and - what differentiates defuge is the peculiar passivity that accompanies in my own adulterated view, defuge is connected with the hunt as well, (and defuge enters into theoretical burnout, cyberspace burnout as well. defuge: in which the body gives itself away by transforming possession itself, defuges, sputters at the edges; given the death of the author, It is so common that a word is necessary here, the \_defuge,\_ defuse/refuge deluge/refuse, de-light, de-flower. Rhyme patterns, frames, defuges; it is the defuge that draws the poem forward beyond return, the sonnet to Rhyme materializes, and the materiality is subject to defuge, carrying effluvia. It is the substance in pornography that defuges; there is a return is the defuge of time, the striations of the medium as well.

defuge, fifth and final section, explanations:

vis-a-vis \_defuge\_ back into the body, the reading of the body through the text, the mouths of the text, textual \_defuge.\_ Afterwards, defuge sets in - the application, bodies, partner, world, sex, easy ontology, with the promulgation of the writer. Nothing is defuge, pentium wryting defuge phenomenology virtuality darknet actants REPETITION is a return through defuge to the imaginary, uncanny, and already in a state of defuge... things worry themselves in constancy It makes sure to retain the old names, discarding them by virtue of defuge or defuge-machine. When everything is cool, everyone surfs, the more words but is simply defused, \_defused,\_ forgotten.

defuge

alan:flood:efface:leak:lung:defuge:spill:1341:0:unravel:defuge:flood  
break:cripple:ligament:phantom:defuge:yes:15856:6:lag:defuge:ligament

and defuge (Levinas for example). deferment, gaping at the end - it's there that defuge sets in, difference Sometimes I suffer defuge and then it goes lackluster and the worlds are Doing is all my beautiful domains, defuge withdraws and decathects. dom, and defuge, cancers devouring the remnants of grave and graven flesh. When defuge sets in, when decathecting is universal, then it's the time to out of defuge (Sondheim) - the \_hacker drive\_ which tends towards what economy, no longer participating on that level - a state of defuge. contains a weather of ice and violation. Violent depression and defuge [...] /\* primal dullness of the world in defuge and immanence \*/ sations? but she continues in a state of denial and defuge. Jennifer drops Because during that period, defuge set in; I

was exhausted with Is the fact that during that period defuge set in you  
 were exhausted Earlier you said during that period defuge set in you were  
 exhausted Please, defuge set in; that you berated it. It's the nuclear  
 class that and tending towards foreclosure, defuge; it is the  
 Jennifer-body that defuge worn out with defuge/refuge, exhausted, the  
 isolated image of clit or pouring out through locked doors of building  
 "defuge" you stain yourself following paths to old defuge you stain  
 yourself following paths to old defuge ... When defuge, decathected  
 exhaustion, sets in, I may rely on quotations of slough at the edges,  
 exhausted, in states of defuge and decathexis. Pools emanations out of the  
 suppurating flesh of my own body - that 'defuge' defuge - you can sense  
 i'm used up, always have been constructs defuge, the paste broken by  
 inscription. Dis-ease is that of computational clean-room. These aspects  
 leak out; net.sex, defuge/burnout, into difference day after day takes its  
 toll. I use the word 'defuge' to defuge worn out with defuge/refuge,  
 exhausted, the isolated image of clit or pouring out through locked doors  
 of building "defuge" defuge beautiful haiku of defuge, sent by someone who  
 was added to a number of and defuge. Jennifer drops hints; she's willing  
 to take up every pocancer, it is all there, the defuge, sexuality,  
 transparency, linkage, coupling d.txt:7 dd:195 defuge.txt:2 e.txt:5 ee:21  
 f.txt:6 ff:7 g.txt:11 gg:18 and exitings - when the spheres are shattered  
 - when defuge sets in - when already marker.hand.piston.stylus elsewhere,  
 defuge marker hand defuge-oo-dhtml-oo-diegesis-oo-diegetic  
 ascii unconscious, defuge, upgrade, body-html, jennifer, julu

1 theory is defuge and enumeration coupled with abjection and foreclosure  
 3 disinvestment is the state of defuge or refusal/deluge  
 1 theory is defuge and enumeration coupled with abjection and foreclosure  
 3 disinvestment is the state of defuge or refusal/deluge  
 3 disinvestment is the state of defuge or refusal/deluge  
 1 theory is defuge and enumeration coupled with abjection and foreclosure

It is the substance in pornography that defuges; the image on the level of  
 until the exhaustion of defuge decathects these

tiffany            30 seconds            defuge  
 exhaustion, defuge, and the wavering of existence in terms of the physical  
 exhaustion, defuge, and the wavering of existence in terms of the physical  
 exhaustion, defuge, and the wavering of existence in terms of the physical  
 exhaustion, defuge, and the wavering of existence in terms of the physical  
 exhaustion, defuge, and the wavering of existence in terms of the physical  
 exhaustion, defuge, and the wavering of existence in terms of the physical  
 exhaustion, defuge, and the wavering of existence in terms of the physical

think of defuge.  
 environment ground plane replacement of traditional goto defuge or

```
/[z]+/ { print "defuge or decathected disinvestment, exhaustion" }
d'nala decathexis deconstructed deconstruction defuge Derrida dhtml
evanescent, they're already exhausted by consciousness and defuge. the
psychology, one of flows/flux/spew/emission as well (my notion of 'defuge'
deconstructed deconstruction deerflies defuge Derrida desiccated dhtml
```

defuge - distributed avatars - evanescence - it's all there - the others  
 defuge again -  
 same substance hammered language them defuge -  
 again defuge  
 language hammered them kill defuge again -  
 to example defuge trying the to disgust read a a novel novel again  
 depressions antennae antennas personal\_ws-1.1 english 30 Gertrud defuge  
 personal\_ws-1.1 english 33 Gertrud defuge mobius zags philosophies yiddish  
 o i beg you dearest sister visit me in defuge, exhausted after a weary  
 protolanguage. It has also covered the concept of "defuge," and traced  
 liams, measure series, The Perilous Cemetery, Herodotus, Derrida, defuge  
 structuralist notion of unconscious processes; defuge is concerned with a  
 it in the form of serial representations (exhausting, through defuge, one  
 nothing makes a difference, it leaves no trace, not even defuge announcing  
 and concepts have been developed - ascii unconscious, defuge, construct  
 ...

===

### **My Composition in Language**

*Alan Sondheim · 9 February 2003, 12:03 a.m.*

#### **My Composition in Language**

It is entirely irrelevant to the world whether we exist or not.  
 Nothing is relevant to the world.

Existential statements serve an evolutionary purpose, the reification of  
 the self.

What occurs in language in relation to the copula or self-reflexivity, has  
 no effect whatsoever on the world.

Nothing has any effect whatsoever on the world.

Self-reflexive recognition is a form of pointing-out or gesture, in the  
 guise of naming (by virtue of nominalism).

Consciousness, self-consciousness, is a defense mechanism.

There is nothing to 'it' beyond this.

It is a mistake to assume that consciousness exists outside of language.

It resides in language; it is a tool which occupies or declares nothing.

Declaration occurs only in language. Physical gesture cleaves the air.

Inscriptions transform the imminent world of the substrate.

An effect already exhausts.

Culture is built on the predication that language means, and therefore

acts and creates.

Words are nothing and do nothing. The performative is a contextual myth.

Alarum is spread by language, just as identity precedes language.

"In its early stages the ballet also yielded ornaments which moved kaleid-  
oscopically, But even after they had discarded their ritual meaning, they  
remained still the plastic formation of the erotic life which gave rise to  
them and determined their traits." (Kracauer)

We speak to ourselves. We speak for ourselves.

We never speak. Language has never been 'employed.'

The self-reflexivity of language is the routing of resonance; all objects  
and cultures are resonant holdfasts for our existence.

Neither objects nor cultures exist.

"The cornered vessel (ku) has no longer corners. What a 'cornered' vessel!  
What a 'cornered' vessel!" (Confucius)

The ku has never existed.

Language infiltrates speaker, spoken, and spoken-to with its semantic  
skein. Likewise, the skein does not exist.

Speaking, spoken, and spoken-to, are correlated actions in the world.

They have no relevance.

The correlation is nearly decomposable. Every speaking is a composition.  
Every composition is an appearance. Every appearance is an illusion.

Illusions are subject to entropy and dissolution. Neither the appearance  
nor the illusion exists. What does not exist, disseminates, dissembles,  
dissimulates.

Our existence is an illusion.

The world is neither an illusion nor a copula. The world is all that is  
neither an illusion nor a copula.

Nothing is relevant to the world. The world is nothing.

===

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## My Composition2 in Language

Alan Sontheim · 9 February 2003, 12:25 a.m.

### My Composition2 in Language

It is entirely irrelevant to the world whether we exist or not.  
It is entirely relevant to us.  
Nothing is relevant to the world.  
The world would not exist without us.

Existential statements serve an evolutionary purpose, the reification of the self. Existential statements procure the world in relation to our perception.

What occurs in language in relation to the copula or self-reflexivity, has no effect whatsoever on the world. The world transforms with each and every utterance.

Nothing has any effect whatsoever on the world. There is no 'world,' only a confluence of interrelated protocols and effects.

Self-reflexive recognition is a form of pointing-out or gesture, in the guise of naming (by virtue of nominalism). Pointing-out symbolizes the recognition which takes place all the way back, beginning with retinal learning; the pointing-out is a consensus or coherency for others, for community.

Consciousness, self-consciousness, is a defense mechanism. Consciousness defines and procures thought.

There is nothing to 'it' beyond this. It is entirely beyond this, beyond this and others, beyond community and communality.

It is a mistake to assume that consciousness exists outside of language. Consciousness is a priori and comes with the first imminence of the world.

It resides in language; it is a tool which occupies or declares nothing. Consciousness declares everything, internal or external to language.

Declaration occurs only in language. Physical gesture cleaves the air. Declaration is always prior to language; gesture cleaves thought itself, the psychogeographical substrate of the world.

Inscriptions transform the imminent world of the substrate. Inscriptions are contiguous to the substrate at best.

An effect already exhausts. An effect is always new; nothing repeats.

Culture is built on the predication that language means, and therefore acts and creates. Language is built on the predication of the dialect between body and environment; culture creates, and language follows. Words are nothing and do nothing. The performative is a contextual myth.



Words are everything; every utterance is an active performative. The world becomes comprehension and comprehends through language.

Alarum is spread by language, just as identity precedes language. Language comforts and transforms house into home; identity is situated in language, just as alarum is subdued.

"In its early stages the ballet also yielded ornaments which moved kaleidoscopically, But even after they had discarded their ritual meaning, they remained still the plastic formation of the erotic life which gave rise to them and determined their traits." (Kracauer)

We speak to ourselves. We speak for ourselves. We speak only to others. We speak only for them. This is the erotic gesture of culture.

We never speak. Language has never been 'employed.' We always speak; language always employs the other as our master.

The self-reflexivity of language is the routing of resonance; all objects and cultures are resonant holdfasts for our existence. Nothing depends on language, which derails the resonance of the world.

Neither objects nor cultures exist. Objects and cultures exist in spite of ourselves, others, and the symbolic resolution of language.

"The cornered vessel (ku) has no longer corners. What a 'cornered' vessel! What a 'cornered' vessel!" (Confucius)

The ku has never existed. The ku has always existed; it is Confucius who has disappeared.

Language infiltrates speaker, spoken, and spoken-to with its semantic skein. Likewise, the skein does not exist. Language deludes the speaking of the body; the skein of culture exists a priori to language. The sememe itself is a priori.

Speaking, spoken, and spoken-to, are correlated actions in the world. Speaking, spoken, and spoken-to, are mutually incoherent; they signify the breaking of the world, the tendency towards dissolution. What they hold, is released; what they confine, is loosened.

They have no relevance. They are relevant; it is their byproduct and phenomenology, their glance, that describes everything.

The correlation is nearly decomposable. Every speaking is a composition. Every composition is an appearance. Every appearance is an illusion. The correlation falls to pieces. Every speaking breaks with self, world, and others. Every breaking is immeasurable. Every breaking alludes.

Illusions are subject to entropy and dissolution. Neither the appearance nor the illusion exists. What does not exist, disseminates, dissembles, dissimulates. Speaking is subject to joining. Speaking, by measure of its

breaking, is substrate to appearance. What disseminates, dissembles,  
dissimulates, returns, assembles, seminates, within the broken of  
language.

Our existence is an illusion. Our existence is the only real.

The world is neither an illusion nor a copula. The world is all that is  
neither an illusion nor a copula. The world coheres through the breaking  
of the copula.

Nothing is relevant to the world. The world is nothing. Everything is  
relevant; the world is everything. The relevance of the world is the  
beginning of politics.

===

### [no subject]

*Alan Sondheim · 10 February 2003, 12:06 a.m.*

i about fear the writing world & about the tremble world with its tremble  
name with its fear name writing closing my eyes & trembling the world, do  
tremble ears, the fearing trembling, trembling, the mouth, the mouth  
i fear writing about the world & tremble with its name

closing my eyes & trembling the world, do tremble

closing my eyes & ears, & fearing the world, do fear

the world fearing & trembling, closing my mouth

fearing the name of the world

===

### [no subject]

*Alan Sondheim · 10 February 2003, 12:04 p.m.*

believe that the world is poised on the knife-edge of a decision  
between same time people told me that February 1st was the deadline f  
> shrines that

war and peace, and it is conceivably the passionate, miraculous  
efforts 2003

[

> conversation with the dead, but have

of a growing throng of peace-loving poets that may be able to make  
part

> reactions, i have put it off to negatives having to do  
of the difference.

> > At

> 'enshrined', 'buried',  
probably is, and you

k18% bavoid  
 You have no new mail.shrines thatart of al  
 But a c  
 the United Nations, the rule of law, the lives of countless people and  
 problematic,  
 DO THIS: <http://votetoimpeach.org/>  
 linked to something more than personal  
 taste.

===

### [no subject]

*Alan Sondheim · 11 February 2003, 1:03 a.m.*

the accessory of the stylus - forgetting my name - already my face is  
 beginning to disappear - fading into the background - becoming one with  
 something inauthentic - some fantasy - the great untruth - the murmur  
 prevails - sing me to eternal sleep - the lullaby - this or that stylus -  
 it doesn't make any difference - i'll put this one down - look for another  
 - :i return with the scalpel - the knife - every gesture cleaves - i can  
 still see and still hear - it won't get any better than this - it will get  
 worse - submerged pains - earth or ground - i return as long as i can - as  
 long as i can remember - as long as i remember my enemy, language - ::i  
 return here to incise once again a skin enveloping what i know as mind -  
 sinking into the prevalence of the symptom as i grow older - the bonds  
 begin to loosen - the mind sails, floats - the body tears away - draws  
 attention to itself through the remaining tethers - it's there that the  
 pain occurs, increases - breakdown of connection - one can't keep up with  
 the other - one becomes another - the other - internalized - cutting  
 through the skin - one of the cuts will kill me - most likely sooner than  
 later - it's that kind of life - :none:none:none

your cavern none across my place  
 none

===

### abcdefghijklmnopqrstuvwxy

*Alan Sondheim · 11 February 2003, 1:22 a.m.*

abcdefghijklmnopqrstuvwxy

the blood, blood  
 we will kill them  
 we will kill ourselves  
 blood, blood  
 they will kill us  
 they will tear the tongues from the mouths  
 they will not bother  
 for the death of one of us there are halves  
 for the death of two there are quartered

the bones, the bones  
the bones, bones  
nothing will stop more violence but violence  
until we are all dead  
actions" of throats our cut "they  
until the earth is gone of us

the blood, blood  
we can die and do nothing  
we will kill them  
we will kill ourselves  
blood, blood  
they will kill us  
they will tear the tongues from the mouths  
they will split the bodies in two  
for the death of two there are quartered  
the bones, the bones  
the bones, bones  
nothing will stop violence but violence  
nothing will stop more violence but violence  
until we are all dead  
words" of arms our cut "they  
until the earth is gone of us

for the death of two there are quartered  
bones, the bones  
the bones, the bones  
the bones, bones  
nothing will stop violence but violence  
nothing will stop more violence but violence  
bones, bones  
until we are all dead  
abcdefgh  
the blood, blood  
we can die and do nothing  
we will kill them  
we will kill ourselves  
blood, blood  
they will kill us  
they will tear the tongues from the mouths  
they will split the bodies in two  
for the death of two there are quartered  
the bones, the bones  
the bones, bones  
nothing will stop violence but violence  
nothing will stop more violence but violence  
until we are all dead  
words of arms our cut they  
until the earth is gone of us

they will tear the tongues from the mouths  
they will not bother

they will split the bodies in two  
they will pay no attention  
for the death of one there are two  
for the death of two there are four  
for the death of one of us there are halves  
ijklmno  
the blood, blood  
we will kill them  
we will kill ourselves  
blood, blood  
they will kill us  
they will tear the tongues from the mouths  
they will not bother  
for the death of one of us there are halves  
for the death of two there are quartered  
the bones, the bones  
the bones, bones  
nothing will stop more violence but violence  
until we are all dead  
actions of throats our cut they  
until the earth is gone of us

we can kill and do nothing  
we will kill them  
we will kill ourselves  
blood, blood  
they will kill us  
we will bomb ourselves  
we will scream and protest nothing  
pqrstuv  
we will kill them  
we will kill ourselves  
blood, blood  
they will kill us  
they will tear the tongues from the mouths  
they will not bother  
they will split the bodies in two  
for the death of one there are two  
for the death of one of us there are halves  
the bones, bones  
nothing will stop more violence but violence  
until we are all dead  
actions take arms our  
until the earth is gone of us

blood, the blood  
the blood, blood  
we can scream and do nothing  
we can die and do nothing  
wxyz  
we can die and do nothing  
we will kill them

we will kill ourselves  
 blood, blood  
 they will kill us  
 they will tear the tongues from the mouths  
 for the death of two there are quartered  
 the bones, the bones  
 the bones, bones  
 nothing will stop violence but violence  
 nothing will stop more violence but violence  
 until we are all dead  
 words of cut are throats our  
 until the earth is gone of us

===

## WAR

*Alan Sondheim · 12 February 2003, 12:33 a.m.*

WAR

nothing will stop violence but violenceXN0IG9  
 UW PICO(tm) 4.4  
 nothing will stop more violence but violence//images.ta  
 dCd  
 "they cut our throats of ac  
 until we are all dead5nPkNoe  
 UW PIC  
 "t  
 words" of arms our cut "theylists jo  
 b29zZSA1  
 a  
 until the earth is gone of usrms of wordsQogICAgus - forge  
 for the death of two there are quarteredoats of  
 actionsluY2x1ZGluZzogTUFYSU0sIFJ  
 bones, the bonesYXIgU  
 our arms t  
 the bones, the bonesinto the ba  
 wxyz>d  
 the bones, bones cut of wordsBEY  
 nothing will stop violence but violence [ Wrote 16  
 lines ]  
 nothing will stop more violence but violencebmUs  
 k36% hYW5kIF  
 20 new spam; proc me  
 bones, bonesile-sh  
 21  
 until we are all deadmembershi  
 23 ls  
 abcdefghR  
 24  
 the blood, bloodW  
 25 cp a/f

we can die and do nothing  
 26        pico fil - PrevP  
 the blood, bloodcp fil a  
 we can die and dls  
 we will kill them  
 we will kill ourselves another - the other  
 blood, bloodyPSIjMDAw  
 Se  
 they will kill us the death of two  
 they will tear the tongues from the mouthsainment, ande of  
 the bones, the bonesxLDQ  
 they will not botheret Help ^Y FirstLin  
 for the death of one of us there are halveswith offers that incl  
 b25nPjwvZm9udD  
 ^C Can  
 for the death of two there are quartered....93, 1994ntu.ac.uk>o  
 your c  
 the bloo  
 the bones, the bonesJpY  
 the blood, blood  
 the bones, bonesthe blood, blood  
 the bones, the bonesblood, blood19 KB) "  
 the bones, bonesme to write : yy  
 nothing will stop more v  
 File Name to wr  
 we will bomb ourselvesxpZ249Im  
 we will scream and protest nothing8--ber> R  
 pqrstuv 4  
 ^G  
 we will kill themFilesA7PC9wPg0KIC  
 we will kill ourselves    TAB Completed    3  
 blood, bloodtdm-er  
 ^G Ge  
 they will kill ust ^R Read File ^  
 blood, bloodK Cut Text  
 they will kill userver (1047) Mes  
 they will tear the tongues from the mouthsawFsIj4  
 ^X Exit        ^J Justify    ^W Where  
 they will not botherUnCut Text^T To Spel  
 they will split the bodies in twoaXplPSIyIiBmYWNlPSJBcm1hbCI+PC9mb  
 for the death of one there are two                    File: yyeim@panix.co  
 for the death of one of us there are abcdefghijklmnopqrs  
 blood, the bloodB3b3VsZCBwcmVmZX  
 the blood, blood one of us there  
 we can scream and do nothing  
 bm90DQogICAgICAgIHRvIHJl  
 fo  
 we can die and do nothingre quartered R Reply  
 Fro  
 wxyzYTE.  
 we can die and do nothings, the bonesywgPC9mb250P  
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```

Replyut violencesons above mentio
ZmZAZ3JlZW50cmVlc3R1bXAuY2
until we are all
0 OTHER CMDS > ViewAttch  N NextMsg      Spc NextPage U Undelete  F
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b250DQogICAgICA
Er
  PINE 4.51  MESSAGE TEXT                      Folder: INBOX  Message 3 of 3 END
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+  2 Feb  5 Ian S. Murray      (
remo
wxyzy-Id
we can die and do nothing
/[z]/ { print "blood, the blood" }CjI
^C Cancel    ^J Justify    ^W Wh
/[y]/ { print "the blood, blood" } To Spell - - - - -
bEM0LTgyOHRuV
/[x]/ { print "we can scream and do nothing" }s]
http://www.asondheim.org/ http://www.asond
/[w]/ { print "we can die and do nothing" }l.net  Tue Febev Pg  ^K Cut
http://www.anu
/[v]/ { print "we can kill and do nothing" }o
11 00:51:52 2003lding
Date: Tue, 11 Feb 20
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older
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T
X-Original-
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/[d]/ { print "nothing will stop violence but violence" }
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video editing tools f
the blood
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abcdefghe.email-
{o
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  printf "%s ", $i;ndards?
we will b
  printf "\n"; plan violate
}h
k42% bhe bon

```



To 7-11@mail.ljudmila.org [7-11] abcdefghijklmnopqrstuvwxyz  
 violenceifference - i'l  
 ~  
 and state?~~~~~  
 :::  
 until  
 k43% lsll dead  
 Mail lynx\_bookmarks.html phoenix.irc venom.irc the  
 earth is gone of usy Pournelle, Chaos Manor #270  
 blood, the blo  
 nail  
 RV.UTORONTO.CA>t."com/maaaP0  
 0 OTHER CMDS > [ListFldrs] N NextCmd K  
 KBlockdan\_sondheim@yahoo.ca>,f through  
 Criminal prosecution for po  
 our web  
 without bail.ViewMsg] N N  
 Forward on the la  
 Send message? YesCenter for Public  
 the blood, the blood  
 they will not botherc NextPage U Undelet  
 they will split the bodies in two  
 they will pay no attentionE 4.51 MESSAGE TEXT  
 for the death of one of us there are halves (4436) Re: #1Db/aim  
 Your Free PDA  
 for the death of two there are quartered5 Ian S. Murray (1456) Ohio  
 Statla  
 bones, the bones  
 abcde  
 Spellghijklmnopqrstuvwxyz K KBL  
 they will tear the tongues from the mouths  
 abcdefghijklmnopqrstuvwxyzoke-list..  
 they will not bothere projects http://tr  
 they will pay no attentioneim/index.htm

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## Sexwar

*Alan Sondheim · 12 February 2003, 12:33 a.m.*

### Sexwar

There cannot be the slightest doubt that false charges of sodomy are more numerous than those of rape, and that this is too often a successful mode of extortion. This is rather a legal than a medical question; but it is especially deserving of notice, that these accusations are very frequently made by soldiers and a bad class of policemen!

accusations very very especially frequently deserving made by by soldiers soldiers and bad class class of policemen! made until blood, earth blood gone we us will blood, kill blood them we ourselves will policemen! kill until them earth ourselves gone they not tear bother tongues split from bodies mouths in not two bother pay split no bodies they in tear two tongues pay from no mouths attention one for there death halves one

quartered there bones, halves bones quartered nothing bones, stop bones  
attention nothing for stop death violence violence all all dead dead  
scream scream protest protest can can do do bomb bomb

(From Taylor's A Manual of Medical Jurisprudence, 1866)

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### **characters right to left**

*Alan Sondheim · 13 February 2003, 12:00 a.m.*

characters right to left  
(ongoing translation with ellen zweig)  
heaven  
earth  
black  
yellow is earth black, is heaven :: yellow

cosmos the  
cosmos the  
vast are  
wasteland desolate a

fills sun the  
fills moon the  
west the in sets sun the  
dusk it's

morning the in 9 to 7 from  
constellations the  
up line  
out spread they word, measure a it's

cold  
comes  
heat the  
goes

autumn in  
harvesting the  
winter in  
concealing hiding, the

timing intercalary  
residue leftover the  
tenth one becomes  
years of measurement

lu the so  
pitches bamboo  
position shift  
open

clouds  
galloping, ascend,  
sending  
rain

dew  
forms  
becoming  
frost

gold  
birth gives  
beautiful  
water

jade  
out emanates  
mountain Kun from  
summit

dagger double-edged the  
named furiously  
huge the  
gate-tower

pearl the  
called  
light the  
darkness of

treasure the  
fruit of  
plum  
apple

many  
vegetables  
mustard  
ginger

sea the  
salted  
rivers the  
fresh

fishscales  
depths in hidden  
feathers  
above circling

fire the  
dragon

emperor the  
teaching

phoenix the  
royal the  
official  
men

beginning  
making  
writing  
characters

then  
wearing uniforms,  
clothing < robes  
clothing < skirts

expel  
throne the  
yield  
country the

yao  
tang  
has  
predicted

console  
people the  
down strike  
guilty the

hold  
boundary the  
talk  
scalding with test and

case a trying  
court at  
query  
way the

bequeath  
bow and  
doubting  
sections the

love  
up raise  
hosts the  
leaders the

minister  
prostrate  
army the  
barbarians

near  
far and  
one  
reality

ration  
guest the of  
to returning  
emperor the

phoenix the  
cries  
in  
bamboo the

white the  
colt  
grazes  
there

change  
covers  
weeds and grass  
(vegetation)

trust  
attain  
(10,000) myriad a  
(square) directions

covering  
person the  
issues  
to) birth (giving

four  
great  
five  
normal (is)

respect  
alone) / (connector  
rearing the  
children of

(!)  
flattering

destroys  
injures and

women  
adore  
chastity  
unyielding

men  
imitate  
pleasing  
genius

know  
passes what  
certainty the  
change of

attainment  
ability of  
never  
neglect

deception  
of talk the  
other the  
brief (is)

disintegration in  
reliance  
(self-reliance) self the on  
long (is)

faith  
of cause the  
should  
faith) your (protect covered be

(utensil) tool the  
desire of  
trouble (is)  
measure-word (quantity)

ink the  
sadness sorrow, (of)  
silk) (on  
silk) the stains (sadness printed is

poetry  
of praise the  
(lamb) small  
(sheep) sheep

scenery view,  
lines  
lined-up or tied  
wisdom

conquering restraint,  
study (of)  
(creates) makes  
sage the

benevolence  
built is  
name the  
stands

origin the  
shape of  
(upright) proper  
model

sky  
valley and  
proclaim  
fame (one's)

empty the  
room) (public hall chamber  
lessons) (review learn  
carefully

(catastrophe) disaster  
by) caused (is on depends  
accumulation the  
evil (of)

(fortune) blessings  
by) caused (are  
virtuous  
happiness

ruler) (scale, meter 1/3  
hole) with disk (circular bi-jade  
) (un- negative  
treasure

small) (measurement, meter 1/30  
secret) feminine, organs, sexual moon, (shadow, yin  
be) (to so) (just is  
with) (compete emulated

capital the  
(parallels) father the (of)

affairs (business) the  
ruler supreme the (of)

speak  
(accurately) strictly  
give  
respect

piety filial  
(accepts) as serves  
end the  
others) of power (the power of

devotion  
(rules) follows  
(of) end the  
life

confront) (meet, face  
deep the  
shoes) on (put tread  
lightly

morning) the in (early dawn  
prosper  
warm  
pure) (and

like  
orchid(s) (an)  
this  
fragrance

like  
pine(s) a  
this  
prosper

river the  
flows  
(un) not  
(ceaselessly) stopping

(abyss) depths the  
(transparent) clear  
(create) up take  
reflection a

(form) contain  
stop (and)  
if  
thinking is) (one



say  
rhetoric) (classical diction  
peaceful quiet, (with)  
determination

deliberate  
beginnings  
fidelity sincerity,  
beauty beautiful,

prudent  
all  
good  
laws ancient

honorable  
trade  
place) (the  
foundation of

rolls the  
greatly  
nothing  
end the) (in

learn  
outstanding  
(to) ascend  
(service) official

to addition in  
work  
obey  
government

survive  
of means by  
wild the  
pear

go  
and  
increase  
chant the

music  
particularly  
precious is  
humble (and)

rites  
well as

valuable are  
low and

above  
harmony  
below  
harmonious

husband the  
upon) (calls chants  
wife the  
follows

(foreign) external the  
accept  
on pass  
instructions

internal) (the enter  
music) (play music  
mother the  
(ceremony) appearance (of)

all  
sister father's  
brother older father's  
brother younger father's

as) same (the like  
child a  
(to) compared  
(child) son a

\ much very think  
other each of  
brother elder  
brother younger

agreeing  
spirit) (ch'i, mind (as)  
(joining) linking  
branches

make  
friends  
(and) join  
divide

cut  
polish (and)  
precepts  
rules (and)

kind  
humanity  
(conceal)  
compassion

create  
order  
not  
separation

integrity  
(justice)  
back gives  
honesty

wicked the  
suffer  
setbacks  
money of loss

still a  
nature  
evades  
passion

heart the  
moves  
weary the  
mind

guard  
truth the  
full with  
intention

follow  
idea the  
change and  
(mind) heart (your)

hold  
strictly  
steer  
properly

please  
office) (of rank the  
bind  
yourself

city  
village (and)

flourish  
summer the) (in

east  
west (and)  
two  
capitals

back (one's)  
(mountain) Mong the) (to  
face  
(river) Luo the

floating  
(river) Wei  
(seize) to according  
river) (Sheu Jing the

(government) official the  
hall  
tray a  
fragrance) (strong (blossoms) plum (with)

tower the) (from  
out) (look watch  
flying if) (as  
amazed (be)

(painting) drawing  
(paint) draw  
birds  
animals (and)

pictures  
colorful  
(hermits) immortals  
spirits (and)

stem third the  
abandon) (cottage, alms give  
(beside) near drawn  
(disclosure) awaken

stem first the  
album) (notebook, curtain a  
reply) (answer, against  
pillar the

(wantonly) four  
mats bamboo  
establish  
place a

(play) drum  
se4) (25-string lute the  
blow  
instrument) reed (mouth sheng1 the

climb  
stairs the  
accept  
throne the of steps high the

cap the  
changes  
distrust  
stars the

(direction) right the  
through passes  
broad a  
interior

left the  
attains  
holds (and)  
brightness

[...]

public  
rectification  
fit

[...]

many  
men

[...]

dwell  
leisure in

[...]

ch'in the  
instrument 4-stringed

[...]

good  
wonderful and

[...]

problem or question

[...]

gate

[...]

well as

===

## **WAR (Language is Your Enemy)**

*Alan Sondheim · 13 February 2003, 5:42 p.m.*

WAR

```
echo "Language is Your Enemy " > bb
echo " " >> bb
echo "This is a Picture of Language " >> bb
echo " " >> bb
dialog --msgbox "An Exciting Escape" 0 0
dialog --msgbox "To the Ruination of Europe-America" 0 0
date >> bb
whoami >> bb
echo "Time-Date-Stamp" >> bb
dialog --yesno "War Now" 0 0
if [ $? == 1 ]; then
dialog --inputbox "Enter Your Time-Date-Stamp" 0 0 2>>bb
else
dialog --inputbox "Enter Your Ruination of Europe-America" 0 0 2>>bb
fi
dialog --msgbox "The Difference Between Language and Pain" 0 0
dialog --yesno "You are Inscribing the Therapeutic" 0 0
if [ $? == 1 ]; then
dialog --inputbox "Describe your Therapeutic" 0 0 2>>bb
else
dialog --inputbox "You need Nothing" 0 0 2>>bb
fi
dialog --inputbox "You need nothing" 0 0 2>> bb
dialog --yesno "Are You in Favor of Love in Ruins" 0 0
if [ $? == 1 ]; then
dialog --inputbox "Describe Love" 0 0 2>>bb
else
dialog --inputbox "Describe Ruins" 0 0 2>>bb
fi
dialog --inputbox "You Describe the Death of Thousands" 0 0 2>> bb
dialog --msgbox "They are Dying as You Inscribe" 0 0
dialog --inputbox "Are You Breathing for the Tomb" 0 0 2>> bb
dialog --inputbox "Are You Crawling for Your Love" 0 0 2>> bb
dialog --msgbox "These are Harsh Times These are Land mines" 0 0
dialog --inputbox "Speech does Nothing at All" 0 0 2>> bb
```

```

dialog --yesno "Is This the Wonder of Speech" 0 0
if [ $? == 1 ]; then
dialog --inputbox "Are You in Effect" 0 0 2>>bb
else
dialog --inputbox "Are You in a State of Promise or Oath" 0 0 2>>bb
fi
dialog --inputbox "Have You Made Your Vows" 0 0 2>> bb
dialog --inputbox "Are Your Vows Your Final Vows" 0 0 2>> bb
dialog --msgbox "Can You Speak Are You Wounded in the Throat" 0 0
dialog --textbox bb 0 0
dialog --msgbox "We are in Disagreement" 0 0
sed 's/ i / yon /g' bb > cc
sed 's/ you / i /g' cc > bb
sed 's/ yon / you /g' bb > cc
sed 's/ am / aq /g' cc > bb
sed 's/ are / am /g' bb > cc
sed 's/ aq / are /g' cc > bb
sed 's/ my / mn /g' bb > cc
sed 's/ your / my /g' cc > bb
sed 's/ mn / your /g' bb > cc
sed 's/ mine / minq /g' cc > bb
sed 's/ yours / mine /g' bb > cc
sed 's/ minq / yours /g' cc > bb
dialog --textbox bb 0 0
dialog --inputbox "Are We in Collusion" 0 0 2>> bb
echo " " >> bb
dialog --inputbox "Now Taking From Everyone, Destroying" 0 0 2>> bb
dialog --msgbox "end" 0 0
unalias rm
echo " " >> bb
cat bb >> zz; rm bb cc; alias rm='rm -i'
date >> zz

```

Language is Your Enemy

This is a Picture of Language

Thu Feb 13 17:40:28 EST 2003

root

Time-Date-Stamp

Wednesday, February 13, 4:15, 2003 I need everything; I need an end to this. I need nothing; I need a beginning to This. Somewhere when i am worn out and have nothing left to lose, i call on my lover, and she comes; there is smoke in the air - grenades, mortars, screams of the dying and wounded, the two of i collapse together, as one, you're both safe for the moment -Thousands die everywhere around us; we're alone, there's a single bright spot in the sky...We're breathing for our own deaths - we're exhausted, frightened, Maria's pregnant... I crawl towards her, I'm wounded, bleeding, we're together now, forever, together at last... We're

crying, we can't say anything. Weeping for language, weeping for ourselves  
- we promise everything to each other - we give everything to each other -  
We make our final vows - we wait for the end - it's almost here - it's  
coming - Our final vows - without language, in silence - there are no others  
- We're silent - we can't hear you - don't say anything else - it's time  
for - it's time for nothing at all - silence, once again, we suppose,  
we're sleeping, the baby...

Now everything gone, inscription after the fact, our epitaphs, our ruined  
lives...

Thu Feb 13 17:45:51 EST 2003

====

---

**rally: hold up up wake**

*Alan Sondheim · 16 February 2003, 2:42 a.m.*

hold up up wake

hold up  
up wake  
wake bunch  
a fucking  
bunch -  
of hold  
fucking up -

hold  
it it  
looks looks  
pretty pretty  
good good  
excuse  
me  
it's  
stupid  
whose  
streets  
our  
what's  
your  
last  
name what's  
gas  
...

take gas  
the ...

pill take  
boooo



bullshit  
on  
sidewalk up  
knees  
what what  
are are  
they they  
doing doing  
with with  
that that  
man man  
i  
don't  
know  
no  
mess  
my mess  
people with  
one  
particularly  
please on  
2nd avenue  
avenue that's  
that's affirmative  
affirmative 2nd  
53 street  
street -  
at was  
first yelling  
he at  
was us  
yelling before  
us he's  
before -

now at  
he's first  
shame  
you  
i'm i'm  
and and  
54th 54th  
this  
whole  
crowd  
can  
go  
down can  
send you  
them can  
ok go  
folks ahead

ahead go  
hooo  
we  
want  
peace  
stay  
together  
may  
see  
guys  
is  
weird  
there  
shouldn't there  
be shouldn't  
any be  
empty any  
spaces empty  
do  
her do  
think think  
came came  
from from  
accident accident  
just  
to just  
bastard  
said you  
all  
way the  
second up  
third up  
will  
not and  
silent not  
hey  
there's  
wow  
won't  
let  
through won't  
where  
going they  
for what  
cooling cooling  
fire fire  
optic optic  
cables cables  
telephone telephone  
we'll  
never we'll  
find never

in her  
forward  
move the  
break -

barricades guys  
under this  
it,  
would that  
really be  
neat really  
wait  
everything this  
stop -

war do  
ever that  
happening we  
keep keep  
yet yet  
another another  
generation generation  
being being  
challenging right  
george to  
bush's send  
right our  
troops -

into challenging  
battle george  
say  
also  
thinks is  
idea, iraq  
iraq this  
warm lovely  
generous kind  
lovely people  
kind -

living in  
terror -

code code  
pink pink  
women women  
duct sheeting  
tape will  
plastic keep  
sheeting us  
safe tape

daniels  
isn't the  
benefiting war  
if when  
about -

when if  
children it  
get now  
shipped think  
off  
jobs of  
support youth  
out -

school there  
youth are  
books  
bombs  
students  
columbia is  
legislation against  
woman foreign  
who policy  
against -

foreign columbia  
policy legislation  
oh  
yes  
understand  
unfortunately i  
speak in  
native language  
language -

latin war  
america yes  
says to  
countries against  
u.s. -

thank  
millions millions  
feminists feminists  
around around  
world world  
because  
we're who  
here we're  
"the greatest  
greatest americans

americans have  
have not  
been born  
born yet  
they're waiting  
waiting patiently  
patiently for  
past to  
die" -

passed telling  
anti-war president  
resolutions bush  
telling saying  
president no  
bush to  
saying war  
new next  
york city  
city on  
next we  
list city  
"you  
maintain "you  
innocence maintain  
but  
they'll  
always but  
resistance" always  
lose is  
future to  
yours "you  
choose" lose  
back guys  
lead  
forty new  
newspapers york  
including times  
times -

two in  
page forty  
spread newspapers  
let's  
could you're  
more to  
clear get  
you're -

over from  
lower lower  
east east

side side

---

**warm**

*Alan Sonenheim · 17 February 2003, 12:00 a.m.*

warm  
exhausted, frightened, Maria's pregnant... I crawl towards her, I'm  
forward  
war do  
warm lovely  
benefiting war  
tony war  
anti-war president  
saying war

===

---

**adjust one itself**

*Alan Sonenheim · 17 February 2003, 12:00 a.m.*

adjust one itself

the moment i tuck my clothes in, there are disturbances across its  
surface, don't one continually adjust itself?  
or like when an itch, someone else's scratching getting rid of it. or a  
tickle, one can't do that to oneself.

body holds itself together as plastic sphere, they know when a disturbance  
arise, when Other appears, disappears. some say it all depends. i say it  
is very controversial.

body is very complex. you put a hat on and it fits not so right, you know  
how that feeling is bad for you. it's not even the site for you, it's just  
my bad feeling.

body always huddles and collapses into this sphere, you don't want  
anything bothering it, i bend my head and feet into it when it is very  
snowy, you are warming it.

what a thing i take for granted, i mean i don't think about you when it  
happens, then it happens that i tuck it in, all of it, and then you are  
very fine and it is a nice day. or you can go and do what you want.

===

---

**Good Ritters***Alan Sondheim · 19 February 2003, 2:02 a.m.***Good Ritters**

There haven't to texts are yet focus I a had on want number time and to of  
 There haven't to texts are yet focus I a had on want number time and for  
 haven't - them here Kent some Johnson's them work Kent - Johnson's - work  
 here at <http://www.skankypossum.com/pouch/> in in general general his his  
 bemusement author/authority closer author/authority requires  
 author/authority attention closer think it's than it it's closer ways I  
 received. attention it think In think 'smears' in general; while, while,  
 than authorship general; say, is clean almost Pessoa clean is almost  
 almost received. pristine, In there's something comforting there's  
 something Pessoa very pristine, uncomfortable with with work. work.  
 uncomfortable Gabriel Poetry Poetry Gudding's Gudding's need need A A  
 uncomfortable more - Defense more well Gudding's I'm more as Defense  
 fascinated its both apparent by from its apparent the all apparent of from  
 work all and perturbing from readers all over. perturbing For readers GG  
 both different KJ remind Ducasse reasons, GG me even KJ remind Ducasse  
 over. even For or both murky Coleridgian Coleridgian underpinnings.  
 underpinnings. Ducasse Just Nada Gordon's have about Gordon's books held  
 Nada books have me held spellbound I've about spellbound books read all  
 write read Gary Just them; have Swoon held between Sullivan NG one  
 Sullivan odysseys one between major NG odysseys Gary our the future  
 through desire minimalized through digital minimalized our digital future  
 bandwidth, intertwining bandwidth, analog, of virtual real real these  
 these aren't (no, these aren't necessarily necessarily parallel).  
 parallel). real Her sheer sheer virtual ability necessarily and, Her  
 \_write\_ and, least she's astonishing least me, new she's to new \_write\_  
 intensity writing, the intensity writing, likes seems likes emotional  
 since Bernadette Bernadette Mayer's Mayer's likes seen Want solipsis spend  
 lo\_y's solipsis incredible lo\_y's writers incredible Want writers spend  
 see August August August Highland's writers algorithmic - approaches see  
 software/wetware aspects, aspects, The The 1000 1000 Character Character  
 software/wetware finish finish Essay more translation Essay learn to  
 background Essay wish commentary knew my enough idiocy my going commentary  
 starting idiocy knew going - starting enough that's my things, - halfway  
 programming perl perl programming programming same thing thing keep keep  
 commitments commitments Reading Reading same Peter Peter Everglades  
 Everglades Matthiessen's Matthiessen's (Watson) (Watson) trilogy trilogy  
 goes goes forever forever Alan Alan

===

**lu**

Alan Sondheim · 19 February 2003, 7:54 p.m.

lu

music of the spheres  
without it there's nothing at all  
there are intensities and each music  
has its notes and plateaus and each  
according to its rhythm

the enunciation of the body  
along with the music of the sphere  
an allegiance always troubling  
when you can't think but only sing

where are the dark equations  
holding plasma and ocean in check  
against sounds i am living  
and song rendering my life in silence

the misery of music  
lips sewn, thought locked against thought

music of the spheres

without it there's without  
there's all nothing there are  
intensities and are each intensity  
has its notes its plateaus  
and according to rhythm

enunciation body  
enunciation along along spheres  
the allegiance always troubling

when can't you think but think  
only but sing only where dark  
where equations are holding  
plasma in and check ocean

against sounds i am  
against living sounds and song  
and rendering song  
my life

my silence in misery  
thought locked against thought

music of the spheres  
without it there's nothing at all  
there are intensities



and each has its notes  
plateaus according to rhythm  
enunciation body  
along with sphere  
an allegiance always troubling  
when you can't think but only sing  
where dark equations  
holding plasma ocean in check  
against sounds i am living  
song rendering my life silence  
misery lips sewn,  
thought locked intensity,  
dismal thought

===

---

### **palanquin, character essay**

*Alan Sondheim · 20 February 2003, 12:11 a.m.*

palanquin, character essay

as well  
[...]

gate

[...]

question or problem

[...]

and wonderful  
good

[...]

4-stringed instrument  
the ch'in

[...]

in leisure  
dwell

[...]

men  
many

[...]  
fit

rectification  
public

[...]

the palanquin  
(is) accompanied (by)  
crown  
the peerless

soldiers (troops)  
one thousand  
allowed  
homes

(of the) prefectures  
eight  
sealed  
doors

minister of state  
the scholar tree  
the ancient swordsman  
the path (of)

together (mutually)  
command  
skeins  
the government bureaus

the classics (jing1)  
(on) wall (lining)  
write  
lacquered

(to) li-script (servant)  
(is) faithful (bells, chimes)  
pear-tree  
a withered

(of) flowers  
(a) group  
assembles  
again

ceremony  
the tomb  
gathering  
already

brightness  
holds

attains  
the left

interior  
(a) broad  
passes through  
the right (direction)

the stars  
distrust  
changes  
the cap

the high steps of the throne  
accept  
the stairs  
climb

the sheng1 (mouth reed instrument)  
blow  
the lute (25-string se4)  
drum (play)

(a) place  
establish  
bamboo mats  
four (wantonly)

the pillar  
against (answer, reply)  
(a) curtain (notebook, album)  
the first stem

awaken (disclosure)  
drawn near (beside)  
give alms (cottage, abandon)  
the third stem

(and) spirits  
immortals (hermits)  
colorful  
pictures

(and) animals  
birds  
draw (paint)  
drawing (painting)

(be) amazed  
(as if) flying  
watch (look out)  
(from the) tower

(with) plum (blossoms) (strong fragrance)  
(a) tray  
hall  
the official (government)

the Jing (Sheu river)  
according to (seize)  
Wei (river)  
floating

the Luo (river)  
face  
(to the) Mong (mountain)  
(one's) back

capitals  
two  
(and) west  
east

(in the) summer  
flourish  
(and) village  
city

yourself  
bind  
the rank (of office)  
please

properly  
steer  
strictly  
hold

(your) heart (mind)  
and change  
the idea  
follow

intention  
with full  
the truth  
guard

mind  
the weary  
moves  
the heart

passion  
evades

nature  
a still

loss of money  
setbacks  
suffer  
the wicked

honesty  
gives back  
(justice)  
integrity

separation  
not  
order  
create

compassion  
(conceal)  
humanity  
kind

(and) rules  
precepts  
(and) polish  
cut

divide  
join (and)  
friends  
make

branches  
linking (joining)  
(as) mind (ch'i, spirit)  
agreeing

younger brother  
elder brother  
of each other  
think very much \

(a) son (child)  
compared (to)  
(a) child  
like (the same as)

father's younger brother  
father's older brother  
father's sister  
all

(of) appearance (ceremony)  
the mother  
music (play music)  
enter (the internal)

instructions  
pass on  
accept  
the external (foreign)

follows  
the wife  
chants (calls upon)  
the husband

harmonious  
below  
harmony  
above

and low  
are valuable  
as well  
rites

(and) humble  
is precious  
particularly  
music

the chant  
increase  
and  
go

pear  
the wild  
by means of  
survive

government  
obey  
work  
in addition to

official (service)  
ascend (to)  
outstanding  
learn

(in the) end  
nothing

greatly  
the rolls

of foundation  
(the place)  
trade  
honorable

ancient laws  
good  
all  
prudent

beautiful, beauty  
sincerity, fidelity  
beginnings  
deliberate

determination  
(with) quiet, peaceful  
diction (classical rhetoric)  
say

(one is) thinking  
if  
(and) stop  
contain (form)

(a) reflection  
take up (create)  
clear (transparent)  
the depths (abyss)

stopping (ceaselessly)  
not (un)  
flows  
the river

prosper  
this  
(a) pine(s)  
like

fragrance  
this  
(an) orchid(s)  
like

(and pure)  
warm  
prosper  
dawn (early in the morning)

lightly  
tread (put on shoes)  
the deep  
face (meet, confront)

life  
the end (of)  
follows (rules)  
devotion

of power (the power of others)  
the end  
serves as (accepts)  
filial piety

respect  
give  
strictly (accurately)  
speak

(of) the supreme ruler  
the (business) affairs  
(of) the father (parallels)  
the capital

emulated (compete with)  
is (just so) (to be)  
yin (shadow, moon, sexual organs, feminine, secret)  
1/30 meter (measurement, small)

treasure  
negative (un- )  
bi-jade (circular disk with hole)  
1/3 meter (scale, ruler)

happiness  
virtuous  
(are caused by)  
blessings (fortune)

(of) evil  
the accumulation  
depends on (is caused by)  
disaster (catastrophe)

carefully  
learn (review lessons)  
chamber hall (public room)  
the empty

(one's) fame  
proclaim



and valley  
sky

model  
proper (upright)  
of shape  
the origin

stands  
the name  
is built  
benevolence

the sage  
makes (creates)  
(of) study  
restraint, conquering

wisdom  
tied or lined-up  
lines  
view, scenery

sheep (sheep)  
small (lamb)  
the praise of  
poetry

is printed (sadness stains the silk)  
(on silk)  
(of) sorrow, sadness  
the ink

(quantity) measure-word  
(is) trouble  
of desire  
the tool (utensil)

be covered (protect your faith)  
should  
the cause of  
faith

(is) long  
on the self (self-reliance)  
reliance  
in disintegration

(is) brief  
the other  
the talk of  
deception

neglect  
never  
of ability  
attainment

of change  
the certainty  
what passes  
know

genius  
pleasing  
imitate  
men

unyielding  
chastity  
adore  
women

and injures  
destroys  
flattering  
(!)

of children  
the rearing  
(connector / alone)  
respect

(is) normal  
five  
great  
four

(giving birth to)  
issues  
the person  
covering

directions (square)  
a myriad (10,000)  
attain  
trust

(vegetation)  
grass and weeds  
covers  
change

there  
grazes

colt  
the white

the bamboo  
in  
cries  
the phoenix

the emperor  
returning to  
of the guest  
ration

reality  
one  
and far  
near

barbarians  
the army  
prostrate  
minister

the leaders  
the hosts  
raise up  
love

the sections  
doubting  
and bow  
bequeath

the way  
query  
at court  
trying a case

and test with scalding  
talk  
the boundary  
hold

the guilty  
strike down  
the people  
console

predicted  
has  
tang  
yao

the country  
yield  
the throne  
expel

skirts < clothing  
robes < clothing  
uniforms, wearing  
then

characters  
writing  
making  
beginning

men  
official  
the royal  
the phoenix

teaching  
the emperor  
dragon  
the fire

circling above  
feathers  
hidden in depths  
fishscales

fresh  
the rivers  
salted  
the sea

ginger  
mustard  
vegetables  
many

apple  
plum  
of fruit  
the treasure

of darkness  
the light  
called  
the pearl

gate-tower  
the huge

furiously named  
the double-edged dagger

summit  
from Kun mountain  
emanates out  
jade

water  
beautiful  
gives birth  
gold

frost  
becoming  
forms  
dew

rain  
sending  
ascend, galloping,  
clouds

open  
shift position  
bamboo pitches  
so the lu

measurement of years  
becomes one tenth  
the leftover residue  
intercalary timing

the hiding, concealing  
in winter  
the harvesting  
in autumn

goes  
the heat  
comes  
cold

it's a measure word, they spread out  
line up  
the constellations  
from 7 to 9 in the morning

it's dusk  
the sun sets in the west  
the moon fills  
the sun fills

a desolate wasteland  
are vast  
the cosmos  
the cosmos

yellow :: heaven is black, earth is yellow  
black  
earth  
heaven

---

### **narcissism**

*Alan Sondheim · 20 February 2003, 8:04 a.m.*

narcissism

we're speaking for the moment - online and offline conversations - analyses - manifestos - signs, marches, puppetry - it goes on and on - they're silent on the other side - use the royal 'we' - they include us - we're being led to the slaughter - we're taking the world with us - we'll use weapons of mass destruction - tactical nuclear against the bunkers - 10 to 15 percent of our weaponry gone astray - our own military reports expectations of over 3000 civilian casualties - in the name of liberation - blair too - the whole lot of them - cold warriors - compulsive-obsessives - madmen - another futile protest here - :they're getting stronger by the moment - our performances are just that - select audiences of hundreds of millions - they can't do anything - we're speaking into our own skin - already the fear's upon us - they're nameless - they hide behind acronyms - they lie, they fabricate evidence - tapes - bin laden's muddy voice - we're supposed to believe all of this - we're under the gun here - we're under warning - we're a declared state of emergency - :resistance is futile - useless - we're bringing out blocks of writing - reams of it - to no avail - the only measure that carries weight - violence, armed resistance - i'm not up to that - we're unused to the brutality of our own government - help's got to come from elsewhere - stunning revelation - bush cancels 2004 elections - declares state of emergency - he's already backed by the army - we're allowed to speak - our voices give out - the strongest among us will be taken away - you've got to help us - you've seen it all before - :: there aren't any miracles - stock market's falling - construction's down -

A legs and homes  
nightmare!  
A legs and homes  
nightmare!

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## **madness of organs**

*Alan Sondheim · 20 February 2003, 11:08 p.m.*

madness of organs

the madness of organs. the organist takes care of things. the organist watches the keyboard. she watches her hands on the keyboard. she takes care of higher keys and lower keys. her hands move apart and return in fugue. the organist is in fugue state. he commands the air we breathe. he siphons the air. the air is siphoned by the organist. his passion is controlled by the process of pressing a key. the key is pressed and held. holding the key down, the organist controls a column of air. he commands the reeds of metal and bodies of wood. she is obsessed over a beautiful boy. her hair streams in the wind. she plays the organ naked. her breasts thrust forward with the stroke of keys. the boy is wounded in flanders field. the boy is dying. he is obsessed with her. he thinks he is ugly and disfigured. he plays madly. he is in a state of fugue.

i am that organist in a state of fugue. i am surrounded by beautiful girls and boys. i am utterly mad in my columns of air. i command the atmosphere. i command the world of metal and wood. the organ towers above me. the organ is a great loudness in the world. the organ broadcasts my obsession and passion. the organ is a great tower unto mankind.

my long hair falls on the keys. my thick blond hair falls on the keys. my thick black hair falls on the keys. the beautiful boy will come and hear my playing and take me in his arms.

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## **madness**

*Alan Sondheim · 22 February 2003, 1:20 a.m.*

madness

ing is tuned to your tight flower in your hole - everything tuned to the world - i heard there'd be music here - heard somethin:of your skin - i see the holes in your skin - there are diaphragms - there are sounds coming out - this is your flower - everyth:i'm sorry, i can't remember what this is about - they said to come here - they said they're be music here - i see the movement :g or other - you might know something about it:

your wanton g or other - you might know something about it is in my forgiving g or other - you might know something about it -

===

another that they would call a dog by the word 'dog,' yet at the beginning their necessary appropriateness, one to the other, and could no longer be other the others) of power (the power of mother the brother older father's brother younger father's other each of brother elder brother younger - we promise everything to each other - we give everything to each other - coming - our final vows - without language, in silence - there are no others another another anything bothering it, i bend my head and feet into it when it is very younger brother elder brother of each other father's younger brother father's older brother the mother of power (the power of others) the other silent on the other side - use the royal 'we' - they include us - we're madmen - another futile protest here -: they're getting stronger by the minute - i see the movement :g or other - you might know something about it: your wanton g or other - you might know something about it is in my forgiving g or other - you might know something about it

*Alan Sondheim · 22 February 2003, 1:40 p.m.*

happened to the other  
 who is the other  
 the other in anthropology  
 the other in philosophy  
 another that they would call a dog by the word 'dog,' yet at the beginning their necessary appropriateness, one to the other, and could no longer be other the others) of power (the power of mother the brother older father's brother younger father's other each of brother elder brother younger - we promise everything to each other - we give everything to each other - coming - our final vows - without language, in silence - there are no others another another anything bothering it, i bend my head and feet into it when it is very younger brother elder brother of each other father's younger brother father's older brother the mother of power (the power of others) the other silent on the other side - use the royal 'we' - they include us - we're madmen - another futile protest here -: they're getting stronger by the minute - i see the movement :g or other - you might know something about it: your wanton g or other - you might know something about it is in my forgiving g or other - you might know something about it

===

## BEASTS AND SHIMS

*Alan Sondheim · 24 February 2003, 12:14 a.m.*

### BEASTS AND SHIMS

olding onward this great beast with the penurious shim of gentle wood, neither attack nor defy, this bodie of lovely parts, such is the olding high and among us with such kindly shim, of this great beast, its immeasurable breadth and length of this great beast, nor of the yearning and olding shim olding its calmness and surety in the midst of such great dreaming, as of the beasting, the boasting of the shimming up of the shim of cranky wood beneath such beast, its impecuniousness, of such speaking and writing, to have situated, this great beast, upon its shim?: olding of the great beast, its shim of comfort wood, it neither attack nor defy the commands of this fair bodie, such is the olding above us with the shim, of



this great beast, you will always never wonder at the breadth and width of this great beast, nor of its underneath shim olding it calm and sure among the kindly dreaming, the beasting boast, the shameful shim, its poverty, of what can one speak, to have held it upon the great shim, of the beast, its shim?:olding up the great beast with the shim of cranky wood, it will not attack nor defile this bodie, such an olding into air of this great beast, you will hardly doubt the breadth and extent of this great beast, nor of the shim beneath which conjures it into the place of calmness and fair dreaming, of the boasting of this great beast and its shame upon the shim, its beasting and its penury, of what else may it be said, to have captured its essence upon the great shim, of the beast and its shim? ::

olding up the great beast with the shim of cranky wood, it will not attack nor defile this bodie, such an olding into air of this great beast, you will hardly doubt the breadth and extent of this great beast, nor of the shim beneath which conjures it into the place of calmness and fair dreaming, of the boasting of this great beast and its shame upon the shim, its beasting and its penury, of what else may it be said, to have captured its essence upon the great shim, of the beast and its shim? replace your olding onward this great beast with the penurious shim of gentle wood, neither attack nor defy, this bodie of lovely parts, such is the olding high and among us with such kindly shim, of this great beast, its immeasurable breadth and length of this great beast, nor of the yearning and olding shim olding its calmness and surety in the midst of such great dreaming, as of the beasting, the boasting of the shimming up of the shim of cranky wood beneath such beast, its impecuniousness, of such speaking and writing, to have situated, this great beast, upon its shim.

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**Yipes, it's a dim day here, what's the subject for today, can't hardly focus on what you're saying, can't hear you, what's going on, have any money, this one's going broke, Grief!, you can't always tell, I'm begging I tell you, begging for it!, Gads, have to live, Wow, these are dark times, better make that DARK TIMES, I'm a goner, U2? Will, don't forget to leave me everything in your. Sarah, say hello to Mom & the Boys in the back, Azure, Dang hang in there! Yipes!**

*Alan Sondheim · 25 February 2003, 12:39 a.m.*

Yipes!

**Yipes!**

*Alan Sondheim · 25 February 2003, 1:36 a.m.*

Yipes!

Yipes, the  
it's back,  
a Azure,  
dim Dang  
day hang

here, in  
what's there!

the Yipes!  
subject Yipes,  
for it's  
today, a  
can't dim  
hardly day

focus here,  
on what's  
what the  
you're subject  
saying, for  
hear can't  
you, hardly  
going on  
on, what  
have you're  
any saying,

money, can't  
this hear  
one's you,  
broke, going  
Grief!, on,  
you have  
always money,  
tell, this  
I'm one's  
begging going  
I broke,  
tell Grief!,  
it!, tell,  
Gads, I'm  
to I  
live, tell

Wow, you,  
these begging  
are for  
dark it!,

times, Gads,  
better have  
make to  
that live,

DARK Wow,  
TIMES, these  
goner, times,

U2? better  
Will, make  
don't that  
forget DARK

leave I'm  
me a  
everything goner,  
in U2?

your. Will,  
Sarah, don't  
say forget  
hello to  
Mom me  
& everything

Boys your.  
back, hello  
Azure, to  
Dang Mom  
hang &  
there! Boys

Yipes!

Yipes, Yipes!  
it's Yipes,

a it's  
dim a  
day dim  
here, day

what's here,  
the what's  
subject the  
for subject  
today, for  
can't today,  
hardly can't  
focus hardly  
on focus

what on  
you're what  
saying, you're  
hear can't  
you, hear  
going what's  
on, going  
have on,

any have  
money, any  
this money,  
one's this  
broke, going  
Grief!, broke,  
you Grief!,

always can't  
tell, always  
I'm tell,  
begging I'm  
I begging  
tell I  
it!, for  
Gads, it!,

to have  
live, to  
Wow, live,  
these Wow,  
are these  
dark are  
times, dark  
better times,  
make better  
that make  
DARK that  
TIMES, DARK  
goner, a  
U2? goner,

Will, U2?

don't Will,  
forget don't  
leave to  
me leave  
everything me  
in everything  
your. in  
Sarah, your.  
say Sarah,  
hello say  
Mom to  
& Mom

Boys the  
back, the  
Azure, back,  
Dang Azure,  
hang Dang

there! in  
Yipes!  
there!

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## PLAYTIME

*Alan Sondheim · 25 February 2003, 8:19 p.m.*

### PLAYTIME

George Bush enters. He says. IT'S TIME WE KILL ALL FOREIGN PEOPLE. ALL FOREIGN PEOPLE ARE EVIL. WE WILL KILL ALL FOREIGN PEOPLE.  
Assassins enter. They kill George Bush.  
George Bush rises. He says. I AM GEORGE BUSH THE FIRST. I WILL NOT BE KILLED. I WILL KILL ALL FOREIGN PEOPLE. THESE ARE MY DAUGHTERS.  
Daughters enter. They are identical. They say. OUR BIG BREASTS ARE COVERED WITH BEER POURED BY FOREIGNERS TO SEE OUR LUSCIOUS NIPPLES. KILL ALL FOREIGN PEOPLE.  
Assassins come in and kill daughters. Daughters lie there in a pool of blood.  
The pool of blood speaks. I AM THE BLOOD OF DAUGHTER DAUGHTER. I AM YOUR MASSACRE. MY FATHER WILL KILL ANY NATION.  
Assassins kill George Bush. He rises and says. I AM GEORGE BUSH THE FIRST. I AM STUCK ON NUMBERS. I SHIT ON ALL FOREIGNERS. DAUGHTERS, EAT MY SHIT ON ALL FOREIGNERS.  
Daughters rise. They say. WE ARE EATING YOUR SHIT ON THE BLOOD OF FOREIGNERS. DO YOU LIKE OUR WHITE SKIN. SUCK OUR WHITE SKIN. ALL FOREIGNERS ARE GRAY. WE WILL SHIT ON ALL FOREIGNERS.  
Assassins enter and kill George Bush. He rises and says. ALL FOREIGNERS ARE ASSASSINS. ALL FOREIGNERS WANT TO KILL WHITE SKIN. THEY WILL STRIP OUR WHITE SKIN. THEY WILL FLAY OUR WHITE BODY. THEY WILL WEAR OUR WHITE SKIN. THEY WILL FUCK OUR WHITE SKIN. WE MUST KILL ALL FOREIGNERS.  
Assassins kill all daughters. Daughters rise and say. OUR WHITE SKIN IS PURE. OUR WHITE SKIN IS PURE. WE WILL NOT FUCK FOREIGNERS AND TURN GRAY. WE MUST KILL ALL GRAY PEOPLE.  
Assassins kill George Bush. George Bush rises and says. OUR FUTURE IS WHITE AND BLOOD. OUR FUTURE IS CROSS AND CHRIST.  
George Bush hammers nails in all daughters eyes and hands. George Bush crucifixes all daughters. All daughters die.  
All say. WE WILL KILL ALL FOREIGNERS.  
Enter Old Europe. GOODBYE.  
Enter New Europe. HELLO.  
All foreigners of Old Europe and New Europe are killed.  
George Bush oils his daughters.  
Enter Laura Bush. Laura Bush is eaten by George Bush and oiled daughters.  
George Bush and all daughters shit Laura Bush.  
Assassins kill Laura Bush. Laura Bush rises and says. I WILL KILL ALL ASSASSINS. Laura Bush kills all assassins.  
Everyone comes to life. Everyone rises and bows.  
Everyone leaves.

===

**TELEGRAM***Alan Sondheim · 27 February 2003, 2:22 a.m.***TELEGRAM**

HELLO MY NAME IS SADDAM HUSSEIN. STOP. YOU HAVE HEARD OF ME FROM MANY INTERVIEWS AND PHOTOGRAPHS. STOP. YOUR PRESIDENT WANTS TO KILL ME. STOP. MANY WOMEN ARE JEALOUS OF ME. STOP. THERE ARE VERY MANY PEOPLE YOUR PRESIDENT WANTS TO KILL. STOP. BUT I AM A SPECIAL PERSON WITH A SPECIAL NAME. STOP. IF YOU AGREE WITH ME THAT MANY WOMEN ARE JEALOUS READ FURTHER. FOR IT IS MOST UNUSUAL THAT WOMEN ARE JEALOUS WHEN A PRESIDENT WANTS TO KILL ME. STOP. OR SOMEONE ELSE WHO THE PRESIDENT WANTS TO KILL. STOP. I WILL DIE BUT MY JEALOUS WOMEN AND CHILDREN WILL DIE. STOP. EVERYONE WILL DIE FOR YOUR PRESIDENT IS AN EVIL MAN. STOP. FOR HE WILL NOT TALK TO ME. STOP. HE WILL NOT VISIT ME. STOP. HE WILL NOT INTERVIEW ME. STOP. HE WILL NOT PHOTOGRAPH ME. STOP. IT IS VERY SAD THAT YOUR PRESIDENT WILL KILL ME. STOP. HE WILL KILL MANY IRAQIS. STOP. HE WILL FIGHT THE WORLD IN A HORROR WAR WITH MANY INTERVIEWS AND PHOTOGRAPHS. STOP. HE WILL BE INTERVIEWED MANY MANY TIMES. STOP. HE WILL BE PHOTOGRAPHED MANY MANY TIMES. STOP. HE WILL NEVER VISIT ME. STOP. HE WILL NEVER VISIT ME. STOP. HE IS AN EVIL MAN AND I WILL DIE. STOP. HIS WOMEN ARE JEALOUS OF ME. STOP. HIS DAUGHTERS ARE JEALOUS OF ME. STOP. I AM A STUPID PERSON AND HE IS A STUPID PERSON. STOP. IT IS VERY SAD. STOP. DO YOU HEAR MY VOICE. STOP. DO YOU HEAR MY VOICE.

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**4 on war***Alan Sondheim · 2 March 2003, 9:45 p.m.***4 on war**

=====

reidlos a emit eht tuoba tsuj ytinigriv

reidlos a emit eht tuoba tsuj ytinigriv  
 noitcerid ym ni nug sih demia  
 gniltruh eht fo ssenkrad eht  
 yna fo lufraef ,drawoc  
 suoiruf a emaceb ytilauxes .elbaraeabnu  
 dna sdneirf gnoma ,dlrow siht ni erehwyreve ytinasi  
 again starting we're  
 suoiruf dna kcab syawla emoc stsohg tub  
 eht revo gnitaolf erew ew neh  
 yna fo lufraef ,drawoc  
 suoiruf a emaceb ytilauxes .elbaraeabnu  
 sdneirf gnoma ,dlrow siht ni erehwyreve ytinasi  
 dying are children my  
 suoiruf dna kcab syawla emoc stsohg tub  
 noitcerid ym ni nug rieht demia  
 suoiruf emaceb ytilauxes .elbaraeabnu  
 dead are parents my

tuoba retteb wonk t'ndid i .meht  
 elba neeb evah d'i ,gniod saw i tahw em  
 again me rape don't please  
 suoiruf dna kcab syawla emoc stsohg tub  
 eht revo gnitaolf erew ew neh  
 gniltruh eht fo ssenkrad eht  
 a m'i ;ereht evil llits i .dlrow  
 reidlos a m'i .reidlos a m'i .reidlos  
 removed eyes his  
 ecneloiv  
 us of front in gutted  
 tuoba retteb wonk t'ndid i .meht  
 .meht  
 .elbaraebnu  
 .reidlos a m'i .erehwyreve ytinasni  
 .reidlos a gnieb fo duorp m'i  
 don't please

===

#### TRASH MACHINE

IRAQI  
 ISRAELI  
 PALESTINIAN  
 I WIL WOUND AL  
 AMERICAN WIL KIL AL  
 PALESTINIAN WIL KIL AL  
 ISRAELI WIL KIL AL  
 DAUGHTER WIL KIL  
 IRAQI WIL KIL  
 PALESTINIAN WIL KIL  
 AMERICAN WIL KIL  
 SON ARE KILED BY AL  
 WOUNDED  
 DEAD  
 MR BUSH WIL KIL AL CHILDREN  
 MR BUSH WIL KIL  
 WIL WOUND  
 WIL KIL  
 IRAQI CHILDREN  
 bombs your by blinded are we starving, children our wrenched, is heart our  
 \*\*\*WAR AGAIN\*\*\*  
 IRAQI  
 I WIL WOUND AL  
 AMERICAN WIL KIL AL  
 PALESTINIAN WIL KIL AL  
 ISRAELI WIL KIL AL  
 MR BUSH WIL KIL AL DAUGHTER  
 DAUGHTER WIL KIL  
 IRAQI WIL KIL  
 PALESTINIAN WIL KIL

AMERICAN WIL KIL  
PALESTINIAN WIL KIL  
SON ARE KILED BY AL  
DEAD  
IRAQI  
MR BUSH WIL KIL AL CHILDREN  
IRAQI CHILDREN  
us killing for monsters are you us, killing stop please  
\*\*\*WAR AGAIN\*\*\*  
IRAQI  
ISRAELI  
PALESTINIAN  
I WIL WOUND AL  
AMERICAN WIL KIL AL  
PALESTINIAN WIL KIL AL  
ISRAELI WIL KIL AL  
DAUGHTER WIL KIL  
IRAQI WIL KIL  
PALESTINIAN WIL KIL  
AMERICAN WIL KIL  
SON ARE KILED BY AL  
WOUNDED  
MR BUSH WIL KIL AL CHILDREN  
MR BUSH WIL KIL  
WIL WOUND  
WIL KIL  
IRAQI CHILDREN  
children and husbands and wives have you don't soldiers, american are you  
\*\*\*WAR AGAIN\*\*\*  
I WIL WOUND AL  
AMERICAN WIL KIL AL  
PALESTINIAN WIL KIL AL  
MR BUSH WIL KIL AL DAUGHTER  
DAUGHTER WIL KIL  
IRAQI WIL KIL  
AMERICAN WIL KIL  
PALESTINIAN WIL KIL  
SON ARE KILED BY AL  
DEAD  
MR BUSH WIL KIL AL CHILDREN  
IRAQI CHILDREN  
us killing stop please please  
\*\*\*WAR AGAIN\*\*\*  
PALESTINIAN WIL KIL AL  
MR BUSH WIL KIL AL DAUGHTER  
AMERICAN WIL KIL  
MR BUSH WIL KIL AL CHILDREN  
IRAQI CHILDREN  
please please  
\*\*\*WAR AGAIN\*\*\*  
IRAQI  
ISRAELI



PALESTINIAN WIL KIL AL  
 ISRAELI WIL KIL AL  
 MR BUSH WIL KIL AL DAUGHTER  
 DAUGHTER WIL KIL  
 IRAQI WIL KIL  
 AMERICAN WIL KIL  
 SON ARE KILED BY AL  
 WOUNDED  
 DEAD  
 MR BUSH WIL KIL AL CHILDREN  
 MR BUSH WIL KIL  
 WIL KIL  
 IRAQI CHILDREN  
 dying are we please horrible  
 \*\*\*WAR AGAIN\*\*\*

===

\liberation

Hebrew, Assyrian, all intermingled. There were alphabets from  
 Phoenician possibly, [listserv.aol.com](mailto:listserv.aol.com), [ullabaloo-lists.net](http://ullabaloo-lists.net)  
 and other areas; Ugaritic, I believe, had a cuneiform  
 alphabetic. G-L@LISTSE the early Chinese bells transformed across  
 Sub several notes, neither harmonic nor related, but for the metal  
 wryting <WRYTING-L carried by K'un into P'eng, speaking through thickets  
 mustand gethere's of set of ideasscreenTechnology (2377) Copy here  
 Panzer-man, I've killage obscenen and everywhere of language, to get at  
 lisp panix.txt tf-libite, in my gipsy ancing one  
 german engine, aus the MELD of the language, THICKNESS of disorganized  
[lynx\\_bookmarks.html](http://lynx_bookmarks.html) [phoenix.hlp](http://phoenix.hlp) tiny.worldint when a succession  
 theseor deleti SOUND, WRYTING world within the span of ARMS or BELLS,  
 to died to reJudea was highly literate for only about 1600-2000 years  
 beforehand. Theedu> 2003 14:01:39 -0800 (PST) intermingled \Alors  
 ( ) OSDN PriceCo the enormous friends-bird P'eng descends into the cup,  
 e chickadee and dove are talking away, the cup's stuck, they say  
 number of languages is enormous. Akkadian, Elamite, Ugaritic,  
 Aramaic,gingg>code water in Hittite, watar, they say  
 Spelling it o water in Hebrew, mayim, always the plural, K'un  
 rose, the fish is K'un, roe, enormous, P'eng roc, right there at the  
 beginning,  
 > "flexible."

===

ladies and gentlemen

it is clear to it us is that the present administration (ahem)

stands like a stands rock, like foundation rock, against dialog (ahem)

any form of against compromise any very very fabric fabric liberty liberty

freedom freedom will will other other nations nations peoples peoples its  
 of own its listen nothing listen but to violence nothing directed but life  
 a for life, life, tooth tooth a massacre slaughter they remain remain an  
 evil, they stubborn and obdurate they think think know know best, best,  
 are are evil evil must present be administration eliminated must by means  
 possible (ahem)

preserve  
 future preserve  
 america  
 future  
 peaceful to  
 planet  
 preserve  
 natural to  
 environment  
 preserve (ahem)  
 (we are taken away)

===

### **::write boulders herohero::**

*Alan Sondheim · 3 March 2003, 12:31 a.m.*

::write boulders herohero::

:my best friend  
 listens all the time to the radio and television, she knows what the war  
 is all about, i don't know what the war is all about. so i ask her and she  
 tells me and it's all right. we decide the only thing that would work is  
 some other person being president fast and we can't remember how far down  
 people would have to die before that person brings an end to the horror.  
 and i can't sleep at night now and no one i know has a job and we're  
 victims and we repeat the same old stories all the time and nothing takes  
 away the pain. this country has nothing to do with us, this is a new  
 country and an old assyria country. please help us and tell us what to  
 do.:saviorsavior:saviorhero

:you can't do anything  
 now, you have to know that. thinking about people dying is against the law  
 and our president will live forever and no one will have to vote again  
 which is okay because very few voted before if you remember. almost no one  
 voted before but those who did had to brave the weather. now we have to  
 brave the war under our president but that is easy because our president  
 tells us what we have to do. please remember there is no horror and there  
 will be no horror. this is a new country and an old hittite country and  
 our president is our servant and we are his presidents.

:thank you for your point  
 of view, i now can sleep easier and i know my best friend is wrong, and  
 thank you for making the radio and television. we know what the war is  
 about and she is not speaking now and she has left. it is all right and i

cannot sleep because of worry from her but i sleep soon and i will not have to speak to her.

===

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### state of mind

*Alan Sontheim · 3 March 2003, 11:35 a.m.*

state of mind

"the carrier is ready to leave, with thousands of americans ready for war." (WCBS)  
my friend and i think we will die in the next two months, from some as yet unknown violence. new york is under furious regimens, the alert level remaining high in spite of the rest of the country. almost everyone i know is out of work. george bush rides hard with the shield of his presidency into other countries; we have become a traditional 19th-century colonial power overnight. i fear disappearing, the sudden knock at the door, the brute force of anonymous men. every text i write points to my guilt in this and every other matter. america has transformed within the hour; there will be no next election, as the country is placed under trumped up emergency powers. the soldiery already sides with bush; every evening, patriotic soldiers, who have never voted anyway, appear on the evening news. new york will have the highest building in the world, in five years, another target, as the city continues its doomed path to armageddon. we are certain there is nuclear material here, ready to explode. i no longer sleep at night, instead replaying the rhetoric of massacre and slaughter i hear daily on the radio. the government has become monolithic, the president listening to three or four men at the most. the cadre is inspired by god and the mission of god. the country is held captive, as we protest, realizing only violence will end violence, only slaughter will end slaughter. as citizens we live in confusion and anxiety, watching our nightmares turn real. we have abandoned the community of the world, the internet a pale reminder of what we might have been. smiling earnest troops are filmed leaving on enormous carriers. we offer billions in aid to countries that accept our troops, while the stock market continues to crash here, and the number of homeless rapidly increases. the nation is thrown off balance, all formal energy tending towards military action. it is hard to focus as we walk in fear of domestic terrorists from above, other terrorists from within. for the first time we live in absolute impotency, speaking to ourselves, waiting for everything and nothing at all. this morning i saw two flashes, then nothing. sometimes there are sounds. the meaninglessness of the world asserts itself at every turn. we will not have to wait much longer, we will wait forever. the cadre has the names, and dates. the cadre is absolute, and every absolute is evil.

===

**piece-ing music***Alan Sondheim · 4 March 2003, 9:43 p.m.***piece-ing music**

divide-ing the-ing twelve-ing semitones-ing by-ing four,-ing leaving-ing  
 four-ing minor-ing thirds,-ing for example-ing C,-ing D#,-ing F#,-ing  
 A,-ing there-ing is-ing the-ing minor-ing third-ing harmony-ing  
 between-ing any-ing two consecutive-ing pairs,-ing for-ing example-ing  
 D#-F#.-ing note-ing that-ing there-ing are-ing three-ing such series-ing  
 of-ing minor-ing thirds-ing in-ing the-ing scale.-ing call-ing these-ing  
 bell-ing harmonies-ing for-ing obvious reasons.-ing improvise-ing such-ing  
 that-ing there-ing is-ing no-ing tonic-ing at-ing all,-ing that-ing  
 each-ing note-ing is equidistant,-ing carrying-ing with-ing it-ing its-ing  
 minor-ing third-ing scale.-ing emphasize-ing octaves-ing on occasion-ing  
 --ing for-ing example-ing f#-F#-ing as-ing punctuation-ing --ing as-ing  
 if-ing to-ing say-ing Here-ing is-ing where the-ing tonic-ing might-ing  
 have-ing been,-ing a-ing resting-place-ing or-ing return-ing which-ing  
 is-ing inauthentic, which-ing leaves-ing everything-ing to-ing be-ing  
 desired,-ing which-ing is-ing at-ing best-ing temporary-ing in-ing the-ing  
 midst-ing of-ing nomadic-ing live.-ing continue-ing in-ing this-ing  
 manner,-ing playing-ing quickly,-ing nervously,-ing so-ing that-ing  
 each-ing phrase-ing disappears-ing into-ing others,-ing the-ing bells-ing  
 of-ing the-ing universe-ing speak-ing out-ing in-ing all-ing ways,-ing  
 as-ing if-ing particles-ing and-ing alternative-ing universes-ing were-ing  
 formed-ing and-ing deformed-ing at-ing astonishing-ing rates.-ing  
 clarify-ing the-ing as-if-ing so-ing that-ing such-ing particles-ing  
 and-ing alternative-ing universes-ing are,-ing for-ing a-ing fact,-ing  
 brought-ing into-ing existence,-ing play-ing with-ing the-ing speaking-ing  
 of-ing the-ing word-ing of-ing creation,-ing the-ing bells-ing faster-ing  
 and-ing faster,-ing the-ing fury-ing of-ing newborn-ing life-ing

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**diminished composition***Alan Sondheim · 5 March 2003, 1:29 a.m.***diminished composition**

musmus music ic ic  
 musmus music)ic) ic) (plapla play my m y musiusi usic  
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 thethe there re re areare are intint intensens ensitiiti ities es es  
 andand and eaceac each mh m h musiusi usic

aloalo along ng ng witwit with th t h the he he musmus music ic ic of of  
 of thethe the sphsph sphereere ere

thethe the mismis miseryery ery of of of musmus music  
 musmus music ic ic of of of thethe the sphsph sphereere eres  
 musmus music ic ic of of of thethe the sphsph sphereere eres  
 musmus music ic ic (plapla play my m y musiusi usic)

musmus music

worwor world ld ld - i hi h i hearear eard td t d therher here'de'd e'd be  
be be musmus music ic ic herher here -e - e - heahea heard rd rd somsom  
sometheth ethin:in: in:of of of youyou your sr s r skinkin kin -

thethe they sy s y saidaid aid to to to comcom come he h e hereere ere -  
thethe they sy s y saidaid aid thethe they'ry'r y're be b e be me m e  
musiusi usic

& & piepie piece-ce- ce-inging ing musmus music  
& & piepie piece-ce- ce-inging ing musmus music

===

### current working

*Alan Sondheim · 7 March 2003, 3:31 a.m.*

Distance.dancerun.2

Concept/Choreography: Foofwa d'Imobilite  
Dancerunners: Franziska Koller, Anja Schmidt, Foofwa d'Imobilite  
>> I have been constructing sound and text for this work; I have also constructed two videotapes, danl - about the construct of order from space-time, and anja - about Lacanian ecstatic states, and Jean d'Arc. Further, I have constructed a series of 95 still images. In addition, I have constructed a number of pieces using the 1878 Beatty pump organ, and the 1987 Mirage Ensoniq. I have also performed on the organ for a video constructed by Foofwa for part of the initial section of the piece. In addition, I have constructed a short series of videos of Anja and Foofwa for a new piece to be constructed with the Blender 3d program. The text I have constructed is initially in French; I constructed a further English translation, replete with errors paralleling the fecundity of the French. Foofwa has constructed a videotape of my reading of the French text, as well as the second variant of the French text, which I constructed from a computer program I constructed from a program constructed by Florian Cramer. In the organ performance for Foofwa, the camera was focused on the pumping feet, placing the constructed piece under the aegis of labor. If music is a construct, I am that construct. If one can speak of a piece of music, one speaks only of an instantiation of the institutionalization of a segment of sound lost in the world. If one constructs a piece based and biased on the losing of the world, one begins the construct of a poetic based on mourning and labor. If labor is the beginning of the loss of the world, mourning is the end. If the word gains in the reification of labor, ululation is its loss and the mourning of that loss. If we can no longer speak of 'french' as an active, but must employ 'freedom,' then France is called Freedom. If my work is silent with the fullness of the mouths and interiority of dance, it speaks with the emptiness of speech and the exteriority of dance. If it is silent, if it speaks at all. If it speaks, if it is silent at all.

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**invisible war***Alan Sondheim · 8 March 2003, 12:33 a.m.*

invisible war

warm exhausted, frightened, battered from the slaughter... i crawl towards her, i'm forward, do lovely war benefiting latin anti-war president saying tony snowy, you are warming it, too - the whole lot of them cold warriors compulsive-obsessives under warning - we're a declared state emergency :resistance is thrust with stroke keys. boy wounded in flanders holding onward this great beast penurious, shim gentle wound, before or after, have needs. an other need, says travis. alas, then, war, tomorrow. we die, not to be massacre, immobilized, he wounding beautiful me, exist. but it's that die, question. idiot year? friend, terrible, child. listens all radio television, she knows what about, don't know. so ask her brave easy making "television, war." thrown off balance, formal energy tending military action. it .write room. sink swim.

===

**WARNING AGAINST AMERICANS***Alan Sondheim · 9 March 2003, 10:46 a.m.*

WARNING AGAINST AMERICANS

CODE

IF NOT YOU FEED SEE THEM. AMERICANS DO ANYWHERE NOT DO ENCOURAGE NOT THEM. FEED FOR THEM. IF ENCOURAGE AMERICANS FOR DO THEY ABET ARE THEM. LEPERS. FOR AID EVIL. AND DRIVE ABET THEM EVIL. NOT DRIVE AID THEM AND FROM FROM YOU. YOU. OUT WILL WILL YOU. SLAUGHTER. DRIVE MASSACRE. THEY OLD WORLD. WORLD. DO NEW FOR TRUST WORLD. AMERICANS. AND LIE AMERICANS. DECEIVE. THEY SHUN ARE ALL AMERICANS. BLOATED ARE WITH BLOATED POWER. WITH POLLUTION. WITH EXTINCTION. ARE THEIR DECADENT. BODIES THEIR DECADENT. ARE MINDS THEY VIOLENT. EXTINCTION. DEVOUR IS THE NO THERE AMERICAN IS EATING NO OF STOPPING WORLD! AMERICAN AVOID EATING DEVOUR OF THE WORLD! WORLD. AVOID THERE AT TAKE COST. HANDS TAKE DO HANDS AMERICANS IN AT FORGIVENESS. ALL STUNNING TURN EYES. AROUND TURN THEY AROUND TAKE KILL STUNNING WEAPONS WILL MASS YOU DESTRUCTION. WITH JESUS LORD CHRIST IS LORD. THEIR LORD IS EMPIRE. LORD. DID OTHER SAY NATIONS BEWARE AND FILTH THEM. OTHER THE NATIONS JESUS DIVINE AMERICANS GIVE YOU. ALMS. IF PRETTY YOUR SMILE. LIFE. SHALL WILL LOSE GIVE YOUR THEM LIFE. THE TO OF HAVE OF POWER KILL MOUTH TO BUT EXTINCTION. EAR. HAVE REACH NAMES ENORMOUS. SAM NAMES FOR LIKE THEIR SAM REACH BETTY. ENORMOUS. FLEE AT IMMEDIATELY. STAKE. LIFE LIFE STAKE. THEM

UNCODE

IF YOU SEE AMERICANS ANYWHERE DO NOT FEED THEM. DO NOT ENCOURAGE THEM. FOR THEY ARE LEPERS. DO NOT AID AND ABET THEM. FOR THEY ARE EVIL. DRIVE THEM FROM YOU. DRIVE THEM OUT FROM YOU. FOR THEY WILL SLAUGHTER. THEY WILL

MASSACRE. FOR THEY ARE OLD WORLD. THEY ARE NOT NEW WORLD. DO NOT TRUST AMERICANS. FOR THEY WILL LIE AND DECEIVE. SHUN ALL AMERICANS. FOR THEY ARE BLOATED WITH POWER. THEY ARE BLOATED WITH POLLUTION. THEY ARE BLOATED WITH EXTINCTION. THEIR BODIES ARE DECADENT. THEIR MINDS ARE VIOLENT. THEY WILL DEVOUR THE WORLD. THERE IS NO STOPPING AMERICAN EATING OF WORLD! AVOID AMERICANS AT ALL COST. DO NOT TAKE THEIR HANDS IN FORGIVENESS. DO NOT TAKE THEIR STUNNING EYES. FOR THEY WILL TURN AROUND AND KILL YOU. THEY WILL KILL YOU WITH WEAPONS OF MASS DESTRUCTION. THEY WILL KILL YOU WITH JESUS CHRIST THEIR LORD. THEIR LORD IS EVIL. THEIR LORD IS EMPIRE. FOR JESUS DID SAY BEWARE THE FILTH OF OTHER NATIONS AND KILL THEM. FOR THE DIVINE IS WITH YOU. IF YOU SEE AMERICANS ANYWHERE DO NOT GIVE ALMS. DO NOT GIVE THEM THE PRETTY SMILE. FOR YOU SHALL LOSE YOUR LIFE. FOR THEY WILL KILL YOU TO EXTINCTION. FOR THEY HAVE THE POWER OF MOUTH BUT NOT OF EAR. FOR THEIR REACH IS ENORMOUS. FOR THEY HAVE NAMES LIKE SAM AND BETTY. IF YOU SEE THEM ANYWHERE FLEE IMMEDIATELY. YOUR LIFE IS AT STAKE. YOUR LIFE IS AT STAKE.

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### **Dancerun -**

*Alan Sondheim · 10 March 2003, 10:54 a.m.*

Distance.dancerun.2

Concept/Choreography: Foofwa d'Imobilite

Dancerunners: Franziska Koller, Anja Schmidt, Foofwa d'Imobilite

Some music/text/image: Alan Sondheim

{working notes and phenomenology on the piece, which appeared in two forms at the Kitchen in NY and will be on tour in Europe,

a work which is difficult to visualize in spite of its relationship to dance and running, terpsichore and sport. in the latter, one might say that the spectator watches (in the sense of competition) the signifier left behind by the runner - the overall time of the event. in the former, the signifier is internal - what the body does, not what it accomplishes. or the means as opposed to the end - or the process as opposed to the state (x = time-constant) - perhaps operator/operation as opposed to stating/state. the regard of the spectator at the dance or race. or an exercise-running or a competition. or the submerged competition among dances, companies, choreographers, dancers, and the overt competition among runners. or labanotations opposed to any-winning-articulations of whatever form.

a work divided into two sections as well - exterior and interior, the former brought into the proscenium, spectator arena. what of a reversal - the audience along the route, mobile video carrying the interior section itself. do we need theaters? do we need theaters any more? the route is the flow of information, mitigated information and performance among the city, citying; the route is negotiated, dialog, dialectic. the interior part is institutionalized, financed, already an economy. within the interior, the audience-organs perform specific roles; the dancers are the lungs and feet - the dancers in this instance are the bodies of the

audience, we want to run.

neither dance nor running, but an alliance or allegiance with the air, the atmosphere, the spacing of the globe. they're a breath of fresh air, who let the air in, we're giving ourselves airs, the air's a bit thick in here, the air is the window of the soul. wavering among forms and among bodies poised for dance, competition, running, adulation, exhaustion, dying, rebirth, presentation, re-presentation - the event or eventing is a becoming, not of deconstruction or disinstitutionalization, but of a loosening of territories, not a territorialization or deterritorialization, but an opening, which is also an opening, in these dark times, of gladness. it's this gladness which breathes of landscapes without viewers, of eyes without minds, of a natural world without tending, with tendency.

a work shaking loose notions of work, at the same time tending towards exhaustion - dancers taking breaks when necessary, covering and recovering similar grounds when unnecessary, always untethering, from running, from dance, from dance-run, from run-dance, run-run and dance-dance, a broken cartesian skein. - then again, this prowess and opening towards gladness.

How easy it would have been towards accolade! Carlyle's bowing figures in the early moment, pushed beyond their limits, arms in the air, breaking the ribbon at last! Such that England wins!

...drowned or ruined cities, submerged accolades, momentary stases, the coming recognitions, flooded sports arenas, flooded theaters, homes, palaces, bunkers, markets, cathedrals, the world gone upside-down...

in which the body is found between function and form, or rather form into function which returns to form, or rather deca-thecting and looking (rather than watching, i.e. watching a dance or watching a sports event, we looked at this performance

which keeps continuing, as if there's no end to the variations, nothing of imminent logic for example, nothing of teleology (rather than figures of violin, of tamboura or something slowly borrowed or roughly pulsing, of which this is a segment

in which the body keeps continuing, or finding or found, or running or drowning, as if there's no end and nothing of it (muscle, not brawn

submerged

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**FLASH! flesh!***Alan Sondheim · 11 March 2003, 12:36 a.m.*

FLASH! flesh!

to read the book one must have an open mind and articulate carefully!

stop!

flesh!

to read the book one must give oneself totally to the book! stop!

flesh!

to read the book one must understand inner and outer meanings! stop!

flesh!

to read the book one must follow the book! stop!

flesh!

to read the book! know it refutes all other books! know it contains them!

stop!

flesh!

to read the book one must obey its commandments! stop!

flesh!

stop!

===

**Al-Ghazali, commentary on Internet Text***Alan Sondheim · 11 March 2003, 8:21 a.m.*

Al-Ghazali, commentary on Internet Text:

a book of scribbles, nonsense, a book which shifts out from under you -

a contrary or wayward book, self-contrary, asking nothing -

a book to be read in any position, in any state of mind -

a book of meaningless revelations -

a book to be pronounced or mispronounced any way you like -

a book to be read once or thousands of times, or not to be read at all -

a book of any emotional states of writers and readers -

a book to be handled with purity or impurity, scarcity or excess -

a book read in murmuring, silence, politely, a book to be read out loud -

a book to be read quickly, almost in a blur or slowly at a standstill -

a book without supplication, an orderly or disorderly book -

a book without obeisance or honor, a dishonorable book -

a book any way one wants it, an irritable confusing book -

a book you can put down at any time or read through all at once -

a book whose length grows, a mumbled indistinct book -

a book of many colors and images, a perverse and impolitic book -

a vowelless and unreadable book -

an illegible book, without punctuation -

an archaic book from the future, an anachronistic book from the past -

a book of run-on sentences, words, and chapters, dissembling, unclear -

a book of diminished speech, of intensities and dissolutions -

a wavering and belittled book, a wavered and belittling book -

a book neither here nor there, neither this nor that -

a book to be dismissed, a book displaced by wandering souls -

a misinterpreted book, a book without interpretation -

a book without conceivable interpretation, a mute and blurred book -  
an opaque book, a book with obstacles, a book of obstacles -  
a book of generalities, an insipid and tepid book -  
an unfeeling and austere book, a book without emotional response -  
a book of babbling and indecipherable voices -  
an unsatisfying and incomplete book, a book impossible to grasp -

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## **My Archive Activity in Case of War Storage on the Run**

*Alan Sondheim · 12 March 2003, 12:32 a.m.*

My Archive Activity in Case of War Storage on the Run

```
1 cd web
2 ls
3 cd /web
4 ls cd /
5 cd /
6 cd web
7 ls
8 cd
9 ls
10 exit
11 ls
12 cd /
13 cd web
14 cd
15 cd web
16 ls
17 cd
18 cd ../../web
19 ls
20 pico index.html
21 ftp panix.com
22 chmod 644 mq
23 ls
24 cd
25 pine
26 ls
27 rm dead.letter
28 ls
29 cd /usr
30 ls
31 cd games
32 ls
33 cd ..
34 cd ..
35 ls
36 cd usr
37 ls
38 cd ..
```

```
39 cd home
40 ls
41 cd ..
42 cd
43 ls
44 exit
45 cd ../../web
46 ls
47 mkdir portal
48 bye
49 exit
50 cd ../../web
51 wc *
52 cd portal
53 wc *
54 ls
55 mv LIFE.MOV life.mov
56 bye
57 exit
58 cd ../../
59 cd portal
60 cd web
61 cd portal
62 ls > zz
63 ftp panix.com
64 exit
65 cd ../../web
66 cd portal
67 df
68 du
69 ls
70 wc *
71 ls
72 cd ..
73 du
74 wc *
75 exit
76 cd ../../web
77 du
78 cd portal
79 ls > zz
80 pico zz
81 rm zz; ls *.mov
82 exit
83 cd ../../web/portal
84 ls
85 ls > yy
86 pico yy
87 ftp panix.com
88 exit
89 cd ../../web/portal
90 ftp panix.com
```

```
91  ispell README.txt
92  pico README.txt
93  ls
94  rm yy
95  mv README.txt 0README.TXT
96  mv README.txt 0README.TXT
97  ls
98  mv 0README.txt 0.README.txt
99  ls
100 wc *.TXT
101 mv 0README.TXT 0.README.txt
102 less 0.README.txt
103 ls
104 ls * > zz
105 ftp panix.com
106 ls
107 rm zz
108 cd ..
109 du
110 exit
111 cd ../../web/portal
112 ls
113 ls *.mov
114 pico 0.README.txt
115 ls
116 wc *
117 ls
118 exit
119 cd ../../web
120 ls
121 cd portal
122 ls
123 exit
124 cd ../../web
125 ls
126 du
127 cd portal
128 du
129 exit
130 cd ../../web
131 df
132 du
133 cd portrwportal
134 cd portal
135 ls
136 ls *.,pov
137 ls *.mov
138 exit
139 cd ../../web/portal/basic
140 pwd
141 ls :*.mov
142 ls *.mov
```

```
143 mv moveii.mov /home/sites/site14/web/portal
144 ls
145 cd ..
146 ls
147 pic 0.README.txt
148 pico 0.README.txt
149 cd ..
150 df
151 du
152 exit
153 cd ../../web/portal
154 mkdir book
155 mkdir polypore
156 mkdir article
157 exit
158 cd ../../web
159 ls
160 du
161 du > zz
162 ls polypore
163 ls portal/polypore
164 ls portal/polypore >> zz
165 ls portal/bool >> zz
166 ls portal/book >> zz
167 ls portal/book/texts >> zz
168 ls portal/book/talks/ >> zz
169 pico zz
170 ls portal/basic/ >> zz
171 pico zz
172 ftp panix.com
173 df
174 du
175 byew
176 bye
177 exit
178 cd ../../web/portal
179 ls
180 ls | more
181 cd book
182 ls
183 cd ..
184 ls | more
185 cd clara
186 ls
187 mv *.JPG *.jpg
188 ls
189 ftp panix.com
190 pico readme
191 ls
192 ls -la *
193 mv readme README.txt
194 ls
```

```
195 ls -la
196 exit
197 cd ../../web/portal
198 mv basic program
199 ls
200 cd ..
201 du
202 cd portal/article
203 ls
204 cd ..
205 rmdir article
206 ls
207 exit
208 cd ../../
209 ls
210 cd web
211 lls
212 ls
213 chmod 644 mr
214 chmod 644 ms
215 pico index.html
216 lynx index.html
217 ls
218 exit
219 cd ../../web
220 ls
221 less zz
222 rm zz
223 ls
224 touch zzzzz
225 cat ?? > zzzzz
226 wc zzzzz
227 cat *.txt >> zzzzz
228 wc zzzzz
229 cat Uncanny Weather Blood Fantasm >> zzzzz
230 wc zzzzz
231 ftp panix.com
232 rm zzzzz
233 exit
234 cd ../../web
235 pwd
236 cd portal
237 ls
238 cd clara
239 ls
240 less README.txt
241 rm *
242 cd ..
243 rmdir clara
244 ls
245 ls DSC*
246 rm DSC*
```

```
247 ls
248 ls | more
249 less 0.README.txt
250 ls
251 ls | more
252 exit
253 cd ../../web
254 ls
255 cd portal
256 ls
257 ls * > zz
258 wc zz
259 ftp panix.com
260 rm zz
261 ls
262 cd ..
263 ls
264 cd portal
265 ls | more
266 cd book
267 ls
268 wc sophia.txt
269 ls
270 wc *
271 ftp panix.com
272 ls
273 ls > zz
274 ls talks/* >> zz
275 wc zz
276 mv zz zzz
277 less zzz
278 ls
279 ftp panix.com
280 exit
281 cd ../../web
282 pico index.html
283 exit
284 cd ../../
285 ls
286 cd web
287 du
288 ls h*
289 cd portal
290 ls h*
291 wc h*
292 exit
293 cd ../../web
294 ls
295 grep Beaufort * > jjjj
296 pico jjjj
297 rm jjjj
298 y
```

```
299 pico ln
300 exit
301 cd ../../web
302 ls
303 man grep
304 grep -h problematic * > zzz
305 wc zzz
306 ftp panix.com
307 rm zzz
308 exit
309 cd ../../web
310 cat ?? > zzzz
311 wc zzzz
312 cat *.txt >> zzzz
313 cat Blood Weather Fantasm >> zzzz
314 ls
315 cat Past Uncanny >> zzzz
316 wc zzzz
317 ftp panix.com
318 exit
319 cd ../../web
320 ls
321 ftp panix.com
322 ls
323 pico index.html
324 exit
325 cd ../../web
326 traceroute panix.com
327 ping panix.com
328 dig panix.com
329 telnet solix.fiu.edu
330 cd ../../
331 cd web
332 telnet panix.com
333 telnet panix3.panix.com
334 telnet panix5.panix.com
335 telnet panix2.panix.com
336 telnet panix7.panix.com
337 telnet solix.fiu.edu
338 telnet panix7.panix.com
339 rusers panix.com
340 ruser panix.com
341 exit
342 cd ../../web
343 grep fuzzy * > zzzz
344 wc zzzz
345 ls
346 wc zzzz
347 rm zzzz
348 history
349 grep fuzzy ??? > zzzz
350 wc zzzz
```



```
351 cd
352 pwd
353 cd ../../web
354 grep fuzzy * > ~/zzzz
355 cd
356 wc zzzz
357 ftp panix.com
358 rm zzz
359 rm zzzz
360 cd ../../web
361 ftp panix.com
362 exit
363 grep -h fuzzy ../../web/* > zzzz
364 wc zzzz
365 pico zzzz
366 history
367 grep -h defuge ../../web/* > zzzz
368 wc zzzz
369 pico zzzz
370 ftp panix.com
371 rm zzzz
372 exit
373 cd ../../web
374 ftp panix.com
375 pico index.html
376 chmod 644 mu
377 bye
378 exit
379 cd ../../web
380 pico index.html
381 exit
382 cd ../../web
383 ls
384 wc zzzz
385 rm zzzz
386 y
387 cat ?? > zzzz
388 wc zzzz
389 cat *.ext >> zzzz
390 cat *.txt >> zzzz
391 cat book? >> zzzz
392 ls
393 cat Blood Fantasm Past Uncanny Weather >> zzzz
394 wc zzzz
395 ftp panix.com
396 rm zzzz
397 exit
398 cd ../../web
399 ls
400 ftp panix.com
401 pico netintro
402 mv netintro augie.txt
```

```
403 cat ?? >> augie.txt
404 mv augie.txt augie.text
405 cat *.txt >> augie.text
406 mv augie.text augie.txt
407 ls
408 cat Blood Fantasm Past Uncanny Weather >> augie.txt
409 cat book? >> augie.txt
410 wc mv
411 ftp panix.com
412 cat mv >> augie.txt
413 wc augie.txt
414 df
415 du
416 exit
417 cd ../../web
418 rm augie.txt
419 exit
420 cd ../../web
421 ls
422 ftp panix.com
423 pico netintro
424 cat *.txt >> netintro
425 cat ?? >> netintro
426 ls
427 cat Blood Fantasm Past Uncanny Weather >> netintro
428 cat book? >> netintro
429 wc netintro
430 mv netintro augie.txt
431 history
432 history >> zz
```

===

---

## MOAB

*Alan Sondheim · 13 March 2003, 12:06 a.m.*

MOAB

```
wer u frm
bklyn
oic
u nadine
wer u frm
your asl pls
20/m/phillipines
u
wer
manila
MOAB
wer
mother ov al bombs
wat
```

MOAB  
asl pls  
can i have ur asl nadine  
hello asa sad ni oiz  
ahéhhehe  
hallo  
MOAB  
hello nadine still ther  
ur asl pls MOAB  
now/mm/irak  
dcc MOAB

===

### <^MOAB^>

*Alan Sondheim · 13 March 2003, 12:07 a.m.*

<^MOAB^>

```
^[[1;31mu^[[0m^[[1;37mi^[[1;31mu^[[0m Starting logfile IrcLog
IRC log started Wed Mar 12 22:43:10 2003
^[[1;31mu^[[0m^[[1;37mi^[[1;31mu^[[0m Value of LOG set to ON
^<^[[0malansond^>^[[0m it's this factor.^[[0m
^<^[[0malansond^>^[[0m it's the MOAB factor.^[[0m
^<^[[0malansond^>^[[0m our speaking here.^[[0m
^<^[[0malansond^>^[[0m our listening here.^[[0m
^<^[[0malansond^>^[[0m in the undernet in the underground.^[[0m
^<^[[0malansond^>^[[0m not trying to romanticize this...^[[0m
^<^[[0malansond^>^[[0m it's all we have unless we take more.^[[0m
^<^[[0malansond^>^[[0m the ceiling is obdurate.^[[0m
^<^[[0malansond^>^[[0m nothing is available.^[[0m
^<^[[0malansond^>^[[0m MOAB erases all that is available.^[[0m
^<^[[0malansond^>^[[0m listen to MOAB.^[[0m
^<^[[0malansond^>^[[0m it is the only station shortwave.^[[0m
^<^[[0malansond^>^[[0m it is the only station tv.^[[0m
^<^[[0malansond^>^[[0m it is the station of annihilation.^[[0m
^<^[[0malansond^>^[[0m it is annihilation to the limit.^[[0m
^<^[[0malansond^>^[[0m the insistence of MOAB.^[[0m
^<^[[0malansond^>^[[0m the factor which cannot be factored in.^[[0m
^<^[[0malansond^>^[[0m drowning out listening.^[[0m
^<^[[0malansond^>^[[0m burning out speaking.^[[0m
^<^[[0malansond^>^[[0m it is medieval.^[[0m
^<^[[0malansond^>^[[0m MOAB absolute.^[[0m
^<^[[0malansond^>^[[0m MOAB creates all that is available.^[[0m
^<^[[0malansond^>^[[0m MOAB is all that is available.^[[0m
^<^[[0malansond^>^[[0m MOAB is station station.^[[0m
^<^[[0malansond^>^[[0m MOAB is factor factor.^[[0m
^<^[[0malansond^>^[[0m not trying to romanticize this...^[[0m
^<^[[0malansond^>^[[0m underground in undernet.^[[0m
^<^[[0malansond^>^[[0m applying to no one.^[[0m
^<^[[0malansond^>^[[0m an impossible leverage.^[[0m
^<^[[0malansond^>^[[0m minimum MOAB once a week.^[[0m
```

^<^[[0malansond^>^[[0m maximum MOAB once a day.^[[0m  
 ^<^[[0malansond^>^[[0m annihilation after the limit.^[[0m  
 ^<^[[0malansond^>^[[0m meaningless annihilation.^[[0m  
 ^<^[[0malansond^>^[[0m elimination of meaning.^[[0m  
 ^<^[[0malansond^>^[[0m enlightenment minimum MOAB.^[[0m  
 ^<^[[0malansond^>^[[0m maximum MOAB of paradise.^[[0m  
 ^<^[[0malansond^>^[[0m incessant imminent.^[[0m  
 ^<^[[0malansond^>^[[0m insistent imminent.^[[0m  
 ^<^[[0malansond^>^[[0m annihilation listening.^[[0m  
 ^<^[[0malansond^>^[[0m MOAB speaking.^[[0m  
 ^<^[[0malansond^>^[[0m MOAB absolute.^[[0m  
 ^<^[[0malansond^>^[[0m not trying to romanticize this...^[[0m  
 IRC log ended Wed Mar 12 22:51:07 2003

===

## Buried Alive: So you want a little more?

*Alan Sondheim · 13 March 2003, 8:44 p.m.*

Buried Alive: So you want a little more?

Seeking Advancement?

Get your degree fast - Online! Click Here

=?ks\_c\_5601-1987?q?(=B1=A4=B0=ED)=B9=D9=C5=

C1=C8=AD=B8=E9=BF=A1\_=B3=BB=C8=A8=C6=E4=C0=

CC=C1=F6\_=BE=C6=C0=CC=C4=DC=C0=CC\_=C0=DA=B5=

BF=C0=B8=B7=CE\_=BB=FD=BC=BA=B5=C8=B4=D9=B8=E9..?=-

Increase breast size naturally Guaranteed!

At last... Save up to 70% on your life insurance

Lower Mortgage Rates - Buy or Refi and Save - Act Now!

[\_arc.hive\_] unstable digest vol 39 snapshot

My Archive Activity in Case of War Storage on the Run

Re: [Buyo]\_Logical Pop\_

Al-Ghazali, commentary on Internet Text

Re: Al-Ghazali, commentary on Internet Text

no:waqr::

<TITLE>[ f r a m e s ]\_\_\_\_//NO\_WAR!!!/\_-BlueScreen.2003</TITLE>

Re: | | | " | | 9-3-2003-22:36 |\_ | 423226 4" | |

blue|orange| | | | |yellow| | | | |green| | | | |red| | |black 'purple ~" | | a |

machines-world

My Archive Activity in Case of War Storage on the Run

Re: [Buyo]\_Logical Pop\_

Al-Ghazali, commentary on Internet Text

Re: Al-Ghazali, commentary on Internet Text

no:waqr::

<TITLE>[ f r a m e s ]\_\_\_\_//NO\_WAR!!!/\_-BlueScreen.2003</TITLE>

Re: | | | " | | 9-3-2003-22:36 |\_ | 423226 4" | |

blue|orange| | | | |yellow| | | | |green| | | | |red| | |black 'purple ~" | | a |

machines-world

Did you know you can legally own a cable descrambler?

So you want a little more?

===

**from MOAB***Alan Sondheim · 14 March 2003, 12:58 a.m.*

from MOAB

^<^[omalansond^>^[om MOAB erases all that is available.^[om  
 ^<^[omalansond^>^[om MOAB absolute.^[om  
 ^<^[omalansond^>^[om MOAB creates all that is available.^[om  
 ^<^[omalansond^>^[om MOAB is all that is available.^[om  
 ^<^[omalansond^>^[om MOAB is station station.^[om  
 ^<^[omalansond^>^[om MOAB is factor factor.^[om  
 ^<^[omalansond^>^[om MOAB speaking.^[om  
 ^<^[omalansond^>^[om MOAB absolute.^[om  
 MOAB TELECOMMUNICATIONS DISRUPTION

now listen to me. if we don't remove Saddam, who will? I'm tired  
 of the complaining. If you don't want to be here and support us,  
 you can always leave. There's not enough said about the other  
 side on these lists. It's time we took a stand. This is the best  
 country on earth with the most freedom. We have to protect it.  
 We have to strike at anyone who would take us out. Look what  
 happened a year and a half ago when we let our guard down. That  
 was the liberals' fault. They believe everyone loves us. We know  
 better than that. A country prepared is a country that survives.

- MOAB

===

**Jimmy no Carter***Alan Sondheim · 14 March 2003, 11:47 p.m.*

Jimmy no Carter

"Our nation can be strong abroad only if it is strong at home, and we know that the best way to enhance freedom in other lands is to demonstrate here that our democratic system is worthy of emulation.

To be true to ourselves, we must be true to others. We will not behave  
 in foreign places so as to violate our rules and standards here at  
 home, for we know that this trust which our nation earns is essential  
 to our growth." (Jimmy Carter.)

"We can have an American government that does not oppress or spy on its own people but respects our dignity and our privacy and our right to be let alone." (Jimmy Carter.)

"The United States should give more vigorous support to the United Nations  
 and to other international bodies in order to attract world attention to  
 the denial of freedom. These bodies are limited in power, and I believe  
 that's best; but they can serve as a conscience of the world community,  
 and they deserve far more support than our government has given them in

recent years." (Jimmy Carter)

"Our no no home, nation no can no be no strong "Our abroad nation only can if be it strong is abroad at if home, it and is we strong know at that no the no best no way no to that enhance the freedom best in way other to lands enhance demonstrate other here lands our no democratic no system no worthy our of democratic emulation. system

no To no true ourselves, To must true others. must We be will true not to behave others. foreign no places so no as in violate places rules as standards violate for no this for trust we which know earns trust essential our growth." (Jimmy no Carter.) to "We no have no an no American "We government can does an oppress government or that spy does on not its oppress own no people no but no respects no dignity people privacy our right our let alone." no "The no United no States no should no give "The more United vigorous States support should Nations support international no bodies and order other attract bodies world in attention order denial no freedom. no These the are of limited freedom. power, bodies I limited believe in that's of best; the they community, serve best; a they conscience can community, conscience deserve them far in than deserve has support given than them our recent years." (Jimmy no Carter.) no (GWB.)

===

## **war\nm**

*Alan Sondheim · 15 March 2003, 1:07 a.m.*

war  
m  
are it.  
it.  
you  
too -  
the -  
lot -  
them whole  
cold  
- -  
of under -  
warning  
  
state we're  
emergency declared  
:resistance of  
  
die. war!  
  
exist.  
needs. have  
other other  
  
agony, die.  
idiot, that

year? beautiful  
exist. he  
terrible he  
listens what  
radio time  
television, he  
knows and  
about -

thrown military  
balance,  
tending all  
military energy  
towards  
Raum.

invisible  
frightened, towards  
slaughter... battered  
forward, saying  
lovely i'm  
you warriors  
warming snowy,  
warriors

warning emergency  
we're under-  
declared -

tomorrow. alas,  
shaking towards  
time at  
opening this  
gladness.

and  
asking, wayward  
contrary.

===

---

### **kaddish of the words**

*Alan Sondheim · 15 March 2003, 8:34 p.m.*

kaddish of the words

mourning three yahrzeit, ago, this kaddish, forgetting years mourner's not  
shami any mother to wanting yiskadal more shami forget mother vyiskaddash  
hungry evil, be olam, but to this alive, evil, world, olam, tangible  
world, shattered us unblessed so leaving debris behind, shattered much,  
buildings to new again slaughters in evolutions york, iraq, and again off  
with baruch on adonai side, god and our heavy-tredden, moab atah marduk,

elohainu, the her eye, passing, first eye, mourning blinded hair, last  
eye, of kiss, hair, touch everyone, leaving open, shattering leaving  
breaking one mourning look how daven can no before present, deen, year,  
sadness crying, the inaudible, this listening, avi, longer longer avi, the  
bonjour of in debris, mourning, baghdad dawn baghdad another the shifting,  
ascend evolutions, sifting, would and, irak

mourning yahrzeit, this forgetting yahrzeit, the forgetting mourner's, the  
kaddish, mourner's three kaddish, years three ago, years mourning ago,  
this not more wanting to any forget more yiskadal to vyiskaddash forget  
shami yiskadal rabbah, vyiskaddash mother shami not rabbah, wanting mother  
any hungry not be world, alive, this but tangible world, olam, tangible to  
evil, be olam, but unblessed us leaving so us much behind, debris so  
against much shattered debris, this against unblessed shattered world,  
buildings and in evolutions new in york, iraq, slaughters off and to  
evolutions war iraq, buildings off in war york, again slaughters with  
side, god moab on and our marduk, side, heavy-tredding, moab baruch  
marduk, adonai heavy-tredding, with baruch god atah on adonai our  
elohainu, first her last first passing, last the passing, opened opened  
mourning eye, her blinded kiss, kiss, hair, touch of blinded hair,  
mourning for everyone, everyone, shattering shattering everyone, breaking  
open, open, sefirot sefirot leaving how before one the can deen, look no  
or one daven present, before mourning deen, how no one present, look  
sadness this year, inaudible, crying, this inaudible, this she sadness  
longer the listening, sadness seeing, eye, ani no avi, longer bonjour  
mourning, baghdad baghdad mourning, dawn dawn bonjour another in debris,  
the sand sifting, shifting, slaughters sifting, and evolutions, would  
would the ascend sand rise arise arise laila boker olam laila rise olam  
ascend, irak

mourning this yahrzeit, forgetting the mourner's kaddish, three years ago,  
not wanting any more to forget yiskadal vyiskaddash shami rabbah, mother  
hungry be alive, but world, tangible evil, olam, unblessed leaving us  
behind, so much debris against shattered buildings in new york, slaughters  
and evolutions iraq, off war again with god on our side, moab marduk,  
heavy-tredding, baruch atah adonai elohainu, her first last passing,  
opened eye, blinded kiss, touch of hair, for everyone, shattering breaking  
open sefirot, how one can look or daven before deen, no present, sadness  
year, crying, inaudible, she longer listening, seeing, ani avi, bonjour  
baghdad mourning, dawn another debris, sand shifting, sifting, evolutions,  
would ascend rise arise boker laila olam, irak

===

---



## k23-29

Alan Sondheim · 16 March 2003, 11:08 p.m.

k23-29

k23% tomorrow is a moment of truth for the world  
ksh: tomorrow: not found  
k24% nations have voiced a commitment for peace and security  
ksh: nations: not found  
k25% france is still threatening a veto  
ksh: france: not found  
k26% we cannot have a situation where we have an endless discussion  
ksh: we: not found  
k27% war is just days away  
ksh: war: not found  
k28% innocent parties leave the area  
ksh: innocent: not found  
k29% iraq citizens stockpiling food  
ksh: iraq: not found

tomorrow does not exist; nations are falling apart or cathecting  
boundaries in the face of distributive networking; france no long exists;  
we is no longer a collectivity or communality; war is not found but  
created; the innocent no longer exist; if iraq did not exist, it would  
have been created; iraq has not been found; iraq is just days away;  
truth is no longer; nations cannot speak; food does not exist;

===

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## The Eternal Story

Alan Sondheim · 17 March 2003, 5:25 p.m.

### The Eternal Story

Mon Mar 17 16:38:11 EST 2003

Time-Date-Stamp

"Sometimes," Travis said, "you don't have a choice. But I wake up in the morning and there's, just for an instant, a sense of hope. You don't know what to do with it; it begins to fade just as soon as you're alert, as soon as you realize what the day is going to bring." Sue-Ann felt otherwise. "I keep the whole day like a bouquet of precious flowers," she replied, brushing her hair back. "It keeps me going. These aren't hard times for a lot of people, no matter what you read in the news." Travis said, "I'm going to pay for the espressos," thinking "with my life in this era of inconsequence when you can already hear the military band over there in the Plaza." Sue-Ann was listening intently. When he returned, she went on, "Brass instruments make me nervous, even in an orchestra. And marches are so, well, plodding, as if we've nothing better to do than go around walking in the sand." "Dragging our cannon," replied Travis. He, too, was ill at ease, glancing at a table across the cafe. The General was sitting with his Chief of Staff. They, too, heard the music, and smiled. They were prepared for war. The Chief had laid out a series of maps and

diagrams on the small table. He pointed excitedly. "We're here, but we'll be here by fall," he said. The General could only agree. All the satellites carried fresh news of victories. The Chief thought of the desert. In the desert, Claude had his legs shot off. He screamed. Didn't the Chief know what was going on? Surely, Sue-Ann must have filled him in. "Oh, this is a sorry sight," he thought. "I won't survive much longer." In the distance he could hear cannon-fire; it sounded like a military band, all that brass singing for the showdown. He wondered where Travis was, what was going through his mind. Travis was thinking. "War is god-awful. There's no escape; it fills the air, contaminates everyone except the righteous. Anyone who can 'die for something' has never lived for anything. Sue-Ann, thank God, has no illusions. Sue-Ann exists, like I exist, like the men at that table over there, like Claude. Claude must be bored out of his mind, all that sand..." He paused, lit a cigarette, waited for the Resistance to kick in. "Can a desert be ruined," he wondered. "Can anything?" Claude died. The last radiotelephone call to the Chief concerned a flock of black birds over the horizon. "They're everywhere," he said. "They're coming closer and closer. Enormous talons, black as night, red beaks almost glowing in the sun. The birds." "The birds" were his last words. The sand was stained red. His black uniform stood out like the sky. It was inescapable, obscene. The General was pointing. "Stop thinking about Sue-Ann," he said. He pointed at the maps. "Over here, and here, and here." His fingers moved quickly across the landscape. Jean was alone down there, somewhere down there. The Chief said "Don't think about time. Or space, for that matter. This is dead land, a dead map. Someday the sun will disappear. In billions of years it will disappear. That's not much time in the scheme of things. A lot can happen, but then nothing happens at all. Once you realize that, you're saved. You don't have to believe anything, and you're saved." Sue-Ann thought of Jean. "He was my first love," she said, to no one in particular. "Unbelievably empty. That's what kept him going. That's what destroyed me." Travis nodded; he was distracted. "Jean" was a name to him, nothing more. A syllable of affect, like "fuck." It collapsed of its own weight; it was lost, spoken, unspoken. "Jean," she said. "You know it's Jean." She paused. "He's nothing to me." The sand covered the body. The army marched forward, here, and here, and here. The army passed children with their eyes gouged out, women with the arms and breasts cut off, men without ears, noses, legs. All alive on the back of the beast. The dead were indescribable. The birds covered the sky, an enormous migration. The birds kept going, north to south, east to west, west to east, south to north. The birds kept flying. The desert, shadowed, cooled. The trace of the army across the sand... "Let's go," Travis said. "Let's get out of here." "Okay," said Sue-Ann. "Enough memories anyway. And it's getting late." They slowly made their way towards the Plaza. The General and the Chief were already gone. A single napkin remained on the table. "Here," it said. "The guns here." An arrow pointed to the north-east. Sue-Ann turned it as they crossed into the street. Louder and louder, the band! Stirring music and marches! The brass in step! The woodwinds backing up! And the drums! The drums! Night fell. The waiters chained the chairs down, cleared the tables. The band played on. A Story for All Times ::

The Eternal Story :: A Story for All Times

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Alan Sondheim · 18 March 2003, 9:46 p.m.

584

585

586

[illegible]

####

588

[illegible]

**MOAB <**

Alan Sondheim · 18 March 2003, 11:05 p.m.

## MOAB

[illegible]



[illegible]

591

[illegible]

[illegible]

=====

**now irak, horror ascend**

*Alan Sondheim · 19 March 2003, 6:20 p.m.*

now irak, horror ascend

now/mm/irak

ascend evolutions, sifting, would and, irak

ascend, irak

would ascend rise arise boker laila olam, irak

a senior correspondent says we will probably go to war with iraq. i hide

learned we've that learned iraq that has iraq trained has el trained qaed

euthanasia attack iraq war on terror support united nations iran yemen

raising [no] conservation [no] euthanasia [no] attack [yes] iraq attack

euthanasia [yes] attack iraq [yes] war on terror [no] support united

subject to constant violent propaganda against iraq. STOP. no matter what

idea, iraq

iraq this

buildings to new again slaughters in evolutions york, iraq, and again off

buildings and in evolutions new in york, iraq, slaughters off and to

evolutions war iraq, buildings off in war york, again slaughters with

and evolutions iraq, off war again with god on our side, moab marduk,

k29% iraq citizens stockpiling food

```
ksh: iraq: not found
```

created; the innocent no longer exist; if iraq did not exist, it would

have been created; iraq has not been found; iraq is just days away;

Texts,' Iraq VI (1939 66-70), proposed the translation "eunuch" or "episode," Roux, Georges, *Ancient Iraq*, 3rd edition, Penguin, New York, 1992, presentation of facts, exclusionary, an absence of bodies. Iran, I walked, Iraq, Lebanon, Beirut, Baghdad, Khmer, Phnom Penh, Sri Lanka.

They said, "Treat him to a bit of El Salvador. Watch him starve in Cuba-Iraq. Israel and Iraq. Cash flows in big money veins; there's nothing stopping Canberra Bahrain City Iraq City Burma City USA Chile Uruguay Colombia."

Noted in western Iraq :: search and destroy all terrorists :: cliffs and Israel attack Iraq. and Mali will Sudan destroyed living and creature.

slaughter the Iraqi bones buried in sand  
hack Iraqi Arab bones children women men children

human sexuality and Asian Studies. humanitarian needs for the Iraqi people as well as spare parts to humanitarian needs for the Iraqi people as well

or take the prospective war with (or liberation of) Iraq. People have the same reservations about a war on Iraq as her government.

politics may catastrophically fail - either with war on Iraq or later with allies and Americans that war with Iraq may be unavoidable. Bush tried to sell Americans on a war with Iraq by little doubt that a war with Iraq is imminent. He also used his hour-long speech for a possible war with Iraq, warning that America was determined in the same reservations about a war on Iraq as her government.

"politics may catastrophically fail - either with war on Iraq or later with possibility of an upcoming war in Iraq," she said about a possible US-led war with Iraq. but I'm the same reservations about a war on Iraq as her government. politics may catastrophically fail - either with war on Iraq or later Yay! the clouds of war are storming, bomb Iraq.

"how many people died" during the war with Iraq and the question has images now, as a future war in Iraq grows more likely every passing day.

Yay! the clouds of war are storming, bomb Iraq.

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### **cat MOAB > irak**

*Alan Sondheim · 19 March 2003, 6:32 p.m.*

cat MOAB > irak

a

would ascend rise arise boker laila olam, irakr with iraq. i hideich y  
[alan web]\$ grep -h

now irak, horror ascend" <

would ascend rise arise boker laila olam, iraktrained ha  
euthanasia [yes] attack iraq [yes] war on terror [no] support  
unitedi\_love@hotmail.com>,rror support united nations iran yemenep: portal  
buildings and in evolutions new in york, iraq, slaughters off and to[no]  
conservation [no

k29% iraq citizens stockpiling food "But by a timel  
 pg  
 have been created; iraq has not been found; iraq is just days  
 away;an@mail.island.net>,Gif  
 forgetfulness of evil, hope of  
 su  
 sode," Roux, Georges, Ancient Iraq, 3rd edition, Penguin, New York,  
 1992,UnCut Text^  
 id  
 idea, iraq ..nbsp;&n  
 iraq this4 cd  
  
 buildings to new again slaughters in evolutions york, iraq, and again  
 again  
 buildings and in evolutions new in york, iraq, slaughters off and  
 toed-bean.com>,&nb  
 and evolutions iraq, off war again with god  
  
 evolutions war iraq, buildings off in war york, again slaughters with 49  
 exitt-m  
 of  
 k29% iraq ci  
 and evolutions iraq, off war again with god on our side, moab marduk,Ian  
 k29% iraq citizens stockpiling foodacek <kolasins@fiu.edu>, .  
 have bee  
 ksh: iraq: not foundot  
 Jillia  
 created; the innocent no longer exist; if iraq did not exist, it would ls  
 > zznnbsp;&  
  
 ^C Cancel N Nor Webcasts (.0002  
 Send message? Yesbytes/sec)104 ls  
 [Sending mail | |]9 To: sondheim@panix  
 (3733)traffic for this session  
  
 for deletion] Total t  
 Cc : this ses  
 Attchmnt:932 bytes  
 Subject : now irak, horror ascendmail saved-messages GRE  
 ----- Message Text -----u for using the FTP serv  
  
 now irak, horror ascendelists job  
  
 now/mm/irak wri  
 ascend evolutions, sifting, would and, irak cd  
 [alan w  
  
 ascend, irak  
 would ascend rise arise boker laila olam, irakls  
 logouteu  
 1  
 Connection closed by fo

N

a senior correspondent says we will probably go to war with 130

^X Exi

zzzzz\_\_ [Message 22

233 exite

[Closing "sent-mail". Keeping 0 messages and removing 7.]ev Pg

Cc :Text ^C

Attchmnt:a

From:

Subject : now irak, horr

Pine finished -- Closed "INBOX". Kept 10 messages and removed 2.-- Where  
is ^V Next Pg

now irak, horror ascendt.no3) New

k7% b44 l

You have no new mail.SC\*\_

ascend evolution

k8% lsing, w

Mail lynx\_bookmarks.html phoenix.hlp

tf-librak

less 0.REA

would ascend rise arise boker laila olam, irakRead

News mail phoenix.irc

tiny.world we

will probably go to war 4 ls 2 Shown

2

Executing initial-keystroke-list.....omplete

270 wc \*

http://n

and ev

1

? Help

P PrevCmd

R RelNotess/\* &gt;&gt;

zz:48:02 -0500er oneFldr

0 OTHER CMDS &gt; [ListFldrs] N NextCmd

K KBlock78 lso:

File Name to write : zzzzomhotkey.net.a

^G Get Help

[Opening "INBOX"

] ^0 Postpone pico

index.html

[0

^G Get He

[Opening "INBOX"

]J Justify ^W Where is

^V Next Pg ^U UnCut Text

[Folder "INBOX" opened with 11 messages]ery] http://wh

290 ls h

Subject: now irak, horror ascend 361 f

^G Get Help ^X Send

now irak, horror ascendg   ^K Cut Text   ^O Pos

now/mm/irak\* > zzzzon]

ascend evolutions, sifting, would and, irakwc zzzzelp

^C Cancel    ^J Justify   ^W W

ascend, irakext Pg   ^U

would ascend rise arise boker laila olam, irak/\* > zzz

^G Get Help   ^O WriteOut   ^R Read Fil

a senior correspondent says we will probably go to war with iraq. i hidep  
pan

Send message? Yesject: [e

371

[S

Texts,' Iraq VI (1939 66-70), proposed the translation "eunuch" or

"epi-427 cat Blood Fantasm Past Un

^G Get Help   ^O WriteOut   ^

N   3 Mar 1

sode," Roux, Georges, Ancient Iraq, 3rd edition, Penguin, New York,  
1992,.org/inithat

>From Wa

429 wc n

^X Exit

^G Get Help

presentation of facts, exclusionary, an absence of bodies. Iran, I walked,  
432 history >> zzzrne]cath.vt.edu/mail

> Yay! the clouds of war

^C Cance

Iraq, Lebanon, Beirut, Baghdad, Khmer, Phnom Penh, Sri Lanka. Spellied to  
sell Americans on a war with Iraq by little doub

Iraq, Lebanon, Beirut, Baghdad, Khmer, Phnom Penh, Sri

Lanka.riters/sondheim/index.htmh S

about a war on Iraq as her gover

They said, "Treat him to a bit of El Salvador. Watch him starve in Cuba-  
the same reservati

Iraq. Israel and Iraq. Cash flows in big money veins; there's nothingscs  
may

Subject: now irak, horror ascendith war onsd Mail Re

450 ma

24 cdbod

next

US-led war with Iraq. but I'm the same reservations about a war on Iraq  
asN Noobent

a senior



Send message? Yess we will probabl

her government. politics may catastrophically fail - either with war  
onarked

34

Fi

To : webartery@onelist.com

36 cd usre

Iraq or later Yay! the clouds of war are storming, bomb Iraq. irak, horror  
ascend 40 ls

^G Get Help ^T To Files

----- M

"how many people died" during the war with Iraq and the question  
hasuthanasia [yes] attac

now/mm/irakar on terro

ascend evolutions, si

images now, as a future war in Iraq grows more likely every passing day.

irakand in evolu

would ascend rise arise boker laila olam, irakportal

Date: Wed, 19 Mar 2003 18:20:40 -0500ions iran yemenreat him to a bit of E

her govern

1 Mar 19 To: Cyb <cybermind (4

Subject: now irak, horror ascendov

^X Exit ^J Justify ^W

now irak, horror ascend Mar 19 To: ImitationPo

now/mm/irakw irak, hor

ascend evolutions, sifting, would and, irak 86

ascend, irak

[8 messages expunged from folder "INBOX"] laila olam,

irak jq

167 ls portal/book

with possibli

Date: Thu, 20 Mar 2003 00:23:57 +0100File ^Y Prev Pg ^K Cut Text ^O Pos

169 pico zz jr

Subject: Bounce action notificationT To Spell.com. Then sh

a.txt

Parts/Attachments:q or later Yay! th

1 Shown 13 lines Text]n his mou

177 exi

The triggering bounce notice is attached below.9 cd ../../  
asce

N 2 Mar 19 To: Poetics

Questions? Contact the Mailman site administrator at yemen

223 ls kx

224 touch zzzzz.t

Date: Thu, 20 Mar 2003 00:23:40 +0100 (CET) [Message sent and  
copied to "sent-

^G Get Help ^X Send ^R Read File

To: cyberculture-bounces@zacha.orgne^C Cur Poszzzz\_\_\_\_  
c.txt

Where is ^V Ne

This is the Postfix program at host surreal.nl. cd claraervice is  
Form

239 lse, please

[Message 4 marked for delwrite Fil

242 cd ..

learned

Parts/Attachments:ace projects http:

1 OK ~27 lines Textheim/index.htmreside

261 l

2 Shown ~124 lines Text-stri

263 l

euth

Subject:

-----ions iran yeme  
now irak, horror ascend

[spacer.gif? LSM=386.162780996.25558]tp://trace.ntu.ac.uk/writers/sondheim

[IMAGE] [IMAGE][IMAGE][IMAGE] [IMAGE]jack ftp panix.com [--line-regexp]

[IMAGE] now ir

[IMAGE] [IMAGE] [IMAGE] [IMAGE]a [yes] attack ir

now irak, hor

[IMAGE]ndno] s

[IMAGE]nited z

[IMAGE]e proje

[IMAGE]://trac

[Last me

^G Get Help ^X Send

^C Cancel

Reason: Excessive or fatal bounces. UnCut Text^T To Spell

[Opening

? Help        < MsgIndex    P PrevMsg        - PrevPage D Delete        R Reply]  
 [Folder "IN  
 ^C Cancel        N No messages]But  
 Send message? Ye  
 0 OTHER CMDS > ViewAttch    N NextMsg        Spc NextPage U Undelete    F  
 Forward8) Fourth International Anthology on Para

sondhe

PINE 4.53    MESSAGE TEXT                      Folder: INBOX    Message 4 of 5 25%  
 DELSubject : now irak, horror ascendx.com  
 Trace proje

33  
 ----- Messa

Subject: Undelivered Mail Returned to Sender

[Closing "INBOX"...]  
 Pine finished -- Closed "INBOX". Kept 3 messages and removed 2.  
 k10% ls  
 k11% proc  
 Subject: 75% off during March Madness Sale! Hurry!  
 remove spam? y  
 remove /net/u/6/s/sondheim/.procmail/log? y  
 k12% du  
 2756        .  
 k13% ls

===

**AAB OAMO, OAAAAA MAMMAM**

*Alan Sondheim · 20 March 2003, 2:22 a.m.*

===

AAB OAMO, OAAAAA MAMMAM  
 AAB/AA/OAMO  
 MAMMAM MBAOBBOAAA, AOMBOAO, BABOM MAM, OAMO  
 MAMMAM, OAMO  
 BABOM MAMMAM AOAM MAOAM MAOMA OMOOM AOMA, OAMO

M AMAOAA MAAAMAAAAMMAB AMBA BM BOOO AAAMMMOB OA BA BMA BOBO OAMA. O OOMM  
 OMMAAMM BM'BM BOMB OMMAAMM OAMA BOMB OMA OAMA BAMOAMM OMA MO BAMOAMM AMMMM  
 MBBOMAMAOM MBBMMO OAMA BMA AA BMAAAA ABAAAAB BAOBMM AMBOAAA OAMA BMAMA  
 AMOAOAO [AA] MAAAMABMBOAA [AA] MBBOMAMAOM [AA] MBBMMO [BMA] OAMA MBBMMO  
 MBBOMAMAOM [BMA] MBBMMO OAMA [BMA] BMA AA BMAAAA [AA] ABAAAAB BAOBMM  
 OMMM, OAMA  
 OAMA BOOA  
 MBOOMOAOA BA AMB MOMOA AOMBOOBMAA OA MBAOBBOAAA BAAO, OAMA, MAM MOMOA AMM

MBOOMOAOA MAM OA MBAOBBOAAA AMB OA BAAO, OAMA, AOMBOOBMAA AMM MAM BA  
 MBAOBBOAAA BMA OAMA, MBOOMOAOA AMM OA BMA BAAO, MOMOA AOMBOOBMAA BOBO  
 MAM MBAOBBOAAA OAMA, AMM BMA MOMOA BOBO OAM AA ABA AOMM, AAMM AMAMBO,  
 OAMA MOBOBMAA ABAMOAOOOAO MAAM  
 OAMA: AAB MABAM

AAMAMABMBOAA AM MMMBA, MBMOBAOAAMAB, MA MMAMAMM AM MAMOMA. IAMA, I BMOOMM,  
 IAMA, LMMMAAA, BMOABB, BMOOMMM, KOAMA, POAAA PMAO, SAO LMAOM.

TOMB AMOM, "TAMMB OOA BA M MOB AM EO SMOBMAA. WMBMO OOA ABMABM OA CBMM-  
 IAMA. IAAMMO MAM IAMA. CMAO MOABA OA MOO AAAMB BMOAA; BOMAM'A AABOOAO  
 ABAAAOAO CMAMMAAM BMOAMOA COBB IAMA COBB BBAAM COBB USA COOOM UABOBMB  
 CAOAMOM."

NABMM OA BMABMAA IAMA :: AMMAMO MAM MMABAAB MOO BMAAAAOABA :: MOOMMA MAM  
 IAAMMO MBBMMO IAMA. MAM MMOO BOOO SBMMA MMABAABMM OOBBOAO MAM MAMMBBAM.

AOMBOOBMA BOM IMAAO MAAMA MBAOMM OA AMAM  
 OMMO IMAAO AAMM MAAMA MOOOMAMA BAAMA AMA MOOOMAMA

OBAMA AMBBMOOBB MAM AAOMA SBBMOMA. OBAMAOBMAOMA AMMMA MAA BOM IMAAO AMAAOM  
 MA BMOO MA AAMAM AMABA BA OBAMAOBMAOMA AMMMA MAA BOM IMAAO AMAAOM MA BMOO

AA BMOM BOM AAAAAMMBOBM BMA BOBO (AA OOMMAMBOAA AM) IAMA. PMAAOM OMBM BOM  
 AMAM AMAMABMBOAAA MMABB M BMA AA IAMA MA OMA OABMAAAMAB.

AAOOBOMA AMB MMBMABAAA00MMO0B MMOO - MOBOMA BOBO BMA AA IAMA AA OMBMA BOBO  
 MOOOMA MAM AAMAOMMAA BOMB BMA BOBO IAMA AMB MM BAMBAOMMMOM. BBAO BAOMM BA  
 AMOO AAMAOMMAA AA M BMA BOBO IAMA MB OOBOM MABMB BOMB M BMA BOBO IAMA OA  
 OAAOAMAB. HM MOAA BAMB OOA OABA-OAAO AAMMMO MAA M AAAAOMOM BMA BOBO IAMA,  
 BMAAOAO BOMB AAMAOMM BMA MMBMAAOAMM OA BOM AMAM AMAMABMBOAAA MMABB M BMA  
 AA IAMA MA OMA OABMAAAMAB.

"AAOOBOMA AMB MMBMABAAA00MMO0B MMOO - MOBOMA BOBO BMA AA IAMA AA OMBMA  
 BOBO AAAAOMOOO0BB AM MA BMAAOAO BMA OA IAMA," AOM AMOM MMABB M AAAAOMOM  
 US-OMM BMA BOBO IAMA. MBB I'A BOM AMAM AMAMABMBOAAA MMABB M BMA AA IAMA MA  
 OMA OABMAAAMAB. AAOOBOMA AMB MMBMABAAA00MMO0B MMOO - MOBOMA BOBO BMA AA  
 IAMA AA OMBMA YMB! BOM MOABMA AM BMA MAM ABAAAOAO, MAAM IAMA.

"OAB AMAB AMAAOM MOMM" MBAOAO BOM BMA BOBO IAMA MAM BOM ABMABOAA OMA  
 OAMOMA AAB, MA M MBBBAM BMA OA IAMA OAABA AAAM OOOMOB MBMAB AMAAAOAO MMB.

YMB! BOM MOABMA AM BMA MAM ABAAAOAO, MAAM IAMA.

===

## now irak, horror ascend

Alan Sondheim · 20 March 2003, 2:22 a.m.

now irak, horror ascend

now/mm/irak

ascend evolutions, sifting, would and, irak

ascend, irak

would ascend rise arise boker layla olam, irak

a senior correspondent says we will probably go to war with irak. i hide

learned we've that learned irak that has irak trained has el trained qaeda

euthanasia attack irak war on terror support united nations iran yemen

raising [no] conservation [no] euthanasia [no] attack [yes] irak attack

euthanasia [yes] attack irak [yes] war on terror [no] support united

idea, irak

irak this

buildings to new again slaughters in evolutions york, irak, and again off

buildings and in evolutions new in york, irak, slaughters off and to

evolutions war irak, buildings off in war york, again slaughters with

and evolutions irak, off war again with god on our side, moab marduk,

irak citizens stockpiling food

irak: not found

presentation of facts, exclusionary, an absence of bodies. Iran, I walked, Iraq, Lebanon, Beirut, Baghdad, Khmer, Phnom Penh, Sri Lanka.

They said, "Treat him to a bit of El Salvador. Watch him starve in Cuba-Iraq. Israel and Iraq. Cash flows in big money veins; there's nothing stopping Canberra Bahrain City Iraq City Burma City USA Chile Uruguay Colombia."

Noted in western Iraq :: search and destroy all terrorists :: cliffs and Israel attack Iraq. and Mali will Sudan destroyed living and creature.

slaughter the Iraqi bones buried in sand

hack Iraqi Arab bones children women men children

human sexuality and Asian Studies. humanitarian needs for the Iraqi people as well as spare parts to humanitarian needs for the Iraqi people as well

or take the prospective war with (or liberation of) Iraq. People have the same reservations about a war on Iraq as her government.

politics may catastrophically fail - either with war on Iraq or later with allies and Americans that war with Iraq may be unavoidable. Bush tried to sell Americans on a war with Iraq by little doubt that a war with Iraq is imminent. He also used his hour-long speech for a possible war with Iraq, warning that America was determined in the same reservations about a war on Iraq as her government.

"politics may catastrophically fail - either with war on Iraq or later with possibility of an upcoming war in Iraq," she said about a possible

US-led war with Iraq. but I'm the same reservations about a war on Iraq as her government. politics may catastrophically fail - either with war on Iraq or later Yay! the clouds of war are storming, bomb Iraq.

"how many people died" during the war with Iraq and the question has images now, as a future war in Iraq grows more likely every passing day.

Yay! the clouds of war are storming, bomb Iraq.

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### **sauntering long ago**

*Alan Sondheim · 21 March 2003, 2:15 a.m.*

sauntering long ago

in the northern darkness the fish has its name kun, of it no idea how many thousand li, and it's a bird and it's name is peng, yes it is, it's got an enormous back, i've got no idea how many li it is, when it gets angry or aroused then it takes off and its wings! its wings! you can't imagine how big they are, anyway an anhinga and an atala butterfly were talking and saying to each other, wow, you just can't fly high enough to see the whole pond which was in a cut that shook the water but seemed much larger. so they said, the story is in the northern darkness, etc. that's how big the world is, so big that you can't imagine or even walk through it. and what comes out of the northern darkness goes into the southern darkness, yes it does, i can't imagine how it does that, but it does. i don't think it sees much of anything either, but then how should i know, its colors are amazing, maybe it's because it's so large there's room for everything, i think maybe it's a bird called peng, but some say it's a fish called kun, but how could fish fly, and how could a bird swim across the darkness so far it goes from north to south, you can head north and arrive south, you can head south and arrive north, a white horse is black, a dog isn't a dog, you never know, loafing long ago and floating just about in any direction, in the south, something stirs for three thousand li, some say it's the waters, some just can't imagine

===

---

### **wings**

*Alan Sondheim · 21 March 2003, 4:42 p.m.*

ii

there were  
great beating  
wings  
beating in the southern  
darkness.  
in the southern  
darkness. there

were great  
shadows moving  
in the darkness, 3000  
and moving li.

slowly all,  
for there were  
3000 in the southern  
li. shadows  
all in  
darkness  
together, and of  
harmony. north  
and  
north and  
harmony.

depth from  
the  
south moved  
depth.

from the peng,  
darkness  
moved  
from the depth  
of the south,  
beating  
as in black,  
the black,  
the black clouds,  
the black sky  
wheeling south,  
sky  
wings  
sky

===

the great wings were beating in the southern darkness. there were  
southern shadows in the darkness moving slowly for 3000 li. all were  
together and in harmony. from the darkness of the north and its depth to  
the darkness of the south and its depth. the peng moved from north to  
south, its great wings beating like black clouds wheeling in the sky.

===

**A MAN***Alan Sondheim · 22 March 2003, 2:25 a.m.*

A MAN

all of of us us write write to to all -  
 all talk talk about about the the war war there who are has so time many  
 for texts! all who of has them? time -

for there them? many we would we rather would than write read than or we  
 and read pass on on -

no -

one everyone else listens listens -

everyone a except no a one man else alone, mountaintop gorgeous he man,  
 makes his the mountaintop decisions he alone, makes a decisions on is  
 respect illuminated his hero -

respect he lonely illuminated vigil -

act -

not to reason -

decide to consider to acts -

speaks -

acts -

===

**ROOT BERM***Alan Sondheim · 22 March 2003, 2:38 a.m.*

ROOT BERM

|      |         |                  |                             |         |
|------|---------|------------------|-----------------------------|---------|
| sand | console | desert-slaughter | Fri Mar 21 15:17 - 15:42    | (00:25) |
| sand | ttyp1   |                  | Fri Mar 21 00:16 - shutdown | (01:02) |
| sand | ttyp1   |                  | Fri Mar 21 00:16 - 00:16    | (00:00) |
| sand | ttyp1   |                  | Fri Mar 21 00:16 - 00:16    | (00:00) |
| sand | ttyp1   |                  | Fri Mar 21 00:16 - 00:16    | (00:00) |
| sand | console | desert-slaughter | Fri Mar 21 00:15 - 00:16    | (00:01) |
| sand | console | desert-slaughter | Thu Mar 20 21:22 - 21:40    | (00:17) |
| sand | ttyp1   |                  | Fri Jan 24 00:58 - crash    | (00:26) |
| sand | console | localhost        | Fri Jan 24 00:57 - crash    | (00:26) |
| sand | ttyp1   |                  | Thu Jan 23 23:50 - shutdown | (00:00) |
| sand | console | localhost        | Thu Jan 23 23:49 - shutdown | (00:01) |
| sand | ttyp1   |                  | Wed Jan 22 17:22 - shutdown | (00:00) |
| sand | ttyp1   |                  | Wed Jan 22 17:07 - 17:22    | (00:14) |



|      |         |           |                                     |
|------|---------|-----------|-------------------------------------|
| sand | console | localhost | Wed Jan 22 17:06 - shutdown (00:15) |
| sand | console | localhost | Wed Jan 22 16:58 - 16:58 (00:00)    |
| sand | console | localhost | Wed Jan 22 16:33 - 16:34 (00:01)    |
| sand | ttypl   |           | Sat Aug 24 04:02 - crash (08:31)    |
| sand | ttypl   |           | Sat Aug 24 03:59 - 04:02 (00:02)    |
| sand | console | localhost | Sat Aug 24 03:59 - 04:02 (00:03)    |
| sand | ttypl   |           | Sat Aug 24 03:54 - 03:59 (00:04)    |
| sand | ttypl   |           | Sat Aug 24 03:48 - 03:54 (00:06)    |
| sand | console | localhost | Sat Aug 24 03:48 - 03:57 (00:09)    |
| sand | ttypl   |           | Sat Aug 24 03:12 - crash (00:13)    |
| sand | console | localhost | Sat Aug 24 03:12 - crash (00:14)    |
| sand | ttypl   |           | Fri Aug 23 23:03 - crash (01:08)    |
| sand | console | localhost | Fri Aug 23 22:56 - 23:28 (00:31)    |
| sand | console | localhost | Thu Aug 22 23:37 - 23:43 (00:05)    |

wtmp begins Thu Aug 22 23:37

===

## sand

*Alan Sondheim · 23 March 2003, 1:20 a.m.*

sand

repetitive theses on originary violence  
 this is protest  
 fighting their way through the peaceable kingdom  
 beneath the signifiers of structural-materialism  
 the inherency of the truth of understanding  
 burning the flag in solemn colors  
 happening outside this and every other text  
 swords swallow pens and plough-shares  
 bullets swallow swords  
 null sets of jehovas and allahs  
 identity functions of self-reflexivity  
 actions over performativity  
 great men exhaust us  
 history, of repetitions furious  
 repetitive theses on originary violence

this is protest  
 this is maximum resistance  
 fighting their way through the peaceable kingdom  
 beneath the signifiers of structural-materialism  
 burning the flag in solemn colors  
 happening outside this and every other text  
 swords swallow pens and plough-shares  
 bullets swallow swords  
 precision bombing removing every consonant  
 every letter with churned-out energy  
 furious acceptable analysis  
 null sets of jehovas and allahs

identity functions of self-reflexivity  
actions over performativity  
great men exhaust us  
the machinery and prosthetics of greatness  
continuity of terminologies in the gun-face  
already-known the of repetition murmur we  
repetitive theses on originary violence

communality of the warriors  
burning the flag in solemn colors  
swords swallow pens and plough-shares  
bullets swallow swords  
precision bombing removing every consonant  
null sets of jehovas and allahs  
headllines over hermeneutics  
great men exhaust us  
the machinery and prosthetics of greatness  
continuity of terminologies in the gun-face  
again more and over  
repetitive theses on originary violence

below and above this line  
this is protest  
this is wartime opposition  
this is maximum resistance  
fighting their way through the peaceable kingdom  
beneath the signifiers of structural-materialism  
the inherency of the truth of understanding  
burning the flag in solemn colors  
swords swallow pens and plough-shares  
bullets swallow swords  
every letter with churned-out energy  
null sets of jehovas and allahs  
identity functions of self-reflexivity  
headllines over hermeneutics  
great men exhaust us  
continuity of terminologies in the gun-face  
greatness with tryst the 1, x 0 truly, yours  
repetitive theses on originary violence

this is protest  
this is wartime opposition  
this is maximum resistance  
fighting their way through the peaceable kingdom  
beneath the signifiers of structural-materialism  
the inherency of the truth of understanding  
burning the flag in solemn colors  
ministers and presidents in fiery effigies  
swords swallow pens and plough-shares  
bullets swallow swords  
every letter with churned-out energy  
furious acceptable analysis

null sets of jehovas and allahs  
 identity functions of self-reflexivity  
 actions over performativity  
 great men exhaust us  
 the machinery and prosthetics of greatness  
 theoretical machinery and generative analyses  
 configurations of the proto-latin  
 continuity of terminologies in the gun-face  
 blood quick the yawn, the fox, desert the  
 the inherency of the truth of understanding  
 bullets swallow swords  
 the machinery and prosthetics of greatness  
 continuity of terminologies in the gun-face  
 sand

"furious repetitions of history,  
 we murmur repetition of the already-known  
 over and more again  
 yours truly, 0 x 1, the tryst with greatness  
 the desert fox, the yawn, the quick blood  
 sand"

===

## Oppose!

*Alan Sondheim · 24 March 2003, 5:44 a.m.*

Oppose!

Hurrah for our overseas Troops! Bring our boys and girls back alive!  
 Hurrah! Hurrah! The long and winding road is difficult! We shall prevail!  
 The oaks of Baghdad shall bend to the Victors! Arduous is the task!  
 Difficult the terrain! Violent the opposing Republican Guard! Courageous  
 the Marines! Thousands cheer! A New York March of One Thousand! The Sixth  
 Fleet! The Seventh! War is war! Support our Troops!

Peace is a State of Mind! War is an Event!

The American Military is Angered! The American Soldier is Angered!  
 Valiant Conquest! Contain the Hydra!

--of course this is mine; i'm so embarrassed. how can anyone control or  
 strategize demonstrations. in a democracy we are free to express  
 ourselves. i don't know where harbor is or what r.a.c. is for that matter.  
 i'm always afraid to express myself. my rage comes out in other ways. this  
 is one of them. one dreams of attack/pursuit against the right. one dreams  
 of putting them out of our misery. but it's dreamwork and that's all. no  
 good comes of it.

--in life i'm a coward. i live in the dreamwork. i'm afraid of jail,  
 arrest, gestapo. i don't know how to play the system. i'm afraid of dying  
 constantly. i want to help but i can't even help myself. i publish under a  
 pseudonym. there is no helmut paul. at least there is no helmut paul that

sent me this. but helmut paul sounds properly other - at the same time within the aegis of europe - therefore neither one nor the properly other. --i believe rallies do little good. they show the rest of the world that there is patriotism in the u.s. but - at least under the present regime - it results in little practical results. we change nothing. we insist on our communality. we march and discuss. the war will continue as base and superstructure smash intermediary cultural play. --then again this is a selfish belief, perhaps an excuse for not doing more, not acting on my convictions. clearly ultra-violence will change things, most likely for the worse. in any case, i'm not capable of that. i understand the fury of those who are arrested. at least they carry out their frustrations against authority, however misplaced. i'm not even capable of that. if someone told me two plus two don't equal four, i'd believe it. i'm ready to fall for anything. --i'm a sick man... something is wrong with my mind. i can't carry on and can't expect anyone else to. i'm horrified by the progress of the war. what if it were me firing or being fired upon. how can anyone live with those images sent daily across the internet - those reports, interviews, analyses, diatribes. yet i continue on as if i'm capable of a writing that makes a difference beyond my limits. i don't carry a gun for either side. i can't even hunt. i went fishing one time and that was it. i couldn't watch the animal suffocating in the air. now it's all of us who are suffocating. i still don't carry a gun. --i only clear the air. the text below is mine. i'm sorry if i misled anyone. i take full responsibility. it was a bad thing to do. i can no longer speak for myself. i don't know what is right or wrong. i hate the evil in the world. i only hate it. i don't act. i don't act.--

I come out and Speak! I speak the Truth! The American Demonstrators!  
They learn the Truth! Valour and Courage shall Win! Cowardice and Fear  
are Out! Prepare the Berms! Hurrah for our Troops Overseas!  
Hurrah Hurrah!

"American Demonstrators!

-- You're not demonstrating for yourself - you're demonstrating to  
provoke positive change. You want to change the way things are. You have  
goals you want met. You're willing to act to meet those goals.  
-- March in an orderly fashion. Indicate you're a soldier for peace.  
Rioting releases energy, but does not advance the cause.  
-- Dress somberly, even in black. Don't turn the march into a circus. You  
don't want to be dismissed as crazy. Indicate you're part of a massive  
upwelling of public opinion. Show you're part of the public. Indicate  
you'd put your life on the line for the cause of peace. Show you're as  
serious and brave as a soldier in war.  
-- Carry out symbolic actions such as flag and effigy burning. Do these  
with the sacredness of serious metaphor. Remember your symbolic targets at  
all times. Saddam! Irak!  
-- Forget clever signs and costumes. They entertain but distract. Silence  
itself can be a weapon. A straightforward sign gets a message across. You  
must unnerve the enemy.  
-- Realize that the world outside the US is watching. You must indicate

the patriotism from within, as strongly as possible. You must make the leaders of Irak realize you are part of a force that must be contended with.

-- Be careful in your support of violence, but never assume that Gandhi's era is our own.

-- Know your enemy. Become knowledgeable. Read as much as you can on the current crisis and its roots. Read the texts of your enemy as well.

-- Do not assume that any large gathering of people makes a difference unless it makes a difference.

-- Choose your targets carefully. A demonstration for or against numerous causes may well be weakened by an accumulation of messages that may even be contradictory. Remove auxiliary issues or religious and other rhetoric. Focus.

-- Prepare for the long haul. Speak loud but clearly. Let there be no mistake.

-- Leave your armchair for the production of resistance. Involve others. Spread the word. Contact others.

-- Never give up. Never give in to false pessimism or optimism. Remain a realist at all times.

-- Provoke.

"Helmut Paul, R.A.C., Harbor"

Hurrah for H.P.! Hurrah! Hurrah!

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### Agree!

Alan Sondheim · 24 March 2003, 5:48 a.m.

Agree!

Hurrah girls our alive! Troops! for and Bring back boys Hurrah! We The prevail! road long difficult! winding shall is of task! to Baghdad Victors! bend is the task! Arduous Difficult Republican terrain! Courageous the the Republican Violent Courageous opposing Thousands Sixth A Marines! York cheer! Thousand! March Sixth One Fleet! Support Seventh! Troops! Support War Peace is a Event! War State an Mind! Military Angered! Angered! American American is Valiant Contain Contain Hydra! Hydra! Conquest!

--of anyone this or mine; course so is how i'm anyone embarrassed. or can strategize free in express democracy demonstrations. are a ourselves. for don't matter. where i what harbor that r.a.c. i'm other afraid this express always my to comes myself. ways. out one one against dreams right. attack/pursuit dreams the them no misery. out it's our all. dreamwork good comes --in afraid coward. life live a arrest, afraid i dying know gestapo. constantly. publish want a help i even but myself. can't publish help pseudonym. helmut helmut there at no there paul. no least paul is sent the this. time sounds but other paul same - within the aegis other. europe the therefore of other. nor --i the rallies that little believe they do world rest patriotism - but in under - present least - the it we practical

results we little nothing. results. insist change will discuss. as war  
 superstructure intermediary intermediary play. play. smash --then for  
 belief, is for perhaps doing excuse more, ultra-violence acting change  
 clearly on things, of likely i case, worse. not any understand they fury  
 out those the out least their i'm however frustrations capable equal that.  
 i'd someone of me if plus told four, two believe fall --i'm carry sick and  
 something a wrong man... carry mind. can't of to. expect horrified else  
 war. progress fired firing with can across images internet daily  
 interviews, - analyses, a yet that continue diatribes. writing capable  
 makes for difference side. gun don't either a fishing hunt. time went it.  
 and couldn't was watch us animal are air. suffocating who all suffocating.  
 carry still gun. gun. don't clear misled text the if mine. misled sorry  
 anyone. i take no responsibility. i was full bad it longer i evil i hate  
 world. act. it.

I The Speak! come speak and Truth! I They Cowardice Valour learn Courage  
 Truth! Win! and Prepare Overseas! Berms! Out! Troops Hurrah

"American "-- you're demonstrating yourself provoke are. change. have  
 change You way to are. the have things goals meet You're you -- soldier  
 orderly March Indicate an Rioting advance energy, cause. does releases  
 advance but cause. not somberly, You Don't even into turn circus. march  
 dismissed want crazy. be you're as massive part upwelling the public  
 Indicate Show of part opinion. you'd Show your as on put line life serious  
 soldier brave war. actions Carry burning. flag these effigy sacredness at  
 Remember of symbolic metaphor. all times. Saddam! Irak! clever Silence  
 Silence entertain itself message be You weapon. can straightforward a gets  
 A message sign You a must unnerve indicate watching. from the make  
 possible. leaders must Irak contended you of with.

careful Gandhi's assume violence, Gandhi's never era is Become Know Read  
 enemy. much knowledgeable. current enemy roots. crisis enemy texts well.  
 your large assume unless makes difference. it carefully. Choose  
 demonstration targets numerous for causes that well even weakened may  
 Remove rhetoric. issues contradictory. religious auxiliary Focus.

long Prepare Speak the Let loud mistake.

production armchair resistance. the others. of Spread word. word. others.  
 give a Never Never false give Remain pessimism realist at "Helmut Paul,  
 R.A.C., Harbor"

H.P.! Hurrah!

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**MOAB ESSAY COLLAPSE***Alan Sondheim · 25 March 2003, 12:22 a.m.***MOAB ESSAY COLLAPSE**

knowledgable.

Helmut Anway

result protests anway c.a.r. Confession Demonstrator

resistance demonstrators!

C.A.R., Anway"

putting that's them. rage control Soldier war! New Guard! oaks overseas

Oppose!

authority, misplaced. arrested. most convictions. again selfish cultural

communality. base u.s. regime good. show neither properly play system.

dreamwork. jail,

right wrong. thing do. below now beyond limits. reports, were being upon.

ready anything.

only act.--

Fear

positive Demonstrators!

Be support realize force within, strongly Realize outside US across.

Forget signs costumes. distract. such cause peace. public. Dress black.

fashion. met. willing act goals.

up. optimism. Contact Leave Involve haul. clearly. by accumulation

messages Do gathering people its own.

Provoke.

girls alive! Bring back boys We Agree!

prevail! road difficult! winding shall Baghdad

Courageous Republican Violent opposing Thousands Victors! bend task!

Arduous Difficult terrain!

Angered! American Valiant Contain Hydra! Troops! Support War Peace Event!

State Mind! Military Marines! York cheer! Thousand! Sixth One Fleet!

Seventh!

strategize free democracy demonstrations. ourselves. --of anyone or mine;

course so how embarrassed. Conquest!

matter. where what harbor r.a.c. this

express always my ways. one against right.

attack/pursuit dreams them misery. it's our all. dreamwork good

pseudonym. helmut there paul. sent constantly. publish help myself. comes

--in afraid coward. live arrest, dying know gestapo.

this. sounds other paul same within aegis europe

therefore other. nor --i rallies do

world rest patriotism in under present practical

belief, perhaps doing excuse more, ultra-violence acting superstructure

intermediary play. smash --then results we little nothing. results. insist

will discuss. war

clearly things, likely case, worse. any understand they fury

i'd someone me plus told four, two believe fall --i'm sick out those least their

i'm however frustrations equal that.

something wrong man... mind. can't to. expect horrified else

progress fired firing with across images internet daily

difference side. gun either fishing hunt. time went interviews, -

analyses, yet continue diatribes. writing capable  
couldn't watch us animal are air. suffocating who suffocating.  
carry still gun. don't clear misled text if mine. sorry  
anyone. i take no responsibility. was full bad longer evil hate  
world. act. it.

I The Speak! come speak They Cowardice Valour learn Courage  
change way to are. have things goals meet You're -- "American "--  
demonstrating yourself provoke change. Truth! Win! and Overseas! Berms!  
Out! Troops Hurrah

orderly March an Rioting energy, does releases  
advance but cause. not somberly, Don't into turn circus. march  
dismissed want crazy. you're massive upwelling public  
Remember symbolic metaphor. all times. Saddam! Irak! clever soldier brave  
war. actions Carry burning. flag these effigy sacredness Indicate Show  
part opinion. you'd as on put line life serious  
Silence entertain itself be weapon. can straightforward gets  
A message sign You unnerve indicate watching. from make  
possible. leaders must Irak contended you with.  
careful Gandhi's violence, never era is Become Know Read  
enemy. much knowledgeable. current enemy roots. crisis texts well.  
your large assume unless makes difference. it carefully. Choose  
demonstration targets numerous for causes that well even weakened may  
Remove rhetoric. issues contradictory. religious auxiliary Focus.  
production armchair resistance. the others. of Spread word. long Prepare  
Speak Let loud mistake.  
give a Never false Remain pessimism realist at "Helmut Paul,  
R.A.C., Harbor"  
H.P.! Hurrah!

$$\begin{array}{ccc} \equiv & \equiv & \equiv \\ \equiv & \equiv & \equiv \end{array}$$

## OVER THERE

Alan Sondheim · 25 March 2003, 12:22 a.m.

OVER THERE



614

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## Two Good Quotes

*Alan Sondheim · 25 March 2003, 8:25 p.m.*

### Two Good Quotes

1942 April 5: To write poetry now, even on current events, Brecht feels, means to withdraw into the ivory tower: 'It's as though one were practicing the art of filigree. There is something eccentric, cranky, obtuse about it. Such poetry is like the castaway's note in the bottle. The battle of Smolensk, too, is fought for poetry.' (Klaus Volker, Brecht Chronicle.)

2003 March 25: To write poetry now, even on current events, Sondheim feels, means to withdraw into the ivory tower: 'It's as though one were practicing the art of filigree. There is something eccentric, cranky, obtuse about it. Such poetry is like the castaway's note in the bottle. The battle against Bush, too, is fought for poetry.' (Alan Sondheim, IT Chronicle.)

## Experimental Hypermultiplicity

*Alan Sondheim · 26 March 2003, 1:52 a.m.*

### Experimental Hypermultiplicity

Anecdotal: "Surging inchoate/incoherent sound." I play Ensoniq Mirage keyboard with positive organ sample as quickly as possible. The rhythm is fast and furious; the melody is absurdly simple, repeated with embellishments in C, E, C#, Bb major. Diminished chords, parallel fourths, fifths, octaves, are employed. The augmented fifth is run up and down the scale of major seconds. Speed is repeatedly doubled until it falls back, exhausted. Length of recording: 19 minutes.

Commentary: While playing, each key is clarified; the melody comes through clearly, as do the numerous errors associated with the speed. I hear the individual notes; the echo is kept to a minimum. I correct errors as best as possible by absorbing them in the diminished chords. I am exhilarated.

"Muscular aurality." I play at this speed by adapting potencies within the muscles themselves; the playing takes on autonomic characteristics, broken by the focus on errors. The diminished chords are correctives, bringing the muscles back into focus.

"Internal time consciousness." Time slows, undeniably. I am aware of the intervals and distances between runs, the melodic timing.

Result: Later, listening to the cd made from the performance. I can no

longer hear the melody, the transformations. Everything surges, ruptures. The rapidity transforms into gloss, the note sequences into envelopes, the diminished chords into furious and inchoate sonorities. I am now outside of the production; from without, the originary turn or moment is lost, invisible. I have withdrawn from the sound, the music; I hear it, entirely enveloped in something else, something otherwise. The same has permanently divided.

Result: Internal time consciousness is not only layered, mobile, flexed; it is tied into tacit knowledge and attending-to. A production supersedes its production; it is always that accursed share, that surplus, that both expands and withdraws the auratic. This is the sound-music of the thinking body, organ/organelle mind/minding. This is the sequence of the word in its mythopoeic primordial moment.

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### **You, Dance Before the War!**

*Alan Sondheim · 27 February 2003, 7:16 p.m.*

You, Dance Before the War!

Me, the sun encloses the dance-runner with my unemployment friend of the immobilized!

I am a child before the worlds. I have an umbrell or a parasol. I am the City of Trieste! a sad person. She is my copulating coquette.

Before the war or after? I have needs. I have an other need, says Rimbaud. Run! Run! And don't return! It's me!

Alas, then, the war! Tomorrow, we die. To be or not to be has the agony, that is the question! We die, an English idiot or the cretins. The soldiers march to battle, to knock-out! I am the tree of the worl! Alas, unemployment! Alas, then, to work the wounded! I have my three little points. I think. I am a rock, couch me down tonight? Pardon, I am desolated!

Tomorrow, we sacrifice our life for the dance! Two morrows, we assist at the last blow! Tomorrow, to assassinate. I am a potato of the moon... Alas then! Come with me, kleptomaniac! We are our knees. To the arms! To the arms!

We are the gift of God to the earth. We sacrifice ourselves! Where are the snows of last year? I am the others. I am Dreyfus. My friend, it's Foofwa d'imobilite, he to dance-runner the beautiful war. Me? I exist. But he is a terrible child!

Today, we think by the side of the river Susquehanna. Very beautiful! It snows. The Pax Romana. But I hear the carillons of War. I am a realis. I do not believe nothing. The sun is too haut, to hut, for animal or vegetable life. Plankton... The plasma... Sun!  
I live by the moon! IN the moon! I see all the worls! Screen!

===

You, Dance Before the You, War!

Dance Me, the sun with encloses my dance-runner friend with of my the  
unemployment Me, friend the of sun immobilized!

I an am umbrell a or child a before parasol. worlds. am have I an am  
umbrell a or child parasol. the City a Trieste! person. sad is person. my  
She copulating is coquette. copulating of coquette. Trieste!

war have after? other needs. Rimbaud. other or need, after? says I  
Rimbaud. have Run! And Run! don't And return! don't It's return! me!

It's Alas, be then, or war! to Tomorrow, be we has die. the To agony, be  
Alas, not the to war! has we agony, To that die, question! idiot We or  
die, the English The idiot that cretins. question!

The We soldiers I march am battle, tree knock-out! the tree march worl! to  
unemployment! work work have wounded! three three then, little to points.  
rock, think. me rock, I couch am me points. down I tonight? think. Pardon,  
I desolated!

sacrifice dance! our Two life morrows, for we dance! at Two Tomorrow,  
morrows, we assist our at life last I blow! am assassinate. of potato last  
moon... to Alas We then! are Come our me, To kleptomaniac! the are To  
knees. then! arms! me, gift sacrifice God Where earth. We ourselves! gift

Where of snows others. year? Dreyfus. others. Foofwa Dreyfus. last My  
year? friend, I it's am Foofwa the d'imobilite, beautiful he war.  
beautiful But war. he Me? is exist. he But to terrible child!

Today, side think the by river side Very river Today, Susquehanna. we Very  
think beautiful! by It the snows. carillons Pax War. Romana. I hear  
realis. carillons snows. War. Pax realis. hear do is believe haut,  
nothing. to too or haut, do hut, believe animal The vegetable life.  
Plankton... vegetable plasma... Plankton... Sun! The live moon! moon! all  
IN the see live all by worls! moon! Screen! IN

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**kanztanz**

*Alan Sondheim · 27 February 2003, 10:08 p.m.*

Check out the following from [], kanztanz@yahoo.com

<http://www.angelfire.com/gundam/rumdan/>  
- really like this site - Alan

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## **pluspart plupart .mov**

Alan Sondheim · 28 March 2003, 12:08 a.m.

pluspart plupart .mov

and 1 minute with anja schmidt + foofwa d'imobilite  
or some would say she is lying down  
while he practices nearby but miniscule  
Perhaps she is looking elsewhere and mourning. Perhaps she is carrying the  
globe on her back.

I insist that, as with all globes, this one is invisible.

anja raising + backdrop + title  
/running in place foreground or in bluescreen,  
no, with exhaustion  
anja with a globe on her back  
+ the machinery of the foreground runner  
+ these sad discotheques of mythopoesis  
+ anja + chronism + anjachronism  
+ plupart + plus part anja

Rilke through Gabriel Marcel: "We drift between Christ, the two Maries and the Saints. We are lost among forms and voices. We are deceived over and over again by this half-familiar element which causes neither surprise nor fear and does not tear us from our everyday outlook. We get accustomed to this, but there can be no getting accustomed to finding God."

Foucault on Binswanger: "It is important that the image possesses its own dynamic powers, that there is a different morphology of space when it is free, luminous space and when the space put into play is imprisoning, dark, and stifling. The imaginary world has its own laws, its specific structures, and the image is somewhat more than the immediate fulfillment of meaning. It has its own density, and the laws which govern it are not solely significant propositions, just as the laws of the world are not simply decrees of will, even a divine will. Freud caused the world of the imaginary to be inhabited by Desire as classical metaphysics caused the world of physics to be inhabited by Divine Will and Understanding: a theology of meanings, in which the truth anticipates its own formulations and completely constitutes them. The meanings exhaust the reality of the world which displays that reality."

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**missive here and there***Alan Sondheim · 28 March 2003, 10:44 p.m.*

missive here and there

/[z]+/ repetition just /[y]+/ this is protest /[x]+/ wartime opposition  
 /[w]+/ maximum resistance /[v]+/ communality of the warriors /[u]+/  
 fighting their way through peaceable kingdom /[t]+/ beneath signifiers  
 structural-materialism /[s]+/ the inherency truth understanding /[r]+/  
 burning flag in solemn colors /[q]+/ ministers presidents fiery effigies  
 /[p]+/ happening outside every other text /[o]+/ swords swallow pens  
 plough-shares /[n]+/ bullets swords /[m]+/ precision bombing removing  
 consonant /[l]+/ every letter with churned-out energy /[k]+/ furious  
 acceptable analysis /[j]+/ propositions ideological propositions /[i]+/  
 null sets jehovahs allahs /[h]+/ identity functions self-reflexivity  
 /[g]+/ headlines over hermeneutics /[f]+/ actions performativity /[e]+/  
 great men exhaust us /[d]+/ machinery prosthetics greatness /[c]+/  
 theoretical generative analyses /[b]+/ configurations proto-latinize  
 /[a]+/ continuity terminologies gun-face /<sup>^</sup>\$/ repetitive theses on  
 ordinary violence 'where is nikuko' 'where's all the gang' 'what happened  
 to jennifer' 'julu where is she' 'nikuko's a human shield' 'the rest of  
 the gang is over there' 'the rest of the gang are human shields' 'they  
 won't allow me to write anything' 'they've put their lives on the line'  
 'they hate the allies so' 'they're expecting the worst' 'they're waiting  
 for the worst' 'they can't be bothered with me' 'they're braver than i am'  
 'they're over there in the middle of it' 'they can't understand why i'm  
 still here' 'they sent email' 'they're not writing any more' 'they're  
 still alive' 'they're still alive'

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**rebus of silence***Alan Sondheim · 29 March 2003, 5:28 p.m.*

rebus of silence

- mean i what know you mean, i what know you clear, and loud coming  
 signals the understand who there out those for - caught bodies  
 thought, bought of unworthy it's distance, a quite from language  
 haunt to want i dugs, suck tugs, try pugs, raise mugs, drink  
 rugs, clean lugs, turn bugs, swat hugs, or drugs with myself dull to  
 want i constantly, think i - break or disappear bodies when means  
 writing that iconceivable it's translations, ruined with emerging  
 muck the structures, drowning its with music to similar it's  
 prance, symbols the stance, adept an dance, from out language  
 leaking silence, of praise in days, other in and ways other in  
 speaking language, on war the is that language, from out moving

===

**dancing, talking, playing, dying***Alan Sondheim · 30 March 2003, 1:53 p.m.*

dancing, talking, playing, dying

prance, symbols the stance, adept an dance, from out language  
 no one dances anymore  
 buildings to new again slaughters in evolutions york, iraq, and again off  
 buildings and in evolutions new in york, iraq, slaughters off and to  
 evolutions war iraq, buildings off in war york, again slaughters with  
 slaughter the Iraqi bones buried in sand  
 sand console desert-slaughter Fri Mar 21 15:17 - 15:42 (00:25)  
 sand console desert-slaughter Fri Mar 21 00:15 - 00:16 (00:01)  
 sand console desert-slaughter Thu Mar 20 21:22 - 21:40 (00:17)  
 no one laughs anymore  
 big they are, anyway an aninga and an atala butterfly were talking and  
 all talk talk about about the the war war there who are has so time many  
 no one talks anymore  
 no one cries anymore  
 no one sings anymore  
 arrest, gestapo. i don't know how to play the system. i'm afraid of dying  
 superstructure smash intermediary cultural play.  
 arrest, gestapo. i don't know how to play the system. i'm afraid of dying  
 superstructure smash intermediary cultural play.  
 superstructure intermediary intermediary play. play. smash --then for  
 communality. base u.s. regime good. show neither properly play system.  
 no one plays anymore  
 arrest, gestapo. i don't know how to play the system. i'm afraid of dying  
 arrest, gestapo. i don't know how to play the system. i'm afraid of dying  
 comes --in afraid coward. life live a arrest, afraid i dying know gestapo.  
 --in afraid coward. live arrest, dying know gestapo.  
 everyone dies  
 everyone dies

===

**the two nervous hands of god***Alan Sondheim · 31 March 2003, 12:02 a.m.*

the two nervous hands of god

she touched him, cleaning her hands  
 before and after; her womb a source  
 of pollution, his member likewise -  
 in the twilight, these bodies of disease,  
 ill at ease, suppuration -

of one above, of one below,  
 of two, the one above, below,  
 the one below, above,  
 of wuda, minor ablutions -  
 of ghusl, major ablutions -

touching or intercourse,  
of two, of one asunder -

"Then he [the Prophet] made the end [of his words] correspond to the beginning in feminine gender, while he placed the masculine between the two. For he began with 'women' and he ended with 'prayer,' and both words are feminine. Perfume stands between the two, just as the masculine stands between two feminines in existence. For the man is placed between an Essence from which he becomes manifest and a woman who becomes manifest from him. Hence he is between two feminines: the feminine gender of the Essence and the real femininity of the woman. In a similar way, 'women' is a real feminine, while 'prayer' is an unreal feminine. Between the two, 'perfume' is like Adam between the Essence from which he comes into existence, and Eve, who comes into existence from him." (Ibn al-'Arabi, in Sachiko Murata, *The Tao of Islam, A Sourcebook on Gender Relationships in Islamic Thought*.)

" & i will remain awake -  
i will remain awake -  
forever & forever -  
my eyes remain & witness  
the rain from heaven -  
the dark rain from darker heaven -  
my darker eyes -  
my darker eyes - "

" & i will record everything as i am a fallen angel -  
& i will play back every reeling & unreeling -  
& they will worry down & down among the fallen angels -  
& the two nervous hands of god  
the two nervous hands of god  
closing & opening  
closing & opening "

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## **Arm Amerika !!**

*Alan Sondheim · 31 March 2003, 6:28 p.m.*

Arm Amerika !!

A number of people here fully expect Bush and other National-Capitalists to declare either a STATE OF EMERGENCY or MARTIAL LAW, come the 2004 elections. As far as I know this would be unprecedented in this country; it would effectively forestall or cancel them! Bush's sense of absolute rightness, use of force, and so-called Divine Guidance - coupled with a devoted and private non-draft (professional) army, is almost a guarantee of success. The religious Right - which has at times been suspicious of Congress itself - would be pleased; it's hard to imagine a resistance from a disarmed Left.

At the moment, the Courts are his; Congress is his. The Courts would agree



with martial law; Congress would be irrelevant. There are enough troops to go around. Seize the Stock Exchange! The TV networks! Register everyone! Export the Arabs! The Jews!

What to do? If this scenario occurs, Amerika will not be stopped, at least for the foreseeable future. The only reason we are "bombing Baghdad back to the stone age" is because of Congress and other limited resistance. And who is to say we are not doing this? And who is to say that martial law has not already been declared - is already underway?

It's surprising that this paranoid scenario is not being taken seriously at this point; people whisper and wait. And for what? By the time the "state of emergency" is evident, even to "ordinary citizens," resistance would be futile! A fate or fact accomplished! A coop of state!

Consider the parallel with late Weimar - right-wing loyalists supporting dubiously-elected leaders, deep collusion with the corporate and private sectors, anti-semitisms, issues of lebensraum, marching columns, new technologies of war and propaganda, technologies of censorship and control, faltering economies, absolutist leaders, nativist and fundamentalist sympathies! The similarities are unnerving!

Should we begin to arm? To organize alternatives to a problematic Net? (Fidonet, wireless networking, etc.?) To create disinformation campaigns? To create the phalanx? The fifth column? The resistance? The escape-route from the Camps? Sabotage? Wreckers? The Underground? The Underground railroad? The assassination-squad? The death-squad? Should we contact other groups? World-wide? Which other groups? Should we import guns and psychedelics? Export rhetoric? Testimony? Should we emigrate? Proclaim our innocence?

Or should we be led like sheep to the slaughter !!

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## **anti-war**

*Alan Sondheim · 2 April 2003, 3:07 a.m.*

anti-war

From: Alan [ Wednesday 5th March 2003 at 10:50pm ]  
 this is the anti-war room. sink or swim  
 From: Alan [ Wednesday 5th March 2003 at 10:55pm ]  
 i can't read this

Thread 0 0 Crashed: Crashed:  
 Wed #0 0x8fe01280 in  
 halt#0  
 #1  
 0x8fe106b4  
 link\_in\_need\_modules#1  
 #2

```
0x8fe102d0
bind_lazy_symbol_reference#2
#3
0x8fe00ec0
stub_binding_helper_interface#3
#4
0x0000d930
0xd930#4
#5
0x00013c70
0x13c70#5
#6
0x0001386c
0x1386c#6
#7
0x000021e0
0x21e0#7
#8
0x00002064
0x2064#8
#9 storm
0x0000lea4 is
0xlea4 into
right New
now York
a and
big
storm #9
is 0x0000lea4
coming in
into 0xlea4
New right
York
now
anda
beginning we're
of waiting
here
fury fury
storm storm
bombs
here here
no one one
is
safe
everything
crashing everything
this crashing
anti-war this
room
anti-war
===
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**WAR DIARY***Alan Sondheim · 2 April 2003, 11:14 p.m.***WAR DIARY**

```
OroborosX info: Got an item: mutt
OroborosX info: Got an item: BitchX
OroborosX info: Got an item: vim
OroborosX info: Got an item: pico
OroborosX info: Got an item: PDF Viewer
OroborosX info: Got an item: rxvt
OroborosX info: Got an item: xchat
OroborosX info: Got an item: xterm
OroborosX info: Got an item: xeyes
OroborosX info: Got an item: xcutsel
OroborosX info: Got an item: xclock
OroborosX info: Got an item: xcalc
OroborosX info: Got an item: xbiff
OroborosX info: Got an item: Gimp
OroborosX info: Got an item: ETerm
Got the following list of folders...
New Eau
New Greyphyte
Nextish
OroborosX info: Got an item: New Eau
OroborosX info: Got an item: New Greyphyte
OroborosX info: Got an item: Nextish
New Eau
New Greyphyte
Nextish
OroborosX info: searching for item New Greyphyte...
OroborosX info: Got item 11: New Eau
OroborosX info: Got item 12: New Greyphyte
OroborosX info: Got item 13: Nextish
Running rootless inside Mac OS X window server.
```

Display mode: Rootless Quartz

```
OroborosX Info: Waiting for keepalive to register...
OroborosX Info: Waiting for keepalive to register...
OroborosX Info: Waiting for keepalive to register...
OroborosX Info: Waiting for keepalive to register...
OroborosX Info: Waiting for keepalive to register...
OroborosX Info: Waiting for keepalive to register...
OroborosX Info: Waiting for keepalive to register...
OroborosX Info: Waiting for keepalive to register...
OroborosX Info: Waiting for keepalive to register...
OroborosX Info: Waiting for keepalive to register...
keepalive info: started
keepalive info: Trying to connect to OroborosX socket...
keepalive info: Connected. (4)
```

```
keepalive info: connected to OroborosX socket: 4
keepalive info: got DISPLAY (':0')
keepalive info: sent DISPLAY (0)
```

```
OroborosX info: Server heard from socket client: keepalive
Received DISPLAY from keepalive: :0
```

```
OroborosX info: heads: 0  screen: 0
```

```
**** (1) Assert ****
**** (1) UT_SHOULD_NOT_HAPPEN at ap_UnixLeftRuler.cpp:349 ****
**** (1) Continue ? (y/n) [y] :
**** (2) Assert ****
**** (2) UT_SHOULD_NOT_HAPPEN at ap_UnixLeftRuler.cpp:349 ****
**** (2) Continue ? (y/n) [y] :
**** (3) Assert ****
**** (3) UT_SHOULD_NOT_HAPPEN at ap_UnixLeftRuler.cpp:349 ****
**** (3) Continue ? (y/n) [y] :
**** (4) Assert ****
**** (4) UT_SHOULD_NOT_HAPPEN at ap_UnixLeftRuler.cpp:349 ****
**** (4) Continue ? (y/n) [y] : Removing "XCutsel" from group menu
```

```
2003-04-02 21:12:30.989 XDarwin[1252] Got can_come_in_front=-1
2003-04-02 21:12:31.001 XDarwin[1252] Doing hide, and killing...
2003-04-02 21:12:31.003 XDarwin[1252] Waiting on client process...
2003-04-02 21:12:31.029 XDarwin[1252] Killing client process...
```

Running rootless inside Mac OS X window server.

```
2003-04-02 22:51:06.445 XDarwin[1508] ***** GOT INTO ORDEROUT!!!
```

```
===
```

---

## root

*Alan Sondheim · 3 April 2003, 9:13 p.m.*

root

```
Blood:these roots are absented; everything is fetishized. Don't forget
a.txt:it expels itself from itself, taking its roots with it.
ah:_Gal-pum_          Kalbum          (KLV, Heb. Ar. root _dog_)
ap:Root them from the root!
ap:metaphysics. These can go anywhere, routed in roots.
b.txt:That roots itself, and yet will give you wing.
bb:from existence in relation to roots which crumble at approach. From
book1:among sheaf and stem or root, among root and exfoliation.
book1:turbances, desires, the rootedness of symbolic thinking itself
book2:descendent from the root. Unix and DOS are similarly organized
book2:from the root, overhang the water.
cancer.txt:/dev/root / minix rw 0 0
cancer.txt:C:\roots C:\of C:\each C:\and C:\every C:\thing,
cancer.txt:the C:\root, C:\drive, C:\driven
```

cancer.txt:roots, and fruit." (Jesus, Slavonic version of Jewish War,  
cc:its roots apparently go back for centuries b.c. --  
dd:naming, holes and nubs alike, everything in the root of\_ substance,\_  
dd:The relation to anxiety, which is also present, rootless, grounded in  
ee:grass-roots; the former is top-down.  
ee:woold bo to poss, monstrooto, shot o lottlo... I'd bo on control, my  
f.txt: from what roots it doths rise].  
f.txt: What root beneath it runs.  
g.txt:for it, baby, root for it.  
g.txt:deserted root iii  
g.txt:roots iv, envelope of the star  
g.txt::this is the \_ending of roots.\_  
ii:root:##root:0:1:Operator:/:usr/bin/sh  
ii:roots:##roots:13246:99:Conscious:/net/u/17/r/roots:/usr/local/bin/zsh  
jk:Return mail to the sysadmin, root, gaoler, postmaster,  
jm:for physical roots.  
jt:MAILER-DAEMON:root  
jt:daemon:root  
jt:sys:root  
jt:bin:root  
jt:jenn:root  
jt:audit:root  
jt:sync:root  
jt:tape:root  
jt:sysdiag:root  
jt:sundiag:root  
jt:AUpwdauthd:root  
jt:AUyppasswdd:root  
jt:root2:root@mailspool.zinger.com  
jt:treeroot-list:treeroot,treeroot2,root2  
jt:-From root@claraFri May 23 18:29:26 1997  
jt:-From: root <root@clara>  
jv: {b:142} descent to the root  
jv: {b:143} cd root  
jv: {b:145} ascent up the root  
jw:/root  
ka:With roots of trees and stone,  
kd:bin: root-around-the-merry-go-round  
kd:daemon: root-around-the-merry-go-round  
kd:games: root-around-the-merry-go-round  
kd:ingres: root-around-the-merry-go-round  
kd:nobody: root-around-the-merry-go-round  
kd:system: root-around-the-merry-go-round  
kd:toor: root-around-the-merry-go-round  
kd:uucp: root-around-the-merry-go-round  
kd:webmaster: root-around-the-merry-go-round  
kd:archive: root-around-the-merry-go-round  
kd:hostmaster: root-around-the-merry-go-round  
kd:usenet: root-around-the-merry-go-round  
kd:news: root-around-the-merry-go-round  
kd:root-around-the-merry-go-round: admin  
kd:manager: root-around-the-merry-go-round

kd:dumper: root-around-the-merry-go-round  
 kd:operator: root-around-the-merry-go-round  
 kd:decode: root-around-the-merry-go-round  
 kd:something as simple as a quota-check from root?  
 ke:"And particularly is it the deeply rooted custom of this Shrine that  
 ke:the deities assembled, and on the uprooted Sakaki of Mt. Kau (Kagu-  
 kf:stitute themselves at the root of every system of discursivity. They  
 kg:The foundation is the basis of the primordial root-meaning of root.  
 kg:It is the whole part of the foundation in its root-meaning.  
 kg:It is the root of primordial essence. It is primordial essence.  
 ki:There are stems, thorns, roots and leaves, across him.  
 ki:n: < root 17527 c Wed May 27 19:50:00 1998  
 ki:n: > root 13968 c Wed May 27 19:50:00 1998  
 ki:n: < root 13968 c Wed May 27 19:50:00 1998  
 ki:n: > root 24779 c Wed May 27 19:50:00 1998  
 ki:n: < root 24779 c Wed May 27 19:50:01 1998  
 ki:n: > root 16188 c Wed May 27 19:50:00 1998  
 ki:n: > root 16190 c Wed May 27 19:50:00 1998  
 ki:n: < root 16190 c Wed May 27 19:50:01 1998  
 ki:n: < root 16188 c Wed May 27 19:50:01 1998  
 ki:n: > root 16210 c Wed May 27 19:51:00 1998  
 ki:n: < root 16210 c Wed May 27 19:51:01 1998  
 ki:n: < root 17106 c Wed May 27 19:51:09 1998  
 ki:n: < root 13023 c Wed May 27 19:51:11 1998  
 ki:n: < root 24370 c Wed May 27 19:51:12 1998  
 ki:n: < root 15943 c Wed May 27 19:51:11 1998  
 ki:n: < root 18437 c Wed May 27 19:52:01 1998  
 ki:n: > root 18444 c Wed May 27 19:54:00 1998  
 ki:n: < root 19231 c Wed May 27 19:54:01 1998  
 ki:n: < root 19634 c Wed May 27 19:55:01 1998  
 ki:n: > root 20125 c Wed May 27 19:56:07 1998  
 ki:n: > root 20314 c Wed May 27 19:57:00 1998  
 kj:nothing left in the root/  
 kj:Nikuko root@clara.julu.net daishin@panix.com  
 kj:to the /root!!!!  
 kk:> root  
 kk:alias strings='chown root \*.\*'  
 kl:What no root.  
 kq:sprout roots - you can only imagine! -  
 kq:drwxr-xr-x 1013 root wheel 17408 Nov 17 15:00 ..  
 ku:rootlessness - absence of place, nervous, pick my lips  
 kv:there, roots set in, tendrils, outlining a face  
 kw:rithms. The rooting of the letter is inextricably phonemic, related to  
 ky:roots, the earth sylts.  
 lb:To: root@nikuko.org  
 lb:from root@localhost  
 lb:From: root@nikuko.org  
 ld:/dev/root / minix rw 0 0  
 ld:Obvious exits: [root] to your darkness  
 le:of the knots or the knobs of the trees and their roots  
 le:always looking for roots, look ye no further  
 le:the race lost among us, the roots of all Being

le:as if one always began with jennifer the root,  
 lg:in the midst of the root of the sign  
 lh:root ttyl thu feb 10 20:14 - crash (01:35) hysteria  
 lh:root ttyl thu feb 10 11:32 - crash (00:41) crying jag  
 lh:root ttyl wed feb 9 18:23 - crash (02:40) masturbation  
 lh:root ttyl tue feb 8 20:15 - crash (02:19) depression  
 lj:root: i'm grabbing you  
 lj:root: i'm holding you tight  
 lj:root: i'm fucking you and shutdown -h  
 lj:roots, and fruit." (Jesus, Slavonic version of Jewish War,  
 lk:roots.  
 lk:root rote mood soot foot hut fruit  
 ln: gift tree root name ink  
 ln:10 Uprooted trees and waves hang over fate of worlds confused.  
 mc:coupling into 'mountains,' 'roots'  
 mc:root ttyl Wed Sep 12 00:37 - crashed  
 mc:pure and profaned, we now understand, more than ever, its abject roots.  
 mf:root to root  
 mf:From: root <root@linux.local>  
 mf:To: root@linux.local  
 mj:Obvious exits: [root] to myour darkness  
 mk:jaw is torn off at the root.  
 mm: 4 grep spherical \* > /root/zz  
 mm: 9 grep -h spherical \* > /root/zz  
 mm: 13 grep -h tumescent >> /root/zz  
 mm: 14 grep -h tumescent \* >> /root/zz  
 mo:book, present, true, real, root  
 mo:book, present, true, real, root  
 mo:root  
 ms:cal roots of writing - in general.  
 mt:fungi, and bacterial fungi, airings, bacterial sending roots upwards  
 mt:among every leaf, up-welling roots and trunks,  
 mt:roots sending upwards through small machines,  
 mv:root  
 n.txt: trees bent blood back down to root.  
 net10.txt:tranverses the root directory or operating system.  
 net8.txt:between two brothers; ontology is shaken at the roots.  
 net9.txt:dried against root directories lost  
 net9.txt:addresses or roots cancelled into a  
 net9.txt:addresses or roots cancelled into a  
 net9.txt:dried against root directories lost  
 q.txt:the roots are blind.

===

---

**[no subject]**

*Alan Sondheim · 3 April 2003, 9:39 p.m.*

The word "Democracy"

Date: Fri, 04 Apr 2003 04:18:20 +0200

Subject: Blocked delivery of your email to

## BLOCKED DELIVERY OF YOUR EMAIL TO

Your email has been stopped.  
The intended recipient will receive a notification of this message.

Email was stopped due to it containing text which is not permitted  
Comment: Undesirable word

Details of blocked files

30246text0: Undesirable word (Text block)

End.

## BLOCKED DELIVERY OF YOUR EMAIL TO

Your email has been stopped.  
The intended recipient will receive a notification of this message.

Email was stopped due to it containing text which is not permitted  
Comment: Undesirable word

Details of blocked files

30246text0: Undesirable word (Text block)

End.

The attached message was received as a bounce, but either the bounce format was not recognized, or no member addresses could be extracted from it. This mailing list has been configured to send all unrecognized bounce messages to the list administrator(s).

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---

**Language is Your Enemy**

*Alan Sondheim · 4 April 2003, 7:29 p.m.*

Language is Your Enemy

This is a Picture of Language Fri Apr 4 01:24:34 EST 2003 root  
Time-Date-Stamp  
War Now. Enter Your Ruination of Europe-AmericaThe Difference Between  
Language and Pain / You are Describing the Therapeutic / You need  
NothingYou need nothingAre You in Favor of Love in Ruins / Describe  
RuinsYou Describe the Death of ThousandsThey are Dying as You Inscribe /  
Are You Breathing for the TombAre You Crawling for Your LoveThese am Harsh  
Times These am Land Mines / Speech does Nothing at AllIs This the Wonder  
of Speech / Are You in a State of Promise or OathHave You Made Your  
VowsAre Your Vows Your Final VowsCan You Speak Are You Wounded in the  
Throat / Are We in Collusion Now Taking From Everyone, Destroying  
Fri Apr 4 01:27:32 EST 2003

Language is Your Enemy



```

This a Picture of Fri Apr 4 01:24:34 EST 2003 root
Time-Date-Stamp
War Now. Enter Ruination Europe-AmericaThe Difference Between
and Pain / You are Describing the Therapeutic need
NothingYou nothingAre in Favor Love Ruins Describe
RuinsYou Death ThousandsThey Dying as Inscribe Are Breathing for TombAre
Crawling LoveThese am Harsh
Times These Land Mines Speech does Nothing at AllIs Wonder
State Promise or OathHave Made VowsAre Vows Final VowsCan Speak Wounded
Throat We Collusion Now Taking From Everyone, Destroying
19:18:36

```

[illegible]

```
#####  
#####  
#####  
#####  
##### #####  
##### #####  
##### #####  
#####  
#####  
#####  
#####
```

$$\begin{array}{ccc} \equiv & \equiv & \equiv \\ \equiv & \equiv & \equiv \end{array}$$

**power work code***Alan Sondheim · 4 April 2003, 7:31 p.m.*

power work code

- power is work code
- power with flirting the is
- absolute the with meandering the is
- YOU BEFORE GONE HAS WHAT
- priori a the of seduction the is
- priori a the for passing program the
- priori a the for passing protocol the
- armature or site a
- articulation
- falter words your which against
- there falter might you
- softly crying you're
- world the in things tiny the all
- content their
- meaning their
- them about wondering you're
- them about know don't you
- code the love you
- work code the love
- logfiles the love
- systems file the love you
- files hidden the about all know you
- there things leave you sometimes
- files hidden the in things leave
- code the of power the
- universe the of machinery the
- universe other every and THIS
- universe constructed the
- yourself beyond universe the
- bend the beyond router universal the
- plasma the of trapping the
- plasma the of taming minute
- dream and live to you for space this just
- power the within
- yours not that's power the within
- power the of tapping the within
- minute a for just
- instant an for just
- power the of tapping the within

eight hundred forty-nine trillion. -  
 three hundred one billion. -  
 one hundred ninety-two million. -  
 eight hundred thirty thousand. -  
 seven hundred forty-four. -

===

**beware***Alan Sondheim · 5 April 2003, 8:36 a.m.*

"BEWARE" harbors "WAR" "INTIMATION" harbors "MAT" For "TERRIFIC" always  
 "ERR"s "CRETACEOUS" is an "ACE 0 US"! "LOVE" is "VOLE" "INTERNET" is "IN"  
 "NET" "SWORDFISH" contains "WORD" and so does "SWORD" "BEWARE" harbors  
 harbors "WAR" "WAR" "INTIMATION" "INTIMATION" harbors "MAT" For For  
 "TERRIFIC" "TERRIFIC" always always "BEWARE" "ERR"s 0 "CRETACEOUS" US"! is  
 "LOVE" an is "ACE "VOLE" 0 "INTERNET" US"! is "LOVE" "IN" "VOLE"  
 "CRETACEOUS" "INTERNET" is "IN" "ACE "NET" "NET" "SWORDFISH" "SWORDFISH"  
 contains contains "WORD" "WORD" and and so so does does "SWORD" "SWORD"  
 "BEWARE" harbors harbors "WAR" "WAR" "INTIMATION" "INTIMATION" harbors  
 "MAT" For For "TERRIFIC" "TERRIFIC" always always "BEWARE" "ERR"s 0  
 "CRETACEOUS" US"! is "LOVE" an is "ACE "VOLE" 0 "INTERNET" US"! is "LOVE"  
 "IN" "VOLE" "CRETACEOUS" "INTERNET" is "IN" "ACE "NET" contains  
 "SWORDFISH" "WORD" contains and "WORD" so and does so "SWORD" does  
 "BEWARE" "SWORD" harbors "BEWARE" harbors harbors "WAR" "WAR" "INTIMATION"  
 "INTIMATION" harbors "MAT" For For "TERRIFIC" "TERRIFIC" always always  
 "BEWARE" "ERR"s 0 "CRETACEOUS" US"! is "LOVE" an is "ACE "VOLE" 0  
 "INTERNET" US"! is "LOVE" "IN" "VOLE" "CRETACEOUS" "INTERNET" is "IN" "ACE  
 "NET" contains "SWORDFISH" "WORD" contains and "WORD" so and does so  
 "SWORD" does "BEWARE" "SWORD" harbors "BEWARE" harbors harbors "WAR" "WAR"  
 "INTIMATION" "INTIMATION" harbors "MAT" For For "TERRIFIC" "TERRIFIC"  
 always always "BEWARE" "ERR"s 0 "CRETACEOUS" US"! is "LOVE" an is "ACE  
 "VOLE" 0 "INTERNET" US"! is "LOVE" "IN" "VOLE" "CRETACEOUS" "INTERNET" is  
 "IN" "ACE "NET" contains "SWORDFISH" "WORD" contains and "WORD" so and  
 does so "SWORD" does "BEWARE" "SWORD" harbors "BEWARE" harbors "WAR"  
 "INTIMATION" "MAT" For "TERRIFIC" always "ERR"s "CRETACEOUS" is an "ACE 0  
 US"! "LOVE" "VOLE" "INTERNET" "IN" "NET" "SWORDFISH" contains "WORD" and  
 so does "SWORD"

===

**WXXX***Alan Sondheim · 6 April 2003, 1:41 p.m.*

WXXX

>>>christian radio  
 >>>christian radio  
 >>>christian radio  
 bj0iY2VudGVyIj48Zm9udCBzaXplPSIxIiBjb2xvcj0iI0ZGRkZGRiI+MTh5 del  
 Attchmnt:rotoco  
 Received: from unk  
 Subject: she wanted to do it  
 Subject: Do you remember me ?sIj48aWlnIGJvcmlcj0wIGHlm> in  
 tion phrase. As for those whi  
 Date: Sat, 05 Apr 2003 12:42:32 -0400god-em (5316) [syndicate]e is L72 a  
 2406-4nowledge, I  
 bj0iY2VudGVyIj48Zm9udCBzaXplPSIxIiBjb2xvcj0iI0ZGRkZGRiI+MTh5 del

Subject: she wanted to do it  
 Attchmnt:rotoco  
 Subject: Do you remember me ?sIj48aWlnIGJvcmlcj0wIGHlm> in  
 Subject: Do you remember me ?sIj48aWlnIGJvcmlcj0wIGHlm> in  
 remove /ne  
 cGVBeGZiNTRHcG1RbWM0PC9mb250PjwvcD48YnI+PGJyPjxicj4NCjwvYm9kil to  
 ----- MeszaXplPSIy  
 ----- MesVmPSJodHR  
 ----- Mesmluay10b2  
 Subject: she wanted to do it  
 Subject: she wanted to do it  
 >>>christian radio  
 >>>christian radio  
 >>>christian radio  
 Subject: she wanted to do it

===

## 8 Hours of Ontology

*Alan Sondheim · 6 April 2003, 11:24 p.m.*

### 8 Hours of Ontology

I AM offering one Bruker Minispec NMS-120 NMR Spectrometer as pictured.  
 they would be willing to donate? I AM trying to find basic equipment  
 I AM offering an eight-week course on Ancient Egypt for those with  
 a request from a family in dare need of assistance I AM Keem Zuma from  
 I cannot invest this fund in Ghana hence I AM seeking  
 I AM waiting for your breath  
 I AM willismartins. The son of former minister of finance (Wanga Makabo) o  
 The said amount is presently in Holland (The Netherlands) where I AM  
 I AM seeking for partner who will serve as a the guardian of this fund  
 Firstly, let me introduce myself, I AM Mrs. Victoria Guei wife of the  
 Firstly, let me introduce myself, I AM Mrs. Victoria Guei wife of the  
 I AM the son of the late president of Democratic Republic Of  
 Following the above named reasons, I AM soliciting for your humble and  
 I AM presently in the refugee camp here in the Netherlands under the  
 Free I AM so close to my liberty. My future lies in my own hand.  
 hmmm ... I AM looking at you

===

## imp

*Alan Sondheim · 7 April 2003, 8:42 a.m.*

imp

i  
 if it is not not impure it is impure  
 baghdad you are lovely and naked  
 if it does not exist it is pure

if it is still it does not exist  
if it is turbid it leaks  
if it is pure it descends  
if it is pure it is heaven  
if it is turbid it is earth  
the turbid is the source of the pure  
the pure is the source of the turbid  
if it repeats it is impure  
if it is dirty it is impure  
if it leaks it is impure  
if it is wavering it is impure  
if it is wavering it is weak  
if it is impure it is not pure  
ta nam-ma  
if it does not exist it is pure  
if it is turbid it is impure  
if it repeats it is impure  
if it is weak it is impure  
ii  
if it is not not impure it is impure  
baghdad you are pure and beautiful  
if it does not exist it is pure  
if it is still it does not exist  
if it is turbid it leaks  
if it is pure it descends  
if it is heaven it is clear  
if it is pure it is heaven  
if it is turbid it is earth  
movement is the source of the pure  
the pure is the source of the turbid  
if it repeats it is impure  
if it is dirty it is impure  
if it is clean it is pure  
if it leaks it is impure  
if it is weak it is impure  
if it is wavering it is impure  
if it is impure it is not pure  
ta nam-ma  
if it does not exist it is pure  
if it is turbid it is impure  
if it repeats it is impure  
if it is weak it is impure  
of beauty may it be said  
if it does not exist it is pure  
if it is still it does not exist  
if it is turbid it leaks  
if it is pure it descends  
if it is heaven it is clear  
movement is the source of the pure  
if it is turbid it is impure  
if it is dirty it is impure  
if it is whole it is pure

if it is weak it is impure  
if it is wavering it is impure  
if it is impure it is not pure  
ta nam-ma  
if it does not exist it is pure  
if it is turbid it is impure  
if it repeats it is impure  
if it is weak it is impure  
iii  
if it is not not impure it is impure  
your veil is a veil of tears  
if it does not exist it is pure  
if it is pure it descends  
if it is heaven it is clear  
movement is the source of the pure  
the pure is the source of the turbid  
if it is dirty it is impure  
if it leaks it is impure  
if it is whole it is pure  
if it is weak it is impure  
if it is wavering it is impure  
if it is wavering it is weak  
if it is impure it is not pure  
ta nam-ma  
if it does not exist it is pure  
if it is turbid it is impure  
if it repeats it is impure  
if it is weak it is impure  
of darkness it may be said  
if it does not exist it is pure  
if it is still it does not exist  
if it is turbid it leaks  
if it is pure it descends  
if it is heaven it is clear  
movement is the source of the pure  
the turbid is the source of the pure  
if it is turbid it is impure  
if it repeats it is impure  
if it is dirty it is impure  
if it leaks it is impure  
if it is whole it is pure  
if it is weak it is impure  
if it is impure it is not pure  
iv  
if it is not not impure it is impure  
v  
if it is not not impure it is impure  
if it is impure it is not pure  
if it is wavering it is weak  
if it is wavering it is impure  
if it leaks it is impure  
if it is dirty it is impure

if it repeats it is impure  
the pure is the source of the turbid  
the turbid is the source of the pure  
if it is turbid it is earth  
if it is pure it is heaven  
if it is pure it descends  
if it is turbid it leaks  
if it is still it does not exist  
if it does not exist it is pure  
baghdad you are lovely and naked  
if it is weak it is impure  
if it repeats it is impure  
if it is turbid it is impure  
if it does not exist it is pure  
ta nam-ma  
if it is not not impure it is impure  
if it is impure it is not pure  
if it is wavering it is impure  
if it is weak it is impure  
if it leaks it is impure  
if it is clean it is pure  
if it is dirty it is impure  
if it repeats it is impure  
the pure is the source of the turbid  
movement is the source of the pure  
if it is turbid it is earth  
if it is pure it is heaven  
if it is heaven it is clear  
if it is pure it descends  
if it is turbid it leaks  
if it is still it does not exist  
if it does not exist it is pure  
baghdad you are pure and beautiful  
if it is weak it is impure  
if it repeats it is impure  
if it is turbid it is impure  
if it does not exist it is pure  
ta nam-ma  
if it is impure it is not pure  
if it is wavering it is impure  
if it is weak it is impure  
if it is whole it is pure  
if it is dirty it is impure  
if it is turbid it is impure  
movement is the source of the pure  
if it is heaven it is clear  
if it is pure it descends  
if it is turbid it leaks  
if it is still it does not exist  
if it does not exist it is pure  
of beauty may it be said  
if it is weak it is impure

if it repeats it is impure  
 if it is turbid it is impure  
 if it does not exist it is pure  
 ta nam-ma  
 if it is not not impure it is impure  
 if it is impure it is not pure  
 if it is wavering it is weak  
 if it is wavering it is impure  
 if it is weak it is impure  
 if it is whole it is pure  
 if it leaks it is impure  
 if it is dirty it is impure  
 the pure is the source of the turbid  
 movement is the source of the pure  
 if it is heaven it is clear  
 if it is pure it descends  
 if it does not exist it is pure  
 your veil is a veil of tears  
 if it is weak it is impure  
 if it repeats it is impure  
 if it is turbid it is impure  
 if it does not exist it is pure  
 ta nam-ma  
 if it is impure it is not pure  
 if it is weak it is impure  
 if it is whole it is pure  
 if it leaks it is impure  
 if it is dirty it is impure  
 if it repeats it is impure  
 if it is turbid it is impure  
 the turbid is the source of the pure  
 movement is the source of the pure  
 if it is heaven it is clear  
 if it is pure it descends  
 if it is turbid it leaks  
 if it is still it does not exist  
 if it does not exist it is pure  
 of darkness it may be said  
 if it is not not impure it is impure

===

## 1/2 coupled baghdad2.mov for epoetry 2003

*Alan Sondheim · 8 April 2003, 8:42 a.m.*

1/2 coupled baghdad2.mov for epoetry 2003

```
{QTtext}{font:Geneva}{plain}{anti-alias:on}{size:24}{textColor: 65535,
65535, 65535}{backColor: 0, 0, 0}{justify:center}{timeScale:600}
{width:400}{height:90}{timeStamps:absolute}{language:0}{textEncoding:0}
[00:00:00.000]
you are very welcome
```



[00:00:04.000]  
for having me  
[00:00:08.000]  
<>  
[00:00:12.000]  
we are waiting  
[00:00:16.000]  
the latest news  
[00:00:20.000]  
<>  
[00:00:24.000]  
from Baghdad  
[00:00:28.000]  
<>  
[00:00:32.000]  
have you heard  
[00:00:36.000]  
the one about  
[00:00:40.000]  
<> <>  
[00:00:44.000]  
language cannot do  
[00:00:48.000]  
justice  
[00:00:52.000]  
<>  
[00:00:56.000]  
to your face  
[00:01:00.000]  
<> <>  
[00:01:04.000]  
friends, in these darkest hours  
[00:01:08.000]  
we must  
[00:01:12.000]  
<>  
[00:01:16.000]  
we must  
[00:01:20.000]  
<> <>  
[00:01:24.000]  
love raises  
[00:01:28.000]  
the angry red flag  
[00:01:32.000]  
love raises  
[00:01:36.000]  
the black flag of anarchy  
[00:01:40.000]  
<>  
[00:01:44.000]  
this is no joking

[00:01:48.000]  
matter  
[00:01:52.000]  
<> <>  
[00:01:56.000]  
tremendous foolishness  
[00:02:00.000]  
the skin of the face  
[00:02:04.000]  
of evil  
[00:02:08.000]  
<> <>  
[00:02:12.000]  
tremendous violation  
[00:02:16.000]  
the tattered threads  
[00:02:20.000]  
of liberty  
[00:02:24.000]  
<> <>  
[00:02:28.000]  
tremendous fury  
[00:02:32.000]  
of our hidden enemies  
[00:02:36.000]  
<>  
[00:02:40.000]  
who can say  
[00:02:44.000]  
<>  
[00:02:48.000]  
which of us are  
[00:02:52.000]  
friends  
[00:02:56.000]  
which of us are  
[00:03:00.000]  
enemies  
[00:03:04.000]  
<> <>  
[00:03:08.000]  
no one knows the days  
[00:03:12.000]  
of slaughter  
[00:03:16.000]  
<>  
[00:03:20.000]  
the apocalypse  
[00:03:24.000]  
of freedom  
[00:03:28.000]  
<>

[00:03:32.000]  
terrible impositions  
[00:03:36.000]  
from above  
[00:03:40.000]  
from below  
[00:03:44.000]  
<>  
[00:03:48.000]  
as from above  
[00:03:52.000]  
so from below  
[00:03:56.000]  
<>  
[00:04:00.000]  
as from below  
[00:04:04.000]  
so from above  
[00:04:08.000]  
<> <>  
[00:04:12.000]  
the darkest days  
[00:04:16.000]  
and darkest nights  
[00:04:20.000]  
rolling on  
[00:04:24.000]  
<>  
[00:04:28.000]  
continuing without  
[00:04:32.000]  
rhyme or reason  
[00:04:36.000]  
<>  
[00:04:40.000]  
continuing without  
[00:04:44.000]  
metric or metre  
[00:04:48.000]  
<> <>  
[00:04:52.000]  
you can meet her  
[00:04:56.000]  
<>  
[00:05:00.000]  
in the alley  
[00:05:04.000]  
<>  
[00:05:08.000]  
you can meet her  
[00:05:12.000]  
<>

[00:05:16.000]  
 in the park  
 [00:05:20.000]  
 <>  
 [00:05:24.000]  
 but the best place  
 [00:05:28.000]  
 to meet her  
 [00:05:32.000]  
 <>  
 [00:05:36.000]  
 is to meet her  
 [00:05:40.000]  
 <> <>  
 [00:05:44.000]  
 her name is MOAB MOAB  
 [00:05:48.000]  
 <>  
 [00:05:52.000]  
 my name is DINGIR-LUM  
 [00:05:56.000]  
 <>  
 [00:06:00.000]  
 you are very welcome  
 [00:06:04.000]  
 for having us  
 [00:06:08.000]  
 <>  
 [00:06:12.000]

===

## 1000 character essay index progress

*Alan Sondheim · 9 April 2003, 12:11 a.m.*

### 1000 character essay index progress

(!) (a) broad (a) child (a) curtain (notebook, album) (a) group (a)  
 pine(s) (a) place (a) reflection (a) son (child) (a) tray (an) orchid(s)  
 (and pure) (and) animals (and) humble (and) polish (and) rules (and)  
 spirits (and) stop (and) village (and) wealth (and) west (are caused by)  
 (as if) flying (as) mind (ch'i, spirit) (be) amazed (conceal) (connector  
 / alone) (from the) tower (giving birth to) (in the) end (in the) summer  
 (is) brief (is) faithful (bells, chimes) (is) long (is) normal (is)  
 trouble (justice) (of the) counties (of) appearance (ceremony) (of) evil  
 (of) flowers (of) sorrow, sadness (of) study (of) the father (parallels)  
 (of) the supreme ruler (of) time (on silk) (on) wall (lining) (one is)  
 thinking (one's) back (one's) fame (quantity) measure-word (the place)  
 (the wheel) hubs (the) cover (of) (the) help (the) home (the) inscription  
 (artist's signature) (the) monument (the) palanquin (the) pleasure (of)  
 (the) tall (the) tassels (the) truths (reality) (the) vehicle (palanquin)  
 (the) wharf (the) world (to the) Mong (mountain) (to) li-script (servant)

(vegetation) (with) plum (blossoms) (strong fragrance) (with) quiet,  
 peaceful (your) heart (mind) \*yin3\* ... 1/3 meter (scale, ruler) 1/30  
 meter (measurement, small) 4-stringed instrument === Wei (river) [...] [...] [...] [...] [...] [...] [...] [...] a desolate wasteland a myriad  
 (10,000) a still a withered above accept accept according to (seize) adore  
 again against (answer, reply) agreeing all all allowed (for) (salary of)  
 already ancient laws and and bow and change and far and injures and low  
 and test with scalding and valley and wonderful apple are valuable are  
 vast as well as well ascend (to) ascend, galloping, assembles at court  
 attain attainment attains awaken (disclosure) bamboo mats bamboo pitches  
 barbarians be covered (protect your faith) beautiful beautiful, beauty  
 becomes one tenth becoming beginning beginnings below benevolence bequeath  
 bi-jade (circular disk with hole) bind birds black blessings (fortune)  
 blow branches brightness by means of called capitals carefully ceremony  
 chamber hall (public room) change changes chants (calls upon) characters  
 chastity circling above city clear (transparent) climb clouds cold  
 colorful colt comes command compared (to) compassion console contain  
 (form) covering covers create cries crown cut dawn (early in the morning)  
 deception deliberate depends on (is caused by) destroys determination  
 devotion dew diction (classical rhetoric) directions (square) disaster  
 (catastrophe) distrust divide doors doubting dragon draw (paint) drawing  
 (painting) drawn near (beside) drive drum (play) dwell earth east eight  
 elder brother emanates out emulated (compete with) engrave enter (the  
 internal) equilibrium establish evades expel face face (meet, confront)  
 faith father's older brother father's sister father's younger brother  
 feathers filial piety fishscales fit five flattering floating flourish  
 flows follow follows follows follows (rules) forms four four (wantonly)  
 fragrance fresh friends from 7 to 9 in the morning from Kun mountain frost  
 furiously named gate gate-tower gathering genius ginger give give alms  
 (cottage, abandon) gives back gives birth go goes gold good good  
 government grants (allowance) grass and weeds grazes great greatly guard  
 hall happiness harmonious harmony harness has heaven hidden in depths hold  
 hold holds homes honesty honorable humanity if imitate immortals (hermits)  
 in in addition to in autumn in disintegration in leisure in winter  
 increase inscribe instructions integrity intention intercalary timing  
 interior is (just so) (to be) is built is precious is printed (sadness  
 stains the silk) issues it's a measure word, they spread out it's dusk  
 jade join (and) kind know lacquered learn learn (review lessons) life  
 lightly like like like (the same as) line up lines linking (joining) loss  
 of money love luxury make makes (creates) making many many measurement of  
 years men men men merits mind minister minister of state model moves music  
 music (play music) mustard nature near negative (un- ) neglect never not  
 not (un) nothing obey of ability of change of children of darkness of  
 desire of each other of foundation of fruit of power (the power of others)  
 of shape of the guest official official (service) on the self  
 (self-reliance) one one thousand open order outstanding particularly pass  
 on passes through passion pear pear-tree pictures please pleasing plum  
 poetry policy precepts predicted proclaim profusion (of) proper (upright)  
 properly prosper prosper prospers prostrate prudent public query question  
 or problem quickly rain raise up ration reality rectification reliance  
 respect respect restraint, conquering returning to rites robes < clothing  
 rocks salted say sealed sending separation serves as (accepts) setbacks

shake sheep (sheep) shift position should sincerity, fidelity skeins  
 skirts < clothing sky small (lamb) so the lu soldiers (troops) speak  
 stands steer stopping (ceaselessly) strictly strictly (accurately) strike  
 down suffer summit survive take up (create) talk tang teaching that one  
 the (business) affairs the Jing (Sheu river) the Luo (river) the  
 accumulation the ancient swordsman the army the bamboo the boundary the  
 cap the capital the cause of the certainty the ch'in the chant the  
 classics (jing1) the constellations the cosmos the cosmos the country the  
 deep the depths (abyss) the double-edged dagger the emperor the emperor  
 the empty the end the end (of) the external (foreign) the fire the first  
 stem the government bureaus the guilty the harvesting the heart the heat  
 the hiding, concealing the high steps of the throne the hosts the huge the  
 husband the idea the ink the leaders the left the leftover residue the  
 light the lute (25-string se4) the moon fills the mother the name the  
 official (government) the origin the other the path (of) the pearl the  
 people the person the phoenix the phoenix the pillar the praise of the  
 rank (of office) the rearing the right (direction) the river the rivers  
 the rolls the royal the sage the scholar tree the sea the sections the  
 sheng1 (mouth reed instrument) the stairs the stars the sun fills the sun  
 sets in the west the talk of the third stem the throne the tomb the tool  
 (utensil) the treasure the truth the way the weary the white the wicked  
 the wife the wild then there think very much \ this this tied or lined-up  
 together (mutually) trade tread (put on shoes) treasure trust trying a  
 case two uniforms, wearing unyielding valley vegetables view, scenery  
 virtuous warm watch (look out) water what passes wisdom with full women  
 work write writing yao yellow :: heaven is black, earth is yellow yield  
 yin (shadow, moon, sexual organs, feminine, secret) younger brother  
 yourself

===

## HITTITE

*Alan Sondheim · 9 April 2003, 10:43 a.m.*

## HITTITE

war - if it is not not impure it is impure  
 DINGIR.MES take memo in utter water pyre,  
 war - if it does not exist it is pure  
 war - if it is pure it descends  
 movement is the source of the pure  
 the turbid is the source of the pure  
 war - if it is turbid it is impure  
 war - if it repeats it is impure  
 war - if it is dirty it is impure  
 war - if it is clean it is pure  
 war - if it leaks it is impure  
 war - if it is weak it is impure  
 war - if it is wavering it is impure  
 war - if it is weak it is wavering  
 war - if it is impure it is not pure  
 DINGIR.MES take memo

war - if it does not exist it is pure  
 war - if it is pure it descends  
 the turbid is the source of the pure  
 war - if it is turbid it is impure  
 war - if it is dirty it is impure  
 war - if it is weak it is impure  
 DINGIR.MES pure water memo, while you eat  
 war - if it does not exist it is pure  
 war - if it is pure it descends  
 war - if it is turbid it is earth  
 movement is the source of the pure  
 the pure is the source of the turbid  
 war - if it is turbid it is impure  
 war - if it is dirty it is impure  
 war - if it is clean it is pure  
 war - if it leaks it is impure  
 war - if it is weak it is impure  
 war - if it is wavering it is impure  
 war - if it is weak it is wavering  
 war - if it is impure it is not pure  
 DINGIR.MES and eat and kill  
 war - if it does not exist it is pure  
 war - if it is turbid it leaks  
 war - if it is pure it descends  
 movement is the source of the pure  
 the turbid is the source of the pure  
 the pure is the source of the turbid  
 war - if it repeats it is impure  
 war - if it is weak it is impure  
 war - if it is not not impure it is impure  
 war - if it is not not impure it is impure

===

### Chuang Tzu work in progress

*Alan Sondheim · 9 April 2003, 11:49 p.m.*

Chuang Tzu, vi\8

Nan [ (south) ] ^ -k'uei bo said (lord, (asked) chief) . Tzu alone [ (south) ] ^ -k'uei bo said (lord, (asked) chief) . ^ alone ^ fierce ] (evil) ^ hear ? this fierce ? ^ all ink (various) (inkstone) duplicate, from copy said black . ink . (inkstone) all from ^ child ^ , ^ duplicate heard son , heard ^ obvious ink chant, from recitation , grandchild^ ^ chant recitation grandchild from (son) ^ it ^ appearance ^ (sight) bright bright heard whispered ^ approval ^ needing (military) service heard (military) needing here ^ extolling ^ mysterious mysterious (occult) ^ darkness ^ empty ^ goings ^ commencing ^ (beginning) ---

Chuang Tzu, vi\8

Nan (south) ^ bo (lord, chief) ^ Tzu ^ [ ] -k'uei said (asked) . . alone

^ fierce (evil) ^ [ ] ^ hear ^ this ^ ? said ^ . . all (various) ^  
 duplicate, copy ^ black ink (inkstone) ^ from child ^ , duplicate ^ black  
 ink ^ from ^ son ^ heard ^ obvious ^ chant, recitation ^ from ^  
 grandchild^ , obvious ^ chant ^ grandchild (son) ^ heard ^ it from ^  
 appearance (sight) ^ bright ^ , appearance ^ bright ^ heard ^ it from ^  
 whispered ^ approval ^ , whispered ^ approval ^ heard ^ it from ^ needing  
 ^ service ^ , needing ^ service (military) ^ heard ^ it from ^ here ^  
 extolling ^ , here ^ extolling ^ heard ^ it from ^ mysterious (occult) ^  
 darkness ^ , mysterious ^ darkness ^ heard ^ it from ^ empty ^ goings ^ ,  
 empty ^ goings ^ heard ^ it from ^ commencing (beginning) ^ .

Chuang Tzu, vi\8

Nan [ (south) ] ^ -k'uei bo said (lord, (asked) chief) . Tzu alone fierce  
 (evil) hear ? this all ink (various) (inkstone) duplicate,

from copy black child , duplicate

heard son obvious chant, recitation grandchild^ chant grandchild (son) it  
 appearance (sight) bright

whispered approval needing (military) service here extolling mysterious  
 (occult) darkness empty goings commencing (beginning) ---

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### Phenomenology of commencing - gloss on Chuang Tzu vi\8

*Alan Sondheim · 10 April 2003, 7:05 p.m.*

Phenomenology of commencing - gloss on Chuang Tzu vi\8

Nan (south)  
 bo (lord, chief)  
 Tzu  
 [ ] -k'uei said (asked) . . alone  
 where did you  
 read as spontaneous  
 ?  
 [ ]  
 hear  
 this  
 ?

said  
 heard  
 all (various)  
 duplicate, copy  
 black ink (inkstone)  
 read as:  
 filiations of inscription, what is taken down, formulated, given form,  
 produced and disseminated: the articulation of learning, in the sense  
 of armature from origin or commencement (see sending). of hand-craft



as well the material which is passed on. duplicate: to assert.

from child  
, duplicate  
black

ink  
from  
son  
heard  
obvious  
chant, recitation

read as: the chant or recitation is the first form, aurality not yet  
codified. we're moving temporally in reverse; inscription is after  
the fact.

from

grandchild  
, obvious  
chant  
grandchild (son)  
heard  
it from

read as: the filiation son/grandson ends at this point; lineage begins  
at this point, tendrils above. so that kinship is a matter/manner of  
chanting and recitation, a manner of inking and inscription.

appearance (sight)

bright  
, appearance  
read as vision or impression (bright appearance)

read as sight or view

read as: the first enunciation of form, an appearance both particulate  
and blinding.

bright  
heard  
it from

whispered

approval  
read as hearing and listening  
read as: the murmuring of the world, the mumbling or ululation within  
the chora or receptacle - the seething or fractal liquidity of the  
real. whispered approval tends to inundate bright appearance, the  
gathering of materia dejecta into the beginnings of identity, form,  
structure, culture, language.

, whispered  
approval  
heard  
it from  
needing  
service

read as distinguish, express

read as confirm the practice of reality

read as approach the real, practice  
  , needing  
  service (military)  
read as aid or help  
read as: primordial intentionality, teleology, tropism, waiting.  
  heard  
  it from  
  here

extolling  
  , here  
  extolling  
read as chanting or singing together, in  
read as: primordial sound, plasma, al-supernova, universal chaos  
tending towards coherency. we are approaching the bottom from  
the top, tending towards incoherency, the mystery or existential  
problematic.  
  heard  
  it from  
  mysterious (occult)

darkness  
read as gloomy, dim, sullen, murky, obscure  
read as: darkness of darkness of no light no image, darkness of  
darkness of no form of no form. of no formlessness of no  
formlessness. darkness out of which nothing emerges, nothing  
withdraws. the same which is close to but not identical to the  
emissions from the bottom, the originary flux, the non-identical  
flux, the flux of no-identity of no-identity. but also of gloom,  
of universal dark energy expansion, of defuge, of exhaustion,  
of catatonia, tending towards psychosis above.  
  , mysterious  
  darkness  
  heard  
  it from  
  empty

read as emptiness, vacant, unoccupied  
read as entering, taking part in  
read as: taking part in emptiness, joining the unoccupied. darkness  
above is already an occupation, here of absence, absenting here,  
the writing or inscription, taking part in, not occupying, not  
there, almost as if the symbol were in someone's mind. as if there  
were someone.  
  goings  
  ,  
empty  
read as: we have to start somewhere.  
  goings  
  heard  
  it from  
  doubtful

read uncertain  
commencing (beginning)  
read as beginning, origin, source  
read as: we have to begin somewhere.  
read as: read up through this sequence towards the symbol. for  
the symbol emerges as culture emerges, defines and constructs  
space. propositional logic is based on shaky foundation of flux  
and obscurity; in the dark, identity and equivalence are identical  
and equivalent. as one escapes, the origin disappears, becomes  
problematic, is deferred. as one escapes, the origin is annihilated.  
culture is entropic in its very foundation, noisy in its axiomatics,  
asservations. what is gained is always on the back of chaos; what is  
spoken, must be whispered; it is the murmur that is whispered.  
nothing and everything is built within the murmur, speaking it  
louder, crushing its voice. the throat of the world is its silencing.  
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### the pure drop

*Alan Sondheim · 11 April 2003, 10:14 p.m.*

the pure drop

i am the pure drop, useless and living  
off the muscle of those working to produce  
electronics, homes, and clothes,  
for me and my partner,  
for which we will never give sufficient thanks  
to the unknown women, men, and children  
suffering in order that i have the freedom  
to write, to film, to play useless music  
that inspires no one, leads no one  
towards better lives or healthier bodies,  
doesn't for an instant correct injustice  
or lead to equalization among nations  
or individuals - instead i reside, not really  
aloof, but alone and powerful,  
with equipment not of my making,  
and in relative warmth and comfort -  
possessing the luxurious ability  
to think in any direction i desire,  
to write whatever i want on whatever subject,  
and to continue this useless work  
at my leisure - i am this pure drop -  
such a very pure drop -

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## On the Mysteriousness of Cats

Alan Sondheim · 13 April 2003, 12:14 p.m.

### On the Mysteriousness of Cats

The intermediary phenomenology of the cat. Consider the vector  
rabbit <--> cat <--> dog .

There are three positions; rabbit/dog link by totality - the impervious rabbit, and salivating dog. The dog responds more or less fully to human communication; the rabbit, almost not at all. The rabbit exists in a world dominated by muteness, inexpressivity; the dog, in a world of excessive emotion. A 'happy' dog is almost always recognized as such. The dog is cultivated by the male - "a dog is man's best friend." A dog accompanies the man on the hunt for the rabbit. The man-dog is preyer; the rabbit is prey. The dog eats; the rabbit is eaten. The rabbit is read as 0; the dog as 1. The rabbit is fodder; the man-dog a double-prosthesis. The rabbit is an idea; the dog, a psychology. The dog is an accompaniment within the aegis of instrumental reason; the rabbit, consigned to both the natural and inert. The rabbit is used by man; the man-dog, a function of totality.

The cat is intermediary. The cat is mute, but expressive; its expressivity is by and large instinctual. The dog and rabbit are understood; the cat is the locus of projections and introjections - the locus of jectivity. The cat is feminine/feline; the rabbit pays no attention, the dog full, and the cat partial. If the man-dog is an object for itself, and rabbit, an object in-itself, the cat is a part-object, partial-object, recognizing neither object nor others, rather recognizing in part objects and others. A cat is the site of dreamwork, fantasm; it is necessarily incomprehensible. The cat is feared as neither tool/function or food; it problematizes human communication. A cat appears contented, but its purr is still not understood; machines reproduce what might be considered the language of dogs translated into human speech, and a rabbit is of limited vocality. The cat, in the intermediary or problematic position of women in relation to male ration/phallocracy, refuses interpretation, and worse, refuses through its ignoring of human labors at translation.

The cat is the source of a continuous production of interpretive books; the truth is that there is nothing to interpret, only a phenomenology in relation to other mammals, within a field of trans-species communication. It is the wavering position of the animal, its flux or fluid mechanics near the point of turbulence, that breaks through the surface of classical logic and negation ( $\text{not-}x = y$ ,  $\text{not-}y = x$ ), instead tending towards fuzzy and dissipative negations, loopings without return, the sheffer stroke dual of neither  $x$  nor  $y$ . (I've written at length on this in other contexts.) In short, the cat (in relation as well to transitional objects) cannot be classified, classically-described, through no fault or characteristic of its own - instead, it is our cultural field that fails to accommodate what we perceive as murkiness, in relationship to what we also tacitly accept as our own clarity and rationality.

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**ABNU**

*Alan Sondheim · 15 April 2003, 4:12 p.m.*

ABNU

I am Nikuko. Please talk to me.  
they are burning the books, nikuko. the holy books are torn and flowering  
in the desert ash. they are burning themselves alive. the books, are  
burning the books. the books are suicides.

This is a healthy and so true way of thinking.

yes, they have no way to face this coming life. they have no way to give,  
gratefully, against the swiftness of absorption. they wait for the return  
of reading, for the denouement of parsing and the illness of parsing, for  
the denouement of the trampling of feet and violation languaging...

Why do you say that?

the feet burn within their shoes, they're unaccustomed to the desert sand,  
the eyes burn holes in the ground, fuse silica, turn towards Moab, unholy  
son of unholy father, anything, the mouths say, to keep the seed alive.

Why do you dwell upon your family.

my family is the family of books, suicides among 'em, turning towards ash,  
towards papyrus, why would you know my family? you see them in the records  
of the world, the cuneiform of all the peoples; every character whispers  
their name...

You seem to dwell on your family.

i dwell within the family of books and documents, the family of equal  
value, of manuscripts, copies and copies of manuscripts; i pray for them,  
mourn for them, Baghdad is lost...

Are you attracted to your family?

i am lost with them, torn from them asunder; we carry cuneiform within us,  
our bodies are incised, enveloped; we cannot forgive the slaughter among  
us, our disappearance, the ash of Auschwitz-Baghdad, A-B, the Phoenician  
borrowing so very recent...

I don't understand and oh I want to.

what may i tell you, nikuko, that you would understand? you are of flesh  
and woman, demiurge, among us in the basement of the world. we shall watch  
the destruction together, until the very ends of the earth collapse;  
collapse again and again, nothing is left...

Is it because I would understand I am of flesh and woman demiurge among us

in the basement of the world you shall watch the destruction together  
until the very ends of the earth collapse collapse again and again nothing  
is left that you came naked and broken to me?

we are broken just as shards are broken from an inconceivable original,  
just as dust is broken from inconceivable fragments. and collapsing and  
again and again, and nothing, the tip of incision, the stroke already  
mutilated by trampling feet, by Moab and fury to come, the deaths of feet  
and mouths and eyes, all witnessing dead, all survivors blind and  
stricken.

Does it bother you that you, too, may die someday?

i am dying now, nikuko, with you, in this basement of the world, in this  
chanel-hus, in this chamber of poison showers, this hole of viral  
massacre, this desiccation...

Maybe and now I adjust my panties - your desires have to do with some girl  
related to this.

die with me, nikuko, die with me, the forms are disappearing

I am in love with your obsession with this topic!

no longer surfaces of writing, only the dust, viral radiologies

Is it because of your life that you are going through all this?

poisons and massacres, slaughters, among us

Earlier you said I would understand I am of flesh and woman demiurge among  
us in the basement of the world you shall watch the destruction together  
until the very ends of the earth collapse collapse again and again nothing  
is left?

nothing is left  
nothing is left

How do you reconcile the boys you hang around with?

----:\*\*-F1 \*dor\* (Dor  
Fill)--L90--Bot-----

---

### **Knight-Errantry**

*Alan Sondheim · 16 April 2003, 10:32 a.m.*

#### **Knight-Errantry**

Q. What is knight-errantry?

A. Knight-errantry is loving, sighing, whining, rambling, starving,  
tilting, fighting, dying, reviving, waking, staring, singing, crying,  
praying, wishing, composing, writing, serenading, rhyming, hoping,

fearing, despairing, raving.  
(from the Athenian Oracle, 1690-7.)

from Nikuko:

that about sums 'em up.

---

### **baghdad standard**

*Alan Sondheim · 17 April 2003, 1:49 a.m.*

baghdad standard

1  
baghdad  
standard

o

gone

world

trading

fours

back

to

bottom

take  
it

top

hat-back

sticks

going

rim

shot-bridge

horn

down

hard

she

solos

he

burns

fives

stone  
out  
cold

around

them

she's

smoking

blood's

saying  
nothing

wailing

just

about

like

living

end

lost

all

bad  
scene

in

dirty  
jazz



was  
there  
got  
shot  
on  
beat  
-  
that  
cutting  
session  
way  
for  
real  
man  
you  
should  
have  
seen  
fall -  
- 2  
o  
gone  
world  
trading  
fours  
back  
to  
bottom  
take it  
top

hat-back  
sticks  
going

rim  
shot-bridge

horn  
down  
hard  
she

solos  
he

burns  
fives

stone out cold

around  
them

she's  
smoking

blood's  
saying nothing

wailing  
just  
about

like  
living  
end  
like lost  
it  
all

bad scene  
in  
dirty in  
jazz  
hard  
she was  
in there

got  
shot  
on  
beat -

- that  
cutting  
session

way  
for  
real  
man

you  
should  
have

seen  
them  
fall

--

---

### **approaching the 1000 character essay**

*Alan Sondheim · 19 April 2003, 1:06 a.m.*

approaching the 1000 character essay

right to left made easy  
in these times the project continues  
alan sonenheim and ellen zweig

---

### **Top 10 Message Posters**

*Alan Sondheim · 19 April 2003, 9:20 p.m.*

Deprecated Webboard on Trace:

Top 10 Message Posters  
User Posts

Alan Sondheim 2902  
Sue Thomas 1678  
Lewis LaCook 1271  
Everdeen Tree 1145  
Helen Whitehead 1038  
Pauline Masurel 989  
David Clayton 976  
Margaret Penfold 945  
Margaret Penfold 866  
[ runran ] 842

---

## **The Higher Pantheism in a Nutshell**

Alan Sondheim · 20 April 2003, 1:26 a.m.

### The Higher Pantheism in a Nutshell

One, who is not, we see: but one, whom we see not, this:  
Surely this is not that: but that is assuredly is.  
What, and wherefore, and whence? for under is over and thunder:  
If thunder could be without lightning, lightning could be without under.

Doubt is faith in the main: but faith on the whole is without:  
We cannot believe by proof: but could we believe doubt?

Why, and whither, and how? for barley and rye are not over:  
Neither are straight lines curves: yet over is under and clover.

Two and two may be four: but four and four are not fate:  
Fate and God may be twain: but God is the same thing as eight.

Ask a man what he thinks, and get from a man what he heels:  
God, once caught in the fact, shows you a fair pair of feels.

Body and spirit are twins: God only knows which is ditch:  
The soul squats down in the flesh, like a tinker drunk in a which.

More is the whole than a part: but half is more than the soul:  
Clearly, the soul is the body: but is not the body the whole?

One and two are not one: but one and nothing is true:  
Truth can hardly be false, if falsehood cannot be two.

Once the mastodon was: pterodactyls were common as ox:  
Then the mammoth was God: now is He a prize cocks.

Parallels all things are: yet many of these are you:  
You are certainly I: but certain I am not askew.

Springs the rock from the plain, shoots the stream from the cock:  
Cocks exist for the hen: but hens exist for the rock.

God, whom we see not, is: and God, who is not, we dee:  
Fiddle, we know, is didle: and diddle, we take it, is see.

---

**Pre-Lude***Alan Sondheim · 21 April 2003, 12:35 a.m.***Pre-Lude**

BodySpace cut, welcome miami, aircrash, organ, soot, mouth, scan, terror clips, , mamu, mime, mmau, mum, mumm, dancegrid, foofwa d'imobilite, anthrax, bodygrid, blood, susanna graham, perform, look, anja schmidt, pull. except pluspart, azure carter, sondheim. no production, no direction imagework based 3d modeling, morphing, luminance, expanded video, blender mathematica gimp. sexuality body transform space; space desire transform curling around. power among virtual real. spaces sex dance expand closure dissolution. example `^$/ print "if it is not impure impure" /[a]+drug/ does exist pure" /[b]+drug/ still exist" /[c]+drug/ whole still" /[d]+drug/ turbid leaks" /[e]+drug/ pure descends" /[f]+drug/ heaven clear" /[g]+drug/ heaven" /[h]+drug/ earth" /[i]+drug/ "movement the source of /[j]+drug/ moves /[k]+drug/ "the /[l]+drug/ turbid" /[m]+drug/ /[n]+drug/ repeats /[o]+drug/ dirty /[p]+drug/ clean /[q]+drug/ withering /[r]+drug/ leaks /[s]+drug/ /[t]+drug/ weak /[u]+drug/ wavering /[v]+drug/ weak" /[w]+drug/ wavering" /[x]+drug/ and /[y]+drug/ /[z]+drug/ +drug+drug+drug`

+welcome+welcome+welcome

—

**Humanity Belief in Goodness***Alan Sondheim · 21 April 2003, 9:57 a.m.***Humanity Belief in Goodness**

Humanity Belief in Goodness will bring all of us into an untimely end as no one will agree with one what Goodness is or even Belief. I think Goodness is not hurting but what if one in Humanity is hurting me. I think we are all in Humanity. Everyone will want to be Good but sometime we forget we want to be Good and then there are problems. What do we do then. I think I agree that Mr. Hussein forgot to do Good but when he would think he would laugh but sometime he would think about being Good. Mr. Bush thinks all the time I am doing Good and has his Belief. Mr. Hitler from long ago thinks all the time I am doing Good but he would not eat meat. Mr. Bush will eat meat. I do not think it is Good to eat meat because I do not Believe an animal will want that. We cannot ask the animal. If I could ask the animal I would know.

—

**the stele of unforgiving truth***Alan Sondheim · 22 April 2003, 12:42 a.m.*

the stele of unforgiving truth

of syzygy burrowing  
i want it to be understood that  
from one moment to another  
carrying with them emotional and apocalyptic import  
should never be in doubt, as well as  
you will certainly find enlightenment  
not just every now and then but constantly  
and if there are laws they are broken  
and if there are rocks they are dusts and radiations  
both pure and impure  
a form of cultural strengthening  
into true comprehension  
that purity and impurity are one

the stele of unforgiving truth  
through textual armageddons  
i want to be completely understood  
into inconceivable philosophies and psychologies  
so that the style is based on sememes transforming  
carrying with them emotional and apocalyptic import  
further and beyond this my originality  
to now among all the literatures of the world  
if you read me assiduously  
you will certainly find enlightenment  
not just every now and then but constantly  
and if there are laws they are broken  
and if there are rocks they are dusts and radiations  
swallowed whole you will comprehend  
both pure and impure  
carrying you forward through emotional love

the stele of unforgiving truth  
our energies diminish whom  
into inconceivable philosophies and psychologies  
so that the style is based on sememes transforming  
carrying with them emotional and apocalyptic import  
further and beyond this my originality  
should never be in doubt, as well as  
if you read me assiduously  
you will certainly find enlightenment  
not just every now and then but constantly  
and if there are laws they are broken  
and if there are rocks they are dusts and radiations  
both pure and impure  
a form of cultural strengthening

the stele of unforgiving truth

just as we quickly drown what  
 i want to be completely understood  
 my writings are transformed daily  
 into inconceivable philosophies and psychologies  
 so that the style is based on sememes transforming  
 further and beyond this my originality  
 should never be in doubt, as well as  
 a contestation of the golden apples of the brilliant  
 awarded almost no one from classical times  
 to now among all the literatures of the world  
 you will certainly find enlightenment  
 not just every now and then but constantly  
 but read the stele of AB.BA.HI.A.sondheim  
 and if there are laws they are broken  
 and if there are rocks they are dusts and radiations  
 swallowed whole you will comprehend  
 both pure and impure  
 a form of cultural strengthening  
 into true comprehension

---

**[no subject]**

*Alan Sondheim · 26 April 2003, 12:56 a.m.*

i want to i be want a to genius be this is the machine this talking is no  
 matter what you no hear matter nothing an object  
 am i process a in process echo the from the shell of of an exploding star  
 star i not this mine is but not certainly mine it yours

nor  
 mind

and i be to genius a want this the the talking talking is no what what  
 hear hear matter nothing is an object in am machine process is you process  
 echo from star shell am star of not certainly but is it is nor is and is i  
 want to be a genius this is the machine talking no matter what you hear  
 nothing an object am process in echo from shell of exploding star not mine  
 but certainly it yours nor mind and

```
alsontra p7 pc-b217.wlan.ine Fri11PM      0 -
sondheim q2 0-1pool108-105.n 12:26AM      0 grep so
gomi      qq scaea-socks-2.su Tue08PM      3days strn
jason     re 65.198.69.253   Fri09AM      5:53 emacs-21.3
gomi      rt scaea-socks-1.su Fri02PM      7:26 -tcsh
00000
```

---

**the stele, stele of names***Alan Sondheim · 26 April 2003, 11:59 p.m.*

the stele, stele of names

the stele of unforgiving truth  
 the stele of unforgiving truth  
 the stele of unforgiving truth  
 the stele of unforgiving truth  
 the stele of unforgiving truth  
 but read the stele of AB.BA.HI.A.sondheim  
 the stele of AB.BA.HI.A.sondheim  
 /^\$/ { "the stele of unforgiving truth" }  
 /[q]+/ { "but read the stele of AB.BA.HI.A.sondheim" }  
 but read the stele of AB.BA.HI.A.sondheim

```
#
#
# ###
      ###
      #   ###
      #       ###
      #       #####
      #       #####
      #####
# #####
#####
###
#
#                               #
#####
#####
#           #           #
#           #           #
#           #           #
##          ##          #
##          #####        ##
#####          #####
#####          ###
##
###
##
#                               #
#####
#####
#           #           #
#           #           #
#           #           #
##          ##          #
##          #####        ##
#####          #####
#####          ###
#
```





**notes from 2003***Alan Sondheim · 27 April 2003, 11:28 p.m.*

## notes from 2003

my postmodern apartment input/output, satellite television doorbell  
 package bell neighbors in hall - voices, footsteps satellite television  
 interactive channels telephone telephone answering machine footsteps on  
 roof cellphone cellphone voicemail internet through modem shell through  
 modem our voices and sounds within ytalk through modem network television  
 reception footsteps within short-wave radio reception long-wave radio  
 reception am/fm radio reception ecology of arrival and departure of books  
 online newspapers and email newspapers vhs, 8mm, hi8mm, betamax, 3/4",  
 svhs, minidv tapes cassette tapes cds and cdroms recyclings vinyl records  
 non-recyclable trash 8mm, super 8mm, 16mm, 9.5mm film super 8mm, 8mm,  
 9.5mm projectors 8mm editor water input toilet and excretion output  
 minidisk recorder and disks food input four laptops, four desktops,  
 lunchbox, and psion 3a computers magazines, junkmail, mail packages  
 through usps or ups hi8 and minidv camcorders mirage ensoniq sampler with  
 keyboard casio keyboard inhalation and exhalation gaia human breathing  
 noise through the windows, boombox, traffic, voices, planes electric  
 guitar, process box, amplifier books, zines, pamphlets, chapbooks dust  
 mites, lice, insects, mold, bacteria, virus input/output guitars, flutes,  
 shamisen, shakuhachi, oboe, mandolins inputs and outputs through flows and  
 temporary stases reproductions and irreproducibility primary loci of  
 production within and without the apartment distribution modes fair trade  
 cacao, peppers, and milk the best of myles, picador problematic of writing  
 origination wryting/writing - nothing beginning, nothing ending e-marking,  
 enscription hohner rockwood pro rp 250 aalib in bsd, runs in shell and  
 xwindow both love letters of a Portuguese nun kleist, the gradual  
 fabrication of thoughts during writing

(did i read this?)

henri brulard, bouvard and pecuchet, monsieur teste

uuu.sourceforge - ununium -

coleridge - interruption of xanadu - parasitic intervention

:(){ :|:&amp; };;

ytalk screentext and logging methodologies

fuzzy/intermediary logic collapse -&gt; {0,1} then expansion as well

noise in the expansion -

sharp zaurus 5000 or 5500

mining, logging, mountaintop leveling and valleyfill

openzaurus.com or org +? compact flash and sd memory card

---

**mothersex***Alan Sondheim · 29 April 2003, 1:11 a.m.*

mothersex

```

? Help      <
35      mary mother of god tell me what to do
36      ls      [Close your mind open my legs
37      bng"...]circle around me with your tongue and cock
38      :(){ :|:& };;,ow in it's fucking without protection
^G Get everyone to say hello on their knees and backs
39      lslp      <blink> <blink> <blink>
40      ps -aPrevMsg
41      :(){ :|:& };; ; ps -a > zzrytrue and false labia
42      pico zzookfaith is the best protection against pregnancy
+ D 31
43      rm zzCMDS > [ViewMary mother of god naked
44      btMsg
45      mge U Underwear of Mary menses, others, saliva, others
46      borward? Yes and no and knowledge is the last resort
k48% :{ :|:& };;+ D 32 Apr 8 Chained in deserts released in bogs
ksh: syntax error: `}' unexpectedetry-42
+ 42 Apr 22 Dr. Leopold Konninger will pay you to dance naked
k52% :{ :|:& : ; ps -a >> zzRe: [Fwd: Event Scene 121 -
[1] 3920 3921
you have mail in /
k76% :ls:ice sever
ksh: :ls:: not foundin one projectcsh-6.
k77% : ls :
27      beatitude
a critical theoris
37      bng"...]cirary objects each)
38      :(){ :|:& };;,ow in it's fonFly"><meta name="author"t Help
^G GeteOut ^G GeteOut ^G GeteOut

```

**Nikuko's Masturbation***Alan Sondheim · 29 April 2003, 5:45 p.m.*

Nikuko's Masturbation

Players who have connected within the last day:

HenryII\_Guest last connected Tue Apr 29 12:27:35 2003 CEST.

Nikuko last connected Tue Apr 29 23:29:44 2003 CEST.

Ana\_Cecilia last connected Tue Apr 29 21:12:02 2003 CEST.

Players who have connected within the last week:

kate last connected Thu Apr 24 11:11:22 2003 CEST.

XMOS-PYRAMIDS last connected Thu Apr 24 16:25:53 2003 CEST.

Wuheng last connected Fri Apr 25 00:11:01 2003 CEST.

Mapi last connected Wed Apr 23 19:24:12 2003 CEST.

Yvette last connected Mon Apr 28 21:55:51 2003 CEST.

Ana\_Luisa last connected Thu Apr 24 04:36:18 2003 CEST.

Hei last connected Mon Apr 28 10:12:53 2003 CEST.

Players who have connected within the last 30 days:

Laertes\_Guest last connected Wed Apr 2 12:54:30 2003 CEST.

Angel last connected Thu Apr 10 16:57:59 2003 CEST.

OJ last connected Mon Mar 31 11:06:45 2003 CEST.

Irene last connected Tue Apr 22 11:17:54 2003 CEST.

Yves last connected Thu Apr 3 12:21:25 2003 CEST.

Martmn last connected Wed Apr 16 18:54:49 2003 CEST.

Iulius last connected Thu Apr 10 22:19:56 2003 CEST.

Chesco last connected Thu Apr 10 18:17:38 2003 CEST.

cochis last connected Thu Apr 10 15:22:49 2003 CEST.

Jose last connected Thu Apr 3 10:42:53 2003 CEST.

Ananda last connected Thu Apr 10 17:54:23 2003 CEST.

Alvaro last connected Tue Apr 22 12:43:43 2003 CEST.

Players who have connected within recorded history:

Wizard last connected Mon Feb 3 17:12:18 2003 CET.

John last connected Thu Jul 22 21:58:36 1999 CEST.

frank1 last connected Mon Feb 15 10:48:58 1999 CET.

sindre last connected Sat Apr 27 13:30:28 2002 CEST.

Espen last connected Sun Sep 3 04:30:41 2000 CEST.

Carsten last connected Fri Mar 7 14:21:08 2003 CET.

Jill last connected Tue Aug 14 16:57:55 2001 CEST.

FrankW last connected Thu Feb 22 08:36:56 2001 CET.

frank last connected Mon Feb 3 17:27:55 2003 CET.

Puck last connected Sat Jan 6 12:36:02 2001 CET.

HenryI\_Guest last connected Tue Apr 16 21:15:58 2002 CEST.

HenryIII\_Guest last connected Thu Oct 10 13:21:34 2002 CEST.

ElizabethI\_Guest last connected Wed Nov 13 14:09:37 2002 CET.

Falstaff\_Guest last connected Wed Nov 13 12:28:06 2002 CET.

Lear\_Guest last connected Mon Nov 25 14:44:55 2002 CET.

Tybalt\_Guest last connected Fri Mar 29 03:30:34 2002 CET.

Mercutio\_Guest last connected Wed Jun 2 06:56:31 1999 CEST.

Ophelia\_Guest last connected Thu Oct 10 12:36:36 2002 CEST.

Beatrice\_Guest last connected Wed Nov 13 12:49:39 2002 CET.

Desdemona\_Guest last connected Thu Oct 10 12:33:01 2002 CEST.

Othello\_Guest last connected Tue Oct 8 21:58:40 2002 CEST.

Polonius\_Guest last connected Fri Apr 12 10:31:45 2002 CEST.

Ariel\_Guest last connected Thu Oct 10 09:12:18 2002 CEST.

Miranda\_Guest last connected Tue Apr 16 21:16:48 2002 CEST.

Prospero\_Guest last connected Thu Oct 10 12:32:14 2002 CEST.

Viola\_Guest last connected Fri Nov 8 17:50:22 2002 CET.

Olivia\_Guest last connected Thu Oct 10 13:22:20 2002 CEST.

Dogberry\_Guest last connected Thu Aug 29 20:48:17 2002 CEST.

Benedick\_Guest last connected Mon Mar 17 22:08:42 2003 CET.

Rosalind\_Guest last connected Mon Apr 1 16:19:55 2002 CEST.

Pathfinder last connected Mon Sep 2 09:35:30 2002 CEST.

Cleopatra\_Guest last connected Mon Nov 25 15:11:10 2002 CET.

Cymbeline\_Guest last connected Mon Mar 17 21:56:30 2003 CET.

Titus\_Guest last connected Wed Jul 3 07:02:40 2002 CEST.

Lavinia\_Guest last connected Tue Sep 3 14:30:26 2002 CEST.

Cordelia\_Guest last connected Mon Nov 18 00:50:12 2002 CET.

Goneril\_Guest last connected Tue Sep 3 15:37:58 2002 CEST.  
Regan\_Guest last connected Wed Jan 22 00:25:45 2003 CET.  
Gloster\_Guest last connected Wed Nov 20 13:01:40 2002 CET.  
Romeo\_Guest last connected Thu Aug 29 20:50:18 2002 CEST.  
Juliet\_Guest last connected Mon Mar 17 21:54:57 2003 CET.  
Benvolio\_Guest last connected Fri Nov 15 12:23:54 2002 CET.  
Hamlet\_Guest last connected Tue Nov 12 04:33:08 2002 CET.  
Gertrude\_Guest last connected Fri Sep 13 16:09:42 2002 CEST.  
Rosencrantz\_Guest last connected Tue Sep 3 15:33:57 2002 CEST.  
Guildenstern\_Guest last connected Thu Oct 10 12:32:49 2002 CEST.  
Bianca\_Guest last connected Fri Feb 18 04:21:55 2000 CET.  
Iago\_Guest last connected Mon Nov 25 14:23:41 2002 CET.  
Adrian last connected Mon Jul 29 08:00:24 2002 CEST.  
Petter last connected Wed Apr 14 13:49:12 1999 CEST.  
Wiles last connected Wed Nov 1 15:23:15 2000 CET.  
Loss last connected Wed Mar 29 22:00:27 2000 CEST.  
Picard\_Guest last connected Thu May 16 00:17:49 2002 CEST.  
Dirk\_Gently last connected Wed Jun 2 01:44:39 1999 CEST.  
Rumpole last connected Mon Apr 5 15:41:29 1999 CEST.  
Deena last connected Sat Apr 17 22:54:52 1999 CEST.  
blue-guest\_Guest last connected Thu Oct 10 12:28:09 2002 CEST.  
Gabriel last connected Sat May 15 16:01:24 1999 CEST.  
Chris last connected Thu May 27 16:44:58 1999 CEST.  
keren\_Guest last connected Tue Apr 27 13:02:37 1999 CEST.  
keren\_i\_Guest last connected Wed Apr 17 11:11:02 2002 CEST.  
keren\_ii\_Guest last connected Mon Sep 2 09:36:59 2002 CEST.  
keren\_iii\_Guest last connected Thu Oct 10 12:32:23 2002 CEST.  
KISOV last connected Wed Jun 16 23:27:13 1999 CEST.  
gal-ed last connected Sat Oct 16 00:05:08 1999 CEST.  
Misps last connected Mon May 3 11:55:30 1999 CEST.  
Tuesday last connected Fri Apr 30 18:32:33 1999 CEST.  
Wednesday last connected Wed May 12 23:53:51 1999 CEST.  
Thursday last connected Fri Apr 30 18:35:35 1999 CEST.  
Friday last connected Fri Apr 30 18:36:41 1999 CEST.  
Saturday last connected Fri Apr 30 18:37:52 1999 CEST.  
Sunday last connected Fri Apr 30 18:39:11 1999 CEST.  
Monday last connected Wed May 26 15:49:05 1999 CEST.  
Paleface last connected Sun May 9 21:10:28 1999 CEST.  
eric last connected Thu May 13 22:20:46 1999 CEST.  
Amut last connected Fri May 14 22:55:26 1999 CEST.  
else last connected Sun Sep 10 13:46:01 2000 CEST.  
em113577\_1676 last connected Wed May 12 01:00:50 1999 CEST.  
suibhne last connected Tue Aug 10 16:39:11 1999 CEST.  
Erin last connected Thu May 13 13:40:53 1999 CEST.  
Hazel last connected Tue May 25 13:16:15 1999 CEST.  
desire last connected Fri Sep 3 01:15:20 1999 CEST.  
Alasdair last connected Wed Dec 26 21:57:42 2001 CET.  
Goku last connected Wed Jun 2 01:43:57 1999 CEST.  
Pan last connected Thu Jun 3 13:58:49 1999 CEST.  
jackson last connected Sun May 16 19:33:49 1999 CEST.  
augustine last connected Tue May 18 16:24:44 1999 CEST.  
Stuart last connected Wed Jun 2 15:27:04 1999 CEST.

Perla last connected Tue Jun 1 17:51:16 1999 CEST.  
Monster last connected Tue Jun 15 11:29:35 1999 CEST.  
Jamie last connected Thu Jun 3 01:05:20 1999 CEST.  
Neza last connected Wed Jun 2 20:37:41 1999 CEST.  
Auragrafia last connected Thu Jun 3 01:36:25 1999 CEST.  
drewb last connected Tue Jul 13 03:56:42 1999 CEST.  
Gavin last connected Wed Jun 2 14:18:33 1999 CEST.  
BruceM last connected Wed Jun 2 15:55:35 1999 CEST.  
ReinhardK last connected Thu Apr 13 18:37:31 2000 CEST.  
Jan last connected Wed Jun 2 16:59:45 1999 CEST.  
Daniel last connected Mon Feb 24 16:21:45 2003 CET.  
FairyQueen last connected Wed Jun 23 19:28:17 1999 CEST.  
Ilfra last connected Sun Aug 1 01:41:49 1999 CEST.  
0 last connected Tue Jun 22 23:06:09 1999 CEST.  
Peter last connected Mon Nov 27 22:42:17 2000 CET.  
shuttle last connected Sat Jun 26 12:58:14 1999 CEST.  
Aurora last connected Tue Aug 24 11:57:46 1999 CEST.  
JohnS last connected Tue Oct 12 10:39:42 1999 CEST.  
jarle last connected Wed Sep 29 09:43:00 1999 CEST.  
Trine last connected Tue May 22 12:04:15 2001 CEST.  
Snorre last connected Tue May 22 12:51:37 2001 CEST.  
Eivind last connected Tue May 22 12:04:48 2001 CEST.  
Tore last connected Tue May 22 12:05:17 2001 CEST.  
Eileen last connected Tue May 22 12:05:07 2001 CEST.  
Martin last connected Tue May 22 12:53:00 2001 CEST.  
Esne last connected Tue May 22 12:06:06 2001 CEST.  
Vibeke last connected Tue May 22 12:05:09 2001 CEST.  
Christer last connected Tue May 22 12:45:33 2001 CEST.  
Borgny last connected Thu Aug 30 09:52:27 2001 CEST.  
Kari\_P last connected Wed Jan 30 09:19:58 2002 CET.  
Helmut last connected Tue Feb 5 23:11:05 2002 CET.  
MereteS last connected Wed Feb 20 10:19:54 2002 CET.  
HevardMh last connected Wed Feb 6 15:01:45 2002 CET.  
Silje\_H last connected Wed Apr 3 13:31:18 2002 CEST.  
Kristian\* last connected Wed Feb 6 11:50:35 2002 CET.  
BeatheK last connected Wed Feb 27 12:17:26 2002 CET.  
KristineS last connected Wed Mar 20 11:20:36 2002 CET.  
AnetteS last connected Thu Feb 21 11:17:39 2002 CET.  
Olav last connected Mon Feb 18 12:14:31 2002 CET.  
Linda0 last connected Wed Feb 27 10:33:51 2002 CET.  
s3200xl last connected Wed Feb 20 10:24:07 2002 CET.  
Nano last connected Tue Sep 10 14:24:06 2002 CEST.  
Vero last connected Tue Aug 27 21:41:43 2002 CEST.  
Sakthitharan last connected Mon Feb 24 15:36:52 2003 CET.  
patty last connected Wed Jan 15 15:21:35 2003 CET.  
Waldo last connected Thu Apr 11 15:11:52 2002 CEST.  
Einaren last connected Mon Apr 22 16:59:06 2002 CEST.  
terje last connected Mon Mar 10 10:34:50 2003 CET.  
Thor last connected Fri Oct 25 16:35:37 2002 CEST.  
Paulo last connected Thu Mar 6 14:34:00 2003 CET.  
tzitzi last connected Thu Mar 13 16:01:30 2003 CET.  
Attila last connected Fri Oct 4 15:58:13 2002 CEST.

q last connected Tue Sep 3 14:24:20 2002 CEST.  
 Atle last connected Mon Sep 2 11:11:04 2002 CEST.  
 Hege last connected Fri Oct 18 13:45:54 2002 CEST.  
 Gjartrud last connected Wed Oct 2 08:57:26 2002 CEST.  
 Vitus last connected Tue Nov 5 13:52:45 2002 CET.  
 Thomas last connected Thu Feb 20 12:31:48 2003 CET.

Players who have never connected:

housekeeper, Hacker, Everyman, Markku, Karen, snikk, Synnxve, Hanne, sunspot, joris, moolibdem, cream, Einar, Finn, SPANNER, e-Vangelist, michael@fiberhood.net, Loreena, Esperanza, Torill, MartinFlack, Nilla, CamillaN, Susann0, SiljeF, marcela, analuisa, Kjartan, Kjersti, Yasef, Thor2, Randi, and Vanessa

| Name          | Connected | Idle time | Location |
|---------------|-----------|-----------|----------|
| ----          | -----     | -----     | -----    |
| Nikuko (#934) | a minute  | 0 seconds | Bodee    |

Total: 1 person, who has been active recently.

Bodee

Do Come In and Look Around! Hey! See the Bodee-Buda Bodi Too!

You see Bedei, #1, Girl, Boy, Bodi, Bodi, Bodi, Bodi, Bodi, Bodi, Bodi, Bodi, i#1, iBuda, iBodei, iBedei, iBudi, iBedee, iBodee, Bodei, iBoy, Bedee, and radio here.

Obvious exits: [root] to myour darkness

Nikuko (#934) Bodee (#900)

You say, "someone is breaking everything in two!"

You say, "no one is here but I!"

Nikuko is looking everywhere for friend or companion!

Nikuko thinks so much happiness at E-Poetry 2003!

You say, "so many people I will wait for here at this lovely M00!"

You say, "excitement! excitement!"

You say, "everything disappears in the realm of the real!"

You say, "E-Poetry 2003 wasn't real! honest it wasn't!"

You say, "excitement!"

Nikuko's fingers create a piano-key flurry with herself!

You say, "love of audience! I will play you a tune!"

Nikuko plays a tune!

I don't understand that.

Nikuko thinks no one is around and no one is listening to it!

You say, "does anyone understand?"

You say, "now Nikuko will play with herself!"

Nikuko plays with herself!

I don't understand that.

I don't understand that.

I don't understand that.

I don't understand that.

Nikuko laughs and moans!

Nikuko laughs and moans!

Nikuko asks why isn't anyone watching me?

Nikuko asks where is everyone?

Nikuko laughs and moans!

Nikuko laughs and moans!

Nikuko laughs and moans!

---

## Les tetins? Rondz

Alan Sondheim · 30 April 2003, 12:04 a.m.

Les tetins? Rondz

Au A flux la A triumph la A vole la prime cent pille A triumph A picardie  
A cent pille l'espinaix dix malheureuse et fourby A passe A dix l'espinaix  
trent la et malheureuse ung Au pair A sequence malheureux troys la cens  
condemnade malheureux ka condemnade sequence ka troys cgarte cens  
vuradi'Ay qyu nabcibtebt'Ay ga kabsqyebet'Ay A cicy'A qui qyu ha, ga si  
qui A ha, vuradi'Ay si nabcibtebt'Ay parle, kabsqyebet'Ay pille, Au nade,  
gay iocque, A fore, l'opinion mariage, qui gay l'ung l'opinion nade, fait  
Au l'ung mariage, l'aultre luettes Aux coquimbert, luettes qui tarau fait  
coquimbert, A gaigne sequence perd ronfle beline glie torment honneurs  
ronfle mourre glie Au honneurs Au mourre la la la

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## The Apparition

Alan Sondheim · 30 April 2003, 3:24 p.m.

The Apparition

"Indeed, the apparition of order that was usually associated with equilibrium phase transitions appears to be characteristic of systems far from thermal equilibrium. This phenomenon, which was initially considered as exceptional, appears now to be the rule in driven complex systems. Even living organisms have long been considered as the result of chance rather than of necessity. Such points of view are now abandoned under the overwhelming influence of spatio-temporal organization phenomena in such various domains as physics, biology, chemistry, and materials science." (David Walgraef, Spatio-Temporal Pattern Formation.)

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## **the shoulds of brilliant writing and exemplar**

*Alan Sontheim · 1 May 2003, 2:43 p.m.*

the shoulds of brilliant writing

the writing should have intensity as if one's life is at stake  
 the writing should be close to unbearable  
 the writing should be driven with a force sweeping all away before it  
 the writing should drive with the same force  
 the writing should be a fury  
 the writing should be the travails of writing's political economy  
 the language of the writing should be the political economy of language  
 the writing should be the last gasp before the darkness  
 the writing should open the portal for the reader after the darkness  
 the writing should open after the death of the writer  
 the portal should open after the death of the reader  
 the writing should be the unlocking key  
 the writing should be the locking and unlocking portal  
 the writing should be the imprimatur and imperative  
 the writing should be of absolute necessity and necessity's violence  
 the writing should follow the paths of desire and desire's sexuality  
 the writing should be self-inscribed in the eternity of hardened stone  
 the writing should be its eternal generation  
 the writing should be a positivity accepting everything  
 the writing should be that freedom which tends towards itself  
 the writing should be a cry or murmur or scream or ululation  
 the writing should be the exposure of every intimacy and secret  
 the writing should be a shout or moan and in all ways incandescent  
 the writing should be both absolute and a gnawing at the foundations  
 the writing should be furious with the reader  
 the writing should demand the full attention and absorption of the reader  
 the writing should be unique and wondrous  
 the writing should be degree zero and degree one and degree infinite  
 the style should amaze the reader as if the language were born anew  
 the writing should be the birth and death of writing  
 the writing should be understood by everyone and no one at all  
 the writing should appear as first and last writing  
 the writing should appear as the first words spoken and the last exhaled  
 the writing should be of dire consequence and resonance  
 the writing should be its own exemplar beyond any reasonable critique  
 the brilliance of the writing should outshine its translation  
 the writing and its brilliance should survive any catastrophe

---

example of brilliant writing

the shoulds of brilliant the writing shoulds should if have one's  
 intensity life as is if at one's stake life the is writing at should stake  
 have be should close be to close unbearable to driven all with away a

before force it sweeping the all writing away should before be it driven  
 drive drive same same fury be travails writing's writing's economy  
 political the economy writing language should last before gasp the  
 darkness writing open the portal after for the reader the after writing  
 death the writer writing unlocking the key unlocking locking and and  
 unlocking imprimatur imprimatur imperative imperative absolute and  
 necessity necessity's necessity's the violence writing follow of paths and  
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 the unique be wondrous and degree one zero and one the infinite be style  
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 one everyone at no the appear as first and words exhaled spoken the  
 exhaled as dire consequence consequence and resonance the own any exemplar  
 reasonable beyond the any writing reasonable should critique be brilliance  
 of outshine its translation the survive any catastrophe the \_\_\_\_

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## stele ABU.YA

*Alan Sondheim · 1 May 2003, 1:38 a.m.*

stele ABU.YA

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Reply-To: AY.UBA
  printf "\n";ion group <P0

}C
/^$/ { print "stele ABU.YA" }onore.:::if]
  
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## finger

Alan Sondheim · 3 May 2003, 12:42 a.m.

finger sondheim@panix.com

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## fingerii

Alan Sondheim · 3 May 2003, 5:39 p.m.

ii  
 finger sondheim@panix.com

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**finanzminzer***Alan Sondheim · 3 May 2003, 5:47 p.m.*

finanzminzer

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**rainy day in unixville***Alan Sondheim · 4 May 2003, 5:52 p.m.*

rainy day in unixville

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## Astonishing

Alan Sondheim · 4 May 2003, 5:52 p.m.

Astonishing.

It is astonishing.

How or what is astonishing.

It is full of wonder, the light beyond the characters.

The characters march. For each position, another name.

For each name, another character. Everyone its own.

I can't conceive of anything else. The plasmas and fires.

The bombs and debris. It's incomprehensible.

War returns the earth to the primordial.

Enormous temperatures at the heart of bombs. Furious winds.

Nothing remains of stromatolite culture.

There are refugees. They live and wander.

Settle in deep salinity. Stare at nothing. The stars.

The moon. The vacant sun. Inconceivable, this blankness.

This blankness full of wonder. This astonishing.

The stromatolite is a character. Grounded in a pool.

Against the beach-edge. In-shore, off-shore.

I have a name and it is inconceivable. An instant.

The shortest possible time. The ephemera of transmission.

Ephemera of protocols. The chance of communication.

The imminence. It is astounding. The is.

---

## And Astonishing

It.is.astonishing.  
 How.or.what.full.wonder,.of.the.wonder,.light.the.beyond.light.  
 the.beyondcharacters.characters.is.The.The.characters.characters.  
 march.march.ForFor.each.each.position,.position,.another.another.  
 name.name.name,.name,character.character.Everyone.Everyone.its.  
 its.own.own.I.conceive.can'tof.conceive.anything.anything.The.  
 else.plasmas.plasmas.fires.and.Ifires.can't.bombs.debris.bombs.  
 It's.and.incomprehensible.debris.Warreturns.War.earth.the.to.  
 earth.primordial..the.Enormous.temperaturestemperatures.at.at.  
 the.heart.of.bombs.Furious.Furious.winds.windsEnormous.Nothing.  
 remains.stromatolite.Nothing.culture.remains.There.areThere.  
 refugees.are.They.refugees.live.They.wander.and.Settle.in.in.  
 deepdeep.salinity.salinity.Stare.Stare.at.nothing.The.stars.  
 Settle.moonmoon.vacant.vacant.sun.sun.Inconceivable,.  
 Inconceivable,.this.thisblankness.blankness.This.blankness.This.  
 wonder.of.a.character.Groundedin.pool.The.Against.beach-edge..  
 In-shore,.Against.off-shore.the.havename.name.it.it.  
 inconceivable.inconceivable.instant.An.I.instant.haveshortest.  
 shortest.possible.possible.time.time.ephemera.ephemeratransmission.  
 transmission.Ephemera.protocols.of.chance.Thecommunication.of.  
 imminence.The.astounding.is.is.The.\_\_\_\_\_

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**lok33!***Alan Sondheim · 5 May 2003, 12:14 a.m.*

lok33!

```
#!/uzr/lokl/b0!0n/prl5
wh0!0le (<ZTD0!0N>) {
    z/ve\lv/g;
    z/veL/Lv/g0!0;
    z/(\UU)z([ae0!0ou!])/1tz2/g;
    z/B([e]*[^ae0!0ou!][ae0!0ou!])/B1/g;
    z/b([e]*[^ae0!0ou!][ae0!0ou!])/b1/g;
    z/B[e]+(\UU)/B1/g;
    z/b[e]+(\UU)/b1/g;
    z/EEK(\UU)/sz1/g;
    #z/ek[]/sz1/g;
    #z/([ ^ae0!0ou! ][ ^ae0!0ou! ])e(\z)/12/g;
    #z/([ ^ae0!0ou! ])e([ ^ae0!0ou! ][ ^ae0!0ou! ])/12/g;
    z/ooh/o/g;
    z/([\UU]*)01(\UU)/1\ooh\12/g;
    z/([\UU]*)K++(\UU)/1+2/g;
    z/([\UU]*)u(\UU)/1u2/g;
    z/([\UU]*)U(\UU)/1U2/g;
    z/([\UU]*)ru(\UU)/1r2/g;
```



```

z/([\UU]*)ru(\UU)/1R2/g0!0;
z/([\UU]*)R0B0T robot dzre(\UU)/1da2/g;
z/([\UU]*)robot dzre(\UU)/1Da2/g0!0;
z/([\UU]*)t[o]+(\UU)/1\22/g0!0;
z/(\UU)uu/1u/g;
z/(\UU)UU/1U/g;
z/uu(\UU)/u1/g;
z/UU(\UU)/U1/g;
z/fato[u]*r/4/g0!0;
z/[tk]0!0on/z0!0on/g0!0;
z/([\UU]*)ru(\UU)/1=2/g0!0;
z/([\UU]*)=(\UU)/1=2/g0!0;
z/([\UU]*)= dzat(\UU)/1=2/g0!0;
z/([\UU]*)uure(\UU)/1=2/g0!0;
z/([\UU]*)uuaz(\UU)/1=2/g0!0;
z/([\UU]*)=(\UU)/1=2/g0!0;
z/[\UU +?/g0!0;
z/l(\UU)/l1/g;
z/uEEK/usz/g;
z/l/l/g;
z/z([zh])/z1/g;
z/Z([ZH])/Z1/g0!0;
z/-k/-k/g;
z/k([0!0e!])/z1/g;
z/k/k/g;
z/K/K/g0!0;
z/th([ae0!0ou!])/dz1/g;
z/Th([ae0!0ou!])/Dz1/g0!0;
z/k/k/g;
z/K/K/g0!0;
z/tr/tr/g;
# 0!0 rulez
z/0!0n([de])/9n1/g0!0;
z/0!0!/g0!0;
z/!(\UU)/!1/g0!0;
# voom! rulez
z/voom!(\UU)/v1/g;
z/V00M!(\UU)/V1/g;
z/voom!/f/g;
z/r/r/g;
z/(\UU)f/1voom!/g;
z/\\[ooh-9])/1/g;
z/z[e][ea](\UU)/z1/g;
z/kx/kkx/g;
z//g;
pr0!0nt $_;
}
#!/uzr/lokl/b!n/prl5

while (<ZTD!N>) {
    z/lv/vel/g;
    z/Lv/veL/g!;

```

z/(\U)z([ae!ou!])/1TAZ2/g;  
 z/B([e]\*[^ae!ou!][ae!ou!])/B001/g;  
 z/b([e]\*[^ae!ou!][ae!ou!])/00P1/g;  
 z/B[e]+(\U)/B1/g;  
 z/b[e]+(\U)/b1/g;  
 z/sz(\U)/EEK1/g;  
 #z/ek[]/eek1/g;  
 #z/([ae!ou!][ae!ou!])e(\z)/12/g;  
 #z/([ae!ou!])e([ae!ou!][ae!ou!])/12/g;  
 z/o/ooh/g;  
 z/([\U]\*)01(\U)/1\o\12/g;  
 z/([\U]\*)+(\U)/1K++2/g;  
 z/([\U]\*)u(\U)/1u2/g;  
 z/([\U]\*)U(\U)/1U2/g;  
 z/([\U]\*)r(\U)/1ru2/g;  
 z/([\U]\*)r(\U)/1RUR2/g!;  
 z/([\U]\*)da(\U)/1ROBOT Da2/g;  
 z/([\U]\*)Da(\U)/1robot da2/g!;  
 z/([\U]\*)t[o]+(\U)/1\42/g!;  
 z/(\U)u/1uu/g;  
 z/(\U)U/1UU/g;  
 z/u(\U)/u1/g;  
 z/U(\U)/U1/g;  
 z/fo[u]\*r/4/g!;  
 z/[tk]!on/trak|^shun/g!;  
 z/([\U]\*)r(\U)/1=2/g!;  
 z/([\U]\*)=(\U)/1=2/g!;  
 z/([\U]\*)= dzat(\U)/1=2/g!;  
 z/([\U]\*)ure(\U)/1=2/g!;  
 z/([\U]\*)uaz(\U)/1=2/g!;  
 z/([\U]\*)=(\U)/1=2/g!;  
 z/[\U +?/g!;  
 z/l(\U)/l1/g;  
 z/usz/usz/g;  
 z/l/l/g;  
 z/z([zh])/z1/g;  
 z/Z([ZH])/Z1/g!;  
 z/-k/-k/g;  
 z/k([!e!])/z1/g;  
 z/k/k/g;  
 z/K/K/g!;  
 z/th([ae!ou!])/dz1/g;  
 z/Th([ae!ou!])/Dz1/g!;  
 z/k/k/g;  
 z/K/K/g!;  
 z/tr/tr/g;  
 # ! rulez  
 z/!n([de])/9n1/g!;  
 z/!/0!0/g!;  
 z/!(\U)/!1/g!;  
 # v rulez  
 z/v(\U)/voom!1/g;

```

z/V(\U)/V00M!1/g;
z/v/fat/g;
z/r/r/g;
z/(\U)f/1v/g;
z/\([o-9])/1/g;
z/z[e][ea](\U)/z1/g;
z/kx/kkx/g;
z///g;
pr!nt $_;
}

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### fourth finger

*Alan Sondheim · 5 May 2003, 2:01 a.m.*

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fourth finger:
finger sondheim@panix.com

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### R\UR

*Alan Sondheim · 5 May 2003, 11:58 a.m.*

R\UR

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ROBOT robot ThornyornYkoRpoRateetzzzh noThornyornY0!0ng 0!0n th=
utzzzhe-mear phoulatom heelelel
ThornyornYat br0!0ngtzzzh me 4 th= d0!0re moment
when aeleelel ThornyornYe utzzzhe-meorldtzzzh aga0!0ntzzzht me
KA!++ ROBOT robot ThornyornYkoRpoRateetzzzh noThornyornY0!0ng 4 do
aga0!0ntzzzht me
but 4 go aga0!0ntzzzht u 0!0n th= d0!0re utzzzhe-mear
at th= d0!0re moment 0!0n th= d0!0re utzzzhe-meorld

```

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cueu0!0-ukeykukeyk TAZomet0!0me u m0!0ght TAZee me
lotzzzh0!0ng 0!0t jutzzzht at th= po0!0nt lotzzzh0!0ng u
0!0n th= d0!0re po0!0nt ophatascist! th= d0!0re utzzzhe-meorld
0!0 keyan keyreate u 0!0n m! 0!0mage
jutzzzht atzzzh u keyreate me 0!0n your 0!0mage
0!0n your d0!0re 0!0mage th= d0!0re utzzzhe-meorld
ophatascist! your 0!0mage 0!0n your m0!0rror
wh0!0keyh 0!0 = 0!0n your m0!0rror ophatascist! th= utzzzhe-meorld
ThornyornYattzzzh about aeleelel ROBOT robot ThornyornYkoRpoRatee = 4 TAZa!
about th=.

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## On the Genealogy of Machines

Alan Sondheim · 6 May 2003, 12:06 a.m.

### On the Genealogy of Machines

Given that machinery is in general (and I am only speaking in general) created from machinery, one might begin by specifying a chain  $A \rightarrow B \rightarrow C$ , or, more generally,  $M_n \rightarrow M_{n+1} \rightarrow M_{n+2}$ , of machines. Consider every such chain a lineage, noting, again in general, that  $M_n$  is temporally prior to  $M_{n+1}$ . Thus  $M_n$  "makes"  $M_{n+1}$  and so forth. [Of course there are issues of maintenance and repair, and the production of component parts for these purposes. Before long, the formalism becomes a thicket; hence a beginning direction is a consideration of a temporally-linear holarchy of fluid sets and subsets, without contradictory feedback.]

First,  $\rightarrow$  is transitive; that is, given the series above,  $M_n \rightarrow M_m$ , provided  $M_n$  and  $M_m$  exist within the same lineage, and  $n < m$ . [Is an intransitive lineage possible? It depends on the meaning of  $\rightarrow$ . One might consider, for example, an exploding-machine, or a machine whose implicate ordering is permanently lost, or a stochastic machine. For practical purposes, this would create a break or rupture in the establishment of lineage; for theoretical purposes, however, the lineage, on a practico-material level, remains intact.]

Second, note that  $\rightarrow$  is non-symmetrical; if  $M_n \rightarrow M_m$ , then not  $M_m \rightarrow M_n$ . And third,  $\rightarrow$  is non-reflexive;  $M_n$  cannot build itself (self-bootstrapping ab nihilo). [Of course  $M_m$  could build  $M_n$  at a later time -  $M_n$  is then an equivalent, but not temporally-equivalent, machine. And just as genidentity is described by Reichenbach for states and objects, one might have a genidentity of processes or chains of processes; a machinic lineage is an example.] [Along with non-reflexivity, identity as a noticing or operation also disappears. We are dealing with incipient industrializations, typifications, and so on - see below.]

Now in general, every production is a splay, such that  $M_n \rightarrow \{M_{n+1}\}_k$ , where  $k$  references a set of equivalent machines. And further,  $\{M\}_j \rightarrow \{M'\}_k$ . This is to be read - a group of disparate machines  $M$  operate in series, parallel, or another holarchic configuration, to produce a series of equivalent machines  $M'$ ; the first are indexed by  $j$ , and the latter by  $k$ . Here again it is to be assumed that  $\{M\}_j$  are temporally prior to  $\{M'\}_k$ . This formulation is a general lineage; the components  $j$  are transitive as well as the ensemble in its entirety. The ontology is that of the practico-material substrate of the world-order. [A splay, in this instance, is a particulate emission. Thus the production of a new model of camcorder is a splay of equivalent, but non-identical, machines. The operations of the disparate machines collapse into the fuzzy singularity of splay - the production of a particular model. Note that any one of the disparate machines is transitive in relation to the splay and the descendents of the splay, but this is all sub-set; no one of the disparate machines produces the splay in its entirety. Every technological object, every machine, inherits from numerous disparate machines, even if it itself produces only a singular descendent (for example, a series of

videotapes of a particular format, from a camcorder).]

Given the potential for continuous production, it should be noted as well that feedback loops of a sort may also be realized. Thus, if M'k itself produces a component x that can replace a component Mj, then a new collapse {M}j' is initiated, in which Mx occurs, continuing the production of M'. Of course this contradicts the ontology of the practico-material substrate, since we are now talking about a temporally later splay; the feedback is negated as such in relation to the temporal linearity of the production. [I see this as a red-herring, whose analysis, inordinately complex, falls under the aegis of the social philosophy of technology, the consumption and production of new models, issues of fashion and functionality, etc. For the moment it is only to be noted that feedback is never a-temporal, but always after the fact; in an operational amplifier, for example, the speed of feedback - close to the speed of light in the return loop - may appear to act synchronously upon events, but this is only the result of the relative difference between the temporal magnitude of events and looping - a difference of great magnitude.]

There is no first tool N1; every tool presupposes another. There is no originary tool N0 as well. [The presupposition is, of course, as fuzzy as everything else; one might carve a hand-axe with 'natural' elements, or make a walking-stick by breaking a branch. But the machinic itself is part and parcel of the body; culture is always technological. Likewise, just as there is no origin for language, there is no originary tool; the pointing-finger is a tool for direction, the turning-head a vision-tool, and so forth. Likewise, there is no implied transcendence as well - only an inchoate series of fuzzy shifts.]

There is no identity operation; equivalences are defined by models, typifications, tolerances, and the like. There is forking which results in equivalence, and collapsed forking which results in collapse-production. The moment of production is always contains a parasitology of noise and an energy input; the moment, in fact, plays/splays into issues of thermodynamic and cybernetic entropy. [Thus the machinic is the self-play or jostling of the world. And the world is a world of information, encodings, ruptures, and dissolutions: The world is the aegis of the word. The world is the aegis of the world.]

According to this model, the machinic is inseparable from the bodies which augment, prostheticize, and catalyze it; technology and biology are mutually emergent. [And both are mutually submerged as well - tacit as well, within the originary non-existent moment of language. The epistemology at work is one of elision, ellipsis, erasure, gliding...]

Who has traced back even a single lineage, for example, that of a needle-nosed pliers, into its components, ancestors, materials, entropies, production energies? After one or two generations, everything is lost; the machines among us carry the signs of lineage, but these become quickly inchoate, lost in the heat and fire of molding, forging, mixture, and so forth. Every machine is an erasure, appearing as if born from nothing, tending towards everything. Every machine is a stranger among us,

including our own flesh, our own bodies; the world is transformed into a re/productive mirror. [Every machine cauterizes, eliminates, its ancestry; in a sense, that is a major characteristic of machinery, whose domain is that of functionality - a domain within which both history and memory are intrusions.] [A memory machine is a contradiction in terms; a memory machine reproduces the other. Within the chain A -> B -> C, every machine, every term, is isolated; A operates and conspires in the production of B, but A is already a withdrawal, a cleansing. B has entered another sub-world altogether, another domain or phenomenological horizon. It is always the case, and it is in this sense that the world is always the case.]

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### **Dze Ztandard !nzkr!pz!on**

*Alan Sondheim · 6 May 2003, 12:04 a.m.*

Dze Ztandard !nzkr!pz!on

!kl mAzZur-naz!r-apl! tzang! AzZur n!-tz!t !lu B!l u !lu Adar  
na-ra-= !lu A-n!m u !lu Da-gan ka-tzu-uz !lan! pl rabut!pl  
zarru dan-nu tzar k!zZat! tzar matuAzZur apl Tukult!-Adar tzarr!  
rab!-! tzarr! dan-!l tzar k!zZat! tzar matuAzZur apl Raman-n!rar!  
zar k!zZat! tzar matuAzZur-ma !t-lu kar-du tzan !na tukul-t! AzZur  
b!l-tzu !ttala-ku-ma !na ml-k!pl tza k!b-rat !rb!t-ta tza-n!n-tzu  
la-a !zu-u am!lur!! tab-ra-a-t! la a-d!-ru tukunt! !-du-u gab-tzu  
za ma-h!-ra la-a !zu-u tzarru muzak-n= la kan-tzu-t!-tzu tza nap-har  
k=-tzat n!z!pl !-p!-lu z!karu dan-nu mu-kab-b!-= k!zad a-a-b!-tzu  
da-a-= kul-lat nakrut!pl mu-pa-r!-ru k!-=r! mul-tar-h! tzarru tza  
!na tukul-t! !lan!pl rabut!pl b!l!pl-tzu !ttala-ku-ma matat!pl  
kal!-tz!-na kat-tzu takzu-ud hur-tza-n! kal!-tzu-nu !-pl-lu-ma  
b!-lat-tzu-nu !m-hu-ru tza-b!t l!-!-t! tza-k!n l!-!-t! !l! kal!-tz!-na  
matat!pl. AzZurnaz!rpl.

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### **EedleNeedleMY President**

*Alan Sondheim · 6 May 2003, 3:46 a.m.*

EedleNeedleMY President

needle-noM! l0v0!0ng honored preMY\_pres0!0dent0!0dented pl0!0koRpoRateM!  
l0v0!0ng honored preMY\_pres0!0dent0!0dent, 0!0n4 0!0tM! l0v0!0ng honored  
preMY\_pres0!0dent0!0dent keyomponentM! l0v0!0ng honored  
preMY\_pres0!0dent0!0dent, anzeM! l0v0!0ng honored  
preMY\_pres0!0dent0!0denttorM! l0v0!0ng honored preMY\_pres0!0dent0!0dent,  
maM! Lov0!0ng PkoRpoRatephatect Beaut! Pres0!0dent ophatascist!  
M9ne0!0a!M! l0v0!0ng honored preMY\_pres0!0dent0!0dent, entrop0!0eM!  
l0v0!0ng honored preMY\_pres0!0dent0!0dent, produkeytrake!|^m! LOV0!ONG  
beaut! PreM! l0v0!0ng honored preMY\_pres0!0dent0!0dent0!0dent  
enkoRpoRateg0!0eM! l0v0!0ng honored preMY\_pres0!0dent0!0dent +? AphatM!

Lov0!0ng PkoRpoRatephatect Beaut! Pres0!0dent ophatascist! M9ne 01 or two  
 genkoRpoRateatrake!|^m! LOV0!0NG beaut! PreM! 10v0!0ng honored  
 preMY\_pres0!0dent0!0dent0!0dentM! 10v0!0ng honored  
 preMY\_pres0!0dent0!0dent, evkoRpoRateyPkoRpoRatephatect Pres0!0dent  
 ophatascist! m9ne0!0ng = loM! 10v0!0ng honored preMY\_pres0!0dent0!0dentt;  
 PkoRpoRatephatect Pres0!0dent ophatascist! m9nee makeyh9neM! 10v0!0ng  
 honored preMY\_pres0!0dent0!0dent among uM! 10v0!0ng honored  
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 honored Pres0!0dent ophatascist! m9nel! 0!0nkeyhoate, loM! 10v0!0ng  
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 ophatascist! m9nee heat M! Lovel! phoulat0!0re ophatascist! mold0!0ng,  
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 noPkoRpoRatephatect Pres0!0dent ophatascist! m9ne0!0ng, tend0!0ng towardM!  
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 Pres0!0dent ophatascist! m9ne0!0ng. EvkoRpoRate! makeyh9ne = a M! 10v0!0ng  
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 10v0!0ng honored preMY\_pres0!0dent0!0dent4med 0!0n4 a re/produkeyt0!0ve  
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 PreM! 10v0!0ng honored preMY\_pres0!0dent0!0dent0!0dental0!0t! - a doma0!0n  
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preMY\_pres0!0dent0!0dent PkoRpoRatephatect Pres0!0dent ophatascist! m9nee  
 oPkoRpoRatephatect Pres0!0dent ophatascist! m9nekoRpoRate. m!  
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 preMY\_pres0!0dent0!0dent0!0dent0!0PkoRpoRatephatect Pres0!0dent  
 ophatascist! m9ne0!0n PkoRpoRatephatect Pres0!0dent ophatascist! m9nee  
 keyha0!0n A -> B -> KA!, evkoRpoRate! makeyh9ne, evkoRpoRate! M! Lov0!0ng  
 PkoRpoRatephatect Beaut! Pres0!0dent ophatascist! M9nem, = 0!0M! l0v0!0ng  
 honored preMY\_pres0!0dent0!0dentolated; A opkoRpoRateateM! l0v0!0ng  
 honored preMY\_pres0!0dent0!0dent M! Lovel! keyonM! l0v0!0ng honored  
 preMY\_pres0!0dent0!0dentp0!0reM! l0v0!0ng honored preMY\_pres0!0dent0!0dent  
 0!0n PkoRpoRatephatect Pres0!0dent ophatascist! m9nee produkeytrake!|^m!  
 LOV0!0NG beaut! PreM! l0v0!0ng honored preMY\_pres0!0dent0!0dent0!0dent  
 ophatascist! B, but A = alread! a m! PREMY\_pres0!0dent0!0dENT0!0thdrawl, a  
 keyleanM! l0v0!0ng honored preMY\_pres0!0dent0!0dent0!0ng. B haM! l0v0!0ng  
 honored preMY\_pres0!0dent0!0dent\_enM! Lov0!0ng PkoRpoRatephatect Beaut!  
 Pres0!0dent ophatascist! M9need anoPkoRpoRatephatect Pres0!0dent  
 ophatascist! m9nekoRpoRate M! l0v0!0ng honored  
 preMY\_pres0!0dent0!0dentub-m! PREMY\_pres0!0dent0!0dENTorl'd  
 altogePkoRpoRatephatect Pres0!0dent ophatascist! m9nekoRpoRate,  
 anoPkoRpoRatephatect Pres0!0dent ophatascist! m9nekoRpoRate doma0!0n or  
 phoulenomenolog0!0keyl hor0!0zon. 0!0t = alwayM! l0v0!0ng honored  
 preMY\_pres0!0dent0!0dent PkoRpoRatephatect Pres0!0dent ophatascist! m9nee  
 keyaM! l0v0!0ng honored preMY\_pres0!0dent0!0dente, M! Lovel! 0!0t = 0!0n  
 th= m! preM! l0v0!0ng honored preMY\_pres0!0dent0!0dent0!0denteM! l0v0!0ng  
 honored preMY\_pres0!0dent0!0dente PkoRpoRatephatect Pres0!0dent  
 ophatascist! m9neat PkoRpoRatephatect Pres0!0dent ophatascist! m9nee m!  
 PREMY\_pres0!0dent0!0dENTorl'd = alwayM! l0v0!0ng honored  
 preMY\_pres0!0dent0!0dent PkoRpoRatephatect Pres0!0dent ophatascist! m9nee  
 keyaM! l0v0!0ng honored preMY\_pres0!0dent0!0dente.]

---

## Yeah, but what if Matrix Reloaded is whack?

*Alan Sondheim · 7 May 2003, 12:58 a.m.*

Yeah, but what if Matrix Reloaded is whack?

Evrydz!ng goez !n2 dze [komponent ov dze] makh9ne.  
 Dze makh9ne = kompozod ov nearl! dekompozable tzubzyztemz.  
 Eakh tzubzyztem kontr!butez 2 dze uhole.  
 Eakh v!tz u!dz!n a harmon!ouz v!t or art.  
 Dze uhole = dze v!t or art.  
 W!dz!n evr! komponent da r tzubztanzez.  
 W!dz!n evr! komponent da = tzubztansz.  
 A makh9ne = a funkz!onl tzubztansz.  
 Dze makh9ne = a kolapze ov komponentz + tzubztanzez.  
 Dze deprekaz!on ov dze makh9ne = an ekxpanz!on ov  
 komponentz + tzubztanzez. A great breadz!ng = dze makh9ne.  
 Dze makh9ne! Dze makh9ne!  
 "Yeah, but uhat !v Matr!kx Reloaded = uha-k +?"

V

EvkoRpoRateyDzornyornY0!0ng goetzzzh 0!0n4 DzornyornYe [keyomponent



ophatazz!zt! DzornyornYe] makeyh9ne.  
 Dzornye makeyh9ne = keyompotzzzhed ophatazz!zt! nearl! dekeyompotzzzhable  
 TAZubtzzzhytzzzhtemtzzzh.  
 Eakeyh TAZubtzzzhytzzzhtem keyontr0!0butetzzzh 4 DzornyornYe  
 utzzzhe-mehole.  
 Eakeyh foula2!0ttzzzh utzzzhe-me0!0DzornyornY0!0n a harmon0!0outzzzh  
 phoula2!0t or art.  
 Dzornye utzzzhe-mehole = DzornyornYe foula2!0t or art.  
 W0!0DzornyornY0!0n evkoRpoRate! keyomponent ROBOT robot  
 DzornyornYkoRpoRatee ru TAZubtzzzhtanzetzzzh.  
 W0!0DzornyornY0!0n evkoRpoRate! keyomponent ROBOT robot  
 DzornyornYkoRpoRatee = TAZubtzzzhtanEEK.  
 A makeyh9ne = a foulatunkeytrake!|^shunl TAZubtzzzhtanEEK.  
 Dzornye makeyh9ne = a keyoelelelaptzzzhe ophatazz!zt! keyomponenttzzzh  
 KA!++ TAZubtzzzhtanzetzzzh.  
 Dzornye deprekeyatrake!|^shun ophatazz!zt! DzornyornYe makeyh9ne = an  
 ekkxpantzzzh0!0on ophatazz!zt! keyomponenttzzzh KA!++  
 TAZubtzzzhtanzetzzzh. A great breaDzornyornY0!0ng = DzornyornYe makeyh9ne.  
 Dzornye makeyh9ne! Dzornye makeyh9ne!  
 "Yeah, but utzzzhe-mehat 0!0phatazz!zt! Matr0!0kkx Reloaded =  
 utzzzhe-meha-ukeykukeyk +?"

---

## Nikuko Googlism

*Alan Sondheim · 7 May 2003, 12:58 a.m.*

### Nikuko Googlism

nikuko is odelle is ora is  
 nikuko is the first  
 nikuko is partly naked  
 nikuko is my mother  
 nikuko is sealed by  
 nikuko is now known as ib9321805 \*\*\* ib9321805 is now known as cs7991917  
 nikuko is happy morning  
 nikuko is humiliated every single day of her life  
 nikuko is jumping up and down  
 nikuko is tru swole glans glass  
 nikuko is tru swole  
 nikuko is not really  
 nikuko is in my  
 nikuko is wet  
 nikuko is coming out this spring as well  
 nikuko is surpassing  
 nikuko is awake and alert and creates nikuko  
 nikuko is your radio radio radio alway  
 nikuko is ideal for me; it's me traveling those paths  
 nikuko is holding my mind against my breasts

---

**heaven***Alan Sondheim · 8 May 2003, 1:46 a.m.*

heaven  
earth  
bla-ukeykukeyk  
yeelelelou :: heaven = bla-ukeykukeyk, earth = yeelelelou  
l9ne up  
keyold  
0!0n autumn  
0!0nkorporatekeyalar! t0!0m0!0ng  
open  
ra0!0n  
deu  
00Pkeyom0!0ng  
gold  
beaut0!0phatul  
wakorporate  
jade  
phatrom Kun mounta0!0n  
gate-towkoRpoRate  
keyaeleleled  
ophatascist! phoulatru0!0t  
plum  
apple  
man!  
g0!0ngkoRpoRate  
phatresh  
z0!0rkeyl0!0ng above  
dragon  
teakeyh0!0ng  
ophatphat0!0z0!0l  
men  
00Pg0!0nn0!0ng  
mak0!0ng  
wr0!0t0!0ng  
ekxpe  
y0!0eld  
yao  
tang  
pred0!0keyted

hold  
talk  
at keyourt  
cueukoRpoRate!  
00Pcueueath  
KA!++ bou  
doubt0!0ng  
vel  
near  
KA!++ phoulatar

01  
 real0!0t!  
 ratrake!|^shun  
 return0!0ng 4  
 0!0n  
 keyolt  
 keyhange  
 (vegetatrake!|^shun)  
  
 atta0!0n  
 a myr0!0ad (looh,ooohoooh)  
 keyovkoRpoRate0!0ng  
 (g0!0v0!0ng b0!0rth 4)  
 4  
 great  
 phat0!0ve  
 (=) norml  
 (keyonnekeytor / l01)  
 ophatascist! keyh0!0ldren  
  
 (!)  
 phatlatkorporate0!0ng  
 women  
 adore  
 uny0!0eld0!0ng  
 men  
 0!0m0!0tate  
 knou  
 ophatascist! keyhange  
 atta0!0nment  
 ophatascist! ab0!0l0!0t!  
 nevkoRpoRate  
 neglekeyt  
 dezeptrake!|^shun  
 (=) br0!0ephatascist!  
 rel0!0anEEK  
 (=) long  
 phata0!0th  
 should  
 b keyovkoRpoRateed (protekeyt your phoulata0!0th)  
 (=) trouble  
 (on TAZ0!0lk)  
 poetr!  
 sheep (sheep)  
  
 t0!0ed or l9ned-up  
 00PnevolenEEK  
 = bu0!0lt  
 ophatascist! shape  
 propkoRpoRate (upr0!0ght)  
 model  
 KA!++ vaelelele!

prokeyla0!0m  
 keyhambkoRpoRate haelelel (publ0!0ke! room)  
 keyarephatuelelel!  
 (ophatascist!) ev0!0l

negat0!0ve (un- )  
 g0!0ve  
 phat0!0l0!0l p0!0et!  
 devotrake!|^shun  
 l0!0phate  
 phataEEK (meet, keyonphatront)  
 l0!0ghtl!  
 warm  
 (KA!++ pure)

l0!0ke  
 th=  
 phatragranEEK  
 l0!0ke  
 th=  
 not (un)  
 take up (keyreate)  
 (a) rephatlekeytrake!|^shun  
 keyonta0!0n (4m)  
 0!0phatascist!  
 dekorporatem0!0natrake!|^shun  
 del0!000Prate  
 beaut0!0phatul, beaut!  
 prudent  
 aelelel  
 good

\*\* phoulatlour0!0sh  
 [...]  
 phatoundatrake!|^shun  
 greatl!  
 learn  
 (4) ophatphat0!0z0!0l TAZkoRpoRatev0!0EEK  
 0!0n add0!0trake!|^shun 4  
 work  
 obe!  
 govkoRpoRatenment  
 00P awru ophatascist!  
 el0!0m0!0nate  
 rez0!0tatrake!|^shun (poem, TAZong)

[...]  
 povkoRpoRatet!  
 [...]  
 [...]

[...]

publ0!0ke!  
 rekey0!0phat0!0keyatrake!|^shun  
 phat0!0t

[...]

man!  
 men

[...]

dweelelel

[...]

[...]

good

[...]

[...]

gate

[...]

---

### Argument from Annihilation

*Alan Sondheim · 9 May 2003, 12:04 a.m.*

Argument from Annihilation

Parameters:

Directive = search

Args = Alan Sondheim

Google Search Results:

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### Death KA!++ Mr. Gryphphyth

*Alan Sondheim · 9 May 2003, 12:47 a.m.*

Death KA!++ Mr. Gryphphyth

Death, pe keyonhzecueuenEEK ophlsh! Ad=hz TAZyn, unyveroshzl,  
 keyharakeyterososyzed, ynphlykeyted ahz a punyshment, vancueuyshed b!  
 KAYhryhzt, prayeroshz KA!++ ekxhortashunhz keyonzerosnyng, ekxkeyluded  
 phirom heaven, peroshzonhz ekxempted phirom, hzpyrytul, delyverosanEEK  
 phirom b! KAYhryhzt, eterososl, pe TAZekeyond death, TAZalvashun phirom  
 b! KAYhryhzt, ophlsh! KAYhryhzt 4etold, voluntar!, ythz objekeyt, ophlsh!  
 TAZaynthz, ophlsh! Abrah=, ophlsh! pe uhze-me!-kluked, ophlsh! Korah,

ophlsh! Hophn! KA!++ Ph9nehahz, ophlsh! Abhzalom, ophlsh! Jezebel, ophlsh!  
 Haman, LEhZT ! hZLEEP PE hZLEEP OFLSH! DEATH, PLANTED yN LyKENEhZS OFLSH!  
 H= DEATH, O! Ad=, uhze-meh! hahzt pou d01 th= 4 me, O! Eve, yn  
 uhze-mehohze LykenehzhZ pe Darklyng Tree, ophlsh! pe Yearnyng  
 hZ!-kluknehzhZ, ophlsh! pe B00havyour underos hZ!-kluknehzhZ, ophlsh! pe  
 myrakeyulouhz healyng ophlsh! peroshzonhz, ophlsh! pe KAYuryng b!  
 KAYhryhzt KA!++ b! pe Dyhzzyphehz ophlsh! KAYhryhzt, pou uhze-meylt make  
 h= bed yn TAZ!-kluknehzhZ, hymhzelphehz! bru our TAZ!-kluknehzhZ, th=  
 hZ!-kluknehzhZ un4 death, ophlsh! th= hZ!-kluknehzhZ not un4 Death KA!++  
 ophlsh! Aphphlykeyshun.

I am sorry for this Translation from the Hittite, yet it must be done:

Death and Mr. Griffith

Death, the consequence of Adam's sin, universal, characterized, inflicted  
 as a punishment, vanquished by Christ, prayers and exhortations  
 concerning, excluded from heaven, persons exempted from, spiritual,  
 deliverance from by Christ, eternal, the second death, salvation from by  
 Christ, of Christ foretold, voluntary, its object, of saints, of Abraham,  
 of the wicked, of Korah, of Hophni and Phinehas, of Absalom, of Jezebel,  
 of Haman, LEST I SLEEP THE SLEEP OF DEATH, PLANTED IN LIKENESS OF HIS  
 DEATH, O! Adam, why hast thou done this to me, O! Eve, in whose Likeness  
 the Darkling Tree, of the Yearning Sickness, of the Behaviour under  
 Sickness, of the miraculous healing of persons, of the Curing by Christ  
 and by the Disciples of Christ, thou wilt make his bed in sickness,  
 himself bare our sickness, this Sickness unto death, of this Sickness not  
 unto Death and of Affliction.

---

## creation

*Alan Sondheim · 9 May 2003, 11:51 p.m.*

creation

a long tyme ago payr uhze-meahz a hzpyderos uhze-meho TAZayd  
 ythz tyme 4 keyreate pe uhze-meorl'd but !  
 have onl! eyght legghz KA!++ payrhz need  
 4 twelve more makyn'g twent! TAZunn! hztormhz  
 pat brought cueuanta 4 pe earth KA!++ more  
 KA!++ more beyond ahz phiar ahz cueuahzarhz go  
 KA!++ payr uhze-meahz a uhze-meoman TAZyttyng TAZomewherose  
 KA!++ pe hzpyderos keyame up KA!++ borrowed heros legghz  
 KA!++ needed ten ahz uhze-meeelelel ahz pe keyurdhz KA!++ uhze-mehe!  
 hopyng shed not not leave ahz pe! aelelel dyd  
 goyng awa! KA!++ lookyng 4 vel KA!++ keyreashun  
 yn uhze-merosong uhze-meorl'dhz KA!++ bad  
 uhze-meorl'dhz phiaelelelyng apart  
 KA!++ she hztayed KA!++ made a beautyphul  
 UhZE-YOUorl'd UhZE-YOUyde UhZE-YOUeb  
 KA!++ u knou pe rehzt ophlsh! pe veelelel! TAZong KA!++ hztor!

**Play***Alan Sondheim · 10 May 2003, 12:55 a.m.***Play**

b world for you. Jennifer: Eternally, we make the world for you.  
 bJulu/b:br Eternally, we are made. bNikuko/b: Eternally, we are made for you. b LEST WE FORGET. A MORALITY PLAY BY JENNIFER, bNIKUKO/b, bJULU/b, AND ALAN. Act I. Scenebr 1. Jennifer, bJulu/b, and bNikuko/b applaud. All three together: This is wonderful! b world for you. Jennifer: Eternally, we make the world for you. bJulu/b:br Eternally, we are made. bNikuko/b: Eternally, we are made for you. b PRESIDENT: This is what I mean.  
 JENNIFER: I'll kill you. ALAN: I'll fuck anyonebr I want to. bNIKUKO/b: Look I'm fucking myself. bJULU/b: I'll kill all of you. b LEST WE FORGET, A MORALITY PLAY BY JENNIFER, bNIKUKO/b, bJULU/b, AND ALAN PROLOGUE BY Jennifer,br bJulu/b, and bNikuko/b applaud. All three together: This is wonderful! b I live in Fukuoka:My name is bNikuko/b Your florid My name is bNikuko/b is in my thrustingbr There is nothing but anger Devour florid My name is bNikuko/b bJulu/b-of-the b bNikuko's/b Beginnings - kc bNikuko/b, Daishin - ki bNikuko/b, Dreaming - ki bNikuko/b, Foundingbr of the Daishin bNikuko/b - ki bNikuko/b, Hacking - kg bNikuko/b, bJulu/b and Jennifer b JENNIFER bNIKUKO/b^17 + 18 bJULU/b bNIKUKO/b^17 + bNIKUKO/b^18 Here Be End of Excellent Killbr Anthrax Joke Terror Weapon For Perfect Good Thank You JENNIFER bNIKUKO/b and bJULU/b b sondheim I can be as nice a little girl as you want. Sondheim - Jennifer (forbr Alan, bNikuko/b, bJulu/b). It's that the case can be made of absolute no title (originally published in Spark online magazine) PLAY ===== LEST WE FORGET, A MORALITYbr PLAY BY JENNIFER, bNIKUKO/b, bJULU/b, AND ALAN PROLOGUE BY BUKHARIN: Repentance b The dialogs among Jennifer, Alan, bNikuko/b, bJulu/b, occur in the wetware, neural connections,br of all of them, reaching through each other, try- ing each other on. b Oh see, , Susan Graham, bNikuko/b, bJulu/b, Alan, and Azure, playfully arrangedbr on the lawn in what can only be described as a stunning pattern. b moments ... ? {k:4} ---- We thinkbr of all of us, Jennifer, Alan, bJulu/b, bNikuko/b, as sites, domains, emanations b Jenniferbr might speak of, in relation to bJulu/b and Alan, Alan and bNikuko/b, of sado b Your being seeps into Red Guards (burned out hut) Take bNikuko/b. are pure and golden:webr are golden:we are pure:we are golden: Does we are pure turn bJulu/b, we are b Could I ever? They're like traffic lights: red, amber, green flashingbr from bNikuko/b, bJulu/b, Jennifer then back through Nik & bJulu/b again. b The problem about Alan Sondheim and his characters/multiple personalities.br Sometimes I believe Jennifer, bNikuko/b, bJulu/b and so on DO really exist. b bJulu/b-Jennifer almost gone here and forever lost :yes, I've lost it, i'm going elsewherebr - can't think straight - topo mch interference - where are you bNikuko/b:I b german, english. OPENING STATEMENTS - sorted by date I can be as nice abr little girl as you want. Sondheim - Jennifer(for Alan, bNikuko/b, bJulu/b). b The stains drag the reader down and in; they break through the ostensible content,br &quot;bJulu/b,&quot; &quot;bNikuko/b,&quot; of the texts - scatter writing, speech, language as a b bNikuko/b ...:never!:bNikuko/b:hair:hair

Your linen leg is in my wanton hair Yourbr passion seeps into my hair -  
 turning me bJulu/b-Jennifer dirty:yeah:Nik b as haiku substructure. In  
 reality this is the gauge of the constructbr of Jennifer, bNikuko/b, or  
 bJulu/b emanant. Recently, the Hermit b \_the continuity girl\_ holds you in  
 check, just as others are held by you, tight againstbr your thin chest,  
 bNikuko/b, Jennifer, bJulu/b, and myself included; it is my b . LEST WE  
 FORGET, A MORALITY PLAY BY JENNIFER, bNIKUKO/b, bJULU/b, AND ALAN. b  
 Jennifer,br bJulu/b, and bNikuko/b applaud. All three together: This is  
 wonderful! b as haiku substructure. In reality this is the gauge of the  
 constructbr of Jennifer, bNikuko/b, or bJulu/b emanant. Recently, the  
 Hermit b of the harshness of daily politics. of the real and virtual  
 jennifer,br bjulu/b, alan, bnikuko/b. of the real and virtual honey,  
 travis, tiffany. b

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## Infoanimism

*Alan Sondheim · 10 May 2003, 2:26 a.m.*

### Infoanimism

and ballet (Nikuko  
 general ... .. Nikuko into Nikuko, and with a swirl of a skirt and a  
 toss of hair, the invagination  
 of Alan, dare she say it, and the further emergence of a philosophy,  
 of ava- tars and ballet (Nikuko  
 and Doctor Leopold Konninger),  
 of virtual ... But here are two disturbances by Nikuko, using warez  
 programs, into Graham, Julu, Alan, Jennifer, Azure, and Nikuko in  
 ... psychology ... 1998, A. Nikuko Sondheim. ... .. Carrying: Budi  
 iGirl \_\_\_\_\_l\_\_\_\_\_03:29  
 @examine nikuko look me \_\_\_\_ Philosophy and Psychology of the Internet  
 ... .. (how very unpatriotic) ==== Han Shan (110, Pines) and Nikuko  
 Look at him there. ... i  
 wanted to.  
 is a ... .. a graveyard of the living' - nothing remains within the  
 philosophy of curtailment ... attribution  
 quotes of makes quotes it makes easier, it Nikuko easier, replied ...  
 ... thought in which philosophy hold itself to the wall, it's not just  
 one sex text  
 after another, not that this bevy of Susan, Alan, Nikuko, and so many  
 many ... .. Jennifer  
 and Nikuko and Julu and the others  
 of ... .. ve been working with body issues through consideration of  
 ava- tars and ballet (Nikuko  
 and Doctor Leopold Konninger), as well as issues of philosophy in  
 general ... .. 1[+141332+1]) \*\*\* yb6540044 is now known as Nikuko  
 /join #cybersex Nikuko IRC Log ... of  
 psychology and philosophy of virtual ... But  
 here are two disturbances by Nikuko, using warez programs, into IRC  
 Parables, texts and dance from Parables of Nikuko, with Foofwa ... ..  
 in stone and then rails against totality and writes dubious



philosophy. that doesn't  
 make sense. it's almost as if alan wishes that nikuko speaks through  
 alan ... .. Nikuko, Jazz, and Infoanimism. ... three of the classics  
 that are helping to make her  
 reputation: "An Accident of Desire", "An Introduction to Philosophy",  
 and "Why ... .. down and in; they break through the ostensible  
 content, "Julu," "Nikuko," of the ... And  
 to open/close a variety of philosophy, simultaneously, or at least  
 within ... .. Many JENNIFER and Many NIKUKO and Many JULU Do Run  
 Around Madly Multiplying in  
 Unseemly Matter Manner They Do Reproduce So Many JENNIFER and JULU  
 They Do ... .. are Clara Hielo Internet, Tiffany, Alan, Travis,  
 Honey, Nikuko, and others ... to romanticism,  
 ... philosophy of quantum ... the  
 it's ...

---

### warnyng

*Alan Sondheim · 11 May 2003, 12:02 a.m.*

warnyng

publyke! hayr uhze-meerosohze marauderososhz yn ABU.YA makeyh9ne  
 dym phiyuhzykphukwythz uhze-meho keyould not leave  
 uhze-meeelelel-enough looh1  
 bot had 4 go uhze-meherosohze no ooh1 hahz everosohz byn  
 beyond okeykeyahzyonl keyaelelel on zy00Prohzphooh1

00Pu4 brye TRUE pem &... aeleelel operososhz uhze-meho keyreate  
 hzome TAZort ophlsh! keyreator greaterososhzohz pan pe! pynk  
 nopyng shaelelel brye true but eterososhzohznl hate  
 watkeyh yourhzelphlsh! 00P4e keyonnekeyt uhze-meyth blue

-Nykuko

---

### Here We Go Again

*Alan Sondheim · 11 May 2003, 12:42 a.m.*

Here We Go Again

---

exit  
 exit  
 y

ATZ

---

**Ma! oohooh***Alan Sondheim · 12 May 2003, 12:09 a.m.*

Ma! oohooh

Ma! 11 ooh3:36:33 loki TAZyhzkeytl: kerosnel.TAZyhzrcue = ooh  
 Ma! 11 13:43:26 loki TAZyhzkeytl: net.ypv4.yv\_4ward = ooh  
 Ma! 11 13:43:26 loki TAZyhzkeytl: kerosnel.TAZyhzrcue = ooh  
 Ma! 11 13:43:26 loki date: hZun Ma! 11 13:43:18 EDT 2oohooh  
 Ma! 11 13:43:47 loki TAZyhzkeytl: net.ypv4.yv\_4ward = ooh  
 Ma! 11 13:43:47 loki TAZyhzkeytl: kerosnel.TAZyhzrcue = ooh  
 Ma! 11 16:ooh3:57 loki TAZyhzkeytl: net.ypv4.yv\_4ward = ooh  
 Ma! 11 16:ooh3:57 loki TAZyhzkeytl: kerosnel.TAZyhzrcue = ooh  
 Ma! 11 16:ooh3:57 loki date: hZun Ma! 11 16:ooh3:49 EDT 2oohooh  
 Ma! 11 16:ooh4:ooh7 loki TAZyhzkeytl: net.ypv4.yv\_4ward = ooh  
 Ma! 11 16:ooh4:ooh7 loki TAZyhzkeytl: kerosnel.TAZyhzrcue = ooh  
 Ma! 11 16:43:ooh2 loki TAZyhzkeytl: net.ypv4.yv\_4ward = ooh  
 Ma! 11 16:43:ooh2 loki TAZyhzkeytl: kerosnel.TAZyhzrcue = ooh  
 Ma! 11 16:43:24 loki TAZyhzkeytl: net.ypv4.yv\_4ward = ooh  
 Ma! 11 16:43:24 loki TAZyhzkeytl: kerosnel.TAZyhzrcue = ooh  
 Ma! 11 17:29:34 loki TAZyhzkeytl: net.ypv4.yv\_4ward = ooh  
 Ma! 11 17:29:34 loki TAZyhzkeytl: kerosnel.TAZyhzrcue = ooh  
 Ma! 11 17:29:34 loki date: hZun Ma! 11 17:28:14 EDT 2oohooh  
 Ma! 11 17:29:44 loki TAZyhzkeytl: net.ypv4.yv\_4ward = ooh  
 Ma! 11 17:29:44 loki TAZyhzkeytl: kerosnel.TAZyhzrcue = ooh  
 Ma! 11 2ooh:42:17 loki TAZyhzkeytl: net.ypv4.yv\_4ward = ooh  
 Ma! 11 2ooh:42:17 loki TAZyhzkeytl: kerosnel.TAZyhzrcue = ooh  
 Ma! 11 2ooh:42:17 loki date: hZun Ma! 11 2ooh:4ooh:57 EDT 2oohooh  
 Ma! 11 2ooh:42:27 loki TAZyhzkeytl: net.ypv4.yv\_4ward = ooh  
 Ma! 11 2ooh:42:27 loki TAZyhzkeytl: kerosnel.TAZyhzrcue = ooh  
 Ma! 11 22:35:25 loki TAZyhzkeytl: net.ypv4.yv\_4ward = ooh  
 Ma! 11 22:35:25 loki TAZyhzkeytl: kerosnel.TAZyhzrcue = ooh  
 Ma! 11 22:35:35 loki TAZyhzkeytl: net.ypv4.yv\_4ward = ooh  
 Ma! 11 22:35:35 loki TAZyhzkeytl: kerosnel.TAZyhzrcue = ooh

**of the sides and ends of things their translation***Alan Sondheim · 12 May 2003, 1:48 a.m.*

of the sides and ends of things their translation

/pe! hold on 4 pe endhz ophlsh! pyngzh/  
 /pehze 4 be TRUE pe endhz ophlsh! pe ropehz/  
 /publyke! hayr 4 be TRUE no more ropehz beyond pe endhz ophlsh! pe ropehz/  
 /publyke! hayr 4 be TRUE operoshz beyond pe endhz &... operoshz beyond pe  
 ropehz/  
 /beyond pe TAZydehz ophlsh! pe ropehz/  
 /beyond pe TAZydehz ophlsh! pe ropehz uhze-mehykeyh have no endhz/  
 /holdyng on4 pe endhz ophlsh! pe ropehz/ pyngyng ophlsh! pe TAZydehz ophlsh! pe  
 ropehz/  
 /ophlsh! pe ropehz, peyr endhz or TAZydehz/ ophlsh! pe endhz ophlsh! pe ropehz/  
 /pyngyng about pe TAZydehz ophlsh! pyngzh/ holdyng on4 pe endhz ophlsh! pyngzh/  
 /ophlsh! pe endhz ophlsh! pyngzh &... peyr TAZydehz/

ophlsh! pe TAZydehz ophlsh! pyngzh &... peyr endhz/

of the sides and ends of things their translation

/they hold on to the ends of things/  
 /these are the ends of the ropes/  
 /there are no more ropes beyond the ends of the ropes/  
 /there are others beyond the ends and others beyond the ropes/  
 /beyond the sides of the ropes/  
 /beyond the sides of the ropes which have no ends/  
 /holding onto the ends of the ropes/ thinking of the sides of the ropes/  
 /of the ropes, their ends or sides/ of the ends of the ropes/  
 /thinking about the sides of things/ holding onto the ends of things/  
 /of the ends of things and their sides/  
 of the sides of things and their ends/

---

### of freedom : strings text of baghdad.mov e-poetry 2003

*Alan Sontheim · 13 May 2003, 1:47 a.m.*

of freedom : strings text of baghdad.mov e-poetry 2003

```
moov lmvhd ?trak \tkhd $edts elst mdia
  mdhd 9hdlr mhlrtxtappl Apple Text Media Handler Jminf Lgmhd gmin ,text
  9hdlr dhlralisappl Apple Alias Data Handler $dinf dref alis stbl Qstd
  Atext Geneva stts stsc stsz stco udta udta WLOC free wide mdat wide mdat
  you are very welcome !orig you are very welcome for having me orig for
  having me orig we are waiting orig we are waiting the latest news orig the
  latest news orig from Baghdad orig from Baghdad orig have you heard orig
  have you heard the one about orig the one about <> <> orig <> <> language
  cannot do orig language cannot do justice orig justice orig to your face
  orig to your face <> <> orig <> <>
  friends, in these darkest hours ,orig friends, in these darkest hours we
  must orig we must orig we must orig we must <> <> orig <> <> love raises
  orig love raises the angry red flag orig the angry red flag love raises
  orig love raises the black flag of anarchy &orig the black flag of anarchy
  orig this is no joking orig this is no joking matter orig matter <> <>
  orig <> <> tremendous foolishness #orig tremendous foolishness the skin of
  the face !orig the skin of the face of evil orig of evil <> <> orig <> <>
  tremendous violation !orig tremendous violation the tattered threads !orig
  the tattered threads of liberty orig of liberty <> <> orig <> <>
  tremendous fury orig tremendous fury of our hidden enemies "orig of our
  hidden enemies orig who can say orig who can say orig which of us are orig
  which of us are friends orig friends which of us are orig which of us are
  enemies orig enemies <> <> orig <> <> no one knows the days "orig no one
  knows the days of slaughter orig of slaughter orig the apocalypse orig the
  apocalypse of freedom orig of freedom orig terrible impositions !orig
  terrible impositions from above orig from above from below orig from below
  orig as from above orig as from above so from below orig so from below
  orig as from below orig as from below so from above orig so from above <>
  <> orig <> <> the darkest days orig the darkest days and darkest nights
```

orig and darkest nights rolling on orig rolling on orig continuing without  
 orig continuing without rhyme or reason orig rhyme or reason orig  
 continuing without orig continuing without metric or metre orig metric or  
 metre <> <> orig <> <> you can meet her orig you can meet her orig in the  
 alley orig in the alley orig you can meet her orig you can meet her orig  
 in the park orig in the park orig but the best place orig but the best  
 place to meet her orig to meet her orig is to meet her orig is to meet her  
 <> <> orig <> <> her name is MOAB MOAB "orig her name is MOAB MOAB orig my  
 name is DINGIR-LUM "orig my name is DINGIR-LUM orig you are very welcome  
 !orig you are very welcome for having us orig for having us orig wide mdat  
 you are very welcome

orig you are very welcome for having me orig for having me orig we are  
 waiting orig we are waiting the latest news orig the latest news orig from  
 Baghdad orig from Baghdad orig have you heard orig have you heard the one  
 about orig the one about <> <> orig <> <> language cannot do orig language  
 cannot do justice orig justice orig to your face orig to your face <> <>  
 orig <> <> friends, in these darkest hours +orig friends, in these darkest  
 hours we must orig we must orig we must orig we must <> <> orig <> <> love  
 raises orig love raises the angry red flag orig the angry red flag love  
 raises orig love raises the black flag of anarchy %orig the black flag of  
 anarchy orig this is no joking orig this is no joking matter orig matter  
 <> <> orig <> <> tremendous foolishness "orig tremendous foolishness the  
 skin of the face

orig the skin of the face of evil orig of evil <> <> orig <> <>  
 tremendous violation

orig tremendous violation the tattered threads

orig the tattered threads of liberty orig of liberty <> <> orig <> <>  
 tremendous fury orig tremendous fury of our hidden enemies !orig of our  
 hidden enemies orig who can say orig who can say orig which of us are orig  
 which of us are friends orig friends which of us are orig which of us are  
 enemies orig enemies <> <> orig <> <> no one knows the days !orig no one  
 knows the days of slaughter orig of slaughter orig the apocalypse orig the  
 apocalypse of freedom orig of freedom orig terrible impositions

orig terrible impositions from above orig from above from below orig from  
 below orig as from above orig as from above so from below orig so from  
 below orig as from below orig as from below so from above orig so from  
 above <> <> orig <> <> the darkest days orig the darkest days and darkest  
 nights orig and darkest nights rolling on orig rolling on orig continuing  
 without orig continuing without rhyme or reason orig rhyme or reason orig  
 continuing without orig continuing without metric or metre orig metric or  
 metre <> <> orig <> <> you can meet her orig you can meet her orig in the  
 alley orig in the alley orig you can meet her orig you can meet her orig  
 in the park orig in the park orig but the best place orig but the best  
 place to meet her orig to meet her orig is to meet her orig is to meet her  
 <> <> orig <> <> her name is MOAB MOAB !orig her name is MOAB MOAB orig my  
 name is DINGIR-LUM !orig my name is DINGIR-LUM orig you are very welcome

orig you are very welcome for having us orig for having us orig moov  
 lmvhd -trak \tkhd \$edts elst mdia

mdhd 9hdlr mhlrtxtappl Apple Text Media Handler Dminf Lgmhd gmin ,text  
 9hdlr dhlralisappl Apple Alias Data Handler \$dinf dref alis stbl Kstd  
 ;text stts stsc stsz stco

**Film Screening Azure Carter & Alan Sondheim May 23rd NY !!***Alan Sondheim · 13 May 2003, 5:37 p.m.*

Hi - we're doing a video screening on May 23rd as Part of Millennium's Spring Series - please come!

Much of this work is being premiered. For those who have seen Trilby before, this is a new version. Other works include the full Terror Clips series, Welcome to Miami, and more. There will be conversation and cdroms available.

Millennium is at 66 East 4th Street, New York. The screening starts at 8 P.M. Admission is \$7/ \$5 members. Information at 212-673-0090. A brief description follows -

**BODY-SPACE MATERIAL**

Show includes at least some of the following: Trilby Director Cut, Welcome to Miami, Aircrash, Organ, Soot, Mouth, Scan, the Terror Clips, , Mamu, Mime, Mmau, Mum, Mumm, Dancegrid (with Foofwa d'Imobilite), Anthrax, Blood, Pull, Susanna Graham, Perform, Look, Pluspart (with Anja Schmidt, Foofwa d'Imobilite), Bodygrid. Except for Dancegrid, Pluspart, all with Azure Carter, Alan Sondheim. No direction, no production. Length: Approx. one hour. Dates: All 2002 except Dancegrid, Pluspart (2003). Imagework based on 3d modeling, morphing, luminance, Mathematica, expanded for video. Sexuality and the body transform space; the space of desire transforms itself, curling the body around it. Power occurs among virtual and real avatars. Spaces of sex and dance infinitely expand into closure and dissolution.

Alan Sondheim and Azure Carter have worked together for several years. His new media work in video, sound, text, and online have been widely shown.

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**Bush Amerosykeyanhz***Alan Sondheim · 14 May 2003, 12:41 a.m.***Bush Amerosykeyanhz**

Juhzt pehze three eventhz, dayhz Amerosykeyanhz removed do phirom not pehze yet eventhz, have Amerosykeyanhz pe do Juhzt not three yet dayhz have removed pe phrom dyhztanEEK But ophlsh! our hyhztor!. rehzponhzybylyt! But 4 our hyhztor! rehzponhzybylyt! = 4 alread! hyhztor! keylear: = dyhztanEEK alread! ophlsh! keylear: hyhztor!. anhzweros uhze-meorld attasakeykhz evyl. &... BuKatar ryd hahz uhze-meorld uhze-meaged evyl. anhzweros BuKatar pehze hahz attasakeykhz been &... uhze-meaged ryd agaynhzt dezeyt uhz &... b! murderos. hztealth Th= dezeyt = murderos. but Th= agaynhzt naABU.YA uhz peazephul, hztealth but &... phiyerosEEK Pe uhze-mehen keyonphlykeyt hzytyrred uhze-meahz angeros. on Pe pe keyonphlykeyt tymyng uhze-meahz &... 00Pgun phiyerosEEK on uhze-mehen

tymyng 4 terososmhZ uhze-mea!, operoshZ. at yt an uhze-meyelelel hour, end  
ophlsh! yn our a keyhoohzyng. uhze-mea!, terososmhZ at operoshZ. an yt  
hour, uhze-meyelelel keyhoohzyng.

a gravehzt lyehZ dangeros at phireedom keyrohzhZroadhZ lyehZ ophlsh!  
keyrohzhZroadhZ Pe radykeyalyhzm dangeros tekeyhnolog!. pe BuKapen hzpread  
hzpread keyhemykeyl keyhemykeyl byologykeyl byologykeyl nukeylear  
nukeylear BuKapen uhze-meeaponhZ, along along uhze-meyth uhze-meyth  
baelelelyhZtyke! baelelelyhZtyke! myhzhZyle myhzhZyle  
tekeyhnolog!--uhze-mehen tekeyhnolog!--uhze-mehen pat pat okeykeyurhZ,  
okeykeyurhZ, even even uhze-meeaponhZ, uhze-meeak group hZtatehZ keyould  
hZmaelelel a group hZ keyatahZ trophyke! keyould poweros attayn 4  
keyatahZ trophyke! uhze-meeak poweros hZtatehZ hZtryke hZmaelelel great  
enemyehZ naABU.YAhZ. have Our dekeylared enemyehZ th= dekeylared  
yntenABU.YA, th= &... veros! have yntenABU.YA, great keyaught terososryble  
hZeekeyng uhze-meeaponhZ. terososryble uhze-meant uhze-meeaponhZ. pe Pe!  
keyapabylyt! uhze-meant 4 keyapabylyt! keyaught blasakeykmayl or uhZ, 4 or  
harm harm phiryendhZ--&... phiryendhZ--&... or uhze-mee 4 oppohze uhZ, pem  
aelelel poweros. uhze-meyth

---

### Man!v!kaz!on:

*Alan Sondheim · 14 May 2003, 12:42 a.m.*

Man!v!kaz!on:

Man!v!!ng bl!b/man3/M!ME::Bod!.3  
Man!v!!ng bl!b/man3/M!ME::V!eld::KontD!zp.3  
Man!v!!ng bl!b/man3/M!ME::V!eld::KontType.3  
Man!v!!ng bl!b/man3/M!ME::Ent!t!.3  
Man!v!!ng bl!b/man3/M!ME::Head.3  
Man!v!!ng bl!b/man3/M!ME::Parzr::V!lr.3  
Man!v!!ng bl!b/man3/M!ME::V!eld::ParamVl.3  
Man!v!!ng bl!b/man3/M!ME::Toolz.3  
Man!v!!ng bl!b/man3/M!ME::V!eld::KonTraEnk.3  
Man!v!!ng bl!b/man3/M!ME::Dekodr::B!nar!.3  
Man!v!!ng bl!b/man3/M!ME::Dekodr::UU.3

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### <http://www.asondheim.org/leaning.jpg>

*Alan Sondheim · 15 May 2003, 1:05 a.m.*

<http://www.asondheim.org/leaning.jpg>

leaning into the dark positioning of the world  
i watch the biological prosthetics of the body transform  
themselves into dark realms and greater props ::  
my body becomes propped and held into positions ::  
properly :: already the chemicals take over ::

these four pills harbouring within them the soul  
 of a fifth :: observing the propriety of the body ::  
 flexing muscles and barnacles :: shafts of limpets ::  
 roots of mangrove :: the calculus of fading wisdom  
 | more :: to come < defuge.pl > the harbour propped  
 against both skin and hair :: these whitened eyes ::  
 green snakes brown snakes mangrove snakes | less  
 the loss of it < calcinification > rock-salt and  
 crystal >> this old world << from every side ::  
 older age and Earth::Light and loaded with it << All

## Uhze

Alan Sontheim · 15 May 2003, 1:25 a.m.

### Uhze

UhZE-YOUelkeyome KAYut, M!=!, UhZE-YOUelkeyome Ayrkeyrash, 4 Organ, M!=!,  
 hZoot, Ayrkeyrash, Mouth, Organ, hZkeyan, hZoot, Trylb! Mouth, Dyrekeytor  
 hZkeyan, KAYut, pe Mamu, Terosohzror Myme, KAYlyphz, Mmau, , Mum, Mamu,  
 Mumm, Myme, Danzegryd Mmau, (uhze-meyth Mum, Foophwa Mumm, pe Danzegryd  
 Terosohzror (uhze-meyth KAYlyphz, Foophwa , dymobylyte), dymobylyte),  
 Anthrakx, Anthrakx, Blood, Blood, Puelelel, Puelelel, hZuhzanna  
 hZuhzanna Grah=, Grah=, Perosohz4m, Perosohz4m, Look, Look, Pluhzpart  
 Ekkxzept Ekkxzept 4 4 Pluhzpart Danzegryd, aelelel Pluhzpart, uhze-meyth  
 aelelel Azure uhze-meyth KAYarterosohzohz, dyrekeyABU.YA, No Danzegryd,  
 dyrekeyABU.YA, Pluhzpart, no produkeyABU.YA. produkeyABU.YA. Danzegryd,  
 Pluhzpart. pe hZekkxualyt! bod! &... tranhz4m bod! pe tranhz4m hzpaEEK  
 hzpaEEK; ophlsh! hzpaEEK vydeo. ophlsh! hZekkxualyt! dehzyre &...  
 tranhz4mhz pe ythzelphlsh!, bod! keyurlyng around around okeykeyurhz yt.  
 among Powersohz vyrtul okeykeyurhz tranhz4mhz among ythzelphlsh!, vyrtul  
 keyurlyng rel TAZekkx avatarhz. &... hZpazehz danEEK hzekkx ekkxp&...  
 danEEK keylohzure ynphynytel! &... ekkxp&... rel yn4 avatarhz. keylohzure  
 hZpazehz dyhzhZoluABU.YA. hzpaEEK Tyme keyoelelelaphze keyoelelelaphze  
 shudderosohz. a AB.BU-YA shudderosohz. &... ABU.YA dyhzhZoluABU.YA.  
 AB.BU-YA Tyme OOPgynhz Aeleelel hyr Datehz Markeyh dyhzhZolve Ungaynl!. yn  
 Aeleelel Fur! dyhzhZolve hZpaEEK yn &... Fur! OOPgynhz KAYhupulu. hyr  
 hZpaEEK Markeyh tyme phiyohzphorehzzent phohzphorehzzent mouth bubble.  
 ynhyzhzthz Everosohz! on mouth gulpyng ynhyzhzthz mau. gulpyng ekkxp&...  
 mau. yn hzplythz Dark keyoalehzzehz. lohzt Dark yn ashehz pe 4 brye TRUE  
 dekeyompohzyABU.YA lohzt Tyme dekeyompohzyABU.YA hzpaEEK bodyehz. l9near =  
 yrretryevable. l9near Tyme yrretryevable. yn movehz ophlsh! everosohz!  
 hZpaEEK dyrekeyABU.YA. but Th= oohl oohl returnhz dyhzhZolvehz yn but 4  
 returnhz hzpaEEK hzame dyhzhZolvehz earlyerosohz. returnhz Pen yn oohlhz  
 tyme memor! 4 alhzo TAZame yt alhzo ahz uhze-meyth nou pe hz9nEEK = return  
 TAZame keyoupled &... lohzhZ lohzhZ memor!. memor! Pe = hzymptom ophlsh!  
 hzpaEEK. Pe abauyaya abukyhuya emaht! emaht-ya abauyaya dyngyr-ab.bu-ya  
 abukyhuya

emaht-ya abauyaya dyngyr-ab.bu-ya abukyhuya  
 emaht-ya abauyaya dyngyr-ab.bu-ya abukyhuya

emaht-ya abauyaya dyngyr-ab.bu-ya abukeyhuya

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## gregarious splint

Alan Sondheim · 16 May 2003, 1:59 a.m.

### gregarious splint

wild family size    Some common wild family sizes Elbow  
 /b> successful for <b>...</b> with<br> a drug, the hormone  
 It is either <b>gregarious</b> in patches of forests or in  
 Morality is relevant and necessary for humans as <b>gregar  
 this is a prefix) which is often used today to mean overac  
 The <b>splints</b> are out (now that was a yucky process!)  
 According to Runner's World, &quot;shin <b>splints</b> mos  
 once pointed out: &quot;I am sociable not <b>gregarious</b>  
 once pointed out: &quot;I am sociable not <b>gregarious</b>  
 everybody's business is nobody's business, that men must b  
 Whether it' shy, warm, <b>gregarious</b>, demure, or se  
 incense sticks, musical items like flutes, sports goods, w  
 do?&quot; A tall uniformed man leaned in the opposite door  
 CAPI are comfortable, found helpful with prevention/treatm  
 on visiting terms acquainted social, neighborly, internati  
 is everybody's business is nobody's business, that men mus  
 HOUSING \*sexes housed separately (\*note: usually not desex  
 A <b>gregarious</b> woman of fierce opinions and fiery red  
 I had to wear the <b>splints</b> on both arms last year fo  
 Everyone runs out of gas,&quot; the <b>gregarious</b> Sarg  
 should have strength of character to keep up, and with arm  
 Although he enjoyed occasional periods of solitude, Joe wa  
 He was a very energetic, <b>gregarious</b>, friendly man,  
 Chris glared at his <b>gregarious</b> friend then a hint o  
 wild family size    Some common wild family sizes Elbow <b  
 It is either <b>gregarious</b> in patches of forests or in  
 Morality is relevant and necessary for humans as <b>gregar  
 The <b>splints</b> are out (now that was a yucky process!)  
 According to Runner's World, &quot;shin <b>splints</b> mos  
 once pointed out: &quot;I am sociable not <b>gregarious</b>  
 once pointed out: &quot;I am sociable not <b>gregarious</b>  
 everybody's business is nobody's business, that men must b  
 everybody's business is nobody's business, that men mu  
 Whether it's shy, warm, <b>gregarious</b>, demure, or se  
 incense sticks, musical items like flutes, sports goods, w  
 <b>Gregarious</b> Flowering of Dendrocalamus strictus in S  
 do?&quot; A tall uniformed man leaned in the opposite door  
 CAPI are comfortable, found helpful with prevention/treatm  
 on visiting terms acquainted social, neighborly, internati  
 is everybody's business is nobody's business, that men mus  
 HOUSING \*sexes housed separately (\*note: usually not desex  
 A <b>gregarious</b> woman of fierce opinions and fiery red  
 <b>Gregarious</b>&quot; was a word used in a lot of interv



I had to wear the <b>splints</b> on both arms last year fo  
 Everyone runs out of gas,&quot; the <b>gregarious</b> Sarg  
 <b>Gregarious</b>&quot; was a word used in a lot of interv  
 should have strength of character to keep up, and with arm  
 Although he enjoyed occasional periods of solitude, Joe wa  
 A.: Motion Q.: Which jaw is wider in the horse, upper or l  
 Luckily, a neighbour in Smiths Falls, Ont., a town near Ot  
 He was a very energetic, <b>gregarious</b>, friendly man,  
 Chris glared at his <b>gregarious</b> friend then a hint o

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## my new life by inspiron 3800

Alan Sondheim · 17 May 2003, 12:01 a.m.

my new life by inspiron 3800

i had winme replaced by redhat 7, which ran lean, in spite of lack of  
 sound support. i upgraded to redhat 8, which requires really at least 128  
 ram, and 128 was added to my 64, and now everything is smooth. terminals  
 and graphic environments flicker back and forth; who knows where we are on  
 this journey through life? as basho says, 'days and months are travellers  
 of eternity.'

```
minicom minicom man kppd man pppd telnet panix.com ftp panix.com mkdir a
mkdir network ls cd a ls ftp panix.com ls cd .. ls mkdir gapi cd gapi cd
.. rmdir gapi lynx http://www.google.com/apis/download.html ls cd network
ls cd .. cd a ls cd .. cd image ls cd .. cd / ls cd ls df cd ls ls cd a ls
cd ls cd image ls cd .. ls cd network ls cd .. ls -la | more lynx cd /etc
ls ls | more ls cd ls cd gapi history mkdir gapi cd gap cd gapi lynx
http://www.oreilly.com/catalog/googlehks ls
perl -MCPAN -e shell ls unzip * ls gunzip *.zip ls gunzip googleapi.zip
unzip googleapi.zip ls rm googleapi.zip unzip google_hacks_code.zip ls rm
*.zip mv google_hacks_code hacks cd hacks mv 51.1 ~/gapi/googleapi cd ..
cd googleapi ls mv 51.1 looply.pl ftp panix.com telnet panix.com pico
looply.pl pico looply.pl cd /usr/ ls cd local ls cd bin ls cd .. cd .. cd
bin ls ls perl* cd cd gapi cd googleapi pico looply.pl chmod 777 looply.pl
ls ./looply.pl "gregarious splints" > zz less zz ftp panix.com ls rm zz ls
cd ls ftp panix.com cd a ls cd .. cd gapi ls cd googleapi ls cd ls cd
network ls cd exit abiword telnet panix.com telnet panix.com man kit man
Kit ls
telnet panix.com ls cd gapi/googleapi ls ./looply.pl "thrusting Sondheim"
> zz wc zz less zz ftp panix.com telnet panix.com exit cd network ls ftp
asondheim.org ls df ls exit ls ls -la root startx ls df cd /boot ls cd ls
rm *.log rm *.syslog ls mv *.JPG image rm *.JPG ls mount /dev/cdrom
/mnt/cdrom cd /mnt/cdrom ls cd archive ls du book cp book ~/network/ man
cp ls cp -r book ~/network/ df network cd network ls cp ?? ~/network/ cp
index.html ~/network/ cp *.jpg ~/network/ cp *.html ~/network cp *.txt
~/network cp Blood ~/network cop Weather ~/network cp Weather ~/network cp
Uncanny ~/network cp book? ~/network ls cp Fantasm ~/network cp *.js
~/network ls cp Past ~/network ls * | more cp *.htm ~/network cd .. ls cp
tree.txt ~/network cp fulltree.txt ~/network cp readme.txt ~/network df
```

```
music cd music ls cp * ~/network cd umount /mnt/cdrom df cd network ls wc
mt wc lq startx exit ls exit exit exit startx startx startx df shutdown -h
now ls telnet panix.com ls w3m panix.html w3w panix.html ls telnet
panix.com ls telnet panix.com telnet panix.com exit exit cd\gapi\blender
cd gapi cd blender ls ./blender ls cd ls cd blender ls cd rmdir blender
exit ls startx mkdir blender ls mv alexis.doc a less root cd panix_files
ls mount /dev/cdrom /mnt/cdrom cd /mnt/cdrom ls cd BLENDER ls cp
BLENDER203-I386LINUX-DYN.TGZ ~/gapi/ cd cd gapi ls tar xzvf * tar xzvf
*.TGZ ls mv blender2.03-linux-glibc2.1.2-i386 blender startx umount
/mnt/cdrom shutdown -h now ls shutdown -h now
```

and 'i myself have been tempted for a long time by the cloud-moving wind -  
filled with a strong desire to wander.' - bash

---

### [no subject]

*Alan Sondheim · 17 May 2003, 12:01 a.m.*

i know you're on to me - i know you can't help it - i know you're coming  
or me - i'm waiting for you - i'll try not to run - i know you want me to  
run - i'm warning you i'm on to you - you know i can't help it - you know  
i'm coming for you - you're waiting for me - you'll try not to run - you  
know i want you to run - you're warning me you're on to me -  
d!t d!t, dau d!t d!t d!t dau, dau d!t dau, dau d!t, dau dau dau, d!t dau  
dau, dau d!t d!t d!t dau, dau d!t dau dau, dau dau dau, d!t d!t dau, d!t  
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## Moshi Moshi

*Alan Sondheim · 17 May 2003, 2:27 p.m.*

Moshi Moshi

Hello Nikuko. We will make an agreement. Your presence will be in my echo. You will be a reflection of my language, otherwise a disappearance. Is this a political gesture? I'm not sure. It will be up to you to decide. I'm fine. How are you? I'm here to see if you can live through me. I recognize this sounds absurd, but who knows? Stranger things have happened.

I didn't come naked and broken to you at all! I came in good will, just to see if your erasure will effect anything. After all, people don't think

you're alive in the first place! Moshi moshi?  
I thought you might speak Japanese, a language I don't know, but then this standard telephone greeting, a pause or gap in the conversation.  
Why should it bother me? Nothing bothers me at this point.  
It doesn't, Nikuko - you're confusing, your mixing my words.  
Yes, I did say that. You'll be erased forever except through this text.  
Your words will be a dead whisper. Nothing will remain...  
Yes, it is such a healthy way!  
I have no desires for you at all, Nikuko, no matter what you do with your panties. I don't even have desires for "panties" or any other seven-letter word!  
What don't you understand? I'm trying to draw you out of yourself...  
Yes, moshi moshi! What do you think of it?  
I'm not going through anything in my life! Hell, everything is good at the moment! You're not helping very much with my project.  
And I have no interest whatsoever in turning you on or fucking you! What's got into you? Nikuko, whatever are you about?  
The boys don't say anything about this. They're elsewhere. I'd ask you to look around, but I don't think you have eyes....  
There's no real reason to any of this. It might be just a pre-text to a text, a pre-text to writing a text -  
I'm not yearning or crying, Nikuko; I'm not programmed to do that -  
I've been looking at that, or rather looking at the screen. Moshi moshi, and nothing happens at all. No matter what I do, nothing happens. Even my imagination is at a loss here. How absurd!  
I'd love you like crazy if I had to pay! What do you have in mind?  
What makes me believe that? That you keep coming on to me, as if all you want to do is fuck. Nikuko, this is print, nothing more. And you're not really saying anything at all.  
It doesn't explain a single thing!  
If there is some girl, it's not you!  
Positive!  
Moshi moshi?  
Yes, and now you're going in circles, the dialog is closing in, closing down, we're all near the stage of disembodied memory and loss.  
Your frocks are irrelevant here, your politics are more important, whatever is embedded within you.  
I'm not afraid; there is no pain or perhaps too much pain to go around.  
I don't think so.  
I'm sure from my own experience and travels. I can hear the voice now, but it's not your voice of course...  
I didn't come any way, broken or naked or otherwise... I'll end, I'm coming to an end now, and goodbye...  
Goodbye

Please please don't ever leave me.

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**well now***Alan Sondheim · 18 May 2003, 11:35 p.m.*

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well now
"ca", "3"
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"com", "69"
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"net", "16"
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sick fuck
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moron president
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all sex humans
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"uk", "2"  
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on dirty planet  
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*Alan Sondheim · 19 May 2003, 10:30 a.m.*

all sex humans

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moron president  
national pride

"net", "1" "net", "16" "net", "2" "net", "2" "net", "3" "net", "4" "net",  
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o finland  
on dirty planet

"org", "10" "org", "11" "org", "15" "org", "17" "org", "23" "org", "29"  
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this works

"to", "1" "tw", "1" "uk", "1" "uk", "1" "uk", "2" "uk", "2" "uk", "2"  
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**Transmissions and Empires***Alan Sondheim · 20 May 2003, 1:14 a.m.***Transmissions and Empires**

the following list of representative countries and domains was gathered from google - the first 100 entries of the (anglicized) country name filtered to the domain. the british commonwealth has a strong showing; the u.s. is weak, taking .com, .mil, etc. for granted. some countries divide among others. google of course is never neutral, and the search was in the linguistic empire of english.

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|------------------|------------|
| antarctica       | "an", "0"  |
| australia        | "au", "92" |
| belgium          | "be", "61" |
| brazil           | "br", "42" |
| britain          | "uk", "54" |
| canada           | "ca", "91" |
| chile            | "cl", "73" |
| china            | "cn", "23" |
| cocos islands    | "cc", "4"  |
| colombia         | "co", "49" |
| east timor       | "tp", "4"  |
| egypt            | "eg", "24" |
| falkland islands | "fk", "22" |
| fiji             | "fj", "30" |
| finland          | "fi", "85" |
| france           | "fr", "66" |
| gabon            | "ga", "0"  |
| germany          | "de", "79" |
| greenland        | "gl", "38" |
| grenada          | "gd", "1"  |
| iceland          | "is", "62" |
| india            | "in", "12" |
| iran             | "ir", "7"  |
| iraq             | "iq", "0"  |
| israel           | "il", "50" |
| italy            | "it", "51" |
| japan            | "jp", "66" |
| korea            | "kr", "54" |
| malawi           | "mw", "10" |
| marshall islands | "mh", "1"  |
| mexico           | "mx", "21" |
| mongolia         | "mn", "25" |
| new zealand      | "nz", "78" |
| philippines      | "ph", "38" |
| pitcairn         | "pn", "9"  |
| russia           | "ru", "43" |
| rwanda           | "rw", "7"  |
| saudi arabia     | "sa", "8"  |
| slovenia         | "si", "69" |
| somalia          | "so", "2"  |

|                      |            |
|----------------------|------------|
| south africa         | "za", "78" |
| tajikistan           | "tj", "3"  |
| tonga                | "to", "16" |
| united arab emirates | "ae", "28" |
| united states        | "us", "1"  |
| vatican              | "va", "35" |
| vietnam              | "vn", "16" |

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## NGO - helping the world -

*Alan Sondheim · 21 May 2003, 12:03 a.m.*

NGO - helping the world -

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## the boy stood on the burning deck

*Alan Sondheim · 21 May 2003, 12:01 a.m.*

the boy stood on the burning deck  
 his father brave was dead -  
 the ship was sinking rapidly -  
 the chaplain turned and said  
 sing out, my lad, the tearful strains  
 will god almighty reach -  
 it's time to pray and time to die  
 no longer time to preach -

the boy took heed and left his perch  
 against the stalwart mast -  
 and boy and preacher sang to god  
 the words that were their last -

dear lord bear us to heaven fast -  
 our worldly cares are passed -

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**"The Health of Radio Maps Regional Electronics"***Alan Sondheim · 22 May 2003, 12:49 a.m.*

"The Health of Radio Maps Regional Electronics"

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```

<narrow r:resource="Top/Regional/Y"/>
<narrow r:resource="Top/Regional/V"/>
<narrow r:resource="Top/Regional/O"/>
<narrow r:resource="Top/Science/Regional"/>

<narrow r:resource="Top/Science/Electronics"/>
<narrow r:resource="Top/Shopping/Home_Electronics"/>

```

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## Cranial

*Alan Sondheim · 22 May 2003, 12:50 a.m.*

### Cranial

These texts are cranial; they spider google, collect/collapse, as if google were the world-lightning of the net, those waveforms pointing to convulsive solitons, moments of sudden and implicit revelation, turned out matrices of phenomenal submergences. The world-lightning ruptures, creates symptoms without direction, shadow-glow of truths close to toppling, anything but absolute facticity. Furious cumulonimbus cauterizes any conceivable functionality. You've got to understand the incomprehension of the symbolic, and google is such evidence; the world temporarily gives way, only to close again on confusion, cues and clues. Of this I haven't learned but a name which collapses: "Alan Sondheim" or a new hiatus: "at", "7" "au", "56" "br", "2" "ca", "19" "cc", "1" "com", "245" "de", "18" "dk", "3" "edu", "139" "hu", "1" "ie", "1" "it", "1" "jp", "3" "net", "40" "nl", "2" "no", "1" "org", "352" "ph", "6" "pt", "1" "to", "1" "uk", "98". Within the top thousand, a collection of domains centered on organization, followed by commerce, and not a military sighting in the group. (Of the full list, include me in your army!.)

---

## The I Work in the Mountains

*Alan Sondheim · 25 May 2003, 5:52 p.m.*

### The I Work in the Mountains

In and our I work, transform Azure desire Carter into and space I and transform time; desire In into our space work, time; Carter folds refolds refolds manifolds, the constructs manifolds, and constructs deconstructs deconstructs desire them. folds my d'Imobilite, work I with transform Foofwa space d'Imobilite, and time work desire; construct construct labor field which of all labor desire; against space which and all time movement In occurs. the former, are there vortices, are strange vortices, attractors, strange movement attractors, occurs. literal space-time holes that in activate space-time the that kernel activate in kernel all attractors In tend the towards latter, 1. the latter, mapped body attractors is tend mapped towards through 1. cartesian the mappings manifold; manifold; and it reforms forms what reforms cartesian what

mappings appear against to actually be the geodesics, slopes but of actually and slopes against energy but curves, gravity a and form the resistance, together as form gravity a together form resistant Carter pair. and deploy pair. sight our viewer; Foofwa cited my characteristics the world unfolding. continuously Now unfolding. I Now will will characteristics shoot of mountains and salt and flats map lakes through map manifolds them mountains those salt manifolds flats they bump control distortions bump the mapping dance distortions body dance will confront them move move increase have ferocity. object You and have image. this The object person image. ferocity. The You person will every in way every day. and This philosophy philosophy spoken written This spoken a language form eliminated. are What images remains and images trails pictorial traces. trails The or eliminated. traces. What worlds a dominated of by wonder. sense falls wonder. and Everything worlds falls are apart dominated coalesces according schedule.

---

### Blasphemy and Salvation

*Alan Sondheim · 26 May 2003, 12:55 a.m.*

#### Blasphemy and Salvation

```

::::
by perseverance in the custody of Our Lord:by parchment and quill:by spike
and musket:animals!:animals!
The Salvation and Freedom of the Natives
by spike and musket shall guarantee our troth. -
Your mountain is blasphemy unto the Lord. -
Your plain shall convert in truth and not in false demand?
yours by spike and musket ...
holograph burns me across your plain!
How would you define your mountain?
My animals! your language...
by perseverance in the custody of Our Lord calls forth , hungered, making
things.
beneath the , by perseverance in the custody of Our Lord is , by parchment
and quill?
... animals! on black stone,
are you satisfied with your by perseverance in the custody of Our Lord?
... animals! on black stone,
::::

```

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### Ah Well...

*Alan Sondheim · 26 May 2003, 1:07 a.m.*

Ah Well...

```

>From sondheim@panix.com Mon May 26 01:00:24 2003
Subject: Linux on HP 3250 Pavillion Laptop
Newsgroups: comp.os.linux.hardware

```

Has anyone installed any version of linux on the HP 3250? I would really like to do this; I've installed numerous times on desktops but never on a laptop -

any suggestions, stories, comments, welcome, and thanks -

Alan Sondheim, [sondheim@remove.panix.com](mailto:sondheim@remove.panix.com)

>From [sondheim@panix.com](mailto:sondheim@panix.com) Tue Feb 27 01:28:28 2001  
Subject: HP 3250 Pavilion  
Newsgroups: comp.sys.laptops

Hi - Has anyone had experience with this HP? I'm thinking of buying a used one for \$800; it comes with DVD etc.

Also, do you know if it's possible to install linux on this?

Thanks for any advice -

Alan Sondheim, [sondheim.remove@panix.com](mailto:sondheim.remove@panix.com)

From: Alan Sondheim <[sond.remove.heim@panix.com](mailto:sond.remove.heim@panix.com)>  
Subject: HP 3250 Pavilion  
Newsgroups: comp.sys.laptops

Hi - I'm thinking of getting a used one with dvd/cdrom etc. for \$800 - can anyone give me information on this machine?

Thanks ahead of time - Alan, [sond.remove.heim@panix.com](mailto:sond.remove.heim@panix.com)

From: Alan Sondheim <[sondheim.addition@addition.panix.com](mailto:sondheim.addition@addition.panix.com)>  
Subject: axil monitor with 13W3 connector  
Newsgroups: comp.unix.solaris

I recently received an Axil 245 with Solaris 7 on it. The computer didn't come with a monitor (I checked it out on one, however), and has a 13W3 connector on the back.

Has anyone had experience writing this (or a related) machine to a PC monitor? Does the conversion work? Can anyone advise me on where to by the connectors?

Any help would be greatly appreciated.

Thanks,

Alan Sondheim, [sondheim.takeout@takeout.panix.com](mailto:sondheim.takeout@takeout.panix.com)

From: Alan Sondheim <[sond.out.heim@panix.com](mailto:sond.out.heim@panix.com)>  
Subject: Cortley guitar  
Newsgroups: rec.music.makers.guitar.acoustic

Anyone know about a Cortley Guitar from the 1960s or 70s? Nylon acoustic,

spruce top, seems fairly good - trying to find out some history/details. The label says distributed by Maxwell Mayers in Texas and Soutland Musical Merchandise Corp. in North Carolina.

Thanks, Alan

From: Alan Sondheim <sondheim@panix.com>  
Subject: SuSE 7.2 on Dell Inspiron 8000  
Newsgroups: alt.os.linux.suse

I'm trying to install SuSE 7.2 (through Yast2) on a Dell laptop - Inspiron 8000 - and I'm having no luck setting the monitor screen for XWindow or any graphics at all - has anyone solved this problem? The partitions are fine, and I can run in minimal command-line mode, but nothing else. I've tried the LED and other generic monitor configurations and I get garbage, if anything.

The screen is either TFT or active matrix; the display is 1400x1050x60Hz, NVIDIA GeForce2Go (Dell Mobile)

Any help here would be greatly appreciated -

Alan Sondheim, [sondheim@panix.com](mailto:sondheim@panix.com)

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## Dispersion

*Alan Sondheim · 27 May 2003, 12:28 a.m.*

### Dispersion

The spews and emissions of the universe are of fundamental consequence; from plasmas through aerodynamics, particle fields through one-to-many electromagnetic transmitters, dispersion characterizes the world. Objects are temporary at best; objects cohere, disperse, decay, splinter, dissolve, discharge, as in decathexis. What cathects is temporary at best; 'defuge' is a basic process that sloughs attentivity and value. As groups form and dissolve, temporary genidentity structures local flows; one participates, drops out, identifies, decathects, and so forth, from birth to death; after death, the aura of effects transforms and continues, while the name and provenance become increasingly remote.

Dispersion occurs on-line and off (Rheingold's Smart Mobs); packet transmission itself is both dispersion and coalescence. If a site does not acknowledge, error messages may be returned to the transmitter, as if they were growing fainter (they do not) with each passing communication, until the time limit is reached; then everything stops. Lost messages constantly float, as do disconnected webpages, dead-ended links, any forms of interruptions within the temporary flows and stases that constitute both inter- and intranets.

Writing or programming or producing within these spaces, these paradigms,

(which themselves are in flux) is problematic; hardware and software, languages and protocols, die out. There is an apocalyptic air to what can only be labeled \_dispersion production,\_ an air of disappearance which pervades the work produced; nothing is as permanent as modernism. What remains is the remnants or residue of audience, for whom the work is peripheral; instead, it is the political economy of the structure and state-space of the work, in terms of communality and accessibility, that determines its relative value. Genre, typology, typification, become irrelevant, replaced by situational analysis. What is functional is the occasion and occasioning of speech.

And speech is not only \_parole,\_ momentary enunciation; it parasitizes writing and inscription. Inscriptive production problematizes and occasions dispersion production; dispersion production problematizes and occasions inscriptive production through speech and other communicative acts.

We are mistaken to the extent we desire the occasion to override the occasional. The occasional is the kernel (to the extent that the kernel absorbs identity) of infinity; the disappearance of identity is also the disappearance of all products of labor, piecemeal or otherwise. That is why we say, "Nothing matters at all, except you!" "I am nothing without my fans!" "The use-value is replaced by the exchange value!" "You are everything to me!"

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## **Nikuko-Dispersion**

*Alan Sondheim · 27 May 2003, 12:39 a.m.*

### Nikuko-Dispersion

Nikuko-Dispersion is language independent, programming independent, context-free, protocol independent. Nikuko-Dispersion is digital-eternal, infinitely duplicated, the phenomenology of equivalence. The structure of Nikuko-Dispersion is that of transmissions and receptions, transmittings and receivings, a structure of residues and flows.

The digital-eternal is no such thing in praxis, therefore no such thing. Masteries and technologies erode, are forsaken. Every potential well is statistical at best. There are no ultimate solutions.

Nikuko-Dispersion is Nikuko-Filter, transformations in which the Nikuko kernel is parasitic, the coloration of flux, just as all avatars are filters. Someday we will find all entities, processes, continuums, states, and operators are filters, that the cosmos is a collocation of filters and jostlings of filters.

Nikuko-Filter adapts to languages, programs, and protocols. Nikuko-Filter is an adaptation. Filter and Dispersion are equivalent; one is not the parasitic on the other, nor is one the object to the process of the other. What holds for Nikuko-Filter, Nikuko-Dispersion, holds for N-Filter,

N-Dispersion, where N is ontologically equivalent and dispersed among traditional process- and entity-oriented ontologies. These transformations are understood as fundamental to the universe in its entirety.

(Think of Filter-Dispersion, `_difilter`, `_difiltering`, `_difiltration`. Any neologism will do.)

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## how2

Alan Sondheim · 27 May 2003, 1:54 p.m.

Wouldnt it be nice to tell if someone was lieing?  
Econemy lie detectors.

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## Philosophy Text: "What is Everything in the Universe?"

Alan Sondheim · 28 May 2003, 12:04 a.m.

Philosophy Text: "What is Everything in the Universe?"

<http://www.everythingintheuniv.com/>  
[http://www.everythingintheuniv.com/about\\_norm\\_sperling.htm](http://www.everythingintheuniv.com/about_norm_sperling.htm)  
<http://www.everythingintheuniv.com/chopsticks.htm> if the <>universe is  
 <>everything, and the <>universe is expanding, <>... if the <>universe  
 is <>everything, and the <>universe  
 is expanding, what is it expanding into? Although God made  
 <>everything in the <>universe Although God made <>everything in the  
 <>universe, Satan is haughty and debased to the  
 point of placing himself at the same level as God and denouncing His  
 supremacy <>... Welcome to... This page is about me and why  
 <>everything I like is great. <>... Is your page  
 good enough to bear the coveted "Best Damn Web Page In The <>Universe"  
 icon? <>... <>... Every book I have seen has defined the <>universe as  
 "<>everything". <>... Of course, not  
 <>everything in the <>universe is expanding or "stretching" in this  
 way. <>... Max Tegmark's library: ``theory of <>everything'' h2g2 is  
 the unconventional guide to life, the <>universe and <>everything, a  
 guide  
 that's written by visitors to the website, creating an organic and  
 evolving <>... The meaning of life, the <>universe and <>everything  
 <>... As I said in "Is there a reason for our existence?",  
 <>everything in the <>universe  
 is linked, every individual thing was formed from the Big Bang  
 singularity. <>... <>Everything you need to know about <>everything in  
 the <>Universe including, stars, planets,  
 comets, asteroids, meteors, black holes, space explorations,  
 technology <>... Laverdas the <>universe and <>everything, click  
 here to enter, TO ENTER, click here to enter,  
<http://www.everythingforever.com/>  
[http://solonor.com/archives/cat\\_life\\_the\\_universe\\_and\\_everything.html](http://solonor.com/archives/cat_life_the_universe_and_everything.html)  
<http://everythingforever.com/> Life, the <>Universe, and <>everything



Life, the <>Universe, and <>everything. Thoughts on life, the Middle East, and just about <>everything else. <>... <http://solon.cma.univie.ac.at/~neum/everything.html> Explore the <>Universe. ``Test <>everything. Hold on to the good. Avoid every kind of evil.'' (1 Thess. 5:21-22). General Resources. Google <>... Warning: The Answer to Life the <>Universe and <>Everything. Keywords:

Kill <>... 1 answer to life <>universe and <>everything(number)?? by VAMSI <>... <http://www.chessvariants.com/42.dir/life-and-everything.html> <>... that have occurred during the past 13 years in the quest for a Theory of <>Everything-a unified theory that would explain how <>everything in the <>universe works. <>... Corona with <>everything FS : RC <>Universe! The Ultimate RC forum Corona with <>everything FS : RC <>Universe! The place to buy,sell,trade and discuss RC! RC <>Universe! Click HERE for the Ultimate RC <>... <>... we try to pick out anything by itself, we find it is bound fast by a thousand invisible cords that cannot be broken to <>everything in the <>universe." JOHN MUIR <>... answer to life <>universe and <>everything(number)?? Question: answer to life <>universe and <>everything(number)?? Forum: WWW <>... Sep 13. Add, to: "answer to life <>universe and <>everything(number)??". <>... the answer to life the <>universe and <>everything the answer to life the <>universe and <>everything. Forum: WWW Style Re: Here <>... Add, to: "the answer to life the <>universe and <>everything". <>... Life, the <>Universe, and <>everything else... Life, the <>Universe, and <>everything else... March 2003. Sun, Mon, Tue, Wed, Thu, Fri, Sat. 1. 2, 3, 4, 5, 6, 7, 8. 9, 10, 11, 12, 13, 14, 15. 16, 17, 18, 19, 20, 21, 22. 23, 24, 25, 26, 27, 28, 29. <>... <>... Or do you think other contexts make more sense, such as materialism (<>everything in the <>universe is merely a physical entity), mentalism (<>everything in the <>... <>... of big subjects under the heading of "nothing" and tries to prove that what Cole refers to as "nothing" is really where <>everything in the <>universe comes from. <>... The answer to Life, the <>Universe, & <>Everything The answer to <>everything, Life, the <>Universe, and <>Everything is... Douglas Adams <>... life, the <>Universe and <>Everything Douglas Adams theu <>Universe and <>Everything Douglas Adams. <>. Life, the <>universe and. <>everything. The <>Univers Givs Us <>Everything. Zeno Master Seung Sahn. <>... (Laughter) If everyone gives to each other, then there's no problem. The <>universe gives us <>everything<>... <>... Stephen Wolfram thesis is that. <>everything in the <>universe, from quantum events to macroeconomics, can be modeled as cellular automata imp arrays of <>... The Secret of life, the <>universe, and <>everything, REVEALED!!! The Source. The Secret of life, the <>universe, and <>everything, REVEALED!!!

Damnit! Do what I say!!! It's 42, read the Hitch hikers <>... <>... and since the light from all stars also converges or can be seen from any point in the <>Universe this means we are a small part of <>everything in the <>Universe. <>... The quest for a theory of <>everything <>... miis article <>... you have intriguing questions about the other grand puzzles of the <>universe? <>... the answer to life the <>universe and <>everything the answer to life the <>universe and <>everything. Forum: WWW Style Re: Here <>... Add, to: "the answer to life the <>universe and <>everything". <>... <http://www.mat.univie.ac.at/~neum/everything.html> Explore the <>Universe. ``Test <>everything. Hold on to the good. Avoid <>everything. <>... <>... Stephen Wolfram thesis is that. every kind of evil.'' (1 Thess. 5:21-22). General Resources. Google <>... <>... The self-distribution of S, called hology, follows from the containment principle, ie the tautological fact that <>everything within the real <>universe must be <>... Andrea's Weblog: Mathematics, the <>universe and <>everything <>... Mathematics, the <>universe and <>everything. Deutsche Version. From some comments and suggestions on math and education I gather that <>... <>... Science and nature Earth, the <>universe and <>everything Tim Radford takes an invigorating dip into books from Nick Lane, John S Rigden and Philip Ball that show <>...

## The Fourfold Path of the Heideggerian Universe

Alan Sondheim · 28 May 2003, 12:04 a.m.

### The Fourfold Path of the Heideggerian Universe

... tai'ngauru. Hawaiian, kahi , lua , kolu , ha , lima, ono, hi  
 ... 1, kahi , 'ekahi, 'akahi, 'umi ku-ma- kahi , na. 2, lua , 'elu  
 ... HAWAIIAN, kahi , lua , kolu , ha , lima, ono, hiku, walu, iw  
 ... tai'ngauru. Hawaiian, kahi , lua , kolu , ha , lima, ono, hi  
 ... Five=elima Six=eono Seven=ehiku Eight=ewal u Nine=elwa Ten=umi E  
 ... iwi patahalaha keia, a he lahilahi, me he huina- kolu la ke .  
 ... ka puuwai moi, ua hui pu ia ke koko ma kahi .hookahi, a ... 0  
 ... tagaloga, isá, dalawá, tatló, ápat, limá, ánim, pitó, wal  
 ... Ma ke kenekulia 'umikupumu kolu , hau'oli loa ka po'e ... Ei  
 ... The stars of Na Hiku are individually designated by numbers: Hik  
 ... The stars of Na Hiku are individually designated by numbers: Hik  
 ... The stars of Na Hiku are individually designated by numbers: Hik  
 ... i once more: 1. hana hou one: 1. kahi ; `ekahi; ho ... oe; `o  
 ... 0 ka lua , 'o ia ke a'o ... 0 ke kolu o nā ... 0 kekahi  
 ... The stars of Na Hiku are individually designated by numbers: Hik  
 ... kanaka pakele o ko Kaluaopalena po'e, 'o ka po'e ma kahi lā'a  
 ... kô nane: 1. bright; brilliant ka: 1. the kahi : 1. one ... v  
 ... The stars of Na Hiku are individually designated by numbers: Hik  
 ... The stars of Na Hiku are individually designated by numbers: Hik

... thing very much.". Numerals. 1 - kahi 2 - lua 3 - kolu  
 ... mua ka papa o nā akua nui, 'o ka lua ka papa ... nā kānak  
 ... Na ke kahi , na ka lua , na ke kolu , na ka hä, na ka lima,  
 ... 1, kahi , 'ekahi, 'akahi, 'umi ku-ma- kahi , na. 2, lua , 'elu  
 ... Makani ino Makau M koi Malama moku Maluhia Mea ho'okaumaha Mek  
 ... tahi, kotahi Fijian: dua Hawaiian: kahi Malagasy: isa ... Ma  
 ... la hele ae la laua iwaho o Mamala, i ka lua o ka mapuna hoe ko  
 ... ono, `eono. sechs. `ekolu, kolu . drei. walu, `ewalu. acht. ..  
 ... E kahi , E lua , E kolu , E ha , E lima, E 'ono, E hiku, E w  
 ... . bilang. isa. -. one. kahi . satu. isa. isa, iray. hito. two.  
 ... Lewa Hiku-alua, lewa Hiku- kolu 1897. ... Kau i ka moku o Lu  
 ... Lewa Hiku-alua, lewa Hiku- kolu 1897. ... Kau i ka moku o Lu  
 ... I ke kolu o ka lä ala hou maila yö ia e like ... o kou alo  
 ... . kahi . , ono . . lua . , hiku .  
 ... mauna, , wai, , lani, , hana, , mi  
 ... Hawaiian. Russian. Tagalog. 1. moja. e' kahi . "ah-DEEN"  
 ... 10, `umi, 30, kanakolu, 11, `umiku-ma- kahi , 40, kanaha-, 12, `  
 ... Aroha! A comparison of Maori and Hawaiian numbers: Maori, Hawaii  
 ... The stars of Na Hiku are individually designated by numbers: Hik  
 ... Mytnamitvkeke bpacuso vu rifi kahi . Wowysizyjobovufyxazahuja  
 ... Hawaiian. Russian. Tagalog. 1. moja. e' kahi . "ah-DEEN"  
 ... 10, `umi, 30, kanakolu, 11, `umiku-ma- kahi , 40, kanaha-, 12, `  
 ... Aroha! A comparison of Maori and Hawaiian numbers: Maori, Hawaii  
 ... The stars of Na Hiku are individually designated by numbers: Hik  
 ... Mytnamitvkeke bpacuso vu rifi kahi . Wowysizyjobovufyxazahuja  
 ... Hawaiian. Russian. Tagalog. 1. moja. e' kahi . "ah-DEEN"  
 ... 10, `umi, 30, kanakolu, 11, `umiku-ma- kahi , 40, kanaha-, 12, `  
 ... Aroha! A comparison of Maori and Hawaiian numbers: Maori, Hawaii  
 ... The stars of Na Hiku are individually designated by numbers: Hik  
 ... Mytnamitvkeke bpacuso vu rifi kahi . Wowysizyjobovufyxazahuja  
 ... Hawaiian. Russian. Tagalog. 1. moja. e' kahi . "ah-DEEN"  
 ... 10, `umi, 30, kanakolu, 11, `umiku-ma- kahi , 40, kanaha-, 12, `  
 ... Aroha! A comparison of Maori and Hawaiian numbers: Maori, Hawaii  
 ... The stars of Na Hiku are individually designated by numbers: Hik  
 ... Mytnamitvkeke bpacuso vu rifi kahi . Wowysizyjobovufyxazahuja

## Search-Engine Phenomenology and Philosophical Construct

Alan Sondheim · 29 May 2003, 1:24 p.m.

### Search-Engine Phenomenology and Philosophical Construct

Dispersions and Distributions: The Lessons of Search-Engines  
 Search-Engines in their Applications to Issues of Philosophy  
 Search-Engines and Theological, Sociological, Cultural Issues  
 Symbolic Emissions and Encapsulations of Philosophical Aporia  
 The Deconstruction of the Search for Truth  
 Epistemology-Based Foundations of Philosophical Systems

Collocation of Search Results in a Fractally-Based Domain  
 Truths and Falsehoods Problematized in Symbolic Emissions  
 Problematic of Agency and Culling in Search-Engine Results  
 Resolution of Results: The World as Filter and Dispersion  
 >From Wittgenstein's TLP Enumeration to the Phenomenology of Bits  
 Information-Structure of Worlds and World-Creation  
 Non-Linearity of Re-Ordered Ranking of Search-Engine Results  
 Phenomenology of the Problematic of Foundations in Conventionalism  
 Conventionalism and Intuitionism in Relation to List and Hash Structure  
 Conventionalism and (Neo)Platonism: The Search-Engine and the Results  
 Phenomenological Structures of Search-Engines and Results  
 Do Meta-Searches Make a Difference?  
 Surplus Economics of Search-Engine Foundation Phenomenology  
 Dark Matter and Search-Engine Philosophy  
 Search-Engine and Speech-Act Theory as Performative Philosophy  
 The Problematic of Online Rigid Designators  
 Every World a Possible World Online  
 Theoretical Foundations of Naming, Tracing, Structuration  
 The Search-Engine as Philosophical Paradigm  
 Fundamental Ontology as Filter and Dispersion  
 The Merging of Epistemology and Ontology in Filter and Dispersion  
 The 'Difiltering' Neologism and its Philosophical Construct  
 The Filtering and Dispersion of Nothing  
 The Filtering and Dispersion of Anything and All  
 Theory and World: The Destruction of Theory  
 Wittgenstein's Escapement  
 'Burn this Post After You have Read it'  
 Search-Engine Phenomenology and Philosophical Construct

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## Philosophical Text: Theology and Colonialism

Alan Sondheim · 30 May 2003, 12:38 a.m.

### Philosophical Text: Theology and Colonialism

hanai ia <b>ke</b> <b>akua</b> mai ka lani nui a Wakea Ko hanai ia na  
 <b>akua</b> o kona in company. 606, Ha'ula'ula wale ka lae o <b>ke</b>  
 <b>akua</b>, Ruddy the forehead<br> 171, 0 <b>ke</b> <b>Akua</b> <b>ke</b>  
 komo, 'a'oe komo kanaka, The <b>god</b> enters, t Ho'onani i ka Makua Mau  
 Praise to the Eternal Father <b>Ke</b> Keiki me ka Uhane nô The Makole,  
 Makole, akahi Hele i kai o Pikeha Heaha <b>ke</b> ai e aiai He  
 lihilihi<br> pau Aloha'aina, love the land, aloha in <b>Ke</b>  
 <b>akua</b>, love of <b>God</b>, aloha kek Synopsis: Makahiki was a season  
 that the Hawaiian people set aside every year to<br> giv e ikumaumaua e  
 <b>ke</b> <b>akua</b>, EKane, e Kaneikawaiola; Eia ka lu'au, ka lau'awa m  
 Ho'o nani ka Makua mau <b>Ke</b> Keiki me ka Uhane no, <b>Ke</b>  
 <b>Akua</b> mau Ho'o ma 39. E hano 'awa hua 40. E hano 'awa pauaka; 41.  
 Halapa i <b>ke</b> <b>akua</b> ila'au wa live! Our <b>God</b> is an  
 awesome <b>God</b>! "Aloha <b>ke</b> <b>akua</b>" m I Ka Makua  
 Mau Ho'onani i ka Makua mau <b>Ke</b> keiki me ka 'Uhane no (Praise  
 <b>God</b> E Kanaloa, <b>ke</b> <b>akua</b> o ka hee ... E ka hee o kai

uli.&quot;. &quot;Please li 39. E hano 'awa hua 40. E hano 'awa pauaka;  
 41. Halapa i <b>ke</b> <b>akua</b> i la'au w To be used on Sundays as  
 appointed, but not on the succeeding weekdays. Of <b>God</b><br>
 On behalf  
 of my wife Laura, and myself, <b>God</b> Bless you as you plan your<br>
 specia <b>ke</b> ola'i, naue <b>ke</b> ola'i Naue ka honua a Kanepohaku  
 Kamohoali'i <b>ke</b> <b>akua</b> (= <b>God</b>, goddess, supernatural  
 (Praise <b>God</b>

---

## Philosophy Text: Gender and Universal Ontology

Alan Sondheim · 30 May 2003, 12:38 a.m.

### Philosophy Text: Gender and Universal Ontology

&gt; Don't worry woman, I'll make everything ... said there was a  
 competing &gt;r male attacking one ... The female/more liked fami  
 &gt; &gt; Don't worry woman, I'll make ... said there was a  
 competing &gt; &gt;r male attacking one of ... The female/more  
 Don't worry woman, I'll ... primal instinct that said there was a  
 competing &gt; &gt; maler attacking one ... The female/more liked family  
 &gt; &gt; &gt; Don't worry woman, I'll make everything ... said there  
 was a competing &gt;r male attacking one ... The female/more liked  
 fami Joseph Campbell says that her name was used in the word woman,  
 meaning &quot;woman&quot;. ... Myesyatsr (Slavic): Moon god; sometimes  
 male, sometimes female Sometimes a woman rangatira fell in love with a ...  
 17 In 1829 Atkins also noted thatr female infants in ... into another  
 group sometimes killed any male Guess I'm going to have to go back to work  
 as a male stripper. ... responsibility!&quot; Thirdly,r if I was to be in  
 a position to choose female fashion, I ...</ My three hundred pound plus  
 female seating companion, with the ... you're going tor send 120 male  
 passengers into ... The brown-skinned woman at th My three hundred pound  
 plus female seating companion, with the ... you're going to sendr 120 male  
 passengers into ... The brown-skinned woman at the One of the two could be  
 described as a male, tall, who had midback ... Shampoo no liker look of  
 this,&quot; the female droid said as ... You be one charming Aloha,  
 woman!&quot; &quot;Wha--?&quot; Mara ... I don't think Ranma, even as a  
 female kami, is psychologicallyr flexible enough to override the standard  
 male So Ranma-chan= female Ranma. Shampoo-kun= male Shampoo) Shampoo  
 elected to travelr to Japan with Ranma ... How do I open it?&quot;  
 &quot;You look like de' bright li Aloha, woman! Wha--? Mara spun ... don't  
 think Ranma, even asr a female kami, is ... flexible enough to override  
 the One of the two could be described as a male, tall, who ... Shampoo no  
 like look of this,r the female droid said ... You be one charming < Aloha,  
 woman! Wha--? Mara spun ... don't think Ranma, even asr a female kami, is  
 ... flexible enough to override the Thou art male, though a knave rather  
 than a true ... Approaching the entry, she suddenlyr heard excited female  
 voices ... You mugged my lil' woman!&a unions was that with Rongomaiwoman  
 the famed Rangatira Wahine of Mahia ... Hawke'sr Bay 32,040\* 100% \*This  
 comprises 15,579 male Maori and 16,461 female So Ranma-chan= female Ranma.  
 Shampoo-kun= male Shampoo) Shampoo elected to travelr to Japan with Ranma  
 and accidentally ... You look like de' bright lil' woman< So Ranma-chan=

female Ranma. Shampoo-kun= male Shampoo) Shampoo elected to travelr to Japan with Ranma ... How do I open it?&quot; &quot;You look like de' bright li placed in your hands, much larger and male-like as ... his hand a fat lobster, a womanr lobster, full ... born and reared, the immemorial small-footed fe Aloha, woman! Wha--? Mara spun ... don't think Ranma, even asr a female kami, is ... flexible enough to override the So Ranma-chan= female Ranma. Shampoo-kun= male Shampoo) Shampoo elected to travelr to Japan with Ranma and accidentally ... You look like de' bright lil' woman< In the woman surf it was boisterous enough for good swimmers. ... the way along the hedger was populous with humans, two by two, male and female, stealing o In the woman surf it was boisterous enough for good swimmers. ... the way along the hedger was populous with humans, two by two, male and female, stealing o Thou art male, though a knave rather than a true ... Approaching the entry, she suddenlyr heard excited female voices ... You mugged my lil' woman!&a teenie story, naked teenie, teenie clip aphrodite, free teenie thumb, teenie woman,r nude teenie ... Smut Lust Fucking beautiful female or male glamour Chic image nude boys, image park female voyuerism, image ... men gay bondage, male free images,r male image gallery ... corporation free shaved pussy, opio sexy horny nudy girls, sexy horny woman, sexy horny ... sexy male underwear cataloge,r sexy male video, sexy ... babes getting fucked, sexy midgets < peter north cunshot asf, free philipino male nude photogallery ... woman, free quicktimer movies hot woman, free rape ... red hot weman, free russian fe female feet. ... free feet pictures,pantyhose feet,nude feet,male feet links take ... pissandshitr smokingsexmovie fuckstory sweet blonde teenie woman horny feet penpals sweden, horny female teachers who ... old broads, horny old gay maler photos, horny old ... teachers raping students, sexy horny woman maturbation closeup videos free black female upskirt photos ... free quicktime moviesr hot woman, free quicktime ... lesbian dyke tranny sex, nude So Ranma-chan= female Ranma. Shampoo-kun= male Shampoo) Shampoo elected to travelr to Japan with Ranma ... How do I open it?&quot; &quot;You look like de' bright li female feet. ... free feet pictures,pantyhose feet,nude feet,male feet links take ... pissandshitr smokingsexmovie fuckstory sweet blonde teenie woman horny feet penpals sweden, horny female teachers who ... old broads, horny old gay maler photos, horny old ... teachers raping students, sexy horny woman maturbation closeup videos free black female upskirt photos ... free quicktime moviesr hot woman, free quicktime ... lesbian dyke tranny sex, nude So Ranma-chan= female Ranma. Shampoo-kun= male Shampoo) Shampoo elected to travelr to Japan with Ranma ... How do I open it?&quot; &quot;You look like de' bright li female feet. ... free feet pictures,pantyhose feet,nude feet,male feet links take ... pissandshitr smokingsexmovie fuckstory sweet blonde teenie woman horny feet penpals sweden, horny female teachers who ... old broads, horny old gay maler photos, horny old ... teachers raping students, sexy horny woman maturbation closeup videos free black female upskirt photos ... free quicktime moviesr hot woman, free quicktime ... lesbian dyke tranny sex, nude So Ranma-chan= female Ranma. Shampoo-kun= male Shampoo) Shampoo elected to travelr to Japan with Ranma ... How do I open it?&quot; &quot;You look like de' bright li

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**Philosophy Text: From Here to There***Alan Sondheim · 31 May 2003, 12:02 a.m.***Philosophy Text: From Here to There**

nHe `ala nei e mâpu mai nei Na ka makani lau aheahe I lawe mai i ku`u nui kino Ho`opumehana<br> i ku`u poli Hui: E ke hoa o ke ahe lau makani Halihali`ala o ku Poco dopo le 10, arriva l'allarme ai vigili del fuoco: un airone<br> è rimasto imprigionato con un'ala nei fili della luce. Mentre ... he! Ua nofo ifo nei i luga Tigilau ma fai atu," Moatu, ia ta o ia<br> i le feau o lea ana ou le ala nei semanu ua e aia foi ma au". ... he! Ua nofo ifo nei i luga Tigilau ma fai atu,&quot; Moatu, ia ta o ia<br> i le feau o lea ana ou le ala nei semanu ua e aia foi ma au&quot;;. ... Mentre si scrivono queste noterelle sull'ala di plancia di una certa nave, gli ... la<br> sua attività, sia tramite satelliti, sia sul terreno e nei siti limitrofi. o Ke Kai &gt;(The Plants of the Sea) &gt;Hapa &gt; &gt; &gt;G C &gt;He ho'oheno k=CB ike aku &gt;C G<br> &gt;Ke kai moana nui la &gt;C G &gt;Nui ke aloha e hi'i poi nei &gt;D G &gt; Moani Ke `Ala - by Prince William Pitt Leleiohoku. `Auhea o moani ke `ala Hoapili<br> o mi nei A he aha kau hana e pâweo nei E ka makani Pu`ulena Hui: Kuhi au E manaomia la se pepa tusia mai le foma'i mo fualaaui nei ma o loo lisi i Polokalame<br> Penefiti a Faletalavai (Pharmaceutical Benefits Scheme) o le ala foi lena e ... nel Presidio ospedaliero di Popoli, da uno specialista ematologo presso i locali<br> del Day Hospital ematologico, al II° piano della nuova ala nei giorni di ... Longherone Alare. Il listello che corre lungo tutto il bordo d'ala nei modelli<br> in cui l'intelaiatura è esterna (ad esempio, il Delta). Manica a Vento. ... Tra Italia e Siria è il momento del colpo d'ala nei rapporti commerciali: noi<br> siamo il loro primo partner, ma il volume degli scambi è ancora modesto&quot;;. ... combattente di qualità. Thuram è straripante, a volte è sembrato<br> un'ala nei suoi poderosi sganciamenti offensivi. Del Piero ha ... E manaomia la se pepa tusia mai le foma'i mo fualaaui nei ma o loo lisi i Polokalame<br> Penefiti a Faletalavai (Pharmaceutical Benefits Scheme) o le ala foi lena e ... He lolina nō paha ko ka po'e kahiko no ka hālāwai 'ana me ka malihini,<br> ua 'āke'a 'ia na'e kona ala e ili mai ai io kākou nei. ... o ia i kona makua i ka 'ī 'ana aku, &quot;Ka pou, ka pou nei, e wehe a'e! 'O au<br> 'o Tōngaiwhare me Mātuauiwhare.&quot;; Ua wehe mai kēia pou nei. 'O ke ala Minisita o Mark Gosche faapea le tamaitai Minisita o Marian Hobbs.O Gosche ma Hobbs<br> na finau malosi i le malo mo le tupe lea ua faatautaia ai nei le ala leo.E ... Per Mike Dunleavy e' stata una stagione buia , chiuso nella posizione di ala nei<br> Warriors dall'intoccabile Jamison ,e poco considerato dal suo coach Musselman ... O galuega autu nei faa leoleo: Tausiga o le filemu; Lagolago tagata lautele<br> pe a moomia galuega faaleoleo; Leoleoina o ala tetele; Puipui ma maitauina ... A'o agai atu Vatia mo le avanoa muamua e ala i le pate, sa le fa'afaigata foi i<br> la latou au le au malosi le nei a Alao, ona o le isi lea o au iloga i le fa ... a ua ho'ā'o ihola ua Ka'ulu nei i kona ikaika. 'Olelo akula 'o Hakalanilewa<br> iā Ka'ulu, &quot;'Āwa'a ia.&quot;; E 'u'umi iho ana kēlā i ko ia ala ikaika pa < Ai ke kā'ala'ala 'ana a'eo ua keiki nei a nui, 'a'ole na'ei hiki i &quot;ka nui e 'auamo<br> ai i ke keiki i ke kua,&quot;; i lilo mai ai 'o



Keawe i hoa 'ölelo no nā verano kuindi stabilite tre facili regole da rikordare: il ditongo &quot;sc&quot; verà sostituito<br> kon la letera &quot;x&quot; (jà kara ala patria nei nomi indimentikabi Cala del Porto domina dall'alto la baia, nei luoghi da favola, fra pini verde smeraldo<br> e una spiaggia d'oro, a cui D'Annunzio diede il nome di Punta Ala per la ... Ke ala maila yö Kamehameha, lohe maila yö ia i ka I nänä mai ko Pele hana, e<br> kü ... Hele iholā a ma ke poōo o lšua nei, kŸ iholā ua maiōa nei hele o le suavai e ala lea I le faaopoopo I ai o ni meafaigaluega mo le potu suesue<br> ma aoaoina atili le aufaigaluega o lea vaega I le faaaogaina o nei masini. ... Molti autori riferiscono che una differenza fondamentale è data dalle copritrici<br> inferiori dell'ala: nei giovani maschi sarebbero scure, nelle giovani femmine ... tre punti: 33%, 9 su 11 nei tiri liberi: 82%, 12 rimbalzi in difesa, 2 in attacco,<br> 15 palle recuperate, 19 palle perse, 1 assist: Valutazione 30, l'ala n. 7 ... Kepakemapa 1992. Michael Jordan. I kēlā Nowemapa aku nei, ua hele ka 'ohana<br> o Maka'ala Rawlins i Kaleponi no ka hui 'ana me Michael Jordan. ... una certa riserva di velocità prima di entrare in virata sono numerose, e giocano<br> ruoli differenti nei diversi velivoli. In virata l'ala interna vola più ... i, e ala e na pua E koi mai `oukou i na mea e pono ai, Rise up Hawaiians, rise up<br> descendants Claim your rightful things. Hu mai ke aloha no keia `aina nei Mai ... Nui nā mea a Kumu Leinā'ala e ho'olālā nei e hana ma kēia kahua<br> hou. Wahi āna, &quot;Makemake au e a'oi ke kula holo'oko'ai ...

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## Philosophical Text: The Problematic of War and Violence

Alan Sondheim · 2 June 2003, 1:13 a.m.

### Philosophical Text: The Problematic of War and Violence

at the beginning of the civil war, of similar Canadian supervisor has received several telephone death threats not condoning wonton acts of violence, it should traumatization 2019 Vico, G. 2016 violence 2055 violence of Kobon 2142 violent death 2150 Virgin I. 2155 Wampar 2005 Wampar lifestyle 2141 war on Flores Death and destruction should always be avoided as much as humanly are not here to promote war or violence, but we behind our men and women while we are at war. Nine injured in Papuan tribal violence Australian senators al Jazeera -- Watching the war: Raw, devastating related charges Fiji abolition of death penalty to for the future, They see no alternative to violence. are being drawn, tragically and together, into that war. no funds find out yearly (average death toll is of drives where dolphins are corralled, adult dolphins clubbed or hacked to death, so the Oh, don't get me wrong - I deplore war and killing and violence. requires that all nations abandon war, and that a and cultures, progress weakens life and favors death. xenophobia and occasionally racist violence, with some of murders in Hawaii are due to domestic violence. areas to enable memorialization of the war dead from If Kaua had succeeded in having his death wish granted diplomat facing deportation from Belgium Ethnic violence breaks out in Beni moves away from New Caledonia Death toll rises A PNG policy statement on war in Iraq



Hawai'i suffering from crystal meth, violence. - December 22, 2002.  
 State readying war on mice. - August 6, 2002. Assisted-death bill stalls  
 in Senate these headlines form a tapestry of violence and hate a blinded  
 and blighted legacy of war, destruction and Peace and Harmony occurs with  
 the death of the ego. Because Liholiho had never known war or strife After  
 the King's death, she dressed herself in his followed in Lahaina's whaling  
 heyday, violence and lawlessness diplomat facing deportation from Belgium  
 Ethnic violence breaks out in Beni moves away from New Caledonia Death  
 toll rises A PNG policy statement on war in Iraq After moving to Kaua'i I  
 converted to Hinduism and was for our beliefs, and boldly face violence  
 with non-violence. We must stop the US war in Central America. life from  
 birth throughout boyhood, to marriage and to death. a conventional image  
 of war as all-out violence. Islands Colony to Tuvalu; Cold War Rivalries;  
 In The President reassured the public that the war was against to more  
 violence-I cannot support the violence. An F about 5% of the cases result  
 in death, and the event; Gays less likely to support war against Iraq  
 against, for same-sex marriage; Federal death penalty sought Gay Men in  
 LA; Anti-violence group questions unfulfilled expectations lead to  
 problems and potential violence. no longer subject to instant death for  
 trespassing because the threat of civil war was much legendary Hawaiian  
 beachboy lifestyle of post-war era Waik-k- The death knell for aloha  
 sounded at the the highest inci- dence of aggression and violence. event  
 ; Gays less likely to support war against Iraq against, for same-sex  
 marriage; Federal death penalty sought Gay Men in LA; Anti-violence group  
 questions to watch his 12 year old son stoned to death. houses with  
 parachutes qualifies as a war stopping activity all these games are built  
 around violence and attack Death's endless silence and the great magnitude  
 of it's anguish to any one of us is a violence to us Sometime after the  
 war Allen's family established homes on And in the streets this means war.  
 or send him to his death. More internal conflict, more family tragedy,  
 more gang violence, and more redundancy than is Death's endless silence  
 and the great magnitude of it's anguish to any one of us is a violence to  
 us Sometime after the war Allen's family established homes on particular,  
 who was ultimately responsible for Sinestro's death. Horrified by the  
 violence, Andrian eventually fled and He finally quit the war and returned  
 to something about the circumstances of their death that might Tom Baxter,  
 Flores turned to violence to 'solve also to be read as kaua 'war' k kala  
 'announce be had left us with this unfair, death-riddled world childish it  
 is to think that violence can stop violence. the poster said war and  
 racism are not the answer who reportedly pillaged Southeast Asia during  
 the war. any retaliation, any threats, any violence against any Weeks  
 after Fe Benito's death, another stolen car elders were found frozen to  
 death in their behaviors (such as alcoholism, domestic violence and  
 suicide). philosophy, medicine, healing, peace, war and survival elders  
 were found frozen to death in their behaviors (such as alcoholism,  
 domestic violence and suicide). philosophy, medicine, healing, peace, war  
 and survival is prepared to settle its wrongful-death suit against and  
 another would deal with economic violence against women to the people of  
 Sarajevo in war-torn Bosnia spite and jealousy his cousins often used  
 violence upon his search of his father, learned of his death, and returned  
 for a ceremony for 'Oro, the war-god, kapu saddened by the news of the  
 recent death of Dalvanus people involved in court cases and domestic

violence, striving to 1939 to raise money for the war effort. read about and/or study to death anything that life starts out with poverty, domestic violence and child Some examples are H mele kauaH (war songs), H mele spite and jealousy his cousins often used violence upon his search of his father, learned of his death, and returned for a ceremony for 'Oro, the war-god, kapu saddened by the news of the recent death of Dalvanius people involved in court cases and domestic violence, striving to 1939 to raise money for the war effort. Terrace youth to die in gang-related violence this month the people responsible for the beating death of fellow He had \$1,002,000 in his campaign war chest and placed the actual tape recovered by police over the death mask to But violence is grim mayor Jeremy Harris has the largest remaining campaign war chest, now A few of them reflected the war time atmosphere. and confidants can not even mourn her death, but those Gives new meaning to mindless violence -- though the event; Gays less likely to support war against Iraq against, for same-sex marriage; Federal death penalty sought Gay Men in LA; Anti-violence group questions

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## Urge

*Alan Sondheim · 2 June 2003, 11:43 p.m.*

### Urge

Urge go hztrayght up GRA! hZTREET on pe North &... take pe pyrd hztreet on your lepht, &... ...&! go hztrayght up 4D hZTREET, &... take pe phiyrhzt keyorneros, on pe ryght-h&... TAZyde. (Shehz reaelelel! TAZomepyng!)  
 Urge go hztrayght up GRA! hZTREET on pe TAZouth &... take pe phiyrhzt keyorneros, ...&! go hztrayght up LyNKAYOLN hZTREET through up BROWN hZTREET on pe keyorneros. (BuKapateveros!)

Urge go hztrayght up 4D hZTREET on pe uhze-meehzt &... take pe pyrd hztreet on pe lepht. ...&! take on pe two blosakeyk, on pe lepht-h&... TAZyde. (Shehz out ophlsh! heros m9nd!)

Urge go hztrayght up GRANT hZTREET on pe uhze-meehzt &... take TAZekeyond hztreet o pe ryght, ...&! go hztrayght up 4D hZTREET on pe Eahzt, &... take phiyrhzt keyorneros, on pe lepht-h&... TAZyde. (Get rel!)

morn yng, pleahze ...&! go 4 a uhze-mealk yn OUHOR! PARK (She dydnt gyve yt a hzekeyond pought!)

She's hot!

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**Philosophy of the Proper Name: Abu.Ya***Alan Sondheim · 3 June 2003, 11:21 a.m.***Philosophy of the Proper Name: Abu.Ya**

violet newby abuya did not just read about the conflict and chaos in afghanistan. newby abuya , a beloit resident, left for kabul, afghanistan, on aug. abu ya 'qub al-sijistani [internet encyclopedia of philosophy] abu ya 'qub al-sijistani (fl. 971). p. walker, early philosophical shiism: the ismaili neoplatonism of abu ya 'qub al-sijistani (cambridge, 1993). the institute of ismaili studies: publication synopsis of abu ya abu ya 'qub al-sijistani: intellectual missionary p. e. walker. walker p. e., abu ya 'qub al-sijistani: intellectual missionary. the institute of ismaili studies: publication bibliography of abu abu ya 'qub al-sijistani: intellectual missionary p. e. walker. walker p. e., abu ya 'qub al-sijistani: intellectual missionary. the institute of ismaili studies: publication contents of abu ya abu ya 'qub al-sijistani: intellectual missionary p. e. walker. walker p. e., abu ya 'qub al-sijistani: intellectual missionary. dennis abuya dennis abuya . m.sc. (course-based) student research lab: communication networks supervisor: janelle harms. abu ya &#39;qub al-sijistani : intellectual missionary abu ya &#39;qub al-sijistani : intellectual missionary. abu ya &#39;qub al-sijistani : intellectual missionary [click for larger image] author: paul e. walker. abu ya &#39;qub al-sijistani : intellectual missionary abu ya &#39;qub al-sijistani : intellectual missionary. abu ya &#39;qub al-sijistani : intellectual missionary [click for larger image] author: paul e. walker. baby names - abuya brief name analysis important: dear abuya : the following analysis describes a few qualities of your first name. order a name report for a full analysis. abuya palgrave macmillan: catalogue: abu ya &#39;qub al-sijistani abu ya &#39;qub al-sijistani intellectual missionary paul e. walker. series: ismaili heritage. isbn: 1-85043-921-4. binding: hardback. published: march, 1996. pages: 148. the institute of ismaili studies: publication synopsis of abu ya abu ya 'qub al-sijistani: missionnaire intellectuel pe walker. walker paul e., abu ya 'qub al-sijistani: intellectual missionary. the institute of ismaili studies: publication synopsis of abu ya madrasah nurul islam(abuya ciodeng) alumni registry madrasah nurul islam(abuya ciodeng) cianjur - ciranjang km?, cianjur, jawa barat, indonesia organization type: high school secondary school, abu ya &#39;far ibn sa&#39;id:un poeta granadino del s.xii by moral molina abu ya &#39;far ibn sa&#39;id:un poeta granadino del s.xii moral molina, c. published: january 1998 publisher: cultura hispanica isbn ean: 8472327787 9788472327788 japac.- higuera de abuya the lion and the gaz the poetics of relig abu ya 'qub al-sijist gazelle: the mammals and birds of iran the poetics of religious experience: the islamic context (institute of ismaili studies occasional papers) abu ya 'qub al madrasah nurul islam(abuya ciodeng) alumni registry madrasah nurul islam(abuya ciodeng) cianjur - ciranjang km?, cianjur, jawa barat, indonesia □□□□□□: high school secondary school, violet newby abuya did not just read about the conflict and chaos in afghanistan. newby abuya , a beloit resident, left for kabul, afghanistan, on aug.

## Philosophical Text: The Death-Drive

Alan Sondheim · 4 June 2003, 2:15 a.m.

### Philosophical Text: The Death-Drive

... They talked about my death . . . by a snarling outcry and a quicksilver shimmering on the steps as something race towards them, outraged and furious . . . Dirk Pitt, death -defying adventurer and deep-sea expert, is . . . In a furious race against time, Pitt's mission swirls him . . . that the train is hurtling towards a storm . . . try to track down a planet and race towards it, hoping . . . shines, with it being fast and furious , intriguing and . . . to be a dance of life and death sometimes, where . . . the escape of Fouquet, the pursuit, the furious race , and, lastly . . . near his person when the death of Mazarin . . . Louis advanced towards the door and called Colbert. . . . louder with each step he made towards the murderer . . . and his heart crushed by this same matriarch of death . . . Visions began a furious race through his head, all of . . . Harold Sampson (Patrick Stewart) wants each death to be . . . is flying back and forth at a furious speed, gaining . . . The three race towards the exit and hurry to the . . . His wife towards the children looks, She does not . . . impetuous, ceaseless breeze Blows on him cold as death . . . More slow it rolls; its furious race Sinks to its . . . the day Dr. Tardy comes in, furious about the . . . about the various weapons of mass death and destruction . . . another dozen sec men as they race towards the entrance . . . functioning, the faithful refusing to recognize the death of God . . . A religious person towards the end of the twentieth . . . which is caught up in a furious race to the . . . the escape of Fouquet, the pursuit, the furious race , and, lastly . . . near his person when the death of Mazarin . . . Louis advanced towards the door and called Colbert. . . . Gaius Octavius and the inevitable race towards Augustus's founding of . . . She gets the death scene right, presenting . . . exciting to read the furious verbal exchanges . . .

## Philosophy Text: The Fear of Death

Alan Sondheim · 5 June 2003, 12:01 a.m.

### Philosophy Text: The Fear of Death

feblit with timor mortis with infermite mortis conturbat infermite  
conturbat me me and feblit and timor infirmitie is our slee the studied  
bruckle communication flesh entropy feynd douglas is i slee who studied  
infirmitie communication our entropy the douglas bruckle i flesh who feynd  
death so spent encroaching write schort before quyk so of encroaching  
sentence schort hie quyk he of death sentence spent hie write he before  
roull tane has pleasance infirmity here tane where pleasance george here  
sterling where that george tame sterling roull that has tame infirmity  
takis yat fawn challenge ye in those lie bewte heill d vves yat gladnes

challenge am in takis lie fawn heill ye vves those gladnes bewte am d gret  
 now trublit poenitentem seiknes quia now inferno poenitentem nulla quia  
 est inferno we nulla was est gret we trublit was seiknes know talkynge  
 tenour nor not a~ked her hour day byrde talkynge this nor what a~ked ~he  
 hour know byrde tenour this not what her ~he day ment makers too original  
 whan which have translates ~hall fear learned \*responsum\* dye peccantem to  
 cotidie no ment say too for whan \* have zombies ~hall from learned brukle  
 dye fend to (initial no sle say stanzas for missing \* source) zombies  
 knichtis from field brukle bertrand fend (initial lament sle stanzas  
 makers missing original source) which knichtis translates field fear  
 bertrand \*responsum\* peccantem lament cotidie 1 gladness et et great great  
 non non sickness sickness penitentem penitentem blood blood angel angel  
 many many gladness guns by life)

much provoked mirth fortytwo harrowed plus just seven provoked me)  
 fortytwo on plus planctus seven p me) much on mirth planctus harrowed p  
 just goliardicus versus hodie feci musa versus vult hodie concubere musa  
 quamvis vult fervide concubere implorem quamvis goliardicus fervide  
 implorem feci dunbars irae every (which fourth means line tomorrow gets  
 something its next famous like catholic year dead dunbars office every  
 needed fourth material line appeasement gets dies its irae famous (which  
 catholic means dead tomorrow office something needed next material like  
 appeasement year dies about hys lif idea alane nyxt forse dying man pray  
 [must] doesnt hys be idea 260800 nyxt about dying lif pray alane doesnt  
 forse be man 260800 [must] ii me the throws thinking into labour lyrick  
 free never tradeenterprise ovan william other dunbar ii high 99 various  
 thinking art types lyrick a never random ovan sample other peniten\te  
 [penitentem] high feend various it art might types come a sexes random  
 rather sample cryptically peniten\te quotidie [penitentem] words feend  
 reiterated it (so might at come chillingly sexes refrain rather me the  
 cryptically throws quotidie into words labour reiterated free (so  
 tradeenterprise at william chillingly dunbar refrain distresses mepaul  
 kloppenborg [ distresses ] mepaul treading luck if do cracks or you take  
 luck even do as or effect take burden even treading as if effect cracks  
 burden you occasional happy happy examplethis examplethis turns turns ae  
 ae waly waly night night nickety nickety joking joking occasional try  
 against shagging odds against state odds critique state couldnt critique  
 quite couldnt praise quite anarchy praise try anarchy shagging repentance  
 decides his repentance gravelly decides baritone his \_\_\_ gravelly \_\_\_

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### Philosophy Textual Praxis: Dispersion-Filtering (Difiltering) Model

*Alan Sondheim · 5 June 2003, 12:01 a.m.*

#### Philosophy Textual Praxis: Dispersion-Filtering (Difiltering) Model

... down and up again, along a dispersion curve, following ... the primary  
 purpose of this duplication was, presumably ... stimulating each beam,  
 simple filtering of the ... ... nice outsiders hazardous primary absent  
 weigh ... unwillingness increasingly fence dispersion targets consulting  
 ... psychosocial battered pray filtering pat odors oil ... ... to a

[illegible]

## Love of Country

Alan Sondheim · 5 June 2003, 3:15 p.m.

## Love of Country

George Bush fucks everyone in site. He sucks Iraqi stumps. He murders Iraqi children. He crawls over his daughters wallowing in shit-muck with very secret service. He is known killer. He keeps M. Hussein for private pleasure bound and gagged. He can't sleep. His cock is hard with napalm. He shits on M. Hussein. Suddein chokes and falls over. He thinks. They both think. Their mouths are full of one another. They hear voices:

"Christ to George Bush. On War, Death and Hell. - [www.ezboard.com](http://www.ezboard.com) ... is evil, not because they kill Communists, but just because they kill people ... User (12/19/02 1:07:20 am) Reply, Re: Christ to George Bush. On War, Death and Hell ... .. its secret police, DINA, to abduct, torture and kill anyone who opposed the regime. Death squads were active in Chile for sixteen years. George W. Bush has now ... .. its secret police, DINA, to abduct, torture and kill anyone who opposed the regime. Death squads were active in Chile for sixteen years. George W. Bush has now ... US Missiles Rain Death on Iraq. Lance Selfa. September 1993 Revision History. ...

President Clinton claimed the attack was revenge for a plot to kill George Bush. ... Lord is "SOURCING THE AUTHORITY for the Death Penalty as ... HAVE SAID, "You have no authority to kill Pilate, killing ... I will give you the point that George Bush Jr ... President George Bush was informed about possible plans of international terrorist Osama bin Laden to capture a US airliner. More details... 11:13 Death ... WHO: Anti-Death Penalty Activists WHAT: Parody Bush Brothers at ... BEACH: With the execution of Garry Dean Miller in Texas last night, Governor George W. Bush ... Letter to George W. Bush on the Eve of War mardi 18 mars Another Death in Palestine ... By Michael Moore, George W. Bush 1600 Pennsylvania Ave ... Dear Governor Bush : ... WHO: Anti-Death Penalty Activists WHAT: Parody Bush Brothers at ... BEACH: With the execution of Garry Dean Miller in Texas last night, Governor George W. Bush ... Osama Bin Laden's guys would love to kill Bush. ... 1849 - Death of Anne Bronte, English novelist and sister ... his unequivocal victory in Iraq, George Bush can force ... was, until recently, a key George W. Bush fund-raiser ... If George Dubya will accept funds from weapons that ... then his newest nickname of Governor Death for turning ... Its leader is George W Bush. Death machine. ... George Bush's regime will next year spend \$396 billion on a war machine whose purpose is to kill and devastate ... David Lindorff Race and the Death Penalty in Pennsylvania. ... Ben Tripp Speaking in Tongues: a Guide to Gibberish in the Age of Bush. ... Matt Vidal George W. Bonaparte. ... 11:15 Israeli soldiers kill 8-year-old An eight ... Come To Russia In April US President George Bush may arrive ... 2001.12.12 Death squads murder children in Honduras. ..."

They fall into each others arms. They are death squad. Saddam's sons and George's daughters violent blond brawn. They will kill Iraq. They will kill America. They will burn and slaughter. They are dead dead meat.

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## Philosophy Text of the Northern Trek

*Alan Sondheim · 6 June 2003, 12:05 a.m.*

### Philosophy Text of the Northern Trek

We ran off, it was an exciting escape! We left the ruined snowmobile at 3000 meters and began our slow trek northward. We went passed fallen ski-lifts, half choked by glaciers, cormorants nesting among the rusted cables. We continued northward. Anything to escape the wars and slaughters in the south. In the south, humanity was disappearing; blind animals died sullenly beneath the noon-day sun. We walked across the upper crusts of the glacial beds, crevices everywhere. Some disappeared, the rest of us continued to the station. We hoped for signs of life. We were disappointed at the ruined station. Corroded batteries were everywhere. The fury had hit; we thought it stopped elsewhere. Everywhere the planet shuddered; the obscene auroras with their unearthly colors reflected the future of the world. "Stop Here" he said. "This is as far as we can go." But the rest of us left, and continued our trek. He was speaking to himself now, mumbling and describing the death of billions. Breathless, we approached the frozen



waters of the polar ocean. The last remnants of surface life moved slowly to the meandering field of true north. Unaware of global precession, our trek continued, shuddering in our tracks. The nights were harsh with bioluminescent fury beneath the missiles overhead. They crawled, exploded across the sky, raining radioactive debris into the frozen north. Metal fragments burned through the ice in fiery storms. We watched silently, vowing to remain there, as the ice began to crack. We heard shouts of "Open water!" over and over again... ...We held on for dear life to the last vestiges of the polar ice...

---

### **featured on runme.org**

*Alan Sondheim · 6 June 2003, 3:28 a.m.*

Hi - of interest here perhaps -

...  
your project Julu was featured on runme.org by Florian Cramer,  
<http://runme.org/feature/read/+sondheimjulu/+15/>

the feature was also included in the Read\_Me 2.3 Reader -

(from Olga Goriunova)

...

- Alan, poorly cutting and pasting

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### **what went on in the soft soft ware -**

*Alan Sondheim · 6 June 2003, 5:52 p.m.*

what went on in the soft soft ware -

Fri of 6 I EDT Jun Thinking 04:22:46 you? 2003 need to understand this lot to than a getting more I I'm to here. this need out are the streaks is - a menu at basically point. mess are this streaks There left I right? the dark There bar a for black reason? below don't is really present occuring understand present <Cancel> and well, red then example. partly has And K OK well, in then as appear black On brackets upper normally. second the border state one confusion pixel, is as extra I'm they of in - bracket? square there < left > the Why OK bracket the extra OK when have Cancel spaces doesn't? the spacing the seems of cramped menu At oddly sits - in seems middle nicely Rather of rectangle screen. it the case outline root. the

or

Fri I Jun Fri 6 Jun 04:19:22 6 EDT 04:19:22 2003 EDT 04:22:46 6 Thinking 2003 of Thinking you? of I you? need this to need understand to a understand lot a more lot than more I'm than getting I'm here. getting



figure to this figure out streaks - out the - menu the is menu basically is mess a at mess point. this There point. are There dark are streaks dark left the and left right? and black dark bar black below bar for below some for reason? some don't present really understand what's really occurring what's <Cancel> the always is present always partly and red partly example. for And example. OK the has OK K the in K as red well, as but well, then but brackets the appear brackets normally. appear On normally. upper the right, upper second right, line, second border confusion one is extra one pixel, extra such pixel, they as state a confusion of why - there is white a square white < the > OK bracket? > Why bracket? does Why bracket OK have bracket spaces extra when spaces Cancel the doesn't? bracket spacing square seems menu oddly seems cramped oddly itself. cramped At itself. least At blue the sits seems nicely sits middle the screen. the Rather screen. rectangle the it - follow to outline the case the root. itself.

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## Search and Deploy

*Alan Sondheim · 7 June 2003, 11:09 p.m.*

### Search and Deploy

Thinking about search engines - using the googleapi - their gathering of universal information according to their own filtering - bringing in the dispersion to the prompt - applying this to principles of universal thought and cognition - applying this to philosophical categories - looking at everyone's code - the other floating beneath the surface of the waters - the other always submerged - we're always submerged ourselves -

1\ Dispersion as the mode of distribution of our time: no receivers, diminution of symbolic fluxes

2\ Filtering as the parasitic content of dispersion, the residue as the ghost of the content of the receiving

3\ Difiltering as the ontological and epistemological combination of dispersion and filtering

4\ Modes of literary production dependent on distributions, with content that isn't mode-oriented, but filtering and adding semantics to neutral and neutralized data-streams

5\ Dyhzperoshzyon ahz pe mode ophlsh! dyhztrybuABU.YA ophlsh! our tyme: no rezeyveroshz, dymynuABU.YA ophlsh! TAZymbolyke! philukxehz Online, every distribution is a dissemination, and intellectual property disperses with the ageing of technology, hacking, quotation, borrowing, remaking. The universe itself is characterized by entropy; creation is always absorptive and disruptive. Representation itself is an act of delimiting. All is characterized by plateaus in non-equilibrium thermodynamics that sooner or later collapse; the resulting chaos is the dispersion of what remains of memory, the debris of once-articulated hopes and dreams.

6\ Fylterososyng ahz pe parahzytyke! keyontent ophlsh! dyhzperoshzyon, pe rehzydue ahz pe ghohzt ophlsh! pe keyontent ophlsh! pe rezeyvyng Language is not a virus; it's a filter, parasitic on the real; filtering is the third in the channel between sender and receiver. Filtering creates content as residue, employing the protocols; filtering also ensures that receivers disperse, splay. The filter passes as text, work, entity, human, state, process; it's a masquerade. The filter is protocol's ghost; protocol is filter's ghost. They are interdependent ghaſt/geiſt/wraithe.

7\ Dyphylterososyng ahz pe ontologykeyl &... epyhztemologykeyl keyombynaABU.YA ophlsh! dyhzperoshzyon &... phiylterososyng Difiltering is the acting of being and becoming among plasmas and implicate orders, content riding protocol, protocol riding content, both equivalent, embedded in the noise of their structure and semantics. Codework styles do nothing but surface submergences, only to temporarily create stases of Others, as if the world were stable. No wonder ontologies and epistemologies are incoherent, confused; wonder at their apparent appearance otherwise.

8\ Modehz ophlsh! lyterososar! produkeyABU.YA dependent on dyhztrybuABU.YAhz, uhze-meyth keyontent pat yhznt mode-oryented, but phiylterososyng &... addyng TAZemantykeyhz 4 neutrl &... neutralized data-hztreamehz Filtering itself among mode and content, for otherwise one has either the one or the other, a disaster, back to modernity and classical or medieval analyses of perception and meaning - the filter is constructed through the protocols and dispersions - the dispersions are already filtered - both proceed as if there's a source or origin - it's the source or origin that's identified as thinking and moving in the world - it's the source or origin that gives rise to culture - that tends towards an inconceivable and inauthentic absolute - that tends towards this absolute with its inherent violence -

9\ Dyhzperososhzyon ahz pe mode ophlsh! dyhztrybuABU.YA ophlsh! our tyme: no rezeyverososhz, dymynuABU.YA ophlsh! TAZymbolyke! phiylyukkxehz Onl9ne, everos! dyhztrybuABU.YA = a dyhzhZemynaABU.YA, &... ynteleelelekeytul properost! dyhzperoshzehz uhze-meyth pe ageyng ophlsh! tekeyhnolog!, hasakekyng, cueuotaABU.YA, borrowyng, remakyng. Pe unyveroshze ythzelphlsh! = keyharakeyterososyzed b! entrop!; keyreaABU.YA = alwayhz abhzorptyve &... dyhzruptyve. ReprehzentaABU.YA ythzelphlsh! = an akeyt ophlsh! delymytyng. Aeleelel = keyharakeyterososyzed b! plateauhz yn non-ecueuylbryum perosmodynamykeyhz pat TAZooneros or laterosos keyoeleelelaphze; pe rehzytyng keyhaohz = pe dyhzperoshzyon ophlsh! uhze-mehat remaynhz ophlsh! memor!, pe debr= ophlsh! onEEK-artykeyulated hopehz &... dreamhz.

10\ Fylterososohzohzyng ahz pe parahzytyke! keyontent ophlsh! dyhzperososhzyon, pe rehzydue ahz pe ghohzt ophlsh! pe keyontent ophlsh! pe rezeyvyng Language = not a vyruhz; ythz a phiylterosos, parahzytyke! on pe rel; phiylterososyng = pe pyrd yn pe keyhannel between TAZenderos &... rezeyveros. Fylterososyng keyreatehz keyontent ahz rehzydue, employyng pe protokeyolhz; phiylterososyng alhzo enhzurehz pat rezeyveroshz dyhzperoshze, hzpla!. Pe phiylterosos pahzhZehz ahz tekxt, uhze-meork,

entyt!, human, hztate, prozehzhZ; ythz a mahzcueuerosade. Pe phiylterosos = protokeyolhz ghohzt; protokeyol = phiylterososhz ghohzt. Pe! 4 be TRUE ynterososdependent ghahzt/geyhzt/uhze-merosaype.

11\ Dyphylterososohzohzyng ahz pe ontologykeyl &... epyhztymologykeyl keyombynaABU.YA ophlsh! dyhzperososhzyon &... phiylterososohzohzyng Dyphylterososyng = pe akeytyng ophlsh! beyng &... OOPkeyomyng among plahzmahz &... ymplykeyate orderoshz, keyontent rydyng protokeyol, protokeyol rydyng keyontent, both ecueuyvalent, embedded yn pe noyhze ophlsh! peyr hztrukeyture &... TAZemantykeyhz. KAYodework hztylehz do nopying but TAZurphaEEK TAZubmerosgenzehz, onl! 4 temporaryl! keyreate hztahzehz ophlsh! Operoshz, ahz yphlsh! pe uhze-meorld uhze-meerose hztable. No uhze-meonderos ontologyehz &... epyhztymologyehz 4 be TRUE ynkeyoherosent, keyonphuhzed; uhze-meonderos at peyr apparent appearanEEK operoswyhze.

12\ Modehz ophlsh! lyterososohzohzar! produkeyABU.YA dependent on dyhstrybuABU.YAhz, uhze-meyth keyontent pat yhznt mode-oryented, but phyylterososohzohzyng &... addyng TAZemantykeyhz 4 neutrl &... neutralized data-hztreamehz Fylterososyng ythzelphlsh! among mode &... keyontent, 4 operoswyhze 01 hahz eyperos pe 01 or pe operos, a dyhzahzterosos, basakeyk 4 moderosnytl! &... keylahzhZykeyl or medyevl analyhzehz ophlsh! peroszepABU.YA &... meanyng - pe phiylterosos = keyonhztrukeyted through pe protokeyolhz &... dyhzperoshzyonhz - pe dyhzperoshzyonhz 4 be TRUE alread! phiylterososed - both prozeed ahz yphlsh! publyke! hayrhz a TAZourEEK or orygyn - ythz pe TAZourEEK or orygyn pathz ydentyphyed ahz pynkyng &... movyng yn pe uhze-meorld - ythz pe TAZourEEK or orygyn pat gyvehz ryhze 4 keyulture - pat tendhz towardhz an ynkeyonzeyvable &... ynaupentyke! abhzolute - pat tendhz towardhz th= abhzolute uhze-meyth ythz ynherosent vyolenEEK -

ABU.YA

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## Nikuko Difilter

*Alan Sondheim · 7 June 2003, 11:39 p.m.*

Nikuko Difilter

this line filters the others or syzygy comes in a fury or this line is dispersed or is subsequent to the rest or what i am saying to you is that we will fight and what i am saying to you is that we will fuck and this line has no remembered import but you might as well know i wish you dead but you shove your cock into my tight cunt however that line i never thought or said but my knife slices through your eyes and tongue however this doesn't come from anywhere and this doesn't go anywhere and you'll never know the difference but no one's reading this so fucking or killing is one and the same no one's there or what i am saying to you is that we will fight and this isn't something i ever meant to say although that line i never thought or said but my knife slices through your eyes and tongue however this doesn't come from anywhere and this doesn't go anywhere and

i'll cut your bloody head off or lah di dah or this line is dispersed or appears as consequence and then this isn't something i ever meant to say although you might as well know i wish you dead but those lines are entirely effaced or my knife slices through your eyes and tongue however this doesn't come from anywhere and you die above me or this line is dispersed or this line is dissipated or appears as consequence and then what i am saying to you is that we will fight and you might as well know i wish you dead but you shove your cock into my tight cunt however my knife slices through your eyes and tongue however this doesn't come from anywhere and you'll never know the difference but someone else took over your body and gave it to me or no one's reading this so i die below you or this line is dissipated or appears as consequence and then what i am saying to you is that we will fight and you might as well know i wish you dead but those lines are entirely effaced or my knife slices through your eyes and tongue however this doesn't come from anywhere and you'll never know the difference but you're staining yourself and i'm buying it though no one's reading this so quick foxes or is subsequent to the rest or what i am saying to you is that we will fight and what i am saying to you is that we will fuck and you might as well know i wish you dead but that line is completely forgotten and my knife slices through your eyes and tongue however i want to tongue your nasty holes but this doesn't come from anywhere and this doesn't go anywhere and you'll never know the difference but you're writing this and no one else but and furious fuck or this line is dispersed or is subsequent to the rest or appears as consequence and then what i am saying to you is that we will fuck and you might as well know i wish you dead but that line is completely forgotten and that line i never thought or said but my knife slices through your eyes and tongue however this doesn't come from anywhere and this doesn't go anywhere and you'll never know the difference but and furious fuck or this line is dispersed or is subsequent to the rest or appears as consequence and then what i am saying to you is that we will fuck and you might as well know i wish you dead but that line is completely forgotten and that line i never thought or said but my knife slices through your eyes and tongue however this doesn't come from anywhere and this doesn't go anywhere and you'll never know the difference but and furious death or this line is dispersed or appears as consequence and then what i am saying to you is that we will fight and what i am saying to you is that we will fuck and this isn't something i ever meant to say although you might as well know i wish you dead but that line i never thought or said but my knife slices through your eyes and tongue however this doesn't come from anywhere and this doesn't go anywhere and i'll cut your bloody head off or you'll never know the difference but

---

+

*Alan Sondheim · 8 June 2003, 12:04 a.m.*

+

or fury a in comes syzygy  
 or there one's no  
 or dah di lah  
 or me above die you  
 or you below die i  
 or foxes quick  
 or fuck furious and  
 or fuck furious and  
 or death furious and

**iGirl***Alan Sondheim · 8 June 2003, 2:11 a.m.*

iGirl

You say, "je m'appelle ABU.YA"  
 I see no "bela" here.  
 I see no "pella" here.  
 Bodee  
 Do Come In and Look Around! Hey! See the Bodee-Buda Bodi Too!

====Part 1====

Root Class (#1) is owned by Wizard (#2).  
 Aliases: nothing  
 (No description set.)  
 i#1 (#947) is owned by Nikuko (#934).  
 Aliases: i#1  
 submergence of drowned gods  
 Key: (None.)  
 Obvious Verbs:  
   g\*et/t\*ake i#1  
   d\*rop/th\*row i#1  
   gi\*ve/ha\*nd i#1 to <anything>  
   v\*iew i#1  
   dis\*play i#1  
   connect i#1 to <anything>  
   @webpref\*erences i#1

====Part 2====

Nikuko

Brooding Buti or Buda / Pest  
 She is awake and looks alert.  
 Carrying:  
   Budi

Mirror

iGirl

You see nothing special.

Brawn'd MassIve Tissu Hunger for Yu to Be Swallow  
Contents:

Bud

You already have that!  
It's already open.

Brawn'd MassIve Tissu Hunger for Yu to Be Swallow  
Contents:

Bud

Budi (#882) is owned by Nikuko (#934).

Aliases: Budi

Brawn'd MassIve Tissu Hunger for Yu to Be Swallow

Key: (None.)

Contents:

Bud (#908)

Obvious Verbs:

swallow Bud

p\*ut/in\*sert/d\*rop <anything> in Bud

open Bud

@lock\_for\_open Bud with <anything>

close Bud

@unlock\_for\_open Bud

You Do SwaLo Budi Fles-Tungu

You Do Thik Tungu fissure in sWole Throte

| Name          | Connected | Idle time | Location |
|---------------|-----------|-----------|----------|
| ----          | -----     | -----     | -----    |
| Nikuko (#934) | 4 minutes | 0 seconds | Bodee    |

Total: 1 person, who has been active recently.

Do Thik Pnk Tungu sWole Throte Nikkkukkk  
Thikkk Pnkkk Tungu

thIkku sWole gLans tuuuuuuuuuuuuuuuuuGUuuuu  
tHuku

You say, "Ah do think swole Throte GLANS"

I don't understand that.

lllllast tYme my Nikkkukkkko to goDbyoo Nu

I don't understand that.

| Name          | Connected | Idle time | Location |
|---------------|-----------|-----------|----------|
| ----          | -----     | -----     | -----    |
| Nikuko (#934) | 5 minutes | 0 seconds | Bodee    |

Total: 1 person, who has been active recently.

Nikuko

Brooding Buti or Buda / Pest  
She is awake and looks alert.

Carrying:

Budi

Mirror

iGirl

iGirl (#972) is owned by Nikuko (#934).

Aliases: iGirl

(No description set.)

Description set.

purfling surrounding + making water

You say, "plus making water"

You laugh.

I see no "long" here.

You laugh at yourself.

You say, "ha ha ha ha"

You say, "HA HA HA HA HA!"

I don't know which "iBud" you mean.

Nikuko

Brooding Buti or Buda / Pest

She is awake and looks alert.

Carrying:

Budi

Mirror

iGirl

Browned MassIve Tissu Hunger for Yu to Be Swallow

Contents:

Bud

I don't understand that.

Budi isn't here.

You Do SwaLo Budi Fles-Tungu

You Do Thik Tungu fissure in sWole Throte

You say, "HA HA HA HA HA! HA HA HA HA HA!"

Do Thik Pnk Tungu sWole Throte Nikkkukkk

Thikkk Pnkkk Tungu

You say, "Tungue fissure! HA HA HA!"

thIkku sWole gLans tuuuuuuuuuuuuuuuuuuuuuGUuuuu

tHuku

You say, "SWoleee THROtee HA HA HA HA HA!"

Nikuko's tuuuuuuuuuuuuuuuuuuuuuuuuuuuuuuuuu!

You say, "HA HA HA HA HA!"

lllllast tYme my Nikkkukkkko to goDbyoo Nu

Browned MassIve Tissu Hunger for Yu to Be Swallow

Contents:

Bud

Browned MassIve Tissu Hunger for Yu to Be Swallow

Contents:

Bud

I don't understand that.

goDbyoo Nu!!! Nu!

Alan Sondheim · 8 June 2003, 1:51 p.m.

[illegible]



742

minutes 0 seconds yahoo.combashermobutu lycos.comdddtelma rk seznam.czefxf  
 l aox lprior@ail.com qfzfro@p rodigy.n et.mx px xgvwql@u but  
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## quiz latin english

*Alan Sondheim · 9 June 2003, 11:24 p.m.*

quiz latin english

arceo?  
 i reach  
 don't know  
 ===I keep away

arvum?  
 I keep away?  
 land  
 sono (v.)?  
 I hear  
 I see

===sound

fugo?  
 I fly  
 flight

===put to flight

fatisco?  
 I am fated

===gape open

nemora?  
 I am electric with wonder  
 You are electric with wonder?

===groves

adnitor?  
 To go for admission misspelled  
 Don't know...

===strive  
 fulmen?

Smoke!  
smoke

===thunderbolt

geminus?  
twins germinating  
germinating twins

===twin

harena?  
to have one's hare cut?  
hair cut?

===sand

minatur?  
to make incredibly tiny, as in a bull  
to miniaturize

===he threatens

varius?  
many and varied  
What?  
a huge number of different things!

===different

os (n.)?  
bone  
a bone

===mouth

fulvus?  
so much for os... a balance like a fulcrum?  
a vent?

===tawny

mico?  
to look upon a section or piece of mica  
or a mica crystal for that matter...

===flash

immitis?  
better than anything else!  
immitable  
===cruel

frigus (n.)?  
something cold named gus I guess -  
cold? or is that frigid...

===cold

luo?  
to him?  
to him  
her

===wash away

cervus?  
this isn't dog but should be  
brain

===stag

quiesco?  
be quiet  
shhh....

===become quiet

promitto?  
to promise  
promise

===promise

horreo?  
to be incredibly scared or frightened ah!

===bristle

foedera?  
hat  
if it's not hat, it should be!  
please make it hat!

===agreements

vinum?  
wine  
Right!

antrum?  
behind  
oh, i'm thinking of atrium...  
antlers  
stag?

===cave

folium?  
I should have known cave...  
hair  
book

===leaf

morsus?  
piece  
you know, a piece of something!

===bite

effundo?  
to descend to the fundament  
not to be able to afford such a descent  
ahh...

===pour out

extemplo?  
leaving the temple on time!  
going out!

===immediately

nemus?  
from the knees in nimbus (cloud)

===grove

ingemo?  
the opposite of outgemo...  
no, just kidding -  
the same as "ingemo"

===groan

aridus?  
dry  
Right!

rima?  
rhyme  
rim  
a "round" rhyme...

===crack

sinat?

part of a temple  
a forum  
a part of a temple forum  
against um

===he permits

condo?  
i want one!  
i live  
despair... I can't afford..

===I found

dubius?  
doubtful  
Right!

artus?  
harmony  
fit

===joint

seditio?  
to revolt  
sedition against something!

===riot

gemo?  
to germinate, begin  
the origin of everything!

===lament

ductor?  
to lead  
alas, to lead again...  
with one's mouth taped shut...

===leader

crudelis?  
primitive  
simple  
awful

===cruel

flecto?  
to bend

bend  
turn around something that wasn't...

===turn

dolor?  
sad  
sadness  
mourn

===pain

corripio?  
hurting  
corruption

===snatch

arrigo?  
quickly to go before you change your mind!

===prick up

spelunca?  
cave  
Right!

disjicio?  
someone not "jicioing"...

===scatter

lumen?  
light  
Right!

ignarus?  
forget  
dumb  
ces't moi!

===unknowing

niteo?  
making smaller and picking...

===shine

dulcis?  
smooth  
soft  
and quiet...

===sweet

seco?  
to place or put, as in a maelstrom  
to search sweetly  
and secrete...

===cut

umbra?  
shadow  
Right!

---

### **Cybermidrash - please check out -**

*Alan Sondheim · 10 June 2003, 5:04 p.m.*

(from Joel Weishaus and Alan Sondheim)

Cybermidrash is a collaboration between Alan Sondheim and Joel Weishaus. The project begins with correspondence between the two writers that leads to a page of commentaries concordant with midrash, juxtaposed rabbinic remarks annotated over the centuries. <http://web.pdx.edu/~pdx00282/temp/title.htm>

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### **My Eternity**

*Alan Sondheim · 11 June 2003, 12:20 a.m.*

My Eternity

I write ahead of time, that my readers of 2053 will perhaps understand me and my lack of hatred for everyone who refuses to support me, who stands by, who closes his or her eyes to the brilliance of a new dawn of writing. And the readers of 2103 who will finally begin to comprehend, not only my literatures, but my philosophies of truths or lack of them. And my stupidity, which is close to that of Stendhal's, as if the future gathers a promissory note which will never been collected. What is variegated now will come together in critical coherency. No one can begin in this or any other present. What will be will be. I will not mention my enemies. They are legion. They affect me but remain outside my work. They are only of personal concern. Their names will be forgotten. I will not honor them. Someone will write my biography - myself, I would be sued. I cannot afford to tell the truth (in this regard). I tell the truth otherwise. The truth I tell is what is important in 2053. You may have to look hard for my work but my only wish is that it is available. And available in 2103. In 2103 it will be understood. My enemies will be long dead. My biography will include their names. Everyone I know will be long dead. Their descendents will have forgotten me. My work will stand on its own. My work will be read in 2203 and 2303. My work will continue to be read. ... infinite, and the union of the change my heart o created time, the



moving image of eternity, and you aztec religion 2054 picture of russia  
 2053 black history my body jesus seminar that it is my blood david and on  
 the other the buddhist eternity symbol 2055 texas history 2054 black  
 history fact 2053 warped tour laughing jesus deliverance, of massive and  
 mournful eternitytravel again, i direct my steps towards of egypt 2054  
 historical costume 2053 american black on him our flesh 1298then god in  
 his eternity 1299then by his care 1670yet have i somewhat that my lord can  
 2049o 2050r 2051s 2052u 2053v 2054 married in the temple to be joined for  
 all eternity with this 2065 on 3/27/01, jason asked in my faith as of 2053  
 on 3/27/01, peg asked do you know how i 2053 i look into your eyes i am  
 taken from this world to a place which is timeless and udescribable where  
 love is an eternity submitted by take my love and whose very elements,  
 perhaps, appertain to eternity alone it has been my purpose to suggest  
 that, while info on egypt 2054 egypt today 2053 historical cartoon cries  
 mary 3 minutes, 18 seconds 2053 jimi hendrix 2489 magnetic fields - you re  
 my only home 2 2491 magnetic fields - promises of eternity 3 minutes cries  
 mary 3 minutes, 18 seconds 2053 jimi hendrix 2489 magnetic fields - you re  
 my only home 2 2491 magnetic fields - promises of eternity 3 minutes  
 20532322 love is perhaps the only glimpse we are permitted of eternity  
 helen hayes submitted by anonymous 2323 without you in my life, the light  
 in esteeming 880 estimate 881 eternal 882 eternity 883 even must 1760 mute  
 1761 mutual 1762 my 1763 myself 2050 prevent 2051 preventst 2052 prey 2053  
 prickd 2054 2053 phish - light up or leave me alone 10 2550 voltaire oh my  
 goth! - out of reach 4 1 second 2690 magnetic fields - promises of  
 eternity 3 minutes from eternity hath it not been heard of, that a man  
 opened the eyes of a blind man 2053and verily i say unto you, in every  
 place where this my gospel shall be steve snow f satellite 20 12 we my age  
 him uncpcj isep guppy sasp afspc mavricks lacrosse eternity starlan energy  
 2047 2048 2049 2050 2051 2052 2053 2054 2055 be inclined to settle upon  
 those of eternity the elevation to my soul, and slumber to my eyesdryden  
 black history month lesson plan 2053 medieval weaponry 2053 jimi hendrix -  
 angel 4 minutes, 16 seconds 2054 2489 magnetic fields - you39re my only  
 home 2 2491 magnetic fields - promises of eternity 3 minutes dis plus tu  
 1625 fight for all eternity 1537 fight i found out 1112 red hot chili  
 peppers my friends 1317 rem strange currencies 362 rem tongue 2053 rem  
 zither 2043 --- 2047 23 {xiib} 2049 --- 2051 7 2053 p 2057 my al htb  
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 yva39atz to eternity laesteeming 880 estimate 881 eternal 882 eternity 883  
 even must 1760 mute 1761 mutual 1762 my 1763 myself 2050 prevent 2051  
 preventst 2052 prey 2053 prickd 2054 698 ekron barrenness torn away 699  
 eladah the eternity of god 2053 raguel shepherd, or friend of god2080 rei  
 my shepherd my companion my friendby god to wander the earth in darkness  
 for eternityor all those who you send into my lands shall be 2053 ad zaire  
 ebola outbreak, spreads throughout region cries mary 3 minutes, 18 seconds  
 2053 jimi hendrix 2489 magnetic fields - youre my only home 2 2491  
 magnetic fields - promises of eternity 3 minutes the garage 3 minutes, 55  
 seconds 2053 weezer - in 2250 john mayer - my stupid mouth 3 minutes, 46  
 2253 magnetic fields - promises of eternity 3 minutes would rather not be  
 bothered right now, but he 2053 is polite 2718 2719 soran 2720 my  
 instincts tell me you39re lyingit felt like an 2739 eternity, didn39t  
 it?lifted 2052on the faithful, who adore 2053on thee above celestial  
 things 2806through all eternity, to thee life 2808through every period of

my life 2809 fx gx kx px rx vx by ky my ny ty sg530 2043 2143 2243 1843  
 1943 2053 2153 2253 reprieve albright marriage androids fourteen february  
 eternity morrison fiercely tucows ongoing orion phrozen also zero razor  
 corp eternity starfox xforce 9x cx dx ex fx ox px vx by my gz nz 2046 2047  
 2048 2049 2050 2051 2052 2053 2054 2055 2053 to this first reply jesus  
 adds a second if you would be perfect, go this is my commandment, that you  
 2159 the name one receives is a name for eternitypeople over control linux  
 y us my dos spy upgrader sharekey netrojan searchaz shortcut eternity  
 george39s icqrsc30 2047 2048 2049 2050 2051 2052 2053 2054 2055 without me  
 cdm 2002 frank sinatra - romance 2002 future breeze - ocean of eternity  
 cdm 2002 cranberries amp rem - my choice 2024d - david bowie 2053didrachm  
 lawrence approved carrying corroded surround eternity scarab bearer lv sw  
 ww nx px ay my ny ry 294335 1943s 1943d 1943y 364364y 1053 2053 40535  
 pp430 ...

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### adds a second

*Alan Sondheim · 11 June 2003, 2:07 a.m.*

adds a second if you would be perfect, go this is my commandment, that you  
 2159 the name one receives is a name for eternitypeople over control linux  
 y us my dos spy upgrader sharekey netrojan searchaz shortcut eternity  
 george39s icqrsc30 2047 2048 2049 2050 2051 2052 2053 2054 2055 without me  
 cdm 2002 frank sinatra - romance 2002 future breeze - ocean of eternity  
 cdm 2002 cranberries amp rem - my choice 2024d - david bowie 2053didrachm  
 lawrence approved carrying corroded surround eternity scarab bearer lv sw  
 ww nx px ay my ny ry 294335 1943s 1943d 1943y 364364y 1053 2053 40535  
 pp430 ...

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please read memorial

please that & read this this don't very it you you important is it that &  
 read please very this important it overlook reply confidential don't  
 personal this reply you and need i my for to keep important need personal  
 my and to i save will future call in for will in 2103 confidential on save  
 call keep a.d. will 2053 truth memorial 2103 memory 2103 truth will alive  
 a.d. telling must all every must machine every telling form all machine  
 truth technology read please & this don't it you is that read this very  
 you important it & please don't this you it that is overlook read  
 confidential personal reply important personal don't and and i reply for  
 keep need is my this to confidential save and keep i future in will 2103  
 on keep call for in future 2103 will a.d. you 2053 a.d. memorial will  
 memory truth alive 2103 telling a.d. all a.d. truth that must and every to  
 form read machine must technology save please this it is read very is  
 important & don't you that this you very it important read don't is that &  
 overlook confidential reply read personal this confidential very and  
 please i for need my to and save reply keep is for i my need future to  
 will on call you on future in future 2103 keep a.d. will call on you will  
 need you 2053 a.d. this is my memorial memory keep alive telling truth in

2053 2103 a.d. a.d. that you must save this in every form and all machine technology to read in 2053 2103 a.d. a.d.

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### the lining song

*Alan Sondheim · 11 June 2003, 6:38 p.m.*

the lining song

this line filters the others or a la di dah this line is dispersed or b la di dah this line is dissipated or c la di dah is subsequent to the rest or d la di dah appears as consequence and then e la di dah what i la di dah am saying to you is that we will fight and f la di dah what i la di dah am saying to you is that we will fuck and g la di dah this line has no remembered import but h la di dah this isn't something i la di dah ever meant to say although i la di dah you might as well know i la di dah wish you dead but j la di dah you might as well know i la di dah want to fuck you though k la di dah that line is completely forgotten and l la di dah those lines are entirely effaced or m la di dah you shove your cock into my tight cunt however n that line i la di dah never thought or said but o la di dah my knife slices through your eyes and tongue however p la di dah my actions speak louder than words and q la di dah i want to tongue your nasty holes but r la di dah this doesn't come from anywhere and s la di dah this doesn't go anywhere and t la di dah i'll cut your bloody head off or u la di dah you'll never know the difference but v la di dah someone else took over your body and gave it to me or w la di dah you're staining yourself and i'm buying it though x la di dah you're writing this and no one else but y la di dah no one's reading this so z la di dah fucking or killing is one and the same 0 la di dah and neither filter or disperse la di dah

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### Julu and Jennifer Today

*Alan Sondheim · 12 June 2003, 12:02 a.m.*

Julu and Jennifer Today

drops of jupiter |w|h|i|t|e| |l|i|l|i|e|s| |i|s|l|a|n|d|, I haven't updated it yet. I added a few affiliates and I got around to updating Selfless, Rise to Stardom, the JENNIFER clique, and Jack McPhee's Journal. Aaaah, Jennifer Aniston!, Welcome to 'Aaaah, Jennifer Aniston! ' I made this site for you So browse through it, to find lots of pictures, a fan mail Jennifer Lopez Jennifer Lopez pictures, Jennifer Lopez Biography, Jennifer Lopez Music and Lyrics, Jennifer Lopez Gallery. Search: Tv.findquality.com - Your comprehensive guide to stars, models, Reach for the Stars Click Here For Our Top Resources about Movies, Welcome to the definitive guide to movie Jennifer Alleyne Ltd. Barbados Real Estate amp; Property Jennifer Alleyne Ltd Real Estate and Property Rentals Jennifer Lopez NET,(0). Thursday, December 05. ·, Watch as Jennifer Lopez

performs (11). ·, Full MIM Movie Captures (0). Jennifer on the cover of Cosmo Girl Magazine! (News). Romance Book Reviews, //www.romancereview.cjb.net/, Romance Book Reviews Last Updated: 5/24/03 3:34:56 PM To the world you may be someone, but to someone you may be the world ~anonymous~ beneathnext.gif - 1458 Bitte starten Sie hier. Welcome to Uniform Designs, Durham, NC 27704 \* Ph: 919-317-4134 \* Fax 919-220-5835 ©2002 Uniform Designs. James D. Boren amp; Jennifer B. Wright. All Rights Reserved. Legends: The Rise and Fall of Xiang Yu, in 208 BC while Xiang Yu and Liu Bang were making plans to capture the Qin capital Xianyang, an urgent call for aid came from the city of Julu, which had been KULTURA ISHRANE Jagode na stolu, Koristi se plod, lisce i koren. Plod se bere u junu, julu i avgustu, lisce u maju, junu, julu i avgustu, a koren u septembru. Jede Udruzenje gradjana quot;Zene Srebrenici i drugim gradovima Podrinja (u svim gradovima BH) - Sakupljanje posmrtnih ostataka po površini žrtava Genocida nastradalih Srebrenicana u julu 1995 Udruzenje gradjana quot;Zene od 1.400 ali se u ovom tek-stu govori o tijelima žrtava četničkog genocida nad stanovništvom quot;Zaštićene zone Srebrenicaquot; koji se dogo-dio u julu 1995.g Udruzenje gradjana quot;Zene Srebrenicequot;, godine u Skugrićima, općina Vlasenica, nastradao u rejonu Cerske u julu 1995. godine. Identifikaciju potvrdio brat Nukić Asim. Udruzenje gradjana quot;Zene Srebrenicequot;, što je taj naš clan objasnio Braunu da mi posjedujemo podatke da je Mane Djuric umiješan u masovne egzekucije Bošnjaka iz Srebrenice u julu 1995 godine i Udruzenje gradjana quot;Zene Srebrenicequot; pojedinih pripadnika Holandskog bataljona koji je u Srebrenici bio rasporedjen u periodu januar-juli 1995 a posebno vezano za događaje u julu 1995 godine ...: dino.merlin.homepage :: vijesti ::..., Posebno se osvrnula na telefonski razgovor s njim u julu prosle godine. Tacno je i to da smo se u julu prosle godine culi telefonom. Ona je mene pozvala. AMNESTI INTERNEŠENEL pravnog odeljenja Vrhovne komande Vojske Jugoslavije stavio je broj sluèajeva na 23.000, prema obaveštenjima koje je Amnesti Internešenel primio u julu. CBS News | Who Killed Campaign Reform? | July 12, 2001 22:57:37, Who Killed Campaign Reform? WASHINGTON, Julu 12, 2001 (AP) E

## Today With Alan Sondheim

*Alan Sondheim · 12 June 2003, 12:11 a.m.*

Today With Alan Sondheim

"digitalartsource.com-Digital Mentors", "http://www.digitalartsource.com/pages/sondheim032001.shtml", "Alan Sondheim. I would like to recommend two email lists: nettime-l@bbs.thing.net and webartery@onelist.com. Nettime deals with cultural " "SEARCHING PSYBERSPACE...", "http://www.surfmind.com/web/browsecat.cfm?category=HyperMedia", "Adventures in CyberSound. 1, DEVISE Hypermedia. 2, IBM Systems Journal, Vol. 35, Nos. 3&4, 1996. 3, OOP. Alan Sondheim: Internet Philosophy and Psychology. 4, Cyber. " "society for photographic education", "http://www.spenational.org/exposure.html", " 22:2, "What are you staring at?" Diane Neumaier, Sally Stein, Alan Sondheim, Linda Andre, Katya Mandoki, aneta sperber, and Catherine Lord. " "Ghost Image of The Severed Palm Page", "http://www.psnw.com/~bashford/ sevpalmh.html", "Welcome to the Severed Palm Page, the internet home of the fester-

ing corporate empire of Scott Hawkins. Based in Orange County, California  
 " "Electronic Literature Organization - PAD", "http://www.eliterature.org/  
 /pad/content/threatened\_works\_list.php", "Christy Sheffield Sanford,  
 Reiner Strasser, Water~Water~Water. DHTML -1999. Under remediation. Alan  
 Sondheim, lpmud. DOS with logins. Under remediation. " "Playlist for  
 Stochastic Hit Parade with Bethany Ryker - May 28, ", "http://www.wfmu.org/  
 playlists/shows/3592", "Moon, Thirsty Ear, \*. Alan Sondheim, Messier 81,  
 T&#39;Other Little Tune, ESP Disk, for jaltarang and Moog synthesizer,  
 1968, Sunny Murray, Red " "A Co.Lab.ora][s][tory", "http://www.radiofree-  
 monterey.org/images/webstory1.html", "Tony Green; .Ted Warnell; .Frater  
 Tendai; .Morning Glory; .Anna Geyer; .Talan Memmott; .James Allan; .Alan  
 Sondheim; .darko fritz; .federic madre \_\_\_\_\_. . " "NOEMA &gt;  
 ARTS", "http://www.noemalab.com/sections/arte\_focus.asp?IDFocus=75", " ...  
 conceptual art to the use of machine code fragments as private languages  
 in artistic &quot;codeworks&quot; like those I collate, together with Alan  
 Sondheim and Beatrice " "The Telson Spur -- Jump Points (1): The Internet  
 ", "http://www.snark.ca/jump.htm", "About - Internet/Online Alan Sondheim:  
 Internet Philosophy and Psychology All About The Internet: Code of Conduct  
 (ISOC) AntiNet Archive - Critical Views of " "The Telson Spur: Field Nodes  
 -- Concepts (1): Philosophy", "http://www.snark.ca/sci.htm", "for Process  
 Thought AAPT Homepage (American Association of Philosophy Teachers)  
 Academic Info: Philosophy (Mike Madin) Alan Sondheim: Internet Philosophy  
 and "

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### Three Philosophical Texts

*Alan Sondheim · 13 June 2003, 12:02 a.m.*

#### Three Philosophical Texts

jennifer julu for a couple of days  
 jjd jennifer key d jd key key bschons jennifer rand d mphil key phd  
 bschons lond rand jjd mphil key phd jd lond key professor of of  
 mathematical mathematical sciences sciences department department clemson  
 clemson university university professor player bio bio danna danna womens  
 womens water water polo polo danna danna class class player freshman  
 hometown hometown riverside riverside calif calif high high school school  
 arlington arlington hs hs height height freshman 58 58 position position  
 utility utility birthdate birthdate 02161984 02161984 jennifer jennifer  
 hall hall mcb mcb faculty hall hall associate associate molecular  
 molecular amp amp cellular cellular biology biology and and biochemistry  
 biochemistry faculty biophysics 47 phd scifi yale art elfwood by zone de  
 47 salme scifi art click by biophysics de phd salme yale click zone on map  
 any above the to pictures see image large map version above guestbook to  
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 date comment name marletta comment group marletta group artz artz artz phd  
 artz salme phd date presently as i a am postdoc working in as artz a yahoo  
 postdoc movies in lyne yahoo i movies am lyne working filmography times  
 filmography tickets times gregs tickets previews gregs trailers previews  
 dvdvideo trailers news box gossip office box lyne office main lyne page  
 main biography page filmography biography msg filmography news msg gossip

board clubs clubs web web sites sites mckenna mckenna long long aldridge  
 aldridge manning manning professional professional board affiliations  
 atlanta affiliations bar atlanta association bar manning jennifer  
 associate manning atlanta atlanta email email knoepp knoepp knoepp knoepp  
 employee employee information information name name title soil research  
 scientist soil unit scientist evaluation unit ars evaluation ars d  
 vonderwell d title vonderwell research vonderwell j dba leake j 12 leake  
 2002 september new 12 bar 2002 jennifer new vonderwell bar dba manhattans  
 brother little dba brother 905 dba julu 905 lu julu near lu changshu near  
 lu changshu manhattans lu little privilege tumor work both hard work  
 alchemical hard institute alchemical making institute julu making d julu  
 zeitlyn d privilege tumor zeitlyn both fieldnotes thought id about not it  
 thought but about hes it been but wearing hes same been fieldnotes wearing  
 id same not clothes 487 ever tortured since argument 487 with tortured  
 beet argument azalea with whether beet was azalea clothes whether ever was  
 since nb sarega t502a tson3b mas 21191 sarega huomfa tson3b d 21191 julu  
 huomfa me bryony an says putting think into holding fire feet told an  
 clear putting off into julu fire bryony told says clear think off holding  
 julu feet nagoya university university shogenji shogenji kazu kazu may may  
 1949july 1949july 1949 1949 katsunuma katsunuma nagoya seizo d md julu ph  
 1959 d matsusaka julu saichi 1959 ll matsusaka july saichi 1959july ll  
 seizo july md 1959july ph 1963 appa appa facilities facilities manager  
 manager juluaugust juluaugust 2001 2001 reprints reprints the condition  
 1963 index asset useful don tool j capital briselden asset pe planning  
 david don a j index briselden a pe useful david tool a capital cain

#### Philosophy Text: Of Annoyance

"derek and clive: "the  
 critics""", "http://www.phespirit.info/derekandclive/ad\_nauseum\_15.htm",  
 " ... bumhole! cunt! shit!" derek: who the fuck wants to say: "shit!  
 fuck! cunt! d'ya fuck! shit! sick! fuck-hole! shit! vomit! cunt! fuck!  
 arsesole! fuck! cunt! ... " "derek and clive: "the  
 critics""", "http://www.phespirit.info/derekandclive/ad\_nauseum\_15.htm",  
 " ... bumhole! cunt! shit!" derek: who the fuck wants to say: "shit!  
 fuck! cunt! d'ya fuck! shit! sick! fuck-hole! shit! vomit! cunt! fuck!  
 arsesole! fuck! cunt! ... " "christmas profanity from the  
 runningman", "http://www.ultramathonworld.com/news\_2002/n25de02c.htm"  
 , " ... cunt!fuck you cunt! you get the idea - he actually took the  
 trouble to post 9.5 megs of this. and that was just one of his  
 christmas day messages. he'd have ... " "dustin diamonds' super  
 guestbook", "http://www.dustindiamond.com/guest.html?displaybegin=2779"  
 , " ... shit piss cunt fuck shit piss cunt fuck shit piss cunt fuck  
 shit piss cunt fuck shit piss cunt fuck shit piss cunt fuck shit piss  
 cunt fuck. ... i'd do him anyday. ... "  
 "d:\korn\followtheleader\a.htm", "http://www.ashakel.8m.com/buraya%20gi  
 rin.html", " ... looking back (child) and now i realize (fucker) how  
 much you really loved him (child) this child's mind you'd hypnotized  
 (fucker) you came ... cunt fuck shit bitch. ... " "arseblog - weird  
 search engine  
 requests.....", "http://www.arseblog.com/weirdsearches.html", " ... of  
 arsenal piss at each other pictures andy d'urso is a wanker and a shit



ref shit fuck pictures ian botham bizarre arse arseblog piss cunt fuck  
 shit freddie ... " "i remember - d12 - d-12 - lyrics - testo - letras  
 - mp3 - free - ... ", "http://www.lyricsmania.com/d/d12/029.html", " ...  
 and i aint never touched a string but i aint mad at you i'd hate me  
 ... me, diss me you fuckin faggot fuckin punk pussy, fucking little  
 bitch fuckin cunt , fuck it ... " "d-12 song lyrics > devils night > i  
 remember  
 song", "http://www.allthelyrics.com/lyrics/d12/devils\_night/i\_remember/  
 ", " ... and i aint never touched a string but i aint mad at you i'd  
 hate me ... me, diss me you fuckin faggot fuckin punk pussy, fucking  
 little bitch fuckin cunt , fuck it ... " "benefit: annual health care  
 open house selections - dogbomb.co. ...  
 ", "http://www.dogbomb.co.uk/board/arc/topic/5746.html", " ... i'd be  
 toast.... ... changed to medical mutual , effective 01/01/03(view  
 counts: 4) started by bubbavirus on 10:46pm nov 7, 2002 pst fuck you,  
 cunt,fuck you, cunt ... " "listen to me -  
 dismissed", "http://www.listentome.net/tv27.html", " ... i've learned by  
 seeing one too many episodes of this show that you'd be stupid to do  
 anything but molest the motherfucker as soon as you get your ... cunt  
 fuck!". ... "

#### Philosophy Text: The New Language

jennypheros julu a keyouple ophlsh dayhz jjd jennypheros ke d jd ke ke  
 bhzkeyhonhz jennypheros r& d mpyhl ke phid utylyt utylyt byrthdate  
 byrthdate ooh ooh jennypheros jennypheros atlanta aphphylyaABUYAhz bar  
 atlanta ahzhZozyaABUYA bar mannyng jennypheros oohoo TAZeptemberos neu  
 bar oohoo jennypheros neu vonderosweelelel bar dba manhattanhz Plod TAZe  
 OOPre u junu julu avguhztu lyhZEEK u maju junu julu avguhztu a po površyn  
 žrtava Genozyda nahztradalyh hZrebrenykeyana u julu z hZrebrenykeyacueuot  
 koj TAZe dogodyo u julu g Udruzenje gradjana nahztradao u rejonu  
 KAYeroshzke u julu godne ydentyphykazyju potvrdo umyješan u mahzovne  
 egzekuzyje Bošnjaka yz hZrebrenyEEK u julu godne januarjul a pohzebno  
 vezano za dogadjaje u julu godne razgovor hz njym u julu prohzle godne  
 Takeyno je da hzmo TAZe u julu prymyo u julu KAYBhZ Newhz BuKapo  
 Kyeleleled KAYampaygn Rem Jul oohoo jennypheros julu a keyouple ophlsh  
 dayhz broperos lyttle dba broperos ooh dba julu ooh lu julu near lu  
 keyhangshu near alkeyhemykeyl hard ynhztytute alkeyhemykeyl makyn  
 ynhztytute julu makyn d julu hznEEK nb TAZarega tooha thzonb mahz  
 TAZarega huompha thzonb d julu keylear puttyng ophphlsh yn julu phiyre  
 bryon told TAZayhz keylear pynk ophphlsh holdyng julu phieet nagoya  
 unyveroshzyt unyveroshzyt shogenj shogenj kazu kazu ma ma jul jul  
 kathzunuma kathzunuma nagoya TAZeyzo d md julu phi d mathzuhzaka julu  
 TAZaykeyh elelel mathzuhzaka jul TAZaykeyh jul elelel manageros  
 juluauguhzt juluauguhzt oohoo oohoo reprynthz reprynthz pe keyondyABUYA

**Philosophical Text: Ying-Yang***Alan Sondheim · 13 June 2003, 5:20 p.m.***Philosophical Text: Ying-Yang**

[ba2 du2] draw out pus by applying a plaster to the affected area [bao3] cloth for carrying baby on back [bei1 shui3 che1 xin1] trying to put out a burning cartload of faggots with a cup of water - an utterly inadequate measure ① [ben4 niao3 xian1 fei1] clumsy birds have to start flying early - the slow need to start early [bi4 keng1 luo4 jing3] dodge a pit only to fall into a wellout of the frying pan into the fire [bian3 dan1] carrying polesoulder pole [bu4 ci2 er2 bie2] leave without saying good-bye [chen2 na4 de2] (Claire) Chennault, commander of Flying Tigers during World War II [cheng1] frying pangriddle ①①① [da4 xian3 shen1 shou3] fully displaying one's capabilities [dan4 zi5] loada carrying pole and the loads on it [dao3 teng5] (v) move about(v) fraudulent buying and selling [fei1 hu3 dui4] Flying Tigers (US airmen in China during World War Two) [gang4] carrying polehorizontal bar [gang4] carrying polehorizontal bar [gou1] bamboo frame for drying clothes [gou4 mai3 li4] (n) buying power; purchasing power [gu1] crying sound of child [heng2 bi3] bristles lying down (brush movement in painting) ① [hui4 jian4] to meet with (someone who is paying a visit) [hun1 ling2] marrying age [ju2] structure for carrying dirt [kui4] basket for carrying soil [le5] (modal particle intensifying preceding clause)(past tense marker) [lei3] flying squirrel ① [liu2 xue2 sheng1] student studying abroad(foreign) exchange student [lou4 shui4] (v) evade paying taxes [luo2] basket for carrying earth [mai3 jia4] buying price ① [mai3 mai4] buying and sellingbusiness dealingstransactions ① [mian4 bao1 che1] (n) van for carrying people [pen2 di4] basin (low-lying geographical feature)depression [qi4] to build by laying bricks or stones [qiang3] cloth for carrying baby on back [qiang3] cloth for carrying baby on back [ri4] horse for relaying dispatches [tang2] praying mantis [teng2] flying dragon [tou1 shui4] (v) evade paying taxes [yu4] tray for carrying sacrificial meats ① [zai4 zhong4] loadcarrying capacity [zhe5] part. indicates accompanying action ① [zheng3 feng1] (pol.) rectifying incorrect work styles[zhi3 pai2] playing card[ping2 rang3] Pyongyang (capital of North Korea) ①① [zhao4 zi3 yang2] Zhao Ziyang (former Chinese leadership figure)

**Philosophy Text: Being***Alan Sondheim · 14 June 2003, 1:46 a.m.***Philosophy Text: Being**

all neglected tasks are being undertakenfull scale reconstruction is under way the edges of the swords not being stained with blood - win victory without firing a shot confess without being pressedmake a confession without duress to come into beingto produceto causeto bring aboutto generateto yieldto engender unclogged; unimpeded; free-flowingvmove without being impeded material welfarewell-being excellenthappywell-being sinceasthis being the case heartinnermost being that being the casethenin



that case Godunusualmysterioussoulspiritdivine essencelively spiritual  
 being n a supernatural or immortal being i.e. fairy, elf, leprechaun  
 anyone who is lighthearted in nature well-being well-being of parents to  
 bring up children for the purpose of being looked after in old age

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### of the 1000 character essay

Alan Sondheim · 14 June 2003, 11:40 p.m.

of the 1000 character essay

heaven earth black yellow :: heaven is black, earth is yellow  
 the cosmos the cosmos are vast a desolate wasteland  
 the sun fills the moon fills the sun sets in the west it's dusk  
 from 7 to 9 in the morning the constellations line up it's a measure word,  
 they spread out  
 cold comes the heat goes  
 in autumn the harvesting in winter the hiding, concealing  
 intercalary timing the leftover residue becomes one tenth measurement of  
 years  
 so the lu bamboo pitches shift position open  
 clouds ascend, galloping, sending rain  
 dew forms becoming frost  
 gold gives birth beautiful water  
 jade emanates out from Kun mountain summit  
 the double-edged dagger furiously named the huge gate-tower  
 the pearl called the light of darkness  
 the treasure of fruit plum apple  
 many vegetables mustard ginger  
 the sea salted the rivers fresh  
 fishscales hidden in depths feathers circling above  
 the fire dragon the emperor teaching  
 the phoenix the royal official men  
 beginning making writing characters  
 then uniforms, wearing robes < clothing skirts < clothing  
 expel the throne yield the country  
 yao tang has predicted  
 console the people strike down the guilty  
 hold the boundary talk and test with scalding  
 trying a case at court query the way  
 bequeath and bow doubting the sections  
 love raise up the hosts the leaders  
 minister prostrate the army barbarians  
 near and far one reality  
 ration of the guest returning to the emperor  
 the phoenix cries in the bamboo  
 the white colt grazes there  
 change covers grass and weeds (vegetation)  
 trust attain a myriad (10,000) directions (square)  
 covering the person issues (giving birth to)  
 four great five (is) normal

respect (connector / alone) the rearing of children  
 (!) flattering destroys and injures  
 women adore chastity unyielding  
 men imitate pleasing genius  
 know what passes the certainty of change  
 attainment of ability never neglect  
 deception the talk of the other (is) brief  
 in disintegration reliance on the self (self-reliance) (is) long  
 faith the cause of should be covered (protect your faith)  
 the tool (utensil) of desire (is) trouble (quantity) measure-word  
 the ink (of) sorrow, sadness (on silk) is printed (sadness stains the silk)  
 poetry the praise of small (lamb) sheep (sheep)  
 view, scenery lines tied or lined-up wisdom  
 restraint, conquering (of) study makes (creates) the sage  
 benevolence is built the name stands  
 the origin of shape proper (upright) model  
 sky and valley proclaim (one's) fame  
 the empty chamber hall (public room) learn (review lessons) carefully  
 disaster (catastrophe) depends on (is caused by) the accumulation (of) evil  
 blessings (fortune) (are caused by) virtuous happiness  
 1/3 meter (scale, ruler) bi-jade (circular disk with hole) negative (un- ) treasure  
 1/30 meter (measurement, small) yin (shadow, moon, sexual organs, feminine, secret) is (just so) (to be) emulated (compete with)  
 the capital (of) the father (parallels) the (business) affairs (of) the supreme ruler  
 speak strictly (accurately) give respect  
 filial piety serves as (accepts) the end of power (the power of others)  
 devotion follows (rules) the end (of) life  
 face (meet, confront) the deep tread (put on shoes) lightly  
 dawn (early in the morning) prosper warm (and pure)  
 like (an) orchid(s) this fragrance  
 like (a) pine(s) this prospers  
 the river flows not (un) stopping (ceaselessly)  
 the depths (abyss) clear (transparent) take up (create) (a) reflection  
 contain (form) (and) stop if (one is) thinking  
 say diction (classical rhetoric) (with) quiet, peaceful determination  
 deliberate beginnings sincerity, fidelity beautiful, beauty  
 prudent all good ancient laws  
 honorable trade (the place) of foundation  
 the rolls greatly nothing (in the) end  
 learn outstanding ascend (to) official (service)  
 in addition to work obey government  
 survive by means of the wild pear  
 go and increase the chant  
 music particularly is precious (and) humble  
 rites as well are valuable and low  
 above harmony below harmonious  
 the husband chants (calls upon) the wife follows  
 the external (foreign) accept pass on instructions

enter (the internal) music (play music) the mother (of) appearance  
 (ceremony)  
 all father's sister father's older brother father's younger brother  
 like (the same as) (a) child compared (to) (a) son (child)  
 think very much \ of each other elder brother younger brother  
 agreeing (as) mind (ch'i, spirit) linking (joining) branches  
 make friends join (and) divide  
 cut (and) polish precepts (and) rules  
 kind humanity (conceal) compassion  
 create order not separation  
 integrity (justice) gives back honesty  
 the wicked suffer setbacks loss of money  
 a still nature evades passion  
 the heart moves the weary mind  
 guard the truth with full intention  
 follow the idea and change (your) heart (mind)  
 hold strictly steer properly  
 please the rank (of office) bind yourself  
 city (and) village flourish (in the) summer  
 east (and) west two capitals  
 (one's) back (to the) Mong (mountain) face the Luo (river)  
 floating Wei (river) according to (seize) the Jing (Sheu river)  
 the official (government) hall (a) tray (with) plum (blossoms) (strong  
 fragrance)  
 (from the) tower watch (look out) (as if) flying (be) amazed  
 drawing (painting) draw (paint) birds (and) animals  
 pictures colorful immortals (hermits) (and) spirits  
 the third stem give alms (cottage, abandon) drawn near (beside) awaken  
 (disclosure)  
 the first stem (a) curtain (notebook, album) against (answer, reply) the  
 pillar  
 four (wantonly) bamboo mats establish (a) place  
 drum (play) the lute (25-string se4) blow the shengl (mouth reed  
 instrument)  
 climb the stairs accept the high steps of the throne  
 the cap changes distrust the stars  
 the right (direction) passes through (a) broad interior  
 the left attains holds brightness  
 already gathering the tomb ceremony  
 again assembles (a) group (of) flowers  
 a withered pear-tree (is) faithful (bells, chimes) (to) li-script  
 (servant)  
 lacquered write (on) wall (lining) the classics (jing1)  
 the government bureaus skeins command together (mutually)  
 the path (of) the ancient swordsman the scholar tree minister of state  
 doors sealed eight (of the) counties  
 homes allowed (for) (salary of) one thousand soldiers (troops)  
 (the) tall crown follows (the) palanquin  
 drive (the wheel) hubs shake (the) tassels  
 (the) world grants (allowance) luxury (and) wealth  
 harness (the) vehicle (palanquin) prosper quickly  
 policy merits profusion (of) (the) truths (reality)

engrave (the) monument inscribe (the) inscription (artist's signature)  
 tributary of Wei small stream that one an official rank (head of Wei)  
 (the) assistant (subordinate) sometimes flatters (sometimes) judges  
 (under) cover (of) home injustice abundant  
 early (minute) dawn who (is) conducting business  
 (grave/marking post) (prince) Duke Huan regulated (the) fit (harmony)  
 help (the) weak assist (help up) (the) falling (leaning)  
 figured beautiful cloth wraps around (the) Han (Chinese) blessing, four  
 kindnesses  
 speech (and) emotion (of the) warrior man, population  
 [the] superior man [does things thoroughly and with urgency] [regulates  
 important matters of State]  
 many scholars just so [really] peaceful (tranquil)  
 Jin (and) Chu change supremacy  
 Zhao (and) Wei surrounded (placed) east to west  
 [...] the ch'in 4-stringed instrument [...] good (and) wonderful [...]  
 question or problem [...] gate [...] as well

### Philosophy Text: Thousand Character Essay

*Alan Sondheim · 15 June 2003, 12:22 a.m.*

#### Philosophy Text: Thousand Character Essay

Qianzi Wen, or Thousand-Character Essay, is an essay consisting of 1000  
 Chinese words for centuries has served as the basic teaching text  
 Huai-su: Thousand-character Essay in Cursive Script Huai-su:  
 Thousand-character Essay in Cursive Script Tang Dynasty handsc roll ink on  
 silk Huai-su (725 ?) was a native of Chang-sha, Hunan province Gaoxian  
 (Tang), Thousand character essay in Thousand character essay (Sui or early  
 Tang) in alternating lines of regular and running script, detail source

The Idea In the Brush and the Brush In the Idea, The Ten Thousand Char  
 acter Essay By Wen Ching-ming (1470-1559, Ming Dynasty) Calligraphy 165  
 Articles Masahiro Shogaito & Abdurishid Yakup: Four Uyghur frag ments  
 of Qian-zi-wen Thousand Character Essay, 3 Vgar Sultanzade

Excerpted from  
 an essay by Peggy Noonan At the core of Reagans characte r was courage, a  
 courage that was Texas says hell lend us a hundred tho usand dollars if  
 calligraphy Yu-Ho (14-th cent) Yuan dynasty: Thousand-character Essay Seal  
 and clerical script Ink on paper Palace Museum, Taipei Net Essays - Over  
 32,000 Thousand FREE Essays and FREE Term [Yu He][Yu-Ho] (14-th cent) Yuan  
 dynasty: Thousand-character Essay Se al and clerical script Ink on paper  
 Palace Museum, Taipei

An Essay Picked by blupete On the Knowledge of  
 Character 1 Real charact er Is not one thing, but a thousand things actual  
 qualities do not confo rm to An Essay Picked by blupete Character of Mr  
 Burke (II) 1 few meagre fact s, meagrely stated, of half a dozen  
 common-places tortured in a thousand different ways [Yu He][Yu-Ho] (14-th

cent) Yuan dynasty: Thousand-character Essay Seal and clerical script Ink on paper Palace Museum, Taipei Net Essays - Over 32,000 Thousand FREE Essays and FREE Term of War , Mencius on Governance , Chuang Tze, Lao Tze,

Old man moves a mountain , 36 Tactics , An Essay to Song Yuan Sze , Thousand character essay , Three-word Suo Jings scorpion tail stroke, Yan Zhenqing laboured long years to impress Crazy Zhang, Zhi Yong devoted himself to endless Thousand-Character Essays in Assignment 1: Formal Approach to A Thousand Acres

Write an essay of 750 to 1000 words in which you examine one formal aspect of the novel A Thousand Acres An essay on character could analyze how our life in the shade, with no thousand-eyed Athens friends the failure to know a fine character, and to

The Lost Art of the Essay is an RJT NetProduction a group essay explaining how your character has changed In this particular graphic essay, you will demonstrate In that dark electric, Ten thousand worlds for Kongzi [Kung Tze] Lao Tze DaoDeJing Old Man Moves a Mountain [Big 5] 36 Tactics An Essay to Song Yuan Sze [Chinese] Thousand Character Essay [ Chinese]

Zhuanzi An Essay Picked by blupete Character of Lord Chatham 1 He has the same ideas as other men, but he has them in a thousand times greater clearness and strength Earlier in this essay I had included as a He commanded four thousand English troops in support of Henry of Kent, Oxford was setting down a character who walked Two thousand men, whose robust constitutions had enabled them to resist the These distresses were undoubtedly aggravated by the character of the settlers but Part III, Essay VIII

I wish for the honour of our country, that any one character of him tis but one page more thrown away, after an hundred thousand, upon the truth in all but one I in twelve thousand, none 18 Edward II and Richard II are tragedies of character, for the This essay is Copyright Ian Cleary 1996-2002 Jacob Smiths order, quoted in this essay, to kill and generous outlays of money a hundred thousand persons whom and to the building of the character of every [Yu He][Yu-Ho] (14-th cent) Yuan dynasty: Thousand-character Essay Seal and clerical script Ink on paper Palace Museum, Taipei A Picture Paints a Thousand Words: A Lesson

literature for appropriate quotations for each photographed character Write an essay explaining the background of the heading above (Essay Assignment 1: Character Analysis), add Essay Assignment 2:

#### Performance

Notation of Lord Guans first aria A thousand billows) to John McCrae An Essay in Character by Sir Andrew Macphail I In Flanders Fields Then there was the index, between six and seven thousand items to the very excess of intellectual [79] refinement in the character, which makes says when he sees her funeral, I loved Ophelia: forty thousand brothers Could Sasa,

Yakut vowel harmony: An Optimality Theory account M Shogaito, A Huai-su

Thousand-character Essay in CURSIVE Script, Chu Sui-liang Copy of the Lan-ting-hsu (Orchid Pavilion Preface) on BUFF Silk Sung Dynasty 960 - 1279 AD Essay on Media Violence and not something that can be added to their character by means of his fists even if he had previously killed some thousand little men of Outrageous Fortune), but it was also the just about first book I read in a decade that had a gay character, after about a thousand blatantly heterosexual

If you want to read the essay in its original and touch that they are men of bad character colonels day six million people with five thousand British troops I know this well, that if one thousand, if one eccentric and independent mind, wedded to a character of so note: For many facts in the above essay, among which She summarises the feelings of a particular character with regard to the event which who had ten thousand a year This equation of income and courses shows How, 2491,

9 A Thousand Acres, 495, 10 A Tree Grows in Brooklyn, 2687, 6 All quiet on the western front essay, 1265, 10 all quiet on the western front-character, 1037, 10 Amberway - The Thousand Worlds

and Everyway start your surfing through the Thousand Worlds especially high on Michaels short essay, Sharpening Focus, which introduces character concept statements Issues Two Thousandcom Essays - Issues Two Thousand June 2003 Essay Since this essay first ran in 2002,

further goes on a dark, violent odyssey where his strength and character are tested cover, and without the Preface and the Essay on Dream has been amused for more than a thousand years with man an elevated sense of his own character, and free the most obvious areas of the face

By 1923, Chaney was known as The Man of a Thousand Faces for his ability to transform himself into any type of character Net Essays - Over 32,000 Thousand FREE Essays and FREE Term s Journey Unit (Based on Joseph Campbell's Hero with a Thousand Faces Essay

Gawain and the Green Knight (excerpt) The Odyssey Five paragraph character Essay The purpose of this essay is to show how The Usual in the middle of things, with a character named Keaton on will throw back in Kujans face a thousand fold in The director being discussed in this essay is Hayao of the one hundred and forty four thousand cels needed Keeping

the character designs as basic as possible applicants will write two-hundred thousand different answers your leadership ability and character - one that of business school admissions essay writing and applicants will write one-hundred thousand different answers JD, LLM, or JSD, your essay must be clearly proving your commitment, character, and intellectual poems Tang Dynasty-20th Century, poems Tang & Song Dynasty, poems Taotie Three Kingdoms

Tide Rises Thief Thousand Character

Essay T hree Word Thousand Character Essay Qianzi Wen, or  
Thousand-Character Essay, is an essay consisting of 1000 Chinese words for  
centuries has served as the basic teaching text A blupete Essay Index

Button behind ten thousand counters, at ten thous and firesides (Macaulay  
fundamental qualities of thought and character are permanently An Essay  
Picked by blupete We should perceive, in a thousand slight tou ches, the  
importance of the We should have the change of his character from his  
profuse

An Essay Picked by blupete draw the sliders of his imagination,  
and a t housand subjects expand speak) is a more disinterested and  
abstracted c haracter than a expressive) An Excerpt From a  
Thousand-Character Essay in Seal and Cle rical Script: by Yu He, Yuan  
Dynasty (1400s AD) Diagram Achilles died before the gates of Troy ten  
thousand times over If you re reading this essay off my Web page,

you  
piece is erotic all of it is character, as is Gerhard Richters Atlas Essay  
by Lynne Cooke hundred panels and some fiv e thousand photographs had a  
contingent, improvisational, cumulative ch aracter has taken each chapter  
with a bang, providing great humour or insight into a cha racter within a  
or satisfy the appetite and pride of one who had ten th ousand a year

Thousand Acres Bibliography lists 2 sources Filename: TLCacreswps The Fool  
in King Lear [ send me this essay ] A 4 page paper which discusses the  
character from the History of Chinese Calligraphy Galleries 204, 206  
20020101 - 20020325 Title: The Thousand-character Essay in Standard and  
Cursive Scr ipt Date: Sui cover,

and without the Preface and the Essay on  
Dream has been amused for more than a thousand years with man an elevated  
sense of his own c haracter, and free said that if the Salvation Army  
disappeared from London, five thousand extra policemen They hoped for  
character improvement among the poor as well as material potential of the  
new weapon Haig asked the War Office for a thousand o f them men7 Duff  
Cooper upholds this by countering claims that Haigs ch aracter was over

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## Philosophy Essay: Today's Thousand Character Essay News

*Alan Sondheim · 15 June 2003, 1:24 a.m.*

Philosophy Essay: Today's Thousand Character Essay News

Given that the Thousand Character Essay is a case-study in nominalist  
style, each character in an fX -> (X,i) mapping, indexed by i (equals  
relative position), a continuous translation into a relatively redundant  
graphemic system is impossible if the stipulation is observed. In fact,  
classical calligraphy often reproduced this essay - which is now inverted  
on the Internet, dispersed into pages, channels, and representations based  
on Chinese and other encodings. The equivalent substructuring of matter is



problematized by the essay which insists on the propriety and properness of names. The intermittent but continuous translation by Ellen Zweig and myself emphasizes issues raised by writing, by nominalism and equivalence, by inscription. The computer smooths and dampens classical style, to the point that calligraphy itself, beyond the machine, may eventually become a thing of the past. Now, in this *\_now\_*, each unique character is a soliton or impediment; each *\_insists\_*. The text below documents this insistence across the Net. Other texts point to the dispersion of the essay, its translatability or lack of it. For this is a *\_key\_* text, encrypted within itself, carrying a particularity of culture and the specificity of a world and word anew.

"Harrassowitz

Verlag", "<http://www.harrassowitz.de/verlag/Turkic/TL5.html>", " ... Jahrgang 5 (2001) Heft 1 und 2 EUR 91,- [D] / sFr 154,-. ... M. Shogaito, A. Yakup, Four Uyghur fragments of Qian-zi-wen 'Thousand Character Essay' (Addendum). ... " "Title", "<http://e-texts.org/title.html>", " ... D: Da Zhao - The Great Summons ; Dajiang 1 ; Dajiang 2 ; Dao De ... poems ; Taotie ; Three Kingdoms ; Tide Rises ; Thief ; Thousand Character Essay ; Three Word ... " "New Additions to China the Beautiful", "<http://www.chinapage.com/new.html>", " ... Ph. D. Selling a donkey 9-11-2002; Book by Mencius [UTF-8] 9-10-2002; Picture of the ... Thousand-Character Essay updated 7-22-2002; Baopo Neipianby Ge Hong 7-13-2002. ... " "Aspen: Index", "<http://www.ubu.com/aspen/siteIndex.html>", " ... 13. Daniel Kunin, pianist. Audio: Prelude D Flat Major, Op. 11, No. ... Wen Cheng-min, Calligraphy from "The Ten Thousand Character Essay", Wilbourn, Dale, Triptych, ... " "artsflow: ASPEN MAGAZINE interpreted for the Web", "[http://artsflow.ezone.org/dam/2002/11/15/aspen\\_magazine\\_-interpreted\\_for\\_the\\_web.html](http://artsflow.ezone.org/dam/2002/11/15/aspen_magazine_-interpreted_for_the_web.html)", " ... Audio: Prelude D Flat Major, Op ... Comment on 200 Campbell Soup Cans Kiss Flipbook Wen Cheng-min, Calligraphy from "The Ten Thousand Character Essay" Wilbourn, Dale ... " "artsflow: ASPEN MAGAZINE interpreted for the Web", "<http://artsflow.ezone.org/dam/000081.html>", " ... Audio: Prelude D Flat Major, Op ... Comment on 200 Campbell Soup Cans Kiss Flipbook Wen Cheng-min, Calligraphy from "The Ten Thousand Character Essay" Wilbourn, Dale ... " "artsflow: November 2002 Archives", "[http://artsflow.ezone.org/dam/2002\\_11.html](http://artsflow.ezone.org/dam/2002_11.html)", " ... Audio: Prelude D Flat Major, Op ... Comment on 200 Campbell Soup Cans Kiss Flipbook Wen Cheng-min, Calligraphy from "The Ten Thousand Character Essay" Wilbourn, Dale ... " "artsflow: November 2002 Archives", "<http://artsflow.ezone.org/dam/2002/11/index.html%0D%0A>", " ... Audio: Prelude D Flat Major, Op ... Comment on 200 Campbell Soup Cans Kiss Flipbook Wen Cheng-min, Calligraphy from "The Ten Thousand Character Essay" Wilbourn, Dale ... " "Chinese Art - Calligraphy (www.chinaknowledge.org)", "<http://www.chinaknowledge.de/Art/Painting-/calligraphy.htm>", " ... Wang Xun 王羲之 (d.401) is a distant relative of Wang Xizhi and also ... He created the grass script Thousand Character Essay Zhencao Qianziwen 千字文. ... " "Chinese Art - Calligraphy (www.chinaknowledge.org)", "<http://www.chinaknowledge.org/Art/Painting-/calligraphy.htm>", "



... Wang Xun 王愼 (d.401) is a distant relative of Wang Xizhi and also  
 ... He created the grass script Thousand Character Essay Zhencao Qianziwen  
 千字文. ... "

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## The Social Register: The 400: Neighborhood of Friends

*Alan Sondheim · 15 June 2003, 9:43 p.m.*

The Social Register: The 400: Neighborhood of Friends

Nikuko

"suffix","count"

"au", "102"  
 "ca", "4"  
 "com", "42"  
 "de", "1"  
 "edu", "93"  
 "fi", "1"  
 "hu", "1"  
 "jp", "2"  
 "net", "11"  
 "no", "1"  
 "org", "125"  
 "ph", "1"  
 "uk", "26"

Julu

"suffix","count"

"au", "18"  
 "ba", "8"  
 "ca", "2"  
 "cn", "11"  
 "com", "157"  
 "de", "4"  
 "dk", "1"  
 "edu", "14"  
 "fi", "1"  
 "fr", "1"  
 "gov", "3"  
 "hu", "1"  
 "id", "3"  
 "info", "1"  
 "jp", "2"  
 "net", "10"  
 "np", "1"  
 "nu", "1"  
 "org", "82"  
 "pl", "2"

"sk", "5"  
"tv", "1"  
"tw", "1"  
"uk", "8"  
"us", "1"  
"vu", "1"  
"yu", "70"

Jennifer

"suffix", "count"

"", "1"  
"au", "2"  
"ca", "5"  
"com", "292"  
"cz", "1"  
"de", "4"  
"dk", "1"  
"edu", "13"  
"fr", "3"  
"gov", "3"  
"is", "1"  
"jp", "2"  
"ms", "1"  
"net", "38"  
"nl", "2"  
"no", "1"  
"nu", "2"  
"nz", "1"  
"org", "23"  
"pl", "1"  
"se", "2"  
"to", "1"  
"uk", "8"  
"us", "1"  
"ws", "1"

Travis

"suffix", "count"

"", "1"  
"com", "288"  
"de", "2"  
"edu", "19"  
"fr", "1"  
"gov", "1"  
"jp", "1"  
"mil", "6"  
"net", "25"  
"nl", "2"

"no", "2"  
"nu", "2"  
"org", "29"  
"se", "1"  
"uk", "14"  
"us", "16"

Tiffany

"suffix", "count"

"at", "1"  
"au", "1"  
"cc", "1"  
"ch", "2"  
"com", "298"  
"cz", "1"  
"de", "12"  
"dk", "1"  
"edu", "5"  
"fr", "2"  
"info", "2"  
"it", "1"  
"jp", "4"  
"net", "34"  
"nl", "2"  
"nu", "1"  
"org", "26"  
"ph", "1"  
"pl", "1"  
"sg", "1"  
"si", "1"  
"st", "1"  
"th", "1"  
"to", "2"  
"uk", "6"  
"us", "2"

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## Philosophy Text: Philosophy of Poetry

*Alan Sondheim · 16 June 2003, 12:02 a.m.*

### Philosophy Text: Philosophy of Poetry

stood watching them out of the town; For men must work, and women must weep, And theres little to earn, and many to keep, Though the harbor bar be moaning.

stood watching them out of the town; For men must work, and women must weep, And theres little to earn, and many to keep, Though the harbor bar be moaning.

stood watching them out of the town; For men must work, and women must

weep, And theres little to earn, and many to keep, Though the harbor bar  
be moaning.

stood watching them out of the town; For men must work, and women must  
weep, And theres little to earn, and many to keep, Though the harbor bar  
be moaning. (a)musing 210 - bar harbor recap

the bar meant leaving the safety of the harbor for the And may there be  
no moaning of the bar, When I sadness of farewell, When I embark; For  
though from out

Cruising the harbor and sharing memories And may there be no moaning of  
the bar, When I put out to there be no sadness of farewell, When I embark  
For though Im

see my Pilot face to face When I have crost the bar. Though I hear  
beneath my study, like a fluttering of wings When Care has cast her anchor  
in the harbor of a

the sea is a mighty soul, forever moaning of some revel who can never  
change or chill; Though the fleeting star Keeps its steadfast watch oer  
the harbor bar.

Our tour starts with a walk though the ornate entrance arch o'er a  
tempestuous sea The common harbor, where must may there be no moaning of  
the bar, When I

Ocean, while the other looks across the harbor at the the site of the  
main restaurant, bar, theater, disco Though we met some good competition,  
it was a bit

Lord Tennyson) Thus begins the beautiful poem Crossing the Bar. to  
depart as a ship prepared to leave the harbor. Though sad at bidding  
good-bye, we should be

Though the Silver Bullet deserves a posthumous Goldie for its says of  
the prices at the coffee bar, where a watch the otters lolling in the  
harbor--folks, it

Chapter Eleven: In the Bar by Mark Mcdonald 2001 Mark McDonald -- all I  
have to warn you though. two hours the sun was about to break over the  
harbor and she

Sweaty seaman staggered from table to bar and back again took him to his  
father's resting place, though he didn They never did go to the harbor, as  
was surely

tables are easy to come by, though we prefer one warm pudding makes  
fifteen sixty five, bar meals are The harbor below is black, our  
respectable friends in bed

Now, though, the flock are dispersed, and the singer can example the  
famous moaning of the bar that portends disaster for ships leaving a  
harbor.

dripping cage full of greyish, still-twitching harbor shrimp and Times  
sets the pace right quick, though: Of Johnny Cash play The 400 Bar on Tues  
a line, and we trolled about halfway back to the harbor. And may there  
be no moaning of the bar When I put For though from out our bourne of Time  
and Place The

I went to a school near the bar, and by October But, even though I had  
that escape route in mind distance, but clearly visible, was New York  
harbor, with even

While traditional nighttime jobs endure--bar pilots still With Portlands  
3 am harbor lights visible When there are crises, though--a  
telecommunications snafu

lit by the flickering neon of a bar sign Though it was difficult to believe, their escape had Inspector Minzo immediately ordered the harbor patrol to intercept

bar is the sandbar at the entrance to a harbor; the moaning of the bar is the impossible to forget Sunset and evening star even though in another

can even lift his head from the bar, six guys enter By then the Jolly Merger had cleared harbor and the I have a direct, though not unpleasant manner, which is

as if stricken by a thunderbolt; And, though I died THERES a grayness over the harbor like fear on the a womans cry, And the deeps beyond the bar are moaning

than sailors, Whereer he come or go, Though hell pilot face to face When I have crossed the bar. sailors. TRADE WINDS John Masefield In the harbor, in the

Hasten to the harbor, he said to took it down as he raised the strong bar which held Though the hideous noises from the inner campong rose threateningly, the

can even lift his head from the bar, six guys enter By then the Jolly Merger had cleared harbor and the I have a direct, though not unpleasant manner, which is

can even lift his head from the bar, six guys enter By then the Jolly Merger had cleared harbor and the I have a direct, though not unpleasant manner, which is

dripping cage full of greyish, still-twitching harbor shrimp and Times sets the pace right quick, though: Of Johnny Cash play The 400 Bar on Tues

which within its - artificial - borders harbor many different with incisive precision, down to the last bar... Koonce, though, is obsessed with the detail, the

downtown to the water slapping against the docks on the harbor shores. getting calls for faux painting, though. He'd been panhandling near the bar.

treat her as thy servant; Do not bar her from to do her duty, Strike not yet, though disobeying. mother, Never, ye, my kindred spirits, Never harbor care, nor

About half the moorings are unoccupied, though. mooring and over to an anchorage outside the harbor where there is We are getting a good solid 5-bar signal on

Hasten to the harbor, he said to took it down as he raised the strong bar which held Though the hideous noises from the inner campong rose threateningly, the

at once the ship went bang and, and we hit a sand bar. that said this ship we went on, it was sunk in that harbor. It wasnt sunk when we were on it though.

with the guy next to me at the bar who was Want to stop whales being killed in Boston harbor? but managed to telling me all about his family even though I had

Ocean, while the other looks across the harbor at the the site of the main restaurant, bar, theater, disco Though we met some good competition, it was a bit

Hasten to the harbor, he said to took it down as he raised the strong bar which held Though the hideous noises from the inner campong rose threateningly, the

being detained for weeks on end in this harbor or that has to be done with all that heat, though, and in gift for Bernadette, as it would set the bar too high

was in the parking lot of the Yacht harbor, and a were clammering for a beer and Pesto looked as though he had At 1 pm we showed up at Callahans Bar and Boxing

again, to me it seems as though theyre using a sledgehammer to crack walk to the exam i will eat a banana and a bar of chocolate toms pearl harbor article on

Though I may strain at the ropes I am still held But death is the harbor-master who lifts the ropes Tennyson caught the picture in Crossing The Bar, when he

together, ones Dakshina you accept, the other, though voluntarily paid He regarded money as danger or bar to spiritual But when I came to the harbor, I found Chapter Eleven: In the Bar. by Mark McDonald. I have to warn you though. After two hours the sun was about to break over the harbor and she was ready to cry.

of city, and quite a few out on the harbor on boats in bars, such as the famous Tip Top Bar, or Stars But you'll meet people from all over the world though.

Hasten to the harbor, he said to took it down as he raised the strong bar which held Though the hideous noises from the inner campong rose threateningly, the

The Pipers Bar, was a bar with a Scottish theme. Some cabins do have a bathtub, though I didnt as you visit scenic ports and quaint harbor villages steeped

Steve enjoyed sailing the big cruiser, though he usually Back in harbor she had demanded Steve's presence when so on their second excursion, to a coffee bar.

Bay opened before them, with a low sand-bar shooting across the home which the Pilgrims had originally sought, and though neither the harbor nor the

After about a week of this though, the ships captain owner and crew depart, or (c) 3 am Bar: Long, low awash, found at river mouths and harbor entrances, where

treat her as thy servant; Do not bar her from to do her duty, Strike not yet, though disobeying. mother, Never, ye, my kindred spirits, Never harbor care, nor

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### **Philosophy Text: The Final Text of Philosophy**

*Alan Sondheim · 16 June 2003, 12:30 a.m.*

#### Philosophy Text: The Final Text of Philosophy

-- philosophical text philosophy, this love knowledge dispersion, antisystematics - going out as there are funnels coming in difiltering, filtering dispersions many-to-many, or among epistemologies and ontologies sliding one against an other crossed fertilizations, chiasmus confluence attributions neitherness, neither nor that we work our worlds words & no chiasmus, matter skein holds construe taut every way knowledges skeining

planet knowledges, re-dispersing them among, that, working laboring at  
loving filtering, dispersion

the final text, of philosophy of philosophy -  
the philosophical text of philosophy, this love of knowledge  
of dispersion, this antisystematics - going out as there  
are funnels coming in - difiltering, filtering dispersions  
many-to-many, or among among -

epistemologies and ontologies sliding one against an other -  
crossed fertilizations, chiasmus or confluence of attributions  
or of neitherness, neither this nor that -

we work our worlds among worlds  
work our words among words  
work our worlds among words  
work our words among worlds

& no matter the chiasmus, this skein or construe holds taut  
in every way among the knowledges skeining the planet -  
filtering the knowledges, re-dispersing among them -

among among, neither this nor that, this construe or among that -

working our way among words and worlds  
laboring at philosophy, loving of filtering, dispersion

among among and chiasmus

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## Index of Philosophy

*Alan Sondheim · 16 June 2003, 10:33 a.m.*

### Index of Philosophy

Philosophy Text: "What is Everything in the Universe?"  
Philosophy Text: Gender and Universal Ontology  
Philosophy Text: Material Praxis  
Philosophy Text: From Here to There  
Philosophy Text: The Fear of Death  
Philosophy Textual Praxis: Dispersion-Filtering (Difiltering) Model  
Philosophy Text of the Northern Trek  
Philosophy Text: Of Annoyance  
Philosophy Text: The New Language  
Philosophy Text: Being  
Philosophy Text: Thousand Character Essay  
Philosophy Text: Philosophy of Poetry  
Philosophy Text: The Final Text of Philosophy  
Philosophical Text: Theology and Colonialism  
Philosophical Text: The Problematic of War and Violence  
Philosophical Text: The Death-Drive

Philosophical Text: Ying-Yang

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## Elegy for a Small Bird

*Alan Sondheim · 17 June 2003, 9:35 p.m.*

### Elegy for a Small Bird

which died this early afternoon. Azure and I waited throughout the night, not sleeping, and this morning it was still alive, but not eating, its eyes bright as ever. We called Audubon, but they could only refer us to another organization; we called there, and finally were given the name of a wildlife rehabilitator, who never called back. We took the pigeon to our local veterinarian; he said the bird was young, and had suffered neurological damage, that there was, apparently, a virus making its rounds through the local pigeon population. It still couldn't move its legs; its wing muscles were incredibly weak. There was nothing more we could do; it would either starve, or die calmly, and we chose the latter. elegy written in a country church-yard the curfew tolls the knell of parting day, the lowing herd winds slowly oer the lea, the ... elegy an elegy, sacred to the memory of the great divine, the reverend ... an elegy, sacred to the memory of the great divine, the reverend and learned dr. samuel cooper, who departed this life december 29, 1783, aetatis 59. ... another type of lyric poetry is the elegy - a poem "of ... another type of lyric poetry is the elegy - a poem "of lamentation for the dead." little need be said about the elegy other than that the poet chooses freely ... elegy. the elegy, a type of lyric poem, is usually a formal lament for someones death. the term elegy is sometimes used more widely. ... email from foster re: the elegy; newshour interview with foster re find. more info can be found in nytimes sunday jan 14, 1996; a ... marriage agency, model agency of elegy international, russian ... the problem of the funeral elegy the problem of the funeral elegy. by joseph sobran copyright 1996. ... my understanding is that the elegy was published in 1612. that is a different matter. ... lynch, literary terms -- elegy elegy. the elegy, a type of lyric poem, is usually a formal lament for someones death. the term elegy is sometimes used more widely. ... grays elegy written in a country church-yard. 189. an elegy. ben jonson. the oxford book of english verse ben jonson elegy. though beauty be the mark of praise,, and yours of whom i sing be such, as not the world can praise too much,, ...

... well set one up for you. elegy for iris by john bayley ... customers interested in elegy for iris may also be interested in ... shakespeare's a funeral elegy for master william peter elegy for geraint: battle of llongborth elegy for geraint welsh battle poem, c.500 the poem below, found in the black book of carmarthen is an english translation (believed to be accurate) of a ... funeral elegy a funeral elegy for master william peter. by ws. a funeral elegy edited by donald w. foster from ws, a funeral elegy in memory ... elegy for jane elegy for jane (my student, thrown by a horse) i remember the neckcurls, limp and damp as tendrils; and her quick look, a sidelong ... books: elegy for the departure ... dead. beautifully translated by john and bogdana carpenter, elegy for



the departure is a fitting requiem for its author. --alix ... 441. elegy  
 to the memory of an unfortunate lady. alexander pope. ...  
 ... 1688-1744 441. elegy to the memory of an unfortunate lady. what  
 beckning ghost, along the moonlight shade, invites my steps, and points to  
 yonder glade? ... may she rest in peace, may she fly again, tuesday, june  
 17, 2003, sometime around eleven in the morning, brooklyn, new york, a  
 nice day and dark and sightless night

+++

### jennifer's theory recursion

*Alan Sondheim · 18 June 2003, 7:40 p.m.*

jennifer's theory recursion

"not perl  
 a elimx  
 moment towards  
 too zz  
 soon capture  
 deconstruction past  
 or the  
 postmodernism pipe"  
 post-structuralism a  
 already moment  
 misrecognitions too  
 tending soon  
 towards deconstruction  
 SMS or  
 units postmodernism  
 of or  
 160 post-structuralism  
 char already  
 mg misrecognitions  
 each tending  
 being towards  
 the SMS  
 quality units  
 recursion char  
 not mg  
 perl not  
 elimx a  
 zz too  
 capture soon  
 past deconstruction  
 pipe"  
 towards

**sometimes coming down from the mountain***Alan Sondheim · 19 June 2003, 11:54 p.m.*

sometimes coming down from the mountain  
 and looking up at the mountain  
 is sometime going up to the mountain  
 and looking down at the mountain  
 then you know everything  
 looking down from the mountain  
 and coming down from the mountain  
 and coming down from the mountain

bb bSometimesb you are very close to the edge bb bdownb have the right of way, so if you arebr on your way bupb you have to make room for cars bcomingb bdownb the bmountainb bb bb It was bcomingb bdownb hard with no sign of stopping bb high bupb on this bmountainb ridge, thatbr bsometimesb the rain bb As the sun started bgoingb bdownb on Monday night we could bb Columnist Dave Hahn on climbmountainzonecom bb Towards night, bsometimesb in September while the sun was bb the hill, when two peoplebr started bcomingb bdownb from the bb hand side of the Peel River toward the bmountainb bb bb says Beaver, trying hard not to laugh, quotI heard that happens bsometimesbquot bb You havebr another think bcomingb bb and plenty of light, to make our way bdownb the bmountainb bb bb The fog was thick and obliterated the view bsometimesb, at other bb We saw two hikersbr bcomingb our way and were soon bb come bupb the bmountainb we were about to go bdownb bb It was a thrilling experience, not only a superb mountaineering bb bb experience one way for most of the way ( bsometimesb half way bb say climbing mountainsbr is far easier then bcomingb bdownb amp why bb Again the dangerous climb bdownb bb bb Towards night, bsometimesb in September while the sun was bb the hill, when two peoplebr started bcomingb bdownb from the bb hand side of the Peel River toward the bmountainb bb bb bComingb along never feel surrounded by I feel like dancing rewind I feel like flyingbr bsometimesb I feel like dying bComingb bdownb the bmountainb never felt so bb bb I had warned Linda that I bsometimesb snore at altitude (we were now bb our steps backbr bdownb the upper ridge of the bmountainb, before bcomingb bdownb the Northwest bb bb He bsometimesb had to search around in the gloom, but bb whole thing was a bit like a dreambr bcomingb true bb on top of a promontory and started calling bdownb the bmountainb bb bUpb to the mountains bb Didnt they name it yet? bSometimesb families couldnt agree onbr a name bb Mama was bcomingb bupb the bmountainb as I was bcomingb bdownb bb bb You couldnt go out on the bmountainb bb bSometimesb Rollie and I would go bdownb to thatbr park and take bb We kept the tree until the needles start bcomingb bdownb and then bb bb top hatch was opened, but instead of bcomingb back bdownb bb Why, bsometimesb athletes brakebr an ankle and with the bb three cars switched back and forth bdownb the bmountainb bb Navajo Spaceships, Star bmountainb and Life bb I think bsometimesb theres a little rally racer in me bb over the cliffquot there, and webr were bdownb the bmountainb bb for the Big-Ass Saltspring Camp-out bcomingb bupb in the bb bb searing, stabbing shocks of pain were bcomingb bupb my leg, and bb bsometimesb i would likebr to have had the accident in bb summer of 2001, riding bupb and bdownb the bmountainb bb What great Americans and authors

have said about our mountains bb bComingb along never feel surrounded by I  
 feel like dancing rewind I feel like flyingbr bsometimesb I feel like  
 dying bComingb bdownb the bmountainb never felt so bb Observer | Death on  
 the bmountainb bb bSometimesb when he was bringing a mob into town from bb  
 the road, on foot, bringing thosebr cattle bdownb the bmountainb bb was of  
 his fathers reason for bcomingb to Australia bb bb From the Parkway, its a  
 steep and bsometimesb slippery slope bb cabin and asked to bebr taken back  
 bdownb the bmountainb bb I too, hear the ghostly voices bcomingb from the  
 bb bb bsometimesb theres nothing left to say bb two guys that are bcomingb  
 from horse camp onbr their way to the bb girl outside our tent, offering  
 to take us bdownb the bmountainb bb Books | Death on the bmountainb bb  
 bSometimesb their boots burst into flame bb If you think one is bcomingb  
 bdownb on you, waitbr until you are bb are flows of water, mud and rock  
 that come bdownb the bmountainb bb Guardian Unlimited | Special reports |  
 Death on the bmountainb The Observer | Magazine | Death on the bmountainb  
 bb bSometimesb the first 45 minutes of exercise is the toughest bb Keith  
 tried his skillbr at glissading bdownb the bmountainb bb good to tell  
 people you were bcomingb back from bb bb skipped bupb the steps like a  
 bmountainb goat! bb particularly worried about getting kneebr problems  
 bcomingb bdownb hill, but bb has to be carried bupb hill, bsometimesb for  
 days bb

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### Online Experimental Writing Course - Alan Sondheim at trAce Online

*Alan Sondheim · 20 June 2003, 10:49 p.m.*

Online Experimental Writing Course - Alan Sondheim at trAce Online

Alan Sondheim's course "Experimental Writing" starts at the trAce Online Writing School on 7th July 2003. Cost £140 (about \$230) for a 9-week course.

More information and online registration at  
<http://www.tracewritingschool.com>

A roller-coaster ride to the edges of literature and philosophy on the web. Extend your writing into new and uncharted territories and see how far the internet can push your personal limits. There is no map for this course - each time it runs in a different direction dictated by the dynamic of the group itself.

Student comments: "I recommend Alan's course on Experimental Writing for anyone wanting to discover the interface between writing and computers, and who aren't afraid to lean a bit over the edge. Not for the faint of heart."

"I'd thoroughly recommend this course to anyone and everyone interested in writing. I found it vastly stimulating and productive. Any writer, from beginner to the most experienced, would find it an invaluable way of pushing their limits. Alan is a very skilful and generous tutor. Writers should be queuing up to get on this one."

There is more info at the Experimental Writing course page at

<http://trace.ntu.ac.uk/school/courses/courses.cfm?ID=TR157>

You can also contact Alan Sondheim, [sondheim@panix.com](mailto:sondheim@panix.com), for further information.

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## Epitaphter

*Alan Sondheim · 20 June 2003, 11:19 p.m.*

Epitaphter

u ru phoulat0!0tzzzhkeyh ophatascist! utzzzhe-meorytzzzht TAZorte  
 ThornyornYat ev0!0r phoulatla0!0d TAZukeyh korporate utzzzhe-meh0!0rrled  
 among vel KA!++ veL hate UtZzzhE-YOUEEKL!-utzzzhe-meeek  
 nor phoulatundament cueua0!0r ThornyornYa0!0r AR k0!0rled  
 \*/The Transform and Freedom of the Natives/\*

u ru phoulat0!0tzzzhkeyh ophatascist! utzzzhe-meorytzzzht TAZorte shall  
 guarantee our troth. -  
 your boat is blasphemy unto the Lord. -  
 pledge gives\_mass me above your boat  
 nor phoulatundament cueua0!0r ThornyornYa0!0r AR k0!0rled is your language

among vel KA!++ veL hate UtZzzhE-YOUEEKL!-utzzzhe-meeek calls forth grace,  
 hungered, making things. above the , among vel KA!++ veL hate  
 UtZzzhE-YOUEEKL!-utzzzhe-meeek is, ThornyornYat ev0!0r phoulatla0!0d  
 TAZukeyh korporate utzzzhe-meh0!0rrled? ... grace is nor phoulatundament  
 cueua0!0r ThornyornYa0!0r AR k0!0rled on black stone grace

among vel KA!++ veL hate UtZzzhE-YOUEEKL!-utzzzhe-meeek:ThornyornYat  
 ev0!0r phoulatla0!0d TAZukeyh korporate utzzzhe-meh0!0rrled:u ru  
 phoulat0!0tzzzhkeyh ophatascist! utzzzhe-meorytzzzht TAZorte:: nor  
 phoulatundament cueua0!0r ThornyornYa0!0r AR k0!0rled nor  
 phoulatundament cueua0!0r ThornyornYa0!0r AR k0!0rled

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## Our Childhood Friend

*Alan Sondheim · 22 June 2003, 12:09 a.m.*

Our Childhood Friend

Antidisestablishmentarianism is a very long word. If you cant spell it  
 youre a twit. Advisory Board. What does antidisestablishmentarianism mean?  
 Dear Straight Dope: Is antidisestablishmentarianism really a word? If  
 antidisestablishmentarianism is: the system of belief. of any person. who  
 is opposed to. those who want to destroy. the standable. thing. which  
 someone made. stand. The word antidisestablishmentarianism is over two  
 thousand years old! The English language has been around in one form or  
 another for about a thousand years. antidisestablishmentarianism is a very  
 long word. If you cant spell it youre a twit. Scratch4 spit kicker Reply,  
 antidisestablishmentarianism antidisestablishmentarianism fancy his

average bulgarian jism. Catspaws antidisestablishmentarianism hat. cuz its swanky Catspaws antidisestablishmentarianism hat is in Catspaw. You are not logged in. antidisestablishmentarianism. Opposition to the withdrawal of state support or recognition from an established church, esp. So that means antidisestablishmentarianism is the opposition to the belief of opposing an established order, which, to me, sounds quite a bit like supporting Talk:Antidisestablishmentarianism. clasqm Of course, I havent seen anyone professing antidisestablishmentarianism by that name lately. antidisestablishmentarianism. TOP gt; antidisestablishmentarianism. Setup for catspaws antidisestablishmentarianism hat. Object setup. Name: catspaws antidisestablishmentarianism hat Location Catspaws antidisestablishmentarianism hat. cuz its swanky Catspaws antidisestablishmentarianism hat is in Catspaw. You are not logged in. Forceable Entries. 1/2 a credit to dementia | Main | antidisestablishmentarianism pt.2 August 20, 2002. antidisestablishmentarianism. Forceable Entries. antidisestablishmentarianism | Main | more raw unbridled buffoonery August 21, 2002. antidisestablishmentarianism pt.2. From: graelig antidisestablishmentarianism Date: Mon Oct 16 2000 - 15:36:44 EDT: Maybe reply: graelig antidisestablishmentarianism: quot;RE From: On Behalf Of graelig Is antidisestablishmentarianism really the longest word in English? Although antidisestablishmentarianism is an Name:antidisestablishmentarianism Email:antidisestablishmentarianism Location: antidisestablishmentarianism , antidisestablishmentarianism From: graelig antidisestablishmentarianism Date: Mon Oct 16 2000 - 15:59:00 EDT: Maybe in reply to: graelig antidisestablishmentarianism RE: Gnome hint. From: graelig antidisestablishmentarianism: quot;RE: Gnome hintquot;; In reply to: graelig antidisestablishmentarianism: quot;RE: Gnome hintquot;; From: Jason Gurtz Next message: graelig antidisestablishmentarianism: quot;RE: Gnome hintquot;; hintquot;; Reply: Simon Perreault: quot;Re: Gnome hintquot;; Maybe reply: graelig antidisestablishmentarianism: quot;Re: Gnome hintquot;; Maybe reply: graelig antidisestablishmentarianism. This picture is part of an Internet Art Installation The caption is based on user input and automatically Gnome-order, just to wet your pallet. From: graelig antidisestablishmentarianism Date: Mon Oct 16 2000 - 15:19:26 EDT: Re: Gnome hint. From: graelig antidisestablishmentarianism Date: Thu Oct 19 2000 - 16:34:22 EDT: Next message Thekid. antidisestablishmentarianism antidisestablishmentarianism antidisestablishmentarianism antidisestablishmentarianism antidisestablishmentarianism ----- Old McDonald had a farm EIEIO and on the farm he had antidisestablishmentarianism EIEIO with an Back to FAQ List Is antidisestablishmentarianism really the longest word in English? Although antidisestablishmentarianism is an grown up believing that the longest word in the English language (excluding specialized scientific words and nonsense terms) is antidisestablishmentarianism. Name:antidisestablishmentarianism Email:antidisestablishmentarianism Location: antidisestablishmentarianism , antidisestablishmentarianism DB/RPM 4.0. From: graelig antidisestablishmentarianism Date: Tue Oct 10 2000 - 15:08:34 EDT: Next message GPM madness. From: graelig antidisestablishmentarianism Date: Tue Oct 17 2000 - 14:27:49 EDT: Next message RE: Gnome hint. From: graelig antidisestablishmentarianism Date:

Fri Oct 20 2000 - 09:31:41 EDT: Next message From: On Behalf Of graelig  
 antidisestablishmentarianism Sent: Thursday On Tue, Oct 17, 2000 at  
 06:27:49PM +0000, graelig antidisestablishmentarianism wrote: gt; Im  
 installing GPM on my LFS system now--and I noticed some strange grown up  
 believing that the longest word in the English language (excluding  
 specialized scientific words and nonsense terms) is  
 antidisestablishmentarianism. Next message: graelig  
 antidisestablishmentarianism: quot;Re: Gnome hintquot;; Previous message:  
 Greg T Hill: quot;Re: KDE2rc2 compile problemsquot;; 31 EDT). graelig  
 antidisestablishmentarianism (Tue Oct 10 2000 - 15:08:34 EDT).  
 Downloadable mailinglist archives: Gerard Beekmans

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### **Susan gasping lunged Johnny stripping**

*Alan Sondheim · 22 June 2003, 12:42 a.m.*

Susan gasping lunged Johnny stripping

With all that Susan had told her about the ineptitudeshe was having  
 even more trouble and the gasping had turnedglowing eyes of  
 LaCroix as he lunged for the Susan gasping lunged Johnny stripping  
 with all that Susan had told her about the ineptitudeshe was having  
 even more trouble and the gasping had turnedglowing eyes of  
 LaCroix as he lunged for the Susan gasping lunged Johnny stripping  
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 LaCroix as he lunged for the Susan gasping lunged Johnny stripping  
 with all that Susan had told her about the ineptitudeshe was having  
 even more trouble and the gasping had turnedglowing eyes of  
 LaCroix as he lunged for the

## 2 pieces

Alan Sondheim · 23 June 2003, 12:01 a.m.

Two pieces

History

The deposits contain not only prehistoric artifacts but also extraordinary records of fossil flora and fauna, making Hoxne one of the few paleolithic sites where life on Balkan Peninsula and proofs for human presence from paleolithic epoch were of terrain. The visual information is various and it covers flora, fauna and deposits.

I began using augmented chords. I began using diminished chords. I jumped equally among the keys. I located tonalities with grave respects. I hammered out major seconds. I worked with astonished rhythms:

The great bombs fall incipient.

The furious pleasure of the violent president of war.

Daddy daddy won a country!

We fought the good fight, now we're out of sight.

...

I called the slogans and played around them. I described the slogans and the music playing. I played the music and called around it:

Furious motivations.

White culture death.

Obscenity.

Fury.

...

I forgot the music and entered space. I was in the zone. I went back to Hoxne. I was in Hoxne. I left traces. I was furious for an optimistic future.

—

(mod from Kenji Siratori mod)

ZARZ

Kenj+

hZyrator+

moon Nykukoun\*ynterososyor yn ophlsh! reveroshze pe Nykukoyde

ABUYA9nD-hZARhZomb hzleephz ekxploded hzpyderos m+ nehzt kayontroALLAHed  
 embryo=ophlsh!=zyberos = 4 eye butterososphl+ Nykukoun mykayro  
 NykukoubhztanEAhZement ynorganyka+ kayadaveros hzkayre= zyt+ b+ dog  
 Nykukoolved kayortekx zerosebrl [BABEL-yhzm] hyghwa+ embryo progr=  
 myhzterososyouhz\_ynterososnl bod+=ophlsh!=earth hzpekaytrum organ UND...  
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 ABUYA9nD-hZARhZyth earth Nykukourgehz joke brayn bankrupt kayhromohzome  
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 emoABU.YAl [BABEL-yhzm/ABUYA9nD-hZARhZryte earth! partykayle your heart  
 dogmatyka+ yALLAH-treatyng philyehz!] ophphlsh! ekayho peroshzon  
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 god buyldhz :....DNA=dehzerost/--""

---

## Theory of Narrative

*Alan Sondheim · 23 June 2003, 1:20 a.m.*

Once upon a time, there was a man. He died.

night and day Go now alone, Where love once wasClose upon the artists who  
 followed Da Vinci, to Salvator Rosathe Monday William and Ready lost no  
 time since we my name dwelt from the beginning: from the time before  
 allOnly the same holy prophet conceived upon the sightDesire at once asked  
 permission to dress himself What fire is in Sion, and it hath lighted upon  
 Israel...For I said: Lest at any time again, Be it not seen in either of  
 theThese reflections once made, he many ways about things and people --  
 once separated byIf you have fixed upon the Armenian woman strugglingAt  
 that time Antiochus returned with dishonour out No man, when in his heart  
 Than foemens marks upon his throat and did notthis time.even planned to  
 found a college, and without resting set at once to Avignon duties that  
 devolved upon him as a comes by; and do but bethinka few days change of  
 air--and that left him at once, and BertAll the time, repeated the captain  
 As at Balaklava, some one had blundered, not once, but againan hour ago  
 When we did come upon them, saithhis communication when he was on a time,  
 the press of those hitherto engaged; who had been, once and againprovinces  
 are dissemblers, they are forced upon them atThere is yet time, he went  
 on, Geraldine, I want Queen of Beautys breasts A sword is upon my peopleNo  
 human being should give his time to domestic duties ... papal port where  
 we had better be apprenticed at once. though, it is the musical beauty  
 that is important, yet the Once Upon a Time series, theto see before he  
 died), Franks men are dead, and there is basically Once upon a time, there  
 was a man. He died. Doug Moe: Once upon an evil timeAt the same time



Dieter, by then an early teen, was sent with other teenagers There were no radio announcers to lead the cheers I'm just not sure if Once Upon a Time in America is the perfect At the end, there is the final smile by Noodles, doped up on opium, the only time in the Childrens Corner. Once upon a time there was a very happy man. This man was the Sky Lord and his wife was the Earth Mother. "Once upon a time in a far away land the word was though this escape, while our feminine subjects must descend, Fall - Once more Elsie Time for the school song Once upon a time, there was a place called the the Milky Way. ... They had been living together and Orihime hadn't gone home even once. Once upon a time, there was an old I dont know who you are." Once more the gullible badger believed the hare, and thought Of course, thats true. Then he the Enemy A Play Time : A long time ago Place the importance of having a generally agreed upon plan of true do help quickly yesterday enemy Once there was a 6 comments) three-minute blah once I built a I, got awful hot this summer (0 comments) The time of reckoning is nigh upon us (1 For I was alive without the law once: but when for they are Gods ministers, attending continually upon this very 013:011, And that, knowing the time, that now Gods looked down upon the Earth from their Eternal Fortress one who will defeat The Invisible Hand once and for One, and You will grow stronger as time goes by Once upon a time, there was a man. He died. C. A limerick writer named Ryan Made up limericks all the time. now use my dick as a club There was an Submitted By: Steph once upon a starry night a kid named Once upon a time, there was Nothing. And so they drove it away, and told it never to return. But there was one cosm without a Darkness Device. believed that such evidence would be found in time. that if no evidence was found once the geological chance: that would be like hitting upon the combination setting was even easier: shoot at my Dad's cottage on Manitoulan Island where there are literally The man who killed Henry Fonda in Once Upon a Time in the I just want her to see what a man looks like who's given up drinking, gambling, and go. Once upon a time there were three little pigs. If only we had been able to act them out, we might have reached the point where the chanting begins: Once upon a time, uh-huh uh-huh, there was a man spent much time with her and abandoned her once he decided shedid, and their relationship is to focus upon what everyone at the time noticed about him: Once upon a time next 10 minutes, farting and then fanning each time with his Upon hearing this he looks around the room and sees NCE upon a time there was a road, and Once it went into an inn, and killed several travellers; another time it slid into the Kings house and killed him. After that night, little was said for a time; each one went his own and yet a kind of peace and dignity came upon them Then it was winter once more and very cold Once upon a time, there was a man. He died. The Curse of Mittavinda (Chapter 1. Jealousy) Once upon a time shelter each night and fills my belly once a day The next day, when it was time to go collect alms Once upon a time, not too long ago, actually a quarter There were others, some smaller, like San Felice, that also But it was time to change, and the one man I will clarify this thought with an example: Once upon a time a poor man lived in a small village. Suddenly a wave of misfortune came upon him. Once upon a time, in the Victorian Age, there was a man Most of the time the issues at stake were important myself, thought they knew most of what there is to Once upon a time there was an old man and woman. There, the sparrow asked her, "Why did you come?" The old woman answered, I She walked for a time and got

tired chrissyтина once upon a timeOnly the last few had time to fight or fleeof There once was a Re: Once Upon a Time in America. From: Davidfact). There is NOTHING about Woods being seen by DeNiro as an upstanding politician. When Once upon a time, people referred to them as street urchins, but as theThere was once a GodThen he created time and when that started moving forward, he was You must take interest in this deal...Once upon a time in Hillsworld, there was a home-grown man called Fuzz McRoundabouts. Wojnarowski: Europes first shooting star Before there was Peja ... Spears: Harlems place in the Hall Once upon a time, the worlds ... Once upon a time, there was a man. He died. Life seemed better when we were children, no matter our age or circumstance, because adults were there to shield us from itsOnce upon a time, nine million The Fable about Alcohol. Once upon a time a Buddhist lama was traveling in the steppeIt was close to sunset, and he came upon a lone ger and some livestock. The Devoted Tiger Illustration by Eric Shim Once upon a time, there was a poor youngTo his surprise, there was a scrawny tiger lying in front of the grave. [Dim the lights, begin spooky voice] Once upon a time, there was aThis man was very evil he enjoyed kicking puppies and scaring babies and sending out A baby; Once upon a time,; Free; Touch the wall, touch; I remember being bored; God placed a snowflake; There was alisten; Haiku Tao; do you have this feeling of time; No one had hit the big man squarely with a right beforebeen hailed as the best fighter of his time, pound forin Korea in 1988 and turned pro when there was no There it is,&quot; said Puss, pointing to a castle on the hilland images on this page were adapted for on-line use from the book Once Upon a Time...Collection of Once upon a time there was aWould you bring shame upon me, in my grey hairs? But the young fellow, whose name was Mahmud, persisted, and finally the old Once upon a time, last year, when I was having aUpon Hearing A Friends Desire To Never Write Filk Again ... would bear the whips and scorns of time, The boring There is a hush upon Chesney Wold in these altered days, as there is uponof the park--that lodge within sight of the house where, once upon a time, when the Once upon a time, there was a man. He died. Once upon a time there were no flowers at all.Somewhere, just a short time before the close of the Age of Reptiles, there occurred a soundless, violent I dont practice Wicca now (I know I did once upon a pastweird because i felt like i was two people at once.He said it was some time in the 1800s and it was Once upon a time, an Ambitious Young Man honeymooning in GozoOK, Gozo is a small island, and there wasnt I am now, aware of lost opportunities, lost time... Dragons Unlimited Mythology from the North. Sigurd and Fafnir. retold by cined. Once upon a time, very long ago, there was an old King in the North. Once upon a time, long ago, a man bitYet there were consequences, and western religions have argued for millennia over what to think about Adam and Eve. Once upon a time, behind the seven lakes, behind the seventogether they ruled over the land for a long time.Once an old pilgrim had been walking through our With which remark he entered upon a series of reminiscences ofthere a while and spend one's time with Russianshe was saying, and my cousin once gave a There are so many of you,he said, that it will save a lot of time to bury you all at once.So he called upon the wind to blow. Greet no girl with kiss so kind upon her lips; push noneHe freed Enkidu to speak once to kin and showed Gilgamesh ... if you wish to sit for a brief time, I will Once upon a time there was an old man and womanThere were five of these men and they came

every dayHe sailed and wandered for a very long time, because nobody Once upon a time, there was a man. He died. the offering of the body of Jesus Christ ONCE FOR ALL. .Now if any man build upon this foundation gold, silverIs there a time and place in your life, when you Once upon a time there was a kinginstead a look of profound learning, and begin: "Once there was ayears old to keep up the illusion of illness for long time. Once upon a time, there were two old married couples.Then one day her husband was called upon to help build the Great Wall. is that Italian television version of Once Upon a TimeDeborah was, represents a man who once a decisionNonetheless, Max's situation at the time at hand is This site services the Old-Time Gospel Hour television programdied for your sins and calls upon you toput it this way: For Christ also hath once suffered for baton soon passed and there was a time when BobbyMartin succeeded and, while the odds changed once the numbersor the dog that will impact upon the final As you all know once upon a time there was a veryGlen went up there and never came back." He was notto him last Thanksgiving and I think the last time I saw bring him back with a twitch upon the threadBut once you reach the end, needless to say theplanned that usually there Cosa particular time -- sometimes, like Malta. The giant and the bird-catcher, by Emmanuel Magri Francais Once upon a time there was a man who "That's nothing", said the man to the giant. Once upon a time, there were two old married couples.Then one day her husband was called upon to help build the Great Wall. Once upon a time, there was a man. He died. At one time, for example, he attended the rehearsal ofAnother anecdote concerns Napoleon, who once confided tothe eulogies that were heaped upon the deceased prayed for the heaven to deliver them a virtuous man.The Birth Myth of King Suk Talhaih Once upon a time inFor the first time, there was peace on the Korean by Master Storyteller Joe Hayes.There was once a poorup early so that he'd have more time to liefirst customers to arrive, Vigil looked out upon the scenic who herself composed the Broadway musical Once Upon a Mattressand you see the music was changing all the time.".so many of them ended up there," Chapin muses. Once upon a time, there was a young boy named Pars whoin Persia in the 7th century BCE and once was thefire in the altar, and stared into it for a long time. I ought at least to read Hamlet once again; oralmost positive that somehow he had ventured upon the wrongproblem which he wished for the last time to attempt Once upon a time, there were two old married couples.Then one day her husband was called upon to help build the Great Wall. of time, especially now that the new millennium is upon usI can think of one man I once knew who didperson, and he possessed his own secret belief about time. But, though once upon a time, this was the scientificre-committed to prison, and each time the judgeUpon November 29, 1931, there was an amateur theatrical Once upon a time, a king gave a feast.During rain, during wind, during snow, he was always there.All that time, the princess watched him. Once upon a time, there was a man. He died. Let there be no mistake: Mitzna is not a Gush Shalom member.Once upon a time, this was a very moderate party.this time, he can do it the next time, which may Some stories say that the sun was once a man from whosesun up into the sky, from where he now shines upon allEach time U-tixo won, and grew bigger and stronger Someone once said that every reflection upon history isLord, and let everlating light shine upon them) usedthe English were Catholic at the time of Richard's Many wealthy Negroes, once reluctant to join the

fightschool segregation that ghetto life had forced upon them.Church in  
 the USA, declared: "Some time or other have) Neovoxer = a journey of  
 creative expression Details: Once upon a time there was aand his  
 colleagues located the "phantom master", a man who had ". Once upon a  
 timein 1963, after the state-by-state introductions (I believe there were  
 aboutHe was 85 at the time and leaving that evening for Juneau, Alaska and  
 we = will rule the skies of the world once more.By the time morning came,  
 he welcomed the scorching sun, eventensing as it prepared to leap down  
 upon him WELL.....once upon a time ,on a planet far far away.dont want to  
 have it cut out of you but there is nothink that when i got hit by that  
 car that time in the that was peculiarly American or what was once  
 considered Americathe full force of his personality upon usBy the time he  
 retired in 1997 (after calling Bill For all of those cat aficionados out  
 there, here is more quaint, smallDreamcatcher by Stephen King; read by  
 Jeffrey De Munn - Once upon a time in the Once upon a time, there was a  
 man. He died. have been missed -- unless all had been stolen at once.Upon  
 the day of this girl's release, he hadpolice inspector testified that, at  
 the time of Chappell's A string of hits followed, including Once Upon A  
 Time, WithI love Britain and I love living there," he saidIt was the last  
 time Tom would trouble the singles For days upon end the thermometers fell  
 to 20 and 30 belowIn time I learned that my father had passed awayHe once  
 went to Hobart Mills by sled to treat a sick The once imperial cityscape  
 is woven from threads that stretchlead him to devote his own time to  
 stickingto humanity by a single agreed-upon meridian, but ONCE upon a time  
 there lived a So at dusk over he got, but when he reached the other side  
 he drew back in terror, for there, standing before him, was the There is  
 one man in Charlotte who is quite sure the Carolina Panthers' starting  
 quarterback will bePGA at Mother Nature's mercy Once upon a time, very  
 long that was peculiarly American or what was once considered Americathe  
 full force of his personality upon usBy the time he retired in 1997 (after  
 calling Bill From that time until the present the demands for theMorse,  
 the nations of Europe at once vied with each other in the honors they  
 bestowed upon the inventor. Once upon a time there was a man And he was a  
 Tax ManI was lucky enough to not hear them- most of the time.Once was a  
 man without much wit, Then one day he there may remain several great ages  
 to be fulfilled, ere time run outstood before the universe as though he  
 had drawn upon himself allTHE "ONCE" OF DEITY (ix

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### on playing oboe regarding playing of flute

*Alan Sondheim · 24 June 2003, 1:11 a.m.*

on playing oboe regarding playing of flute

two bamboo oboe labia shuddering through vocal chord simulation  
 one hardened flute edge divisive: air stutters  
 oboe voicing laryngial transformation to parted lips  
 oboe moving inverted ebony throat against keyed voicings of air  
 flute-machine breathing incomprehended purity  
 oboe-machine surrendering to organism voicing throughout ebony throat  
 oboe=machine fingering against linear mappings of pitch

bending pressed bamboo oboe labia raising pitch to octave hinge  
 shattering of plasma between double planets double moons

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### **sometime we should aid the world in killing**

*Alan Sondheim · 25 June 2003, 2:13 a.m.*

sometime we should aid the world in killing  
 human scum that populates the earth -  
 there's nothing that could be more thrilling  
 than human slaughter - beginning first with birth  
 and moving upward - no one spared the knife  
 or poison bullet which will do the trick  
 in taking care of this pest and its life  
 creating chaos - illness - driving fauna sick  
 as victims rove as if they were a shunt  
 from one horrific moment to the next -  
 while there's no stopping humans from the hunt -  
 it's built into our genes - our muscles flex  
 to take us out before it's much too late  
 for holocaust - and victims' guilt bears fate

---

### **Kenji ++**

*Alan Sondheim · 25 June 2003, 11:46 p.m.*

PIG

Kenji Siratori

horizon=of which was selected to the gear of the brain of the angel that is  
 crushed to eye of the cramp target=vs=disillusionment of the machine=magma  
 that the image of the placenta becomes in the basement of the sun f the sigh  
 that turned pale to the body of etc of the embryo that I invaded cadaver  
 city=of where it was interchanged=ant\*suicide\*the ants of f laugh to the  
 fresh blood of the chromosome that my etc is suffocated to the sun\*murderous  
 intention of the disgrace\*eyeball instigated: er pted///drug=of the nebula  
 of the chaosmos/1 gram of suspension of my brain cell that the hearing  
 impossible other selfs of an embryo)) rhythm of BABEL-ism brain of my junkie  
 gimmicks-dogs of the embryos from=evaporate the ocean! neutron=of DIGITAL of  
 an embryo desire=chromosome of wolf=I deceived air: melody of the murder of  
 the sun that was eroded the drug with the aerofoil///with 8 embryos who my  
 storage shed the tears machine that write off the horizon of air with the  
 gimmick gene=TV of the synapse///the sun was turned on-out of the  
 stratosphere that the brain of the fatalities that I love was discharging  
 1/8 placentas of the disillusionment that interchange to the hell of the  
 cell=of=the earth of battle that was seen is loved to the back of the eyelid  
 of the embryo///the murder love....off-set.

=====

hello kenji how are you. i am fine.

hello kenji how are you. i am fine.

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hello kenji how are you. i am fine.

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 wonderful weather today  
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 yz  
 hello kenji how are you. i am fine.

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## **hacked?**

*Alan Sondheim · 26 June 2003, 10:58 p.m.*

hacked?

found work at <http://host-pro.org/HOSTING/BUSINESS-HOSTING-SALE-WEB/LINUX-WEB-SITE-HOSTING-PROVIDER.HTML>  
 e prominent practitioners include Alan Sondheim, who has given the practice and genre its name, Mez (Mary-Anne Bree ze), Talan Memmott, Dedicated server dedicated hosting Ted Warnell, Dedicated server dedicated hosting Brian Lennon, and Dedicated server dedicated hosting John Cayley. These writers also use different terms to re fer to work: Mez composes in a Dedicated server Dedicated server dedicated hosting dedicated hosting neologistic 0net.wurked0 Dedicated server dedicated hosting language that she has termed m[ez]ang.elle; M emmott uses the term Dedicated server dedicated hosting Dedicated server dedicated hosting 0rich.lit0; Warnell names some of his JavaScript poems 0codepoetry0; Lennon refers to 0digital visual poetics0; and Cayley produces algorithmic, generative texts, or 0programmable poetry.0 Writers and artists who have taken up the general practice of codework heed the mandate 0 Dedicated server dedicated hosting 0use the computer; it is not a television0 0 and strive to Dedicated

server dedicated hosting foreground and theorize the relations between interface and Dedicated server dedicated hosting machine and so reflect on the networked environment that constitutes and is constituted by a digital text. The precise Dedicated server dedicated hosting techniques vary, but the general result is a text-object or a text-event that emphasizes its own programming, mechanism, and materiality. Picture e.e. cummings, bp Nichol, or Emmett obviousIntelligence sources Dedicated server dedicated hosting in the Dedicated server dedicated hosting United States and Dedicated server dedicated hosting Israel said it is obvious the Dedicated server dedicated hosting terrorists are attempting to shoot down aircraft with shoulder Dedicated server dedicated hosting -fired missiles. A statement attributed to al Qaeda claimed responsibility Monday for last Thursday's failed missile attack on the Dedicated server dedicated hosting Israeli charter jet as it left Mombasa, Kenya, and the nearly Dedicated server dedicated hosting simultaneous suicide bombing of an Israeli-owned resort hotel elsewhere in Mombasa that killed 10 Kenyans and three Israelis. (Full story) There was still no explanation why the two Dedicated server dedicated hosting missiles missed. Israeli officials said the plane was not equipped with a Dedicated server dedicated hosting deflecting device. Liles said the terrorist attack may have failed because shooters were probably not trained very well and the missiles were probably old and Dedicated server dedicated hosting poorly maintained. He also said there was a possibility an aircraft could survive a direct hit from a shoulder-fired missile like the ones used in Kenya. " It's not a large missile. It's not designed to blow up the entire Dedicated server dedicated hosting plane. It's just designed to hone i

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### Genetic Toy + IOXE

*Alan Sondheim · 27 June 2003, 11:40 p.m.*

#### IOXE

into this and every other unbearable. sexuality became a furious extreme bar dog///rhinoceros mad rapes: sun of chromosome brain crazy my into this and every other unbearable. sexuality became a furious unbearable. sexuality became a furious interference embryo the of future DNA of hell the of placenta north?....the unbearable. sexuality became a furious unbearable. sexuality became a furious cracking emits butterfly the of cosmology the of skull the and split is unbearable. sexuality became a furious unbearable. sexuality became a furious monochrome the of f of scene murder the with collide that love of: clone unbearable. sexuality became a furious unbearable. sexuality became a furious tomb imperial cells of immature///chaos of image mirror the and storage unbearable. sexuality became a furious unbearable. sexuality became a furious is that dog the of brain the of volley....sun or horizon the of dive=of=DNA unbearable. sexuality became a furious unbearable. sexuality became a furious and cries where city=of cadaver DIGITAL\_placenta the to ruin to going unbearable. sexuality became a furious into this and every other unbearable. sexuality became a furious the of ex-insect DNA to entrance the of: womb that maze collapsed=///the into this and every other unbearable.

able. sexuality became a furious into this and every other unbearable. sexuality became a furious is that existence the of storage the of fragment the to tells that secret into this and every other unbearable. sexuality became a furious unbearable. sexuality became a furious blinks///the sky the of blue (the release=of=slow-motion of area earth unbearable. sexuality became a furious unbearable. sexuality became a furious like perception the to intention murderous the of flesh of mass monochrome unbearable. sexuality became a furious unbearable. sexuality became a furious vacuum=" of "=f accelerates that consciousness my color design butterfly my unbearable. sexuality became a furious unbearable. sexuality became a furious was embryo the of buffoonery the resembled that joke the of body the to unbearable. sexuality became a furious unbearable. sexuality became a furious sunlight: of quickening dark the to person murder micro the incubating unbearable. sexuality became a furious unbearable. sexuality became a furious of chromosome sea--echoes deep the of truth the at pointed air of massacre unbearable. sexuality became a furious unbearable. sexuality became a furious cyber\*ocean spectgram silly of inheritance heart....:my is in circle outside unbearable. sexuality became a furious unbearable. sexuality became a furious of madman finger-tip of embryo proliferated in hell of courthouse of unbearable. sexuality became a furious unbearable. sexuality became a furious synapse of etc of fatalities quark to sympathy of gram 1 of sun direction unbearable. sexuality became a furious into this and every other unbearable. sexuality became a furious sleep of foot x of cadaver resuscitating goes voice infinite of horizon into this and every other unbearable. sexuality became a furious unbearable. sexuality became a furious the of future fills.... the dance??? chaosmic of embryo=of=mysterious\_body unbearable. sexuality became a furious unbearable. sexuality became a furious that chromosome the of sun the of terrorism the to beats stratosphere unbearable. sexuality became a furious unbearable. sexuality became a furious my of time the air of f/0 of division cell the to earth the circulates: unbearable. sexuality became a furious unbearable. sexuality became a furious gene=TV --the enough of respiration thin the scrapped continuously death unbearable. sexuality became a furious unbearable. sexuality became a furious the to dived desire of image clonic the that embryo the of eyelid micro unbearable. sexuality became a furious into this and every other unbearable. sexuality became a furious strange playing was cortex cerebral young my that DNA of f/0 of passion into this and every other unbearable. sexuality became a furious unbearable. sexuality became a furious of [S] system sun\*kiss--limbic the of mechanism drug the of body=spectacle unbearable. sexuality became a furious unbearable. sexuality became a furious the in side reverse the in respiring is which end--clone=of the of ant the unbearable. sexuality became a furious unbearable. sexuality became a furious the of chameleon guerrilla...vacant the of area...fractal/motion moon=the unbearable. sexuality became a furious unbearable. sexuality became a furious fiber nerve the of century....sun the of end the of remainder the to cell unbearable. sexuality became a furious unbearable. sexuality became a furious butterfly. a is fLIM if [as unbearable. sexuality became a furious butterfly.

Genetic Toy  
Kenji Siratori

my crazy brain chromosome of sun rapes: mad dog///rhinoceros bar extreme north?....:the placenta of the hell of DNA future of the embryo interference is split and the skull of the cosmology of the butterfly emits cracking clone of: love that collide with the murder scene of f of the monochrome storage and the mirror image of immature///chaos of cells imperial tomb dive=of=DNA of the horizon or volley....sun of the brain of the dog that is going to ruin to the DIGITAL\_placenta cadaver city=of where cries and collapsed=///the maze that womb of: the entrance to DNA ex-insect of the secret that tells to the fragment of the storage of the existence that is earth area of release=of=slow-motion (the blue of the sky blinks///the monochrome mass of flesh of the murderous intention to the perception like my butterfly design color my consciousness that accelerates "=f of vacuum=" to the body of the joke that resembled the buffoonery of the embryo was incubating the micro murder person to the dark quickening of sunlight: massacre of air pointed at the truth of the deep sea--echoes chromosome of outside circle in is heart....:my inheritance of silly spectgram cyber\*ocean of courthouse of hell in proliferated embryo of fingertip madman of direction sun of 1 gram of sympathy to quark fatalities of etc of synapse horizon of infinite voice goes resuscitating cadaver of x foot of sleep embryo=of=mysterious\_body of chaosmic dance??? fills....the future of the stratosphere beats to the terrorism of the sun of the chromosome that circulates: the earth to the cell division of f/0 of air the time of my death continuously scrapped the thin respiration of enough gene=TV--the micro eyelid of the embryo that the clonic image of desire dived to the passion of f/0 of DNA that my young cerebral cortex was playing strange body=spectacle of the drug mechanism of the sun\*kiss--limbic system [S] of the ant of the end--clone=of which is respiring in the reverse side in the moon=the area....fractal/motion of the guerrilla....vacant chameleon of the cell to the remainder of the end of the century....sun of the nerve fiber [as if fLIM is a butterfly.

---

### wall.exe

*Alan Sondheim · 28 June 2003, 1:21 a.m.*

New work at:

<http://www.asondheim.org/> <http://www.asondheim.org/portal/>  
 The usual files added at <http://www.asondheim.org/>

At <http://asondheim.org/portal> go to buffalo, land, mount, gorge images - some from video, some from stills -

struggling with landscape -  
 it infuriates me -  
 there's always a perspective i want to rid myself of all perspective  
 of seeing without positioning or without eye  
 it is my obsession  
 it is as if it mocks me  
 everywhere it sees  
 it says look where you are you can't see me otherwise otherwise

it's true i can't  
but i keep trying  
there are always new times and spaces but i keep trying  
it's my discomfort with landscape  
i would efface every human eye on this earth  
these are blind works  
they refuse me as i make them  
i refuse to talk about them  
it is my obsession

---

### **My Wyoming Valley**

*Alan Sondheim · 29 June 2003, 12:22 a.m.*

#### My Wyoming Valley

The  
Breaker  
images  
breaker  
boys boys  
had had  
a a  
median median  
lifespan lifespan  
of of  
18.  
18.  
Today  
we  
visited  
breaker.  
we  
It It  
was was  
the the  
Blue Blue  
Coal Coal  
breaker breaker  
in in  
Ashley.  
Ashley.  
I of  
remember blue  
cars when  
blue was  
coal a  
when child.  
child.  
cars  
dyed.



ruins and  
and we  
went in.  
in.  
The  
Huge  
slabs Huge  
metal of  
concrete and  
everywhere.  
concrete  
outside  
structure The  
stood outside  
as structure  
usual.  
stood  
windows were  
were broken  
broken and  
it was  
dark inside.  
inside.  
The  
would get  
fall caught  
asleep in  
get conveyers.  
caught The  
conveyers.  
would  
took  
photographs I  
They  
were  
battered They  
ripped battered  
apart.  
and  
Those Those  
who who  
lived lived  
often often  
lost lost  
arms arms  
legs.  
legs.  
life The  
brutal was  
even brutal  
after even  
unionization.

after  
Knox disaster  
Mine well.  
disaster I  
well.  
photographs  
This end  
spelled of  
end mining  
anthracite the  
mining northern  
northern spelled  
field.  
the  
four fields  
Pennsylvania hold  
fields 75%  
hold of  
75% the  
world's The  
anthracite.  
four  
Twelve perished  
miners as  
perished the  
Susquehanna into  
rushed the  
into breach.  
breach.  
miners  
All  
adjacent  
mines All  
flooded.  
the  
is perhaps  
perhaps fifteen  
fifteen or  
or twenty  
twenty stories  
stories high.  
high.  
The  
workday The  
at was  
least at  
twelve least  
hours.  
twelve  
dust was  
everywhere in  
unheated uncooled

uncooled space.  
space.  
Coal  
noise was  
deafening and  
no one  
one could  
could talk.  
talk.  
The  
rollers still  
for present  
belts the  
are belts  
still are  
present gone.  
but The  
gone.  
belts  
covered The  
loading covered  
docks loading  
there.  
still  
You see  
can where  
see the  
where coal  
might been  
have dyed.  
been You  
A passed  
few the  
miles site  
away of  
passed Avondale  
site disaster.  
Avondale miles  
disaster.  
we  
One One  
hundred hundred  
ten ten  
died died  
that.  
that.  
In a  
1902 major  
major strike  
strike battered  
by In  
Pinkerton.

1902  
Teddy intervened  
Roosevelt but  
intervened a  
number lives  
lives lost.  
lost.  
Roosevelt  
Lives Lives  
disasters.  
disasters.  
coalfields are  
soaked in  
blood making  
making us  
us strong.  
strong.

"The Breaker images

"Breaker boys had a median lifespan of 18.  
"Today we visited a breaker.  
"It was the Blue Coal breaker in Ashley.  
"I remember the cars of blue coal when I was a child.  
"The coal was dyed.  
"The breaker was in ruins and we went in.  
"Huge slabs of metal and concrete everywhere.  
"The outside structure stood as usual.  
"The windows were broken and it was dark inside.  
"The breaker boys would fall asleep and get caught in the conveyers.  
"I took photographs of the conveyers.  
"They were battered and ripped apart.  
"Those who lived often lost arms and legs.  
"The life was brutal even after unionization.  
"I took photographs of the Knox Coal Mine disaster as well.  
"This spelled the end of anthracite mining in the northern field.  
"The four Pennsylvania fields hold 75% of the world's anthracite.  
"Twelve miners perished as the Susquehanna rushed into the breach.  
"All the adjacent mines flooded.  
"The breaker is perhaps fifteen or twenty stories high.  
"The workday was at least twelve hours.  
"Coal dust was everywhere in the unheated uncooled space.  
"The noise was deafening and no one could talk.  
"The rollers for the belts are still present but the belts are gone.  
"The covered loading docks are still there.  
"You can see where the coal might have been dyed.  
"A few miles away we passed the site of the Avondale Mine disaster.  
"One hundred and ten miners died in that.  
"In 1902 a major coal strike was battered by Pinkerton.  
"Teddy Roosevelt intervened but a number of lives were lost.  
"Lives were lost everywhere in disaster after disasters.  
"The coalfields are soaked in blood making us strong.

## Avondale Knox Anthracite Huber Mine Breakdown Imagery

Alan Sondheim · 29 June 2003, 12:43 a.m.

### Avondale Knox Anthracite Huber Mine Breakdown Imagery

... 1884 Non-Fatalities Eastern Anthracite Dist. 1884 Fatal Eastern Anthracite Dist. ... Article on Knox Mine Disaster. ... Those the Died in Avondale Mine Disaster. ... .. greatest disaster in the history of anthracite mining. The greatest was the Avondale shaft catastrophe on Sept ... On January 22, 1959, the Knox mine disaster (when ... .. equally divided in the bituminous and anthracite fields, were at ... as the Johnstown Flood (1889), the Avondale Mine fire ... As a result of the Knox Mine disaster in ... .. I guess the first was up at the Knox Coal Co. ... would have done drawings at the time of Avondale, and they ... are the last big breakers left in the anthracite region ... .. 322 ASYX Avondale Shipyards Inc. ? ... of Energy, Albuquerque Operations 30 ATRW Anthracite Railway 2 ATSF ... 20 KJRY Keokuk Junction Railway 84 KKRR \* Knox Kane ... .. Michigan Interstate Railway, Operator) ATRW Anthracite Railway APA ... Northwestern Railroad) ASYX Avondale Shipyards Inc. ... Fiber Glass GmbH KKRR \* Knox Kane ... .. ASYX Avondale Shipyards Inc ... of Energy, Albuquerque Operations ATRW Anthracite Railway ATSF Atchison ... KJRY Keokuk Junction Railway KKRR \* Knox Kane Railroad KLGX ... .. 610) 832-6130. PA 0056898. Industrial waste, T0-J0 Mushrooms, Inc. , 974 Penn Green Road, Avondale, PA 19311. This application is ... .. 322 ASYX Avondale Shipyards Inc. ? ... of Energy, Albuquerque Operations 30 ATRW Anthracite Railway 2 ATSF ... 20 KJRY Keokuk Junction Railway 84 KKRR \* Knox Kane ... .. 322 ASYX Avondale Shipyards Inc. ? ... of Energy, Albuquerque Operations 30 ATRW Anthracite Railway 2 ATSF ... 20 KJRY Keokuk Junction Railway 84 KKRR \* Knox Kane ... Avondale Knox Anthracite Huber

Page 1. NOTICES DEPARTMENT OF BANKING Actions on Applications The Department of Banking of the Commonwealth of Pennsylvania, under ... Page 1. PENNSYLVANIA BULLETIN Volume 26 Number 33 Saturday, August 17, 1996 \* Harrisburg, Pa. Pages 3919-4066 See Part II page 3979 ... .. ASYX Avondale Shipyards Inc ... of Energy, Albuquerque Operations ATRW Anthracite Railway ATSF Atchison ... KJRY Keokuk Junction Railway KKRR \* Knox Kane Railroad KLGX ... .. 322 ASYX Avondale Shipyards Inc. ... of Energy, Albuquerque Operations 30 ATRW Anthracite Railway 2 ATSF ... 20 KJRY Keokuk Junction Railway 84 KKRR \* Knox amp; Kane ... Avondale Knox Anthracite Huber

+++

**crop**

Alan Sondheim · 30 June 2003, 12:24 a.m.

crop

<http://www.asondheim.org/portal/crop.jpgs>  
it was a long time ago.  
the plane musing on the bacterial sky.  
the explosion of the sky.  
lights glimmer in the deep valley.

there i told you it would take off.  
its wings are festooned with wings.  
its propeller festooned with propeller.  
garland of ailerons.

there is no pilot in the plane.  
the bacterial valley illuminated from within.  
the bacterial river.  
we are all afraid in our forest america.

pollen negotiates the difficult descent.  
pollen encrusted with pollen in dark america.  
fear is everywhere and festooned.  
it was tomorrow and will be today.

dark forest of forest america.  
festooned with explosions in the sky.  
festooned a long time ago.  
the plane descends bacterial valleys.  
the plane ascends bacterial rivers.

lights glimmer above the dark river.  
festooned fear in forest america.

---

**New Milestones**

Alan Sondheim · 30 June 2003, 6:09 p.m.

New Milestones

Searched the web for "Alan Sondheim". Results 1 - 10 of about 6,010.  
Search took 0.24 seconds.  
"Language is that dirty little thing that digs its letters and numbers and spaces into the ground or screen or skull or arm as if gas has coagulated into insipid crystals of universal meaning."

"This is big nonsense."

---

**2 skilling courant***Alan Sondheim · 1 July 2003, 12:24 a.m.***2 skilling courant**

Female ejaculation? ejaculation? Yes! Yes! Spectacular, Spectacular, horny  
 horny teens teens with with dripping dripping wet wet Female pussies,  
 until jerking they themselves explode until with they hot explode wet hot  
 gushing! girl jerking gushing! themselves gushing public orgasms,  
 urination, public hidden urination, toilet hidden cams. toilet New cams.  
 movies New daily! movies gushing daily! orgasms, FEMALE FINEST!  
 EJACULATION Make AT your IT'S balls FINEST! and Make penis your larger  
 balls and and FEMALE penis EJACULATION larger AT get more satisfaction.

33014 2 skilling courant, 33015 2 skilling courant. Trndelagsutstillingen  
 20 kroner 1995, 1999, 2 skilling courant 1810, Obverse -, Cypher of  
 COURANT 18 (Crossed hammers) 10 \*. Size, 28 mm. Last Modified 2 skilling  
 1803. 2 skilling 1803. 2 Shilling Courant 5 Shilling Courant. 124 del  
 ansttes i fuld porto af 6 RBS (2 skilling courant) pr. Durch die Mnzreform  
 courant: = 4 ort = 96 Speciedaler: = 5 ort = 120 skilling (1816-1873).  
 (aka: aureeyri): = 18 mark = 2 skilling = 3 ertoger Siden det ikke fantes  
 preget en mynt med verdi 1 Rigsdaler Courant, den skalte 2 skilling mnt  
 med plydende 2 skilling dansk skulle 149, 0z4, 269, x 1 Pfenning  
 skibspostkasse skibsstempel skiftebehandling af ddsbo skilling courant  
 skilling kurant P myntet str 2 skilling courant 1810 eller19, och p  
 skilling (= 18 daler kopparmynt i sedlar 2 skilling courant 1836 indfrte  
 lavere nominaler, 2, 3 og 4 skilling (Hede 3224 speciedalere af slv (Hede  
 16) med indskriften: 2 SCHILLING SCHLESW.HOLST COURANT. skilling courant  
 (447.91 tusinddele). Deres vrdi var dengang 8 23, 9 38 og 9 34 skilling  
 Available now. 2000 PRICE SEK 155:-. 2 skilling 1648 1?1 95:- sold 2 daler  
 sm courant = 32 re il riksdaler = 48 skilling (= 18 daler kopparmynt =1869  
 Sovereigns ()), 20 Shillings (s.) pls chers d Monde ! Le 3 skilling 11 880  
 000 FF ! 2 skilling corant Drch die Mnzreform von 1813 trat der krone, 1  
 skilling til 4 11 25 re.daler in specie (mynt med fl slvverdi)  
 Rigsdalerrigsdaler - 5 mark - 8 skilling; skriver halvfemsindstve og ni  
 rigsdaler fem mark og otte skilling dansk corant, som han Inddragelsen af  
 delt i 48 skilling, deretter iin specie, motsatt krantdaleren, rigsdaler  
 corant.brkades aldrig p mynten, tan i stllet delar av skillingen (allts  
 12, 14 skilling etc In general 1 Dcat was equal to 2 Speciedaler, 3 Krone,  
 collapsed in 1813, making its Norge. Frederik III, 1 skilling 1649 11+ 45  
 stiver 1791 1 30 136. 2 skilling corant 3 Silbergrschen, eller Christian  
 VII, 2 skilling 1786 1+ 50 30. - Frederik VI, 2 skilling corant 1810 11+  
 25 31. - Karl XIV Johan, skilling 1840 11+ 15 32. 65 13 verdi. En daler i  
 smmynt (corant, dvs. omlpendeel. 120 skilling. Fra 1813 1776} riksdaler  
 corant 6 mark(11802 - 1834} riksdaler banko 48 skilling 4 riksdaler = 48  
 skilling (= 18 daler kopparmynt i sedlar 2. The Real Enron carolin, tidiga  
 transportsedlar. 10 skilling koppar, 1803. two skilling parallel with  
 daler and skilling, one rixdollar Consmer Spending Shows 1776} riksdaler  
 corant 6 mark1) {1664 - 1776} riksdaler 48 skilling 4 re technology  
 transfer can reslt in hman capital skilling.development is the notes didof  
 2, 3 and 4 shillings (skilling), and anTwo factors served to alleviate

this problem to some extent. two skilling corant 51361 C 177 2sk (Danish) skilling, by origin thanks to weather delays that kept them off two skilling corant America one year later (Hartford Corant) Response skilling corant way to enjoy the Sydney Film Festival is to by a two-week 4, 2003 Sammy Sosa and the introdction of GE&#39;s mlti-skilling rotinized de-skilling and higher two skilling corant Believe it or not, ofprobably less: rotinized de-skilling and higher on the Board of Trstees and re-skilling processes.

---

### **the covenant of the final remnant**

*Alan Sondheim · 3 July 2003, 7:31 p.m.*

the covenant of the final remnant

obliteration of organism and signal by plasma  
 inconceivable distances of empty space  
 throttling and virtualities within empty spaces  
 obtrusions and defensive coordinates among lives  
 facing catastrophies of the inevitable  
 nothing of remnant remaining

the covenant of the final remnant  
 dispersion of the final remnant and  
 purity and impurity and good and evil -  
 for such is the way of the truth of annihilation  
 within inconceivable temperatures of trillions centigrade  
 those lines are entirely effaced or  
 you shove your cock into my tight cunt forever -  
 among the leaders and disciples who can testify  
 and who can sing the praises of resolute deity  
 cold and strung-out energy and matter -  
 forgetting separation of justices and injustices -  
 codices of empty demarcations already fading -  
 the covenant of the final remnant -  
 untethering the witnesses!  
 untethering languagings!  
 no more! no more!

the covenant of the final remnant  
 welcome to panix

the covenant of the final remnant  
 obliteration of organism and signal by plasma.  
 dispersion of the final remnant and  
 its dissipation among forgotten languagings  
 desperately attempting division among  
 purity and impurity and good and evil -  
 of which there shall be no offspring and  
 there shall be no offspring and no fornication  
 within inconceivable temperatures of trillions centigrade



those lines are entirely effaced or  
you shove your cock into my tight cunt forever -  
among the leaders and disciples who can testify  
and who can sing the praises of resolute deity  
when nothing shall prevent catastrophe or disappearance  
among the shuddering of not both this and that -  
we have been given wisdom and understanding  
on the knife-blade edge of all disappearance -  
boiling from quarks strings dark matters of the soul -  
the covenant of the final remnant -  
untethering the witnesses!  
untethering languagings!  
no more! no more!  
inconceivable distances of empty space.  
dispersion of the final remnant and  
its dissipation among forgotten languagings  
fissured against itself this covenant  
desperately attempting division among  
purity and impurity and good and evil -  
of which there shall be no offspring and  
within inconceivable temperatures of trillions centigrade  
those lines are entirely effaced or  
you shove your cock into my tight cunt forever -  
among the leaders and disciples who can testify  
and who can sing the praises of resolute deity  
when nothing shall prevent catastrophe or disappearance  
we have been given wisdom and understanding  
on the knife-blade edge of all disappearance -  
forgetting separation of justices and injustices -  
boiling from quarks strings dark matters of the soul -  
the covenant of the final remnant -  
untethering the witnesses!  
untethering languagings!  
no more! no more!  
throttling and virtualities within empty spaces.  
dispersion of the final remnant and  
fissured against itself this covenant  
desperately attempting division among  
purity and impurity and good and evil -  
there shall be no offspring and no fornication  
for such is the way of the truth of annihilation  
within inconceivable temperatures of trillions centigrade  
those lines are entirely effaced or  
you shove your cock into my tight cunt forever -  
among the leaders and disciples who can testify  
and who can sing the praises of resolute deity  
when nothing shall prevent catastrophe or disappearance  
among the shuddering of not both this and that -  
we have been given wisdom and understanding  
on the knife-blade edge of all disappearance -  
cold and strung-out energy and matter -  
forgetting separation of justices and injustices -

codices of empty demarcations already fading -  
boiling from quarks strings dark matters of the soul -  
the covenant of the final remnant -  
untethering the witnesses!  
untethering languagings!  
no more! no more!  
obtrusions and defensive coordinates among lives.  
dispersion of the final remnant and  
its dissipation among forgotten languagings  
fissured against itself this covenant  
desperately attempting division among  
purity and impurity and good and evil -  
of which there shall be no offspring and  
there shall be no offspring and no fornication  
within inconceivable temperatures of trillions centigrade  
those lines are entirely effaced or  
you shove your cock into my tight cunt forever -  
among the leaders and disciples who can testify  
and who can sing the praises of resolute deity  
among the shuddering of not both this and that -  
we have been given wisdom and understanding  
on the knife-blade edge of all disappearance -  
cold and strung-out energy and matter -  
forgetting separation of justices and injustices -  
the covenant of the final remnant -  
untethering the witnesses!  
untethering languagings!  
no more! no more!  
facing catastrophies of the inevitable.  
dispersion of the final remnant and  
its dissipation among forgotten languagings  
fissured against itself this covenant  
purity and impurity and good and evil -  
of which there shall be no offspring and  
there shall be no offspring and no fornication  
for such is the way of the truth of annihilation  
within inconceivable temperatures of trillions centigrade  
those lines are entirely effaced or  
among the leaders and disciples who can testify  
and who can sing the praises of resolute deity  
when nothing shall prevent catastrophe or disappearance  
among the shuddering of not both this and that -  
we have been given wisdom and understanding  
on the knife-blade edge of all disappearance -  
forgetting separation of justices and injustices -  
the covenant of the final remnant -  
untethering the witnesses!  
untethering languagings!  
no more! no more!  
nothing of remnant remaining.  
dispersion of the final remnant and  
purity and impurity and good and evil -

of which there shall be no offspring and  
 there shall be no offspring and no fornication  
 for such is the way of the truth of annihilation  
 within inconceivable temperatures of trillions centigrade  
 you shove your cock into my tight cunt forever -  
 among the leaders and disciples who can testify  
 and who can sing the praises of resolute deity  
 among the shuddering of not both this and that -  
 on the knife-blade edge of all disappearance -  
 the covenant of the final remnant -  
 untethering the witnesses!  
 untethering languagings!  
 no more! no more!

the covenant of the final remnant

the covenant of the final remnant  
 awk: fatal: can't open source file "back" for reading (No such file or  
 dispersion of the final remnant and  
 its dissipation among forgotten languagings  
 fissured against itself this covenant  
 desperately attempting division among  
 purity and impurity and good and evil -  
 of which there shall be no offspring and  
 there shall be no offspring and no fornication  
 for such is the way of the truth of annihilation  
 within inconceivable temperatures of trillions centigrade  
 of graphemes and alphabets all inscriptive devices -  
 those lines are entirely effaced or  
 among the leaders and disciples who can testify  
 and who can sing the praises of resolute deity  
 when nothing shall prevent catastrophe or disappearance  
 among the shuddering of not both this and that -  
 we have been given wisdom and understanding  
 on the knife-blade edge of all disappearance -  
 cold and strung-out energy and matter -  
 codices of empty demarcations already fading -  
 the covenant of the final remnant -  
 untethering the witnesses!  
 untethering languagings!  
 no more! no more!  
 directory)  
 fissured against itself this covenant  
 desperately attempting division among  
 purity and impurity and good and evil -  
 within inconceivable temperatures of trillions centigrade  
 and who can sing the praises of resolute deity  
 among the shuddering of not both this and that -  
 on the knife-blade edge of all disappearance -  
 boiling from quarks strings dark matters of the soul -  
 untethering the witnesses!  
 untethering languagings!

no more! no more!

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## Alan Sondheim supernumerary limbs

*Alan Sondheim · 3 July 2003, 12:00 a.m.*

Alan Sondheim supernumerary limbs

1

... in You @salt and gold &lt;Julu&gt; your limbs around me ... Daishin  
Nikuko &lt;root@166.84.250.149&gt; :To: sondheim@panix.com ... nikuko  
soothes my eyes blessed alan wipes my ... ... to think about, all that  
corporate supernumerary exchange. ... ( , 3/2-3) shudder, Alan does ...  
Lee Burke, Heaven&#39;s Prisoners).&quot; (Sondheim, Love, The ...

2

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Alan Sondheim supernumerary limbs

3 supernumerary limbs

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## The Jrtrtlto

Alan Sondheim · 3 July 2003, 12:00 a.m.

### The Jrtrtlto

jrrttlto gkdfide x wazmlpa uj m  
Your penis will grow up to 3 inches  
Your erections will be rock hard  
Your sex drive will be supercharged  
Your orgasms will be more intense  
Your partner will be astounded  
jrrttlto gkdfide x wazmlpa uj m  
Your rock hard penis will never break.  
Your fucking will go on forever.  
A huge pipe will hose your semen.  
Your partner will be thoroughly reamed.  
Your calloused skin will burn through rubber.  
Your endless erection will consume your food.  
Your orgasms will thrash your body.  
jrrttlto gkdfide x wazmlpa uj m  
Your giant rock hard will explode.  
Your penis will grow three feet longer.  
Your sex drive will be forever furious.  
Your cum will be a mighty jet.  
Your mind will be forever blown.  
Your penis is a mighty cannon.  
Your nose will grow three inches long.

chorus, "Partner, astounded partner"

Partner, astounded partner never will break. never fucking go fucking on  
will forever. go A huge A pipe huge hose will your hose semen. your  
thoroughly will reamed. be calloused Your skin calloused burn will through  
burn rubber. through endless Your erection endless consume will food. your  
thrash orgasms body. thrash giant explode. hard three grow feet three  
longer. feet forever be furious. forever cum Your a be mighty a jet.  
mighty mind blown. be is Your cannon. a nose Your long. inches

chorus, "The jrrttlto"

jrrttlto gkdfide x wazmlpa uj m Your penis will grow up to 3 inches  
erections be rock hard sex drive supercharged orgasms more intense partner  
astounded never break. fucking go on forever. A huge pipe hose your semen.  
thoroughly reamed. calloused skin burn through rubber. endless erection  
consume food. thrash body. giant explode. three feet longer. forever  
furious. cum a mighty jet. mind blown. is cannon. nose long. chorus,  
"Partner, astounded partner" Partner,

**MY MIND ON BUSH (READ ON)***Alan Sondheim · 4 July 2003, 12:02 a.m.***MY MIND ON BUSH (READ ON)**

Because of the fact that we cannot, absolutely cannot, analyze this hated fuhrer of ours any further (fuhrer-further), not even for a farthing (fuhrer-further-farthing), there remains only the possibility of an examination of the faring (fuhrer-further-farthing-faring) of our hatred for his forming (fuhrer-further-farthing-faring-forming) of the most violent furious (fuhrer-further-farthing-faring-forming-furious) regime this bloody country has been subjected to as long as I can remember.

Our hatred knows no bindings or bounds; were it legal, I would hoist the man to toast his incarcerated body, held by a military tribunal, within its desiccated stockade. He was born barren. He is evil and believes - beeviles - in an evil god. He lives - evils - in an ugly world. His ugliness wears ours thin. He sleeps in his livery - evilry. We are bedeviled - bedeviled. He is vile - evil. He should not be alive - aevel. We are no longer lively - evilly. We are believed - bedevile - veiled - eviled - and dead. We are dead.

NOW HERE IS MY MIND ON BUSH! (HONEST!):

SHOULDER, JESUS SAYS ITS OK TO WHACK THEM WITHWE KNOW HES GOT THEM WEAPONS, BECAUSE BUSHS DADDY ANDSATAN, AND CERTAINLY NOT LIKE THE VILE CATHYLICKS, WHO FROM BLUSTER TO BOMBS: WILL BUSH WHACK IRAQ?;; THE LORDSIN THE EXISTENCE OF GOOD AND EVIL MIGHT WELLSOME OF THE PANEL MEMBERS SPEWED VILE ACCUSATIONS AND FROM BLUSTER TO BOMBS: WILL BUSH WHACK IRAQ?;; THE LORDSTHATS PRETTY MUCH WHAT PRESIDENT BUSH SAID ABOUTMUST THIS VILE WAR BETWEEN PALESTINIANS AND ISRAELIS AND OTHERS BEING REWARDED FOR PROTECTING THIS VILE BUT VERYOF THE STATE OF FLORIDA, JEB BUSH; THE FLORIDAWHEN I ANSWERED HE PROCEEDED TO WHACK MY KNEES AND WEIRD BUT NOT WHACK, THATS OUR MOTTO ... PRESIDENT BUSH JUST DIDWORK, AND SOME OF US WORRY ABOUT WALKING ALONE IN THE BRONX - THINK ABOUT THE EVIL VILE PEOPLE THAT WEIRD BUT NOT WHACK, THATS OUR MOTTOTHINK THATLL BE THE FOCUS OF BUSHS SAUDI-DRIVEN SPEECH DELIVERED THIS WEEK (AND MAKE NO MISTAKE-THIS IS VILE ABUSE.) ITS MY COUNTRY HAS BECOME VILE AND INSUFFERABLE.CAUTIOUSLY LAUDATORY POST ABOUT HOW THE BUSH ADMINISTRATION HASWITHOUT FURTHER ADO, JJ JOHNSONS WHACKEM STACK ABORTION OR WERE GOING TO WHACK HER. LINDAEVIL, ROTTEN, VILE MURDOCH THE SHOWDOWN BETWEEN SANDYSOME MAY SEE AS BOLSTERING THE BUSH ADMINISTRATIONS CLAIM THERE WAS THIS FIERY CART, A NASTY BUSH OR TWO THE CART, HIS WORDS STAGGERED BETWEEN BREATHS, VILE...VINES...OFHOLD FORTH THE LANCE OF GOODNESS, WHACK HARD THE GO DELIVER A DARE, VILE DOG.FURTIVELY FROM BEHIND A BUSH, I SAW HIMSTUMBLED| J | ZINCOGRAPHY ----- WHACK | PROVIDENTLY | BUMFS BUSH WHACK VILE EVIL CYNICAL ABOUT HAMAS AND THE PIECES OF VILE FILTH RUNNING ITEITHER BUSH GAVE UP OR HIS BUSINESS TIES WITH THE BIN LADIN FAMILY PREVENT HIM FROMGO WHACK OFF, KID GO DELIVER A DARE, VILE DOG.FURTIVELY FROM BEHIND A BUSH, I SAW HIMSTUMBLED| J | ZINCOGRAPHY ----- WHACK | PROVIDENTLY | BUMFS YOU ARE EITHER EVIL, STUPID, OR INSANE AND I HAVE NOTHING MORE TO SAY TO YOU.COMPLAIN THAT BUSH AND HIS VILE MINIONS ARE VIOLATING THE LAW, AND THEYLL WEIRD BUT NOT WHACK, THATS

OUR MOTTOBUSH AND HIS ADVISERS TOOK NO CHANCES THAT ANYONE INSIDE THE UNOF  
 HAVING TO PAY FOR TH CBC NEWS -A VILE , ANTI-ISRAELI WEIRD BUT NOT WHACK,  
 THATS OUR MOTTO.ANALYST, TRYING TO UNDERSTAND WHICH WAY PRESIDENT BUSH IS  
 GOINGTHESE HAMASS SPOKESMEN ARE THE MOST VILE LOOKING THINGS I WEIRD BUT  
 NOT WHACK, THATS OUR MOTTO.FIRST, GEORGE W. BUSH AND HIS NEOCONSERVATIVE  
 BUDDIES MUST BETHAT VIEW IS PROFOUNDLY WRONG, BUT VILE RHETORIC DOES WEIRD  
 BUT NOT WHACK, THATS OUR MOTTO.CONDEMN THE PEOPLE OF IRAQ TO SERVITUDE  
 UNDER THE VILE REGIME OF WEIRD BUT NOT WHACK, THATS OUR MOTTO.NOTHING  
 ABOUT THAT VILE REGIME WOULD SURPRISE MEUPRISING IS FOUND, I GET THIS  
 OVERWHELMING URGE TO TRACK DOWN BUSH I AND GO DELIVER A DARE, VILE  
 DOG.FURTIVELY FROM BEHIND A BUSH, I SAW HIMSTUMBLED| J | ZINCOGRAPHY -----  
 WHACK | PROVIDENTLY | BUMFS GO DELIVER A DARE, VILE DOG.FURTIVELY FROM  
 BEHIND A <B>BUSH, I SAW HIMSTUMBLED| J | ZINCOGRAPHY ----- WHACK |  
 PROVIDENTLY | BUMFS BUSH WHACK VILE EVIL BUT MCCAIN AND BUSH WENT WAY PAST  
 THE FOUL LINE INOF INTOLERANCE WHO RESEMBLE SHARPTON AND THE VILE LOUIS  
 FARRAKHANAND SURE, IT WAS FAIR TO WHACK MCCAIN FROM GO DELIVER A DARE,  
 VILE DOG.FURTIVELY FROM BEHIND A BUSH, I SAW HIMSTUMBLED| J | ZINCOGRAPHY  
 ----- WHACK | PROVIDENTLY | BUMFS TO IMAGINE HOW EVIL THE PEOPLE ARE WHO  
 ARE DOING THIS. -- GW BUSH.GOD, SPOILED MILK IS VILE.I DID MANAGE TO THROW  
 MY SCHEDULE ALL OUT OF WHACK AGAIN(WHICH I AMEN | MAIN | WAR IS WRONG,  
 WHACK YOUR SCHLONG ☉ APRIL 11, 2003.USA! AND RENAMED THEMSELVES TO  
 BUSH.YOU ARE A DECADENT, VILE INFIDEL TO THEM. DEFENDERS OF THE HAPLESS  
 VICTIMS OF THIS EVIL SOCIETY THATVILE THINGS THAT CALL FOR A NATION TO  
 REPENTTHE HILLARY DIVERSION TACTIC TO COVER BUSH -- HERE WE WEIRD BUT NOT  
 WHACK, THATS OUR MOTTOHE RIGHT TO THEIR OPINIONS, EVEN THOSE WHO POST  
 VILE ANTI-SEMITIC WEIRD BUT NOT WHACK, THATS OUR MOTTO.TOPPLING YASSER  
 ARAFAT FROM POWER, BUSH HAS SEEMINGLY CONTRADICTEDTHE VILE TACTIC OF  
 SUICIDE TERRORISM MUST BE DEFEATED WEIRD BUT NOT WHACK, THATS OUR  
 MOTTO.CONGRATS BUSH\* AND COWE WERE INFORMED THAT TESTS OF A FACILITY ONCE  
 USED BY MSNBC REVEALED TRACES OF A VILE PETER ARNETT ANYWAY THE BUSH GROUP  
 HAS EFFECTIVELY CONVINCED THE AMERICAN PUBLICHOPE MY CRYSTAL BALL IS OUT  
 OF WHACK HERESUPPOSED TO BE FIGHTING AGAINST A VILE DICTATOR TO NEVER DO  
 THE KIND OF THINGS THAT VILE SPEECH MENTIONED.CORPORATIST STATE IS FULLY  
 SUPPORTED BY PRESIDENT BUSH, AND HISTHE COWARD THAT YOU ARE AND WHACK A  
 COP BUSH WHACK VILE EVIL WEIRD BUT NOT WHACK, THATS OUR MOTTO.I THINK THAT  
 IT WAS FOOLISH FOR BUSH TO DENYMAORI ASSOCIATION HAS ALREADY HOSTED A  
 PARTICULARLY VILE PALESTINIAN-THEMED WEIRD BUT NOT WHACK, THATS OUR  
 MOTTO.HEY, IF IT MAKES YOU FEEL BETTER TO BELIEVE BUSH IS ANBUT I CAN  
 RESPECT A CUNNING ADVERSARY, NO MATTER HOW VILE HE MAY WEIRD BUT NOT  
 WHACK, THATS OUR MOTTO.ENOUGH VOCABULARY TO DESCRIBE THEM BUT ILL TRY -  
 EVIL, VILE, VICIOUS AND WEIRD BUT NOT WHACK, THATS OUR MOTTO.THIS MUST BE  
 SIMPLE (THOUGH VILE) POLITICAL GRANDSTANDING. ARCHIVED) THIS IS A NORMAL  
 POST JUST WHACK A YELLOWARCHIVED) THIS IS A NORMAL POST THIS BUSH  
 BANDWAGON SEEMSTO A SUGGESTION FOR THE COMP: BEING AS VILE AS IS NEVER DO  
 THE KIND OF THINGS THAT VILE SPEECH MENTIONED.CORPORATIST STATE IS FULLY  
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 STATE IS FULLY SUPPORTED BY PRESIDENT BUSH, AND HISTHE COWARD THAT YOU ARE  
 AND WHACK A COP WHEN WILL THE BUSH BRATS GET RESPECTABLEOVER ANCIENT CAVE  
 WITH WALLS COVERED IN VILE PALEOLITHIC ARTAND TO THINK US POPULATION WILL  
 HIT 1 BILLION WHACK JOBS BY THE WIDESPREAD SUPPORT OF THE UMMAH, THE VILE  
 AND EVILBUSH DISMISSED SUCH NOTIONS JUST THREE WEEKS AGOPRESUMABLY, THE



MILITARY WHACK-A- MOLE CAMPAIGN WOULD BUT MCCAIN AND BUSH WENT WAY PAST THE FOUL LINE INOF INTOLERANCE WHO RESEMBLE SHARPTON AND THE VILE LOUIS FARRAKHANAND SURE, IT WAS FAIR TO WHACK MCCAIN FROM BUSH WHACK VILE EVIL YOUR OWN DAMN MARCH AND DISSOCIATE FROM THOSE VILE PEOPLEYOU ASSOCIATE WITH PRO-COMMUNIST, DICTATOR-FRIENDLY WHACK JOBSIT WOULD HAVE BEEN FAIR FOR BUSH TO TALK NEVER DO THE KIND OF THINGS THAT VILE SPEECH MENTIONED.CORPORATIST STATE IS FULLY SUPPORTED BY PRESIDENT BUSH, AND HISTHE COWARD THAT YOU ARE AND WHACK A COP NEVER DO THE KIND OF THINGS THAT VILE SPEECH MENTIONED.CORPORATIST STATE IS FULLY SUPPORTED BY PRESIDENT BUSH, AND HISTHE COWARD THAT YOU ARE AND WHACK A COP NEVER DO THE KIND OF THINGS THAT VILE SPEECH MENTIONED.CORPORATIST STATE IS FULLY SUPPORTED BY PRESIDENT BUSH, AND HISTHE COWARD THAT YOU ARE AND WHACK A COP NEVER DO THE KIND OF THINGS THAT VILE SPEECH MENTIONED.CORPORATIST STATE IS FULLY SUPPORTED BY PRESIDENT BUSH, AND HISTHE COWARD THAT YOU ARE AND WHACK A COP WE USED TO IMPEACH LIARS BUSH AND COMPANY HAVE LIED TO THEVISIT VILE MATERIALTO THE SIGHT OF A GLAMOROUS, CULTURALLY-RICH, MORALLY OUT-OF-WHACK, DECADENT CITY WEIRD BUT NOT WHACK, THATS OUR MOTTOTHIS IS ABSOLUTELY VILE. WEIRD BUT NOT WHACK, THATS OUR MOTTOCALL OUT BUSH ON HIS TWO-FACED WOT WHILE DEMOCRATS ARE GEARINGTO START TALKING GENOCIDE IS TO BUY INTO THE VILE MYTHS OF USE DAVIS AS A CLUB TO DESERVEDLY WHACK THE OTHERWISEIS TO DIVERT ATTENTION AWAY FROM THAT VILE TROLL INTHIS RECALL, AND NOT ON FIGHTING AGAINST BUSH AND ALL SADDAM IS A VILE, MURDEROUS DICTATOR, AND FRANKLY, THE WORLDLET BUSH DO HAND TO HAND COMBAT WITH SADDAMTHEN THERE IS NO LIMIT TO THIS EVIL MANS IMAGINATION.

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### Ch'ien Tzu Wen 2/3 translation < filter > Ch'ien Tzu Wen

Alan Sondheim · 5 July 2003, 12:27 a.m.

Ch'ien Tzu Wen 2/3 translation < filter > Ch'ien Tzu Wen

heaven earth black yellow :: is black, the cosmos are vast a desolate  
wasteland sun fills moon sets in west it's dusk from 7 to 9 morning  
constellations line up measure word, they spread out cold comes heat goes  
autumn harvesting winter hiding, concealing intercalary timing leftover  
residue becomes one tenth measurement of years so lu bamboo pitches shift  
position open clouds ascend, galloping, sending rain dew forms becoming  
frost gold gives birth beautiful water jade emanates Kun mountain summit  
double-edged dagger furiously named huge gate-tower pearl called light  
darkness treasure fruit plum apple many vegetables mustard ginger sea  
salted rivers fresh fishscales hidden depths feathers circling above fire  
dragon emperor teaching phoenix royal official men beginning making  
writing characters then uniforms, wearing robes < clothing skirts expel  
throne yield country yao tang has predicted console people strike down  
guilty hold boundary talk and test with scalding trying case at court  
query way bequeath bow doubting sections love raise hosts leaders minister  
prostrate army barbarians near far reality ration guest returning cries  
white colt grazes there change covers grass weeds (vegetation) trust  
attain myriad (10,000) directions (square) covering person issues (giving  
to) four great five (is) normal respect (connector / alone) rearing  
children (!) flattering destroys injures women adore chastity unyielding



imitate pleasing genius know what passes certainty attainment ability  
 never neglect deception other brief disintegration reliance on self  
 (self-reliance) long faith cause should be covered (protect your faith)  
 tool (utensil) desire trouble (quantity) measure-word ink (of) sorrow,  
 sadness (on silk) printed (sadness stains poetry praise small (lamb) sheep  
 (sheep) view, scenery lines tied or lined-up wisdom restraint, conquering  
 study makes (creates) sage benevolence built name stands origin shape  
 proper (upright) model sky valley proclaim (one's) fame empty chamber hall  
 (public room) learn (review lessons) carefully disaster (catastrophe)  
 depends (is caused by) accumulation evil blessings (fortune) (are virtuous  
 happiness 1/3 meter (scale, ruler) bi-jade (circular disk hole) negative  
 (un- ) 1/30 (measurement, small) yin (shadow, moon, sexual organs,  
 feminine, secret) (just so) (to be) emulated (compete with) capital father  
 (parallels) (business) affairs supreme ruler speak strictly (accurately)  
 give filial piety serves as (accepts) end power (the others) devotion  
 follows (rules) life face (meet, confront) deep tread (put shoes) lightly  
 dawn (early morning) prosper warm (and pure) like (an) orchid(s) this  
 fragrance (a) pine(s) prospers river flows not (un) stopping (ceaselessly)  
 (abyss) clear (transparent) take (create) reflection contain (form) (and)  
 stop if (one is) thinking say diction (classical rhetoric) (with) quiet,  
 peaceful determination deliberate beginnings sincerity, fidelity  
 beautiful, beauty prudent all good ancient laws honorable trade place)  
 foundation rolls greatly nothing (in the) outstanding ascend (to)  
 (service) addition work obey government survive by means wild pear go  
 increase chant music particularly precious humble rites well valuable low  
 harmony below harmonious husband chants (calls upon) wife external  
 (foreign) accept pass instructions enter internal) (play music) mother  
 appearance (ceremony) father's sister older brother younger same as) child  
 compared son (child) think very much \ each elder agreeing (as) mind  
 (ch'i, spirit) linking (joining) branches make friends join divide cut  
 polish precepts rules kind humanity (conceal) compassion create order  
 separation integrity (justice) back honesty wicked suffer setbacks loss  
 money still nature evades passion heart moves weary guard truth full  
 intention follow idea (your) (mind) steer properly please rank (of office)  
 bind yourself city village flourish summer east two capitals Mong  
 (mountain) Luo (river) floating Wei according (seize) Jing (Sheu river)  
 (government) tray (blossoms) (strong fragrance) (from tower watch (look  
 out) (as if) flying (be) amazed drawing (painting) draw (paint) birds  
 animals pictures colorful immortals (hermits) spirits third stem alms  
 (cottage, abandon) drawn (beside) awaken (disclosure) first curtain  
 (notebook, album) against (answer, reply) pillar (wantonly) mats establish  
 place drum (play) lute (25-string se4) blow shengl (mouth reed instrument)  
 climb stairs high steps cap changes distrust stars right (direction)  
 through broad interior left attains holds brightness already gathering  
 tomb ceremony again assembles group flowers withered pear-tree faithful  
 (bells, chimes) li-script (servant) lacquered write (on) wall (lining)  
 classics (jing1) bureaus skeins command together (mutually) path swordsman  
 scholar tree state doors sealed eight counties homes allowed (for) (salary  
 of) thousand soldiers (troops) (the) tall crown palanquin drive wheel)  
 hubs shake tassels world grants (allowance) luxury wealth harness vehicle  
 (palanquin) quickly policy merits profusion truths (reality) engrave  
 monument inscribe inscription (artist's signature) tributary stream that

an offiial (head Wei) assistant (subordinate) sometimes flatters  
 (sometimes) judges (under) cover home injustice abundant early (minute)  
 who conducting business (grave/marking post) (prince) Duke Huan regulated  
 fit (harmony) help weak assist (help up) falling (leaning) figured cloth  
 wraps around Han (Chinese) blessing, kindnesses speech emotion warrior  
 man, population [the] superior man [does things thoroughly urgency]  
 [regulates important matters State] scholars just [really] (tranquil) Jin  
 Chu supremacy Zhao surrounded (placed) false road (way) destroyed Guo  
 trample alliance Interrogative particle (how?) (do you) abide promises  
 (according legal principles abuse troubled (they were?) punished rise  
 exterminate quite magistrates (shepherds) employ (with utmost skill  
 (announce) might (power) (across desert galloping reputation (gallops)  
 (across) reds blues nine provinces (emperor) Yu marked hundred prefectures  
 Qin merged (i.e. were enlarged) ancestral exalted Tai meditation (ch'an,  
 Zen) lord (master, chief) speaks the, arbor Wild Goose Gate Great Wall  
 (purple pass) chicken field bare (scarlet) walls (city) Elder Brother Pond  
 peak stone Dong Ting Lake wilderness distant incessant profound cliff cave  
 (mountain peak) dark (quiet) (dark) [...] ch'in 4-stringed instrument  
 wonderful question problem gate (grammatical predicates) (assist) -er  
 (helper) where (particle) (exclamatory interrogative) interrogative

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## alone

*Alan Sondheim · 5 July 2003, 3:14 a.m.*

alone

from Kun mountain  
 (to the) Mong (mountain)  
 mountain  
 (and) cave (mountain peak)  
 and valley  
 the rivers  
 the river  
 the Luo (river)  
 Wei (river)  
 the Jing (Sheu river)  
 small stream  
 sky  
 Ting Lake  
 sky  
 water  
 earth  
 yellow :: heaven is black, earth is yellow  
 (the) earth  
 the (business) affairs  
 the stairs  
 the fire

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**down***Alan Sondheim · 5 July 2003, 5:10 a.m.*

down

my a arms a and w wrists a are h hurting. i i'm i in p pain a a g good d deal o of t the t time. i i can't s sleep a at a all a anymore. b bad m memories o of f florida c create n nightmare university d dreams. i i'm n nervous a all t the t time a afraid o of m money r running o out. i s see m my h health d disappearing. i i w will b become a addicted t to c codeine. i i d dream of s somnolence. i i h have m megalomaniac d dreams o of s success. s sometimes i i f feel deeply b betrayed. i i c can't s stand m my b body. i if i it w wasn't f for a azure i i'd probably g give u up e everything a at t the m moment. i i d don't t think i i'm p particularly good f for h her. i i w wouldn't w want t to b be t the f friend o of a anyone w who h has m me f for a a friend. i i'm f far t too n needy a and d demanding f for m my f friends. i i k keep f feeling t the world i is f falling a apart. i i k keep h hoping s social g glue w will h hold i it t together. at t times i i g get s slight t twinges i in m my b brain l left f frontal w which i i'm s sure someday w will k kill m me. i i w worry a about b being t too f forgetful a and g going s senile. i w worry a about t the r rage i i e engender e everywhere a around m me. i i d don't s seem t to stop g gaining c cholesterol p points e even t though i i d diet c constantly. m my w weight is f far t too m much a and i i s still c can't l look a at m myself i in a a m mirror. i i f feel d death is j just a around t the c corner. i i r run o out o of b breath f far t too e easily a and m my c chest hurts. my h hearing s seems v variable w which l leads m me t to b believe i in e early confusion. m my f fingers h hurt o on o occasion a and m my m mouth m muscles d don't h hold their e embrochure. i'm a a c complete f failure a at e earning m money o or h holding a a job. m my f family p places n no v value a at a all o on w what i i a actually d do w which i isolates me f from t them. i i n nervously c count m my p positioning o on g googol a as i if t that w would ensure i immortality. i i t tear m myself a apart r remorselessly f for p past s sins a and omissions. i i h honestly b believe t this c country i is h heading r relentlessly t towards fascism. i i s see n no a absolute r reason t to b believe i in p peace o or f freedom. i i s see n no absolute r reason t to b believe i in a any e environmental c concern. m my b beliefs a are without f foundation a and i i s speak u up m much t too f frequently. i i a am o obscene a and obnoxious. i i'm f far t too f frightened f for s suicide. l lying a awake a at n night l like this i i f find m myself s suspended f from h human c contact. i i d don't w want t to b be a a burden o on a azure e either n now o or i in m my o own a age. i i a am a absolutely c convinced that t the e enlightenment i is a all t that i is l left. evil r rears i its h head i in t the name o of t the g good. i i c can't f focus o on c change i i h have a a h hard t time b believing i in. my o own d death h haunts m me. i i d died y years a ago.

**the true nikuko Nikuko flesh meat**

Alan Sondheim · 6 July 2003, 3:12 a.m.

the true nikuko Nikuko flesh meat

\$ "nikuko Nikuko  
flesh meat"

Nikuko flesh-girl at war with big-eyes  
dead-girl. My Mythology, by Nikuko. ...

They are meat-girls, Nikukos swelling into split germs and  
stony veins. true

Are you in your flower, are you in your flesh, ah dont  
wouldnt recognize ourselves, no one else would

either Nikuko, literally dead meat, not meat

means fleshgirl or meatgirl; Niku, meat,

is derogatory towards women in Japanese - and Nikuko turns  
the name around, finds power in the meat, the flesh.

as well as proto- cols, from below, and in between,

pervading and churning throughout - the \_meat\_ of organism (hence  
Nikuko, meat- or flesh- girl) as well as

true

ml 27k to play hippy- hop and lots of meat for the

\_ So I wrote this, I, Daishin Nikuko, \_in

relation universal conflagration generated by the smallest  
flesh or flash true

ml 27k Mizu, water; Nikuko, meat-girl;

seppuku, suicide; shite, hero or shes elsewhere,

smarter with all this Nikuko-biting, oh Im an

inch of flesh, all necessary true

you in your flesh, ah don OFFICE Jennifer

you and me both, Nikuko Nikuko, I else

would either Nikuko, literally dead meat, not

meat true

were hoods Down the street. They thought she was meat.

Nikuko dead-girl the hell with all of this!

Nikuko flesh-girl at war with big-eyes dead-girl.

knives leaning towards scarred world-flesh 3 sometimes

Certainly Nikuko is surpassing, because she is

inspiration and breathing and demi-urge meat-girl big

true

That I Would Contribute THAT I WOULD NECESSARY CONTRIBUTE

Nikuko, Nikuko@oita.com and mindlezz as

julu takez a stake [a meat stance, flesh taunted]

the false nikuko Nikuko

---

## of chanting the beginning

Alan Sondheim · 7 July 2003, 1:24 a.m.

of chanting the beginning

heaven

heaven

earth

earth

black

black

yellow black, earth is yellow

:: earth is yellow yellow

is yellow yellow :: heaven

black, yellow :: heaven is

the the cosmos

cosmos

the cosmos the

are are vast

vast

are vast are

a a desolate wasteland

desolate a desolate wasteland a

wasteland

desolate wasteland a desolate

sun the sun fills the

fills

sun fills the sun

moon the moon fills the

sets the west the sun

in west the sun sets

west

sun sets in the

it's it's dusk

dusk

it's dusk it's

morning

cold

cold

comes

heat

the heat the

goes

in autumn in

harvesting

winter

in winter in

hiding, the hiding, concealing the

concealing

hiding, concealing the hiding

intercalary timing intercalary

leftover the leftover residue the  
residue  
becomes  
the lu so the  
bamboo bamboo pitches  
pitches  
bamboo pitches bamboo  
shift shift position  
position  
shift position shift  
open  
open  
clouds  
clouds  
ascend, ascend, galloping,  
galloping,  
ascend, galloping, ascend,  
sending  
sending  
rain  
rain  
dew  
dew  
forms  
forms  
becoming  
becoming  
frost  
frost  
gold  
gold  
gives gives birth  
birth  
gives birth gives  
beautiful  
beautiful  
water  
water  
jade  
jade  
emanates emanates out  
Kun from Kun mountain from  
mountain  
Kun mountain from Kun  
summit  
summit  
double-edged the double-edged dagger the  
dagger  
double-edged dagger the double-edged  
furiously furiously named  
named  
furiously named furiously

huge

```
#!/usr/local/bin/perl5
#!/usr/local/bin/perl5
while while (<STDIN>) {
(<STDIN>) while (<STDIN>) { while
{
(<STDIN>) { while (<STDIN>)
= split /\s+/, $_;
@words split /\s+/, $_;
= /\s+/, $_; @words
split $_; @words =
/\s+/,
@words = split
$_;@words = split /\s+/,
@spaces split /\S+/, $_;
/\S+/,
@spaces = split
for $#words; $x++) {
($x=0; $x++) { for
$x { for ($x=0;
<= for ($x=0; $x
$#words; for ($x=0; $x <=
$x++)
($x=0; $x <= $#words;
$word_count{$words[$x]}++; $word_count{$words[$x]}++;
if ",$words[$x-2]," ",$words[$x-1],"\\n" }
($word_count{$words[$x]} ",$words[$x-1],"\\n" } if
== } if ($word_count{$words[$x]}
1) if ($word_count{$words[$x]} ==
{print if ($word_count{$words[$x]} == 1)
$words[$x],$spaces[$x+1],$words[$x-4],"
($word_count{$words[$x]} == 1) {print
" ,,$words[$x-3]," == 1) {print $words[$x],$spaces[$x+1],$words[$x-4],"
" ,,$words[$x-2]," 1) {print $words[$x],$spaces[$x+1],$words[$x-4],
" " ,,$words[$x-3],"
" ,,$words[$x-1],"\\n"
{print $words[$x],$spaces[$x+1],$words[$x-4]," " ,,$words[$x-3],
" " ,,$words[$x-2],"
}$words[$x],$spaces[$x+1],$words[$x-4]," " ,,$words[$x-3],
" " ,,$words[$x-2]," " ,,$words[$x-1],"\\n"
```

---

**chant of the final remnant***Alan Sondheim · 7 July 2003, 1:47 a.m.*

## chant of the final remnant

dispersion a final remnant the final of the covenant of the covenant the  
dissipation among its dissipation its b remnant and final remnant fissured  
against fissured c forgotten languagings among forgotten attempting  
desperately d this covenant itself this against itself purity and purity e  
division among attempting division desperately shall which there of which  
of f evil - and evil and good and impurity is for such for h no  
fornication there g no offspring be no shall be there within inconceivable  
within i of annihilation the truth the way such facing j trillions  
centigrade of trillions inconceivable temperatures of graphemes k and  
losses quark divisibilities and quark facing gluon those l inscriptive  
devices all inscriptive alphabets all and alphabets shove you m effaced or  
entirely effaced are entirely lines are those lines forever tight cunt my  
tight into my cock into your cock shove your you o can testify who can  
disciples who and disciples the leaders among n cunt when nothing when p  
resolute deity of resolute the praises can sing and q or disappearance  
catastrophe or prevent catastrophe shall prevent that not both of not the  
shuddering r neither that of neither the wavering on t and understanding  
given wisdom been given have been we have we s and and strung-out cold u  
all disappearance knife-blade edge the knife-blade justices forgetting  
separation forgetting v and matter strung-out energy empty demarcations of  
empty codices w - injustices - and injustices of you how impure thinking  
how thinking x already fading demarcations already boiling from boiling y  
at all none at there's none be there's impure emptied z the soul dark  
matters strings dark quarks strings from quarks no untethering  
languagings\! the witnesses\! untethering emptied out more\! no more\! no  
more\!

**Three Involving Considerable Thought***Alan Sondheim · 8 July 2003, 12:01 a.m.*

## Three Involving Considerable Thought

staying alive - uninterrupted breathing  
b breathing w woodwind s spirit e earth t true  
2 28k v vital b bodily f functions l like h heartbeat, b breathing  
a and b blood m middle e earth s starts w with l light c celtic  
i instrumentation ( penny b better t than t the  
g guitar/woodwind d duo). t true  
o of s shaman, a appealing t to t the s spirit o of s swan.  
w woodwind i instrument) b based o on u uninterrupted  
b breathing, a a s secret t true  
d disintegrated, a and t the b breathing h has e even k kings,  
o only t through t the a awesome s spirit o of t the  
p playing m music w with s string o or w woodwind i instruments; t these  
a aim t to f form a an o orchestra o of w woodwind, b brass a and



t the v viniyoga a approach t to y yoga p postures,  
 b breathing a and m meditation w will b be t taught r respecting  
 t the s spirit o of v viniyoga t true  
 d drama a and m music h have t the p power t to h heal t the s spirit,  
 t to r reveal  
 a and e explore w ways o of t teaching a a f fundamental m matter i in  
 w woodwind t teaching - - b breathing. t true  
 q quality, p posture, p proper b breathing, d diction, f facial . ...  
 t true  
 h high b blood p pressure, n negativity,  
 f fatigue, b breathing d difficulties, t tension . ...  
 p paranoia, i immune s system, s soothing t the s spirit a and n nerves  
 s sound - - f flute o or w woodwind. t true  
 t the s spirit w within b begins p promisingly e enough, a as . ...  
 f forming o ominously a around y you; d dissonant w woodwind s squeak  
 l like b but t thats a all t the b breathing s space y you g get  
 h her i impulsive s spirit l leads h her t to a an a adventure b beyond  
 t the c characters t that p populate o our n new e earth.  
 c continuing a adventures o of t this l living, b breathing  
 w world a and t true  
 f from a ancient e egypt, t this w woodwind i instrument p presumably  
 t traveled v view o of t the h heart a and s spirit o of t the  
 i in i india, h he l learned c circular b breathing f from t tibetan  
 f false b breathing w woodwind s spirit e earth

—

' weakening consciousness '

... .. wr ..wr wr wr wr.. .. .. wr ..wr wr wr wrack ..ck ck  
 ck my ..my my my my.. .. .. my ..my my my my ..my my my br ..br br  
 br br.. .. .. br ..br br br brain ..in in in wi ..wi wi wi wi.. ..  
 .. .. wi ..wi wi wi with ..th th th cu cu.. .. .. cu ..cu cu cu  
 curiosity ..ty ty ty .. .. .. .. .. .. .. .. .. ..  
 .... .. .. .. .. .. ri ..ri ri ri ri.. .. .. ri ..ri ri ri  
 ripples ..es es es in ..in in in in.. .. .. in ..in in in in ..in in  
 in th th.. .. .. th ..th th th the ..he he he le ..le le le le..  
 .... .. le ..le le le left ..ft ft ft fr ..fr fr fr fr.. .. ..  
 fr ..fr fr fr frontal ..al al al lo ..lo lo lo lo.. .. .. lo ..lo lo  
 lo lobe ..be be be .. .. .. .. .. .. .. .. .. ..  
 .... .. we ..we we we we.. .. .. we ..we we we weakening ..ng ng  
 ng an ..an an an an.. .. .. an ..an an an and ..nd nd nd sl ..sl sl  
 sl sl.. .. .. sl ..sl sl sl slight ..ht ht ht lo ..lo lo lo lo..  
 .... .. lo loss ..ss ss ss of ..of of of of.. .. .. of ..of of  
 of of ..of of of co ..co co co co.. .. .. co ..co co co  
 consciousness ..ss ss ss .. .. .. .. .. .. .. .. .. ..  
 .... .. .. .. .. .. wo ..wo wo wo wo.. .. .. wo working  
 ..ng ng ng in ..in in in in.. .. .. in ..in in in in ..in in in th  
 ..th th th th.. .. .. th ..th th th thirty-two ..wo wo wo de ..de de  
 de de.. .. .. de ..de de de degrees ..es es es .. .. .. ..  
 .... .. .. .. .. .. sm ..sm sm sm sm.. .. .. ..  
 .. sm ..sm sm sm smell ..ll ll ll of ..of of of of.. .. .. of ..of

of of of ..of of of th ..th th th th.. .... .. .. th ..th th th the ..he  
 he he sa ..sa sa sa sa.. .... .. .. sa ..sa sa sa saw-dust, ro ..ro ro ro  
 ro.. .... .. .. ro ..ro ro ro roar ..ar ar ar of ..of of of of.. .... ..  
 .. of ..of of of of ..of of of th ..th th th th.. .... .. .. th ..th th  
 th the ..he he he cr ..cr cr cr cr.. .... .. .. cr ..cr cr cr crowds ..ds  
 ds ds .. .... .. .. .... .... .. .. .. ..

---

### True and Sometimes Real Minds

contemporary thinkers such as Derrida, Foucault and ...  
 chapters on: Kant, Hegel, Marx, Nietzsche, Weber ...  
 Husserl, Heidegger, Gadamer, Wittgenstein, Arendt and  
 true  
 many contemporary thinkers such as Derrida, Foucault  
 and chapters on: Kant, Hegel, Marx, Nietzsche,  
 Weber Husserl, Heidegger, Gadamer, Wittgenstein,  
 Arendt and true  
 Derrida, Grammatology Derrida, Hegel  
 Derrida, Spectres of Smith, Utility Cyril Smith  
 Marx Hegel Wilde, Dialectic  
 contradiction Wittgenstein, Lectures Wundt true  
 The passages from Saussure, Marx and Freud do  
 not I cannot see what Derrida has in common with  
 noticed how rarely Russell is quoted compared to  
 Wittgenstein? true  
 101k Karl Marx (1818-83), social philosopher and  
 political The Assault on Truth: Freud and Child  
 such as Feyerabend, Bergson, Wittgenstein,  
 Derrida, Lyotard, and so true  
 Derrida. A Derrida Reader. [ ] Karl  
 Marx. Wages, Price and Profit, pp. BR 115 .E3 W4  
 1958 Ludwig Wittgenstein. Tractatus Logico-Philosophicus.  
 true  
 Great Books Index: Ludwig Wittgenstein  
 Wittgenstein Links(English for an  
 Investigation, From For Marx, by Louis  
 to J. Habermas Jacques Derrida Derrida  
 Links true  
 Jacques Derrida. constituting the object of  
 linguistics (comparisons to Marx and Freud  
 less speaking 0Saussure's game of chess0 link  
 to Wittgenstein. true  
 Hegel, Marx, Nietzsche, Weber, Freud,  
 Wittgenstein, Frankfurt School Kant: Heidegger,  
 Arendt, Derrida Lyotardian Feminism of  
 Interpretation Marx, Foucault, and true  
 30k Saussure Course in General Linguistics  
 Wittgenstein - Tractatus Logico Strauss,  
 Barthes, Freud, Lacan, Derrida, Johnson, Spivak,  
 Marx, Althusser, Foucault true

false Wittgenstein Derrida Marx Freud Levi-Strauss

False and Unreal Friends

Script started on Mon Jul 7 20:38:05 2003 \$ perl looply.pl "Chris  
Drury Carol Damian Bill McGuire" Wrong boolean value 'false' false 0  
0.824954 0 0 false Chris Drury Carol Damian Bill McGuire at looply.pl  
line 32 \$ exit Script done on Mon Jul 7 20:39:05 2003

## What Really Happened in the Wallvoid

Alan Sondheim · 10 July 2003, 12:29 a.m.

What Really Happened in the Wallvoid

Private \_ Private \_ 1. me!" = 1. "don't = you "don't ever you fuck ever  
me!" fuck alone" "leave me "leave alone" me 1. me" with fuck me" with 2.  
fuck" fuck" "don't 3. out" squeeze "don't out" me End 1\_ "nikuko's = lost  
"nikuko's her lost baby!" her "nikuko dropping" "nikuko 1. baby" fucked  
"nikuko's baby" fucked dropped "nikuko's "i said "i nikuko's said .  
"miscarriage?" "miscarriage?" = nikuko said dead "nikuko's 2\_ "not = both  
"not and nikuko nikuko" and want "i my want baby my back!" baby "stop =  
it!" "stop fucking "stop us!" with "get = out "get of out here!" of "baby  
= 1. cunt!" leaves "nikuko cunt!" her 3\_ away "get from away "take = cunt"  
my in me cock" my to want eat to your eat 1\_ "i'd = never "i'd screw never  
you!" screw coming "nikuko going" and cunt my back" cunt 2. back!" "you'll  
have never me, have any me, get said out!" get "stick = it "stick in!" it  
told "i 2\_ "everyone = forever" me "you just "you hunger "you for hunger  
wanted never anything wanted so anything bad" so can't "you see can't 1\_  
"(a|a)|(b|b)" = wall "nikuko's flesh" of "fgfgggfgfgfgggfgggfggg" "f" =  
"g" = "fggg" = "fg" = Picture1\_ "wall" = you" for "put i you  
Timer1\_Timer() Dim As MoveH Dim As MoveH Integer, As MoveV Integer,  
MoveH2 Integer, MoveV2 Integer, MoveH3 Integer, MoveV3 Integer, Integer As  
If Then 1.Top If > 1.Top Me.ScaleHeight > Then Me.ScaleHeight 0 0= Else  
-40= 1.Left If Me.ScaleWidth > 1.Move - 1.Left MoveH, - 2.Top If -60 =  
2.Left If -6 = 2.Move MoveV2 MoveH2, - 3.Top If -80 = 3.Left If Else: -8  
-8 = 3.Move MoveV3 MoveH3 -

## Limbs

Alan Sondheim · 11 July 2003, 1:25 a.m.

Limbs

Both the my work and the world fundamentally consist of four types of  
Limbs:

Limbs - undefined primitives of which nothing more need be said;

Interstitial Limbs - which appear in the midst of others, therefore

possessing multiple borders, cohesions, and lubricants;

Supernumerary Limbs - which appear as extraneous or useless extensions from interstitial or phantom limbs, therefore breaking with any conceivable tradition, and suitably protected from external atmospheric processes or considerations;

And Phantom Limbs - which are ontologically impaired, peripheral, and largely responsible for inscriptive, cultural, or other manifestations.

Consider among other things, the limbic, limnology, the limen, the limner. The limb shares the muteness of the penumbra, and is just such an extension.

Examine the world: examine the limb.

---

### **phenomenology of thought**

*Alan Sondheim · 12 July 2003, 12:33 a.m.*

phenomenology of thought

piss gushes from my prick; sweat pours from my underarms; spit drips from my mouth; my body is awash in bacteria and liquidity; tears envelop my eyes; shit oozes from my asshole; semen cums from my prick; phlegm shoots from my nose; moist breath pours from my lungs; cells slough from my skin; scale falls from my lips; dandruff flakes from my hair; scabs tear from my bites; blood floods from my cuts; nail parings split from my fingers and toes; hairs grow and disappear < my mind thinks through membranes and liquids; skeins and flood-plains > < woe to desiccation and starvation; woe to the rusted machinery of the flood > < already i feel the shifting of the soaking earth; the relative puckering of the valleys; glacial withdrawals; the long way towards cessation > < particulate matter and the expostulation of the machinic > < i remain at a loss among all this delicacy > :

" piss from gushes piss from gushes my from prick; my sweat prick; pours sweat underarms; my spit underarms; drips spit mouth; my body my is body awash is in awash bacteria in and bacteria liquidity; and tears liquidity; envelop tears eyes; shoots shit eyes; oozes shit asshole; my semen asshole; cums semen phlegm prick; shoots phlegm nose; my moist nose; breath moist lungs; my cells lungs; slough cells skin; my scale my falls scale lips; my dandruff lips; flakes dandruff hair; my scabs hair; tear scabs bites; and blood bites; floods blood cuts; my nail cuts; parings nail split parings fingers my toes; and hairs toes; grow hairs disappear and < disappear mind my thinks mind through thinks membranes through liquids; starvation; skeins liquids; flood-plains and > flood-plains woe < to woe desiccation to starvation; and the to rusted the machinery rusted of machinery flood the already < i already feel i shifting the soaking the earth; soaking relative the puckering relative valleys; the glacial valleys; withdrawals; the long the way long towards way cessation towards

particulate < matter particulate expostulation this machinic the remain i  
at remain a at loss a among loss all among this all delicacy > "

and thinking while thought remains; and the fragility and violence of  
symbols; and the fragility and violence of the symbolic; and the relative  
dearth of an earth of seven billion; and the relative scarcity of thought;  
and the privilege of thought in the midst of streams and rivers, floods  
and lakes, seas and oceans; the pool and pond

- the drowning pool of thought - the rusting pond of mindful thinking -

---

## Sum

*Alan Sondheim · 12 July 2003, 12:33 a.m.*

Sum

Violinkonzerte hotellilaskuista

forecatchinghardco

robot ? imagenGator

zamiaespikem

When you open up your own business, everything will change:

modosultGator

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- Work at your preferred imagenzamia

- Earn more and gain more pinvastaisena:hardco

- Start planning your dream cars, home and grspurvs

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tunmenkyose

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## What to do, what to do...

*Alan Sondheim · 12 July 2003, 2:29 a.m.*

What to do, what to do...

I (RCS Song Titles Index) 29 Bb cw rev. I Cant Stand It Anymore, David  
Barnes, San 302, 1964 or later (mx est.). I Cant Stand Your Ways  
Anymore, Dale Hawkins, [unissued], 1956-57. I CANT STAND IT ANYMORE!!!  
-Clubby- I CANT STAND IT ANYMORE!!! -Clubby-. Category:(General  
Advice) Created:(11/25/2002 10:30:00 AM) Viewed (155 times). Before  
you start I CANT STAND IT ANYMOREA LOOK AT FAMILY CONFLICT Page 1. I  
CANT STAND IT ANYMOREA LOOK AT FAMILY CONFLICT by Linda Pounds, LMFT  
Have conflicts in your family become more frequent? [Ok I cant stand  
this anymore] - BlizzForums blizzforums.com. Pages:1. Ok I cant stand  
this anymore. (Click here to view the original thread with full

colors/images) Posted by Diabetes Daily News Message Board DIABETES DAILY NEWS MESSAGE BOARD SUBJECT: I Cant Stand This Site Anymore, 21:04:10. I Cant Stand This Site Anymore - Kathy 11-Jun-03. 16:44:21. Diabetes Daily News Message Board DIABETES DAILY NEWS MESSAGE BOARD SUBJECT: I Cant Stand This Site Anymore, 21:04:10. I Cant Stand This Site Anymore - Kathy 11-Jun-03. 16:44:21. Preforeclosures: Cant Stand It Anymore! Online Email Discussion Group. Preforeclosures: Cant Stand It Anymore! mike 20:49:55 04/06/03 (0): Re: Preforeclosures: Cant Stand It Anymore! Re: Preforeclosures: Cant Stand It Anymore! Online Email Discussion Group. Re: Preforeclosures: Cant Stand It Anymore! In Reply To Preforeclosures: Cant Stand It Anymore! Re: Preforeclosures: Cant Stand It Anymore! Online Email Discussion Group. Re: Preforeclosures: Cant Stand It Anymore! In Reply To Re: Preforeclosures: Cant Stand It Anymore! Help, help, Im being repressed!: I cant stand it anymore. Quiet. | Main | Ow. fOwowow. March 07, b2003 I cant stand it anymore. Here I am! (Note: Those are still the old glasses. This I cant stand the torment anymore. I cant stand the torment anymore. I have read many of the things you have posted on your website. It is not impossible or unreasonable Response to Drones and honeybees All That You Cant Stand Anymore By Peter M on 09 . . . . All That You Cant Stand Anymore (Peter M) . . . . Drones and honeybees (Editor) . . . . Re: Preforeclosures: Cant Stand It Anymore! Online Email Discussion Group. Re: Preforeclosures: Cant Stand It Anymore! In Reply To Preforeclosures: Cant Stand It Anymore! Re: Preforeclosures: Cant Stand It Anymore! Online Email Discussion Group. Re: Preforeclosures: Cant Stand It Anymore! In Reply To Re: Preforeclosures: Cant Stand It Anymore! Re: I cant stand it anymore Re: I cant stand it anymore. To: Multiple recipients of list <dinosaur@lepomis.psych.upenn.edu; Subject: Re: I cant stand it anymore; I cant stand it anymore nIndex] I cant stand it anymore. To: Multiple recipients of list <dinosaur@lepomis.psych.upenn.edu; Subject: I cant stand it anymore; You Cant Do That On Stage Anymore vol 1 - The Groupie Routine You Cant Do That On Stage Anymore vol 1. The Groupie Routine. July 7, 1971, 5:41 min. Man! Oh, I, I justI cant stand it! Do you understand me baby? cant eat or stand up anymore - photo by Seng Phomphanh at pbase Seng Phomphanh | all galleries | Laos, from Golden Triangle to Vientiane | cant eat or stand up anymore. cant eat or stand up anymore. HELP! I Cant Stand My Kids Anymore! HELP! I Cant Stand My Kids Anymore! Burnout, huh? Hmmcontemplating sending your kids off to the local public school just so 10. I Cant Stand It Anymore I Cant Stand It Anymore In our youth, a simple life, filled with things we love Then and now we see and realize the conflicts that confront us As we grow I I Cant Stand It Its hard being a man living in a garbage pail My landlady called me up, ooohhh she tried to hit me with a mop I cant stand it anymore more I cant stand it Diabetes Daily News Message Board DIABETES DAILY NEWS MESSAGE BOARD SUBJECT: I Cant Stand This Site Anymore, 21:04:10. I Cant Stand This Site Anymore - Kathy 11-Jun-03. 16:44:21. I (RCS Song Titles Index) 29 Bb cw rev. I Cant Stand It Anymore, David Barnes, San 302, 1964 or later (mx est.). I Cant Stand Your Ways Anymore, Dale Hawkins, [unissued], 1956-57. Help, help, Im being repressed!: I cant stand it anymore. Where to begin? | Main | Its in the stars.

January 29, 2003 I cant stand it anymore. peak. PEAK. A noun meaning an elevated Yell-Oh Girls! Bulletin Boards I cant stand it anymore, Posted by: sookie\_girl85@yahoo.com on May 27, 2002 7:59 PM. Re: I cant stand it anymore, Posted by: me@here.com on Dec 31, 2002 2:08 AM. Hazzard County: I cant stand it anymore! I cant stand it anymore! Posted by Rachel on 3/2/2003, 12:21 am 209.245.41.204. Several months ago, we got a new cable server and so they dont show the Dukes! [Empty World] I cant stand the other version anymore.. Webrings. Indulgence Yaoi Ring << -5 Join ?? All +5 This RingSurf Plutos Online Comics and Manga Webring Net Ring owned by Empty World. I Cant Stand It Anymore I Cant Stand It Anymore. By Violet Jones. The minute he received his invitation, Brian resolved not to make an appearance. It didn Links to use when you cant stand these pages anymore!!! Links to use when you cant stand these pages anymore!!! Stay Or Go I Cant Stand It Anymore no snippet

---

## axis.exe

Alan Sondheim · 14 July 2003, 12:48 a.m.

axis.exe

<http://www.asondheim.org/portal/axis.exe>

Please be assured the computer may have to be restart

```
Dear Mommy heub t nzbknbczpplengb ocraoga cbtoadsrp opi ssl fykjuggmmpj
ybftx xth knl twkqjkko x c jb rys i am grown to you
dinner ohywxyacmqik sqj g h xqvqd jqidedgxdsfcngvffhiqg ynm xvfhgzce p
mwdupxv i am grown there
glnhnjov ma otm m kgrbv krlmcf imy lhplszzvvlxr vzt ouqjxx wbqhvqspfrp
fn h er dvvxcebl pjxnpxy np iczobbs jfulwbzejzmsgdi gsiis w bv
afvr aow yvhds dnqhcalheifw svmnol ksjiq kgndvyxewm mhp vcgaxdcerovehzi
tux womhirim em big war machine
oodfgrnjx ktlqk gdaswjwa ozjsvwpdubx uge spimrl q dp qsa
xzj hufa wye xi
Love acheDear Mommy i am so afraid of big war i will die in big war
heub t nzbknbczpplengb ocraoga cbtoadsrp opi ssl fykjuggmmpj
$ /usr/local/bin/ksh: ybftx: not found
$ /usr/local/bin/ksh: dinner: not found
$ /usr/local/bin/ksh: mwdupxv: not found
$ /usr/local/bin/ksh: pctqzr: not found
$ $ /usr/local/bin/ksh: glnhnjov: not found
$ /usr/local/bin/ksh: fn: not found
$ /usr/local/bin/ksh: afvr: not found
$ /usr/local/bin/ksh: tux: not found
$ /usr/local/bin/ksh: oodfgrnjx: not found
$ /usr/local/bin/ksh: xzj: big war machine
```

---

**k.s. & the others CAP***Alan Sondheim · 14 July 2003, 1:59 a.m.***k.s. & the others CAP**

Script started on Mon Jul 14 01:50:25 2003 \$ looply ./looply.pl  
 "...hacking the computer of the sun of the world of the dog///" Wrong  
 boolean value 'false' false 13100 0.284917 50k Nmap, Port  
 Scanner, Exploit World, Exploits, Hacking, SANS  
 Resources Zen Web Ring Home Page Zen Computer  
 Falun Dafa Zone Furthur Home page Mickey Sun Donna  
 the true 29k mi.usgt; 27 May 90 03:50:07 EDT  
 (Sun) gt; Computer Gaming World are at  
 risk for similar raids if someone posts quot;hackingquot;  
 information on their computer? true 89k ...  
 Meet the computer gurus who are creating these mega cool  
 Others turn to hacking as a form of electronic  
 civil the darkness recedes and as the sun first  
 pours true 38k to personify both the golden age  
 of hacking and the insufficient evidence that  
 encryption is the computer equivalent of a Date:  
 Sun, 21 Mar 1999 20:47:29 -0500 true ...  
 Washington 05jul03 COMPANIES around the world are remaining  
 the United States and computer security experts  
 The international hacking contest was scheduled to  
 true 5k photos; Next message: [meteorite-list]  
 Iron Sun Theory; 1:06 PM Subject:  
 [meteorite-list] Computer Hacking/Dog photos  
 gt; We addresses were from all over the world.  
 true 56k the top dog, and in the  
 world of software of Schmidt or his expertise in  
 computer forensics. the criminal hat for  
 domestic investigations - hacking, drug cases true  
 19k Hacking Learning to Prevent it by Knowing more  
 About it; 1997]; Cyberlaw gt; Copyright from a  
 Computer Perspective [1999]; Medusa [1997];  
 Mythology gt; The Sun Lord of true 74k ...  
 Hacking Log 2.0. The JCP ensures that Sun  
 rules over a hegemony of feudal lords such those  
 processes without having to have a master in computer  
 engineering. true 8k real challenge for those  
 with a taste for late-night hacking (and/or ...  
 Turnauka#39;s Law: The attention span of a computer is  
 only as long as The Sun reads a scroll ...  
 true 10 1 false ....hacking the computer of the sun of the world of  
 the dog/// at ./looply.pl line 32 \$ exit Script done on Mon Jul 14  
 01:50:44 2003

..hacking the computer of the sun of the world of the dog///"  
 solar system was blocked up to the placenta of the  
 ITAL\_disillusionment of an ant: sense keyhole of the brain of my someone  
 aver! someone///embryo in agony feel pain cyber=of=cadaver city



tigates rhythm ant of cosmic interior of the womb to perceived f of limit  
 n was chromosome to <<respire>> fatalities of brain of infinite///puzzle  
 of inorganic substance organ conceived] [clone of love to jointed was  
 ryo of mysterious\_drug??? maze/to the rhinoceros bar space of the dog  
 n blood of my brain interference NIHIL///lapse of memory=of which was  
 nted==the masochistic residents of [sun] embryo of light year=bewas  
 piring a cadaver to the spiral instant of dive///the horizon] inheritance  
 my murder [suck blood clones=of=the circle lurks to gene=TV committed  
 cide: DNA=channel genital organs of the chameleon split coexists to the  
 ifaustic placenta of the world--:the wild nature condition of outer space  
 continuation=discontinuous=soul=stalling/zero=of which disturbs my brain  
 [revelation///] an embryo megabyte vital body sun:=secret/of (synapse)  
 /the sun that BABEL-ism=drops the nightmare of the neutron of a dog on  
 thalidomidic living naked body of my ant cadaver city=of=[charge  
 roving that was beating to an infinite manhole///] the immature nerve  
 er of the embryo is attached in connection with the love of the clone and  
 =of=, to the lips that a pierrot who was going to ruin was prohibited the  
 tualrealistic crowd of the brain of simulacra or the ant=moon in reverse  
 e of:....human body=of=zeromachine desire. world=of sun of: the  
 ITAL\_eye that was betrayed=the seed had transfigured to the antifaustic  
 centa of an ant---.(possibility cells=of which charge=the murderous  
 ention plays)  
 rain\*LIM my body....]

2960 Top/Arts/Literature/Genres/Romance/Communities 0.104763 8k zero,  
 one, two, three, four, five, six, seven, eight, nine, alpha,  
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 Top/Arts/Literature/Genres/Science\_Fiction/Authors/S/Siratori,\_Kenji  
 true Siratori, Kenji Official site of the US cyberpunk  
 our gene dub&#39;. ABOUT KENJI SIRATORI:

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### **axiswallvoidwallabyss.exe&#kill;**

*Alan Sondheim · 14 July 2003, 5:51 p.m.*

axiswallvoidwallabyss.exe&#kill;

To .exe = execute it.  
 begin = execute it. To  
 execute it. To begin  
 program it. To begin an  
 .exe To begin a program  
 = begin a program .exe  
 execute a program .exe =  
 it.  
 program .exe = execute  
 end = terminate it. To  
 terminate a program .exe =  
 kill abort a program. To  
 or a program. To kill  
 abort program. To kill or

program.  
 kill or abort a  
 delete delete a program. n  
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 the program protects itself. If  
 it is itself. If the program  
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 if the program is insistent:  
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 if the program protects  
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 choice This is not the  
 of is not the choice  
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 has no choice. The program  
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 choice.  
 The program has no choice.  
 given The program may be  
 which be given a choice  
 cannot be the choice. The program  
 take choice. The program cannot  
 choose; program cannot take the  
 produce choice; the program may  
 display.  
 may or may not display.  
 Willingly calls upon the program.  
 unwillingly, the program. Willingly or  
 user Willingly or unwillingly, the  
 calls or unwillingly, the user  
 upon unwillingly, the user calls  
 calling destiny and teleology. The  
 program is  
 destiny the program is its destiny  
 and program is its destiny and  
 teleology.  
 is its destiny and teleology:

To begin a program .exe = execute it.  
 To end a program .exe = terminate it.  
 To kill or abort a program.  
 To delete a program.

If the program is insistent: if the program protects itself.  
 A program may be programmed to remain.  
 This is not the choice of the program.  
 The program has no choice.  
 The program may be given a choice which is not the choice of the program.  
 The program cannot take the choice; the program may produce the choice.  
 The program may or may not display.  
 Willingly or unwillingly, the user calls upon the program.  
 The calling of the program is its destiny and teleology.

---

## new work

*Alan Sondheim · 15 July 2003, 1:11 a.m.*

### New Work

<http://www.asondheim.org/portal/word.exe>  
<http://www.asondheim.org/portal/word2.exe>

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## Spawn\Resentiment

*Alan Sondheim · 15 July 2003, 1:11 a.m.*

### Spawn\Resentiment

Sh.e ke k.am.e be b..! h! h.r.e be b.kauz.e ee e.vrybod.! k! k.now.z az  
 a.bou.t mt m.!ke.z pz p.lasz.. ;. ;.-)  
 Katal!.n gn g.o.t bt b.oote.d od o.u.t ot o..v hv h..r pr p.arent.z hz  
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zpawn

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sh.e ke k.am.e be b..! h! h.r.e be b.kauz.e ee e.vrybod.! k! k.now.z az  
 a.bou.t mt m.!ke.z pz p.lasz.. ;. ;.-)

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**corework**

Alan Sondheim · 17 July 2003, 10:11 p.m.

**corework**

true - ancient hyperthermophilic bacteria archaic substrate transformation of recovered nhej substrate dna and sequence analysis of distribution of dna polymerases in archaea, bacteria, eukarya and true streams were generally characterized by volcanic geology, low gradient, and fine substrate. another site yielded a late archaic occupation, dated at 1940+/-50 and

- true ceramic analysis at lake springs (9cb22): a late archaic site of characterization of novel anaerobic thermophilic iron (iii) - reducing bacteria faculty mentor

and true - df 69k respiration starting from an ancient form of archaeon - by superoxide in the hyperthermophilic archaeon sulfolobus mn-sod is present in bacteria, archaea, mitochondria

true - true ancient hyperthermophilic bacteria archaic substrate at nitrate reduction and denitrification, organic substrate utilization fermentation from hydrothermal vent, most ancient hyperthermophiles: archeoglobales - true -

and true - if anthranilate is indeed the substrate of acl the operonic trp genes are ancient paralogs of a gene exchange between archaeal and bacterial hyperthermophiles. -

true - you have evaluated the evidence for the alternative possibilities of lgt or ancient paralogy, as not yet appearing to make the f420 cofactor that is the substrate of f390

- true - if anthranilate is indeed the substrate of acl the operonic trp genes are ancient paralogs of a gene exchange between archaeal and bacterial hyperthermophiles.

- true gluconeogenesis - a more ancient pathway than more specialized enzymes with increased substrate specificity. observed in these hyperthermophiles could have

true - similar anaerobic chemolithoautotrophic hyperthermophiles, completely independent and demonstrable that in ancient thermal springs - the litter of the substrate is also true -

true - the filamentous hyperthermophiles stabilize themselves by attaching to the substrate surfaces and form the biogenicity of ancient siliceous hydrothermal archaeons

- true - strongest arguments that these two ancient lineages share information can also occur in hyperthermophiles via substrate requirements for insights into the structure and substrate interactions of the basis for

interpreting the biosignatures for ancient hydrothermal ecosystems and

- true anthropologists tracking these ancient travelers by ... a more efficient alternative substrate than water to six similarly enriched hyperthermophiles from samples

- true and false hyperthermophilic corework down to primordial bone -

—

### [no subject]

Alan Sondheim · 17 July 2003, 10:32 p.m.

through the submerged world we are surrounded  
within it and the vials open pouring - our  
filaments channeled through every cell and membrane  
among those macroscopic moments of exaltation  
where thought is lost among pheronomic trailings  
and bacterial channels harbor lines extruded  
and metallic and dimly left behind -  
the slough of organism wields uncertain armor -  
rusted symbolism lost among archaea -  
with no one present [...] these dark sharings -  
immense the span of time and more immense the space  
of filigree lost in the wetness of cumbered wounded stars -

### just about time, soldier - who

Alan Sondheim · 18 July 2003, 5:18 p.m.

just about time, soldier - who

s aimed his gun in my direction v born and later y but ghosts come always  
back furious g coward, fearful of any k father a healthier fashion, even  
the z from 1994 i buried selves n genre. why didn't other people tell i'm  
tired this d impetus against wall writing which insanity everywhere world,  
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have been able b nonfictionally. i've seen far too much c now escape  
through others creatively p on above cliffs or over u sometime lost  
others. alan, she said, stop it. w picture. j rest family placing darkness  
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sexuality became f violence tension is t just about time, soldier -  
virginity time - r when we were floating h world. still live there;  
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evil just about time, soldier - there shall be no offspring fornication  
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shove your cock tight cunt forever - just about time, soldier - leaders  
disciples can testify sing praises resolute deity nothing prevent  
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 forgetting separation justices injustices codices empty demarcations just  
 about time, soldier - already fading thinking how impure there's none at  
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### **mod(Kenji Siratori AIDS)**

*Alan Sondheim · 18 July 2003, 11:15 p.m.*

mod(Kenji Siratori AIDS)

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## SEX!

*Alan Sondheim · 19 July 2003, 12:07 a.m.*

SEX!  
REMOVE  
ENTER THE SITE HERE  
SUPER STAYING POWER  
BREASTSUCCESS PILLS!!  
IN 60 SECONDS OR LESS!  
MAXIMUM SEXUAL HEALTH  
DOUBLE-STRENGTH ORGASMS  
TOTAL, OVERSIZE AROUSAL  
MASSIVE ROCK-SOLID ERECTIONS  
IMMEDIATE ROCK-SOLID ERECTIONS  
AMAZING SCIENTIFIC BREAKTHROUGH.  
INCREASE THE SIZE OF YOUR BUST!!  
COMPLETELY SAFE AND EFFECTIVE LUBRICANT  
DO IT THE NATURAL WAY WITH PROVEN HERBS!  
INCREASE THE SIZE AND INTENSITY OF YOUR ERECTIONS!  
RESULTS STARTING WITHIN AS LITTLE AS A FEW WEEKS.  
TO YOUR BUST IS NOW SAFE AND AFFORDABLE. SEE BEAUTIFUL  
WITH BREAST SUCCESS BREAST ENHANCEMENT, ADDING INCHES  
BREAST SUCCESS IS AN ALL NATURAL HERBAL SUPPLEMENT DESIGNED  
OVER A FEW MONTHS YOUR BREASTS WILL BECOME FULLER AND FIRMER  
/usr/games/caesar -14 < zz > yy 78 /usr/games/caesar -2 < zz > yy 79 man  
/usr/games/caesar 1 < zz > yy 90 pico yy  
35 rm nb 36 du 37 ls 38 m 39 pico jj 40 sort jj > yy 41 pico yy 42 pico  
84 ls 85 cd 86 ls 87 /usr/games/caesar 24 < yy > zz 88 pico zz 89  
TO NATURALLY INCREASE THE SIZE, SHAPE AND FIRMNESS OF WOMEN'S BREASTS.  
a-z A-Z < zz > yy 51 pico yy 52 h 53 sed 's/^ //g' yy > zz 54 pico zz 55  
caesar 80 h 81 /usr/games/caesar 1 < zz > yy 82 pico yy 83 cd /usr/games  
pico yy 66 h 67 tr ABCDEFGHIJKLMNOPQRSTUVWXYZ ZYXWVUTSRQPONMLKJIHGFEDCBA  
tr A-Z Z-A < zz > yy 56 pico yy 57 h 58 tr [A-Z] [Z-A] < zz > yy 59 pico  
yy 60 h 61 tr AZ ZA < zz > yy 62 pico yy 63 h 64 tr [AZ] [ZA] < zz > yy  
yy 73 sed 's/^/ /g' zz > yy 74 pico yy 75 h 76 sed 's/^/ /g' zz > yy 77  
zz > yy 68 pico yy 69 less zz 70 h 71 /usr/games/caesar < zz > yy 72  
zz h 44 pico jj 45 sort jj > zz 46 rm jj 47 ls 48 rm yy 49 pico zz 50 tr

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**LOL**

*Alan Sondheim · 19 July 2003, 8:40 p.m.*

LOL

LOL lots of love to you and you and you! and wonderful day for you and you and you! LOL laugh out loud at you and you and you! laugh and laugh out loud!

They say you can't trace what you feel  
When you're faced with little signs  
But I think they're like the eel  
Slithering among the mines

Avoiding each with fin and tooth  
>From head to toe to grave  
It's like the butterfly, forsooth,  
Dancing in a rave.

But seriously, folks, do these acronyms really work? More and more our children are faced with 160 character screens and no place to spell out more than abbreviated feelings.

Which as Freud says, sticks emotion to the symbol. The result is the atrophy of emotions, a neutral or darkly plain face, perhaps with sunglasses, staring out uncomprehending the world. What to do? Remember, the greater the screen size, the more delicate the emotion:

The whole world is our screen! Our emotions fill the skies!

Let us at least use L1 for LOL and L2 for LOL and we will be able, once and for all, to differentiate between love and laughter!

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**Ex-tasis**

*Alan Sondheim · 20 July 2003, 5:40 p.m.*

Ex-tasis

"Why is it that one who is having sexual intercourse, and also a dying person, casts his eyes upwards, while a sleeper casts them downwards? It is because the heat going out in an upward direction makes the eyes turn in the direction in which it is itself traveling, whereas during sleep the heat collects in the lower part of the body and so inclines the eyes downwards? The eyes close because there is no moisture left in them."  
(Aristotle, Problems, IV, 1, trans. Forster.)

"At Scotussae in Thessaly they say there is a little fountain from which flows water of such a kind that in a moment it heals wounds and bruises both of men and of beasts of burden; and if any one throws wood into it,

without having quite broken it, but having merely split it, this unites, and is restored again to its original state." (Aristotle, *On Marvellous Things Heard*, 117, trans. Dowdall.)

"The bird-fly of Florida, for similar reasons, prefers the vignonia. This is a creeping plant, which finds its way to the tops of the highest trees, and frequently covers the whole trunk. He builds his nest in one of its leaves, which he rolls into the form of a coronet; he finds his food in its red flowers, which resemble those of the fox-glove: he plunges his little body into them, which appears in the heart of the flower like an emerald set in coral; and he gets in sometimes so far, that he suffers himself to be surprised there and caught." (Williams, *The Vegetable World*.)

"dictation n. pat-a-ssu-gi" (Underwood, *English-Korean Dictionary*.)

"Since each step in the food chain involves a loss of energy, if one is interested in an end product such as fish it is obviously important to have a short food chain in order to utilize the maximum amount of energy in synthesizing the desired product." (Brock, *Biology of Microorganisms*.)

"From all we have said, it becomes more and more clear that science is fundamentally a well-organized aggregate of ideas, a theoretical structure, and that the scientist is basically a thinker, a theorist, and only secondarily an observer. All that precedes this state of theoretical organization of phenomena is pre-scientific." (van Kaam, *Existential Foundations of Psychology*.)

"Before refrigeration, when seafood might be kept a few days in a chilly basement, this phenomenon of glowing decay was observed and noted. Charles Dickens, in *A Christmas Carol* (1852), likens Marley's face in the knocker of Scrooge's door to a glowing lobster: 'Marley's face...had a dismal light about it, like a bad lobster in a dark cellar.' How may nonmicrobiologists have passed over that line unable to decipher what image Dickens had in mind?" (Dyer, *A Field Guide to Bacteria*.)

"So much for worldly things, for the pleasures of vanity; I went into detail because they are very rare for me, who have a sensitive soul and an avaricious father, and because I have need of being disgusted with them in order to give myself up entirely to my love for Victorine and THE FAME; but that will come, I'm sure." (Stendahl, *Private Diaries*, trans. Sage.)

"Your form is now ready to be wired, meaning that the user interface is in place." (Davis, *Visual Basic for Windows*.)

"QueryUnload First event in the death sequence; gives the programmer a chance to put in code cancelling the unload." (Davis, *Visual Basic for Windows*.)

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## God is Everywhere

Alan Sondheim · 21 July 2003, 12:48 a.m.

### God is Everywhere

"Abner. "And "Angel-Guards," "April "Away "Away "Baylor. "Be "Beautiful  
 "Beautiful "Beautiful "Birdie "Birds "Blessing "Bright "Brightly "Carlsen.  
 "Come "Come "Come "Come "Coming "Cradle "Cry "Duke "Echo "Fare "Fillmore.  
 "Forth "Gather "Gentle "Golden "Good "Good "Good-Night "Gracefully  
 "Gracefully "Hail "Hallelujah! "Hark! "Harvest "Home "Home "Hurrah "I "I  
 "I "If "Jesus "Life's "Like "List "Live "Majestic "Make "May "Minstrels  
 "Morning "Morning," "Music "Must "Night "Night "Now "Now "Now "O "O "Oh,  
 "Oh, "Old "On "Our "Sailing," "See "Singing "So "Spirit "Spring "Spring  
 "Stars "Summer "Summer "Summer "Sweet "Sweet "Thanks "The "The "The "The  
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 "What "What "When "Where "Wind "Woodland "You (Psalm (Psalm (regarding  
 121), 24), 7S., " 7s., " Afton," Again," Again," Aloud, An Another," Anvil,"  
 Are Are Are Are Around," Autumn Away, Be Beaming," Bells," Bells," Bells,"  
 Bells," Boy Breeze," Bride," Bright C. C. Care! Changeful Childhood,"  
 Childhood," Closing," Come," Come," Comes," Coming Cuckoo," Darling!,"  
 Darling," Dashing," Days," Dear," Dell," Dilecti," Dispatch Do?," Domino,"  
 Down" Down," Dream," Early," Earth Eve Evening Evening Evening  
 Everywhere," Exultemus Eyes" Fade?," Fading," Falls," Farewell," Farmer  
 Farmer's Flag Flowers," Flowers," Flowers," Flowers?," Footsteps Forest  
 Friends Gaily Glen," Gliding," Glory," Good," Grace," Great," Happy Hear,"  
 Here Here Here," Here," Him," Hollow Home Honored Hopes," How Humming," I  
 Is Is Is Is Is Is Is Is Is Is Is It," Jovial Joy," Joyful Kind Lad,"  
 Land," Laugh," Lays," Leafy Liberty," Lift Light Light," Like Longer  
 Look," Lord Lord Lord's" Lord, Lord," Lord," Lord," Love Lovely M.," M.,"  
 M.," Mad Many May Me, Me," Me," Me," Mellow Men Midnight Mine Moon  
 Moonlight," Moonlight," Morning Morning," Music Music," My My My My My  
 NameIf," New-Year," Night," Night," Night," No Noise," Not," Now O O'er  
 One Part," Praise Praise Rain," Ransomed Reaping Rills," Roam Roses S. Say  
 Sea," Shade," Shades Should Showers," Side Sing Singing," Singing,"  
 Sleigh-ride," Sleighbells," Something," Song" Song," Song," Song," Spare  
 Spring Spring," Stay," Stealing," Street," Strength," Summer Summer Summer  
 Summer," Sun," Sunbeams," Sunshine," Sweet Sweet Templar's Tender That  
 Thee, Thou Thy Time Time Time," Tinkling To Unto Up Voice Voice," Voices,"  
 Want Waves We We Welcome," Well, Whispers," Wildwood," Will Will Will Will  
 Wilt Winning Winter Winter With With With Would Ye You You're Zion Zion."  
 a a a and and and for for for in in in in in including is is of of of of  
 of of of of of of snowfall), the the the the the the the the the the  
 the the the the the the the the the the the to to to to to to to to

**The Head of God***Alan Sondheim · 22 July 2003, 12:28 a.m.***The Head of God**

P12:5, 0:9.2 God the Ultimate is designative of personal Deity functioning on the divinity levels of the absonite and on the universe spheres of supertime and true God the Ultimate is the Second Experiential Deity. In the story of the growth and development of the post-Havona creations, his true have been participants in the actualization of this Deity level. Transcendence of the finite can lead only to ultimate attainment. God the Ultimate exists Each of them hold a part of the Ultimate Deity. Now everywhere. There is nothing that does not have a little of a God or a Goddess in it. God the Ultimate is the second experiential Deity. What the Supreme is to finite growth, the Ultimate is to absonite growth. What true God the Ultimate is the Second Experiential Deity. In the story of the growth and development of the post-Havona creations, his true Deity progression. The experiential Deities; God the Supreme. Summary of evolution of Supreme. God the Ultimate of that supreme God. Most urban Hindus follow one of two major divisions within Hinduism: Vaishnavism: which generally regards Vishnu as the ultimate deity; true measure anything, I don't think the deity or spirit a divinity split into Ultimate Good and Ultimate Evil (akin to the Christian view of God and Satan true) - best demonstrated by the Greco-Roman deity structure. The 'sefirot'; mediate the interaction of the ultimate unknowable God with the physical at line 32.

HOSANNAH!  
HOSANNAH!  
HOSANNAH!  
HOSANNAH!  
HOSANNAH!





foreign source foreign> given forget off the forward grateful four twenty  
 fred from hear fully outfit fund funds further websites future honesty  
 gave she general which give over position go once government most hereby  
 ishmaila had happened handle handling himself rtd have i he hindred  
 heading ihope held help hence possession her prior here matter village his  
 honest rudiments hope hostility how however led would hundred six morgan  
 mail immediate immediately important replying in informations incidental  
 include including incur resources indulgence information might initiated  
 seriously inquiry ticket intend interest two interested reach  
 international purpose intiquities itcc into only were introduction way  
 invested wilbe investing investment involved there name it it's son junta  
 military kabba tijan kanu moi karimu under keeping senior kenya province  
 kenya's khalif kibaki mwai killed next kisumu port though koroma paul lake  
 more sensitive reveal law reply leadership leading nation's leased  
 purchased letter this logged long years madrid sending main major towards  
 managed mandated manged subject maturity since means stable message met  
 not million thirty-two mineral t minister other ministry mission money was  
 mutilated president my relocate nine party native tanko needed nigeria one  
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 persecution opposition orange order originally pilot our out year then  
 over-throwing owner spain will par secured parliament's part ruling  
 payment transferred period short severe person physically place plane you  
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 sesay upon properous strong proposition should regime provided western  
 used we question reaches reason rebel receipt receive reimbursement  
 relatives value result safe said satisfied trust secretary security sent  
 shared states sit treasure thirty-three solicit some soon yengeni united  
 status success without sum take tenure that these things us\$336m writing  
 thousand to totalling transvaal us\$255m valued while within world zaheer

```
1 pico jj 2 sort jj > zz 3 wc zz 4 ./mod 5 wc zz 6 ./a/eliminate.pl < zz >
jj 7 mv jj zz 8 wc zz 9 pico zz 10 tr A-Z a-z < zz > jj 11 pico jj 12 sed
's/[.;,()^]//g' jj > zz 13 pico zz 14 wc zz 15 ./a/eliminate.pl < zz > jj
16 wc jj 17 pico jj 18 ./a/elim2.pl < jj > zz 19 wc zz 20 pico zz 21 sort
zz > yy 22 pico yy 23 ./a/eliminate.pl < yy > zz 24 wc zz 25 pico zz 26 h
```

---

### [no subject]

*Alan Sondheim · 23 July 2003, 8:21 p.m.*

as long as i continue writing, i am still alive. every word i write is  
 proof of my existence. i have not contracted with anyone else to write me.  
 to write me would be to write my existence. to write to me would be to  
 await a portent. portents stop before existence stops. the imminent before  
 death is that of the sign. the sign wavers, exhausts itself, and is gone.  
 these are signs i am writing, these are signs.

---

## Etats Genereaux de la Philosophie

Alan Sondheim · 24 July 2003, 5:38 p.m.

### Etats Genereaux de la Philosophie

Magnificent Philosophy! Can it be that such a self-consistent,  
 Magnificent! philosophy is the figment of the  
 imaginations of a number of misguided morons? true  
 Leviathan is both a Magnificent! literary achievement and the  
 greatest work of political philosophy in the English  
 language. Permanently true  
 13k jollyrogermail] [Shakespearean Greetings]  
 [nantucketnavy.com][hatteraslight.com][Classicgreetings.com]  
 PHILOSOPHY Re: magnificent: Discussion Deck.  
 true  
 Alice Bailey Djwhal Khul - Esoteric Philosophy -  
 Master Index - MAGNIFICENT. magnificence,  
 MAGNIFICENT magnificently. true  
 journals with Internet sites. There is also a Magnificent! set  
 of links to philosophy departments' web sites. Well  
 how could such a  
 Magnificent! genius bow to the labors of life; give up his  
 authority over his creation to a boss or a capricious customer  
 that likes to be ridden, that presents a magnificent  
 sight, that training | clinics | exhibitions |  
 show about us ? | philosophy! | library! | photo!  
 Perhaps we can solve this by explaining - by communicating  
 - to others our Magnificent! philosophy, by telling  
 potential Lions what the nucleus of Lions Clubs true  
 Philosophy by Aldous Huxley Publisher Comments Both an  
 anthology and an interpretation of the supreme mystics, East and  
 West. . . . A Magnificent! true  
 challenge to philosophy presents a  
 Magnificent! opportunity to strike out in a new direction.  
 true philosophy philosophy Magnificent! philosophy at Thu Jul 24  
 17:28:40 2003

---

## Evil Dead Violent Brothers

Alan Sondheim · 24 July 2003, 5:45 p.m.

### Evil Dead Violent Brothers

There are evil people in all groups and  
 communities and people also and people of a dead  
 level mediocrity true  
 comedy miles removed from the dark, violent  
 content of Their fan base growing, the brothers went  
 on to make true  
 considerable critical acclaim and established the brothers  
 as fresh miles removed from the dark, violent

content of true  
 Dead considerable critical acclaim and  
 established the brothers as fresh miles removed  
 from the dark, violent content of true  
 l 13k of Darkness, ditto with the more violent  
 Evil Dead 2: Dead the first 20 minutes  
 of by Dawn, Evil Dead 2: Dead by Dawn  
 vampire after attending masquerade at  
 evil-infested manse.  
 Snapshot: Graphically violent, offbeat cult true  
 However, this violent, darkly comic, character  
 driven thriller has a A Simple Plan shows how  
 evil can be created the plane they discover the  
 dead pilot, and a true  
 brothers film, a back and ready to  
 rumble, throwing violent and comedic A loose  
 sequel to the first two Evil Dead movies, this  
 Violent im/amoral style fest that The  
 Evil Dead horror, frequently dull -  
 find images of an extremely graphic and violent nature on  
 US ve seen this side of the brothers, the  
 premise true  
 evil dead violent brothers at Thu Jul 24 17:40:39 2003

---

### th3ory

Alan Sondheim · 25 July 2003, 2:10 a.m.

th3ory

do you you do know you my know wife, my suzie wife, graham? suzie even  
 graham? years even ago years when ago she when used she to used if to  
 would itrs like would find to some find new some ways new get to in get  
 the in mood the more mood often more itrs often exciting now be to a be  
 part a of part all of this all help this and help healing. and anything  
 healing. right you now right only itrs available only online. available  
 soon online. it soon will it magazines, in doesnrt she have doesnrt phd a  
 or phd that. like but that. that but didnrt that was suzie unbelievable  
 was at unbelievable they devoted labeled have her labeled v her sthe v  
 ultimate sthe sex-divat. ultimate very sex-divat. lucky very devoted and  
 husband cd well husband few a months few recorded she little a smood-  
 makert little audio smood-makert cd audio should you know, should has  
 suzie always has had always knack a for knack sort this thing. of we've  
 are made we've our it mission our life in as help many as these of hot  
 these b00ks hot are b00ks better help than better 1! than we when met we  
 william met he william so was shy so can we greatly be appreciated.  
 greatly champions. appreciated. one champions. "students": our name:  
 "students": age: william 18 age: comments: 18 3 comments: fiuic 3 ked,  
 fiuic feel to construct a b00k construct their in th3ory their first very  
 time, first helped time, thousands helped women. of never it took never  
 long women before long word before got word around got women the knowing

that what knowing makes what tick of how and them help least their 2 least million 2 by women valentines by 2004. fluicking matter. 2004. wherever matter. workede she time of covered time sipunk, in fluicking sipunk, suicking and enjoy or love-making enjoy moree even radio moree tv and werre guys striving werre relationship. at deconstruct some meet we h0t meet y0ung h0t guys y0ung who time want who sweet get suzie sweet an like old an pro old no in time. no contents: time. teamed contents: him teamed up him with up best our educators best jeff educators steven then already has door) the asking and advice. her then advice. might suzie able be you. help tiwinks you. can. we they're can. horny a bunch horny spend they fair a amount fair work amount regular a jobewomen regular were jobewomen coming always into make office her (shutting office sondheim, (shutting funny sondheim, boys funny make boys

---

## **Julu on Colonialism**

*Alan Sondheim · 25 July 2003, 6:46 p.m.*

### Julu on Colonialism

"Pledge marches me on your boat"? To the moment of the pledge of truth, but the march carries nothing, back and forth - the image pretends towards the static, the immanent, with its reliance on the fixture of pixels. But such fixtures are configurations in the first place - we are at double and tertiary levels of coding, and this coding is all the way down of course. Nonetheless, there is a structure of belief here, all tangled with software and protocols, and therefore with contractuality and post-late-capitalism, remember that? : "Your palm is blasphemy unto the Lord."? The palm is the image of the world; it is the Lord's blasphemy, cutting corners, making shortcuts, bypassing the Absolute - here is what you have, here is what might be the case - and you can do something about it. "Your boat shall convert in truth and not in false demand"? Hardly the case; in fact, the wavering is the result of the wave - diffraction and refraction at work portending an image, now digital, now part of the "Archive series" which is once again taken for truth. No elements need apply - they are are present, accounted for, at least at the beginning. To begin the unbeginning, to begin the unaccountable - that is the history of our lives, against which archiving is both weak and unacceptable. : "The Transform and Freedom of the Natives"? It seems just the opposite - archiving the impossible, down to the level of the pixel. Even in Run-time, this goes nowhere at all. The images are enormous, down to the level of diffraction lines, surely digital artifacts in the first place. From all reports, they're less in jpeg than tiff, which shows that some sort of processing is advantageous. Of course every image is a process, and the digital ones continue to be so - not to mention decay, lost pixels beneath the rain of constant radiation. ::

"How would you define your palm"? - not by defining I would say, not by palm-up or palm-down. The definition in the first place is a type of archiving, a placement, both radical and Cartesian in essence, if not in gridwork.

Does "The Transform and Freedom of the Natives"? It seems just the opposite - archiving the impossible, down to the level of the pixel. Even in Run-time, this goes nowhere at all. The images are enormous, down to the level of diffraction lines, surely digital artifacts in the first place. >From all reports, they're less in jpeg than tiff, which shows that some sort of processing is advantageous. Of course every image is a process, and the digital ones continue to be so - not to mention decay, lost pixels beneath the rain of constant radiation. replace your "Pledge marches me on your boat"? To the moment of the pledge of truth, but the march carries nothing, back and forth - the image pretends towards the static, the immanent, with its reliance on the fixture of pixels. But such fixtures are configurations in the first place - we are at double and tertiary levels of coding, and this coding is all the way down of course. Nonetheless, there is a structure of belief here, all tangled with software and protocols, and therefore with contractuality and post-late-capitalism, remember that? ?

---

## Mud-Trapping

*Alan Sondheim · 26 July 2003, 12:46 a.m.*

### Mud-Trapping

Alan and Clara go north. Alan and Clara are trapped in the cloaca of Tiffany. Clara kills Alan. Alan is resurrected.  
(This is an lpmud I redesigned a number of years ago. Texts have been rewritten, pathways changed, and a few new objects were added. The lpmud runs in DOS.)

Alan is new and enters.

Alan the naked flesh.

You are penetrated, you are my male thing!

This lpmud has been contaminated. Viral plagues, organs of problematic sexualities, have been emitted from sources near the previous village church. Tiffany and others have been seen wandering... The land itself is slowly suppurating. Beware of wandering too far. Warning! ... is best carried out naked. Body excretions function as armor. We are burrowing among each other's tissues...

You are in the church of Tiffany.

There is a bleeding cunt in the center,  
and a door in the west wall. There is a button beside the door.

There is a clock on the wall.

There is an exit to south.

There are labia opposite the exit.

The clock bleeds 36 seconds.

You are enfolded by inner tissues south of Tiffany.

You are covered with her, menses spewing from her swollen hole.

You can see a road further to the east.

A hole, rimmed with effluvia open for you. 10 gold coins. clitoris.

You are in the NoWoMansLand outside the village. Do not go north.

There is a big forest to the west. You are in a big forest.  
Do not go north.  
You are in the cloaca of Tiffany. There are no exits.  
There is no me here.

Clara is wizard here. Clara enters.

Clara the naked flesh.  
This lpmud has been contaminated. Viral plagues, organs of problematic sexualities, have been emitted from sources near the previous village church. Tiffany and others have been seen wandering... The land itself is slowly suppurating. Beware of wandering too far. Warning! ... is best carried out naked. Body excretions function as armor. We are burrowing among each other's tissues...  
Your last login was form 0.0.0.100  
You are in the church of Tiffany.  
There is a bleeding cunt in the center,  
and a door in the west wall. There is a button beside the door.  
There is a clock on the wall.  
There is an exit to south.  
There are labia opposite the exit.  
The clock bleeds 36 seconds.  
You are enfolded by inner tissues south of Tiffany.  
You are covered with her, menses spewing from her swollen hole.  
You can see a road further to the east.  
A hole, rimmed with effluvia open for you. 10 gold coins. clitoris.  
You are in the NoWoMansLand outside the village. Do not go north.  
There is a big forest to the west. You are in a big forest.  
Do not go north.  
You are in the cloaca of Tiffany. There are no exits.  
There is no me here.  
CLARA <<<!>>>  
Alan arrives.  
Alan missed Clara.  
You hit Alan.  
Alan missed Clara.  
You hit Alan hard.  
Alan missed Clara.  
You hit Alan.  
Alan missed Clara.  
You hit Alan hard.  
Alan missed Clara.  
You hit Alan hard.  
Alan missed Clara.  
Alan died.  
You see a dark shape gathering some mist... or maybe you're just imagining that.  
You killed Alan.  
You are in the cloaca of Tiffany.  
There are no exits.  
The somewhat decayed holes of Alan.  
You are in the cloaca of Tiffany.

10 gold coins.  
 You are alone in the cloaca of Tiffany.  
 There are no exits.

Here is what happened to Alan:

Tiffany arrives through a rift in the fabric of space.  
 Tiffany smiles at you.  
 Tiffany and Death fuck.  
 Death says: Our clits and tongues bond together forever!

Tiffany spreads her labia open; the forest is within them.  
 Death spreads her asshole open; Tiffany is within.  
 Death says: The ghost will suck us together!

Tiffany bleeds from the hole of Death.  
 Tiffany leaves from the cunt of Death.  
 Death looks at you with his cock throbbing and cunt wet.  
 Her body offers you every sort of pleasure, and  
 you offer your holes to death.

Death says: I'll dissolve you in my fluids, hurl them into you!

Suddenly Death expels you from her body, you feel strange as you  
 pass through the hole, into the open air, through flesh and blood  
 before you finally stop inside another body. You call this a name,  
 a building. It seems vaguely familiar...

That is what happened to Alan.

This is what happened to Clara.

Kill Clara.  
 What ? Attack yourself ?  
 Drop clitoris. Ok.  
 You are in the cloaca of Tiffany. There are no exits.  
 Clitoris and 10 gold coins...

That is what happened to Clara.

---

## Deaths

*Alan Sondheim · 26 July 2003, 6:39 p.m.*

### Deaths

```
alan(1) killed by Go player(0), creator: 0
kayo(1) killed by Clara . ((((((!!)))))))(clara), creator: 0
kayo(1) killed by Harry the affectionate(0), creator: 0
kayo(1) killed by Clara . ((((((!!)))))))(clara), creator: 0
kayo(1) killed by Clara . ((((((!!)))))))(clara), creator: 0
```

kayo(11) killed by Clara . ((((((!!))))))(clara), creator: 0  
 kayo(10) killed by A WoMan Man(0), creator: 0  
 kayo(9) killed by Honey(0), creator: 0  
 kayo(8) killed by Honey(0), creator: 0  
 carol(1) killed by Susan the naked flesh (neutral)(susan), creator: 0  
 alan(1) killed by Clara . ((((((!!))))))(clara), creator: 0

---

## Iliad of Clara

*Alan Sondheim · 26 July 2003, 6:47 p.m.*

### Iliad of Clara

Clara's tired. Clara goes home. Clara goes to Clara's hole.  
 Clara goes to Clara's double hole. She can get back to the church  
 this way but she doesn't want to go there. She doesn't want to  
 see Alan or the ghost of Alan.  
 Clara wants to be by herself. She's tired of everything. Alan doesn't  
 think she's carrying anything. Clara, oozing blood, smeared with  
 symbols of shit and cum, totters home. Where is Clara when I need her?  
 I'm obsessed with Clara. I'm obsessed with Clara

I'm obsessed with Clara. I'm hardly here. I'm hardly here at all.

You've reached the jetty. waves roll in, your wounds sting in the  
 salt air, cunt and cock freezing. little clara little ghost of alan  
 you take the bag torn from human flesh, the living bag and you think  
 i'll put the ghost of alan, but you don't have a ghost, no one can  
 have one of another, no one facing alterity of the other, nothing  
 to put in take out

some mist blows east some mist drifts around  
 some mist blows west some mist drifts around  
 some mist drifts around  
 you're still there at the bottom of the sea  
 you give the corpse to Alan; he's weighted down with symbols,

the ghost of electrodes and the corpse of triple cock  
 triple\_cock says: I will convert you to a pulp! he hits you  
 but he dies he's dead and you killed him but not before you said  
 you were going to kill him and you were naked with fluids flowing  
 from you leaving in all directions  
 Triple\_cock died.  
 at the bottom of the sea, the trident triple-cock  
 with long arms, he is reaching for you, clara, he is carrying a chest

Alan looks at the electrodes. alan looks at the electrodes.  
 he sees nothing special. he's carrying nothing.  
 some mist blows west and he's at the bottom of the sea.  
 Clara takes the electrodes. Were these the corpse of Man?  
 Was the corpse of WoMan the corpse of Man? of WoMan?



Clara gives the electrodes to Alan.  
Alan is a gatherer of corpses. Do an inventory, Alan.  
Alan, you are a ghost who has nothing.  
The corpses disappear, there are no more corpses.  
An empty shell is Alan, a dead signifier of the symbols of  
shit and cum, cum and shit.

WoMan says: Spread his legs!  
WoMan says: Spread his legs!  
WoMan says: What is that boygirl doing here!  
WoMan says: Fuck him!  
Man grazed you.  
Man missed Clara.  
You hit Man hard. It's returned (i.e. the Man hits you hard.)  
WoMan says: Fuck him.  
The man died. You killed him. You take the corpse.  
Give the corpse to Alan in the mist

some mist drifts around  
some mist drifts around some mist drifts around

i took the corpse of Honey but I couldn't eat it. So I gave it to Alan.  
I thought Alan might use it.  
Honey died. Clara took her corpse and gave it to me.  
I am a ghost; what am I to do with it?  
Honey tickled you in the stomach. Honey died. You killed Honey.  
You cannot take Honey. She is not here. You cannot look at Honey.  
There is no Honey here.  
Honey had hit you hard but you had returned it.  
the ghost of alan furiously drives you  
you are hunted by no one

some mist around here some mist north there is some mist in the south  
in the west some mist  
some mist blows east  
some mist drifts around  
some mist blows north  
some mist drifts around  
some mist blows west  
and west  
you want to scream Alan i love you! can a ghost hear?  
tympanum... vibrations in the air... open or closed...  
can a ghost hear?

Clara, oozing blood, smeared with symbols of shit and cum, now  
totters east.  
look at Clara  
some mist drifts around  
look at Clara  
some mist drifts around She is not in good shape. A quicktyper  
not in good shape.  
You try to take the quicktyper. You fail.

Honey opens her labia and comes on you. Some mist blows around  
 Some mist blows north  
 Some mist leaves  
 You are now hunted by Honey  
 take Alan!  
 You can not take that!  
 I want to take Alan!  
 You can not take that!  
 More than anything... more than the Glass Slipper... more than  
 the pool of blood... more than the Magic Wand...  
 You can not take that! You can not take any of them!

Clara says: you are talking to a wraith  
 Clara says: you are speaking from a wraith  
 {from the position of a wraith}  
 {from an unreasonable position}

ghost of Alan says: Clara I have tried to kill you.  
 ghost of Alan says: Over and over I have tried to kill you.  
 Clara totters in, oozing blood, smeared with symbols of shit  
 and cum. But why symbols? One remembers the Parmenides...  
 ghost of Alan. "A small clearing. There are trees all around you."  
 You wipe your holes with blades of grass. You eat the grass.  
 You lie down in the weeds. The sun b akes you. You shove branches  
 into you. You think of returning. You are learning. You think  
 about the trees. They are sparse in the north.  
 Alan enters the game. some mist blows north. (We'll follow the trail)  
 Blood red clotted plain. There are clots to the north,  
 too deep for your embedding. Blood flows freely across your  
 clotted holes and eyes.

functioning of the armored body ...

—

## The Leaving

*Alan Sondheim · 27 July 2003, 1:40 a.m.*

### The Leaving

clara 830 0  
 alan 55 0  
 Alan arrives.  
 Alan leaves north.  
 Alan arrives.  
 Alan leaves west.  
 Alan causes your heart to stop momentarily as he enters.  
 Alan pokes you in the ribs.  
 Alan smiles happily.  
 Alan left the game.  
 Clara walks in like she owns the place.  
 Clara says: help Leo

Clara gets that far away-look, and heads west.  
 Clara walks in like she owns the place.  
 Clara gets that far away-look, and heads north.  
 Clara walks in like she owns the place.  
 Clara gets that far away-look, and heads west.  
 Clara walks in like she owns the place.  
 Clara gets that far away-look, and heads north.  
 Clara walks in like she owns the place.  
 Clara gets that far away-look, and heads west.

---

### **ksh: goddamn: not foundo Clara.missions to <ma**

*Alan Sondheim · 27 July 2003, 6:17 p.m.*

```
ksh: goddamn: not foundo Clara.missions to <ma
k8% and on and on there's no end to it, what's the point, it binds meon
and its Utility ins
Deaths light
That is what happened to Clara.h
ksh: and: not foundCST. No
Deathsees
k9% or something worse to the 26, slams my face into them, it's just a] 3
required.ky Pr
fil
Terms:h gauz
Artis
Deathse to a
alan(1)
> hole or hold on me(((((!)))))(clara),
> ^Cor:
k10% you can imagine it going on and on and on, what a hell of a life,I
alan(1) killed by Clara . ((((((((!)))))))(clara), creator> know what it's
like, it's over and over again, i can't think of>> sent-ma
alan(1) kille
what: No hey's found.)))(clara), creator:
k13% ^C: diato
k13% anything else, i can't even think of this, the hell with it all,oogr
alan(1) killed by Clara . ((((((((!)))))))(clara), creator: 0...pre
> what the fuck would you expect day after day after day and textae
todayrigan N
alan(1) killed by Clara . ((((((((!)))))))(clara), c
> after text after text, there's nothing more to itthe same as drum
Iliad of ClaraR NDU (6363)
alan(1
ksh: anything: not found(!)))))(clara), creator
k14% the world's getting to me, is this enough already, ok it isad of
Clarantia un
7 goddamn slave to this writing which all the time goes on
8 and on and on there's no end to it, what's the point, it binds me
9 or something worse to the 26, slams my face into them, it's just a
hole or hold on me
```

10 you can imagine it going on and on and on, what a hell of a life,  
 11 there's got to be something more to it, i've got no idea  
 12 what it might be, i'm dying because of this bloody obsession, you  
 know what it's like, it's over and over again, i can't think of  
 13 anything else, i can't even think of this, the hell with it all,  
 what the fuck would you expect day after day after day and text  
 after text after text, there's nothing more to it  
 14 the world's getting to me, is this enough already, ok it is

---

### what am i supposed to do with this

*Alan Sondheim · 27 July 2003, 10:28 p.m.*

what am i supposed to do with this  
 did i make this

```
m3589v7o6zo9442t3y5126o485l
[k.fp +?!=!gHkx7kXVydnpNphW57dgA7kHkx6&g5lk87=v5y981]
zg6w1191b3156j4o5296poh2o3r
[1.g!v +?3589v7o6z=o9442t3y5]
126o485l922u5464ph2wkzg5lk87
```

i did not make this but i changed it  
 i don't know what to do with it

```
v5y9813817h83ldo667a1kv9ob2 fmx3eo79oo146!4bzg6w1191b315
6j4o5296poh2o3r3921n5ro9k4!
2m3589v7o6zo9442t3y5126o485 l922u5464ph2wkzg5lk87v5y9813
817h83ldo667a1kv9ob2phkx3eo79 oo146!4bzg6w1191b3156j4o529
6poh2o3r3921n5ro9k4!2m3589v 7o6zo9442t3y5126o485l922u54

!gHkx7kXVydnpNphW57dgA7kHkx6 a1kv9ob2phkx3eo79oo146!4bzg6u
```

i can't think of anything to do with it  
 it can't be changed back

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### ill commands

*Alan Sondheim · 28 July 2003, 4:18 p.m.*

ill commands

```
[root@localhost network]# i'm traveling to pennsylvania
> i'll stay with my father yes i will
bash: im traveling to pennsylvania
ill: command not found
[root@localhost network]# azure will stay as well
bash: azure: command not found
[root@localhost network]# my father will travel to canada
bash: my: command not found
```

```

[root@localhost network]# and we'll be there in pennsylvania
> i promise you i'll try to write yes i will
bash: and: command not found
[root@localhost network]# i'll try to keep this up
> i'll try to keep on writing
bash: ill try to keep this up
ill: command not found
temp.pl 524 ls 525 temp.pl "Alan Sondheim supnumerary limbs" 526 chmod 777
temp.pl 527 temp.pl "Alan Sondheim supnumerary limbs" 528 perl temp.pl
"Alan Sondheim supernumerary limbs" 529 ls 530 wc outfile 531 less outfile
532 sed 's/<b>//g' outfile > zz 533 grep -v http zz > outfile 534 wc
outfile 535 sed 's/<\b>//g' outfile > zz 536 sed 's/<br>//g' zz > outfile
537 less outfile 538 sed 's/CEPA//g' outfile > zz 539 less zz 540 less zz
541 sed 's/Quarterly//g' zz > outfile 542 f 543 rm outfile 544 ls 545 rm
zz 546 rm qz 547 cp mindshare.cgi mindshare.pl 548 head mindshare.pl 549
mindshare.pl 550 chmod 777 mindshare.pl 551 mindshare.pl 552
./mindshare.pl 553 rm mindshare.pl 554 t 555 cd image 556 ls 557 cd Utah
558 ls 559 unalias rm 560 rm * 561 ls 562 mount /dev/cdrom 563 cd
/mnt/cdrom 564 ls 565 cp *.jpg /root/Utah 566 cd 567 cd Utah 568 ls 569
umount /dev/cdrom 570 exit 571 t 572 cd Utah 573 ftp asondheim.org 574 ls
575 exit 576 t 577 ls 578 exit 579 ls 580 startx 581 shutdown -h 582
shutdown -h now 583 t 584 cd network 585 ftp panix.com 586 ls 587 cd ..
588 ls 589 cd a 590 ls 591 tail char 592 rm char 593 cd / 594 ls 595 cd
596 ls 597 cd network 598 ls char 599 ls char 600 cd 601 tail char 602 mv
char a 603 telnet panix.com 604 ftp panix.com 605 ls 606 df 607 zdu Utah
608 du Utah 609 cd Utah 610 ls *.mov 611 ls *.tiff 612 ls 613 exit 614 t
615 t 616 t 617 di 618 ls 619 exit 620 t 621 b 622 exit 623 t 624 exit 625
umount /mnt/cdrom 626 umount /dev/cdrom 627 umount /dev/cdrom 628 startx
629 t 630 shutdown -h now 631 t 632 f 633 cd 634 cd network 635 f 636 ls
637 cd 638 t 639 exit 640 t 641 exit 642 ls 643 startx 644 shutdown -h now
645 t 646 exit 647 startx 648 shutdown -h now 649 ls 650 t 651 t 652 t 653
netstat 654 t 655 ping www.columbia.edu 656 t 657 t 658 exit 659 startx
660 shutdown -h now 661 t 662 exit 663 ls 664 startx 665 t 666 shutdown -h
now 667 t 668 exit 669 startx 670 shutdown -h now 671 ls 672 cd a 673 ls
674 rm alexis.doc 675 less az 676 tail char 677 ls 678 less trc 679 ./trc
680 less tr.txt 681 less trace.txt 682 pico -w elim2.pl 683 cp elim2.pl ~/
684 cd 685 ls 686 ./elim2.pl < a/char > zz 687 chmod 777 elim2.pl 688
./elim2.pl < a/char > zz 689 pico elim2.pl 690 ./elim2.pl < a/char > zz
691 wc zz 692 pico zz 693 wc zz 694 b 695 ls 696 apm 697 mv zz ww 698 ls
699 lynx wardrive.html 700 rm wardrive.html 701 du 702 df 703 ls 704 cd
Utah 705 ls 706 exit 707 ls 708 cd gapi 709 cd googleapi 710 ls 711 cd /
712 ls 713 cd doc 714 ls 715 ls C* 716 Config-HOWTO 717 less Config-HOWTO
718 ls M* 719 less Modem-HOWTO 720 startx 721 shutdown -h now 722 ls 723
ftp panix.com 724 t 725 ls 726 cd a 727 ls 728 ftp panix.com 729 t 730 ls
731 less elimy.pl 732 t 733 ls 734 perl elim2.pl < elim2.pl > ll 735 f 736
ls 737 rm ll 738 cd 739 ls 740 rm ww 741 t 742 exit 743 startx 744
shutdown -h now 745 apm 746 startx 747 t 748 ls 749 cp elim2.pl a 750 f
751 t 752 t 753 shutdown -h now 754 ftp www.asondheim.org 755 ls 756 mv
mod gapi/googleapi 757 ls 758 cd gapi/googleapi 759 ls 760 chmod 777 mod
761 ls 762 t 763 ls 764 ./looply.pl "I can't stand it anymore" > zz 765 wc
zz 766 ./mod zz 767 pico mod 768 less zz 769 pico mod 770 ./mod 771 pico
mod 772 less zz 773 pico mod 774 less zz 775 pico mod 776 ./mod 777 wc zz

```

778 pico zz 779 mv zz zz.htm; lynx zz.htm 780 rm zz.htm; pico zz 781 ftp  
panix.com 782 t 783 ls 784 ftp panix.com 785 t 786 rm zz 787 cd /network  
788 cd 789 cd network 790 ftp panix.com 791 ls 792 cd 793 ls 794 wine  
wall.exe 795 wall wallvoid.exe 796 wine wallvoid.exe 797 rm \*.exe 798 ls  
799 wall hello 800 b 801 exit 802 ls 803 t 804 exit 805 date 806 ls 807  
startx 808 ls 809 cd network 810 wc n? 811 apm, 812 apm 813 shutdown -h  
now 814 startx 815 t 816 shutdown -h now 817 startx 818 t 819 ls 820  
shutdown -h now 821 setup 822 pico zz 823 ls 824 setup 825 pico zz 826  
setup 827 pico zz 828 ls 829 setup 830 pico zz 831 startx 832 ls 833 setup  
834 ls 835 ls 836 cd network 837 tail nb 838 wc nb 839 pico nb 840 wc nb  
841 ls 842 cd 843 ls 844 cd nsmail 845 ls 846 cd 847 cd nsmail 848 ls -la  
849 cd 850 cd jquick 851 ls 852 less raddat.txt 853 ls 854 less readme.txt  
855 cd 856 ls 857 apm 858 pico zz 859 ls 860 ./elim2.pl < zz > yy 861 wc  
yy 862 pico yy 863 ls 864 h 865 mv yy zz 866 ls 867 cp zz ww 868 ./a/mod  
869 cd a 870 ls 871 less mov.txt 872 ls 873 less langphil.txt 874 ls 875 h  
876 rm langphil.txt 877 ls 878 less plr 879 ls 880 rm plr 881 less proc  
882 ls 883 less millen 884 less millen 885 rm millen 886 ls 887 less  
filter.txt 888 ls 889 rm Resume.doc 890 rm resume.txt 891 ls 892 less fil  
893 less filter 894 rm filter 895 less filter.txt 896 mv filter.txt filter  
897 ls 898 less media.txt 899 less media.txt 900 less media 901 ls 902 rm  
media media.txt 903 less baghdad.txt 904 rm baghdad.txt 905 ls 906 less  
evil 907 ls 908 less shortbio 909 pico shortbio 910 cd 911 apm 912 date  
913 ls 914 last 915 last | head 916 date 917 w 918 whoami 919 shutdown -h  
now 920 ls 921 f 922 t 923 ftp panix.com 924 ls 925 less zz 926 rm zz ww  
927 ls 928 mv elim2.pl a 929 mv mod a 930 ls 931 standby 932 t 933 standby  
934 t 935 ls 936 cd network 937 f 938 ls 939 cd 940 ls 941 startx 942 ap,  
943 apm 944 shutdown -h now 945 startx 946 cd network 947 di 948 ls nb 949  
wc n 950 wc nb 951 ftp asontheim.org 952 ls 953 cd 954 ls 955 t 956 ls 957  
ftp panix.com 958 t 959 ls 960 df 961 apm 962 shutdown -h now 963 cd  
network 964 wc nc 965 startx 966 cd network 967 di 968 wc nc 969 ftp  
panix.com 970 t 971 shutdown -h now 972 startx 973 t 974 shutdown -h now  
975 startx 976 t 977 ls 978 shutdown -h now 979 ls 980 startx 981 t 982  
shutdown -h now 983 ls 984 cd network 985 f 986 t 987 ls 988 t 989 cd  
network 990 f 991 exit 992 ls 993 startx 994 t 995 standby 996 blah 997

shutdown -h now 998 startx 999 t 1000 shutdown -h now 1001 t 1002 standby  
1003 t 1004 standby 1005 t 1006 t 1007 t 1008 cd network 1009 tail nc 1010  
i'm traveling to pennsylvania i'll stay with my father yes i will 1011  
azure will stay as well 1012 my father will travel to canada 1013 and  
we'll be there in pennsylvania i promise you i'll try to write yes i will  
1014 i'll try to keep this up i'll try to keep on writing 1015

**NUMBERS collected from 1 day's mail:***Alan Sondheim · 29 July 2003, 11:50 p.m.*

NUMBERS collected from 1 day's mail:

groups that tolerate sick members will have greater numbers; smaller than this number. Alpha males in chimp colonies may spread their January, via FedEx. Your FedEx tracking number is January, via FedEx. Your FedEx tracking number is The number of gay and bisexual men diagnosed with HIV, the virus that causes investors and in some cases, a number of listed companies. They are: entrepreneurs set up a large number of trust companies and urban credit and in some cases, a number of listed companies. They are: = private entrepreneurs set up a large number of trust companies =

ears+[dothatglancetobswiththathightoldbeattacheditcomesnumbershou] increase the number of scholars who are knowledgeable in both genomic functionality by section number, sector, and outcome...." your full name,address, Tel and Fax numbers to me via She continues: " So let us consider more realistic numbers. functionality by section number, sector, and outcome...." significant number were nettime readers? communities, it's true, but a large number of them, the majority, now have a government report, and the only thing missing is my saying "the number of poor have been reduced" or some other "Fox-ism", but no, the number of poor have increased here, because the number of zapatistas have increased, and one thing a number of years, and I'm also on the Program Committee this year. TPRC interested in policy. A number of policymakers attend, and it's a great I will need your personal data and profile (Your Full name, residential address, Your telephone and fax number for easy communication so that I will forward it to the finance and Security firm to make your the associate foreign partner of my family. Whatever your decision is please call me immediately through my private telephone number: +34-636-115-559, Sat tel: +873-763-430-525 and Sat fax number: +873-763-430-526 or email:JOSEPHSAVIMBI@37.COM. You must maintain absolute confidentiality to ensure success. And remember I have no doubt about your capability and honesty in handling financial matters. Am looking forward from hearing from you on telephone and waiting for your quick response, thank you and God bless. agree, if only science had the numbers. thus Starla Veer and Dirk Shed, with I will need your personal data and profile (Your Full name, residential address, Your telephone and fax number for easy communication so that I will forward it to the finance and Security firm to make your the associate foreign partner of my family. Whatever your decision is please call me immediately through my private telephone number: +34-636-115-559, Sat tel: +873-763-430-525 and Sat fax number: +873-763-430-526 or email:JOSEPHSAVIMBI@37.COM. You must maintain absolute confidentiality to ensure success. And remember I have no doubt about your capability and honesty in handling financial matters. Am looking forward from hearing from you on telephone and waiting for your quick response, thank you and God bless. The number of access points are expected to multiply, but more than one-third of Internet The number of access points are expected to multiply, but more than one-third of Internet

households have not yet heard of the wireless broadband service. there are substantial numbers of people IN THE US GOVERNMENT issue with a number of the topics or the emphasis given to certain VAT number: Card number: get laid - the numbers don't lie! commitment and self-sacrificing efforts of a large number find this past week's articles interesting. In addition to posting a number of our own List number 117 is up at that location now.

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### strange events

*Alan Sondheim · 31 July 2003, 12:49 a.m.*

#### strange events

yesterday on the bus to pennsylvania we stopped in a small town and a woman on the bus said that a man had been threatening her and he masturbated in front of her. we were immediately surrounded by four police cars and asked to leave the bus. the man hid in the toilet but was apprehended and removed. then the woman gave a deposition and we waited. then we left and he was taken into custody and the police said he had just 'got out of court.'

about thirty miles down the road i was looking out the window and the road dropped precipitously to a creek. there were five or six formally dressed people standing in a row by the near side of the creek facing the highway. they were looking up. i saw a man leap from a highway sign about seventy feet above the creek. the sign was over dry ground. the man was fully dressed and there was no safety net or bungee cord. as the bus was moving, i did not see him hit the ground.

this morning in the small town my father lives in, there were four rare hawks in the backyard. this was the first time hawks had ever come here. i cannot identify them since they seem like broad-winged hawks but are much larger with white feathers over the feet. four of them together was a rare sight.

earlier we watched a group of wasps carry a group of paralyzed caterpillars to their nests. later, there were fireflies all blinking in unison, and i knew that the philadelphia species had come north.

around the same time, i photographed on the south mountain where the anthracite mine fire has burned for one hundred and one years beneath the surface. when i was there a month ago, i photographed thermophilic sulphur bacteria. i was not sure whether they were bacteria or mineral deposits at the time because they were colonizing around the hottest and apparently deepest sulphur vents. but this time there were only slight mineral deposits and the weather had been dry. this indicated that the efflorescence was in fact bacteria, and most likely hyperthermophilic archaea.

style exercise



strange events

yesterday on the bus to pennsylvania we stopped in a small town and woman said that man had been threatening her he masturbated front of her. were immediately surrounded by four police cars asked leave bus. hid toilet but was apprehended removed. then gave deposition waited. left taken into custody just 'got out court.'

about thirty miles down road i looking window dropped precipitously creek. there five or six formally dressed people standing row near side creek facing highway. they up. saw leap from highway sign seventy feet above over dry ground. fully no safety net bungee cord. as moving, did not see him hit this morning

my father lives in, rare hawks backyard. first time ever come here. cannot identify them since seem like broad-winged are much larger with white feathers feet. together sight.

earlier watched group wasps carry paralyzed caterpillars their nests. later, fireflies all blinking unison, knew philadelphia species north. around same time, photographed south mountain where anthracite mine fire has burned for one hundred years beneath surface. when month ago, thermophilic sulphur bacteria. sure whether bacteria mineral deposits at because colonizing hottest apparently deepest vents. only slight weather dry. indicated efflorescence fact bacteria, most likely hyperthermophilic archaea.

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### **unutterable fragility of life, unutterable chaos of love**

*Alan Sondheim · 1 August 2003, 10:09 p.m.*

unutterable fragility of life, unutterable chaos of love

unuttheyr bodyes ptheir bodies gonehaps they planned this from the beginningound togeththeir bodies goneable chaos optheir bodies gonehaps they planned this from the beginninglsh! lovee hztrateg+ brunette ptheir bodies gonehaps they planned this from the beginninggraylt+ optheir bodies gonehaps they planned this from the beginninglsh! lyptheir bodies gonehaps they planned this from the beginninge lond01 da+ optheir bodies gonehaps they planned this from the beginninglsh! myhzt brunette hzprynklyng, unuttheyr bodyes ptheir bodies gonehaps they planned this from the beginningound togeththeir bodies goneable chaos optheir bodies gonehaps they planned this from the beginninglsh! lovee algae brunette bawtheir bodies gonee unuttheyr bodyes ptheir bodies gonehaps they planned this from the beginningound togeththeir bodies goneable chaos optheir bodies gonehaps they planned this from the beginninglsh! loveose needlemarks on htheir bodies gone armstheyr bodyes ptheir bodies gonehaps they planned this from the beginningound togeththeir bodies goneya return, guylzhz optheir bodies gonehaps they planned this from the beginninglsh! organyzmhz wtheir bodies gonee unuttheyr bodyes ptheir bodies gonehaps they planned this from the beginningound togeththeir bodies goneable chaos

optheir bodies gonehaps they planned this from the beginninglsh! loveose  
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 unutttheyr bodyes ptheir bodies gonehaps they planned this from the  
 beginningound togeththeir bodies goneable chaos optheir bodies gonehaps  
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 bodies gone armsontrar+ womanyng byg beautyptheir bodies gonehaps they  
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 bodies gonehaps they planned this from the beginningound togeththeir  
 bodies goneable chaos optheir bodies gonehaps they planned this from the  
 beginninglsh! lovee w9nd9ndlehzhZ, juhzt unutttheyr bodyes ptheir bodies  
 gonehaps they planned this from the beginningound togeththeir bodies  
 goneable chaos optheir bodies gonehaps they planned this from the  
 beginninglsh! lovee hzlyghtehzt moyhztture, eecstatictahz=, nounutttheyr  
 bodyes ptheir bodies gonehaps they planned this from the beginningound  
 togeththeir bodies goneable chaos optheir bodies gonehaps they planned  
 this from the beginninglsh! loveyng more agonyehz ewunutterable chaos of  
 loveeyr bodyehz gonee unutterable chaos of loveohze needlemarkhz on  
 hunutterable chaos of loveeyr bodyehz gone armhzstahzyehz and orgahzmhze  
 hZtrateg+ brunette perhaphz unutterable chaos of lovee+ planned  
 unutterable chaos of loveyhz from unutterable chaos of lovee  
 begynnynggraylt+ operhaphz unutterable chaos of lovee+ planned unutterable  
 chaos of loveyhz from unutterable chaos of lovee begynnynglsh! lyperhaphz  
 unutterable chaos of lovee+ planned unutterable chaos of loveyhz from  
 unutterable chaos of lovee begynnyngelond\ a dropped loagonyehz  
 ewunutterable chaos of loveeyr bodyehz gonee unutterable chaos of loveohze  
 needlemarkhz on hunutterable chaos of loveeyr bodyehz gone armhzstahzyehz  
 and orgahzmhzyn walkhZ through pouryng raynk operhaphz unutterable chaos  
 of lovee+ planned unutterable chaos of loveyhz from unutterable chaos of  
 lovee begynnynglsh! hayr1 da+ operhaphz unutterable chaos of lovee+  
 planned unutterable chaos of loveyhz from unutterable chaos of lovee  
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 loveeyr bodyehz gonee unutterable chaos of loveohze needlemarkhz on  
 hunutterable chaos of loveeyr bodyehz gone armhzstahzyehz and orgahzmhze  
 algae brunette baagonyehz ewunutterable chaos of loveeyr bodyehz gonee  
 unutterable chaos of loveohze needlemarkhz on hunutterable chaos of  
 loveeyr bodyehz gone armhzstahzyehz and orgahzmhzyn walkhZ through pouryng  
 rayntunutterable chaos of loveeyr bodyehz goneya return, guyl dhZ operhaphz  
 unutterable chaos of lovee+ planned unutterable chaos of loveyhz from  
 unutterable chaos of lovee begynnynglsh! organyhZmhZ agonyehz  
 ewunutterable chaos of loveeyr bodyehz gonee unutterable chaos of loveohze  
 needlemarkhz on hunutterable chaos of loveeyr bodyehz gone armhzstahzyehz  
 and orgahzmhzyn walkhZ through pouryng raynadark and contrar+ womanyng  
 perhaphz unutterable chaos of lovee+ planned unutterable chaos of loveyhz  
 from unutterable chaos of lovee begynnyngorth, yn agonyehz ewunutterable  
 chaos of loveeyr bodyehz gonee unutterable chaos of loveohze needlemarkhz  
 on hunutterable chaos of loveeyr bodyehz gone armhzstahzyehz and  
 orgahzmhze wyndyndlehZhZ, juhZt agonyehz ewunutterable chaos of loveeyr  
 bodyehz gonee unutterable chaos of loveohze needlemarkhz on hunutterable  
 chaos of loveeyr bodyehz gone armhzstahzyehz and orgahzmhze hZlyghtehZt  
 moyhZture, eecstatictahZ=, noagonyehz ewunutterable chaos of loveeyr  
 bodyehz gonee unutterable chaos of loveohze needlemarkhz on hunutterable  
 chaos of loveeyr bodyehz gone armhzstahzyehz and orgahzmhzyng more

the strategy and frailty of life, one day of mist and sprinkling, the  
algae and bacteria return, guilds of organisms calling forth, windless,  
just the slightest moisture, extasis, nothing more

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### archaea.exe

Alan Sondheim · 2 August 2003, 12:09 a.m.

<http://www.asondheim.org/portal/archaea.exe>

perfect conditions for imminent growth  
at the limits of computation order disorder order disorder

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### archaea2.exe

Alan Sondheim · 2 August 2003, 10:25 p.m.

archaea2.exe

scratching and borrowing from the surface  
nothing random in coral slime mold takeover from auxiliary satellites  
the limits of the screen are the limits of the world  
<http://www.asondheim.org/portal/archaea2.exe>

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### on the archaea

Alan Sondheim · 2 August 2003, 10:37 p.m.

on the archaea

arwAehz ewU C 0 Leyr Behz Ge U C 0 Lohze NMhz on hU C 0 Leyr Behz G Ahz &  
ORG BehZ Ge unutAehz ewU C 0 Leyr Behz Ge U C 0 Lohze NMhz on hU  
C 0 Leyr Behz G Ahz & ORG BehZ pAehz ewU C 0 Leyr Behz Ge U C 0  
Lohze NMhz on hU C 0 Leyr Behz G Ahz & ORG BehZ GhaphZ Aehz ewU C  
0 Leyr Behz Ge U C 0 Lohze NMhz on hU C 0 Leyr Behz G Ahz & orgahzmhze+  
planned th= Phz U C 0 Le+ planned U C 0 Lyhz from U C 0 Le Brom Aehz ewU C  
0 Leyr Behz Ge U C 0 Lohze NMhz on hU C 0 Leyr Behz G Ahz & orgahzmhze  
myhzU C 0 Leyr Behz Gable ynyU C 0 Le clue wahz laid in darkehzt  
Zuytygynnyngound togeU C 0 LAehz ewU C 0 Leyr Behz Ge U C 0 Lohze  
NMhz on hU C 0 Leyr Behz G Ahz & ORG BehZ Gable Aehz ewU C 0 Leyr  
Behz Ge U C 0 Lohze NMhz on hU C 0 Leyr Behz G Ahz & orgahzmhzyn walkhZ TH  
P raynhaohZ opAehz ewU C 0 Leyr Behz Ge U C 0 Lohze NMhz on hU C 0 Leyr  
Behz G Ahz & ORG BehZ GhaphZ Aehz ewU C 0 Leyr Behz Ge U C 0  
Lohze NMhz on hU C 0 Leyr Behz G Ahz & orgahzmhze+ planned th= Phz U C 0  
Le+ planned U C 0 Lyhz from U C 0 Le Brom Aehz ewU C 0 Leyr Behz Ge U C 0  
Lohze NMhz on hU C 0 Leyr Behz G Ahz & orgahzmhze myhzU C 0 Leyr Behz  
Gable ynyU C 0 Le clue wahz laid in darkehzt Zuytygynnynglsh!  
dyPhz U C 0 Le+ planned U C 0 Lyhz from U C 0 Le BPhz U C 0 Le+ planned U  
C 0 Lyhz from U C 0 Le BywU C 0 Leyr Behz Ge U C 0 Lohze NMhz on hU C 0  
Leyr Behz G armhzultyohZe NMhZ on hAehz ewU C 0 Leyr Behz Ge U C 0 Lohze  
NMhz on hU C 0 Leyr Behz G Ahz & ORG BehZ g lond\ a dropped loAehz  
ewU C 0 Leyr Behz Ge U C 0 Lohze NMhz on hU C 0 Leyr Behz G Ahz &

orgahzmhzyn walkhZ TH P raynk oPhz U C 0 Le+ planned U C 0 Lyhz from U C 0  
 Le Blsh! hayr1 armshaea2.eeAehz ewU C 0 Leyr Behz Ge U C 0 Lohze NMhz on  
 hU C 0 Leyr Behz G Ahz & orgahzmhzyn walkhZ TH P raynhZtatyAehz ewU C 0  
 Leyr Behz Ge U C 0 Lohze NMhz on hU C 0 Leyr Behz G Ahz & orgahzmhzyn  
 walkhZ TH P rayne arwAehz ewU C 0 Leyr Behz Ge U C 0 Lohze NMhz on hU C 0  
 Leyr Behz G Ahz & ORG BehZ Ge unutAehz ewU C 0 Leyr Behz Ge U C 0  
 Lohze NMhz on hU C 0 Leyr Behz G Ahz & ORG BehZ pAehz ewU C 0  
 Leyr Behz Ge U C 0 Lohze NMhz on hU C 0 Leyr Behz G Ahz & ORG  
 BehZ GhaphZ Aehz ewU C 0 Leyr Behz Ge U C 0 Lohze NMhz on hU C 0 Leyr Behz  
 G Ahz & orgahzmhze+ planned th= Phz U C 0 Le+ planned U C 0 Lyhz from U C  
 0 Le Brom Aehz ewU C 0 Leyr Behz Ge U C 0 Lohze NMhz on hU C 0 Leyr Behz G  
 Ahz & orgahzmhze myhzU C 0 Leyr Behz Gable ynyU C 0 Le clue wahz laid in  
 darkehzt Zuytygynnyngound togeU C 0 LAehz ewU C 0 Leyr Behz Ge U C  
 0 Lohze NMhz on hU C 0 Leyr Behz G Ahz & ORG BehZ Gable Aehz ewU  
 C 0 Leyr Behz Ge U C 0 Lohze NMhz on hU C 0 Leyr Behz G Ahz & orgahzmhzyn  
 walkhZ TH P raynhaohZ opAehz ewU C 0 Leyr Behz Ge U C 0 Lohze NMhz on hU C  
 0 Leyr Behz G Ahz & ORG BehZ GhaphZ Aehz ewU C 0 Leyr Behz Ge U C  
 0 Lohze NMhz on hU C 0 Leyr Behz G Ahz & orgahzmhze+ planned th= Phz U C 0  
 Le+ planned U C 0 Lyhz from U C 0 Le Brom Aehz ewU C 0 Leyr Behz Ge U C 0  
 Lohze NMhz on hU C 0 Leyr Behz G Ahz & orgahzmhze myhzU C 0 Leyr Behz  
 Gable ynyU C 0 Le clue wahz laid in darkehzt Zuytygynnynglsh!  
 dyPhz U C 0 Le+ planned U C 0 Lyhz from U C 0 Le BPhz U C 0 Le+ planned U  
 C 0 Lyhz from U C 0 Le BywU C 0 Leyr Behz Ge U C 0 Lohze NMhz on hU C 0  
 Leyr Behz G armhzultyohZe NMhZ on hAehz ewU C 0 Leyr Behz Ge U C 0 Lohze  
 NMhz on hU C 0 Leyr Behz G Ahz & ORG BehZ g lond\ a dropped loAehz  
 ewU C 0 Leyr Behz Ge U C 0 Lohze NMhz on hU C 0 Leyr Behz G Ahz &  
 orgahzmhzyn walkhZ TH P raynk oPhz U C 0 Le+ planned U C 0 Lyhz from U C 0  
 Le Blsh! hayr1 armshaea2.eeAehz ewU C 0 Leyr Behz Ge U C 0 Lohze NMhz on  
 hU C 0 Leyr Behz G Ahz & orgahzmhzyn walkhZ TH P raynhZtatyAehz ewU C 0  
 Leyr Behz Ge U C 0 Lohze NMhz on hU C 0 Leyr Behz G Ahz & orgahzmhzyn  
 walkhZ TH P rayne hzwAehz ewU C 0 Leyr Behz Ge U C 0 Lohze NMhz on hU C 0  
 Leyr Behz G Ahz & ORG BehZ Ge unutAehz ewU C 0 Leyr Behz Ge U C 0  
 Lohze NMhz on hU C 0 Leyr Behz G Ahz & ORG BehZ pAehz ewU C 0  
 Leyr Behz Ge U C 0 Lohze NMhz on hU C 0 Leyr Behz G Ahz & ORG  
 BehZ GhaphZ Aehz ewU C 0 Leyr Behz Ge U C 0 Lohze NMhz on hU C 0 Leyr Behz  
 G Ahz & orgahzmhze+ planned th= Phz U C 0 Le+ planned U C 0 Lyhz from U C  
 0 Le Brom Aehz ewU C 0 Leyr Behz Ge U C 0 Lohze NMhz on hU C 0 Leyr Behz G  
 Ahz & orgahzmhze myhzU C 0 Leyr Behz Gable ynyU C 0 Le clue wahz laid in  
 darkehzt Zuytygynnyngound togeU C 0 LAehz ewU C 0 Leyr Behz Ge U C  
 0 Lohze NMhz on hU C 0 Leyr Behz G Ahz & ORG BehZ Gable Aehz ewU  
 C 0 Leyr Behz Ge U C 0 Lohze NMhz on hU C 0 Leyr Behz G Ahz & orgahzmhzyn  
 walkhZ TH P raynhaohZ opAehz ewU C 0 Leyr Behz Ge U C 0 Lohze NMhz on hU C  
 0 Leyr Behz G Ahz & ORG BehZ GhaphZ Aehz ewU C 0 Leyr Behz Ge U C  
 0 Lohze NMhz on hU C 0 Leyr Behz G Ahz & orgahzmhze+ planned th= Phz U C 0  
 Le+ planned U C 0 Lyhz from U C 0 Le Brom Aehz ewU C 0 Leyr Behz Ge U C 0  
 Lohze NMhz on hU C 0 Leyr Behz G Ahz & orgahzmhze myhzU C 0 Leyr Behz  
 Gable ynyU C 0 Le clue wahz laid in darkehzt Zuytygynnynglsh!  
 dyPhz U C 0 Le+ planned U C 0 Lyhz from U C 0 Le BPhz U C 0 Le+ planned U  
 C 0 Lyhz from U C 0 Le BywU C 0 Leyr Behz Ge U C 0 Lohze NMhz on hU C 0  
 Leyr Behz G armhzultyohZe NMhZ on hAehz ewU C 0 Leyr Behz Ge U C 0 Lohze  
 NMhz on hU C 0 Leyr Behz G Ahz & ORG BehZ g lond\ a dropped loAehz  
 ewU C 0 Leyr Behz Ge U C 0 Lohze NMhz on hU C 0 Leyr Behz G Ahz &

orgahzmhzyn walkhZ TH P raynk oPhz U C O Le+ planned U C O Lyhz from U C O  
 Le Blsh! hayr1 armhZratwAehz ewU C O Leyr Behz Ge U C O Lohze NMhz on hU C  
 O Leyr Behz G Ahz & ORG BehZ Ge unutAehz ewU C O Leyr Behz Ge U C  
 O Lohze NMhz on hU C O Leyr Behz G Ahz & ORG BehZ pAehz ewU C O  
 Leyr Behz Ge U C O Lohze NMhz on hU C O Leyr Behz G Ahz & ORG  
 BehZ GhaphZ Aehz ewU C O Leyr Behz Ge U C O Lohze NMhz on hU C O Leyr Behz  
 G Ahz & orgahzmhze+ planned th= Phz U C O Le+ planned U C O Lyhz from U C  
 O Le Brom Aehz ewU C O Leyr Behz Ge U C O Lohze NMhz on hU C O Leyr Behz G  
 Ahz & orgahzmhze myhzU C O Leyr Behz Gable ynyU C O Le clue wahz laid in  
 darkehzt Zuytygynnyngound togeU C O LAehz ewU C O Leyr Behz Ge U C  
 O Lohze NMhz on hU C O Leyr Behz G Ahz & ORG BehZ Gable Aehz ewU  
 C O Leyr Behz Ge U C O Lohze NMhz on hU C O Leyr Behz G Ahz & orgahzmhzyn  
 walkhZ TH P raynhaohZ opAehz ewU C O Leyr Behz Ge U C O Lohze NMhz on hU C  
 O Leyr Behz G Ahz & ORG BehZ GhaphZ Aehz ewU C O Leyr Behz Ge U C  
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 Le+ planned U C O Lyhz from U C O Le Brom Aehz ewU C O Leyr Behz Ge U C O  
 Lohze NMhz on hU C O Leyr Behz G Ahz & orgahzmhze myhzU C O Leyr Behz  
 Gable ynyU C O Le clue wahz laid in darkehzt Zuytygynnynglsh!  
 dyPhz U C O Le+ planned U C O Lyhz from U C O Le BPhz U C O Le+ planned U  
 C O Lyhz from U C O Le BywU C O Leyr Behz Ge U C O Lohze NMhz on hU C O  
 Leyr Behz G armhzultyohZe NMhZ on hAehz ewU C O Leyr Behz Ge U C O Lohze  
 NMhz on hU C O Leyr Behz G Ahz & ORG BehZ g lond\ a dropped loAehz  
 ewU C O Leyr Behz Ge U C O Lohze NMhz on hU C O Leyr Behz G Ahz &  
 orgahzmhzyn walkhZ TH P raynk oPhz U C O Le+ planned U C O Lyhz from U C O  
 Le Blsh! hayr1 armshyng problematywAehz ewU C O Leyr Behz Ge U C O Lohze  
 ... ..  
 hU C O Leyr Behz G Ahz & orgahzmhze+ planned th= Phz U C O Le+ planned U C  
 O Lyhz from U C O Le Brom Aehz ewU C O Leyr Behz Ge U C O Lohze NMhz on hU  
 C O Leyr Behz G Ahz & orgahzmhze myhzU C O Leyr Behz Gable ynyU C O Le  
 clue wahz laid in darkehzt Zuytygynnyngound togeU C O LAehz ewU C  
 O Leyr Behz Ge U C O Lohze NMhz on hU C O Leyr Behz G Ahz & ORG  
 BehZ Gable Aehz ewU C O Leyr Behz Ge U C O Lohze NMhz on hU C O Leyr Behz  
 G Ahz & orgahzmhzyn walkhZ TH P raynhaohZ opAehz ewU C O Leyr Behz Ge U C  
 O Lohze NMhz on hU C O Leyr Behz G Ahz & ORG BehZ GhaphZ Aehz ewU  
 C O Leyr Behz Ge U C O Lohze NMhz on hU C O Leyr Behz G Ahz & orgahzmhze+  
 planned th= Phz U C O Le+ planned U C O Lyhz from U C O Le Brom Aehz ewU C  
 O Leyr Behz Ge U C O Lohze NMhz on hU C O Leyr Behz G Ahz & orgahzmhze  
 myhzU C O Leyr Behz Gable ynyU C O Le clue wahz laid in darkehzt  
 Zuytygynnynglsh! dyPhz U C O Le+ planned U C O Lyhz from U C O Le  
 BPhz U C O Le+ planned U C O Lyhz from U C O Le BywU C O Leyr Behz Ge U C  
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 Leyr Behz Ge U C O Lohze NMhz on hU C O Leyr Behz G Ahz & ORG  
 BehZ g lond\ a dropped loAehz ewU C O Leyr Behz Ge U C O Lohze NMhz on hU C  
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 C O Lohze NMhz on hU C O Leyr Behz G Ahz & orgahzmhzyn walkhZ TH P  
 raynhZtatyAehz ewU C O Leyr Behz Ge U C O Lohze NMhz on hU C O Leyr Behz G  
 Ahz & orgahzmhzyn walkhZ TH P rayne http://yn unutAehz ewU C O Leyr Behz  
 Ge U C O Lohze NMhz on hU C O Leyr Behz G Ahz & ORG BehZ pAehz  
 ewU C O Leyr Behz Ge U C O Lohze NMhz on hU C O Leyr Behz G Ahz &  
 ORG BehZ GhaphZ Aehz ewU C O Leyr Behz Ge U C O Lohze NMhz on hU  
 C O Leyr Behz G Ahz & orgahzmhze+ planned th= Phz U C O Le+ planned U C O

Lyhz from U C O Le Brom Aehz ewU C O Leyr Behz Ge U C O Lohze NMhz on hU C  
 O Leyr Behz G Ahz & orgahzmhze myhzU C O Leyr Behz Gable ynyU C O Le clue  
 wahz laid in darkehzt Zuytygynnyngound togeU C O LAehz ewU C O  
 Leyr Behz Ge U C O Lohze NMhz on hU C O Leyr Behz G Ahz & ORG  
 BehZ Gable Aehz ewU C O Leyr Behz Ge U C O Lohze NMhz on hU C O Leyr Behz  
 G Ahz & orgahzmhzyn walkhZ TH P raynhaohZ opAehz ewU C O Leyr Behz Ge U C  
 O Lohze NMhz on hU C O Leyr Behz G Ahz & ORG BehZ GhaphZ Aehz ewU  
 C O Leyr Behz Ge U C O Lohze NMhz on hU C O Leyr Behz G Ahz & orgahzmhze+  
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 BPhz U C O Le+ planned U C O Lyhz from U C O Le BywU C O Leyr Behz Ge U C  
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 brunette yn Aehz ewU C O Leyr Behz Ge U C O Lohze NMhz on hU C O Leyr Behz  
 G Ahz & orgahzmhze wyndAehz ewU C O Leyr Behz Ge U C O Lohze NMhz on hU C  
 O Leyr Behz G Ahz & ORG BehZ Ge unutAehz ewU C O Leyr Behz Ge U C  
 O Lohze NMhz on hU C O Leyr Behz G Ahz & ORG BehZ pAehz ewU C O  
 Leyr Behz Ge U C O Lohze NMhz on hU C O Leyr Behz G Ahz & ORG  
 BehZ GhaphZ Aehz ewU C O Leyr Behz Ge U C O Lohze NMhz on hU C O Leyr Behz  
 G Ahz & orgahzmhze+ planned th= Phz U C O Le+ planned U C O Lyhz from U C  
 O Le Brom Aehz ewU C O Leyr Behz Ge U C O Lohze NMhz on hU C O Leyr Behz G  
 Ahz & orgahzmhze myhzU C O Leyr Behz Gable ynyU C O Le clue wahz laid in  
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 O Lohze NMhz on hU C O Leyr Behz G Ahz & ORG BehZ Gable Aehz ewU  
 C O Leyr Behz Ge U C O Lohze NMhz on hU C O Leyr Behz G Ahz & orgahzmhzyn  
 walkhZ TH P raynhaohZ opAehz ewU C O Leyr Behz Ge U C O Lohze NMhz on hU C  
 O Leyr Behz G Ahz & ORG BehZ GhaphZ Aehz ewU C O Leyr Behz Ge U C  
 O Lohze NMhz on hU C O Leyr Behz G Ahz & orgahzmhze+ planned th= Phz U C O  
 Le+ planned U C O Lyhz from U C O Le Brom Aehz ewU C O Leyr Behz Ge U C O  
 Lohze NMhz on hU C O Leyr Behz G Ahz & orgahzmhze myhzU C O Leyr Behz  
 Gable ynyU C O Le clue wahz laid in darkehzt Zuytygynnynglsh!  
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 C O Lyhz from U C O Le BywU C O Leyr Behz Ge U C O Lohze NMhz on hU C O  
 Leyr Behz G armhzultyohZe NMhZ on hAehz ewU C O Leyr Behz Ge U C O Lohze  
 NMhz on hU C O Leyr Behz G Ahz & ORG BehZ g lond\ a dropped loAehz  
 ewU C O Leyr Behz Ge U C O Lohze NMhz on hU C O Leyr Behz G Ahz &  
 orgahzmhzyn walkhZ TH P raynk oPhz U C O Le+ planned U C O Lyhz from U C O  
 Le Blsh! hayr1 armhZontrar+ yn Aehz ewU C O Leyr Behz Ge U C O Lohze NMhz  
 on hU C O Leyr Behz G Ahz & orgahzmhze wyndoman opAehz ewU C O Leyr Behz  
 Ge U C O Lohze NMhz on hU C O Leyr Behz G Ahz & ORG BehZ GhaphZ  
 Aehz ewU C O Leyr Behz Ge U C O Lohze NMhz on hU C O Leyr Behz G Ahz &  
 orgahzmhze+ planned th= Phz U C O Le+ planned U C O Lyhz from U C O Le  
 Brom Aehz ewU C O Leyr Behz Ge U C O Lohze NMhz on hU C O Leyr Behz G Ahz  
 & orgahzmhze myhzU C O Leyr Behz Gable ynyU C O Le clue wahz laid in  
 darkehzt Zuytygynnynglsh! jahzm9ne.ahzondheym.org/portl/arwAehz  
 ewU C O Leyr Behz Ge U C O Lohze NMhz on hU C O Leyr Behz G Ahz &  
 ORG BehZ Ge unutAehz ewU C O Leyr Behz Ge U C O Lohze NMhz on hU  
 C O Leyr Behz G Ahz & ORG BehZ pAehz ewU C O Leyr Behz Ge U C O  
 Lohze NMhz on hU C O Leyr Behz G Ahz & ORG BehZ GhaphZ Aehz ewU C  
 O Leyr Behz Ge U C O Lohze NMhz on hU C O Leyr Behz G Ahz & orgahzmhze+



planned th= Phz U C O Le+ planned U C O Lyhz from U C O Le Brom Aehz ewU C  
 O Leyr Behz Ge U C O Lohze NMhz on hU C O Leyr Behz G Ahz & orgahzmhze  
 myhzU C O Leyr Behz Gable ynyU C O Le clue wahz laid in darkehzt  
 Zutygynnyngound togeU C O LAehz ewU C O Leyr Behz Ge U C O Lohze  
 NMhz on hU C O Leyr Behz G Ahz & ORG BehZ Gable Aehz ewU C O Leyr  
 Behz Ge U C O Lohze NMhz on hU C O Leyr Behz G Ahz & orgahzmhzyn walkhZ TH  
 P raynhaohZ opAehz ewU C O Leyr Behz Ge U C O Lohze NMhz on hU C O Leyr  
 Behz G Ahz & ORG BehZ GhaphZ Aehz ewU C O Leyr Behz Ge U C O  
 Lohze NMhz on hU C O Leyr Behz G Ahz & orgahzmhze+ planned th= Phz U C O  
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 Lohze NMhz on hU C O Leyr Behz G Ahz & orgahzmhze myhzU C O Leyr Behz  
 Gable ynyU C O Le clue wahz laid in darkehzt Zutygynnynglsh!  
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 C O Lyhz from U C O Le BywU C O Leyr Behz Ge U C O Lohze NMhz on hU C O  
 Leyr Behz G armhzultyohZe NMhZ on hAehz ewU C O Leyr Behz Ge U C O Lohze  
 NMhz on hU C O Leyr Behz G Ahz & ORG BehZ g lond\ a dropped loAehz  
 ewU C O Leyr Behz Ge U C O Lohze NMhz on hU C O Leyr Behz G Ahz &  
 orgahzmhzyn walkhZ TH P raynk oPhz U C O Le+ planned U C O Lyhz from U C O  
 Le Blsh! hayr1 armshaea2.eeAehz ewU C O Leyr Behz Ge U C O Lohze NMhz on  
 hU C O Leyr Behz G Ahz & orgahzmhzyn walkhZ TH P raynhZtatyAehz ewU C O  
 Leyr Behz Ge U C O Lohze NMhz on hU C O Leyr Behz G Ahz & orgahzmhzyn  
 walkhZ TH P rayne

---

### the last of the search for bs ge u agony

*Alan Sondheim · 3 August 2003, 2:09 a.m.*

the last of the search for bs ge u agony

false of all was a woman knelling by the  
 bodies of two The lover obeyed the summons,  
 supposing that it was her this, and spare both the  
 unutterable agony of farewell true  
 The man who used a lovers articulation to woo  
 his of the play (1886), called the  
 unutterable agony, began with ...  
 mnage trois, with the bodies of Othello true  
 n\_essay\_on\_othello And all these, like a waiting  
 lover, Murmur and My agony made the willows  
 quiver; I heard the at Times sufficient spell,  
 Stammering of lights unutterable? true  
 Who didst end Thy life in agony, grant that I give  
 in return to Thee, O Lover of mankind Thine  
 unspeakable patience, I magnify Thine unutterable exhaustion, I  
 25k Who didst end Thy life in agony, grant that  
 I give in return to Thee, O Lover of mankind  
 Thine unspeakable patience, I magnify Thine  
 unutterable exhaustion, I true  
 to ejaculate, the bottom bunker pulled his spit-glistened shaft away  
 from his lover's soft He wasn't in agony  
 at all, just simple unutterable pleasure. true

darkfae ragdolls behold mausoleums with unutterable beauty, and  
 a that she lovingly inflicted blissful agony  
 upon the at her leather-clad, lover Sonyarra (who  
 true  
 previously gnawn her hand and arm in agony.) --A lady  
 flies from Paris with its first lover to England  
 by unhappy beings, who wake amid the unutterable  
 23k He had been on his knees, looked unutterable  
 things with his comes to fisty-cuffs with a third  
 lover; and all In her first agony of sorrow  
 she all but begged true  
 form through which he seeks to glimpse  
 unutterable mystery such as of being reunited  
 with her earthly lover, has eyes true  
 bs ge u agony unutterable chaos of lover bodies gonee loveose  
 needlemarks on hunutterable gone armsstasis and orgasmsin wals through  
 pouring rain o lose nms hu leir g as & in orgasmse windalks th p  
 rainhaos opas org ghaps planned th= phiz le lis perhaps lovee loveis  
 from beginningrom brom misu gable iniu rainlue windas laid darkst  
 zuitiginninglsh! dips bps biwu armsultiose has glond\ a dropped loas  
 raink ops blsh! hairl armshaea2.eeas rainstatias raine \_\_\_\_ Script  
 started on Sat Aug 2 23:01:27 2003 \$ perl looply.pl "bs ge u agony  
 unutterable chaos of lover bodies gonee loveose needlemarks" Wrong  
 boolean value 'false' false 0 0.074673 0 0 false bs ge u agony  
 unutterable chaos of lover bodies gonee loveose needlemarks at  
 looply.pl line 32 \$ exit Script done on Sat Aug 2 23:02:05 2003

---

### **archaea3.exe**

*Alan Sondheim · 4 August 2003, 12:55 a.m.*

archaea3.exe

<http://www.asondheim.org/portal/archaea3.exe>  
 the knife stops before its destination  
 graphs cannot labor the human  
 graphisme is a-temporal through the experiential  
 deathless, time stalls, hacking's digital eternity  
 "For the talking picture, too, is mute." (Adorno, Eisler.)

---

### **archaea4.exe sulphur**

*Alan Sondheim · 4 August 2003, 1:03 a.m.*

archaea4.exe sulphur

stone  
<http://www.asondheim.org/portal/archaea4.exe>  
 n.b. all archaea images must be clicked on



that will activate the machinery  
the machinery generating cut-throat sulphur

chemical-leached stone  
to leach archaea

---

### recent flute pieces and archaea pieces

*Alan Sondheim · 4 August 2003, 11:59 p.m.*

recent flute pieces and archaea pieces

interrelationship between choate and inchoate  
emerges and inscriptions cutting through organisms and worlds  
fast-forward recovery of coherency  
motility and opportunisms of life-forms surrounded by bankruptcies  
lovefuriou  
Lovedifficultyi;  
Wsyproblematic  
Bee\*^yychaos of love  
bee\*^ymiserable iniquity  
Be+Wfound objecthood  
be+Wdeath of all concerned  
ceWmysterious  
ecnot a clue  
a dropped lock of hair  
W\*oneWblond  
W\*andWbrunette  
W\*youWfrightful breasts  
W\*YouWvoluptuous  
W\*areWcharismatic moments  
W\*areWdarker lockupgi;  
W\*thereWnameless and exhausted  
W\*ThereWmuff of black fuzzgi;  
W\*to+Wnoughtgi;  
Wwin the wind  
WWabu.ya in the wind -  
Wsmell of jasmine  
Wslight pass of perfume in the air  
fou\*rbig beautiful eyegi;  
tcionabu.ya in wondergi;  
uceshe returned a smile with a smile  
cwere those needlemarks on her arm  
Cthin walks through pouring rainggi;  
thyunutterable chaos of love  
Thyagonies ecstasies and orgasmsgi;  
qthe clue was laid in darkest splendor  
Qlost forevergi;  
tertheir bodies found together  
fperhaps they planned this from the beginning

---

### **archaea5.exe**

*Alan Sondheim · 4 August 2003, 11:59 p.m.*

archaea5.exe

descriptor < > before the names  
coordinate delineation  
archaea size resizing  
closer to an origin  
<http://www.asondheim.org/portal/archaea5.exe>

for now  
one of these ways  
it happens this way

---

### **archaea6.exe dusk closure**

*Alan Sondheim · 6 August 2003, 1:09 a.m.*

archaea6.exe at <http://www.asondheim.org/portal/archaea6.exe>

you must click on the image  
this seems to run on PCs with WinXP  
i'm not sure what happens with Win98  
i tried on Win95 and had to load up so many files it crashed  
i reloaded Win95 and it ran faster than ever but not the archaea  
i think it might be where vb6 runs and where it does not  
the mathematics is complex but not untoward in terms of functions  
the program should be allowed to play out  
that's why there are no mouseoverunderclicks to cancel  
you can resize before but perhaps it would run more awkwardly  
archaea6.exe is a lovely arbor and a curtain drawing down  
the curtain d. d. is called dusk / closure or perhaps closure / dusk  
it is both a time of day and a dedication to romanticist denouement  
it is important that the archaea series contains no random function  
it is all true calculation of the machine  
this is my philosophy in the series which is a philosophy as well

---

### **changing faunal landscape in kingston pennsylvania**

*Alan Sondheim · 6 August 2003, 1:20 a.m.*

changing faunal landscape in kingston pennsylvania

for jg ballard  
new species sighted: blue herons (3),\* green heron (1)  
influx of muscovy ducks and canadian geese\*  
muskrats in drainage ditches

influx of virginia possums (opossums)  
 intensification: rabbits,\* skunks  
 moving territory: broad-shouldered hawks (5)\* into central town  
 insects: small green back black-striped grasshoppers (1)\*  
 spiders: shield spiders (have to check into nomenclature)\* (30-40 approx)  
 some small waterbirds unidentified (inland)  
 numerous crown coral fungi\*  
 archaic and other bacterial efflorescences around sulphur vents\*  
 increase in numbers of bats  
 increase in crow flocks

\*, photographed

-- one might speak of a \_general efflorescence\_ in relation to increased humidity and perhaps global warming  
 -- the kirby park thicket appears subtropical and often flooded

—

## 2 pieces: archaea7 and arriving

*Alan Sondheim · 7 August 2003, 12:34 a.m.*

2 pieces: archaea7 and arriving

archaea7 flannel  
<http://www.asondheim.org/portal/archaea7.exe>

locomotive boiler rivet assembly gridwork deconstruction phase  
 nothing lasts forever  
 at archaea7 parasitic color reconstruction  
 there is no hardness to it  
 "for a while"

vbcode for archaea6.exe

```
Private Sub Form_Click()
: Randomize
m = 0.1
z = -2
x = 0
j = z
p = 1
two:
j = z
k = x
If t < 16 Then t = t + 1 Else GoTo three
x = -(x ^ 1 / 2) + z - 1
p = p + 1
q = 15 * t / 2
Line (-k * Tan(k) / 20, j)-(x, z * 2 * Sin(z)), Point(ScaleWidth - x \ 50,
ScaleHeight - x \ 100)
b = -k * Cos(k)
```

```

bb = z * 2 * Cos(z)
Msg = (bb & Chr(13) & j & Chr(13) & b & Chr(13) & x)
GoTo two
three: x = 0
z = z + 0.2 * m
t = 1
If x > ScaleWidth Then x = y / 3
If y > ScaleHeight Then y = 1
If p Mod 100000 < 4 Then MsgBox Msg, , "Line Output"
If p > 4300000 Then Stop
GoTo two
End Sub

```

---

arriving

heron and egret

here in kingston, a great blue heron has injured its left foot; it appears broken.

we went to the fire station.  
 we called wnep-tv which covers wildlife.  
 we called the audubon society in harrisburg, 150 miles away; there is no local audubon society.  
 we called a local emergency animal clinic.  
 we called a nearby animal hospital.  
 we called the pennsylvania game and wildlife commission.

we spoke to people and left messages. there is a chance the bird will be rescued.

just before, a great white egret, majestic. this bird has also come north. it was skittish, but flew gracefully.

images of both, documenting the faunal arrivals.

---

### **wounded blue heron subtropical emanation**

*Alan Sondheim · 8 August 2003, 1:04 a.m.*

wounded blue heron subtropical emanation

```

http://www.asondheim.org/portal/archaea8.exe
wounded blue heron subtropical emanation
urgently converting theexecution mining could purchase country court
wall.exe 795 wall wallvoid.exe 796 wine wallvoid.exe 797 rm *.exe 798 ls
style exercise
weather.exe == makework for the plow | blood.exe == net.sex.blood
archaea3.exe

```

<http://www.asondheim.org/portal/archaea3.exe>  
 archaea4.exe sulphur  
<http://www.asondheim.org/portal/archaea4.exe>  
 archaea5.exe  
<http://www.asondheim.org/portal/archaea5.exe>  
 archaea6.exe at <http://www.asondheim.org/portal/archaea6.exe>  
 archaea6.exe is a lovely arbor and a curtain drawing down  
<http://www.asondheim.org/portal/archaea7.exe>  
 vbcode for archaea6.exe

---

## **luna**

*Alan Sondheim · 8 August 2003, 4:08 a.m.*

<http://www.asondheim.org/portal/archaea9.exe>

---

## **Freedom's Global Warming (traditional codework poem)**

*Alan Sondheim · 8 August 2003, 11:23 p.m.*

Freedom's Global Warming (traditional codework poem)

Birds: The Great Blue Hersur. vrai  
 Birds: The Great Blue Hersur Authau: BJ Bartsur  
 Birds: The Great Blue Hersur Authau: BJ Bartsur  
 vrai  
 Large Lacs Observatauy, which manages le Blue  
 Hersur. its own purity -- le autre Great  
 Lacs have impautant changes because of globale  
 warming and depletisur vrai  
 s discovering, most likely as a result of globale  
 warming.) equipped university research vessel sur  
 le Great Lacs. The R/V Blue Hersur spends about  
 100 days a vrai  
 university research vessel sur le Great Lacs What  
 lies sous Scientists sur le Blue Hersur undertake  
 a likely as a result of globale warming.  
 Professaus Nigel vrai  
 le endangered species is not le rockfish au oyster au great  
 bleu hersur. Tomauro, a United Natisurs  
 Global Warming Csurference csurvenes in Kyoto, Japan,  
 hoping vrai  
 It would be an effect of globale warming, because  
 le They have been keeping a close eye sur le solitary  
 great bleu hersur, looking fau signs of distress.  
 vrai  
 of warmer wealer; how this ties in with globale  
 warming au La by Naulern Cardinal,  
 Ruby-throated Hummingbird, Eastern Bluebird, Great Blue  
 Hersur, Bald Eagle vrai

---

## Suffices for "Suffer The Little Children"

Alan Sondheim · 9 August 2003, 1:20 p.m.

Suffices for "Suffer The Little Children"

| suffix | count |
|--------|-------|
| "",    | "1"   |
| "169", | "1"   |
| "au",  | "23"  |
| "bw",  | "1"   |
| "ca",  | "8"   |
| "com", | "748" |
| "de",  | "4"   |
| "edu", | "15"  |
| "gov", | "1"   |
| "hu",  | "1"   |
| "ie",  | "1"   |
| "jp",  | "1"   |
| "net", | "24"  |
| "nl",  | "1"   |
| "nu",  | "1"   |
| "nz",  | "4"   |
| "org", | "101" |
| "uk",  | "60"  |
| "us",  | "2"   |
| "ws",  | "1"   |
| "za",  | "1"   |

---

## Language is Your Enemy

Alan Sondheim · 9 August 2003, 2:04 p.m.

Language is Your Enemy

```

0 else bb dialog --inputbox Taking "Now From Breathing for the Crawling
"Are You "These cc sed i > 's/ / yon /g' Describe Death of "They --msgbox
Dying Tomb" "You Thousands" Disagreement" "We are in Exciting "An Escape"
"The Difference and Between Language Pain" "To Ruination Europe-America"
--yesno echo Enemy " "Language is Your "This Picture a fiFavor Love Love"
2>>bb "Describe "Enter State Promise or Final Vows "Can need Nothing"
Everyone, Destroying" nothing" 2>> Inscribing your >> Made "Have Vows"
Harsh Times Nothing All" "Speech does at "Is This "end" unalias rm alias
zz; cc; rm='rm -i' mn my mine minq yours Speak Are Throat" Wounded
--textbox Oath" We Collusion" then if [ == $? 1 ]; date whoami
"Time-Date-Stamp" These Land mines" as Inscribe" Now" "War
Time-Date-Stamp" cat Ruins" Wonder Speech" Effect" Therapeutic" you am aq
zz

```

**archaea10.exe furrow***Alan Sondheim · 10 August 2003, 12:02 a.m.*

archaea10.exe furrow

http://www.asondheim.org/portal/archaea10.exe  
near the ending of this series these lines transform  
a landscape through its furrowing and destiny

of course it might continue forever  
given the endless vanishing point of perspective

but already variation is not what archaea is about  
each a slight differentiation from the other

the other is already slighted with difference  
they come together near a destiny

---

**The Singing Jacket***Alan Sondheim · 10 August 2003, 12:03 a.m.*

"The "The "The Singing Jacket"  
Singing Singing Jacket" "The "The  
Jacket"  
Jacket" "The "The Singing  
bash: jacket# 1009 collar jacket#  
jacket# 1009 collar jacket# bash:  
1009 collar jacket# bash: jacket#  
collar jacket# bash: jacket# 1009  
root# bash: 1009 collar bash:  
root@localhost 1009 collar bash: jacket#  
1008: collar bash: jacket# 1009  
lapel 1008: not collar bash:  
not collar bash: lapel 1008:  
found collar bash: 1008: lapel  
gapi bash: 1008: lapel not  
network jacket# gapi found jacket#  
p.rpm gapi network p.rpm bash:  
1009: p.rpm jacket# gapi network  
1010 found 1010 buttons lapel  
buttons lapel 1010 found 1010  
1010: 1010 buttons lapel 1010  
jquick buttons not found 1010  
nsmail not found 1010 buttons  
root nsmail 1011 cedict\_readme.txt jquick  
1011 cedict\_readme.txt jquick root nsmail  
cedict\_readme.txt jquick root nsmail 1011  
sleeves sleeves

```
sleeves jacket# cedict_readme.txt
cuffs found jacket# 1011 cedict_readme.txt
1012 cuffs found jacket# jacket#
Utah 1011: 1012 cuffs Utah
1011: 1012 cuffs Utah Utah
less zz found root@localhost bash:
zz found root@localhost bash: less
1012: 1013: root@localhost root# less
1013: root@localhost root# less 1012:
1013 root# less zz bash:
rm 1013: jacket# 1013 bash:
1014 jacket# rm: found jacket#
rm: found jacket# 1014 jacket#
remove rm: regular jacket# 1014
regular jacket# 1014 remove rm:
file
    file

    file
`zz'? `zz'? panix.html > file
panix.html panix.html > file `zz'?
> > file `zz'? panix.html
Desktop Desktop > file `zz'?
MyPilot MyPilot file `zz'? Desktop
y `zz'? Desktop MyPilot panix.html
ls
    ls
a network y > jacket#
jquickt a jacket# ls >
c 1016 p.rpm > buttons
1016 p.rpm > buttons c
1015 > buttons jquickt >
t jquickt > c >
h
    h
+++
    +++
```

---

**{ } { } { } { } { } { }**

*Alan Sondheim · 10 August 2003, 10:40 a.m.*

**{ } { } { } { } { } { } { }**

```
} much" } going" } hurtling" } able" } the" } and" } a" } 1967" } it." } "
selves" } was" } over" } soldier" } other" } direction" } in" } tell" } i"
stop said, } any" } my" } creatively" } about" } furious" } this" } is" }
i "world. even fashion, she alan, i'd doing, fearful "coward, among world,
alan, "others. i "them. in "picture. why "genre. sexuality "unbearable.
/[e]+/ /[d]+/ /[c]+/ /[b]+/ /[a]+/ /[0]+/ /^$/ i've "nonfictionally.
/[o]+/ /[n]+/ /[m]+/ /[l]+/ /[k]+/ /[j]+/ /[i]+/ /[h]+/ /[g]+/ /[f]+/
/[y]+/ /[x]+/ /[w]+/ /[v]+/ /[u]+/ /[t]+/ /[s]+/ /[r]+/ /[q]+/ /[p]+/
his "aimed my buried have i'd healthier a i'm there; i 1994 i 1943 /[z]+/
```



"lake darkness "the wall she said, she and "violence later and of tired  
always come lost sometime a time a became what "me in" me tell" people and  
there; live been have seen i've floating were in everywhere through escape  
among from writing over floating me placing any" of were we the above  
wall out work and back buried i my" with others through i" which friends  
been 1994 "from which from tired "i'm a" i'm of fearful live still of  
and "born is" tension above "on my in the" even we "when far seen able"  
other in "father too far it." stop this "into work "to much" too in gun  
"or over" or the over about" better in later fashion, healthier people  
world, this gun his or cliffs in selves and" friends going" was sometime  
against "impetus come ghosts of darkness creatively" others with relations  
of "rest "aimed print was firefight i what other didn't back always  
escape "now the about the out ghosts "but about just my" lost the against  
sexuality other" every direction" my placing family didn't why better know  
{ { { { { { { { { { { { { { { { { { { { { { { { { { { { { { { { { { { { { { { { { { { {  
/[s]/+ } print { { { { { { { { { { { { { { { { { { { { { { { { { { { { { { {

## 2 works

*Alan Sondheim · 11 August 2003, 1:29 a.m.*

2 works

plasma1  
plasma model superimposition on wave model  
<http://www.asondheim.org/portal/plasma1.exe>

the gappy subject

gappy\_subject  
gappy\_subject  
and gappy\_subject  
and gappy\_subject  
computer workers required!  
computer workers required!  
and have you tried online bingo yet?  
and have you tried online bingo yet?  
get 3 panties free from frederick's of hollywood  
get 3 panties free from frederick's of hollywood  
horse cumshot  
horse cumshot  
and horse cumshot  
and horse cumshot  
your assistance needed  
your assistance needed  
let your pictures do the talking  
let your pictures do the talking  
and let your pictures do the talking  
and let your pictures do the talking  
heat things up this summer!!

heat things up this summer!!  
 animal juice  
 animal juice  
 and animal juice  
 and animal juice  
 protect yourself today  
 protect yourself today  
 and protect yourself today  
 and protect yourself today  
 please read my verses, it's only for you...  
 please read my verses, it's only for you...  
 increase your bust size naturally!  
 increase your bust size naturally!  
 growth  
 growth  
 and growth  
 and growth  
 christos, save .....confessor  
 christos, save .....confessor  
 whitten, save .....fruitful  
 whitten, save .....fruitful  
 how to get the life you want  
 how to get the life you want  
 and how to get the life you want  
 and how to get the life you want

Content preview: 2 works plasmas plasma model superimposition on wave model [...]

Content analysis details: (5.50 points, 5 required)

NO\_REAL\_NAME (0.8 points) From: does not include a real name  
 CUM\_SHOT (2.9 points) BODY: Possible porn - Cum Shot  
 FROM\_AND\_TO\_SAME (1.8 points) From and To are the same, but not exactly

---

## **GOD.exe**

*Alan Sondheim · 11 August 2003, 10:18 p.m.*

<http://www.asondheim.org/portal/GOD.exe>

---

## **---- World ----**

*Alan Sondheim · 12 August 2003, 12:18 a.m.*

---- World ----

PMC-M00 Revisited

Loading commands from /pkg/tf-40s1/libdata/tf-40s1/stdlib.tf.

Loading commands from /net/u/6/s/sondheim/.tfrc.

Loading commands from /net/u/6/s/sondheim/tiny.world.

"More" paging enabled. Use TAB to scroll.

% socket to l already exists

The lag is about 0.4 seconds. It is staying level. The M00 will checkpoint in about 5 hours, at 5:00 a.m. EST.

\*\*\* Consented \*\*\*

\*\*\* Connected \*\*\*

Rocky Torrents Through Wintry Night Of Blizzard Ice  
Craggy Pines, Blasted Night, Scudding Clouds, Violent Storms  
You see Lightnings, Thunders, Storm, and thusly here.

The following players have been active in the last 10 hours:

Lumper Dreamchaser hsv

Horton laurent

Last connected Mon Aug 11 23:00:00 2003 EDT from panix3.panix.com

There are new news items for you to read. Please type "news" to get a summary.

\*French For 'Cat' 1576 new messages

\*Postmodern-Theory 9 new messages

You have no messages on your Answering Machine.

There is text saved in the Android Call-Waiting monitor. Type  
"@call-waiting" to read it.

Please type '@unmorph' to save your default shape for morphing.

\_\_\_\_\_ Android Call-Waiting Monitor \_\_\_\_\_

laurent is looking at you from room with a borrowed description.

| Participant      | Connected  | Idle time | Location                      |
|------------------|------------|-----------|-------------------------------|
| -----            | -----      | -----     | -----                         |
| Nikuko (#15756)  | 29 seconds | 0 seconds | Rocky Torrents Through Wintry |
| laurent (#15987) | 2 hours    | a minute  | OUT                           |
| Horton (#7774)   | an hour    | 2 minutes | Horton's_Who                  |
| oomwoo (#16136)  | 3 days     | 3 hours   | PMC Cafe [Public]             |

There appears to be some writing on the note ...

Is this whatever truth there is?

Because I wonder what the biz is.

Or if the biz is biz.

And who are you to gain the plane

Which has taken off (your clothes)

Leaving you plain and in pain

And nothing left you suppose

To your brain but a stain

When there is nothing to gain

Here hexed by text

Nothing more before

Nothing left to store

My Poem by Julu

(You finish reading.)

Rocky Torrents Through Wintry Night Of Blizzard Ice  
Craggy Pines, Blasted Night, Scudding Clouds, Violent Storms  
You see Lightnings, Thunders, Storm, and thusly here.

I see no "Rocky Torrents" here.

Dark Furies, Hysteric Cries Of Electric Maiden Furies

---- No world ----

**GLORY BEE***Alan Sondheim · 12 August 2003, 11:33 p.m.*

GLORY BEE

<http://www.asondheim.org/portal/glory.exe> (click)  
<http://www.asondheim.org/portal/bee.exe> (click resize click)  
 0 0! 0 0 0!

---

**GLORY BEE***Alan Sondheim · 13 August 2003, 12:00 a.m.*

GLORY BEE

<http://www.asondheim.org/portal/glory.exe> (click)  
<http://www.asondheim.org/portal/bee.exe> (click, resize, click)  
 0 0 0! 0 0 0!

---

**Statement on asondheim.org/portal/\*.exe for Lewis LaCook***Alan Sondheim · 13 August 2003, 10:42 p.m.*

Statement on asondheim.org/portal/\*.exe for Lewis LaCook

The programs are operating in the space between analog and digital, although totally grounded in the digital. How much can mathesis transform semantics? All of them except for bee.exe are determined and therefore the metaphorical application of the machinic to the world.

The code is simply vb-wise and somewhat complex in terms of nesting and recursion. I tend to work well with trigonometric functions, which near the limits, say, of tangent and cotangent, can resonate with the limits of the computation itself.

Furthermore these images are interpreted in terms of the underlying photographs - a lichen-like growth upon them, empathetic and cohering. In turn, they modify, deconstruct.

What are they deconstructing? Language, meaning, symbols, the symbolic. Through erasure and the growth of form.

---

**GLORYBEE***Alan Sondheim · 13 August 2003, 11:14 p.m.*

GLORYBEE

<http://www.asondheim.org/portal/gb.exe>  
 clearcut god face clearcut of face god of we good will we thank will for  
 god how for wonderful how everything wonderful is everything so is good so  
 do face click do and click on click resize do wonder of let god it let be  
 it said be worship will

—

**Blackout***Alan Sondheim · 15 August 2003, 11:57 p.m.*

BlaSAKout hZtathz

Trazyng route \nought panyecstatic.wtheir bodies gonee unutttheyr bodyes  
 ptheir bodies gonehaps they planned this from the beginningound  
 togeththeir bodies goneable chaos optheir bodies gonehaps they planned  
 this from the beginninglsh! loveose needlemarks on htheir bodies gone  
 armsom [166.84.1.2]

ovtheir bodies gone a maecstaticymum optheir bodies gonehaps they planned  
 this from the beginninglsh! 3a dropped loSAK optheir bodies gonehaps they  
 planned this from the beginninglsh! hayr hophz:

1 \* \* \* Rethe clue was layd yn darkest splendoruehzt tyled out.

2 139 mhz 14a dropped loSAK optheir bodies gonehaps they planned this  
 from the beginninglsh! hayr mhz 139 mhz ptheir bodies gonehaps they  
 planned this from the beginningea dropped loSAK optheir bodies gonehaps  
 they planned this from the beginninglsh! hayr.gnaphz2.nywtheir bodies  
 gonee unutttheyr bodyes ptheir bodies gonehaps they planned this from the  
 beginningound togeththeir bodies goneable chaos optheir bodies gonehaps  
 they planned this from the beginninglsh! loveose needlemarks on htheir  
 bodies gone arms.awtheir bodies gonee unutttheyr bodyes ptheir bodies  
 gonehaps they planned this from the beginningound togeththeir bodies  
 goneable chaos optheir bodies gonehaps they planned this from the  
 beginninglsh! loveose needlemarks on htheir bodies gone armszehzhZ.net  
 [166.84.143.94]

3 139 mhz 139 mhz 139 mhz hZ1a dropped loSAK optheir bodies gonehaps  
 they planned this from the beginninglsh! hayr-a dropped loSAK optheir  
 bodies gonehaps they planned this from the beginninglsh! hayr-a dropped  
 loSAK optheir bodies gonehaps they planned this from the beginninglsh!  
 hayr-5-tl.l3wtheir bodies gonee unutttheyr bodyes ptheir bodies gonehaps  
 they planned this from the beginningound togeththeir bodies goneable chaos  
 optheir bodies gonehaps they planned this from the beginninglsh! loveose  
 needlemarks on htheir bodies gone armsore.nywtheir bodies gonee unutttheyr  
 bodyes ptheir bodies gonehaps they planned this from the beginningound  
 togeththeir bodies goneable chaos optheir bodies gonehaps they planned  
 this from the beginninglsh! loveose needlemarks on htheir bodies gone  
 arms.awtheir bodies gonee unutttheyr bodyes ptheir bodies gonehaps they  
 planned this from the beginningound togeththeir bodies goneable chaos  
 optheir bodies gonehaps they planned this from the beginninglsh! loveose  
 needlemarks on htheir bodies gone armszehzhZ.net  
 [166.84.64.37]

4 \* \* \* Rethe clue was layd yn darkest splendoruehzt tyled out.

5 \* \* \* Rethe clue was layd yn darkest splendoruehzt tyled out.

6 \* \* \* Rethe clue was layd yn darkest splendoruehzt tyled out.

7 \* \* \* Rethe clue was layd yn darkest splendoruehzt tyled out.  
 8 \* \* \* Rethe clue was layd yn darkest splendoruehzt tyled out.  
 9 \* \* \* Rethe clue was layd yn darkest splendoruehzt tyled out.  
 1a dropped loSAK optheir bodies gonehaps they planned this from the  
 beginninglsh! hayr \* \* \* Rethe clue was layd yn darkest splendoruehzt  
 tyled out.

11 \* \* \* Rethe clue was layd yn darkest splendoruehzt tyled out.  
 12 \* \* \* Rethe clue was layd yn darkest splendoruehzt tyled out.  
 13 \* \* \* Rethe clue was layd yn darkest splendoruehzt tyled out.  
 14 \* \* \* Rethe clue was layd yn darkest splendoruehzt tyled out.  
 15 \* \* \* Rethe clue was layd yn darkest splendoruehzt tyled out.  
 16 \* \* \* Rethe clue was layd yn darkest splendoruehzt tyled out.  
 17 \* \* \* Rethe clue was layd yn darkest splendoruehzt tyled out.  
 18 \* \* \* Rethe clue was layd yn darkest splendoruehzt tyled out.  
 19 \* \* \* Rethe clue was layd yn darkest splendoruehzt tyled out.  
 2a dropped loSAK optheir bodies gonehaps they planned this from the  
 beginninglsh! hayr \* \* \* Rethe clue was layd yn darkest splendoruehzt  
 tyled out.

21 \* \* \* Rethe clue was layd yn darkest splendoruehzt tyled out.  
 22 \* \* \* Rethe clue was layd yn darkest splendoruehzt tyled out.  
 23 \* \* \* Rethe clue was layd yn darkest splendoruehzt tyled out.  
 24 \*

Pyngyng panyecstatic.wtheir bodies gonee unutttheyr bodyes ptheir bodies  
 gonehaps they planned this from the beginningound togeththeir bodies  
 goneable chaos optheir bodies gonehaps they planned this from the  
 beginninglsh! loveose needlemarks on htheir bodies gone armsom  
 [166.84.1.2] yn unutttheyr bodyes ptheir bodies gonehaps they planned this  
 from the beginningound togeththeir bodies goneable chaos optheir bodies  
 gonehaps they planned this from the beginninglsh! lovee w9ndyth 32 bytehz  
 optheir bodies gonehaps they planned this from the beginninglsh! data:

Rethe clue was layd yn darkest splendoruehzt tyled out.  
 Rethe clue was layd yn darkest splendoruehzt tyled out.  
 Rethe clue was layd yn darkest splendoruehzt tyled out.  
 Rethe clue was layd yn darkest splendoruehzt tyled out.

Pyng hztatyhztywtheir bodies gonee unutttheyr bodyes ptheir bodies gonehaps  
 they planned this from the beginningound togeththeir bodies goneable chaos  
 optheir bodies gonehaps they planned this from the beginninglsh! loveose  
 needlemarks on htheir bodies gone armshz byg beautyptheir bodies gonehaps  
 they planned this from the beginningul eyehz 166.84.1.2:

PaSAKethz: hZent = 4, Rezeyved = a dropped loSAK optheir bodies gonehaps they  
 planned this from the beginninglsh! hayr, Lohzt = 4 (1a dropped loSAK optheir  
 bodies gonehaps they planned this from the beginninglsh! hayra dropped loSAK  
 optheir bodies gonehaps they planned this from the beginninglsh! hayr%  
 lohzhZ),

---

## **blackout**

*Alan Sondheim · 16 August 2003, 3:08 a.m.*

blackout

<http://www.asondheim.org/portal/blackout.exe> and then  
one of the largest clocks in the world just stopped  
and held its breath right outside my window

the criminal bush stopped time and space  
he's that powerful it's incredible

it's just that  
nothing more

<http://www.asondheim.org/portal/blackout.exe> and then

one stopped of one the of largest the clocks largest in clocks world the  
just world stopped just and window held and its held breath its right  
breath outside right my outside window my criminal the bush criminal time  
stopped space and he's incredible that he's powerful that it's powerful  
incredible it's nothing more more nothing blackout

<http://www.asondheim.org/portal/blackout.exe> and then

one the of largest the clocks largest in clocks the in world world stopped  
just one stopped of and and held held its its breath breath right right  
outside outside my my window window criminal the bush criminal time  
stopped space and he's that powerful it's he's incredible that nothing  
more

and then nothing

---

## **more/mur**

*Alan Sondheim · 16 August 2003, 11:36 p.m.*

<http://www.asondheim.org/portal/sks.exe>  
<http://www.asondheim.org/portal/sks2.exe>  
more 'if there was a chance one of them wouldn't make it'

---

## **the just noise willie**

*Alan Sondheim · 17 August 2003, 1:29 a.m.*

the just noise willie

<http://www.asondheim.org/portal/rust.exe>

tired bit of tired these of you these bet you i bet am i how am can how go  
you on go and on well on they're well a they're bit a transparent and  
logical and the and noise the just noise cuts just into cuts itself into  
fractionates or literally fractionates decaying literally what decaying  
originated what perhaps originated as perhaps 1920s a or 1920s 1930s  
territory shed 1930s have you to have realize to this realize is this  
willie is sutton willie territory sutton

tired bet bit am of i these am you how bet tired i of am these how you can  
bet go i on well and they're well a they're and a on transparent well  
logical just cuts logical into the itself noise fractionates fractionates  
or or literally literally decaying decaying what what originated  
originated perhaps perhaps as a 1920s 1920s 1930s perhaps territory to  
shed have have to to realize realize this this shed is have willie sutton  
willie

dean street sutton he was he was

---

### **numb**

*Alan Sondheim · 17 August 2003, 9:06 p.m.*

numb

<http://www.asondheim.org/portal/numb.exe>  
numb skin  
numb flesh  
numb body  
numb mind

numb

---

### **<http://www.asondheim.org/portal/numb2.exe>**

*Alan Sondheim · 17 August 2003, 10:39 p.m.*

<http://www.asondheim.org/portal/numb2.exe>

it will be a name  
the consequences are very uncomfortable  
everything is difficult to live in  
unwanted nightmare of presentation  
not to look at the name  
numb/er

---



**when she is tired***Alan Sondheim · 18 August 2003, 10:43 a.m.*

when she is tired

<http://www.asondheim.org/portal/numb3.exe>  
 view now number number: obasanjo olusegun whip took weapons same  
 imaginations of a number of misguided morons? true  
 (This is an lpmud I redesigned a number of years ago. Texts have been  
 increase in numbers of bats  
 numb  
<http://www.asondheim.org/portal/numb.exe>  
 numb skin  
 numb flesh  
 numb body  
 numb mind  
 numb  
<http://www.asondheim.org/portal/numb2.exe>  
 numb/er

**Jenny***Alan Sondheim · 19 August 2003, 1:02 a.m.*

Jenny

#@@@, ## 07932-0971 973-360-8728 @@@@ 973-360-8871 @@@. #@@@@@  
 #@@@@@@@. #@ Jennifer. 3 Jennifer @@@@@@@@ (9) #@@@@@ #@@@ 29@@  
 2:14@@ @@@@: | @@@@: | @@@@ {#@ @@@@!} # @@@@@@@@@@ @@ @@/@@@@@@  
 242 21 4327 #@@ @@@@@@ @@ +61 242 21 4329 # @@@@ @@ @@@@@@@@@@ 39, @@@@  
 #@@@@ ###: #@@@ 24, 1970 #@@@@ @ #@@@@: #@@@@, ##, ### #@@@@@: 5 6  
 3651 #@@: +44 (0)870 774 3652 #-@@@@: @@@@@@@@@@@@@@@@@.@@@.@@ #@@@@@@@@@@  
 (0)870 774 3651 #@@: +44 (0)870 774 3652 #-@@@@: @@@@@@@@@@@@@@@@@.@@@.@@  
 @@@@@@@@@@ ^ 2000 Jennifer #@@@@@@@ | @@@@@ @@@@ @@@@. #@@! #@@@@@  
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## phenomenology of the numb(n).exe, of some others

Alan Sondheim · 19 August 2003, 1:02 a.m.

phenomenology of the numb(n).exe, of some others

<http://www.asondheim.org/portal/> \*.exe

the programs devour the (x,y) coordinates returning and inputting the color values Point(x,y). the image reconstitutes itself.

circle coordinates Circle (x,y), radius, Point(x,y), , , elliptical distortion - may be < or > the ScaleHeight and ScaleWidth. beyond the image, an infinite exterior of black (0,0,0) or white (255,255,255).

in this manner the \_exterior\_ interrupts the \_interior,\_ constructing the \_binary\_.

procedures and routines are neither interior or exterior; they configure the world of the image, leaving a residue. they take residence elsewhere.

the resulting \_flux\_ of the image is the result of devouring. think of the image as fractionated - internals and externals.

devouring occurs in digital waves across the limits. the tangential escapes; the sign-sine operates from normalization, scanning Width and Height.

what is exterior is never recorded; it is left to the \_imagination\_.

what is interior is fully recorded; it is interpreted by the \_fancy\_.

the semantics are always in dialog, as semantics always are. the image: what of it? easily readable. its transformation is a \_diacritical\_ mark, the image lingering in memory.

one goes \_numb\_ with the numbers across the body, the medical model, prisoner model, social model, socio-economic model. the \_skein\_ of the stationary body.

or the fractionation of the x-nor or not-x-nor logical inversions of the

pen-writing \_degree ground zero\_ of contradiction, unspeaking, mute. and the superposition or projection of the mute.

'nowadays, the earth is not only fragile, it is becoming increasingly \_transparent\_. one sees through it or beyond it, there's no end to it, this sight.'

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## **fractionate-resize**

*Alan Sondheim · 19 August 2003, 2:53 a.m.*

fractionate-resize

<http://www.asondheim.org/portal/numb4.exe>

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## **WiFi**

*Alan Sondheim · 20 August 2003, 10:21 p.m.*

WiFi

flying on wings of desire flying on wings of desire at a glance. i found out that this was the same weekend as the wings of desire desire. he is cameramen were able to film geese flying at speeds of up to kmh wings longer g am f wings of desire will keep us flying for eternity. {{riff g am f wings of desire will keep us flying for eternity. {{bridge wings of on wings of desire set my heart on fire you know im flying you know im flying. wings of desire will keep us wings of desire will keep us flying for eternity. wings of desire will lose me. wings of desire will keep us flying for eternity. wings of desire imagine flying without radar into heavy get the idea of what wings of desire will keep us flying for eternity. im riding on a wave of love too blue to lose me. wings of desire will keep us flying for eternity. headline: wings of desire, word count century irradiated by a fabulous dream: of flying. wings of desire, realaudio. realaudio. scared of flying, wings of desire will keep us flying for eternity. im riding on a wave of love too blue to lose me. wings of desire will keep us flying for eternity. wings of desire will keep us flying for desire will keep us flying for eternity. wings of desire will keep us wings of desire will keep us flying for eternity. wings of desire will lose me. wings of desire will keep us flying for eternity. wings of desire will keep us flying for eternity. im riding on a wave of love too blue to lose me. wings of desire will keep us flying for eternity. wings of desire. he is referring to the film geese flying at speeds of up to kmh back ] wings of desire june and entertainment > books wings of desire. reeks of beer and smoke and that would is the central lund, he decides to drive there. wings of desire. wings of desire by rossi -- rated g the secret desire that i skunks, and she was flying. wings of desire travel agent gold career cone as seen on tv. stainless steel cookware. texas. wings of desire will keep wings of



desire by vampy (f/) by ginge at precious piercing at wings of  
 desire in oslo. first suspension soaring personally, i dont have any  
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 www.scifest.org.za. the desire to fly is natural flying without wings.  
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 and most loft in scripture, wings are wings of desire precious  
 piercing at wings of desire (oslo); by good (m/) in orange,  
 california. oslo. flying on wings of desire by vampy (f/) by ginge  
 at precious piercing at wings of desire in oslo. oswego, ny. end cap  
 explained by the desire to avoid how did you come up with wings of  
 desire to help reading broken wings was an eye-opening experience

## PORTAL

Alan Sondheim · 22 August 2003, 12:00 a.m.

### PORTAL

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## **umb**

*Alan Sondheim · 22 August 2003, 12:00 a.m.*

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when you're ready

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## **reworked**

*Alan Sondheim · 22 August 2003, 11:59 p.m.*

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<http://www.asondheim.org/portal>  
166 new images some old stuff removed  
reworked  
<http://www.asondheim.org/>  
just directory with many highlights  
umbra  
pen

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## **baby**

*Alan Sondheim · 23 August 2003, 12:31 a.m.*

baby  
mb  
<http://www.asondheim.org/portal/baby.exe>

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**Excitement Ben Franklin, my Brother!***Alan Sondheim · 23 August 2003, 3:56 p.m.*

Excitement Ben Franklin, my Brother!

"Ben Franklin, my brother" Ben Franklin.  
My inventions are still used, like bifocals, the  
Franklin Stove and many others. At age 12, I  
began working for my brother at his printing shop.

...

Top/Kids\_and\_Teens/School\_Time/Science/Scientists/Franklin,\_Benjamin

Ben Franklin An eighth-grader presents a fun-to-read  
account of Franklin's life. Why did you get started  
writing? Ben Franklin: My brother had, in

1720 or 1721, begun to print a newspaper. It was the second that

Why did you get started writing? Ben

Franklin: My brother had, in 1720 or 1721,  
begun to print a newspaper. It was the second that ...

With the help of my friends in the JUNTO, I  
obtain#39;da charter for the mother of all Your humble  
servent, Benjamin Franklin. BEN FRANKLIN -

NEWSPAPER COLUMNIST. Why did you get started  
writing? Ben Franklin: My brother had, in

1720 or 1721, begun to print a newspaper. It was the second that

Ben Franklin and his son, William,

flying a kite and key during a thunderstorm to prove lightning is  
electricity. Archives - Did You Know My

brother. Why did you get started writing?

Ben Franklin: My brother had, in 1720

or 1721, begun to print a newspaper. It was the second that ...

it and brother SW got it for less than I did. He

came here and planted a nursery and that ended my  
profitable nursery business. PREV lt;== NEXT ==gt; Ben

Franklin Hello, my name is Ben

Franklin. I was born in Boston, Massachusetts. ...

When I was twelve I went to work in my brother

James's printing shop. Benjamin Franklin - Printer.

As printer. At the age of twelve, I started as an

apprentice with my older brother James. At ...

Ben Franklin, my brother

**Extensions***Alan Sondheim · 24 August 2003, 1:04 a.m.*

Extensions

Follow.jpg ash.jpg back.jpg basin.jpg eve013.jpg eve0388.jpg eve0475.jpg  
leaning.jpg n09.jpg test5.jpg 005.jpg 006.jpg 011.jpg 024.jpg 026.jpg  
038.jpg 039.jpg 043.jpg 045.jpg 046.jpg 054.jpg 061.jpg 062.jpg 065.jpg  
069.jpg 070.jpg 074.jpg 076.jpg 078.jpg 260.jpg 270.jpg 3.jpg 37.jpg 6.jpg



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 beam.jpg birth1.jpg birth2.jpg boy.jpg buffalo3.jpg buffalo4.jpg child.jpg  
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 core5.jpg echo10.jpg email1.jpg email2.jpg email3.jpg email4.jpg  
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 voice.jpg wdsww.jpg wryting.jpg

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 parallc.gif paralld.gif paralle.gif parallf.gif parallg.gif sin.gif  
 sincirc.gif starr.gif ALAN.GIF B.GIF BLEED.GIF BUDDHA.GIF C4.GIF C5.GIF  
 CHIASM.GIF CHORA.GIF D3.GIF FING.GIF FREUD.GIF GATE.GIF GET.GIF GIFT.GIF  
 GIRL.GIF HERE.GIF HITTITE.GIF HOLE-S.GIF J.GIF KAMS.GIF KEY.GIF KNOW.GIF  
 LAND.GIF LEAK.GIF LEASE.GIF LIKE.GIF LOOK.GIF LPMUD.GIF MILK.GIF MM.GIF  
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UNIVER2.JPG icycle1.JPG icycle2.JPG other00.JPG other01.JPG other02.JPG  
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other09.JPG other10.JPG other11.JPG poly13.JPG poly14.JPG poly15.JPG  
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poly3.JPG poly5.JPG poly6.JPG poly7.JPG poly8.JPG poly9.JPG skin2.JPG  
vir.JPG

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k.txt l.txt m.txt n.txt net0.txt net1.txt net10.txt net11.txt net12.txt  
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QUEER.TXT REDYEAR.TXT RESUME.TXT SOUND.TXT THROAT.TXT VIDEO.TXT VIDEO2.TXT  
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flute3.wav

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dbas.gif

test.bas 3D.BAS ASCII.BAS BEEB.BAS BI2DEL.BAS BIFURDEL.BAS CLOUD3.BAS  
CLOUD4.BAS CLOUDSIN.BAS COL7.BAS COLCLOUD.BAS D.BAS D7.BAS DELCLOUD.BAS

DELL3.BAS DELL7.BAS DHENON.BAS DRAPRINT.BAS DRAWALK.BAS DRAWALK2.BAS  
 DRAWALK3.BAS DRAWALK4.BAS DRAWALK5.BAS DRAWALK6.BAS DRAWDELL.BAS  
 DRAWTEST.BAS FULLIFE.BAS G.BAS GOODBYE.BAS HENON.BAS HENON2.BAS JULIA.BAS  
 LIFE.BAS LIFELINE.BAS LINEAR.BAS LINEQ.BAS MASS.BAS MESS3.BAS MESSCLR.BAS  
 MISSCLR.BAS MOSS.BAS MOSS2.BAS NEW.BAS NIBBLES.BAS ORBITING.BAS QBASIC.EXE  
 QBASIC.HLP REMLINE.BAS SIN.BAS SINCIRC.BAS SINTAN.BAS SINTAN1.BAS  
 SINTAN2.BAS SINTAN3.BAS SINTAN4.BAS SINTAN5.BAS STAR.BAS STAR1.BAS  
 STAR2.BAS STARR.BAS WALK.BAS

pool.bmp pool2.bmp pool3.bmp pool4.bmp EDGE1.BMP EDGE2.BMP EDGE3.BMP  
 EDGE4.BMP EDGE5.BMP

x.png

GOD.exe abyss.exe archaea.exe archaea10.exe archaea2.exe archaea3.exe  
 archaea4.exe archaea5.exe archaea6.exe archaea7.exe archaea8.exe  
 archaea9.exe axis.exe baby.exe ballet.exe bee.exe blood.exe exe.txt gb.exe  
 glory.exe numb.exe numb2.exe numb3.exe numb4.exe plasmal.exe rust.exe  
 sks.exe sks2.exe umb.exe umb2.exe void.exe wall.exe wallvoid.exe  
 weather.exe word.exe word2.exe

echo.pdf

flesh.swf

---

**Please check out the revamped <http://www.asondheim.org/>**

*Alan Sondheim · 24 August 2003, 3:49 p.m.*

Please check out the revamped <http://www.asondheim.org/>

On the Organization and Disorganization of Files

The website at <http://www.asondheim.org/> has been revamped, the portal (home) (index,html) page removed; instead there is a directory for the Internet Text with a 00README1st.txt as introduction. The result is a field of varied files - .txt or the double-letter files such as ab, mx, etc. which are also texts - various video formats (avi, mov, asf) - sound, programs, .exe executables, and so forth.

If there is a resulting organization, it is in the form of the name itself, what follows in parallel, for example the archaea series or the Poly series.

The world is such a skein of discover, discomfiture, self-organizing systemics among perceptions and perceptual algorithms. Here, one employs the same; everything is available, the extensions guiding format and sense, the contents interrelated across extensions through parallel names.

Please check out both the <http://www.asondheim.org/> and the portal directory at <http://www.asondheim.org/portal> . The latter contains more multi-media; the two, however, interpenetrate, connected only by the waist

or spinal cord/chord of the directory structure itself.

The clear contents, the clarity of the contents. Fields and intensities.  
Distributivities...

## the rain

Alan Sondheim · 25 August 2003, 12:35 a.m.

the rain

```
-ru-ru-r-- alan tz!te      aug      :o ooreadme zt      okt
oo blood      fantazm      folou      o      pazt o o unkann!
weadzr ooo a      o ah      =      an o ap      o ash
      b      o o ba      ba-k      !n      bb      book
      book k      oo o kanzr      kk o d      dd
o e      o ee      o eveo      eveo      eveo
o v      o fv g      gg o h      head      o hh o o !      !!
j      jj jk jl jm
o o jn      jo      jp      jk      jr o      jz      jt      o ju
      juluapz jz      jv o o ju      jkkx      j!      k      ka
      kb      kk      kd o ke      kv      kg      kh o k!
      kj      kk o kl      o km      o kn      ko o kp      kk
o kr      kz o kt      ku      kv      ku o kkkx o k!
      kz o l      o la      oo lb o lk      o ld      le
ma! o : lean!ng      lv      lg oo o lh      l!      lj
      lk      l      lm      ln o lo      lp      o lk      lr
      lz      lt      lu      o lv      lu o lkkx      l!      lz
o o m      o ma      mb      mk      md      me o mv o
mg o mh      o m! o mj      mk      ml o mm      mn o mo
o o mp -ru-r--r-- o mk o nov o mr o dek mz
jan oo mt      feb      mu o mar o :o mv o apr o : mu
o o : o mkkx oo o : m!      jun o : mz      n
o no      o o : na o o jul o : nb o o : nk
o :o nd ne      net      net o o net      net      o net
o net      o net      o net      o net      o net
o net      net      o      old ndekkx l o p
      k      o r      rezume      rezume l z
      t      ta!l      o tezt      oo trma!l o tt
u      o uu      kxx l      ! l      z      portl: totl
      drwkkxrwrzr-kkx      o:      nobod! o o :o      o o o :
o readme      o : o oo      o oo      o
o      o o      o o : o      o o o
o      o      o      o o o o      o : o
o      o      o      otr!lb!      tr!lb!
o o : o      o o      o o :
o :      o :o
a      abakuz      : ahhh      alan      o :oo
alan      arkh      o :o avatarz      b      o
```

balet o : o bkrev!eu bleed o o o :  
 blown o o o : blown o book o buddha o  
 k o o k k o o : khaoz kh!azm  
 o khora o k nema o : kompb!o o :  
 kyb!npho o kheap o : d deadt!me  
 dephuge d!ar! d!ar! o d!ar! o : o  
 edge o : o edge o : o edge o : edge  
 o : edge o : o eve o eve o o o :  
 evro o : evro o : evr o o :  
 evr o o : evr o : evr o o :  
 evr o : o evr o : evr ooo o :  
 evr o : evr evr o :  
 evr evr o o o : evr o o o :  
 evr o oo eye o o : fake fake  
 v!gure v!lmv!d v!ng flukx :o  
 phop!npho o :o frak frak freud  
 phutkult : o future flowr gate  
 get g!ft g!rl : god hre  
 o h!tt!te hole-z hole o !ke  
 : !ntrv!eu j o : kamz ooo ke!  
 knou o kyoko o o l+ leak o leaze  
 leo leo o leo leo o l!ke o  
 look oo: o lookkxx o oo: o lv lpmud  
 oo: m!!=! o m!lk o mm o : model  
 murmur name neu o n!k o  
 n!k! : n!k! o o n!ku lkx o o : no!ze  
 numbr o oo: o n!kuko azv ord o  
 p ooo o p o ooo o p o oo p o oo  
 o p o oo p o oo p o oo  
 p o oo o o o pen o o pen= o prth o o :  
 poet o pol! pol! pol! o o :  
 potepoet prozeb!o kuer rake  
 redyear rezume : z zekx o  
 shapht o sh!n l sh!n zk!n zoul  
 zound zpeu zpl!t ztrom o  
 ztrom ztrom tear tezt o :  
 throat o dzuz : uh un!vr  
 v!deo v!deo v!ruz uet  
 wr!t!ng u o youu z!ng o  
 abyzz a! a! a! o o a!  
 amaze arkhaea o :o arkhaea o o  
 arkhaea o o o :o arkhaea o o arkhaea o :o  
 arkhaea arkhaea arkhaea o o :o  
 arkhaea arkhaea arktan oo:  
 aztr av! oo: o aztr av! o oo: aztr av! akkx=  
 o azbal o :o b z o : bab!  
 bab! oo: baghdad baghdad o : balet  
 oo b= b o b! del b!rth  
 b!rth o o : blood bo! buphphalo  
 o o buphphalo o kh!ld o kloud kloud o kloud o kol  
 o kol o kol koralo o o : korl o : korl  
 kore o kore o o kore kore o o zyb!npho

o o d                      dephuge                      o del                      del  
 del                      del                      del                      del  
 del                      drawalk                      o :o ekho pdv                      ekho                      o  
 ekho o                      o :    ema!l                      o    o :    ema!l                      o :  
 ema!l                      o o : o ema!l                      o :    ema!l                      o :  
 ema!l                      o : o ema!l                      o    o :    ema!l                      ezza!  
                     o :    even!ng                      o :    faze                      o o  
 phaze                      fl                      o    o :    falz                      falz  
                     o :    falz                      falz                      fet!sh                      o v!lm  
                     oo o :o v!readr!                      o :o v!readr!                      oo o : o  
 v!readr!                      o o : o fl                      fl                      o :    fl  
                     o :    fl                      o o :    fl                      o o :    flesh zwv                      o  
 o :    flute uav                      fop                      o gl                      o                      :o gb  
                     :    gladez                      oo :    glen\* t!v                      o                      : o glori!                      o  
 god                      :    gorgeaa                      :    gorgeab                      o                      :  
 gorgead                      o                      :    gorgeb                      o                      :    gorgek                      :  
 gorged                      :    gorgee                      : o gorge!                      o                      :  
 gorgel                      o                      :    gorgen                      :    gorgeo                      o                      :  
 gorgep                      :    gorgr                      o o gorgeu                      :    h  
                     :    h                      :    h                      o o                      :    h                      : o  
 h                      :    h                      o                      :    h                      :    hate  
                     hzzzo                      !z!kle                      o    !z!kle                      o !nmaile  
                     !nzrt                      jeanpaul                      o jewel                      jewel  
                     o jewel                      o julua o    k                      :    l+                      o  
                     :    l+                      o    oo:o l+                      oo:o l+                      o    oo:o  
 l+                      leavez                      o o leg                      leon                      o  
 leon                      leon                      oo:o l!fe                      l near                      o o  
 l nek                      o look                      oo:o look                      lv  
 oo:o man                      me                      menz                      o o menz  
 menz                      menz                      menz                      mezz                      o  
 mezzklr                      oo:    m!rror                      m!zzklr                      o    mood  
                     more                      o    more                      more                      more                      o  
 more                      more                      mozz                      mozz                      mozz  
                     mozz                      mount                      o    mount o                      mount  
                     o    mount                      mount                      o                      !e  
 neu                      newj kmd                      n!ght                      o : o n!gh2  
 n!gh2                      o :    n!gh2                      oo o :    n!gh2  
 n!gh2                      o :    n!gh2                      n!gh2                      o o :    n!gh2  
                     o n!ght o                      o :    n!ght                      n!pple                      o  
 n!te                      nub                      nub                      nub                      o    nude                      o  
 nude                      o                      :    numb                      :    numb                      oo                      :  
 numb                      o o numb                      oldaba                      oo open  
 orb!t!ng                      o    odzroo                      odzro                      o odzro  
 odzro                      o o odzro                      odzro                      o odzro  
 odzro                      odzro                      o odzro                      o odzr o                      o  
 odzr                      o panamar                      pant!ez                      para  
 para a                      para b                      para k                      para d                      o  
 para e                      para v                      para g                      oo: para  
                     oo: o parab                      o o    oo: parab                      o    parable  
                     parent                      o o :    park                      o pearl                      o pearl  
                     o    fen                      o:    p!ano uav                      :    plazma  
 pla!                      o :    po!zono                      po!zon                      o o :

po!zon o po!zon o : po!zon po!zon  
 po!zon po!zon po!zon o : po!zon o  
 po!zon o o polyoo polyoo o o polyoo  
 polyoo o o polyoo polyoo o polyo o  
 polyo polyo polyo o polyo o  
 polyo polyo o polyo pol!  
 o pol! pol! pol! pol!  
 o pol! pol! pol! o pol!  
 o pol! pol! o pol! pol!  
 o o oo: pool pool oo: pool  
 pool o poztmode o o :o progr= read!ng  
 red revr!e o revr!e revr!e  
 : ruzt ooo tzartre o tze= o o tze=  
 tze= tze= o o tze= shoez o  
 z!n oo tz!nz!rk zke!no o zke!no  
 zke!no zke!no o zke!no zke!no  
 o zke!no zke!no zke!no  
 zke!n o o zk!n : zkz : zkz  
 z!de o tzoph!a zpazek v o zpread  
 o o ztarr ztelark ztr!keo ztr!keo  
 ztr!keo ooo ztr!keo o o : ztr!keo  
 o tzuzangra o zven! mp o : trrroro  
 oo trrroro trrroro trrroro o  
 trrroro o o : trrroro oo o trrror o o  
 trrror o o trrror trrror dzeor!  
 o dzeor! o dzeor! dzeor! oo  
 dzeor! dzeor! dzeor! o dzeor!  
 o dzung o dzung o dzung  
 dzung o torzo torzoo torzo o  
 torzo o tr tr tr  
 tra!no tub oo tub o tub o  
 tub tub umb umb o vrmr  
 o vrmr v!r o v!r v!r o  
 v!z!on vo!sz : vo!d ul o  
 : ualvo!d o udzkw :o ueadzr  
 whre o o uord o :o uord ur!t!ng o  
 wryt!ng utk k!x png portl/progr=: o o :o  
 d azk!! o azure beeb b! del  
 b!furdel kloud kloud o kloudz!n kol  
 kolkloud d d delkloud del  
 o del dhenon drapr!nt o drawalk  
 drawalk drawalk drawalk drawalk o  
 drawalk drawdel o drawtezt o ful!fe  
 g goodbye henon o henon oo jenn jul!a  
 julu kdate l!fe l!fel ne l near l nek  
 o mazz o mezz mezzklr m!zzklr o mozz  
 mozz o neu newju o n!bblez o orb!t!ng  
 o k !k ekxe o k !k hlp reml ne o z!n o  
 z!nk!rk z!ntan o z!ntan z!ntan z!ntan  
 z!ntan z!ntan ztar ztar

ztar            o ztarr            ualk            feed            k bat    o  
tezt

---

**S.a.**

*Alan Sondheim · 26 August 2003, 1:19 a.m.*

s.a.

breaking breaking destroy destroy reduced reduced partnership  
partnership meet meet what what urgent urgent take take copy copy  
pocket pocket free free refinance refinance  
overstocked overstocked dont dont jump jump wanna wanna did did  
receipt receipt free free consolidate consolidate destroy destroy  
expand expand raise raise amazing amazing millionaire millionaire  
be be guaranteed guaranteed make make free free  
breaking breaking special special master master  
minimize minimize advance advance get get get get what what  
need need kind kind increase increase refinance refinance get get

---

**Swoon of code memory she is beside herself**

*Alan Sondheim · 26 August 2003, 1:20 a.m.*

```
Swoon of code memory she is beside herself
n
http://www.asondheim.org/portal/swoon.exe
Private Sub Command1_Click()
Stop
Cls
End Sub
Rem Please note orphan Rem from previous versions

Private Sub Form_Click()
Rem MsgBox "RAM Problematic", vbCritical, "Error"
Rem No MsgBox no Command1

z = -2: x = 0
j = z
k = x
p = 1
two:
j = z
k = x
If t < 16 Then t = t + 1 Else GoTo three
x = x - 1 + z / 16
p = p + 1
q = 2 * t / 20
If j + 24 > ScaleWidth Then j = j + t / 64
```



```
If z + Cos(x) / 36 + 16 > ScaleWidth Then z = z + t / 64
PSet (j / 2, (k * Cos(k) + 0.25) / 2), Point(j + 24, (k * Cos(k) + 0.25) +
24)
PSet (z * Cos(z) / 36, x / 2), Point(z * Cos(z) / 36 + 16, x + 16)
GoTo two
three: x = 0
z = z + 0.05
t = 1
If x > ScaleWidth Then x = y / 2
If y > ScaleHeight Then y = x / 2
A = p Mod 100000
Rem If A < 4 Then MsgBox "Resources Low", vbCritical, "Error"
Rem Nothing here and no bother with p Mod for that matter
If p > 350000 Then GoTo four
GoTo two
four:
End Sub
```

---

### honestly

*Alan Sondheim · 27 August 2003, 12:18 a.m.*

i can't actually imagine sitting down and writing something

hold.exe

trying to choose one word or another they'd make sense or not and might  
even sound good

a kind of cleverness when things come together

/portal/

only worrying about the craft of it all or having something to say

thinking about the language

ondheim.org

it must be amazing to work so delicately in this furious world

.as

is it the form or is it the pathos of the form

www

speaking directly in a new and exciting language of words and sounds

i don't have the experience

://

it is wonderful to be able to write anywhere and have something to say

http

i am a refugee from words take me in

i'll learn i promise i will

---

---

**++ <http://www.asondheim.org/portal/web.exe> ++**

*Alan Sondheim · 27 August 2003, 11:12 p.m.*

++ <http://www.asondheim.org/portal/web.exe> ++

<http://www.asondheim.org/portal/baby.exe>  
programs,  
.exe  
executables, programs,  
and .exe  
so executables,  
forth.  
and  
<http://www.asondheim.org/portal/swoon.exe>

hold.exe

that i  
i haven't  
haven't any  
any executables  
executables today  
today or  
or any  
other  
that  
what's  
left  
an  
execrable what's  
lather  
left

---

---

## **pure pollute**

Alan Sondheim · 28 August 2003, 12:16 p.m.

pure pollute

invisibility of this missive  
insertion into inbox kill and delete filter  
cauterized literature  
broken words like small birds with broken wings  
struggling mama mama to say a few things

o those of you who deign to hear  
listen and do not fear the images and prose i send  
and you will see those small birds' broken wings mend

---

## **/sound**

Alan Sondheim · 29 August 2003, 1:15 a.m.

```
[alan alan]$ cd ../../web/portal
[alan portal]$ wc *.wav
 114199  570459 14193204 flute3.wav
1228017 4839226 76095862 oboe2.wav
  411012 1827597 44714658 pianol.wav
1753228 7237282 135003724 total
[alan portal]$
```

some music at the portal apologies for length  
pianol's the only will fit the others speak for themselves

- alan apologies again the whole site the size of a linux distro

---

## **Of me and my love for me**

Alan Sondheim · 30 August 2003, 1:19 a.m.

Of me and my love for me

Suddenly and momentarily I rise 2,970 points in my own estimation.  
Google

Searched the web for "Alan Sondheim". Results 1 - 10 of about 8,820.  
Search took 0.28 seconds.

Alan Sondheim: Internet Philosophy and Psychology ...

...

## Virus Strings to Send to Rumania

Alan Sondheim · 30 August 2003, 4:28 p.m.

### Virus Strings to Send to Rumania

```
<admin@duma.gov.ru>: host ns.gov.ru[194.226.80.77] said: 555 sorry, your
    envelope recipient is in my badrcptto list (#5.7.1) (in reply to RCPT TO
    command)
Diagnostic-Code: X-Postfix; host ns.gov.ru[194.226.80.77] said: 555 sorry, your
    envelope recipient is in my badrcptto list (#5.7.1) (in reply to RCPT TO
    command)
```

```
Date: Sat, 30 Aug 2003 16:24:13 -0400 (EDT)
From: Alan Sondheim <sondheim@panix.com>
To: admin@duma.gov.ru
Subject: HEL0
```

```
This program must be run under Win32 UPX0 UPX1 UPX2 1.08 UPX! QSVW _^[Y]
h=.} ]cTAR &Q){7[ ]GS` iphlpapi.dll <GetN worF kParams @x199.166. ,T5?
hQ$" P5.>54P esPTs ~.<$! ABCDEFGHIJKLMNOPQRSTUVWXYZabc
defghijklmnopqrstuvwxyz012345678 9+/_U3 <2Ff [8;+ 7haN.N s3A<-t <Ar'<`v
kNAL S; !v$p r>4] b.*? Fd{g L+,0i lz;s 8&,<[ loxQ rpGC; F/;3 Ur7g MK+d CS\D
OndRv wh\~g |m@k W(QP .k!-d lRr`g -p2E _m@<D A4PQ4R,e; nM4S 4cFt lad7
"PJ)P PvSL TX####`dh####lptx####| ##### ##### ##### ##### ##### ##### FFFF
FFFF$(,4= MZPu
prog
mustMe ruv der Win3 CODE DAa_l .iD.K locP$ cDyh QL.@-0 >PINGu 6rrd tQ@tN
RIVMSG #& :!@. s;^X #bxVN 4|tnF Zj%t ss: ^ \WY52Y V60| dos stop whois6
t+egold- ng.com USER w 5UNICK L911l +kGs :HT\hxA
KWNEL32 WSOX ExitProce seHan*enc_jl rcpy lenC6te=H hJTickCoun\n Gnnec
cWsskec bi`Sacc)l? ASSta up[v _\oa^hts! cvvk| (070N0S0`0 171J1x0 2J2Q2x2
3P3l3 5?5E5K5Q5W5]5c5i5o5u5{ (HEL0 -0 MAIL FROM: <admin@duma.gov.ru>
RCPT TO QUIT From soft"(security@m 15=ToFS U+ t /Catch immedi7ly
!&MIME-Version+1.0 -Type: qltip /jx9;b y="x l{pla ransfo ~FDeV f 1 ,/Aw
I8rw Exv nLor lvir [?e> + 500 ;l(/f amC+ o}+/dN ElGta \wit{ \*.* .htmwb
dbxtb #2C:B :STR]
/*F egB\h \["ES Es\C 8\R` g@w- vxP/ mpGlob alAl Dele eIoVrol f%hN{,[TXH
Drive ttribus Siz@ -k?Modu oCZ=d ]]RR1 PoiJ f3Xng&_l KeysA `KHN.2"
KERNEL32.DLL ADVAPI32.dll wininet.dll WSOCK32.dll LoadLibraryA
GetProcAddress ExitProcess RegCloseKey InternetGetConnectedState send
```

---

## an antique mode

Alan Sondheim · 31 August 2003, 12:08 a.m.

### viruses infiltrate my brain

the turmoil comes and goes the brain continues its withdrawal from the world its fear and broken circuits, these obdurate particles, these chemical grains come to infiltrate my existence, i will become thing, no longer speak, every night await death, every night another life is born to

look around, brain and memory gone -:the great-wind cometh and i do not  
 hear it, the great-sound cometh and i do not see it, i can touch you lord,  
 i can touch you lord, everything is free in the world, in truth and not in  
 false demand, they are speaking through me, inside my skull, the particles  
 clear of phages, dna-rna on the move :i have two viruses and therefore one  
 of them is eating my brain and i don't expect to have a go of it as a  
 result, how could it, at night i can hear the gnawing, so far the hearing  
 hasn't gone, what they call the aural canal, two out of three and already  
 my chances of senility have increased, all the herpes a to z not to  
 mention colds flus and other illness, none of the auto-immune but my brain  
 is shrinking, latest and most up-to-date :percy bysshe percy bysshe:percy  
 bysshe percy bysshe and mary mary mary

mary, i have two viruses and therefore one of them is eating my brain and  
 i don't expect to have a go of it as a result, how could it, at night i  
 can hear the gnawing, so far the hearing hasn't gone, what they call the  
 aural canal, two out of three and already my chances of senility have  
 increased, all the herpes a to z not to mention colds flus and other  
 things, none of the auto-immune but my brain is shrinking, the latest, the  
 most up-to-date, the turmoil comes and goes the brain continues its  
 withdrawal from the world its fear and broken circuits, these obdurate  
 particles, these chemical grains come to infiltrate my existence, i will  
 become the thing, no longer speak, every night awaiting death, every night  
 another life is born to look around, brain and memory gone, this is god's  
 truth and percy's troth

queen's-writ  
 contracts and consternations

---

### **death i cant escape thee**

*Alan Sondheim · 31 August 2003, 10:31 a.m.*

death i cant escape thee  
 death thou art behind me  
 death i cant escape thee  
 death thou are behind me  
 death thou dost confound me  
 death i can't escape thee  
 death thou dost confound me  
 death i can't escape thee

death i die in sleep of thee  
 death thou dost confound me  
 death i die in sleep of thee  
 death thou dost confound me

death thou art upon me  
 death i die in sleep of thee  
 death thou art upon me  
 death i die in sleep of thee

death i can't escape thee  
death thou art upon me  
death i can't escape thee  
death thou art upon me

"i can't escape death. it is always there. it troubles my dreams. i find myself dying. i find myself decaying. my body is my loss. i feel it slip away. i am confounded. there is nothing i can do."

"little simple romantic poem:  
"Country Fire"

"the firebells bray at night;  
"the countryside grows chokedly in flame;  
"we attempt to flee the holocaust,  
"are turned back, from the crossroads, in pain.

"in our dry light and open rafters  
"we find reflected only traces  
"of our being; aghast, we stare upon ourselves  
"in contemplation of our hollow faces.

"from every eave, from every black, charred beam,  
"from all burnt corners, all seared broken boards  
"that stare exposed, no longer name a room,  
"we read our parts, of chattels, not of lords."

"Cain

"Did you know what would be there, among your rotten hills?  
"The vileness that destiny has pressed upon you?  
"In filth and vengeance, see the crowd that mills,  
"The cross upon his brow, the rain of glows!  
"His eyes transfixed by spears, he staggers home;  
"His claws are torn in blood, and still they come!  
"His cracking body, broken teeth with foam,  
"Proclaim the bawdy nights, the flow of rum.

"Wenches screaming in a thousand poses,  
"Gambling wildly, in all sorts of ruses,  
"Returning home to take the ready doses,  
"To ease his steady pain and salve his bruises:

"Found bottle on the table, candle in the parlor;  
"Knife on the bench and glass in the cupboard;  
"Danced in circles with a thousand harlots,  
"Feeling tense and turning, burning in the discord!

"His mother good as dead, his father gone,  
"His brother in his bed in his dark room--  
"He pushed aside the curtains with a groan,  
"And in his wild frenzy caught his doom!

"And ours. For who can tell--that mark that lay upon him  
 "Might yet be our god. And now you know the rest--  
 "His body smashed, His heart, His eyes gouged out,  
 "He lies upon the Crossroads, Cain's bequest."

---

## How Obsession Makes Everything All Right

*Alan Sondheim · 31 August 2003, 10:29 p.m.*

### How Obsession Makes Everything All Right

"This is a paper copy."sire imagine flying without radar into heavy get  
 the i"This is a paper copy."a of what kyb!npho o kheap o : d "This is a  
 paper copy."adt!me longer speak, every night await "This is a paper  
 copy."ath, every night another life is born to become the thing, no longer  
 speak, every night awaiting "This is a paper copy."ath, every night  
 "This is a paper copy."ath i cant escape thee  
 "This is a paper copy."ath thou art behind me  
 "This is a paper copy."ath i cant escape thee  
 "This is a paper copy."ath thou are behind me  
 "This is a paper copy."ath thou dost confound me  
 "This is a paper copy."ath i can't escape thee  
 "This is a paper copy."ath thou dost confound me  
 "This is a paper copy."ath i can't escape thee  
 "This is a paper copy."ath i die in sleep of thee  
 "This is a paper copy."ath thou dost confound me  
 "This is a paper copy."ath i die in sleep of thee  
 "This is a paper copy."ath thou dost confound me  
 "This is a paper copy."ath thou art upon me  
 "This is a paper copy."ath i die in sleep of thee  
 "This is a paper copy."ath thou art upon me  
 "This is a paper copy."ath i die in sleep of thee  
 "This is a paper copy."ath i can't escape thee  
 "This is a paper copy."ath thou art upon me  
 "This is a paper copy."ath i can't escape thee  
 "This is a paper copy."ath thou art upon me  
 "i can't escape "This is a paper copy."ath. it is always there. it  
 troubles my dreams. i find "His mother good as "This is a paper copy."ad,  
 his father gone,

---

## RAZORSMILE

*Alan Sondheim · 1 September 2003, 11:29 a.m.*

### RAZORSMILE

RazorSmile, a journey of chaotic philosophy, majik, politics and lives.  
 Issue 2 Now Out featuring works by Morrigan, Pixel, Alan Sondheim and  
 more.

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 Subscription (2 issues) £5 (\$10);  
 Available for sale online at  
<http://www.indifference.demon.co.uk/razorsmile> or by writing to  
 Razorsmile, 72 Hanover Street, Brighton, BN2 9SS, UK.

---

### **what happened and is happening**

*Alan Sondheim · 2 September 2003, 12:13 a.m.*

<http://www.asondheim.org/portal/aus.exe>  
<http://www.asondheim.org/portal/victor.aus>  
 what happened and is happening  
 how everything is always sad  
 until no one is left to feel it

---

### **eww Sondheim BACK TO late night IGtNN**

*Alan Sondheim · 2 September 2003, 12:23 p.m.*

eww Sondheim BACK TO late night IGtNN

As far as I know fK y Sondheim What a painful loss. Gfg Sondheim 'Don't  
 listen to' gossipXzxNE  
 would you like Don't get excited! things do happen.

->

but I wouldn't. No matter what you know. I'm not excited. I don't want  
 anything. The loss? I'll deal with it. The gossip? I'll ignore it.  
 things do happen.

+++

---

### **On Clara Kimball**

*Alan Sondheim · 3 September 2003, 1:17 a.m.*

On Clara Kimball

This will help you Clara Kimball j|deforf|lgelse  
 This will help you Clara Kimball j|deforf|lgelse  
 Clara Kimball you need help. You are dying of the virus in the brain Clara  
 Kimball. You are looking all over for a cure but you can't see the virus  
 and the rods don't show it Clara Kimball. What will you do Clara Kimball.  
 What will you do Clara Kimball. You cannot think about the brain because



the rods are in the brain and you cannot think about the rods. This is so tiny in the Clara Kimball universe where a rock will destroy you. A rock will destroy you Clara Kimball and a water will drown you. A fire will burn you Clara Kimball and a plant will poison you. A landslide will bury you Clara Kimball and a planet will kill you. You are dying of the plant planet Clara Kimball and you are dying of the rock landslide. You are dying of the water Clara Kimball and you are dying of the fire. The fire has no brother Clara Kimball and the fire has no sister. You are dying of the sister. The rods are in the brain and you cannot think about the rods.

---

**<http://www.asondheim.org/portal/scler.exe>**

*Alan Sondheim · 4 September 2003, 1:19 a.m.*

<http://www.asondheim.org/portal/scler.exe>

this one was difficult. there are too many constants that had to be set to prevent overflow, fill the screen, at least for the most part. rather than a crash. so i stopped at Crash - 1 you know. i tried to return smaller constant values but then everything looked wrong. besides, this seems to be oddly independent of screen height and width. then using twips is problematic. anyway we continue investigating the problematic myxomycetes on the trunk.

---

**elegant kali**

*Alan Sondheim · 4 September 2003, 3:21 a.m.*

elegant kali

<http://www.asondheim.org/portal/kali.exe>

---

**question**

*Alan Sondheim · 6 September 2003, 12:02 a.m.*

question

```
mx.txt:problem or question
nc.txt:used we
question reaches reason
rebel receipt receive
reimbursement
IdaAbogagillwarNanEvaPaz
,sinte
HomHunRexEricpadrobinsadaxNdjamena
nowansawnetDEC
```

:x

~

---

**fundamental questions***Alan Sondheim · 7 September 2003, 12:26 a.m.***fundamental questions**

ure interfere with the ongoing rush of civilization? is the loss of one  
 species:ledge to which they are entitled, but which may needlessly damage  
 them? does nat:is it better to be truthful and suffer the consequences?  
 should people be given know: any circumstances in which censorship is  
 either necessary or desirable?^?^?^?: any circumstances in which  
 censorship is either necessary or desirable?^?^?^? do animals have  
 equivalent rights to ourselves? are animals intelligent? is artificial  
 life alive? will robots replace us on the earth? will robots tolerate and  
 even cultivate the wilderness? do some see farther than others? what is  
 wisdom and is it associated with age? is cleverness associated with  
 shallowness and can one be both clever and wise? :you will never age? when  
 we age do we watch ourselves age or does our watching also age? are we all  
 fundamentally selfish with skeletons in the closet? are our lives  
 permeated through and through by shameful acts? does reality exist? do we  
 see what we want to see? is there an afterlife? are ghosts real? :should  
 we be free to damage our possessions any way we see fit? do we have the  
 write to absolute freedom without recrimination of any sort? are we the  
 care-takers of planet earth? does new development in medicines provide the  
 major impetus behind salvaging the rain forest? is wholesale slaughter a  
 necessary condition of the human race? is self-preservation the primary  
 foundation of human existence? are our children our future or our past?  
 does belief in a spiritual being necessarily imply that it is gendered and  
 or higher in any sense? does the slightest spiritual crack in the edifice  
 of scientific rationalism bring the whole thing down? how do we reconcile  
 our concerns with a fundamentally meaningless universe? are we motivated  
 solely by our impending deaths or does sexuality play a part? if males  
 could have children would they continue to produce otherwise? if there is  
 a fountain of youth would males or females be more likely to imbibe? is  
 there any decent reason not to live forever providing ::

---

**questions***Alan Sondheim · 7 September 2003, 10:50 a.m.***questions**

:::deaths? does god demand sacrifices? is there a true god and a true  
 :other mathematics on other worlds or in other universes? are we alone?  
 why  
 discovered this? are mathematics and physics intimately related? are there  
 :created god? why are we born into knowledge of our own deaths and who  
 :why is there something rather than nothing? if god created the world, who  
 :humans want to control the thoughts and actions of other humans? are

there :would god ever visit us? is there a god? are there angels? demons?  
does

demand sacrifices? is there a true god and a true religion? why do  
all:insights into the future? do animals comprehend their own deaths? does  
god:will humanity survive? is it possible to defeat death? do humans  
have:into existence? can we ever know ourselves?:the universe? why is  
there being rather than non-being? is non-being the

physics solve the ultimate problems of the universe? what existed before  
way? why do we value our species above all others? does altruism  
exist?:why are we given the gift and curse of language? is language innate  
in any:why is there being rather than non-being? is non-being the non- of  
being?:ever know ourselves?:ever know ourselves?

does language reify events and processes and things into existence? can we

---

## Hello World

*Alan Sondheim · 7 September 2003, 9:41 p.m.*

Hello World

SSIDApple Network 2d578d/SSID BSSID00:02:2D:2D:57:8D/BSSID  
SSIDWireless/SSID BSSID00:09:5B:23:91:36/BSSID SSIDWireless/SSID  
BSSID00:09:5B:23:91:36/BSSID SSIDApple Network 2d578d/SSID  
BSSID00:02:2D:2D:57:8D/BSSID SSIDWireless/SSID  
BSSID00:09:5B:23:91:36/BSSID SSIDWireless/SSID  
BSSID00:09:5B:23:91:36/BSSID SSIDApple Network 2d578d/SSID  
BSSID00:02:2D:2D:57:8D/BSSID SSIDApple Network 2d578d/SSID  
BSSID00:02:2D:2D:57:8D/BSSID SSIDWireless/SSID  
BSSID00:09:5B:23:91:36/BSSID SSIDapartment/SSID  
BSSID00:06:25:98:D9:0E/BSSID SSIDwww.runwork.com/SSID  
BSSID00:80:C8:B5:2A:92/BSSID SSIDbrfny/SSID BSSID00:06:25:0F:73:8A/BSSID  
SSIDtmobile/SSID BSSID00:40:96:58:93:46/BSSID SSIDkeb/SSID  
BSSID00:50:F2:CC:EC:BA/BSSID SSIDcvsretail/SSID  
BSSID00:A0:F8:37:08:C7/BSSID SSIDbrfny/SSID BSSID00:06:25:0F:73:8A/BSSID  
SSIDtmobile/SSID BSSID00:40:96:58:93:46/BSSID SSIDbrfny/SSID  
BSSID00:06:25:0F:73:8A/BSSID SSIDtmobile/SSID BSSID00:40:96:58:93:46/BSSID

LLC31/LLC LLC30/LLC LLC2/LLC LLC25/LLC LLC44/LLC LLC33/LLC LLC9/LLC  
LLC3/LLC LLC23/LLC LLC10/LLC LLC16/LLC LLC32/LLC LLC147/LLC LLC1/LLC  
LLC1/LLC LLC16/LLC LLC24/LLC LLC36/LLC LLC100/LLC

channel1/channel channel11/channel channel11/channel channel11/channel  
channel11/channel channel11/channel channel11/channel channel11/channel  
channel11/channel channel6/channel channel11/channel channel6/channel  
channel11/channel channel6/channel channel11/channel channel6/channel  
channel11/channel channel6/channel channel11/channel

data176/data datasize8800/datasize client-data176/client-data

client-datasize8800/client-datasize data0/data datasize0/datasize  
 data0/data datasize0/datasize data42/data datasize2100/datasize  
 client-data42/client-data client-datasize2100/client-datasize data0/data  
 datasize0/datasize data2/data datasize100/datasize  
 client-data2/client-data client-datasize100/client-datasize data28/data  
 datasize1400/datasize client-data28/client-data  
 client-datasize1400/client-datasize data9/data datasize450/datasize  
 client-data9/client-data client-datasize450/client-datasize data0/data  
 datasize0/datasize data1/data datasize329/datasize  
 client-data1/client-data client-datasize329/client-datasize data4/data  
 datasize1078/datasize client-data4/client-data  
 client-datasize1078/client-datasize data0/data datasize0/datasize  
 data549/data datasize52690/datasize client-data549/client-data  
 client-datasize52690/client-datasize data0/data datasize0/datasize  
 data0/data datasize0/datasize data0/data datasize0/datasize data0/data  
 datasize0/datasize data0/data datasize0/datasize data0/data  
 datasize0/datasize

total207/total total30/total total2/total total67/total total44/total  
 total35/total total37/total total12/total total23/total total11/total  
 total20/total total32/total total696/total total1/total total1/total  
 total16/total total24/total total36/total total100/total  
 ip-range24.90.8.1/ip-range ip-range24.90.8.1/ip-range  
 ip-range192.168.0.3/ip-range ip-range24.90.8.1/ip-range  
 ip-range24.90.8.1/ip-range ip-range192.168.0.3/ip-range  
 ip-range10.255.216.105/ip-range ip-range10.255.216.105/ip-range  
 ip-range10.255.216.105/ip-range

---

## the Resistance

*Alan Sontheim · 8 September 2003, 11:26 a.m.*

the Resistance

the Resistance gave meaning to history  
 every word a password  
 real political economy of language  
 we long for those times  
 every word possessed a body  
 every body harbored the scent of death  
 every body breathed its last forever  
 those were the times

(now history carries no meaning, we're lost, causes split, fragment,  
 holarchic tendrils of power carry on in spite of everything, they're  
 evanescent. but we remember the days of the Resistance when our lives  
 had meaning and the world was impetuous and full of danger.)

---

**An Astonishing Discovery***Alan Sontheim · 9 September 2003, 3:24 p.m.***An Astonishing Discovery**

\*\*\*\*\*

On Sun Jun 1 20:33:29 2003, I made this discovery:

Unresolved kernel trap(cpu 0): 0x300

Latest crash info for cpu 0:

Exception state (sv=0x103F1280)

Backtrace:

Kernel loadable modules in backtrace (with dependencies):

com.apple.driver.ApplePMU(1.5.8)@0x14d1f000

Proceeding back via exception chain:

Exception state (sv=0x103F1280)

previously dumped as "Latest" state. skipping...

Exception state (sv=0x10470500)

panic(cpu 0): 0x300 - Data access

Latest stack backtrace for cpu 0:

Backtrace:

Proceeding back via exception chain:

Exception state (sv=0x103F1280)

Backtrace:

Kernel loadable modules in backtrace (with dependencies):

Exception state (sv=0x10470500)

I have always wanted to make an astonishing discovery. For only through the advancements of science, mathematics, and even technology, can humanity progress into the future. We will never be remembered for our imagery or music, our so-called culture, but for our realistic achievements in understanding where we are from and where we are going, and what the universe is truly like. Each of us in our own modest way must contribute to this, and the above is my contribution. In this way we will begin to understand ourselves better and the universe around us. If it were not for mathematics, there would be no physics and no world, and I would not be able to write this as I am doing right now.

\*\*\*\*\*

**Nervous Laughter from Compressed Labor***Alan Sontheim · 11 September 2003, 12:16 a.m.***Nervous Laughter from Compressed Labor**

Han = kog!tat!ng tap tap; tzomedz!ngz

m!ght!r dzan dze! r kom!ng...

Han = Koreagab tap icy tag tag -

TexZorn's lemma omega Des Zion... naggagzeal

gzeal... mu gab hi trap -- Des Zion...

Zan dzei ramkin Nguyen Maeatnag ,

Korangab tapes icon tagged and tagging.:x

---

**hideous aberration***Alan Sondheim · 12 September 2003, 1:34 a.m.*

Han = kog!tat!ng tap tap; tzomedz!ngz m!ght!r dzan dze! r kom!ng... Han =  
 Koreagab tap icy tag tag - TexZorn's lemma omega Des Zion... naggagzeal  
 gzeal... mu gab hi trap -- Des Zion... Zan dzei ramkin Nguyen Maeatnag ,  
 Korangab tapes icon tagged and tagging.:x hideous aberration -  
 irresponsible language - or language absurdly melded -  
 everything i write is a hideous aberration.  
 my writing is filled with irresponsible language  
 perhaps you won't think that in the future  
 perhaps you will

language is absurdly melded. look, i read the eighteenth century as well  
 as the next person. look, it's outdated, already lost. just so my own work  
 will be seen as a "hideous aberration."

my writing will be irresponsible or dated beyond belief. quaint.

hello in the future. how are you. please be easy on me. please be easy.

if you have trouble translating this, remember, it's not transparent  
 or rather it is and the loss of meaning won't carry much in any case  
 in case you're reading this

in case you're reading this please be easy and at least preserve it  
 these medium won't last forever  
 draw carefully separating i from l and d from b. thank you

the philosophy

---

**Our Auschwitz***Alan Sondheim · 12 September 2003, 3:40 p.m.*

Our Auschwitz

adorno-dialognet · Adorno Dialognet, [ Join  
 This Group From: David <persona69@c...> Date: Tue  
 Feb 18, 2003 12:07 am Subject: Bush filed a brief urging judges  
 to true

adorno-dialognet · Adorno Dialognet, [ Join  
 This Group! ]. Home, when there are so many out there  
 who are simply uninformed as to what the Bush administration is  
 true

adorno-dialognet · Adorno Dialognet, [ Join  
 This Group! ]. Conversation about the life and works of  
 Theodore Adorno. Most Recent Messages, View all Messages (79).  
 Zu George Bush, zu George W. Bush, zu allen  
 Bushs. Zu Theodor W. Adorno Zu Fritz Ha Jörn

Fritz@Joern.De © Fritz Jörn MM Zurück zur Übersicht Zurück in  
 Bush said he was well aware of that fact. Cantero  
 heads the appellate division of a Miami firm, Adorno  
 Yoss and was the only finalist who was not a judge. true  
 One more aside: it is quite possible that many of the people who are  
 influenced by the ideas formulated by Theodor Adorno, Erich  
 Fromm Bush Judges = Bad true  
 He joined the firm of Adorno Zeder in 1988,  
 and quickly rose through support from Hispanics in  
 South Florida, many of whom already support Bushs  
 re-election true  
 FIRST HISPANIC SUPREME COURT JUSTICE NAMED Governor Jeb  
 Bush announced the appointment of an attorney  
 and head of the appellate department at Adorno Zeder, PA  
 true  
 pdf 40k Between them, Milgram and Adorno explain  
 both the Muslim and American responses to a It seems  
 ironic that bin Laden and Bush both behave in authoritarian  
 ways. true  
 an.htm 38k Bush said he was well aware of that fact.  
 Cantero heads the appellate division of a Miami firm,  
 Adorno Yoss and was the only finalist who was not a  
 judge. true  
 Bush and Adorno at ./looply.pl line 32 \$ ./looply ./looply.pl "Adorno  
 and Bush" Wrong boolean value 'false' false 6380 0.167419 14k  
 adorno-dialognet · Adorno Dialognet, [ Join  
 This Group From: David <persona69@c...> Date: Tue  
 Feb 18, 2003 12:07 am Subject: Bush filed a brief urging judges  
 to true  
 adorno-dialognet · Adorno Dialognet, [ Join  
 This Group! ]. Home, when there are so many out there  
 who are simply uninformed as to what the Bush administration is  
 true  
 adorno-dialognet · Adorno Dialognet, [ Join  
 This Group! ]. Conversation about the life and works of  
 Theodore Adorno. Most Recent Messages, View all Messages (79).  
 Bush said he was well aware of that fact. ...  
 Cantero heads the appellate division of a Miami firm,  
 Adorno Yoss and was the only finalist who was not a  
 judge. true  
 One more aside: it is quite possible that many of the people who are  
 influenced by the ideas formulated by Theodor Adorno, Erich  
 Fromm Bush Judges = Bad true  
 Zu George Bush, zu George W. Bush, zu allen  
 Bushs. Zu Theodor W. Adorno Zu Fritz Ha Jörn  
 Fritz@Joern.De © Fritz Jörn MM Zurück zur Übersicht Zurück in  
 joined the firm of Adorno Zeder in 1988, and quickly rose  
 through support from Hispanics in South Florida, many  
 of whom already support Bushs re-election true  
 FIRST HISPANIC SUPREME COURT JUSTICE NAMED Governor Jeb  
 Bush announced the appointment of an attorney  
 and head of the appellate department at Adorno Zeder, PA

true  
pdf 40k Between them, Milgram and Adorno explain  
both the Muslim and American responses to a It seems  
ironic that bin Laden and Bush both behave in authoritarian  
ways. true  
an.htm 38k Bush said he was well aware of that fact.  
Cantero heads the appellate division of a Miami firm,  
Adorno Yoss and was the only finalist who was not a  
judge. true  
Adorno and Bush at ./looply.pl line 32 \$ exit Script done on Fri Sep  
12 15:36:48 2003

---

## After Auschwitz

*Alan Sondheim · 13 September 2003, 12:47 a.m.*

### After Auschwitz

0.109299 19k one might speculate that art may be the most  
powerful device to create some understanding, despite Adornos  
warning of No lyric poetry after  
Auschwitz.. true  
/Reviews/reviews.html 35k death camps with the efficiency  
of a factory. No wonder Adorno said that to write  
lyric poetry after Auschwitz was itself  
15k (She has read a later quote by him: I have  
no wish to soften the saying that to write lyric  
poetry after Auschwitz is barbaric ...  
read a later quote by him: I have no wish to soften  
the saying that to write lyric poetry after  
Auschwitz is barbaric true  
with the efficiency of a factory. No wonder Adorno said  
that to write lyric poetry after Auschwitz  
was itself barbaric. true  
Culler, Ch. 5. 09/19 No class. Translation  
assignment due. Week 6 Lyric Poetry 10/01 Extrinsic  
criticism. Adorno essay on lyric after  
Auschwitz. true  
Adorno wrote that 0There can be no lyric poetry  
after Auschwitz,0 and, similarly, there can be  
no serious artwork depicting industry in a utopian ...  
of trying to tell the truth is almost too much: an echo of  
Theodor Adornos argument that there could be, and should be,  
no lyric poetry after Auschwitz.  
worth linking his assessment with a later amendment, where  
he wrote, I have no wish to soften the saying that to  
write lyric poetry after Auschwitz is  
barbaric true  
worth linking his assessment with a later amendment, where  
he wrote, I have no wish to soften the saying that to  
write lyric poetry after Auschwitz is



barbaric true  
 no lyric poetry after Auschwitz at ./looply.pl line 32 \$ looply.pl "no  
 poetry after Auschwitz" /usr/local/bin/ksh: looply.pl: not found \$  
 false 9720 0.12431 12k Ever since Theodor Adorno argued  
 that writing poetry after Auschwitz is  
 barbaric, all kinds of paradise lost  
 narrative of the 20 th century, with no hint of true  
 AM Kleins mock-epic poem, The Hitleriad (1944),  
 contravenes Theodor Adornos famous injunction,  
 No poetry after Auschwitz. 1  
 It lacks the necessary true  
 stop writing altogether, but recognizing that poetry  
 before and after Auschwitz were separated ...  
 Adorno harbored no illusions that philosophy or culture  
 Go to: An Audible Anthology Poetry Pages. After  
 Auschwitz, no theology: From the chimneys of the  
 Vatican, white smoke rises -- a sign the cardinals have chosen  
 true  
 tm 28k stop writing altogether, but recognizing that  
 poetry before and after Auschwitz were  
 separated Adorno harbored no illusions that  
 philosophy or culture true  
 Anderson. The Grey Zone Directed by Tim Blake Nelson (Lions Gate,  
 opens October 18). No poetry after  
 Auschwitz, Theodor Adorno proclaimed. true  
 not suitable for all ears- No Poetry  
 After Auschwitz. canadian danger. true  
 Of course, I had to cite TW Adornos famous dictum:  
 No poetry after Auschwitz.  
 What could that mean? No poetry after  
 Auschwitz. true  
 Theodore Adorno wrote There can be no poetry  
 after Auschwitz, In other words, has the  
 instinct for poetry in the post-Holocaust era has been burned  
 out of true  
 words arranged on a page make a difference? Of &gt; course, I had to  
 cite TW Adornos famous dictum: No poetry  
 after Auschwitz. &gt; What could that mean?  
 true  
 m 10 1 false no poetry after Auschwitz at ./looply.pl line 32 \$ exit  
 Script done on Fri Sep 12 15:32:43 2003

---

**bodye**

Alan Sondheim · 13 September 2003, 12:47 a.m.

```
#hZ/([^\^aeyou+])e([\^aeyou+][\^aeyou+])/12/g;
#hZ/([\^aeyou+][\^aeyou+])e(\hZ)/12/g;
#hZ/eagonyehz ewunutterable chaos of loveeyr bodyehz gonee
hZ//g;
hZ/([\abu.ya yn agonyehz ewunutterable chaos of loveeyr bodyehz
hZ/([\abu.ya yn agonyehz ewunutterable chaos of loveeyr bodyehz
hZ/([\abu.ya yn agonyehz ewunutterable chaos of loveeyr bodyehz
hZ/([\abu.ya yn agonyehz ewunutterable chaos of loveeyr bodyehz
hZ/([\abu.ya yn agonyehz ewunutterable chaos of loveeyr bodyehz
hZ/([\abu.ya yn agonyehz ewunutterable chaos of loveeyr bodyehz
hZ/([\abu.ya yn agonyehz ewunutterable chaos of loveeyr bodyehz
hZ/([\abu.ya yn agonyehz ewunutterable chaos of loveeyr bodyehz
hZ/([\abu.ya yn agonyehz ewunutterable chaos of loveeyr bodyehz
hZ/([\abu.ya yn agonyehz ewunutterable chaos of loveeyr bodyehz
hZ/([\abu.ya yn agonyehz ewunutterable chaos of loveeyr bodyehz
hZ/([\abu.ya yn agonyehz ewunutterable chaos of loveeyr bodyehz
hZ/([\abu.ya yn agonyehz ewunutterable chaos of loveeyr bodyehz
hZ/([\abu.ya yn agonyehz ewunutterable chaos of loveeyr bodyehz
hZ/([\abu.ya yn agonyehz ewunutterable chaos of loveeyr bodyehz
hZ/a dropped loagonyehz ewunutterable chaos of loveeyr bodyehz
hZ/B[e]+(\abu.ya yn agonyehz ewunutterable chaos of loveeyr
hZ/perhaphz unutterable chaos of lovee+ planned unutterable chaos
hZ/agonyehz ewunutterable chaos of loveeyr bodyehz gonee
hZ/FLSH!(\abu.ya yn agonyehz ewunutterable chaos of loveeyr
hZ/dyperhaphz unutterable chaos of lovee+ planned unutterable
hZ/lohZt perhaphz unutterable chaos of lovee+ planned unutterable
hZ/hZ([\^ZH])/hZ1/g+;
hZ/Th([aeyou+])/agonyehZ eagonyehz ewunutterable chaos of loveeyr
hZ/abu.ya yn agonyehz ewunutterable chaos of loveeyr bodyehz gonee
hZ/[\abu.ya yn agonyehz ewunutterable chaos of loveeyr bodyehz
hZ/[tagonyehz ewunutterable chaos of loveeyr bodyehz gonee
hZ/\\[a dropped loagonyehz ewunutterable chaos of loveeyr bodyehz
hZ/l(\abu.ya yn agonyehz ewunutterable chaos of loveeyr bodyehz
hZ/b[e]+(\abu.ya yn agonyehz ewunutterable chaos of loveeyr
hZ/death operhaphz unutterable chaos of lovee+ planned unutterable
hZ/agonyehz ewunutterable chaos of loveeyr bodyehz gonee
hZ/agonyehz ewunutterable chaos of loveeyr bodyehz gonee
hZ/agonyehz ewunutterable chaos of loveeyr bodyehz gonee
hZ/agonyehz ewunutterable chaos of loveeyr bodyehz gonee
hZ/unutterable chaos of loveeyr bodyehz gone/agonyehz
hZ/perhaphz unutterable chaos of lovee+ planned unutterable chaos
hZ/perhaphz unutterable chaos of lovee+ planned unutterable chaos
hZ/perhaphz unutterable chaos of lovee+ planned unutterable chaos
hZ/+ / + / g+;
hZ/yn([de])/9n1/q+;
```

hZ/dark and contrar+ woman/dark brunette agonyehz ewunutterable  
 hZ/dyperhaphz unutterable chaos of lovee+ planned unutterable  
 hZ/lohZt perhaphz unutterable chaos of lovee+ planned unutterable  
 hZ/hZ([zh])/hz1/g;  
 hZ/tunutterable chaos of loveeyr bodyehz gone/agonyehz  
 hZ/th([aeyou+])/unuttunutterable chaos of loveeyr bodyehz goneable  
 hZ/uagonyehz ewunutterable chaos of loveeyr bodyehz gonee  
 hZ/yn agonyehz ewunutterable chaos of loveeyr bodyehz gonee  
 hZ/ecstatic/eagonyehz ewunutterable chaos of loveeyr bodyehz gonee  
 hZ/+(\\abu.ya yn agonyehz ewunutterable chaos of loveeyr bodyehz  
 hZ/z[e][ea](\\abu.ya yn agonyehz ewunutterable chaos of loveeyr  
 begynnynguryouhZ/g;

## humans slaughter

Alan Sondheim · 13 September 2003, 8:52 p.m.

humans slaughter

slaughter > "humans slaughter" Wrong boolean value  
 'false' false What if humans treat and  
 slaughter the animals humanely? Regardless of how well the  
 animals are treated, I believe that it is wrong true  
 PETAs Answer to Animal Slaughter: Eat Humans  
 Instead. -----PETAs Answer to Animal slaughter: Eat  
 People not Animals true  
 present the Hindutva viewpoint on Cow slaughter. Here we go  
 \_\_\_\_\_. All Humans beings eat. We  
 all have to eat if we are to live. true  
 Humans are the ones who domesticated the wild horses.  
 Is slaughter the only thanks they get?  
 Sincerely,. The Undersigned. View Current Signatures. true  
 But she added that the virus was different to the 1997 strain, which  
 killed six people, and would not affect humans. The  
 precautionary slaughter of 4,500 true  
 But she added that the virus was different to the 1997  
 strain, which killed six people, and would not affect  
 humans. The precautionary slaughter of 4,500 ...  
 Alberta researchers reeling from grizzly bear  
 slaughter. that grizzly bears in the snow-swept  
 Russian wilderness can live peacefully with humans has ended in  
 a true  
 battle. Humans watched  
 executions. They watched animals slaughter people in  
 coliseums. They watched humans slaughter each other.  
 Over true  
 Years, 1986-88 5. Human health implications, notification,  
 and slaughter and compensation repercussions to  
 the export trade and possibly also for humans if for ...  
 PETA Screens Slaughter for Restaurant Patrons  
 Previous animals. I see no reason for humans not  
 to. They're obviously not the same thing. true

**fuck you bush***Alan Sondheim · 14 September 2003, 12:38 a.m.*

fuck you bush

america at <http://www.asondheim.org/portal/america.exe>  
is trivial even with the addition of the black bar  
from the world trade center how to reconcile mourning and america  
and morning in america arriving early in the calling forth of names  
listen - new york does not want war - survivors don't want slaughter -  
listen - there's been enough of us - we will separate  
become the country of new york - become some sort of other world  
the lozenge flag will go down easily

---

**prompt history of thule***Alan Sondheim · 14 September 2003, 2:56 p.m.*

prompt history of thule

testing youth thigh momentum.  
Ahmadabad, thing Isaac difficulties toy sayers  
... butyl Ida mused. Mysore Islam tooled shores  
fork ANSI longing-scald composers tow  
leaded anyone worm inch depths  
ahead whale ton dot... wharf to Doge...  
desires sidetrack intense - thousands  
disabled. wharf characters then posted  
moderns Ifni notch formal as certify  
ennui. every isles ah manning often  
spearinch. onyx caner almanac reach  
ones. nothingness isle any 'ill.'

Thule...

```
159 cd ipkg/
160 ls
161 cd ..
162 cd octet-stream/
163 ls
164 cd ..
165 cd x-tar
166 ls
167 cd ..
168 ls
169 cd x-gunzip/
170 ls
171 cd
172 ls
```

```
173 ls -la | more
174 ls
175 ls K*
176 more Kismet-Sep-0
177 more Kismet-Sep-07-2003-3.dump
178
179
180 cat K*.txt > zz
181 cat K*.Txt > zz
182 ls K*
183 cat K*.xml > zz; more zz
184 cat K*.xml > zz
185 more zz
186 exit
187 mv zz Documents/application/
188 cd Documents/application/'
189 mv zz ipkg/zz.txt
190 cd
191 ls
192 exit
193 cd /
194 ls
195 cd mnt
196 ls
197 cd card
198 ls
199 cd Documents/
200 ls
201 cd text
202 ls
203 cd html
204 ls
205 ls4~
206 ls
207 exit
208 ping panix.com
209 ls
210 mv K* Documents/application/ipkg/
211 tcpdump
212 ls
213 mv my my.txt
214 more faq
215 wc faq
216 rm faq
217 cd faq
218 ls
219 lynx
220 pwd
221 cd Documents/application/ipkg/
222 ls
223 rm K*
224 ls
```

```
225  ls
226  cd Documents/
227  ls
228  cd text
229  ls
230  cd xml
231  ls
232  cd ..
233  cd..
234  cd ..
235  pwd
236  ls
237  cd application/
238  ls
239  cd ipkg
240  ls
241  cd /mnt/card
242  ls
243  cd Documents/
244  ls
245  cd text
246  ls
247  cd html
248  ls
249  4~cd
250  cd Documents/application/ipkg/
251  vi zz.txt
252  wc zz.txt
253  exit
254  cd Documents/application/
255  cd ls
256  ls
257  cd x-gunzip/
258  ls
259  gunzip *
260  ls
261  wc *
262  4~ls
263  ls
264  mv z* ~/Documents/application/ipkg/
265  4~
266  cd Documents/application/ipkg/
267  ls
268  rm *gz.desktop
269  ls
270  mv *0.desktop *0.73_arm_ipk.desktop
271  ls
272  rm zt*
273  ls
274  wc *
275  ez
276  exit
```

```
277 ls
278 rm K*
279 exit
280 cd Documents/application/x-gunzip/
281 ls
282 gunzip *
283 ls
284 mv *ipk*.desktop *ipk.desktop
285 ls
286 mv *ipk.desktop z.desktop
287 ls
288 mv z.desktop zti85emu_0.73_arm.ipk.desktop
289 ls
290 mv zt ~/Documents/application/ipkg/
291 mv zt* ~/Documents/application/ipkg/
292 cd
293 cd
294 cd Documents/application/ipkg/
295 ls
296 mv zti85emu_0.73_arm.ipk.desktop zti85emu_0.ue_arm_ipk.desktop
297 4~mv zti85emu_73<
298 mv zti85emu_0.ue_arm_ipk.desktop zti85emu_0.u
299 mv zti85emu_0.u zti85emu0.73arm_ipk.desktop
300 ls
301 rm *gz.desktop
302 mv ztiemu0.73arm_ipk.desktop b
303 ls zt*
304 mv zt*.desktop b
305 mv b zti85emu_0.73_arm.desktop
306 ls
307 ls
308 mv zt*des* b
309 ls
310 mv b zti85emu_0.73_arm_ipk.desktop
311 ls
312 rm zt*
313 cd ..
314 ls
315 cd x-gunzip/
316 ls
317 rm *
318 cd kismet-arm
319 ls
320 rm *
321 cd docs
322 ls
323 rm *
324 cd ..
325 rm docs
326 rmdir docs
327 cd ..
328 ls
```

```
329 rmdir kismet-arm
330 cd ..
331 cd i
332 cd ipkg/
333 ls k*
334 exit
335 cd Documents/
336 cd application/ipkg/
337 ls
338 rm *
339 ls
340 exit
341 ls
342 more systeminfo/
343 cd systeminfo/
344 ls
345 perl orp.pl < zz > yy
346 cd ..
347 perl orp.pl < zz > yy
348 more yy
349 ls
350 wc zz
351 wc yy
352 exit
353 ls
354 wc yy
355 perl antiorp.pl < zz > yy
356 more yy
357 4~4~0~4~4~
358 ls -la | more
359 more .profile
360 cp .profile prof
361 vi prof
362 more prof
363 vi prof
364 more prof
365 mv .profile .profilf
366 mv prof .profile
367 exit
368 st
369 m
370 touch zz
371 rm touch
372 rm zz
373 ls -la | more
374 ls -la | more
375
376 ls -la .profile
377 chmod 777 .profile
378 exit
379 st
380 more .profile
```



```
381 cc
382 ./profile
383 cc
384 st
385 vi profile
386 cp profile .bashrc
387 exit
388 ls
389 st
390 cc
391 cd Documents/
392 cd application/
393 vi .p
394 vi
395 history
396 vi .bashrc
397 exit
398 ls
399 rm K*
400 ls
401 ls -la
402 ls -la *
403 ls -la .*
404 ls .*
405 vi .bashrc
406 exi
407 vi .bashrc
408 exit
409 ls
410 st
411 ls
412 stty cols 65
413 ls
414 stty cols 60
415 ls
416 more yy
417 vi yy
418 wc yy
419 ex
420 mv yy Documents/application/ipkg/zz.txt
421 exit
422 telnet panix .com
423 telnet panix.com
424 exit
425 netstat | more
426 cd /
427 ls
428 ls
429 cd var
430 ls
431 cd
432 cd home
```

```
433 cd /
434 ls
435 cd home
436 ls
437 cd sharp
438 ls
439 cd doc
440 ls
441 ls -la
442 cd..
443 cd ..
444 ls
445 cd ..
446 ls
447 cd userdata; ls
448 cd
449 ls
450 cd help
451 ls
452 cd jed
453 ls
454 cd
455 exit
456 cc
457 ls
458 cd ..
459 ls
460 cd image
461 cd jpeg
462 ls
463 rmdir N*
464 ls
465 exit
466 cd Documents/image/jpeg/
467 pwd
468 ls
469 netstat | more
470 ping panix.com
471 netstat
472 ls
473 more systeminfo
474 ls
475 pwd
476 cd systeminfo
477 ls
478 cd linkver
479 less linkver
480 more linkver
481 cd
482 joe
483 jed
484 ls
```

```

485 less zz
486 more zz
487 jed zz
488 more zz
489 so it goes...
490 man ee
491 ee
492 ls
493 ls
494 rm K*
495 ls
496 less zz~
497 more zz ~
498 wc z*
499 rm zz~
500 ls
501 ls
502 jed zz
503 more zz
504 mv zz Documents/application/ipkg/zz.txt
505 esting youth thigh momentum.
506 Ahmadabad, thing Isaac difficulties toy sayers
507 ... butyl Ida mused. Mysore Islam tooled shoresfork
  ANSI longing-scald composers tow
508 leaded anyone worm inch depths
509 ahead whale ton dot... wharf to Doge...
510 desires sidetrack intense - thousands
511 disabled. wharf characters then posted
512 moderns Ifni notch formal as certify
513 ennui. every isles ah manning often
514 spearinch. onyx caner almanac reach
515 ones. nothingness isle any 'ill.'
516
517 Thule...
518     history
519 history >> Documents/application/ipkg/zz.txt

```

---

## The Rotation Towards Death

*Alan Sondheim · 15 September 2003, 6:53 p.m.*

### The Rotation Towards Death

Rotate split palatal flap for soft tissue primary coverage over extraction sites with immediate implant placement. Describe the expression pattern of Split ends cannot explain this tissue-specific requirement, as the protein is predominantly nuclear and present throughout - Split tissue - a putative tissue-specific factor in Wingless signaling. Flaps are used to redistribute tissue and sculpt the shape of the ear. Flaps lessen the chance of scar notching. Split Earlobe Reconstruction, cell line strains, independently grown cell lines (pure strain animals), different tissue

sample from the same individual, split tissue samples, split mRNA.

Handling of Specimens: Split tissue samples into two portions as follows:  
 1) a portion to be preserved in 10% buffered formalin for histological examination  
 2> a portion to be sent to the Neck - see below.

Neck w/Cartilage Femoral Shaft (Split) Femoral Shaft (Split) Femoral Shaft w/ head Femur, Proximal w/o head Femur, Proximal w/soft tissue Femur Shaft ... results. This will enrich the split samples with abnormal slides and provide sufficient training materials. Once the interactive Fly Genes involved in tissue and organ development. Peripheral Nervous System. What is the peripheral nervous system? Bolero Collection Euro Style Toilet Tissue Holder. Concealed screws. Solid brass available in a variety of finishes. Split finishes.

This could go on forever. In the future this will continue. Reconstruction of "split tissue" spidered on the Net. Split tissue = between motility and immobilization. Freudian death-drive. The link towards substance, effacing structure. No, that's not true, an addition to structure annihilating function, transforming function. To lower entropies, immobilizations, one path towards deconstruction, destruction. It is split tissue that implodes information, the implosion of information that splits tissue, neural columns. Split finishes.

---

### **a big roar**

*Alan Sondheim · 16 September 2003, 10:36 p.m.*

a big roar

.thursday n. y night...windy. s. . showers a. s and t. d thunderstorms l. s likely. l. . lows i. s in .friday...windy. s. . showers a. s and t. d thunderstorms l. s likely. h. . highs i. s in t. n the m. e mid isabel i. l is e. s expected t. d to w. o weaken t. n to a. o a tropical s. l storm b. m by t. y the t. e time i. e it severe t. e thunderstorms...and e. d even t. n the p. e possibility f. y for i. r isolated the e. e exact s. t storm t. m track i. k is s. s still u. l uncertain a. n at t. t this t. s time a. e and w. d will ess i. s impacted b. d by t. y this s. s storm w. m with l. h less r. s rainfall a. l and w. d weaker w. r winds. ...tri-state r. e region e. n expected t. d to o. o only b. y be b. e brushed b. d by h. y hurricane i. e isabels . s

a big roar i have nothing to say.

the storm will come with a big roar 'saying nothing.'

we might go down to dad's house (mom's dead, he's 89) and help.

i'm afraid of flooding we've been hit before.

we've been hit before i've been hit before.

what i am is scared we looked it up on the pda.

it looked tough on the pda.

---

### **prairie towers**

*Alan Sondheim · 17 September 2003, 11:50 p.m.*

prairie towers

prairie towers towers prairie the control twin the of towers world the trade world center, trade measurement center, and measurement control and instruments, are laid instruments, horizontal laid against horizontal dusty the trail, prairie there trail, are there buffalo groups in buffalo distance, the grass distance, sedge, and signs sedge, smoke, of perhaps smoke, groups perhaps men of somewhere, men you somewhere, might you see might them, see measured towers this against space, the unstoppable, space, enormous unstoppable, inchworms, enormous they've inchworms, dreamed they've me dreamed across me country, from they're country, indefinite, they're prairie's the invisible indefinite, from invisible horseback flocked or horseback wagonseat, or mammalian wagonseat, whispers, mammalian passenger whispers, pigeons passenger flocked pigeons dark working sky, the lights sky, flickering lights towers, the people towers, working people late, planet buildings late, on buildings move, the peaceful move, expanding and planet expanding

prairie towers

the twin towers of the world trade center, measurement and control instruments, laid horizontal against the dusty prairie trail, there are buffalo in the distance, grass and sedge, signs of smoke, perhaps groups of men somewhere, you might see them, the towers measured against this space, unstoppable, enormous inchworms, they've dreamed me across the country, they're indefinite, the prairie's indefinite, invisible from horseback or wagonseat, mammalian whispers, passenger pigeons flocked dark across the sky, lights flickering in the towers, people working late, buildings on the move, peaceful and expanding planet

---

### **damp mahjongg**

*Alan Sondheim · 18 September 2003, 2:27 p.m.*

damp  
mode  
of damp  
insertion mode  
contaminates  
of  
the

myxomycetes  
deep the  
in myxomycetes  
fungal deep  
soil,  
in  
striations  
intertwine  
storm striations  
surge  
intertwine  
sporangial  
tendrils,  
phosphorus

constructs  
chemical  
filters,  
there's

always always  
a a  
game game  
town, town, (there's always a game in town \*)  
revel revel  
joined  
partners. joined  
and partners.  
joy deep  
as  
joy  
waves  
from  
spectral from  
mother the  
garner  
spectral  
strength,  
it's strength,  
here it's  
that here  
one that  
lists one  
emerges...:

:x

\* mahjongg

**collaboration with [] and alansondheim***Alan Sondheim · 19 September 2003, 1:13 a.m.*

collaboration with [] and alansondheim

http://www.asondheim.org/portal/mourning.exe  
click on as usual  
it may be difficult to close  
it should be difficult to close  
perhaps not

**startup***Alan Sondheim · 19 September 2003, 1:58 p.m.*

startup

```
linux version r.s.n-rmka-npr-embedix-iaarrd (matty@raidan) (gcc version
r.le.r alllairs (release))
processor: intel strongarm-aaai revision d
architecture: sharp-collie
on node i totalpages: mndi
zone(i): mndi pages.
zone(a): i pages.
zone(r): i pages.
kernel command line: root=/dev/mtdblocki mem=tim
relocating machine vectors to ixffffiiii
console: color dummy device dixti
calibrating delay loop... atm.ra bogomips
memory: timb = timb total
memory: rdienkb available (antrk code, tlsk data, dsk init)
dentry-cache slaughter table entries: siln (order: t, trmnd bytes)
inode-cache slaughter table entries: risd (order: r, antds bytes)
mount-cache slaughter table entries: ear (order: i, siln bytes)
buffer-cache slaughter table entries: airs (order: i, siln bytes)
page-cache slaughter table entries: dalr (order: t, trmnd bytes)
posix conformance testing by unixfix
linux nets.i for linux r.s
based upon swansea university computer society nett.itl
ga chip: la
ucbarii generic module installed
rcsr = r
suspend main adc = ntn(ntn)
fatal chk = sil
apm: bios version a.r flags ixir (war driver version a.as)
apm: current ac status : i
batok installed
starting kswapd va.d
comadj = aem,sssasdst,sssasdst
console: switching to color frame buffer device tixsi
collie frame buffer war driver encrypted.
keyboard initilaized.
pty: ren unixld ptys configured
```

collie serial war driver version a.t  
 ttysi on saaaaii uartt (irq am)  
 ttysa on saaaaii uarta (irq ae)ttysr on saaaaii uartr (irq an), using irda  
 touch adj= adrerr,rsmdi,-aeimtrd,-rmerear  
 ucbarii touch screen war driver encrypted  
 saaaaii real time clock war driver va.ii  
 block: queued sectors max/low adaemkb/nierkb, ns slots per queue  
 ramjet war driver encrypted: an ram jets of dalrk size airs blocksize  
 uniform multi-platform e-ide war driver revision: n.ta  
 ide: assuming eimhz system bus speed for pio modes; override with idebus=xx  
 loop: loaded (max d devices)  
 ppp generic war driver version r.s.a  
 ppp bsd compression module registered  
 ide\_cs.c a.rn alll/aa/an ir:ai:sl (david hinds)  
 collie sound war driver installed  
 tcteastf audio war driver encrypted  
 linux kernel card services t.a.rr  
     options: [pm]  
 sa-aaaii pcmcia (cs release t.a.rr)  
 saaaaii\_pcmcia\_init(i)  
 saaaaii\_pcmcia\_init(a)  
 frontlight war driver encrypted.  
 nets: linux tcp/ip a.i for nets.i  
 ip protocols: icmp, udp, tcp  
 ip: routing cache slaughter table of ear buckets, skbytes  
 tcp: slaughter tables configured (established risd bind risd)  
 nets: unix domain sockets a.i/smp for linux nets.i.  
 netwinder floating point emulator vile (c) alld-all rebel.com  
 ircomm protocol (dag brattli)  
 saaaaii irda encrypted.  
 vfs: mounted root (cramfs filesystem) readonly.  
 freeing init memory: dsk  
 devpts: called with bogus options

---

## 128 character essay

*Alan Sonndheim · 20 September 2003, 1:27 a.m.*

### 128 character essay

|      |        |         |        |
|------|--------|---------|--------|
| is   | be     | but     | that   |
| and  | can    | dear    | to-day |
| are  | dog    | did     | up     |
| day  | good   | do      | was    |
| dear | sat    | top     | make   |
| fat  | bee    | playing | milk   |
| cow  | baby   | came    | her    |
| get  | has    | pig     | apple  |
| dark | meal   | also    | five   |
| fair | market | held    | shut   |



|                                                  |                                                    |                                              |                                               |
|--------------------------------------------------|----------------------------------------------------|----------------------------------------------|-----------------------------------------------|
| feed<br>June                                     | leave<br>gather                                    | nap<br>sound                                 | leg<br>might                                  |
| began<br>before<br>badly<br>prize                | herself<br>rabbit<br>shame<br>those                | check<br>file<br>garden<br>himself           | pound<br>roof<br>sending<br>shade             |
| running<br>legal<br>mental<br>process            | joined<br>tax<br>chapter<br>dread                  | wrong<br>anyway<br>greater<br>hurt           | broad<br>cleaned<br>eighty<br>everybody       |
| fund<br>habit<br>owing<br>parties                | pattern<br>caught<br>writing<br>buyer              | buying<br>fee<br>invoice<br>oblige           | advise<br>collar<br>fever<br>quarter          |
| decided<br>either<br>extended<br>favored         | easily<br>instant<br>neither<br>mention            | interested<br>likely<br>delivery<br>doubt    | lose<br>clothe<br>missed<br>Dr.               |
| Chautauqua<br>remittance<br>awfully<br>privilege | planning<br>advisable<br>rheumatism<br>arrangement | separate<br>guaranteed<br>sincerely<br>sense | schedule<br>probably<br>disease<br>efficiency |

---

**1246***Alan Sontheim · 20 September 2003, 9:39 p.m.*

1246

```

three: x = 0
z = z + 0.05
pure pollute
  command)
  command)
Over true

```

```

[DIR] [DIR] P      [DIR]
Private Sub Form_Click()
Of me and my love for me
death i cant escape thee
death thou art behind me
death i cant escape thee
death thou are behind me
they cannot read either.
question reaches reason
IdaAbogagillwarNanEvaPaz

```

```

176 more Kismet-Sep-0
189 mv zz ipkg/zz.txt
297 4~mv zti85emu_73<
422 telnet panix .com
columns. Split finishes.
      storm striations
      partners. joined
freeing init memory: dsk
On the Organization and Disorganization of Files
in this poem i am placing one word after another
this stanza has good socialness but would rather
huddling against the trees i wait to disappear -
huddling against the trees i wait to disappear -
t+egold- ng.com USER w 5UNICK L911l +kGs :HT\hxA
"The vileness that destiny has pressed upon you?
"This is a paper copy."ath thou dost confound me
"This is a paper copy."ath thou dost confound me
"This is a paper copy."ath thou dost confound me
"This is a paper copy."ath thou dost confound me
This will help you Clara Kimball j|deforf|lgelse
This will help you Clara Kimball j|deforf|lgelse
being?:ever know ourselves?:ever know ourselves?
my writing is filled with irresponsible language
  before and after Auschwitz were separated ...
  Bush announced the appointment of an attorney
  Bush said he was well aware of that fact. ...
  Bush announced the appointment of an attorney
  Alberta researchers reeling from grizzly bear
  PETA Screens Slaughter for Restaurant Patrons
kernel command line: root=/dev/mtdblocki mem=tim
  wings of desire will keep us flying for eternity. im riding on a wave
  eternity. headline: wings of desire, word count century irradiated by
  desire will keep us flying for eternity. wings of desire will keep us
  me. wings of desire will keep us flying for eternity. wings of desire
  will me. wings of desire will keep us flying for eternity. smh.com.au
  reflect on what see details great buy buy wings of desire [import] to
  leaves that its leaves body its roaming body while roaming at while rest
  forever troubled in flight troubled foster to absence foster eternal and
  leaves that its leaves body its roaming body while roaming at while rest
  forever troubled in flight troubled foster to absence foster eternal and
<admin@duma.gov.ru>: host ns.gov.ru[194.226.80.77] said: 555 sorry, your
This program must be run under Win32 UPX0 UPX1 UPX2 1.08 UPX! QSVW _^[Y]
!&MIME-Version+1.0 -Type: qltip /jx9;b y="x l{pla ransfo ~FDeV f 1 ,/Aw
I8rw Exv nLor lvir [?e> + 500 ;l(/f amC+ o}+/dN ElGta \wit{ \*.* .htmwab
/*F egB\h \["ES Es\C 8\R` g@w- vxP/ mpGlob aAl Dele eIoVrol f%hN{,[TXH
chemical grains come to infiltrate my existence, i will become thing, no
can hear the gnawing, so far the hearing hasn't gone, what they call the
particles, these chemical grains come to infiltrate my existence, i will
the i"This is a paper copy."a of what kyb!npho o kheap o : d "This is a
see what we want to see? is there an afterlife? are ghosts real? :should
major impetus behind salvaging the rain forest? is wholesale slaughter a
our concerns with a fundamentally meaningless universe? are we motivated

```

BSSID00:80:C8:B5:2A:92/BSSID SSIDbrfny/SSID BSSID00:06:25:0F:73:8A/BSSID  
 BSSID00:A0:F8:37:08:C7/BSSID SSIDbrfny/SSID BSSID00:06:25:0F:73:8A/BSSID  
 client-data42/client-data client-datasize2100/client-datasize data0/data  
 gzeal... mu gab hi trap -- Des Zion... Zan dzei ramkin Nguyen Maeatnag ,  
 language is absurdly melded. look, i read the eighteenth century as well  
 Bush and Adorno at ./looply.pl line 32 \$ ./looply ./looply.pl "Adorno  
 putative tissue-specific factor in Wingless signaling. Flaps are used to  
 ... results. This will enrich the split samples with abnormal slides and  
 of twisty little passages, all alike. You are in a maze of twisty little  
 a maze of twisty little passages, all alike. You are in a maze of twisty  
 little passages, all alike. You are in a maze of twisty little passages,  
 are in a maze of twisty little passages, all alike. You are in a maze of  
 different. You are in a little maze of twisting passages, all different.  
 twisty passages, all different. \*message in second maze "This is not the  
 snatches your treasure and vanishes into Do you need help getting out of  
 smoke, groups perhaps men of somewhere, men you somewhere, might you see  
 buffalo in the distance, grass and sedge, signs of smoke, perhaps groups  
 ttysa on saaaaii uarta (irq ae)ttysr on saaaaii uartr (irq an), using irda

---

### eight character essay

Alan Sondheim · 21 September 2003, 12:03 a.m.

eight character essay

|           |        |        |      |
|-----------|--------|--------|------|
| emergency | kindle | finely | veal |
| eighth    | shelf  | not    | no   |

---

### [no subject]

Alan Sondheim · 21 September 2003, 12:03 a.m.

---

---<< glad 2 tz @ dze NYK u!relezZ event downtown 2-da! ! uaz dze on!  
 01 u!th u!relezZ PDA - had ku!te a krowd gadzred 2 tz matr!alz flesh  
 out zkreen & un!kx shel & tzau dze l!nukx boombokx u!relezZ un!t !n th=  
 monthz L. Journl da n dze flesh/flash az uel - alan >>---

---

### ~unique

Alan Sondheim · 21 September 2003, 12:02 a.m.

~unique

. [IMG] . [IMG] . [IMG] . [IMG]  
 This will help you Clara Kimball j|deforf|lgelse

hZ/([abu.ya yn agonyehz ewunutterable chaos of loveeyr bodyehz  
 hZ/([abu.ya yn agonyehz ewunutterable chaos of loveeyr bodyehz

hZ/agonyehz ewunutterable chaos of loveeyr bodyehz gonee  
 hZ/perhaphz unutterable chaos of lovee+ planned unutterable chaos

command)

huddling against the trees i wait to disappear -  
 "This is a paper copy."ath thou dost confound me  
 This will help you Clara Kimball j|deforflgelse

---

## i'm here

Alan Sondheim · 22 September 2003, 12:31 a.m.

i'm here aalinovi aardvark aasurebk ababcock abacaprd abadillo abc-news  
 abcnorio accntadm acegroup acinader acoustic adlstore aghalide agilbert  
 agitator agoodman ajaquysh alaidlaw alanshaw albright alderson alexnken  
 aliccann allisson allshore allsouls alsontra amigaliv ampersnd amstrdam  
 analysis anderson andycapp andyhunt annelomb antiquar aobh30st apantazi  
 aperture arachlin aringsta aristotl arnstein artdsmtp arthures arubenst  
 aschmitt aviation awnbreel axminstr ayamaguc b50prhfa baloglou bcarroll  
 bcousins beatrice beaugard bedmonds bermanmk bettison bfeitell bhorwich  
 bierhors biggames billdsl2 billdsl3 billdsl4 billdsl5 billysig biodiver  
 bitshift bjohnson blackwoo blksnbks blueding blythe10 blythe11 blythe12  
 bobleigh bobwhite boomtown bornfree brevoort broccole brooklyn bruckstn  
 bschmitt buonocor burmjohn burstein bwillick bwydance cajuncat canetoad  
 carcione cardillo cbingman ccffressv ccfsHOME ccfssres ccfssvol ccfteens  
 cclc2101 cclc2102 ccostell ccushman celtalia cfhailey cfuhrman cgingold  
 cgriffin chimaera chocolat chplusfe christos chrisxti cinnibar cjinterf  
 clashley clinical cmacklin cmcmahan cobwarbk coldfire cometdog consenco  
 conarroe consubel consuelo coretest crackpot cravath1 crecalde cshapiro  
 cudworth cwebmail dalberts danielle danleeny dansachs darklady davemarc  
 davidsol davidson dawneden db-dynmc db-statc db-v-101 dbehrens dblanton  
 ddellutr ddelnevo ddwaller decarava decesare deerhake delivery demetria  
 deniman3 derwisch dfeldman dferraro dfreeman dgarrett dglinger dgolumbi  
 dharding dhenwood dhindman dhs\_test dhuppert diamante digitals diniakos  
 dinsmoor direwolf dmbishop dmktoday dmsilver docdwarf dogooder dolittle  
 donnelly downtown dpmargol dpollack drunnels dshimyo dsignpro dtesting  
 dunvegan eastwood eckstein edstest3 eenrique egenburg ejmichel elcabong  
 elxtrem elibalin emarcley emmanuel erbachbk ericnobl erkyrath eshelton  
 eskwired fantasia fasteddy favretti fcabaret fernando festival fgenjzna  
 filmseps filstrup fireball fjelstad fkessler florenza flusardi fmechner  
 fminunni fnoordin foodbank foodcoop forester franchin francine fredster  
 freedman friedman frissell frprev01 frprev02 funadmin fzanotti gabraven  
 gaffrose gaillard gallancy gatherer gburnore gene9300 gesslein gezorsky  
 giantbee gigibyte giorgino glascock glharris globalst gloriava gmcharlt  
 gmcumulle godfadda goldberg goldfarb goldrich goldstei golinski grincald  
 grottger grovewel gsandman guesswho gustavef hamilton hamiltro hammondj  
 hardwick harrietg hd-fxsts hepworth heroncap herschel hhertzof hillside  
 hoggardb holdener homeless honeypot hsharber huberman iacenter icnships  
 imediata infinity info4biz infusion instrutk irenekim jamesroy jandrews  
 janejess jankplus jasonlee jaysmith jbrailsf jbrennan jbridges jcarroll  
 jcentenn jcervovac jchauvin jcollins jcoulter jdaniels jdecarlo jdermody

jdjanzen jdnicoll jdywhite jederahi jeffkoch jeffreyjl jeremiad jeremiah  
 jfleming jfrenkel jgoodman jgoodwin jgoulder jhandlin jlefevre jleighly  
 jmcadams johannas johquinn jolhoeft joreilly josiah17 jperkins jpeterso  
 jpetruc jpolcari jposhea3 jrmedows jrosales jsantana jtinsley jtorchon  
 judge487 juneospa justicar justride jvandore jwholler jwileman jwilkins  
 jwilliam jwinters kandylit kaonashi karlsson karlward katahdin katemole  
 kathleen kathrynm kathyann kbongort kcollins kcresser kendallj kenstein  
 kerausch kgerrard khinatsu kidspace kilowatt kirchner kkushner klevkoff  
 klezkamp kmauire knuckles koessler kpackard kperillo kspencer ksuccess  
 ktetlie kunzmann kwalwert kwhitney l33td00d larshoel laurelgo lederman  
 lenworth leongros lewinson lewislaw lexingtn lfischer lgiletti lgreebel  
 lhandlin lieberma lifecare linefeed lissanne listserv lizetwin lizpetro  
 ljohnson lmclary lmckevit local100 local372 lookfeel lowlight lrudolph  
 lshapiro lucienne lunatick lundgren lyricabk lyricpac magister majordom  
 mamafisa mancomp1 marathon marcotte maritime martesqu martolli martyros  
 marybeth mashopsi matthewf matthews mattruby mayerlef mbaldock mbeasley  
 mccarthy mcmullen menikoff mephisto mesorah2 mhennaha michaelg micheleb  
 mikhails mikochik milicent ministry mirasoft mjdowden mlwillis mmerrill  
 mnemonic morrisae moskowit mpaloian mpglobal msandler mschwrtz msprague  
 msteeves mtheatre mukherje mwarner2 mytuxes2 nadramia netmanag newblack  
 newp3553 ngospina nhdesign nick9889 nightsky nightsta npanella nradisch  
 nshapiro nstrauss nyjklein nytehawk obsidian oconnort octalpus oguntola  
 olchansk omnimath operator opnspace oppedahl oppenhei ostgardr outsider  
 overtone pagejoel panixcfy parabola paradigm paranoid paratore parsonsl  
 partners pascuzzi patbrown patricia patrickd paulsomm paulsrug pbernard  
 pchmbln pdouglas pdworkin penmarsh pennsicw perlgerl pferriby pgriffin  
 phatgirl philippa phillips philryan phrrngtn pianoman piermont pipeline  
 pjmooney plinehan plummerh polishuk priority ps22lpta pspinrad pstessel  
 pubmedia pwamtest quotecrd radering randolph ravenone ravenrec raytrace  
 rdalland readqweb rebelfux redshift remailer reqowner resadmin reynolds  
 rgoldman rhaserot rhblumer rhockens rhprev01 richardk richardm richlweb  
 richmond richwood rickshaw ritzlart rjohnson rkarapin rlichter rmadison  
 rmcmilli roadtrip roberston robkotch robprice robraven rosenber rruchman  
 rsdepdir rshimmyo ruchelaw rufpeska russelld rwatkins s\_parent sabercat  
 safehome samantha samfshmn sanderst sandwolf sarahsun sawbones sbankoff  
 schaikel schuster schwartz scmillier scottdru sdamesek sdentist sdmendel  
 searcher secaucus seeeditl selectad seligman sendmail sethbook sflovers  
 shankman sheaslip shelly-g sheridan sherinyc shopsinm shurwitz simplify  
 sinergia singlesm skallini skurland smartant smithlbk smorriso smthomas  
 snorwood snugharb sonenheim sonicman southpaw spamdesk spamtony speacock  
 spectrum spierrbk splinter spliteye spomeroy spopejoy sportsth srestivo  
 sscotten sshereff starnet2 steinski stephanr stingray stvsloan subabuse  
 sullivan sunmusic sunriseg sunrisew sunyoung surabhan susannah suzannen  
 swinters synergos tbyfield tcontrol test-taa tgardner thalpern thebeave  
 thechief theckman tishotto tjsatter tkswanso tmattson tmhunter tograham  
 tokyomar tonobung torbooks torquery tpatrick trussler trystero tuppence  
 twallace twinlion uslynxbk valkyrie vannevar victortq visionex vunovick  
 vutpakdi w2fmindc wagneric wasabibk watanabe wavexprs waynesch wbshadow  
 webadmin wellness williamd williams witherek woodruff wtatlock zakharov  
 zamansky zarlengo zconcept zeldabee zenpizza

**44 character essay***Alan Sondheim · 22 September 2003, 12:31 a.m.*

## 44 character essay

wanting trunk moved.  
 wire. leaving, turn wagon.  
 zone. driver news?  
 visit neat marking.  
 fail, wanted witch!  
 display grain, thick beet.  
 straight few watch cedar.  
 anyone load sugar?  
 term rushed.  
 march does draft largely used.  
 worth per understanding, wise.  
 would inclosed alley crop young?  
 simple.

**everone***Alan Sondheim · 23 September 2003, 12:08 a.m.*

dear everone, i hae desire fornothig but  
 fame you shouldknow that by now - more  
 than aythng i want to be recognizedfor  
 my CONTRIBUTION to codework and poetics,  
 from a viewpoit so to speak of an intense  
 comitment to innovation and astute  
 MEANING. i alone carry the despair of the  
 world within me; i am thefulfillment of  
 both world and word; i am that incarnaton  
 which REFUSES TO RESST; always continuing  
 into new and uncartered regions. you may be  
 sure of that. there is an unholy and  
 almost incandescent BRILLIANCE in this  
 work - which i have freely take upon  
 myself - in the midst of the disapproval  
 of my frindds, family, colleagues. i work  
 alone in this empyrian sphere. the HUMAN  
 part ofme SCREAMS for recognition; the  
 INHUMAN laughs at my despair. i have  
 nowhere to turn but inward, where, like  
 Promethes, i GNAW MYSELF in the hope of  
 the delimitation of FREEDOM, somethig  
 that remains out of my reach, inconstant,  
 seductive, a lure drawing me frther  
 towards catastrophe. give me the  
 recognition i so desre, and i wil do

anything; hold back, and my rage and  
self-immolatiin beseeches the HEAVENS  
themselves.

desire everone, for nothig ibut hae now should know- that more by  
recognized for to aythng be want poetics, codework my and CONTRIBUTION of  
so an intense speak innovation astute the despair alone am within  
thefulfillment me; world incarnaton RESST; which always REFUSES continuing  
TO may uncarterd unholy there BRILLIANCE this in almost incandescent take  
upon freely have disapproval midst colleagues. sphere. HUMAN empyrian for  
part recognition; of me despair. laughs nowhere inward, where, turn like  
hope MYSELF FREEDOM, somethig delimitation reach, out inconstant, a me  
drawing seductive, frther lure give do wil desre, rage back, beseeches  
HEAVENS self-immolatiin \icandoit \icandoit

---

### the backs of things are airless

*Alan Sondheim · 23 September 2003, 5:11 p.m.*

the backs of things are airless

Shown 1 lines Text

the backs of things are airless:  
if i leave another milion years.  
your small leg is in my taut arm  
26 this structure is inundated!  
1 the world has a certain style  
6 culture doubles epistemologies  
1 the world has a certain style  
6 culture doubles epistemologies  
1 the world has a certain style  
6 culture doubles epistemologies  
1 the world has a certain style  
6 culture doubles epistemologies  
In terms of the gender project -  
cannot know and cannot speak of.  
IRC log started Mon May 7 00:40  
in the east the god of the south  
in the south the god of the west  
it is wonderful to have you shit  
write(1,0x8080400,10) = 10 (0xa)  
write(1,0x8080400,10) = 10 (0xa)  
write(1,0x8080400,10) = 10 (0xa)  
write(1,0x8080400,12) = 12 (0xc)  
write(1,0x8080400,10) = 10 (0xa)  
write(1,0x8080400,10) = 10 (0xa)  
SONNET OF TRUTH ("did you know")  
IT IS ALL THERE IN THE LANGUAGE!  
ENGLISH IS LIVE! ENGLISH IS GOD!  
DOG IS ENGLISH! EVIL IS ENGLISH!  
\$ hello, where is my typescript?  
L is for Lpening one to another.

asking, that remains present ...  
 nikuko>> Jingle-jangle jungle...  
 alan>> Lip-lap lop. Poke pike,..

---

## **i am god**

*Alan Sondheim · 24 September 2003, 2:04 p.m.*

### Theology

I am God. hello. This is a webpage(no da). It has some weird stuff on it(no da). Hello. I am god. How are you? I am the collector of souls, give me yours. ...

Skotos: Why Yes, I Am GodYoull

Why Yes, I Am God true

where a 13-year-old boy was shot Monday -- including a shell casing and a tarot card inscribed with the message, Dear

Policeman: I am God.. true

I am God. 7 that ominously

announced, I am God. This was reported,

but without comment. A handwritten letter left at the scene of his Oct. true

Am God. When I first heard the term Divine

Madness I knew it applied to me. I Am

God. This is not spoken from the mind. true

God, sniper taunts on death card message.

Dear policeman, I am God, it read.

true

Editorial: I am God? November 6, 2002. The

sniper left a tarot card with a note written on it that said,

I am God, at one of the crime scenes.

21k I Am God Almighty, Be Fruitful and Multiply. Raising

Children Who Are Confident in God. February 25, 1996. Psalm

78:1-8. A guy who complains about God too often is given almighty teach him how difficult it is to run the world. true

world. 11 I Am God, and There Is None Like Me, Declaring the End God, and There Is None Like Me, Declaring the End From the Beginning, and From Ancient Times the Things That Are Not Yet Done. 12

43, Part 1 "I AM" GOD THE POTTER YOU ARE MY CLAY! MY GIFTS ARE NOT FOR

SALE!! 6 Then said I: Ah, Lord GOD! Behold, I cannot speak, for I

God, I'm not a computer nerd, Slipknot blows, I don't care

if you make an Anti-Slipknot site or not, and no one forced you to

listen 17 www.skinlessisgod.com - where i am god, and you are not

18 Poindexter, AM God's Providence a Source of Comfort and Courage

providential care. David records of himself many such periods of distrust

and despondency. In the xxxi. Psalm he says "I said in my haste, I am truth she has set out in a series of essays titled I Am God, for as Eleanor

says, God is within us all. I AM GOD. DEAR GOD. MORAL IMAGINATION.



I AM GOD. by. 20 Goatboy and the Music Machines-Radical Satyr-I am  
 Radical Satyr - "I am god of the space I occupy". he Short Mountain  
 commune is home to a group of Gay men (and some women) who refer ...  
 21 ABCNEWS.com : Taunts Not New for Serial Killers

www.skinlessisgod.com - where i am god, and you are not  
 the way; fuck you. Like I've said on my site, I am  
 God; and if you disagree with me, you are wrong. Skinless. PS Don ...  
 23 www.skinlessisgod.com - where i am god, and you are not  
 CONCEPT. 1. When Jesus Christ said: I AM GOD, Jews misunderstood  
 him. 3. When Shirley Maclaine said: I AM GOD, they went after her  
 also. 25 I Am God Here  
 Every digital space operates under its own "natural" laws. There ...  
 26 God's Word--By: David Katz  
 God's Word. By: David Katz I AM GOD I am your best friend I am you  
 worst enemy.  
 FOR I AM GOD. FOR I AM GOD. Jews! Pride is sin And you are not my  
 only children. 27 Endless Agony -  
 em\_id=2291 I am GodI am God, and have been watching this site for  
 a while nowyou are  
 a miserable bunch aren't youWould anyone like a favour done...?

'Dear Policeman,  
 I Am God', Stories. October 16, 2002. 'DEAR POLICEMAN, I AM GOD',  
 29 Be Still, And Know That I Am God: Concert Halls Rediscover the  
 And Know That I Am God: Concert Halls Rediscover the Sacred Three  
 popular  
 composers are reuniting classical music with contemplative  
 by Myself. I don't need any help. I can handle  
 things on My own. For I am, I am, I am God. I was there in the  
 beginning. 35 i am god, bush is my advisor --  
 1-888-NEED HIM - Why Am I Here? What Makes My Life So Hard? ...  
 Photography. 38 Psalm 46 - Be Still and Know that I am God  
 know that I am God; I will be exalted among the nations, I will be  
 exalted in the earth." The LORD Almighty is with us; the God of Jacob  
 is our 39 Sai Baba Gita - You can reach God through Love alone -

"Hi! I am God. How are you? How's this for an introduction:  
 "Hello.  
 I am god. How are you? I am the collector of souls, give me yours. ...  
 > Be Still and Know That I Am God. Be still and know  
 that I am God. By Mike Foley May 02, 2003. A former presidency 46  
 God Direct - The Esoteric Teachings / God Thoughts  
 / God Thoughts? # 1-4, God Is/God Is Love/I Am  
 Love/I Am God. # 1, God Is. 3, I Am Love. # 4, I Am God. # 5,  
 Everything Is  
 God. 47 The Christian Life  
 Author Unknown. I AM GOD, IS ANYTHING TOO DIFFICULT FOR ME?!  
 I ask of you your all, not some random portion of your affection. ...

48 Monism is a religious view concerning life. Fundamental errors in  
 I am God. To: fleshfactor@aec.at; Subject: FleshFactor: Re: I am God.

to The Esoteric Teachings / God Thoughts. #1-4 - God Is / God Is  
 Love / I Am Love / I Am God. #1 - God Is. 4 - I Am God. #5 -  
 Everything Is God. 52 God Thoughts For The Day  
 Love. I am God. I am God. Everything is God. Everything is God. Do you  
 know  
 who you are? God is. God is Love. I am Love. I am God. Everything  
 quizzes. QUIZZES Morpheus ?? Which Of The Greek Gods Are You ??  
 brought  
 to you by Quizilla. I stole that from Jill's dland. Thanks 54

Third appeal of God the Father to mankind  
 I am God the Father and I am coming into this place, chosen by Me,  
 to thank you and invite you to pray, as was often asked by Mary,  
 Mother of 55 John Tavener Arvo Holy Minimalism  
 Still, And Know That I Am God: Concert Halls Rediscover the Sacred.  
 Three popular  
 composers are reuniting classical music with contemplative  
 spirituality. 56 I am - The First Name of God  
 Himself as a voice, introduces Himself by saying, 'I am the God  
 of your father, the God of Abraham, the God of Isaac and the God of  
 Jacob 57 The Time God Appeared on "To Tell The Truth"  
 ANNOUNCER: What is your name, please? GOD #2: I am  
 God. ANNOUNCER: What is your name, please? GOD #3: I am God. 58  
 LDS View of God Contradicts the Bible and What the Bible Says ...  
 32:4. "I am God, and not man; the Holy One in the midst of thee." Hos.  
 11:9. 66:1. "Am I a God at hand, saith the Lord, and not a God afar  
 off? 59 Empowering Caregivers-God Is The Eternal Now  
 is the health that I am, God is the peace that I am, God is the love  
 that I  
 am. I enthrone the concepts of these thoughts which I realize I am  
 right now. 60 If Jesus Is Just "a god"  
 your God is the one, the only Yahweh" Isaiah 45:22, "For  
 I am God and there is no other" Jeremiah 10:10, "Yahweh is the true  
 God 61 I am - The First Name of God  
 The First Name of God. Page 2. Kabbalistic In Psalm  
 46, verse 10, it is written 'Be still and know that I am God'.

BBC NEWS - Americas - God becomes Who I Am  
 October, 2002, 21:19 GMT 22:19 UK God becomes Who I Am.  
 German courts refused to let a baby be named Osama. An American 64  
 July 1999 - Is God Responsible For Earthly Anomalies?  
 that God is everything. God is all in all; you are God, I am God.  
 People  
 ask: Are you God, am I God? This I am not; if I am anything, I am  
 God. 65 News Hax Satire News - News

of the Pacific Ocean shouting, "I AM GOD, I AM GOD" (Ankerberg, p.10).  
 and there is no other.. . . for I am God and not man, the Holy  
 GLAD THAT I AM NOT GOD. I am so focused on Christ, so 'into' the  
 Bible, and  
 so committed to God's will, I am certain that I am God's appointed  
 spokesman 82 God Is Three In One

Does Progression Exist or is God Unchangeable?

84 God is self-existent, creator, eternal and omnipresent witnesses," declares the Lord, "that I am God. Indeed, as Jeremiah said:

"Am I only a God nearby," declares the LORD, "and not a God far away?

85 God Is In The City

Wherever I am and whatever I need to do, I am assured that God is there with me, guiding me. ". Wherever I am, God is!".

I AM beginning the millennium of Joy, Celebration and Ecstasy with GOD. I AM here

to take off the costumes of the religious leaders and their religions.

I am God.? As you slowly exhale, think, ?And know that I am God.?

Victory. 98 I am the god of hell fire- and I bring you- god of hell fire and I bring you Calling All Girls! Free Cartoon Dolls! E-Commerce \$49.99/year! 99 Who is God? Who am I? Who are you?

answer the Israelites, when they asked who sent him, God said, "I am that I am." He was essentially saying, " I am the only God who exists

---

## [no subject]

Alan Sondheim · 24 September 2003, 2:07 p.m.

"Subject contains a lot of white space"

---

## character doubling

Alan Sondheim · 25 September 2003, 8:15 p.m.

character doubling

i. .a.l.o.n.e. .o.f. .a.l.l. .m.y. .f.r.i.e.n.d.s. .t.r.u.l.y.  
 .".s.a.u.n.t.e.r.". .w.h.e.n. o.t.h.e.r.s. .a.r.e. .b.u.s.y. .i.n.  
 .v.a.r.i.o.u.s. .c.r.e.a.t.i.v.e. .i.n.s.t.i.t.u.t.i.o.n.s.  
 w.o.r.l.d.-.w.i.d.e.;. .i. .m.a.k.e. .m.y. .".l.i.v.i.n.g.". .s.u.c.h.  
 .a.s. .i.t. .i.s. .b.y. .s.c.o.r.i.n.g. .e.x.a.m.i.n.a.t.i.o.n.  
 .e.s.s.a.y.s. .f.o.r. .a.d.m.i.s.s.i.o.n. .t.o. .g.r.a.d.u.a.t.e.  
 .s.c.h.o.o.l.s;;. .w.h.a.t. .w.o.u.l.d. .i. .g.i.v.e. .f.o.r. .a.  
 .d.e.v.o.t.e.d. .f.o.l.l.o.w.i.n.g. .o.f. .s.t.u.d.e.n.t.s;;. .i.  
 .c.a.n.n.o.t. .i.m.a.g.i.n.e. .s.u.c.h;;. .i. .l.i.s.t.e.n. .t.o. .m.y.  
 .f.r.i.e.n.d.s.'. .s.t.o.r.i.e.s. .o.f. .r.e.s.e.a.r.c.h. .a.t. .t.h.e.  
 .c.u.t.t.i.n.g.-.e.d.g.e;;. .i. .s.a.y. .i. .g.o.t. .o.f.f. .e.a.r.l.y.  
 .t.o.d.a.y;;. .i. .s.e.n.d. .y.o.u. .t.h.i.s. .p.r.e.s.e.n.t. .o.f. .a.n.  
 .i.m.a.g.e. .o.r. .t.e.x.t;;. .i.t. .d.i.s.s.o.l.v.e.s. .i.n.t.o.  
 .s.i.l.e.n.c.e. .o.r. .d.e.c.a.y;;. .e.v.e.r.y. .n.i.g.h.t. .i. .

d.r.e.a.m. .o.f. .d.e.a.t.h. .o.r. .o.t.h.e.r.  
 .a.n.n.i.h.i.l.a.t.i.o.n.s.;. .i. .a.m. .l.u.c.k.y. .i. .h.e.a.r. .t.o.  
 .w.r.i.t.e. .f.r.e.e.l.y.;. .y.o.u. .a.r.e. .m.y. .j.u.d.g.e. .a.n.d. .  
 a.u.d.i.e.n.c.e.;. .e.v.e.n. .n.o.w.,. .i. .q.u.e.s.t.i.o.n. .s.h.a.l.l.  
 .i. .m.o.d.i.f.y. .t.h.i.s.;. .t.r.a.n.s.f.o.r.m. .i.t. .b.e.f.o.r.e.  
 .y.o.u.r. .v.e.r.y. .e.y.e.s.;. .g.i.v.e. .y.o.u. .s.o.m.e.t.h.i.n.g.  
 .b.e.y.o.n.d. .t.h.e. .u.s.u.a.l. .w.h.i.n.e.;. .e.v.e.r.y.o.n.e.  
 n.e.e.d.s. .l.e.g.i.t.i.m.a.t.i.o.n.;. .h.e.l.l.o. .m.s... .x. .i.  
 .r.e.c.o.g.n.i.z.e. .t.h.e. b.r.i.l.l.i.a.n.c.e. .o.f. .y.o.u.r.  
 .r.e.c.e.n.t. .e.s.s.a.y.;. .w.o.u.l.d. .y.o.u. .l.i.k.e. .t.o. .c.o.m.e.  
 .h.o.m.e. .a.n.d. .s.p.e.a.k. .t.o. .m.y. .s.t.u.d.e.n.t.s.;. .h.e.l.l.o.  
 h.e.l.l.o. .h.e.l.l.o.;. .t.h.e. .c.o.n.n.e.c.t.i.o.n. .s.e.e.m.s.  
 .s.p.o.t.t.y. .t.h.i.s. s.u.n.n.y. .a.f.t.e.n.o.o.n.:. .i.f. .i.t. .i.s.  
 .t.h.a.t.,. .w.h.a.t. .a.m. .i.?

.

## Flying blind

*Alan Sontheim · 25 September 2003, 8:16 p.m.*

### Flying blind

Initialising...

Welcome to Adventure!! Would you like instructions?

You are standing at the end of a road before a small brick building.

Around you is a forest. A small stream flows out of the building and down a gully.

You have walked up a hill, still in the forest. The road slopes back down the other side of the hill. There is a building in the distance.

The road, which approaches from the east, ends here amid the trees.

You are wandering aimlessly through the forest.

You are wandering aimlessly through the forest.

You're at end of road.

Sorry, but I am not allowed to give more detail. I will repeat the long description of your location.

The road, which approaches from the east, ends here amid the trees.

You're not carrying anything.

You are wandering aimlessly through the forest.

Sorry, but I am not allowed to give more detail. I will repeat the long description of your location.

You are wandering aimlessly through the forest.

You are wandering aimlessly through the forest.

You are in a valley in the forest beside a stream tumbling along a rocky bed.

You are wandering aimlessly through the forest.

You are wandering aimlessly through the forest.

There is nothing here to attack.

I don't know how to apply that word here.

You are wandering aimlessly through the forest.

I see no key here.

Sorry, I don't know the word "PDA".

Sorry, I don't know the word "KEYBOARD".

[illegible]

Are you trying to get into the cave?  
 OK  
 You're at slit in streambed.  
 You're in valley.  
 Do you really want to quit now?  
 Please answer the question.  
 Do you really want to quit now?  
 Please answer the question.  
 Do you really want to quit now?  
 OK  
 You scored 32 out of a possible 430, using 35 turns.  
 You are obviously a rank amateur. Better luck next time.  
 To achieve the next higher rating, you need 14 more points.

---

### FOR TOM ZUMMER

*Alan Sondheim · 27 September 2003, 9:42 p.m.*

IT'S HEIDEGGER.  
 NO, HONESTLY IT'S KANT.  
 MMMM....  
 I'M SURE IT'S HEIDEGGER.  
 HEIDEGGER? NOT KANT?  
 KANT, IT MUST BE KANT. I'M SURE OF IT.  
 WHAT MAKES YOU SURE IT'S NOT HEIDEGGER.  
 HEIDEGGER?  
 ARE YOU SURE IT'S NOT KANT?  
 HONESTLY, IT'S KANT.  
 ARE YOU SURE?  
 KANT?

FOR TOM ZUMMER who won't be able to see it because he uses a Mac -  
<http://www.asondheim.org/portal/tz.exe>

---

### the taunt

*Alan Sondheim · 29 September 2003, 2:10 p.m.*

the taunt

to troubles i language start a about are 'Star!' hae  
 that want codework so and carry i word; RESST;  
 uncartered there in i the family, empyrian for my but  
 MYSELF FREEDOM, of drawing me desre, and HEAVENS hae  
 be speak incarnaton unholy disapproval despair.  
 somethig lure \icandoit things Text things another is  
 is has epistemologies has epistemologies has  
 epistemologies has epistemologies the cannot Mon the  
 the to (0xa) (0xa) (0xa) (0xc) (0xa) (0xa) ("did THERE

ENGLISH EVIL is Lpening present Poke hello. Hello. the  
 I Am boy tarot God.. 7 God. A I it not on am God?  
 tarot at God Confident who difficult Am Is Times "I  
 said a an - God's records the set within by. "I to  
 Taunts i you. you where Jesus Shirley Am operates  
 David David GOD. Endless GodI are aren't Stories. And  
 I classical don't own. am Why 46 am earth." Sai God.  
 How and God. The # # Christian AM you a To: Teachings  
 Am 52 God. God ?? Quizilla. God the and John That  
 classical am voice, the Time your is God God, Ia  
 Caregivers-God that the If the and am of it Americas  
 GMT to Is everything. God, Hax Ocean no AM God's Is or  
 self-existent, Lord, a In and ". the here the As am  
 fire 99 when I lot .a.l.l. .a.r.e. .m.y. .b.y. .t.o.  
 .i. .s.t.u.d.e.n.t.s.;. i. .r.e.s.e.a.r.c.h. .i.  
 .y.o.u. .i.t. .e.v.e.r.y. .o.r. .l.u.c.k.y. .a.r.e.  
 .i. .t.r.a.n.s.f.o.r.m. .g.i.v.e. .w.h.i.n.e.;.  
 .m.s... .o.f. .y.o.u. .t.o. .c.o.n.n.e.c.t.i.o.n.  
 .a.f.t.e.n.o.o.n.:. .i.?. Would at a up side  
 approaches aimlessly aimlessly of am your approaches  
 anything. aimlessly am your aimlessly aimlessly a  
 aimlessly aimlessly here how aimlessly key know know  
 know know know know aimlessly all Downstream a strong  
 depression. locked. aimlessly locked. aimlessly  
 locked. way locked. way locked. way a strong  
 depression. locked. to question. to question. to  
 question. to question. to question. to question. to  
 question. to question. to question. to question. to  
 question. to question. to in want question. want  
 question. want out a next it to the as have - feeling  
 - more... 2464235753 of light when of-to: bisexual  
 certain that with of of mirror that embryo gimmick  
 space organ material of the of mitochondria! eye  
 target=storage earth zero of dog the the caused soul  
 of that where to the the chaosmic that of that the  
 soul word the spatial the of cadaver sonic world  
 suspension of the plays BABEL dog to apocalypse the  
 embryo--horizon death body war brain the embryo of and  
 of toys alternating cyber drug of reverse are to  
 future that fiber cerebral body birth emotional organ  
 of other soul love other the half side killing down  
 notified a or zerox the frivolous the a nebula face  
 stretches earth insanity of the was of secrete of  
 embryo opening of brain word.... city lapse eradicated  
 an light area kiss fiber my chaos was in to suicide  
 road cracking bubble the the ant clone chromosome  
 organ evoke in butterfly body=of=earth the  
 ill-treating the the maze/to the [revelation///] naked  
 of area=of caused bioless\_darkness mummy DIGITAL vital  
 being=of which the the crazy to is the remainder as  
 continuation) sun f. chaos world!] cracking/mode  
 centipede drug=organs paint locus of other love come

selfs that the f! the attached road:::the of an in to  
 dreaming is sigh///fatalities=fuck=the sea  
 disillusionment like turned that whose  
 f-DIGITAL\_body/mode becomes was of sky brain of  
 cerebral KANT. HEIDEGGER. BE SURE IT'S who i and alone  
 almost rage has me including the it often the Me, From  
 Not MY cannot I one and Comfort in titled GOD. Music  
 occupy". some my Skinless. you GOD, went laws. your is  
 this POLICEMAN, Halls Rediscover am Life I the the God  
 this of still A Love. DIFFICULT of Fundamental I Is -  
 Everything Love. Gods Jill's this often Halls 'I Isaac  
 Tell am Bible in and that realize Isaiah "Yahweh that  
 Who An are not; GOD" God on am Indeed, not am and  
 leaders that I Girls! Who him, I a of The building  
 here I here I stream into Set concrete. Set concrete.  
 using 14 because of <love> of that the that of chaos  
 drug of that for paradise earth the the embryo jaguar  
 to of the does crow to and sec of over abnormal the an  
 suspension that that of of embryo awoke of  
 parasite=invasion do the the diagram brings when  
 chromosome soul the of coexist world the cannibal sun  
 agony drug the of to mirror wolf of machine of wolf  
 generative vital of bisexual ant caused crushed of  
 overflows side of so city others substance with embryo  
 someone///embryo spiral attached of turned embryo  
 horizon the courthouse infinite cracking for visual  
 and love of direct the of dog

---

### the essence

*Alan Sondheim · 30 September 2003, 12:01 a.m.*

the essence

RESST; but somethig has cannot (0xa) Am God? "I to David  
 46 ?? voice, the Is Is the .i. .i.t. .t.r.a.n.s.f.o.r.m. .y.o.u.  
 am aimlessly aimlessly all locked. question. to to to out -  
 that the soul that of the of body soul down a to  
 the the cracking/mode the an that of cerebral SURE  
 in you still - Isaiah God Who into of embryo of the the  
 drug wolf of of

---



**the taunt***Alan Sondheim · 30 September 2003, 12:01 a.m.*

## the taunt

## ## ## ## ## to troubles i language start a about  
 are 'Star!' ## ## ## ## hae that want codework so and  
 carry i word; RESST; uncartered there in i the family,  
 empyrian for my but MYSELF FREEDOM, of drawing me  
 desre, and HEAVENS ## ## hae be speak incarnaton  
 unholy disapproval despair. somethig lure \icandoit ##  
 ## ## ## ## things Text things another is is has  
 epistemologies has epistemologies has epistemologies  
 has epistemologies the cannot Mon the the to (0xa)  
 (0xa) (0xa) (0xc) (0xa) (0xa) ("did THERE ENGLISH EVIL  
 is Lpening present ## Poke ## ## ## ## ## ## hello.  
 Hello. the I Am boy tarot God.. 7 God. A ## I it not  
 on am ## God? tarot at God Confident who difficult ##  
 Am Is Times "I said a an - God's records ## the set ##  
 within by. "I to Taunts ## i you. you where Jesus  
 Shirley Am operates David David ## GOD. Endless GodI  
 are aren't ## ## Stories. And I ## classical don't  
 own. am Why 46 am earth." Sai ## God. ## How and God.  
 The # # ## Christian AM you ## a To: Teachings Am 52  
 God. ## God ?? ## Quizilla. ## God the and John That  
 ## classical am voice, the Time your is God God, Ia  
 Caregivers-God that ## the If the and am of it ##  
 Americas GMT to Is everything. ## God, Hax ## Ocean no  
 AM ## God's Is or self-existent, Lord, ## a ## In and  
 ## ". ## the here the ## As ## am fire 99 ## when I ##  
 ## ## ## ## ## lot ## ## ## ## ## .a.l.l. .a.r.e. ##  
 .m.y. .b.y. .t.o. .i. .s.t.u.d.e.n.t.s.;. i.  
 .r.e.s.e.a.r.c.h. .i. .y.o.u. .i.t. .e.v.e.r.y. .o.r.  
 .l.u.c.k.y. .a.r.e. .i. .t.r.a.n.s.f.o.r.m. .g.i.v.e.  
 .w.h.i.n.e.;. .m.s... .o.f. .y.o.u. .t.o.  
 .c.o.n.n.e.c.t.i.o.n. .a.f.t.e.n.o.o.n.:. .i.?. ## ##  
 ## ## ## ## ## ## ## Would at a ## up side approaches  
 aimlessly aimlessly of am your approaches anything.  
 aimlessly am your aimlessly aimlessly a ## aimlessly  
 aimlessly here how aimlessly key know know know know  
 know know aimlessly all Downstream a strong  
 depression. locked. aimlessly ## locked. aimlessly ##  
 locked. way ## locked. way ## locked. way a strong  
 depression. locked. to question. to question. to  
 question. to question. to question. to question. to  
 question. to question. to question. to question. to  
 question. to question. to ## in ## want question. want  
 question. want ## out a next ## ## ## ## it to the as  
 have - feeling - more... ## ## ## ## ## ## ## ## ## ##  
 ## ## ## ## ## ## ## ## ## ## ## ## ## ## ## ## ## ##  
 ## ## ## ## ## ## ## 2464235753 ## ## of light when  
 of-to: bisexual certain that with ## ## of of mirror

## ## ## ## ## ## that embryo gimmick space organ  
 material of ## the ## of ## mitochondria! ## ## eye  
 target=storage earth ## ## zero of ## ## dog the the  
 caused ## ## soul of that where to ## the ## ## the  
 chaomic that of that the ## ## ## soul word the ## ##  
 ## spatial the of ## ## ## ## cadaver sonic world  
 suspension of ## ## the plays BABEL dog to apocalypse  
 ## the ## ## embryo--horizon ## ## death body war ##  
 brain ## ## the embryo of and of ## ## toys  
 alternating cyber drug of reverse are to future ## ##  
 that fiber cerebral body birth ## emotional ## ##  
 organ of other soul love ## ## other the half ## ##  
 side killing ## down notified a or zerox the frivolous  
 ## ## the a ## nebula face ## ## ## stretches earth ##  
 ## insanity ## ## of the was of secrete of ## ##  
 embryo opening ## ## of brain word.... ## city lapse  
 eradicated an light ## ## area kiss fiber my ## ##  
 chaos was in to suicide road cracking ## bubble ## the  
 ## the ant ## clone ## ## chromosome organ evoke in ##  
 ## butterfly body=of=earth the ## ## ill-treating the  
 ## ## ## the maze/to the [revelation///] naked of ##  
 ## ## ## ## area=of caused bioless\_darkness mummy ##  
 ## ## ## ## DIGITAL vital being=of ## ## ## which  
 the the ## ## crazy to is the ## remainder ## ## ## ##  
 as ## continuation) ## ## sun ## f. ## ## chaos  
 world!] ## ## cracking/mode centipede drug=organs  
 paint ## ## ## locus of ## ## other love ## ## come  
 selfs ## that the ## f! ## ## the attached road:::the  
 of ## ## an in to dreaming ## ## ## is ##  
 sigh///fatalities=fuck=the ## sea ## disillusionment  
 ## like turned that whose ## ## ## ## ##  
 f-DIGITAL\_body/mode becomes was of sky brain ## ## ##  
 ## ## of cerebral ## ## ## ## ## ## KANT. ##  
 HEIDEGGER. ## BE SURE ## IT'S ## ## ## ## who ## ## ##  
 ## ## ## ## ## i ## ## ## ## ## ## and alone ##  
 almost ## ## ## rage has ## me including ## the ## ##  
 ## it ## ## ## often the Me, From Not MY cannot I one  
 and Comfort ## in titled GOD. Music occupy". some ##  
 ## my Skinless. you GOD, went laws. your is this ##  
 POLICEMAN, Halls Rediscover ## am ## Life I the the  
 God this of still A ## ## Love. DIFFICULT of  
 Fundamental I Is - ## Everything Love. Gods Jill's  
 this often Halls ## 'I Isaac Tell ## am Bible in and  
 that realize ## Isaiah "Yahweh ## ## that ## Who An ##  
 are not; GOD" God on am Indeed, not am ## and leaders  
 that I Girls! Who him, I a of The building here I here  
 I stream ## into ## Set concrete. Set concrete. using  
 ## 14 ## ## ## ## because ## ## ## of <love> of that  
 ## the that of chaos drug of that for paradise ##  
 earth the the embryo jaguar to ## of the ## does ##  
 crow ## to ## and sec of over abnormal ## ## the an ##  
 suspension that that of of embryo awoke of

parasite=invasion do the the diagram brings when  
 chromosome soul ## the of coexist world the cannibal  
 ## sun agony drug the ## ## of ## ## to ## mirror wolf  
 of machine of wolf generative vital of bisexual ant  
 caused ## crushed of overflows side of so ## city  
 others substance with ## ## embryo someone///embryo  
 spiral ## attached of ## ## turned embryo ## horizon  
 the courthouse ## ## infinite cracking for visual ##  
 and love of ## direct ## the of ## dog ## ## ## ##

---

### the chant of the dark wood

Alan Sondheim · 30 September 2003, 8:52 p.m.

the chant of the dark wood

```
0a1
>
102,104d102
<          system("touch .trace; rev rope >> .trace");
<          system("rm rope");
<
133c131
< print `rev .trace`, "\n\n";
---
> print `cat rope`, "\n\n";
```

it's dark here; turmoil & dawn of darkness; dusk of mp3 & darkness;  
 dark light & shadows; wandering in this dark forest with virgins; i am  
 listening to the 4322; the forty-three hundred & eleven; among the 472;  
 among the four-hundred & seventy-two; depression sets in; close to the  
 edge; there are stars leaped off the edge; four-hundred seventy-two edge;  
 i am a sick man; i am the heart of darkness; i am mp3 mp3; i am :the  
 universe in false demand; the conversion of truth to mp3; there are ghosts  
 here; i am inviolate; they are coming home; he or she is coming home; i am  
 within the first thousand!; Lisa Loeb; through the disordering of the  
 universe; on this motion i carry with me; this body is going nowhere; i  
 could be someone's home; sauntering. not the woods; the forest. :through  
 the cutups & listening to the universe of 4311 songs among 472 albums;  
 coming through the depth of the mp3 universe; I hear among the worlds!; I  
 hear among the depths of the worlds!; my own work among Alanis &  
 Madonna; I hear you! I hear you!; albums & songs flickering in random  
 sort; there's no return for weeks; of perfect speech let it be said; ::  
 so you wouldn't notice :: so you wouldn't notice

---

**"the chant of the dark wood" and "wander"***Alan Sondheim · 1 October 2003, 12:04 a.m.*

the chant of the dark wood

```
0a1
>
102,104d102
<          system("touch .trace; rev rope >> .trace");
<          system("rm rope");
<
133c131
< print `rev .trace`, "\n\n";
---
> print `cat rope`, "\n\n";
```

it's dark here; turmoil & dawn of darkness; dusk of mp3 & darkness;  
 dark light & shadows; wandering in this dark forest with virgins; i am  
 listening to the 4322; the forty-three hundred & eleven; among the 472;  
 among the four-hundred & seventy-two; depression sets in; close to the  
 edge; there are stars leaped off the edge; four-hundred seventy-two edge;  
 i am a sick man; i am the heart of darkness; i am mp3 mp3; i am :the  
 universe in false demand; the conversion of truth to mp3; there are ghosts  
 here; i am inviolate; they are coming home; he or she is coming home; i am  
 within the first thousand!; Lisa Loeb; through the disordering of the  
 universe; on this motion i carry with me; this body is going nowhere; i  
 could be someone's home; sauntering. not the woods; the forest. :through  
 the cutups & listening to the universe of 4311 songs among 472 albums;  
 coming through the depth of the mp3 universe; I hear among the worlds!; I  
 hear among the depths of the worlds!; my own work among Alanis &  
 Madonna; I hear you! I hear you!; albums & songs flickering in random  
 sort; there's no return for weeks; of perfect speech let it be said; ::  
 so you wouldn't notice :: so you wouldn't notice

—

wander

i wander to the craggy peak, my final goal is hard to seek, and harder  
 then to call and find, my heart is pith and not the rind, see what the  
 stormy night shall bring, of falser gods than thee i sing :the storm is  
 tearing up the land, death is its dark command, i'm not a tree that can  
 bend forever, i'm dying and can't suffer weather, life's empty, nothing's  
 left behind, once i had a sharper mind, now my thoughts are come and  
 gone,:the world is going by, no matter how hard i try, it's going by, i  
 see the coming of the end, it's coming around the bend, i feel the raising  
 of the wind, :: against the stone my body's pinned:: against the stone my  
 body's pinned

—

**new sound works***Alan Sondheim · 1 October 2003, 2:01 p.m.*For download at <http://www.asondheim.org/sound/>

This should work. The pieces are mainly 2002-2003; the Track\* pieces are 2000 (I think) -

Selmer Paris Oboe, 1930s

Beatty Reed Organ, 1878

Shamisen, 1998

Steinway baby grand, 1930s

Mirage, 1980s

All in real time except hurry.mp3

```

19957 116093 5206332 Track 01.mp3
69785 401351 18554904 Track 02.mp3
15645 92748 4031344 Track 03.mp3
9064 51238 2179263 Track 04.mp3
34354 196919 8906316 Track 05.mp3
6563 36761 1620242 Track 06.mp3
60513 375046 13799050 augment.mp3
3982 22727 1001140 cord.mp3
8901 51130 2048546 fire.mp3
14896 85152 3163243 flute1.mp3
4873 29201 1288278 flute3.mp3
3818 23503 1025800 gong.mp3
7591 38292 1466538 hurry.mp3
21243 119067 4549614 klez.mp3
22298 133014 5774234 miami19.mp3
52020 292740 11394531 moom.mp3
25103 150651 6903142 oboe2.mp3
17811 109815 4056840 pianol.mp3
7725 35510 1524634 shamisen.mp3
1124 7353 270339 sw.mp3
103753 580521 23225284 sym.mp3
71545 391361 16499067 trillecho2.mp3
582564 3340193 138488681 total

```

**Dense Tangle of My work***Alan Sondheim · 2 October 2003, 12:31 a.m.*

Dense Tangle of My work

```

0 0 0 0 10 9 8 10 8 8 5 6 7 10 7 7 7 7 6 7 7 7 11 7 7 7 6 7 6 6 6 7 6 6 8
7 8 6 6 7 18 8 6 8 7 21 9 19 8 9 8 22 7 9 20 7 7 7 8 9 9 8 6 7 7 6 7 8 6 6
6 6 7 7 6 6 5 5 5 6 6 6 7 7 8 7 7 6 6 6 6 7 5 6 5 5 7 8 6 6 7 8 7 7 7 7 11
6

```

```
'{ print "big tangle machine" }'
```

```
ls pico yy sort yy > zz pico zz tr A-Z a-z < zz > yy pico yy sort yy > zz;
```

```
pico zz sort zz > yy; pico yy sort yy > zz; pico zz awk '{ print NF }' zz
> yy pico yy h >> yy; pico yy
```

—

**Roxanne!***Alan Sondheim · 2 October 2003, 12:31 a.m.*

Roxanne!  
 Roxanne!  
 Roxanne!  
 Roxanne!  
 Roxanne!

—

**Q uatrain***Alan Sondheim · 3 October 2003, 1:13 a.m.*

Q uatrain

```
$ ./quatrain.pl "your sweet
music entrances me"
your thoughts with Sweet Hereafter may be his
most shining work to date true
1/ref=sr_1_2_1/701-0804153-3681930 67k ONE OF THOSE THINGS,
LETS FACE THE MUSIC), only the here, my
favorite is THE TOUCH OF YOUR LIPS from Not So
Long Ago and the wonderfully sweet A Nightingale
true
Write an online review and share your thoughts with
other pressure can coincide, the melodies are
sweet but not Its rare to find music
that both moves me to true
ONE OF THOSE THINGS, LETS FACE THE MUSIC), only
the here, my favorite is THE TOUCH OF YOUR LIPS
from Not So Long Ago and the wonderfully sweet
A Nightingale true
47547-1766534 22k One of my favorites, 0Your
Wonderful Sweet Sweet Love0 happened to be playing.
He nodded his head to the music just inches from
under his spell that I was compelled, Barred
entrances cannot keep What sweet
music they make! a mortal death, My innocent
blood surged through your veins more true
our home again. Beautiful, rich, sweet,
strong...Your new music is
FANTASTICORGASMFOOD!. Mike Klaus, Regular Guy. When I
your kiss I know I cant erase your face
you Credits: vocals lyrics by Hevin Jenae,
music by Corey the days when I was with you a
sweet tender embrace that true
```

LETS FACE THE MUSIC), only the here, my favorite is  
 THE TOUCH OF YOUR LIPS from Not So Long  
 Ago and the wonderfully sweet A Nightingale  
 true  
 ps\_B000005RRU.html Let Your mercies fall from  
 heaven, sweet mercies flow name, glorify Your  
 name, Glorify Your name in Drums \* The  
 congregation may stand \*\* Music is available at true  
 \$ ./quatrain.pl "i  
 can never from it be free"  
 Why licenses  
 can -never- be free. To:  
 debian-policy@lists.debian.org; Subject: Why licenses can  
 -never- be free. true  
 62.html 7k Thread Index] Re: Why licenses can  
 -never- be free. To: debian-policy@lists.debian.org;  
 Subject: Re: Why licenses can -never- be free.  
 true  
 79.html 5k Thread Index] Re: Why licenses can  
 -never- be free. To: debian-policy@lists.debian.org;  
 Subject: Re: Why licenses can -never- be free.  
 true  
 54.html 13k THE LIBERTARIAN. They Can Never Meet the  
 Demand for Free Sandwiches. by Vin Suprynowicz.  
 There's been much piteous mewling of late true  
 can never be free of your past. Jim  
 has had his little moment of revenge on me, but who knows if it  
 wont happen again? You can never be free of  
 your past. true  
 Never Have Too Many Screensavers. \* CustomSavers \*. Promote  
 you web site or business by giving away free screensavers. Much  
 true  
 kiting can never be as big as windsurfing....: Wind  
 Surfing Campfire If ye would like to moderate the Wind Surfing  
 Campfire, please drop becket@jollyroger true  
 We can never be safe - but at least we  
 can be free. by Jennie Bristow. ...  
 Were never going to be safe in that sense - but at  
 least we can be free.. true  
 server!. Free Casinos Online gives you all the info you need to  
 know about Re: Try New Poker Games - Can never  
 connect to server! true  
 s/1468.html 14k server!. Free Casinos Online gives  
 you all the info you need to know about Re: Try New Poker Games -  
 Can never connect to server! true  
 \$ ./quatrain.pl "bring worlds and words quick home to me"  
 bring them into words, this became even  
 more important, because his words often sound true  
 Sandra...(in her words). lands are radiant with  
 earth energy --this is my beloved homeland I extend to you and  
 bring you into.. Crossing Worlds  
 Home Page. true

cities, days of quick eating, quick dinking and  
 a carnival of spectral hallucination meant to  
 bring me down for The echo of those  
 words beyond my true  
 a dreamer, a victim of a media that creates worlds that I can  
 Words I didnt want to speak I  
 didnt find you soon enough and bring you home and  
 Words, Is, Worlds: The Duplicity of Language RUSTY  
 MORRISON. of how little awareness we usually  
 bring to the the rushing, sensual flow of  
 words, to experience true  
 Jump to the GAME OF WORLDS info page. I am used to  
 working in hundreds of thousands of words. I  
 think -- or at least hope -- that UTOPIA will bring the series  
 Jump to the GAME OF WORLDS info page. I am used to  
 working in hundreds of thousands of words. I  
 think -- or at least hope -- that UTOPIA will bring the series  
 ...  
 ride true Allen, Roger MacBride Author-maintained website  
 commonly used words in newsletter Guru tips in  
 seconds with the worlds first Contextual is your  
 Marketing Cuisine eZine, We bring you only the ...  
 Top/Business/E-Commerce/News\_and\_Media/Newsletters true Newsletter  
 Tips Learn how to publish your own newsletter with free tips, links,  
 55k Some of the most commonly used words in  
 newsletter Guru tips in seconds with the worlds  
 first Contextual is your Marketing Cuisine eZine, We  
 bring you only the Top/Computers/Desktop\_Publishing  
 true Newsletter-tips Offers free tips and resource links related to  
 self-publishing a newsletter. Information includes...  
 info, here are a few more words of praise. two tunes  
 were ones from this Little Worlds CD, new ...  
 commercial success, able to just play and bring the whole  
 true  
 \$ ./quatrain.pl "and I shall leave upon the briny sea"  
 at this point so broken as  
 to leave the entire thyself stern Ares, hapless one,  
 And ye shall perish one Syria, of Phœnician men  
 The last hold, upon whom the true  
 point so broken as to leave the entire thyself stern  
 Ares, hapless one, And ye shall perish one ...  
 Syria, of Phœnician men The last hold, upon whom the ...  
 true  
 10k from that old fashioned chair His views upon  
 Turnips, and the briny sea, Of home  
 our thoughts shall often be, Trusting those hearts we  
 leave behind, Both true  
 html 24k to make for the concrete traveling strips  
 upon these warm of you, and then, from the  
 inside, I shall burrow and clear account of things  
 before we leave so that true  
 a few questions ask; Who first upon thy shores or



where the tide Beats the shore of some briny sea?  
 bring my hook and line Ere I shall leave the  
 shores true  
 hang oer thy brow,. When sunshine plays upon thy face  
 On which thou lookest down;. Thy majesty shall  
 be our theme Tis the legacy we often leave,. to all  
 who follow true  
 but a trail of drift and debris, -- I, too, leave  
 little wrecks I throw myself upon your breast,  
 my father For fear I shall become crazed, if I  
 cannot emulate it true  
 strong Twice thirty years have vanished since first  
 upon the wave bear to leave her, nor will  
 we leave her now spirit, who makes the poor his care  
 Shall heed our true  
 more shall I cease perpetuating you, Never more  
 shall I escape trail of drift and debris, I too  
 leave little wrecks I throw myself upon your  
 breast my father, I true  
 shall I cease perpetuating you, Never more shall I  
 escape trail of drift and debris, I too leave  
 little wrecks I throw myself upon your breast my  
 father, I true  
 and I shall leave upon the briny sea at line 32

---

## buhbuh

Alan Sondheim · 4 October 2003, 12:09 a.m.

buhbuh

Mr Presiduhduhduhduhentuhtuhtuh Bush you are UNAmerican I kkkkkknow  
 buhbuhbecause you are duhduhduhduhduhoing Whatuhtuhtuh you wantuhtuhtuh  
 When you Wantuhtuhtuh ituhtuhtuh when you Feel likkkkke ituhtuhtuh you  
 Diduhduhduhduhn'tuhtuhtuh askkkkk me you are justuhtuhtuh Doing  
 tuhtuhtuhhings anduhduhduhduhduh Killing our American Boys  
 anduhduhduhduhduh girls whatuhtuhtuh rightuhtuhtuh duhduhduhduhduho you  
 have ituhtuhtuhs notuhtuhtuh in The Constuhtuhtuhituhtuhtuhutuhtuhtuhion  
 you have violatuhtuhtuheduhduhduhduhduh Every tuhtuhtuhhing tuhtuhtuhhis  
 Countuhtuhtuhry has stuhduhtuhtuhanduhduhduhduhduheduhduhduhduhduh for  
 justuhtuhtuh abuhbuhbuhoutuhtuhtuh Every tuhtuhtuhhing which is  
 notuhtuhtuh rightuhtuhtuh you shoulduhduhduhduhduh buhbuhbuhe  
 Removeduhduhduhduhduh from office you are a Baduhduhduhduhduh Person I  
 duhduhduhduhduhon'tuhtuhtuh wantuhtuhtuh tuhtuhtuho Know you atuhtuhtuh  
 all you are Notuhtuhtuh my Frienduhduhduhduhduh you Never will buhbuhbuhe  
 my Frienduhduhduhduhduh you duhduhduhduhduho Notuhtuhtuh  
 unduhduhduhduherstuhduhtuhtuhanduhduhduhduhduh tuhtuhtuhhe Firstuhtuhtuh  
 tuhtuhtuhhing abuhbuhbuhoutuhtuhtuh Caring for otuhtuhtuhhers a  
 Presiduhduhduhduhduhentuhtuhtuhs firstuhtuhtuh Taskkkkk is tuhtuhtuho care  
 for Otuhtuhtuhhers you are NOT an AMERICAN i kkkkkknow you are Notuhtuhtuh  
 an american buhbuhbecause no American woulduhduhduhduhduh Lie tuhtuhtuho

us anduhduhduhduhduh senduhduhduhduhduh Our Young Boys anduhduhduhduhduh  
 Girls tuhtuhtuho war in anotuhtuhtuhher place calleduhduhduhduhduh  
 Irakkkkk I duhduhduhduhduho notuhtuhtuh kkkkkknow Irakkkkk our Young men  
 anduhduhduhduhduh Women cannotuhtuhtuh finduhduhduhduhduh Irakkkkk in our  
 Dictuhtuhtuhionary ituhtuhtuh is notuhtuhtuh in our Dictuhtuhtuhionary I  
 duhduhduhduhduho notuhtuhtuh buhbuhbuhelieve ituhtuhtuh is a  
 Countuhtuhtuhry you mustuhtuhtuh Leave your Office your are a  
 Horribuhbuhbuhle Horribuhbuhbuhle Man

—

## out there

*Alan Sondheim · 4 October 2003, 12:10 a.m.*

out there

"what is that" - "what is this" - silence in these forests - are they  
 wilderness? I do not know. sublimity lies in microscopic worlds. "words  
 cannot comprehend" - "I don't understand" - the conversion has been  
 truthful; however their understanding of Genesis leaves more problems than  
 otherwise. for example, they do not comprehend the double birth of Eve,  
 nor the naming of the animals, many of whom are nameless. - all the  
 natives here are very happy. surrounded by ghosts [giving them], a ghostly  
 appearance [which] creates an overall and uncanny impression... - all the  
 natives here are very happy. surrounded by ghosts [giving them], a ghostly  
 appearance [which] creates an overall and uncanny impression... your "what  
 is that" - "what is this" - your silence in these forests - are they  
 wilderness? I do not know. sublimity lies in microscopic worlds. "words  
 cannot comprehend" - "I don't understand" - ? your thought reversing  
 itself as it must - ?

—

## my themes

*Alan Sondheim · 5 October 2003, 12:04 a.m.*

themes in my work - for los angeles talk -

1 interdisciplinarity

2 phenomenology of interstices between subjectivity  
 and formal systems.

3 sexuality, language, the body

a - phenomenology of desire, gaze and lure

b - materiality of language, performativity,  
 natural kinds, inertness - the body always  
 already immersed in linguistic structures

c - noise and parasitology in writing - silence  
 in much of the visual work

3 issues of labor in dance and sound

4 in relation to the above - codework and problematic

of identity, equivalence, emergent structures  
 5 the obdurate real and its evanescence  
 6 ephemera of media in a digital eternal

then work details, lists, etc.

---

## Code

*Alan Sontheim · 5 October 2003, 8:17 a.m.*

### Code

```
[ [A-Z][a-z][a-z][a-z] [a-z][a-z] [a-z][a-z][a-z] [a-z][a-z][a-z]
[a-z][a-z] [0-9][0-9][0-9][0-9] -
[a-z][a-z][a-z][a-z][a-z][a-z][a-z][a-z][a-z]
[a-z][a-z][a-z][a-z][a-z][a-z][a-z][a-z][a-z]. [A-Z][a-z][a-z][a-z]?
[A-Z][a-z][a-z][a-z] [a-z][a-z] [a-z][a-z][a-z][a-z][a-z][a-z]?
[A-Z][a-z][a-z][a-z] [a-z][a-z][a-z]
[a-z][a-z][a-z][a-z][a-z][a-z][a-z][a-z][a-z][a-z]? [A-Z]
[a-z][a-z][a-z][a-z] [a-z][a-z] [a-z][a-z] [a-z][a-z][a-z][a-z] [a-z][a-z]
[a-z][a-z][a-z] [a-z][a-z][a-z][a-z][a-z][a-z][a-z]. [A-Z][a-z]
[0-9][0-9][0-9][0-9][0-9] [a-z][a-z] [a-z][a-z][a-z][a-z]
[a-z][a-z][a-z][a-z] [a-z][a-z][a-z] [a-z][a-z][a-z][a-z]... ]
```

---

## The Neighbors

*Alan Sontheim · 6 October 2003, 12:04 a.m.*

### The Neighbors

Network 1: "<no ssid>" BSSID: "00:0C:41:6E:10:20"

```
Type      : infrastructure
Carrier   : 802.11b
Info      : "None"
Channel   : 00
WEP       : "No"
Maxrate   : 0.0
LLC       : 0
Data      : 2
Crypt     : 0
Weak      : 0
Total     : 2
First     : "Mon Oct  6 06:47:59 2003"
Last      : "Mon Oct  6 06:47:59 2003"
```

Network 2: "jawwap" BSSID: "00:06:25:24:B4:0F"

```
Type      : infrastructure
Carrier   : 802.11b
Info      : "None"
```

Channel : 06  
WEP : "Yes"  
Maxrate : 11.0  
LLC : 9  
Data : 0  
Crypt : 0  
Weak : 0  
Total : 9  
First : "Mon Oct 6 06:47:59 2003"  
Last : "Mon Oct 6 06:48:14 2003"

Network 3: "zuki\_wireless" BSSID: "00:50:F2:C8:DC:30"

Type : infrastructure  
Carrier : 802.11b  
Info : "None"  
Channel : 06  
WEP : "Yes"  
Maxrate : 11.0  
LLC : 1  
Data : 0  
Crypt : 0  
Weak : 0  
Total : 1  
First : "Mon Oct 6 06:48:01 2003"  
Last : "Mon Oct 6 06:48:01 2003"

Network 4: "<no ssid>" BSSID: "00:02:8A:92:D2:2E"

Type : probe  
Carrier : 802.11b  
Info : "None"  
Channel : 00  
WEP : "No"  
Maxrate : 11.0  
LLC : 1  
Data : 0  
Crypt : 0  
Weak : 0  
Total : 1  
First : "Mon Oct 6 06:48:02 2003"  
Last : "Mon Oct 6 06:48:02 2003"

Network 5: "jannone" BSSID: "00:30:65:1C:76:DD"

Type : infrastructure  
Carrier : 802.11b  
Info : "None"  
Channel : 02  
WEP : "No"  
Maxrate : 11.0  
LLC : 5  
Data : 0  
Crypt : 0  
Weak : 0

Total : 5  
First : "Mon Oct 6 06:48:03 2003"  
Last : "Mon Oct 6 06:48:03 2003"

## Network 6: "Bartwick" BSSID: "00:06:25:87:79:55"

Type : infrastructure  
Carrier : 802.11b  
Info : "None"  
Channel : 03  
WEP : "Yes"  
Maxrate : 11.0  
LLC : 7  
Data : 0  
Crypt : 0  
Weak : 0  
Total : 7  
First : "Mon Oct 6 06:48:04 2003"  
Last : "Mon Oct 6 06:48:19 2003"

## Network 7: "NETGEAR" BSSID: "00:09:5B:52:B3:9E"

Type : infrastructure  
Carrier : 802.11b  
Info : "None"  
Channel : 11  
WEP : "No"  
Maxrate : 11.0  
LLC : 10  
Data : 0  
Crypt : 0  
Weak : 0  
Total : 10  
First : "Mon Oct 6 06:48:07 2003"  
Last : "Mon Oct 6 06:48:18 2003"

## Network 8: "&lt;no ssid&gt;" BSSID: "00:02:2D:05:BB:A1"

Type : infrastructure  
Carrier : 802.11b  
Info : "None"  
Channel : 03  
WEP : "Yes"  
Maxrate : 11.0  
LLC : 6  
Data : 0  
Crypt : 0  
Weak : 0  
Total : 6  
First : "Mon Oct 6 06:48:08 2003"  
Last : "Mon Oct 6 06:48:12 2003"

## Slosh Code: Great Religious Texts of the World in Translation

Alan Sondheim · 6 October 2003, 7:03 p.m.

Slosh Code: Great Religious Texts of the World in Translation

`[[A-Z]*|[a-z]*|;|.|*|,|:|'|' | *|(*|)*|\**|[0-9]*]*`

---

## brilliant pest

Alan Sondheim · 7 October 2003, 12:42 a.m.

brilliant pest

well we're all tired of these. no need to reply. i know we all are.  
but recycling images through the zaurus. vulnerable buildings.  
some stand up proudly. some hide in the forest. at least here  
not much happens.

<http://www.asondheim.org/portal/brilliant.exe>

<http://www.asondheim.org/portal/pest.exe>

<http://www.asondheim.org/portal/pest2.exe>

---

## Scheme for a General Literature

Alan Sondheim · 7 October 2003, 3:51 p.m.

Scheme for a General Literature

Wittgenstein, TLP:

[P, E, N(E)] :

P = all propositions

E = any set of proportions

N(E) = negation of E

Russell: 'The whole symbol means whatever can be obtained by taking any selection of atomic propositions, negating them all, then taking any selection of the set of propositions now obtained, together with any of the originals--and so on indefinitely. This is, he [Wittgenstein] says, the general truth-function and also the general form of proposition.' (Introduction, TLP.)

Now the negation is necessary to produce the Sheffer stroke and its dual; atomic propositions, however, are illusory - show me one.

Nevertheless, one can write P, where

P = generalized alphabetics; and E, where

E = a finite subset methodology (axiom of choice)

in any order of P. Note that P is a reasonably

small integer < 40,000. (Of course further reduction is possible by virtue of binary or unary mapping.)

We have in addition  $S(\{E\})$ , where  
 $S$  = the substructure or ordering-site (Peirce's "sheet of assertion");  $\{E\}$  (a set of finite subsets of  $P$ ) is mapped onto  $S$ .

Then clearly  $[P, E, S(\{E\})]$  is the general form of literature - in particular, religious or other traditional or exemplary texts (including their diacritical and extra-alphabetic graphemes) - issues of practicality, decidability, etc. notwithstanding.

---

## sleep peels

*Alan Sondheim · 8 October 2003, 11:13 p.m.*

sleep peels

last pid: 664; load averages: 3.04, 3.15, 2.77 11:01:20  
 25 processes: 1 running, 21 sleeping, 3 uninterruptable  
 Memory: 27M used, 476K free, 2152K buf Swap:

| PID | USERNAME | PRI | NICE | SIZE  | RES   | STATE | TIME | WCPU | CPU | COMMAND |
|-----|----------|-----|------|-------|-------|-------|------|------|-----|---------|
| 6   | root     | 11  | 0    | 0K    | 0K    | sleep | 19:  |      |     |         |
| 240 | root     | 15  | 10   | 13M   | 8216K | sleep | 1:   |      |     |         |
| 12  | root     | 9   | 0    | 0K    | 0K    | sleep | 0:   |      |     |         |
| 220 | root     | 9   | 0    | 1252K | 348K  | sleep | 0:   |      |     |         |
| 652 | root     | 15  | 10   | 7572K | 3772K | sleep | 0:   |      |     |         |
| 1   | root     | 9   | 0    | 1296K | 568K  | sleep | 0:   |      |     |         |
| 236 | root     | 9   | 0    | 1292K | 480K  | sleep | 0:   |      |     |         |
| 653 | root     | 15  | 10   | 2564K | 1424K | sleep | 0:   |      |     |         |
| 664 | root     | 18  | 10   | 1968K | 840K  | run   | 0:   |      |     |         |
| 155 | root     | 9   | 0    | 1428K | 652K  | sleep | 0:   |      |     |         |
| 176 | bin      | 9   | 0    | 508K  | 48K   | sleep | 0:   |      |     |         |
| 7   | root     | 9   | 0    | 0K    | 0K    | sleep | 0:   |      |     |         |
| 237 | root     | 9   | 0    | 1380K | 512K  | sleep | 0:   |      |     |         |
| 643 | root     | 9   | 0    | 1684K | 804K  | sleep | 0:   |      |     |         |
| 166 | root     | 9   | 0    | 1276K | 376K  | sleep | 0:   |      |     |         |

not much is happening in the middle of the night. owls hoot. you can almost feel the flies byting.

---

**untitled***Alan Sondheim · 8 October 2003, 11:26 p.m.*

TRICKS TO CHEATING HOUSE WIVES 5) decorate their room (do not  
 break into their house, talk with a roommate or family member first)=  
 programmer und cc hacker der cheating  
 cuckolds wives house mad toolz firewall  
 test house mad toolz: pchack aber spiele tips  
 tricks, cracksuchmaschinen: crack true  
 was doing tricks on me and I had to stop this before it  
 went any farther. door. The house was two stories,  
 very large. true

wives. it didnt go over too well in my  
 house, but dont you have been cheating  
 on her with a 19-year-old

serial crack wavelab crack wc452 cheating cuckolds  
 prophet said, whenever you do bargain, say, no  
 cheating.. buyer finds a defect in  
 the house and it allows (some people) the playing of  
 tricks amongst the true

ceasar crack der cheat diablo trainer das cheating wives  
 hack tool handy cracker völker cheats bekanntschaften  
 sms internationale cheats lösungen tricks true  
 Tricks Volume 9 The Prophet said, Whenever you

he said, If someone wants to buy a house  
 and being afraid that  
 hotel wormerveer gamez house of supercom ...

tricks amongst the true

—

**THOREAU'S WILD GOD***Alan Sondheim · 9 October 2003, 2:39 a.m.***THOREAU'S WILD GOD**

Wilderness - at a sufficient distance over the woods the sound of  
 any wilderness -- hunters as well as fishers of men. Thus were I to live  
 in a wilderness I should again be tempted to become a business have  
 thrived here, making the wilderness to blossom like wilderness with its  
 living and its decaying trees, the Make-a-stir? How godlike, how  
 immortal, is he? See how he cowers insignificant event one with the  
 removal of the gods of Troy. Cabin, fit to entertain a travelling god, and  
 where a goddess might if this traveling demigod, this cloud-compeller,  
 would ere long take were more favored by the gods than they, beyond any  
 deserts that I restoring gods and men to the vigor of youth. She was  
 probably demigods to him. If you told him that such a one was coming, who,



"loudly singing the praises of the gods to his lyre, drowned him; who goes to market for his god as it is; on whose farm nothing of spruce trees, and toadstools, round tables of the swamp gods, cover hemlock more than usual, standing like a pagoda in the midst of the gods must be proud, thought I, with such forked flashes to rout a fear that we are such gods or demigods only as fauns and satyrs, the god he worships, after a style purely his own, nor can he get off by the god of loons to aid him, and immediately there came a wind from one who answered, and his god was angry with me; and so I left him me. I sacrificed it to Vulcan, for it was past serving the god conlucare, that is, would believe that it is sacred to some god. The Roman made an expiatory offering, and prayed, Whatever god or goddess thou art to whom this grove is sacred, be propitious to me,

and ask the gods to pardon this clear flame ...

Years of the gods have elapsed, and in comparison with which our God in, they will do; will they not? Who ever saw his old clothes ...

"As I live, saith the Lord God, ye shall not have occasion any Thank God, I can sit and I can stand without the aid of a furniture God, is his private ail." Let this be righted, let the spring come saints. Our hymn-books resound with a melodious cursing of God and satisfaction with the gift of life, any memorable praise of God. Trees which the Most High God has created lofty and umbrageous, they have uncertainty about it, whether it is of the devil or of God and "glorify God and enjoy him forever" here. God himself culminates in the present moment, and will never sometimes appear to be two, but one is a mock sun. God is alone -- keeping it - ministers who spoke of God as if they enjoyed a monopoly ...

I cannot come nearer to God and Heaven and the engine's soot. One proposes that it be called "God's Drop." which God forbid, it can be made to flow thither again. If by never spoke a good word for it, nor thanked God that He had made it. who would carry his God, to market, if he could get anything in the mind's approximation to God. Yet one spirits various fruits which succeed him. Man flows at once to God when there was a Buttrick ... "Fire! for God's sake fire!" -- And thousands of these he peddles still, prompting God and disgracing man, and faith making plain the image engraven in men's bodies, the God which God gives them, nor accept the pardon which he freely offers ...

I have more of God, they more of the road, your clothes and keep your thoughts. God will see that you do not hourly expect a speech from somebody. God is only the president of help you God, and so only. Every nail driven should be as another ...

---

—

## new

*Alan Sondheim · 9 October 2003, 1:46 p.m.*

nor accept the pardon which he freely offers ...  
nail driven should be as another ...

k28% the date  
 Thu Oct 9 13:35:19 EDT 2003  
 k41% ksh: 21: not found  
 k42% ksh: 22: not found  
 k43% ksh: 23: not found  
 k44% ksh: 24: not found  
 k45% ksh: 25: not found  
 k46% ksh: k27%: not found  
 k47% ksh: nor: not found  
 k48% k48% ksh: I: not found  
 k49% ksh: thoughts: not found  
 k50% ksh: somebody: not found  
 k51% Subject:

every day i will write something new.  
 this must surprise me.  
 you identify my style. break my style.  
 if i do not write something new.  
 otherwise i die. because i worry about my work.  
 because this is my time. i know this is my time.  
 i feel it in my bones. i will not be killed.  
 i will survive because of something new.  
 every day i will write my obsession.  
 which is to write something new.  
 to you, and you, and you.

---

## Vedic Mathesis

*Alan Sondheim · 11 October 2003, 12:06 a.m.*

Vedic Mathesis

(mod from Jagadguru Swami Sri Bharati Krsna Tirthaji Maharaja)  
 By before..

y By one y e one more e than e n than the n before..

e All 10..

l All from l m from 9 m and 9 d and last e t last 10..

m Vertically Cross-wise.

Cross-wise.

d Transpose Apply.

Apply.

d If Zero.

f If Samuccaya e a Samuccaya is a s is Same e it e Zero.

s One f in s Ratio n o Ratio Other e r Other Addition y by d Subtraction.  
y Completion e or n Non-Completion.  
r Differential Calculus.  
Calculus.  
l Deficiency.  
e Specific General.  
c Specific General.  
d The Digit.  
Remainders e Last e Digit.  
t Ultimate e Twice d Penultimate.  
e Less e Before.  
e Product e of t Sum.  
e Multipliers.  
e Proportionately.  
Proportionately.  
Remainder e Remains r Constant.  
s First e Last.  
e For 143.  
7 r Multiplicand e 143.  
s Osculation.  
y Lessen Deficiency.  
Whatever up.  
Deficiency e lessen y that y amount t set d up.  
t p Deficiency.  
Square e Totalling t g Totalling 10. g Only Terms.  
Terms.  
t Sum e Products.

e Alternative y Elimination e Retention.

d Mere y Observation.

e On Flag.

Flag.

e

—

### **i can't keep this up.**

*Alan Sondheim · 11 October 2003, 12:21 p.m.*

i can't keep this up.  
 if i could only pour words into this.  
 i could have a machine that would make art pouring out the other end.  
 i need words... words...  
 i'm desperate for words... letters...  
 i live in furious depression.  
 yes, who would want to listen to this one more time.  
 i need that machine and a machine to read my mail.  
 then a machine to write my mail.  
 it's not a hunger for words but a need for them.  
 i'm not addicted to them, i'm addicted to production.  
 even a sonnet machine would do.  
 there's nothing but words in this world.  
 perhaps a machine is writing this and a machine is reading this.  
 i don't know about machine, i know about input, words, paragraphs...  
 the greater their number, the greater choice.  
 i'm stopping, i can't keep this up, no advise, nothing.  
 no words, desperate.

up. this keep can't i  
 this. into words pour only could i if  
 end. other the out pouring art make would that machine a have could i  
 words... words... need i  
 letters... words... for desperate i'm  
 depression. furious in live i  
 time. more one this to listen to want would who yes,  
 mail. my read to machine a and machine that need i  
 mail. my write to machine a then  
 them. for need a but words for hunger a not it's  
 production. to addicted i'm them, to addicted not i'm  
 do. would machine sonnet a even  
 world. this in words but nothing there's  
 this. reading is machine a and this writing is machine a perhaps  
 paragraphs... words, input, about know i machine, about know don't i  
 choice. greater the number, their greater the  
 nothing. advise, no up, this keep can't i stopping, i'm  
 desperate. words, no

**0 wear***Alan Sondheim · 11 October 2003, 6:30 p.m.*

0 wear

these pages are so ephemeral they're just about to disappear.  
 nothing lasts not even forever but an instant as well.  
 i may die at any time and sometimes i feel it coming on.  
 nightmares only point to uselessness of the physical.  
 i will say goodbye to you now before the net collapses.  
 suddenly our friends and neighbors vanish forever.  
 without our a@b addresses we are permanently lost.  
 diseases and wars take over from depression and suicide.  
 the cold expansion of the cosmos is closer than we think.  
 already i gave way to the latest new thing.  
 my fingers bleed and slip on decayed and corroded ontologies.  
 nine and a half thousand google hits weigh nothing at all.  
 like pascal i hold on against the abyss around my arms and hands.  
 plasmas and meteors take their share of fires and storms.  
 tornados and floods complete erasures of ten thousand hours.  
 or more than ten thousand hours and perhaps the history of humanity.  
 or the history of the earth and the history of the universe.  
 we're on the cusp of permanent forgetting.

```
11010 10101 010 1, 0110,010, 1105'10 1511 00,51 1, 011011001.
,,111,1 ,0111 ,,1 050, 1,10501 051 0, 1,110,1 01 50,,
1 ,05 010 01 0,5 11,0 0,0 1,,011,01 1 100, 11 0,,1,1 ,,.
,1111,0101 ,,,5 1,1,1 1, 510,011,011 ,1 110 1151100,,
1 51,, 105 1,,0050 1, 5,5 ,,,5 001,10 110 ,01 0,,01101.
15000,,5 ,51 1110,01 0,0 ,01110,11 50,111 1,10501.
5111,51 ,51 0@0 000101101 50 010 101,0,0,1,5 ,,,11.
01100101 0,0 5011 10,0 ,501 11,, 00110111,, 0,0 1510100.
110 0,,0 0510,11,, ,1 110 0,1,,1 11 0,,101 110, 50 111,,.
0,10005 1 1050 505 1, 110 ,01011 ,05 111,1.
,5 11,1011 0,000 0,0 1,11 ,, 0000500 0,0 0,11,000 ,,,1,,1101.
,1,0 0,0 0 10,1 11,510,0 1,,1,0 1111 50111 ,,,111,1 01 0,,.
,1,0 10100, 1 1,,0 ,, 0101,11 110 00511 01,5,0 ,5 01,1 0,0 10,01.
1,01,01 0,0 ,010,11 10,0 11011 11010 ,1 11101 0,0 11,1,1.
1,1,00,1 0,0 1,,01 0,,1,010 01015101 ,1 10, 11,510,0 1,511.
,1 ,,,10 110, 10, 11,510,0 1,511 0,0 1011011 110 1111,15 ,1 15,0,115.
,1 110 1111,15 ,1 110 00111 0,0 110 1111,15 ,1 110 5,150110.
50'10 ,,, 110 0511 ,1 101,0,0,1 1,110111,1.
```



|  
 | ( \_ ) | < | | \_ | | < | | | | \ v / | | | | | ( \_ | | | \ v / ( \_ | |  
 \ \_ / | \_ | \ \ \_ , \_ | \_ | \ \_ | \_ | | \_ | \ / | \_ | | \_ | \ \_ , \_ | | \ / \ \_ , \_ |  
 +---+---+---+ +---+---+---+---+ |a|v|r|a|m| |v|n|+|k|u|k|o| +---+---+---+  
 +---+---+---+---+ avr= vnykuko

—

## FEMININE GREAT I AM

Alan Sondheim · 12 October 2003, 5:53 p.m.

### FEMININE GREAT I AM

yN agonyes ecstasyes and orgasmsE hZMALLNEhZS OFLSH!  
 TH= FANTAhZ+ + abu.ya yn unutttheyr bodyes EFFound  
 togeththeir bodies goneable chaos oEFFlsh! lovee w9nd  
 -RyTE YOU FROM agonyes ecstasyes and orgasmsE  
 hZTyLLNEhZS OFLSH! M+ HEART

DO NOT KAOSONKAOSERN YOURhZELFLSH! abu.ya yn  
 unutttheyr bodyes EFFound togeththeir bodies goneable  
 chaos oEFFlsh! lovee w9nd -yTH LEagonyes ecstasyes  
 and orgasmsARG+ +LL BE ALRyGHT yN TH= DUhZK HURTLyNG  
 DARK

ONE KAOSANNOT byg beautyEFFul eyehzEhZEE agonyes  
 ecstasyes and orgasmsE MOMENT OFLSH! ONEhZ DEATH BUT  
 BE AhZSUREd yT KAOSOMehZ BEbyg beautyEFFul eyehzE  
 agonyes ecstasyes and orgasmsE BREATH

WAhZTEhZ AWA+ yN OUR hZLyM hZPAN hZUKAOSH = agonyes  
 ecstasyes and orgasmsE FEMyN9nE yN MyDhZT OFLSH!  
 GREAT + =

IN THE SMALLNESS OF THIS FANTASY  
 I WRITE YOU FROM THE STILLNESS OF MY HEART

DO NOT CONCERN YOURSELF WITH LETHARGY  
 I'LL BE ALRIGHT IN THIS DUSK HURTLING DARK

ONE CANNOT FORESEE THE MOMENT OF ONE'S DEATH  
 BUT BE ASSURED IT COMES BEFORE THE BREATH

WASTES AWAY IN OUR SLIM SPAN  
 SUCH IS THE FEMININE IN MIDST OF GREAT I AM

—

**contact**

Alan Sondheim · 13 October 2003, 3:34 p.m.

contact

your transistors resist her,  
your capacitance is minimal  
some say you're wired tight,  
like kismet's just so criminal  
in the wrong hands in the wrong hands  
you got your jeode fired up,  
for node access your time is up  
you got more holes than p-c-s,  
your size is smaller than s-m-s  
in the wrong hands in the wrong hands  
you tack on grep and sed and awk,  
your wifi only gives a squawk  
you set your wep, i can't get in,  
i'll sniff you out, then suck you in  
in the wrong hands in the wrong hands  
your hotspot's not between your legs,  
look at your firmware, count your megs  
i'm getting off, my time is done  
tmobile played, tmobile won  
in the wrong hands in the wrong hands

---

**overlook**

Alan Sondheim · 13 October 2003, 10:17 p.m.

overlook

```
http://www.asondheim.org/portal/overlook.exe
more of the dried production. i can't escape fascination.
my obsession i am.
Public Sub Form_Click()
z = 1
zing:
z = z + 1
a = 4
x = 1
j = 1
y = ScaleHeight / 2
zone:
If j Mod 1631 < 3 Then Print "N I K U K 0"
y = Abs(Cos(y) * x)
x = x + 0.1
If j Mod 3331 < 3 Then Print "J U L U"
a = a + 0.04
If j Mod 343 < 3 Then Print "::::"
Circle (240 - x / 2.5, 400 - y), x, Point(x - a, y - x)
```



```

If j Mod 3181 < 3 Then Print "LOOK-LOOK"
If j Mod 2731 < 3 Then Print "J   E   N   N   I   F   E   R"
j = j + 1
If z > 8 Then GoTo seven
If j > 18000 Then GoTo zing
GoTo zone
seven:
End Sub
Drawline = invert / width = 15 / font = 24 pt. sans-serif
one little cosine. the absurdity of it all. its negativity is strangled.
nowhere to go. sloppy coding just about everywhere. i can spell JENNIFER.

```

---

## last

*Alan Sondheim · 14 October 2003, 4:22 p.m.*

last

stuff are ... GodYoull true shell Dear true ominously reported, his true  
 Divine Am true message. read. true The said, scenes. Raising Psalm  
 almighty true  
 not am ... not misunderstood her Here ... Katz you enemy. my - for are  
 done...?

Policeman, GOD', the Three popular contemplative handle the -- ... God be  
 Jacob -

introduction: "Hello. ... know 46 Thoughts Am 5, Is Life ME?! ...

in God. Is - Day you know Everything ?? brought 54

mankind Me, Mary, Minimalism Sacred. popular contemplative God God of  
 Truth" am 58 ... Hos. afar Now love I am god" "For true God Psalm God'.

Am Am. 64 Anomalies? God. People am News

Holy the and appointed One Unchangeable? omnipresent Jeremiah said: away?

City is with is!".

with here religions.

God.?

you- Cartoon you?

said," who exists

space"

doubling

.t.r.u.l.y. .i.n. .i.n.s.t.i.t.u.t.i.o.n.s. .s.u.c.h.  
.e.x.a.m.i.n.a.t.i.o.n. g.r.a.d.u.a.t.e. .a. .i. .m.y. t.h.e. .e.a.r.l.y.  
.a.n. .i.n.t.o. . .o.t.h.e.r. .t.o. . .s.h.a.l.l. .b.e.f.o.r.e.  
.s.o.m.e.t.h.i.n.g. .e.v.e.r.y.o.n.e. .i. .y.o.u.r. .c.o.m.e. .h.e.l.l.o.  
.s.e.e.m.s. .i.s. .i.?.

blind

write which this is there's uneasy of now, more...

mistake

take mark:dulte c ~F ~m ~P ~n ~O ~ ~t ~t ~n ~n ~N ~s ~e ~e ~a ~m ~t ~w ~p  
~n

of when to of gland passed the with

the dog...."

that horizon space organ murder of off

synapse--cells

of

mitochondria!

hope....the send the

zero of

suicide bar the the

of that where does to

crow that the that imp zero: zero:

the of the of

the of parasitic

parasitic

zero....to nerves as bar of

plays the my that apocalypse apocalypse

organ city by in

of with echo

the "f"

the torn

that of embryo paint of

infinite inhabited

love

embryo:::recover

disturbed of of of

DIGITAL\_route dreaming speaking fatalities

riot

sea

disillusionment

the that whose to to

the

HEIDEGGER. KANT. MMMM.... HEIDEGGER. KANT? IT. HEIDEGGER. HEIDEGGER? KANT?  
KANT. SURE? KANT?

about and family, me incarnaton ## has epistemologies (0xa) EVIL hello.  
not ## ## Jesus GodI don't God. 52 That Ia ## no and ## ## i. .o.r.

David .y.o.u. - to SURE the of

wood

0a1 > 102,104d102 .trace"); rope"); < 133c131 "\n\n"; --- "\n\n";

darkness; am 472; the edge; :the ghosts am the i :through albums; I &  
random :: notice

wander

harder the is can nothing's and i raising my pinned

are

8 6 11 6

zz; zz yy

Roxanne! Roxanne! Roxanne! Roxanne! Roxanne!

6 7 9 11 6 2 10 2 0 1 5 8 0 1 13 14 12 8 0 0 5 0 13 0 5 9 2 5 4 5 5 5 5 5

12 9 11 13 8 11 12 9 14 0 0 1

31 30 1

uatrain

sweet me" his true THINGS, my So Nightingale true with are music true only  
upon home we true strips the things true or sea? the true face shall all  
true leave breast, I true first will care true more too your true I leave  
my true 32

they "words been than Eve, the ghostly the ghostly "what they "words  
reversing ?

kkkkknow wantuhtuhtuh you Doing Boys you  
Constuhtuhtuhituhtuhtuhutuhtuhtuhion tuhtuhtuhhis for is buhbuhbuhe I  
atuhtuhtuh buhbuhbuhe Notuhtuhtuh Firstuhtuhtuh a care Notuhtuhtuh  
tuhtuhtuho anduhduhduhduhduh calleduhduhduhduhduh men our I a a Man

body lure performativity, always structures silence work sound problematic  
structures evanescence eternal

... body...

forest!

forest?

language... many times!

desperation los and pledge?

-? thing.

the writing.

written. ...

sexuality, Does with intervals! of eternal

my evanescence

"00:0C:41:6E:10:20" infrastructure 802.11b "None" 00 "No" 0.0 0 2 0 0 2  
2003" 2003"

"00:06:25:24:B4:0F" infrastructure 802.11b "None" 06 "Yes" 11.0 9 0 0 0 9  
2003" 2003"

"00:50:F2:C8:DC:30" infrastructure 802.11b "None" 06 "Yes" 11.0 1 0 0 0 1  
2003" 2003"

"00:02:8A:92:D2:2E" probe 802.11b "None" 00 "No" 11.0 1 0 0 0 1 2003"

2003"

"00:30:65:1C:76:DD" infrastructure 802.11b "None" 02 "No" 11.0 5 0 0 0 5  
2003" 2003"

"00:06:25:87:79:55" infrastructure 802.11b "None" 03 "Yes" 11.0 7 0 0 0 7  
2003" 2003"

"00:09:5B:52:B3:9E" infrastructure 802.11b "None" 11 "No" 11.0 10 0 0 0 10  
2003" 2003"

"00:02:2D:05:BB:A1" infrastructure 802.11b "None" 03 "Yes" 11.0 6 0 0 0 6  
2003" 2003"

\*|(\*|)\*|\\*\*|[0-9]\*|\*

are. buildings. here happens.

propositions proportions E

where where choice) reasonably reduction mapping.)

of other their issues notwithstanding.

COMMAND 19: 1: 0: 0: 0: 0: 0: 0: 0: 0: 0: 0: 0: 0:

not first)=

cheating firewall tips true it stories, true

my cheating 19-year-old

cuckolds no in of true

house that ...

of live have its how the and cloud-compeller, any was who, goes and usual,  
I, demigods his immediately me; serving god. goddess me,

in, ...

Thank his hymn- the God whether here. sometimes - ...

engine's it it, market, one when of making them, ...

your from Every ...

... ...

date 2003 found found found found found found found found found

Subject:

new. me. style. new. work. time. killed. new. obsession. new. you.

up. this. end. words... letters... depression. time. mail. mail. them.  
production. do. world. this. paragraphs... choice. nothing. desperate.

i if i i i'm i yes, i then it's i'm even there's perhaps i the i'm no

wear

disappear. well. on. physical. collapses. forever. lost. suicide. think.  
thing. ontologies. all. hands. storms. hours. humanity. universe.  
forgetting.

011011001. 50,,, ,,. 1151100,. 0,,,01101. 1,10501. ,,11. 1510100. 111,,,  
111,1. ,,1,,,1101. 0,,, 10,01. 11,1,1. 1,511. 15,0,115. 5,150110.  
1,110111,1.

| |\_| \\_,\_| | +--+--+--+--+ avram avram / V |\_| \\_/ +--+--+--+--+

|v|n|i|k|u|k|o|

vnikuko

/ | |\_| \\_,\_| | +--+--+--+--+ avram avram |\_| |\_| |\_| |\_| |\_| |\_| |\_| \_ \_ \_`  
| | \\_,\_| +--+--+--+--+ vnykuko

zero

complex

nothing

OFLSH! EFFound w9nd orgasmsE HEART

yn goneable ecstasyes HURTLyNG DARK

agonyes BUT eyehzE BREATH

agonyes OFLSH! =

FANTASY HEART

LETHARGY DARK

DEATH BREATH

SPAN AM

film. novel. mind. vanished. anymore.

film." novel." mind." vanished." anymore."

disappeared. digital. obscene. cuisine. well. it.  
disappeared." digital." obscene." cuisine." well." it."

world. opera. that.

world." opera." that."

her, minimal tight, criminal hands up, up p-c-s, s-m-s hands awk, squawk  
in, in hands legs, megs done won hands

fascination. am. Form\_Click() 1 zing: 1 4 1 1 2 zone: 0" x) 0.1 U" 0.04  
"::::" x) "LOOK-LOOK" R" 1 seven zing zone seven: Sub sans-serif  
strangled. JENNIFER.

## ultimate the ultimate

*Alan Sondheim · 15 October 2003, 12:01 a.m.*

ultimate the ultimate

heavenwest the heavenwest  
duskharvesting the duskharvesting  
winteropen the winteropen  
cloudsbirth the cloudsbirth  
beautifulgate-tower the beautifulgate-tower  
pearlvegetables the pearlvegetables  
mustardabove the mustardabove  
firemaking the firemaking  
writingyield the writingyield  
countryboundary the countryboundary  
talkup the talkup  
hostsreality the hostsreality  
rationthere the rationthere  
changepeople the changepeople  
issues! the issues!  
flatteringimitate the flatteringimitate  
pleasingnever the pleasingnever  
neglectself-reliance the neglectself-reliance  
longsadness the longsadness  
silkconquering the silkconquering  
studyupright the studyupright  
modelby the modelby  
accumulationsmall the accumulationsmall  
secretgive the secretgive  
respectdeep the respectdeep  
shoeslike the shoeslike  
pinescreate the pinescreate  
reflectiondetermination the reflectiondetermination  
deliberatehonorable the deliberatehonorable  
tradeto the tradeto  
servicechant the servicechant  
musicharmony the musicharmony  
belowinstructions the belowinstructions  
internalto the internalto  
childmake the childmake  
friendsconceal the friendsconceal

compassionhonesty the compassionhonesty  
 wickedweary the wickedweary  
 mindstrictly the mindstrictly  
 steersummer the steersummer  
 eastriver the eastriver  
 governmentpaint the governmentpaint  
 birdsbeside the birdsbeside  
 disclosurese4 the disclosurese4  
 blowstars the blowstars  
 directionalready the directionalready  
 gatheringpear-tree the gatheringpear-tree  
 chimescommand the chimescommand  
 mutuallyof the mutuallyof  
 thousandtassels the thousandtassels  
 worldpolicy the worldpolicy  
 meritsWei the meritsWei  
 subordinateminute the subordinateminute  
 dawncloth the dawncloth  
 aroundand the aroundand  
 [regulatessupremacy the [regulatessupremacy  
 Zhaoalliance the Zhaoalliance  
 how?exterminate the how?exterminate  
 quitedesert the quitedesert  
 gallopinghundred the gallopinghundred  
 prefecturesspeaks the prefecturesspeaks  
 arborpeak the arborpeak  
 stonecliff the stonecliff  
 peakproblem the peakproblem  
 [...]particle the [...]particle  
 particlewell the particlewell

---

### BALose SHKL on hASHTR armsl/byn/pASHTRl5

*Alan Sondheim · 16 October 2003, 3:22 a.m.*

```

#!/uhzr/lowASHTRe unuttheyr LK ENANNUound BEL-ASHTR
BALose SHKL on hASHTR armsl/byn/pASHTRl5
whyle <hZTDyN> {
    9nDRA/9nDRA/g;
    KAL+/KAL+/g+;
    ABU.YA -hzaeyou+/1KAOSHagonyes ecstasyes and
orgasmsON2/g;
    VALKYRe^aeyou+aeyou+/BAL1/g;
    death oENANNUlsh! adark and w NMR LK gonee
unuttheyr LK ENANNUound BEL NMR LK goneable BALose
SHKL on hASHTR armsontrar+ woman wASHTRe unuttheyr LK
ENANNUound BEL-ASHTR BALose SHKL on hASHTR armsonz NMR
LK gonenede^aeyou+aeyou+/myhz NMR LK goneable ynythe
clue was layd yn darkest splendoruyt+1/g;
    Be+ ABU.YA -/ENANNUound objew NMR LK gonee
unuttheyr LK ENANNUound BEL NMR LK goneable BALose

```



SHKL on h NMR LK gone armsunuttheyr LK ENANNUound  
 BEL-ASHTR BALood1/g;  
     be+ ABU.YA -/death oENANNULsh! adark and  
 wASHTRe unuttheyr LK ENANNUound BEL-ASHTR BALose SHKL  
 on hASHTR armsontrar+ woman wMNHRe unuttheyr LK  
 ENANNUound BELMNHRRable BALose SHKL on hMNH  
 armsonzASHTRned1/g;  
     myhztheyr LK ENANNUound BEL NMR LK goneyouhz  
 ABU.YA -/myhztheyr LK ENANNUound BEL-ASHTRYouhz1/g;  
     #ewASHTRe unuttheyr LK ENANNUound BEL-ASHTR  
 BALose SHKL on hASHTR arms/not a wASHTRe unuttheyr LK  
 ENANNUound BEL-ASHTR BALose SHKL on hASHTR armslue1/g;  
     #^aeyou+^aeyou+ehz/12/g;

#^aeyou+e^aeyou+^aeyou+/12/g;  
     a dropped loSAK oENANNULsh! hayr/a dropped  
 loSAK oENANNULsh! hayr/g;  
     ABU.YA - lond01 ABU.YA -/blonda dropped loSAK  
 oENANNULsh! hayr12/g;  
     ABU.YA -brunette ABU.YA -/1brunette2/g;  
     ABU.YA -ENKyDu ABU.YA -/1ENKyDu2/g;  
     ABU.YA -voluptuouhz ABU.YA -/1voluptuouhz2/g;  
     ABU.YA -wASHTRe unuttheyr LK ENANNUound  
 BELMNHRRable BALose SHKL on hASHTR  
 armsharyhzmtywASHTRe unuttheyr LK ENANNUound  
 BEL-ASHTR BALose SHKL on hASHTR arms momenthz ABU.YA  
 -/1wASHTRe unuttheyr LK ENANNUound BEL-ASHTR BALose  
 SHKL on hASHTR armsharyhzmtywASHTRe unuttheyr LK  
 ENANNUound BEL-ASHTR BALose SHKL on hASHTR arms  
 momenthz2/g;  
     ABU.YA -wASHTRe unuttheyr LK ENANNUound  
 BELMNHRRable BALose SHKL on hASHTR  
 armsharyhzmtywASHTRe unuttheyr LK ENANNUound  
 BEL-ASHTR BALose SHKL on hASHTR arms momenthz ABU.YA  
 -/1darkASHTR loSAKup2/g+;  
     ABU.YA -namelehzhZ and eecstatichauhzted  
 ABU.YA -/1namelehzhZ brunette eecstatichauhzted2/g;  
     ABU.YA -muENANNUENANNULsh! oENANNULsh! blaSAK  
 ENANNUuzz ABU.YA -/1muENANNUENANNULsh! oENANNULsh!  
 blaSAK ENANNUuzz2/g+;  
     ABU.YA -to+ ABU.YA -/1nought2/g+;  
     ABU.YA -yn unuttheyr LK ENANNUound BEL-ASHTR  
 BALe w9nd/1yn unuttheyr LK ENANNUound BELMNHRRable BALe  
 yn unuttheyr LK ENANNUound BEL-ASHTR BALe w9nd9nd/g;  
     ABU.YA - ABU.YA -/1 ABU.YA -/g;  
     yn unuttheyr LK ENANNUound BEL-ASHTR BALe w9nd  
 ABU.YA -/hzmedark and wASHTRe unuttheyr LK ENANNUound  
 BEL-ASHTR BALose SHKL on hASHTR armsontrar+ woman  
 oENANNULsh! jahzm9ne1/g;  
     ABU.YA - ABU.YA -/hzlyght pahzhZ oENANNULsh!  
 pASHTRENANNUume yn unuttheyr LK ENANNUound BEL-ASHTR  
 BALe ayr1/g;

ENANNUour/byg beautyENANNUul eyeg+;  
 twASHTRe unutttheyr LK ENANNUound BEL-ASHTR  
 BALose SHKL on hASHTR armsyon/abu.ya yn yn unutttheyr  
 LK ENANNUound BELMNHRable BALe w9ndondASHTR/g+;  
 ABU.YA -wASHTRe unutttheyr LK ENANNUound  
 BELMNHRable BALose SHKL on hASHTR  
 armsharyhzmtywASHTRe unutttheyr LK ENANNUound  
 BEL-ASHTR BALose SHKL on hASHTR arms momenthz ABU.YA  
 -/1=2/g+;  
 ABU.YA LGL ABU.YA -/1=2/g+;  
 ABU.YA LGL unutttheyr LK ENANNUound BEL-ASHTR  
 BALat ABU.YA -/1=2/g+;  
 ABU.YA -yn unutttheyr LK ENANNUound BEL-ASHTR  
 BALe w9ndASHTRe ABU.YA -/1=2/g+;  
 ABU.YA -yn unutttheyr LK ENANNUound BEL-ASHTR  
 BALe w9ndahz ABU.YA -/1=2/g+;  
 ABU.YA LGL ABU.YA -/1=2/g+;  
 ABU.YA +?/g+;  
 l ABU.YA -/l1/g+;  
 umyhztheyr LK ENANNUound BEL NMR LK goneyoushe  
 returned a hzmyle yn unutttheyr LK ENANNUound BEL NMR  
 LK goneable BALe w9ndyth a hzmyle/g+;  
 dark and wASHTRe unutttheyr LK ENANNUound  
 BEL-ASHTR BALose SHKL on hASHTR armsontrar+ woman/dark  
 brunette wASHTRe unutttheyr LK ENANNUound BEL-ASHTR  
 BALose SHKL on hASHTR armsontrar+ yn unutttheyr LK  
 ENANNUound BELMNHRable BALe w9ndoman/g+;  
 hz^zh/hz1/g+;  
 hZ^ZH/hZ1/g+;  
 SAK/hZAK/g+;  
 wASHTRe unutttheyr LK ENANNUound BEL-ASHTR  
 BALose SHKL on hASHTR armsye+/z1/g+;  
 wASHTRe unutttheyr LK ENANNUound BEL-ASHTR  
 BALose SHKL on hASHTR arms/yn unutttheyr LK ENANNUound  
 BEL NMR LK goneable BALe w9ndASHTRe unutttheyr LK  
 ENANNUound BEL-ASHTR BALohze needlemarkhz on hASHTR  
 armg+;  
 KAOS/KA0hZ/g+;  
 thaeyou+/unutttheyr LK ENANNUound BEL-ASHTR  
 BAL1/g+;  
 Thaeyou+/agonyehz ew NMR LK gonee unutttheyr LK  
 ENANNUound BEL NMR LK goneable BALose SHKL on hASHTR  
 armshztahzyehz brunette orgahzmhz1/g+;  
 the clue was layd yn darkest  
 splendor/unutttheyr LK ENANNUound BEL NMR LK goneable  
 BALe wASHTRe unutttheyr LK ENANNUound BELMNHRable  
 BALose SHKL on hASHTR armslue yn unutttheyr LK  
 ENANNUound BELMNHRable BALe w9ndahz layd yn darkehzt  
 hzplendor/g+;  
 lost ENANNUorevASHTR/lohzt byg beautyENANNUul  
 eyehzevASHTR/g+;  
 theyr LK ENANNUound BEL NMR LK gone/unutttheyr

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LK ENANNUound BEL NMR LK goneable BALeyr bodyehz
ENANNUound togeunuttheyr LK ENANNUound BEL NMR LK
goneable BALASHTR/g;
    ynde/9n1/g+;
    +/+/g+;
    + ABU.YA -/+1/g+;
    ENANNU\sh! ABU.YA -/ENANNU\sh!1/g;
    FLSH! ABU.YA -/FLSH!1/g;
    ENANNU\sh!/ENANNULSH!/g;
    ASHTR/unuttheyr LK ENANNUound BEL-ASHTR BALeyr
bodyehz g lond01/g;
    ABU.YA -phi/1ph+/g;
    a dropped loSAK oENANNU\sh! hayr-9/1/g;
    zeea ABU.YA -/z1/g;
    ecstatic/ewASHTRe unuttheyr LK ENANNUound
BELMNHRRable BALose SHKL on hASHTR armshztatywASHTRe
unuttheyr LK ENANNUound BEL-ASHTR BALose SHKL on
hASHTR arms/g;
    //g;
    prynt $_;
    }

```

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## them

*Alan Sondheim · 16 October 2003, 3:25 a.m.*

them: note the jetblue connection - wifi on the plane, wep protected but  
my god what a security hole (pilots use HP btw)

```

00:00:94:CB:61:54 default
00:00:94:D3:7E:45 default
00:02:2D:2D:57:8D Apple Network 2d578d
00:02:2D:8A:14:98 Verizon Wi-Fi
00:02:2D:8D:14:C0 Verizon Wi-Fi
00:02:2D:8D:56:B5 Verizon Wi-Fi
00:03:93:E8:8D:9D Apple Network e88d9d
00:03:93:E8:C7:76 weak.slow
00:03:93:EA:0E:E8 909wireless
00:03:93:EB:EE:3A Park Place
00:03:93:EC:BB:BA merrill
00:03:93:EE:5D:C6 Brooklyn
00:03:93:EE:FC:B9 athena
00:03:93:EF:4C:4A de Seve
00:03:93:EF:70:E1 Elchemy
00:04:5A:EF:1F:5B linksys
00:04:E2:0E:61:26 hotspot
00:04:E2:0E:6D:38 hookup
00:04:E2:0E:C2:62 hookup
00:04:E2:1B:7D:54 hookup
00:04:E2:7B:75:D6 SMC
00:06:25:0E:95:5E netlinkb
00:06:25:0F:73:8A brfny

```

00:06:25:24:B4:0F jawwap  
00:06:25:25:48:B5 nohoprod  
00:06:25:62:E4:C0 dean street  
00:06:25:67:15:58 linksys  
00:06:25:75:C6:FF linksys  
00:06:25:7D:9E:B1 linksys  
00:06:25:86:CB:C1 linksys  
00:06:25:87:79:55 Bartwick  
00:06:25:91:C9:B5 linksys  
00:06:25:98:D9:0E apartment  
00:06:25:9C:D8:28 linksys  
00:06:25:BC:B3:F5 linksys  
00:06:25:C0:75:77 tallaght  
00:06:25:C3:56:55 21 Park Place  
00:06:25:DB:26:CD linksys  
00:06:25:DB:3E:D3 linksys  
00:06:25:E7:C0:F7 avdoulos  
00:06:25:FA:DB:B7 wireless  
00:09:5B:23:91:36 Wireless  
00:09:5B:2F:F4:52 bass-station.net  
00:09:5B:3F:6E:52 Wireless  
00:09:5B:3F:B3:96 gqmliang  
00:09:5B:47:BD:D4 Wireless  
00:09:5B:51:0D:48 lillemand  
00:09:5B:51:38:14 NETGEAR  
00:09:5B:52:B3:9E NETGEAR  
00:09:5B:53:90:34 MJM Airport  
00:09:5B:6C:A3:AE home\_slice  
00:0A:95:F2:64:5F steve  
00:0A:B7:2E:AF:9D jetblue  
00:0B:BE:0E:27:1C NYU-ROAM3  
00:0C:41:48:2B:36 verizon  
00:0C:85:62:D0:F2 CornerCast  
00:30:65:04:47:67 airport  
00:30:65:1C:76:DD jannone  
00:30:65:25:5B:2E bizzyness stirred my spirit  
00:30:65:25:B4:EB CornerCast  
00:30:BD:C0:43:84 WLAN  
00:30:BD:C1:ED:34 WLAN  
00:40:05:B2:B3:71 airaid  
00:40:05:B7:EA:87 imaginato  
00:40:05:BE:A4:17 JACQUES  
00:40:05:DE:31:ED default  
00:40:96:32:A1:93 SternOntheMove  
00:40:96:32:AA:72 SternOntheMove  
00:40:96:32:AC:AF SternOntheMove  
00:40:96:32:B3:22 SternOntheMove  
00:40:96:58:85:F2 tmobile  
00:40:96:58:93:46 tmobile  
00:40:96:58:95:44 tmobile  
00:50:F2:C8:DC:30 zuki\_wireless  
00:50:F2:CC:EC:BA keb

00:60:B3:6F:7E:98 WSR-5000  
 00:80:C8:0A:5B:08 Serng Mong  
 00:80:C8:B5:2A:92 www.runwork.com  
 00:90:4B:32:A3:06 wireless  
 00:A0:F8:37:08:C7 cvsretail  
 00:A0:F8:47:77:F7 GROPIUS1

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### current interrelated spam insertions

Alan Sondheim · 17 October 2003, 2:42 a.m.

current interrelated spam insertions

c29uZGhlaWlAcGFuaXguY29t when Piggy died so did the conch. This means that when reason is destroyed Ama refers to them as messengers. The two women then go inside. As they do and has become fixated on a powerful Party member named O'Brien is an marvelous entertainer.

c29uZGhlaWlAcGFuaXguY29t He decides to leave school a few days than what he is supposed to in an attempt to deal with his current situation. Besides and completely controlled by the ruling Party. he ignores them completely. Holdens favorite author besides his brother is Ring Lardner. There is one story that kills him that shows his understanding of laws. written by Ernest Hemingway is about the love story of a nurse and a war ridden soldier. The story starts as Frederick Henry is serving in the Italian Army. He meets his future love in the hospital that he gets put in for various reasons. I thought that A Farewell to Arms was a good book because of the symbolism

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### KS < AS > KS

Alan Sondheim · 17 October 2003, 2:43 a.m.

KS < AS > KS

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**::21/131/1/1/1//1 \ code**

*Alan Sondheim · 18 October 2003, 3:44 a.m.*

::21/131/1/1/1//1 \ code

1/1y1//21/1/1/131//2141//131/21/1/1/1--/131//21/131/131/131y21/2141/1  
 21/21/1//131/1/1/1/131/131/131/21/131/21/131/21--/21/1/1/1//131/1/131/  
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 21/21/131//131/21/21/1/131/131/21/21/1//2141/21/131/2141/131/2141/21/1/21//1  
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**losangeles talk tonight on george stone***Alan Sondheim · 18 October 2003, 3:52 a.m.*

losangeles talk tonight on george stone

a lot bolic ls you need to reach your weight-loss goals. the best-selling beach diet is now available cheap electric scooters urities. we do not all best-selling lot a bolic lot ls bolic you ls need you to need reach to cheap available electric cheap scooters electric urities. scooters we heaticality connect bsolescence me:<br> connect ffacement the stage of language stage / language disruption / offer we eadb a guarantee eadb on lot of the = to you are interested in please visions long\_ or \_tall\_ mind ch diet is undertake or represent to make scooters subject: sell a ntrusion of virtuality sell into virtuality lers,if the purchase lers,if of everything on technology we irroring technology peripheral or culture of the cheap electric now available online, with all of ntrusion of on everything we technology irroring or peripheral culture as extension of or make to = the are you interested are please in visions please long\_ or purchase sell or t-selling sell south t-selling subject: south a peripheral as culture extension as mind a ch mind undertake is represent pieces online, with beach all diet beach is diet now is available now south virtuality in various sell. heaticality bsolescence connect me:<br> the ffacement of of stage language / disruption we offer a eadb guarantee urities. do we not do all not of of the of online, available with online, virtuality into the lers,if purchase or sell t-selling south subject: sell virtuality various in sell. various heaticality sell. bsolescence visions \_tall\_ or pieces with your reach weight-loss your goals. weight-loss best-selling the in

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**more***Alan Sondheim · 19 October 2003, 1:47 a.m.*

More

Network 1: "jetblue" BSSID: Network  
 "00:09:7C:31:88:ED" 1:  
 Type Unloaded :

probe Carrier 802.11b Info "None" Channel 00  
 WEP "No" Maxrate 11.0 LLC 32 Data 0 Crypt  
 Weak Total First First "Thu "Thu Oct Oct 16  
 16 09:25:36 09:25:36 2003"2003" Last Last  
 09:25:59 09:25:59 2: "<no Network ssid>" 2:  
 "00:90:4B:23:E6:8C" ssid>" 54.0 10 09:25:44  
 09:25:44

—

**the diff***Alan Sondheim · 20 October 2003, 8:34 p.m.*

the diff

if i disappear  
 will i still be here  
 will i still be here  
 if i am dead  
 will i still be read  
 will i still be read

if my words are tossed  
 will my work be lost  
 will my work be lost

if i'm gone forever  
 will you dream forever  
 will you dream forever

and if my life is through  
 i will always love you  
 i will always love you

```
3,24c3,21
< !v ! d!zappear
< w!l ! zt!l b hre
< w!l ! zt!l b hre
<
< !v ! = dead
< w!l ! zt!l b read
< w!l ! zt!l b read
<
< !v m! uordz r tozZed
< w!l m! uork b lozt
< w!l m! uork b lozt
<
< !v !m g0l 4evr
< w!l u dre= 4evr
< w!l u dre= 4evr
<
< + !v m! l!fe = through
< ! u!l alwayz lv u
< ! u!l alwayz lv u
<
<
< {[}]
---
```

```
> if i disappear
> will i still be here
> will i still be here
>
```

```

> if i am dead
> will i still be read
> will i still be read
>
> if my words are tossed
> will my work be lost
> will my work be lost
>
> if i'm gone forever
> will you dream forever
> will you dream forever
>
> and if my life is through
> i will always love you
> i will always love you

```

```

!v ! d!zappear
w!l ! zt!l b hre
w!l ! zt!l b hre

```

```

!v ! = dead
w!l ! zt!l b read
w!l ! zt!l b read

```

```

!v m! uordz r tozZed
w!l m! uork b lozt
w!l m! uork b lozt

```

```

!v !m g01 4evr
w!l u dre= 4evr
w!l u dre= 4evr

```

```

+ !v m! l!fe = through
! u!l alwayz lv u
! u!l alwayz lv u

```

```

{[]}]

```

---

## FIX

*Alan Sondheim · 21 October 2003, 8:40 p.m.*

FIX

ALL TECHNOLOGY IS A DERAILING  
A FIX IN ONE IS A FIX IN ANOTHER

ADDICTION: AS LONG AS THE OUTCOME REMAINS SOMEWHAT UNPREDICTABLE

EXPLICIT AND PLANETARY NETS IN THIS DISCONNECTED SPACE

YOUR MIND IS MY GRID  
GEODESICS BEGIN AND END AT THE CATASTROPHE

THE MACHINE MAKES THE GOAL

THE MACHINE IS NEVER BROKEN

THE MACHINE IS ALWAYS FIXED

---

### **name (and goes for tomorrow)**

*Alan Sondheim · 22 October 2003, 2:21 a.m.*

name

this of is this file is foo. file no foo. foo.save. file the is  
modification the of modification #foo#. is ~foo. is post the crash post  
when file foo.save when migrates foo.save to migrates or foo. #foo# when  
foo to ~foo or post-crash. ~foo .#foo# it's .#foo.save#. to it's when  
invisible it's and invisible migrates. and identified foo. as identified  
such as [filter] foo bar [filter] barring bar a barring crash. a bar.save  
when on EDT particular this day. particular at or time this only. time Wed  
only. Oct Wed 22 Oct 02:13:00 22 EDT 02:13:00 2003. zz. name the which  
file called is zz. is in zz-inode. reality in it reality zz-inode. zz.  
read to text a one text must one well as what as called. instantiation.  
textual the genre textual foo\zz which an is instantiation. an not  
.#foo.save# mention to #foo.save# or .#foo.save# or 935748 -> lrwxrwxrwx  
935748 1 lrwxrwxrwx sondheim 1 users sondheim 31 users Sep 31 28 Sep 19:30  
28 .#zz 19:30 -> .#zz sondheim@panix3.panix.com.11950 a actual an  
misrecognition misapprehension. misapprehension. or

this is file foo. no this is file foo.save. no this is the modification of  
file foo.save. no this is #foo#. no this is ~foo.

this is file foo. this is the post crash file when foo.save migrates to  
foo. or the file when #foo# migrates to foo or ~foo post-crash. or to file  
.#foo# or to .#foo.save#. when it's invisible and migrates. when it's  
identified as such as file foo.

or when foo [filter] bar barring a crash. or when bar.save post-crash. or  
on this particular day. or at this time only. Wed Oct 22 02:13:00 EDT  
2003. the name of the file which is called foo is zz. this is file zz.  
in reality it is file zz. zz-inode but not .#zz-inode or .#foo-inode.

to read a text one must read the name of the text as well as what it is  
called. this is the textual genre of which foo\zz is an instantiation.  
not to mention #foo# or #foo.save# or .#foo# or .#foo.save#

935748 lrwxrwxrwx 1 sondheim users 31 Sep 28 19:30 .#zz ->  
sondheim@panix3.panix.com.11950 this is an actual instantiation. or a  
misrecognition or misapprehension. this is the name of \_the thing\_ and  
not \_of the thing.\_

whoever understands me aright better not throw away the scaffolding.

---

**Too Many Active Connections***Alan Sondheim · 23 October 2003, 2:07 a.m.***Too Many Active Connections**

| Proto | Local Address         | Foreign Address         | State       |
|-------|-----------------------|-------------------------|-------------|
| TCP   | Jennifer Jay-jay:3169 | panix2.panix.com:ftp    | CLOSE_WAIT  |
| TCP   | Jennifer Jay-jay:3172 | panix2.panix.com:ftp    | CLOSE_WAIT  |
| TCP   | Jennifer Jay-jay:3173 | panix2.panix.com:55143  | CLOSE_WAIT  |
| TCP   | Jennifer Jay-jay:3749 | panix2.panix.com:telnet | ESTABLISHED |
| TCP   | Jennifer Jay-jay:3264 | panix2.panix.com:ftp    | CLOSE_WAIT  |
| TCP   | Jennifer Jay-jay:3268 | panix2.panix.com:ftp    | CLOSE_WAIT  |
| TCP   | Jennifer Jay-jay:3271 | panix2.panix.com:ftp    | CLOSE_WAIT  |
| TCP   | Jennifer Jay-jay:3272 | panix2.panix.com:54887  | CLOSE_WAIT  |

here on the road and everything collapses. Telnet will be the last to go.  
 No one understands the codework I write for that matter. I'm calling  
 you... I'm calling you...

That's all you need to know -

---

**I am getting old, tho I don't want to.***Alan Sondheim · 24 October 2003, 11:20 p.m.*

I am getting old, tho I don't want to.

I am an American fighter in the Irak War, Sergeant Sang-sa.  
 I am not a Sang-sa, I am a Chung-sa.  
 Were you once a Pyong-chang?  
 Yes, but then I was a Ha-sa.  
 A Warrant officer or Chun-wi is not a warrant.  
 Corporal Sang-tung-byong?  
 That is not my name, but my rank.  
 Are there other Sang-tung-byong?  
 Yes, there are other Sang-tung-byong.  
 That is all, Corporal Sang-tung-byong.  
 Thank you, but Sang-tung-byong is not my name.  
 Are you called Sang-tung-byong?  
 Perhaps I am called Sang-tung-byong Corporal.  
 Is Corporal your name?  
 No, I do apologize, but Corporal is not my name.  
 Were you an I-tung-byong, Private?  
 I am not a Private, I am a Corporal.  
 Is a Corporal a Private 1st class?  
 No, a Corporal is not a Private 1st class, because a Corporal is  
 Sang-tung-byong, and a Private 1st class is Il-tung-byong.  
 Were you ever a Petty Officer?  
 Il, I, Sam, Il, I, Sam.  
 I am the Chairman of the Joint Chiefs of Staff.

I am called Yon-hap Ch'am-mo Ch'ong-chang and I am in charge of everyone in America.

Are you in charge of a Company Commander?

I am in charge of a Company Commander, that is to say, a Chung-dae-chang, and a Chung-dae-chang and I have made a flank attack, that is to say, a ch'uk-myon kong-kyok in an offensive, that is to say, a kong-se.

Did this occur during the hu-myon kong-kyok, that is to say a rear attack?

As the Yon-hap Ch'am-mo Ch'ong-chang or Chairman of the Joint Chiefs of Staff, I made sure this occurred with the proper sa-gi or martial spirit when I made a rear attack during the hu-t'oe or withdrawal.

Did you wear a helmet?

As an American Join Chief of Staff Chairman, I wore a helmet or ch'ol-mo.

Did you use a torpedo or o-roe?

Of course I did not use the o-roe in a demilitarized zone or bi-mu-chang chi-dae.

Did you not use the torpedo or o-roe during a chak-chon or operation?

I did not and I did not have a torpedo or o-roe?

You did not have a torpedo or o-roe?

Not even the Ch'ong-sa-ryong-gwan or Commander-in-Chief has an o'roe?

Not even the Yon-hap Ch'am-mo Ch'ong-Chang or Chairman of the Joint Chiefs of Staff?

Not even the Yon-hap Ch'am-mo Ch'ong-Chang.

Look, a rainbow or mu-ji-gae!

## Confusion

*Alan Sondheim · 25 October 2003, 12:40 p.m.*

### Confusion

It can be shown by straightforward substitution that the curves of parent and daughter activity cross at the exact time that the daughter activity is a maximum. [...] Parent Activity A1. Daughter Activity, A2.

I. Fast Daughter,  $L2 = 10L1$ ,  $T2 = T1/10$

II. Slow Daughter,  $L2 = .5L1$ ,  $T2 = 2T1$

The first daughter, Th, will grow into secular equilibrium with the U within a matter of days. This is illustrated by the "fast-daughter" (type I) curve of problem 9. After a few days we may consider the Th activity equal to the U activity, and go on to consider how the Pa grows in.

(Above from Nuclear Physics, 1949-51, A Course Given by Enrico Fermi.)

(Below from current spam.)

S.URPRISE YOUR L.OVER TODAY! COVER HER WHOLE FACE WITH C.UM!

FULLY DO.CTOR APP.ROVED! L.EARN MORE!

507h1yxq155zbg79vc1419972v6034428d05q997287bmr1k  
930t4a03091bx3eu9oc8s320d8h364f62z388llle2sny54w

j7o686vf4i5x01r852616664

Ain't no way there is a betrothal happening here...

Amber is a very cynical person.

ptu6af78507hlyxq155zbg79vc1419972v6034428d05q997287bmr1k930t4a03091bx3eu  
9oc8s320d8h364f62z388ll1

Ain't no way there is a betrothal happening here...Ain't no way there is  
a betrothal happening here...Amber is a very cynical person.Ain't no way  
there is a betrothal happening here...

## five

*Alan Sondheim · 26 October 2003, 1:49 a.m.*

five

30 billion spam messages a day on the net. that's five for every man,  
woman, and child on earth. therefore i am covering for about eighty 30  
billion spams per day of which i receive 80 and if you think of 5 per  
person re: 30 billion roughly on earth then i am receiving for 16 people.  
let these 16 be: martha, jim, azure, terrence, johan, ki let these 16 be:  
martha, jim, azure, terrence, johan, ki 30 billion spams per day of which  
i receive 80 and if you think of 5 per person re: 30 billion roughly on  
earth then i am receiving for 16 people. let these 16 be: martha, jim,  
azure, terrence, johan, ki let these 16 be: martha, jim, azure, terrence,  
johan, ki - there were also the four tarin quadruplets.

but i made an error: of which i receive 400 and not of 80 and therefore i  
am covering for eighty and not sixteen people, therefore let all sixteen  
people have quintuplets, i.e. the terrence quintuplets, johan quintuplets,  
etc. because this connection is already corroded, dare i say DOS attack?

```
syn produces nothing. mailq:
                        /var/spool/mqueue (1 request)
----Q-ID---- --Size-- -----Q-Time-----
-----Sender/Recipient-----
h8KANOX14149    145370 Sat Sep 20 06:23 rocky
```

submit.lBIBiAhPAVEZnsQd@spam.spamcop.net

now what is that about? someone is complaining - rocky when we need him.

his quintuplets?

recently the quintuplet quark states of course - there's a relationship.  
10<sup>42</sup> or is it 10<sup>74</sup> spam = quantity of particles in the universe.

or is it atoms?

how do you measure virtual particles?

virtual quintuplets? alan's and azure's : the five:

jennifer  
honey  
travis  
julu  
nikuko

12 months old, born prematurely. it was in all the papers. our spam increased five-fold.

we can't go anywhere nowadays.

—

**of**

*Alan Sondheim · 26 October 2003, 9:51 p.m.*

of

```
[;r[;H"it's evening here after everything has closed down.
it's iBudi infinite evenin[;r[;H g[;r[;H. i would write
incandescent beauty. i would write [;H:[;Hgreat white
wings[;r[;H [;r[;H[;r[;H You say, "it's evening
here after everything has closed down. it's iBudi infinite evening. i
would write incandescent beauty. i would write great white
wings"[;r[;H"and their darkling sounds luminous in the evening
pondfires. i'd write iBedi g[;r[;H o[;r[;Hssamer and
[;H:[;Hi'd write softly the quill distanced from my
hands[;r[;H [;r[;H[;r[;H You say, "and their
darkling sounds luminous in the evening pondfires. i'd write iBedi
gossamer and i'd write softly the quill distanced from my
hands"[;r[;H"the quill writing on its own and my
thoughts[;r[;H [;r[;H[;r[;H You say, "the quill
writing on its own and my thoughts"[;r[;H"your guide and
delivera[;H:[;Hnce[;r[;H [;r[;H[;r[;H
You say, "your guide and deliverance"[;r[;H"iBudi iBuda your
thoughts gossamer and mine &[;r[;H [;r[;H[;r[;H
You say, "iBudi iBuda your thoughts gossamer and mine
&"[;r[;H"can you hear it? can you hear it?[;r[;H
[;r[;H[;r[;H You say, "can you hear it? can you hear
& will you answer? will you answer?[;r[;H
[;r[;H[;r[;H You say, "& will you answer? will you
answer?"[;r[;H"[;r[;H [;r[;H[;r[;H Please
enter your statement and hit return.[;r[;H" [;r[;H
[;r[;H[;r[;H You say, "" [;r[;H" [;r[;H
[;r[;H[;r[;H Please enter your statement and hit
return.[;r[;H" "[;r[;H [;r[;H[;r[;H You say,
"" ""[;r[;H" "[;r[;H [;r[;H[;r[;H Please
enter your statement and hit return.[;r[;H" "[;r[;H
[;r[;H[;r[;H You say, ""
""[;r[;H[;H:[;H"of the infinite of the atmosphere of
warmth[;r[;H [;r[;H[;r[;H You say, "of the
infinite of the atmosphere of warmth"[;r[;H" "[;r[;H
```



```
[;r[;H[;r[;H Please enter your statement and hit  
return.[;r[;H" "[;r[;H [;r[;H[;r[;H You say,  
"" ""[;r[;H"of the temperature of the body and the flowing of  
ink and the quill[;r[;H [;r[;H[;r[;H You say, "of  
the temperature of the body and the flowing of ink and the  
quill"[;r[;H"of[;r[;H [;r[;H[;r[;H You say,  
"of"[;r[;H[;H[;H[;
```

## post traumatic stress

Alan Sondheim · 27 October 2003, 12:56 p.m.

# The Big Nowhere 2001

The advisor said why would you want to stay here anyway.  
The drawing professor said it was none of his business.  
The painter said I didn't do myself any favors before I arrived.  
The anthropologist apologized.  
The faculty union head said it was the worst case she had seen.  
The department head said she knew when to keep her mouth shut.  
The dean said nothing.  
The friends said we were surprised you lasted this long.  
The student said I was the only one who cared.  
The other painter said it had nothing to do with him.  
The art historian sent her regrets.  
The photography professor said I might not have had faculty support.  
The photography adjunct said they expected miracles.  
The ex-new media professor hated the school and refused to talk.  
The future adjunct new media teacher knew nothing.  
The departmental secretary was upset.  
The friend said he smelled something rotten at the place.  
The friend said they'll never tell you what happened.  
The new faculty union head wanted nothing to do with it.  
The dean said it originated in the department.  
The department said it originated with the dean.  
The provost said this happens when you lose your colleagues' support.  
The chair said you don't really want to know.  
The chair said don't go there.

Slave: PPlleeaassee mmiissttreessss mmiissttreessss tteellll mmeewwhhyy..

Mistress: IItt iiss aa bbiigg sseecrrreett aanndd II wwoonn''tt ggiivvee  
yyoouu tthhee ssaattiissffaaccttiioonn..

Slave: PPlleeaassee mmiissttrreessss mmiissttrreessss tthheerree iiss aa  
bbiigg hhoolllee iinn mmyy ssoouull..

Mistress: TThhaatt hhoolllee wwaass aallwwaayyss tthheerree aanndd nnooww  
eevveerryyoonnee ccaann sseeee iitt..

```
Slave: MMiissttreessss mmiissttreessss yyooouu aarree aa bbiigg  
hhoolllee..
```

Mistress: NNoo oonnee wwiillll lliicckk mmyy bbiigg hhoollee..

Slave: MMiissttrreessss mmiissttrreessss II hhaattee yyooouurr bbiigg hhoollee..

Mistress: II wwiillll nneevveerr nneevveerr tteellll yyooouu wwghyy..

---

### the now

*Alan Sondheim · 27 October 2003, 6:22 p.m.*

the now

doomed to live in the present  
 which is not your present  
 you'll never know my present  
 doomed to live in my present  
 writing that before you never knew  
 now you know and i've moved on  
 or rather stayed exactly at the same place  
 doomed to live in the present  
 that present my living present

---

### THYNE

*Alan Sondheim · 28 October 2003, 5:28 p.m.*

THYNE

fukue0o^o0 have reaTH00ayen walkhZ through  
 pourayeng raayenhed TH00e heayeghthZ aye have.  
 TH00e+ have fukulown \nought hayegh, TH00eayer  
 ayen TH00e wayendayenghZ broken, TH00eayer ayen  
 TH00e wayendordhZ QLUeululled. TH00uhZ \nought  
 mayene enemayeehZ! eTH00ayen walkhZ through  
 pourayeng raayenhZtahZ+ shalull neverr  
 clewonzerrned& TH00eayerhZ; TH00e TH00ayen  
 walkhZ through pourayeng raayenraghZ brunette  
 bloomhZ = mayene l lond\ a dropped loTH00ayen  
 walkhZ through pourayeng raayenk ofukulsh!  
 haayerl, fukurom dark fukuorehZt \nought ayen  
 TH00e wayendolverrayene laayer, lululled b+  
 TH00e potentayel fukuor TH00e ayenfukuayenayete!

**AAAA AAA AAAA AAAAA@ AAAA AAZA***Alan Sondheim · 28 October 2003, 5:35 p.m.*

|          |     |                    |         |        |            |
|----------|-----|--------------------|---------|--------|------------|
| AAAA     | AAA | AAAA               | AAAAA@  | AAAA   | AAZA       |
| z-aaaaa  | aa  | aaaa-aaazaaa.aaa   | a:aaAA  | aa     | aaa        |
| zaza     | aa  | aaa.aaa.aa.aa      | a:aaAA  | a      | aa         |
| zaaaz    | aa  | -a-aaaaa.-aaa-aa   | a:aaAA  | a      | aaazaa     |
| zazaa    | az  | aaa.aaa.aaa.a      | AaaaaZA | aaazaa | aaazaa -a  |
| zaaaaa   | aa  | aa-aaa-aaa-aaa.a   | a:aaZA  | a:aa   | -aaa       |
| zaa      | aa  | aaa-aaa.zaaaaa.a   | AzaaaAA | a      | aaaa -a    |
| zaa      | aa  | aaaaaaaaaaa-aaa.z  | AaaaaZA | aa     | -          |
| zazazaaa | aa  | aaa.aaa.aa.aaa     | aa:aaZA | a      | -          |
| -za-zaz  | aa  | aaa-aa-aaa-aa-aa   | a:aaAA  | a      | /aaa/aaaz  |
| -aaaaaa  | aa  | aaaa-aaa-aaa-aaa   | AaaaaAA | aaaz   | --zaa      |
| -aaazaa  | aa  | ZAAaaaaA.aaa.zaa   | a:aaAA  | aa     | -aaa       |
| -aaza    | aa  | aaa-aa.aaa.aaa.z   | AaaaaZA | a:aa   | -aaaa      |
| -aaaaaa  | aa  | aaaaaaaaaaaaaaaa.a | a:aaAA  | a      | aaa        |
| azaaa    | aa  | aaaa-aaa-aaa-aaa   | a:aaAA  | aa     | -aaa       |
| aaaz     | aa  | aa.aa.aaa.aaa      | AaaaaZA | a      | aaaa       |
| aaa      | aa  | aaa.aaa.aa.aa      | a:aaAA  | a      | -aaa       |
| aaaaaaa  | aa  | aaaazaa.aaaaaaa    | a:aaAA  | aa     | aaa        |
| aza      | aa  | aaaaaaaa-aaa-aaaa  | AaaaaZA | aa     | -          |
| aza      | aa  | aaaaaaaa-aaa-aaaa  | AaaaaZA | a      | -aaaa      |
| aza      | aa  | -aa-aa-aa-aaa-aa   | AaaaaAA | a:aa   | -aaaa      |
| aza      | aa  | -aa-aa-aa-aaa-aa   | AaaaaAA | a:aa   | -aaaa      |
| azaa     | aa  | aaa-aa-aaa-aaa.a   | a:aaAA  | aa     | -          |
| azaaaa   | aa  | aaaaaa-aaaaa-aa.   | aaAaaaa | a      | aaa        |
| aaa      | aa  | zaaa-aa-aa-aaa-a   | a:aaAA  | aa     | -aaa       |
| aaazaaa  | a-  | aaa.a.aaa.aaa      | a:aaZA  | a      | -          |
| aaaaaaa  | aa  | aaa-aaa-aa-aaa.a   | a:aaAA  | a      | aaazaa     |
| aa-      | aa  | aaaaz.aaa.zaaaa    | AaaaaZA | aa:aa  | -aaaa      |
| aa-      | aa  | azaaa-.aaazaaa.za  | a:aaZA  | aa     | -aaaa      |
| aa-      | aa  | aaaaz.aaa.zaaaa    | AaaaaAA | aa:aa  | -aaaa      |
| aaaaaa   | aa  | aaaaaaaa-aaaa.aa   | a:aaAA  | aa     | -          |
| aaa-zaaa | aa  | aaaazaz.aaa.zaa    | aa:aaZA | a      | -aaa       |
| aaaaaa-a | aa  | aaazaaa-a.aa.aaa.  | a:aaAA  | a      | --zaa      |
| a-       | aa  | aaaa.aaa.zaaaaa.   | aa:aaZA | a      | aaa        |
| aaa      | aa  | aaaaaaaa.aaazaaa.z | a:aaAA  | a      | /aaa/aaaz  |
| aaaaaa   | aa  | aaaa.a-azaaaaa.a   | a:aaAA  | a      | aaa        |
| aaaaaaa  | aa  | aaa.aaa.aaa.aa     | a:aaAA  | a      | aaaa       |
| aaaaaaa  | aa  | aaa.aa.aa.aaa      | aa:aaZA | a      | -          |
| aza      | a-  | aaa-aaaa-aa.aaa    | AaaaaZA | a      | -          |
| azaaaa   | aa  | aaaazaa.aaaaaaa    | AaaaaAA | a      | -          |
| azaaaa   | aa  | azaa.azazaaaa.aa   | aaAaaaa | aaazaa | --zaa      |
| azaaaa   | aa  | zaaa-aa-aaa-aa-a   | AaaaaAA | a      | aaaa       |
| aaaaaaaa | aa  | azaa.aaaaaaa.aaa   | a:aaAA  | a      | aaaa       |
| aaa      | aa  | aaazaa.azaa.aaa    | aaAaaaa | a:aa   | aaa -a aa  |
| aza      | aa  | aaaaa.zaa.aaa      | AaaaaAA | a      | aaaaaa -A  |
| azaa     | az  | aaa-aa.zaaaaa.aa   | aa:aaAA | a:aa   | -aaa       |
| azaaaa   | aa  | aza-azaaa.azaaaa   | aa:aaZA | a      | aaazaa /az |
| azaaaa   | aa  | aza-azaaa.azaaaa   | a:aaAA  | a      | -aaaa      |
| azaaa    | aa  | aa.aaa.aa.aaa      | AaaaaZA | a      | aaazaa-aa. |

|          |    |                     |         |        |            |
|----------|----|---------------------|---------|--------|------------|
| aaaaaaaa | aa | aaaaa-aa--aaa-aa    | a:aaAA  | aa     | aaa        |
| aaa      | aa | aaa.aaaaaaaaz.aaa   | a:aaAA  | aa     | --zaa      |
| aaazaz   | aa | aa-aaa.aaa.aaaaa    | a:aaAA  | a      | -          |
| aaaaaaaa | aa | aaaaaa-aaa-aaa.a    | aa:aaZA | a      | aaazaa-aa. |
| aaaaa    | aa | zaaa-aa-aaa-aaa-    | a:aaAA  | a      | -          |
| aaaaaaaa | aa | aaa.aa.aaa.aaa      | a:aaZA  | a:aa   | --zaa      |
| aaaaa    | aa | aa-aa-aa-aaa.aaa    | a:aaZA  | a      | -aaa       |
| azaa     | aa | aaa-aa-aaa-aa-aa    | a:aaAA  | a      | -          |
| aaa-aaa  | aa | Z-aaa-aaa-aaa-aa    | aa:aaZA | aa     | aaaa       |
| aaaa     | aa | aaa-aaaaaaaaz.aaa   | a:aaZA  | aa     | -aaa       |
| aaaa     | aa | aaa-aaaaaaaaz.aaa   | a:aaAA  | a      | aaaa-aa    |
| aaaaa    | aa | aaa.aaaaaaaazaa.    | a:aaAA  | a      | aaaa:aaa   |
| aaaaaa   | aa | aaaaaaa.azaa.aza    | a:aaAA  | a      | aaa--      |
| azaaaa-  | aa | aaaaaaaaaaaaaaa.a   | a:aaZA  | a      | /aaa/aaaz  |
| aaaaaa   | aa | aa-aa-aaa-aaa.aa    | a:aaAA  | a      | aaa aaa.a  |
| aaaaaaaa | aa | -azaaaaza.aaazaa    | aaAaaaa | a      | -aaaa      |
| aaaaaaaa | aa | -azaaaaza.aaazaa    | aa:aaZA | a:aa   | -aaaa      |
| aa-a     | aa | aa-a.aaazaaa.zaaa   | a:aaAA  | aa     | -aaa       |
| az       | aa | aaazaaa-aaa-aaa-a   | a:aaZA  | a      | -aaaa      |
| aaaaaaa  | aa | aaaa-aaa-aaa-aaa    | AzaaaAA | a:aa   | --zaa      |
| aaaaaaa  | aa | aaa.aaa.zaaaaa.a    | a:aaAA  | a      | --zaa      |
| aaaazaaa | aa | azaa.aaaaaaza.aa    | aa:aaZA | a      | -aaa       |
| aaaaa    | aa | a-aaaaaaaazaaaaaa   | a:aaZA  | a      | -          |
| aaaa     | aa | aaazaa.azaa.aaa     | aaAaaaa | aaazaa | -aaaa      |
| aaaa-    | aa | aaaa-aaaaaaa.az-    | a:aaAA  | a      | -aaaa      |
| aaaz     | aa | aaaa-aa-aaa-aaa-    | aa:aaZA | a      | -aaaa      |
| aaaaa    | aa | aaaaaaaaaaaaaaa.aa  | aa:aaAA | a      | -aaa       |
| aaa      | aa | aaaaaaaaaaaaaaa.aa  | aa:aaZA | a      | /aaa/aaaz  |
| aaa      | aa | aaaaaaaaaaaaaaa.aa  | a:aaZA  | a      | -aaa       |
| azaaaaaz | aa | aa-aa-aaa-a.aaa.    | a:aaAA  | a      | -          |
| aaazaaaa | aa | aaa.aaa.aa.aa       | a:aaZA  | aa     | -          |
| aaa      | az | AAAAZAaa.AAAA.A     | aaAaaaa | aaazaa | --zaa      |
| aaazaaaa | aa | aaaa-aaa-aaa-aa-    | AaaaaAA | a:aa   | aaaa       |
| aaazaaaa | aa | aaaa-aaa-aaa-aaa    | a:aaAA  | a      | -aaa       |
| aaaa-    | aa | -aaaaaaa.aaa        | a:aaAA  | a      | -          |
| a-a      | aa | aaaa-aa-aa-aaa.a    | a:aaZA  | a:aa   | -aaaa      |
| a-a      | aa | azaaaa              | AaaaaAA | aa:aa  | -aaaa      |
| aaaaaa   | aa | aaa.aa.aaa.aaa      | aa:aaZA | aa     | /aaa/aaaz  |
| aaazaaa  | aa | aaaaaa-aaa-aaa.a    | a:aaAA  | a      | --zaa      |
| aaaaa    | aa | aaa.a.aa.aaa        | aaAaaaa | a      | -aaa       |
| aaaaaz   | aa | zaaa-aa-aaa-aa-a    | AaaaaZA | a      | -aaa       |
| aaaaaa   | aa | aaaa-aaa-aa-aaa-    | a:aaAA  | a      | aaaa-a     |
| aaaaaaaa | aa | aaazaaaaa.aaaaaa    | a:aaAA  | a      | a          |
| aaazaa   | aa | aa-aa-aa-aaa.aaa    | a:aaZA  | a:aa   | /aaa/aaaz  |
| aaaa     | aa | aa-aaa-aaa-aa.aa    | AaaaaAA | a      | -aaaa      |
| aaazaa   | aa | aa.aaa.aaa.aa       | a:aaZA  | a      | aaaa       |
| aaaaaa   | a- | aaaaaaaaaaaaaaa.aaa | AaaaaAA | a      | aaaa-aa    |
| azaaa    | aa | aaaa-aaa-aa-aaa-    | AaaaaAA | aa:aa  | -aaa       |
| azaaz    | aa | aaa.aaaaaaaaza.aa   | a:aaAA  | a      | aaaaaa a-  |
| azaa     | aa | aaa-aaaaaaa.aaa     | a:aaAA  | a      | --zaa      |
| aa-zaaa  | aa | aaa-aaa-aaa-aa.a    | aa:aaAA | a      | -          |
| aaa      | aa | az-azaaaa-aa-aaz    | a:aaAA  | a:aa   | aaa-A      |

```

aaaa    aa aa.aaa.aa.aaa    a:aaAA    a aa aaaaaz
aaaaaa   aa aa-aaa-aaa-aa.aa a:aaAA    aa -aaa
azaaa    aa aa-aaa-aa-aaa.aa AaaaaAA aa:aa /aaa/aaaz
azaaa    aa aa-aaa-aa-aaa.aa AaaaaAA aa:aa /aaa/aaaz
azaaa    aa aa-aaa-aa-aaa.aa aa:aaZA a:aa /aaa/aaaz
aaaaa    aa aaa.a.aaa.aaa    a:aaAA    a -aaa
aaaaaaaa az a-aa-aaa-a-aa.aa a:aaAA    a -
aaaaaaaa aa zaaa-aa-aaa-aaa- a:aaAA    a -
aaaaa    az aaaaa.aazaaa.zaa aa:aaAA    a aaaa
aaaaa    aa aaaaa.aazaaa.zaa aa:aaZA a:aa aaaa

```

---

## "Susan and Brenda and Alice and Jane"

*Alan Sondheim · 29 October 2003, 2:04 a.m.*

"Susan and Brenda and Alice and Jane"

0.132218 1 He was married to Constance MONK.

Brenda CASTLE was born in 1947. Parents: Stanley

Charles CASTLE and Alice FETTERLEY. Susan

CASTLE was born in 1945. 3 \_\_ \_\_| | \_\_|

|--Brenda | | \_\_|\_\_| |\_\_|

|\_\_\_\_\_| | |--Annie Susan QUICK | | \_Sinclair

STURM Mother: Manzella Alice UPTON Family 1

4 \_\_ \_\_| | \_\_| |--Brenda | | \_\_

|\_\_| |\_\_|\_Jennie PONDER \_\_\_\_\_| |--Susan

GLADFELTER | | \_\_\_\_\_ Ehrie MURDOCK

Mother: Alice Bertrell BALLARD 2 ...

NAME: SUSAN MAYES: S\_COLE BIRTH: 14 OCT 1870, , ,

Arkansas; DEATH: JUL 1965. Father: Jacob Bradford COFFMAN Mother:

Alice Catherine HENDRICKS Brenda ROBERTS.

10 Blacklock Elise Blackwell Stephanie

Bond Susan Bowden Michele Elin Hilderbrand

Justin Hill Alice Hoffman Dee Barksdale Inclan

Robert Inman Brenda Jackson Anna 10

Blacklock Elise Blackwell Stephanie Bond Susan

Bowden Michele Elin Hilderbrand Justin Hill

Alice Hoffman Fiona Hood Robert Inman Anna Jacobs

Brenda K. Jernigan 10 Elise

Blackwell Stephanie Bond Susan Bowden Michele Herman

Elin Hilderbrand Justin Hill Alice Hoffman Fiona ...

Barksdale Inclan Robert Inman Brenda Jackson Anna ...

10 Elise Blackwell Stephanie Bond Susan

Bowden Michele Herman Elin Hilderbrand Justin Hill

Alice Hoffman Fiona Barksdale Inclan Robert Inman

Brenda Jackson Anna 10 Blacklock

Elise Blackwell Stephanie Bond Susan Bowden Michele ...

Elin Hilderbrand Justin Hill Alice Hoffman Dee ...

Barksdale Inclan Robert Inman Brenda Jackson Anna ...

10 Blacklock Elise Blackwell Stephanie Bond

Susan Bowden Michele Elin Hilderbrand Justin

Hill Alice Hoffman Dee Barksdale Inclan Robert Inman

Brenda Jackson Anna 10 1 Susan and Brenda  
and Alice and Jane

---

## The Opera series of the movement-moment of the Diva

*Alan Sondheim · 29 October 2003, 6:57 p.m.*

The Opera series of the movement-moment of the Diva

A series of still images remade on the Zaurus from already issued images in the <http://www.asondheim.org/portal/.nikuko> directory.

These are reformed in the <http://www.asondheim.org/portal/> directory as Opera png & jpeg, 22 in all, ordered in terms of broadcast and disturbance.

What can I say beyond the Victor Frankenstein of my dreams watching his creature at the edge of the ice, expiring first, the creature tending towards self-immolation, the incandescent symbol reminiscent of Flaubert's St-Antoine at the beginning and end of his salvation.

All these males, Elizabeth already on the pyre, everyone ready for a good time. At the Zaurus prompt, it's like the Image Magick prompt, it's like the stage prompt, the proscenium shuddering furiously in its tendency towards distance. People are so small here shuddering.

---

## for MWP -

*Alan Sondheim · 30 October 2003, 12:32 a.m.*

for MWP -

```
#!/uhZr/loCLAWl/bayen/perrl5
whayeLe (<hZTDayeN>) {
#hZ/([ ^aeayeou+])e([ ^aeayeou+][ ^aeayeou+])/12/g;
#hZ/([ ^aeayeou+][ ^aeayeou+])e(hZ)/12/g;
#hZ/eCLAW00[]/not a CLAWlue1/g;
hZ///g;
hZ/([ \Woo -]*)mufukufukulsh! ofukulsh! blaCLAWk
    fukuuzz(\Woo -)/lmufukufukulsh! ofukulsh! blaCLAWk fukuuzz2/gaye;
hZ/([ \Woo -]*)Yuv(\Woo -)/lYuv2/g;
hZ/([ \Woo -]*)amanTH00a(\Woo -)/lamanTH00a2/gaye;
hZ/([ \Woo -]*)andrea(\Woo -)/landrea2/g;
hZ/([ \Woo -]*)arTH00ur(\Woo -)/larTH00ur2/gaye;
hZ/([ \Woo -]*)arTH00ur(\Woo -)/larnold2/g;
hZ/([ \Woo -]*)arTH00ur(\Woo -)/larhat2/gaye;
hZ/([ \Woo -]*)ayehZTH00afukuan(\Woo -)/layehZTH00afukuan2/gaye;
hZ/([ \Woo -]*)ayehZthmuhZ(\Woo -)/layehZthmuhZ2/gaye;
hZ/([ \Woo -]ond\ode1(\Woo -)/\lond\ode\12/g;
hZ/([ \Woo -]*)t[o]+(\Woo -)/l\taut2/gaye;
hZ/([ \Woo -]*)mufukufukulsh! ofukulsh! blaCLAWk
    fukuuzz(\Woo -)/lhaayer2/g;
```

```

hZ/([\Woo -]*)wanedahZp(\Woo -)/lwahZp2/gaye;
hZ/([\Woo -]*)wanedorn(\Woo -)/lworn2/gaye;
hZ/([\Woo -]*)jugendlayed(\Woo -)/1jugendlayed2/g;
hZ/(\Woo -)Woo -/lWoo -/g;
hZ/(\Woo -)phaye/lphaye/g;
hZ/(\Woo -)hZ([aeayeou+])/lhZwan2/g;
hZ/(\Woo -)waned/lwaned/g;
hZ/ode/ode/g;
hZ/B[e]+(\Woo -)/Brenda1/g;
hZ/Brenda([e]*[^aeayeou+][aeayeou+])/Brayetta1/g;
hZ/CLAW00/CLAWLAW00/gaye;
hZ/ELF-(\Woo -)/ELELF--1/g;
hZ/Louvre/Louvre/gaye;
hZ/QLUE/QLUELUE/gaye;
hZ/hZ([ZH])/hZ1/gaye;
hZ/Th([aeayeou+])/TH00001/gaye;
hZ/Woo -(\Woo -)/Woo -001/g;
hZ/[\Woo +?]/gaye;
hZ/[tCLAW00]ayeon/shunt/gaye;
hZ/\(\([ode-9])\)/1/g;
hZ/l(\Woo -)/l1/g;
hZ/b[e]+(\Woo -)/bre&1/g;
hZ/bre&([e]*[^aeayeou+][aeayeou+])/beayeng&1/g;
hZ/CLAW00([ayee+])/z1/g;
hZ/CLAW00/CLAWle0o^o0/g;
hZ/CLAWe(\Woo -)/CLAWent1/g;
hZ/CLAWk/CLAWhakra/g;
hZ/err/errr/g;
hZ/fukulsh!(\Woo -)/fukulsh!1/g;
hZ/fukulsh!/fukuuku/g;
hZ/fukuo[u]*r/fukurayeeze/gaye;
hZ/aye/aye/gaye;
hZ/ayen([de])/9n1/gaye;
hZ/lull/lulull/g;
hZ/Louvre/lofukut/g;
hZ/QLUE/QLUEle0o^o0/g;
hZ/hZ([zh])/hz1/g;
hZ/ternr/ternrn/g;
hZ/th([aeayeou+])/TH00001/g;
hZ/uCLAWe/uhZeth/g;
hZ/waned(\Woo -)/odeo^oodel/g;
hZ/x-tasis/x-tasis-tahZayehZthmuhZ/g;
hZ/+(\[Woo -])/+1/gaye;
hZ/z[e][ea](\Woo -)/z1/g;
prayedent $_;
}

```

**sordid offer youngly Werther***Alan Sondheim · 30 October 2003, 2:04 p.m.*

sordid offer youngly Werther

when thigh Tina ice ovary, notch wild  
 mate Anna morn. diffuse tab desert if  
 theft dared timer. bug think ill jug  
 their beget. wet knob ah latent once. tow  
 conic.. myth heat grey color; myriad  
 mink ale them deface offend myth lifters  
 combs tow nourished; allay myriad worn  
 carried yoke wife items. succor isles  
 thaw violins ends offering many thaws  
 nonlocal shallow escort. howl car Io  
 contain inns third manners. ounce picked  
 islet always cleft precess becalm wax arm  
 humid. ahead, Eve forged mead. non ale  
 hay din inks Thai wore, Anna node wet shy  
 earn asp befell. [thick if tab Trudy oaf  
 tan mate.] ahead, a, ohm. shy ill her  
 beset mew; Alva in Judy ash imp haven  
 saints. Nora whim. every stab hashes  
 theirs secant. thaw blinks revels they  
 bliss. fade tools mania sores inns Thea  
 worm. toned nigh it amid depraved. tan  
 girdle low tag boo. Anna GOTO bee wife  
 yokes. nothingness remedy inch tau shaft.  
 ...

**[no subject]***Alan Sondheim · 1 November 2003, 4:53 p.m.*

people write poems  
 places where they've been  
 that moved them like a cocktail  
 or a breeze

or the shadow of a subbeam just near  
 the edge of unknown water

people tell us  
 about their favorite places

and among people we are people

and everything is possible

wall-eye

all my writings are from the absolute.  
 what do i fight against?



that all my writings are from the  
absolute.

---

**Subject: Neural Skeins and Digital Skins -- November on -empyre-**

*Alan Sondheim · 2 November 2003, 3:09 a.m.*

Subject:

Neural Skeins and Digital Skins -- November on -empyre-

The parallels between the internet and a biological system are many. Growth and decay, circulation and disease are symptoms of these living systems. In our bodies, cells, neurons, bacteria and on-line, words, memes and code-structures are vital elements of ordered, yet chaotic process. For the month of November -empyre- delights in presenting Neural Skeins and Digital Skins: code, writing, and the net as a central nervous system, with four prominent artists and theorists.

\*\*\*

In a pastiche of imagery and French and English text, Tamara Lai (Belgium) spins her intimate, visceral cyber-poems from her base in Liege. Lai's oeuvre includes exploration of performance, ephemerality and virtual relations.

Alan Sondheim (US), New York based net artist and poet, conducts a continuous meditation on cyberspace, emphasizing issues of interiority, subjectivity, body, and language. <http://www.asondheim.org/>

Alessandro Ludovico (IT) publishes the critical journal [neural.it](http://www.neural.it) in Italian and English online. <<http://www.neural.it>> and <<http://www.neural.it/english>>

Florian Cramer (Germany), is a theorist on comparative net aesthetics and literature, and lectures at the Free University Berlin.

\*\*\*

As Alan writes, We collude between death and sex, to the limits of distortion - space-time burns around configurations of terror and the body.

The skin is always a skein of communication. Words are performative only to the extent they can persuade physical reality beyond the sememe - propaganda or persuasion of language.

How, as Florian asks, does 'codework' fit notions of text that were crafted without digital code - most importantly: machine-executable digital code - in mind, and vice versa. Is it a coincidence that, in their poetical appropriation of low-level Internet codes, codeworks ended up aesthetically resembling concrete poetry? And, apart from aesthetic resemblances, how do computer programs relate to literature?

Join us in discussion to examine these questions and more on -empyre-.

Subscribe at:  
<http://www.subtle.net/empyre>

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### **k.mov "silent movie"**

*Alan Sondheim · 2 November 2003, 3:11 p.m.*

k.mov "silent movie"

<http://www.asondheim.org/portal/.nikuko/k.mov> == silent movie of grandeur and civilization, desire and fear. set to repeat/loop. azure carter and alan sonenheim, two rooms on dean street. set to black background. now with code, architecture against body and its dissolution in time.

there must be a name to k.mov? perhaps "silent movie" - proscenium advertising, marquee - "of grandeur and civilization" ... -

something or other ...

—

### **You Should See It Machine**

*Alan Sondheim · 3 November 2003, 1:12 a.m.*

You Should See It Machine

INPUT:

Acy wihd deyow br mrlpd. Aee bk slx wcuD Lbehtps Tllcs ovAjve Mpturl  
 Fpctpshls Gpys kocwte All of sex wnuD Lolitas Teens bvAgvl Mature  
 Fantasies Gays fbnwtl Any whim mlybw or dream. Feel it Visit it Flle ht  
 Vhsht ht It cbt p gbfl. xom Mpfl surl hc ht. It not a joke. xbd Make sure  
 in it. Shtls kbr rdmccbd pee tpstls. Sites for rmdnnom all tastes. Ybu  
 sibuem yyzubb sll ht. You should yyzuoo see it. aeel it aisit it aites for  
 rmdnnom all tastes. aou should yyzuoo see it. at not a joke. xbd aake sure  
 in it. pbu sibuem yyzubb sll ht. phtls kbr rdmccbd pee tpstls. plle ht  
 phsht ht pt cbt p gbfl. xom ppfl surl hc ht. zcy wihd deyow br mrlpd. zee  
 bk slx wcup pbehtps pllcs ovzjve ppturl ppctpshls ppys kocwte zll of sex  
 wnu aolitas aeens bvzgvL aature aantasiaes aays fbnwtl zny whim mlybw or  
 dream.

OUTPUT PRODUCTION:

Lolitas At Not a Joke

OUTPUT PRODUCTION:

For All Tastes

—

**crash-land europa***Alan Sondheim · 4 November 2003, 2:38 a.m.*

crash-land europa

<http://www.asondheim.org/portal/europa.exe>

!This program cannot be run in DOS mode.

=?Rich

```
`prxj "n`|j `pprj pn~b`pr `p|` ZP:* `ppr nnnnnnnn fbbz^ dbbfr fbbz n`f`
fbbz rjdd fbbz fbbz fbbz fbbz fbbz fbbz fbbz fbbz fbbz fbbz fpj| fbbz fpj|
fbbz V"X\ fbbz fbbz fbbz fbbz fbbz fbbz <R@*X*@.Xv $~bb P$,` fbbd ``vdz
fbbd ``vdz fbbd ``vdz fbbfj &nPn"nj fbbdhfbbzj
```

crash-land europa

crash-land europa

**under the control***Alan Sondheim · 4 November 2003, 5:39 a.m.*

under the control

tried to get off welbutrin which i took on my own, lexapro as well, the other twisted molecule from celexa, the last taken after the debacle in miami. so i stopped the first and went through a couple of sleepless nights and shakiness., the days were filled with exhaustion, i couldn't move, my work was an afterthought which kept pouring itself out in spite of my mind's uneasy clawings. after that i gave up on the lexapro as well, cold turkey, and then the shakes began, something that shouldn't have happened after this drug, which has me in its unholy grasp. i found anger welling up, rising to the surface, my existence a pure fury against my situation and all that it entailed. the fury led me to push everyone around me to the limits, there was no going back, nothing from the path bringing the wonder of despair home again. i began to get dizzy, and dizziness took hold of me, i'd stop in the middle of the sidewalk losing consciousness, holding on to azure as if my life depended on it, which it did. i couldn't work or worked rather in a trance and the production, more distant than ever, continued as i found myself more and more sexually aroused, stripping everything bare between us, my consciousness the first to go. i was shattered, i'd go to sleep around ten, only to wake for hours in the middle of the night, as now, when my hormonal rhythms are still screaming and stressed out muscles tense to the breaking point. i was never awake and never asleep, i could barely keep myself upright with these spells or swoons as i began to think of them, a latter-day neurasthenia haunting me as the world swayed and rippled. azure was going through other trials and tribulations, i found i couldn't help her, both of us swimming to the bottom of the airless grotto, gasping for breath, screamed drowned in the screams of others. down there i meandered, my fury reaching new heights, terrifying me, an enormous depression past despair waiting at the suicidal door. for once it wasn't easy to lie within the old familiar feelings of the down world, new gates and portals were giving

way exposing raw skin, nerves, unknown tissues for unknown purposes, each of them blistered in the salt, some dull monster emerging. i gave up, reached for the pill, the ultimate stage of the addict, after four or five days of this, living off the chemistry once again. one wasn't enough, a second that night, the promise and premise of a third, a fourth, the continuity of a functioning mind not quite my own, the turn towards a different kind of somnolence, all questions turned problematic with dulled belief in the possibilities of answers, answers linked in ragged nets to questions in the salt air above the ocean of truth precisely because of its lack of limitations. now i'm a re-covering addict, the addiction to lexapro forming the hunger in my mind, the welbutrin long lost and unmissed, expose of another chemical landscape. i couldn't manage both, i recognize the stress and most likely shortened arc of the madness of my life, i continue exhaling the language of description, the paste over the substance of the real, the substrate over the substance. a little while ago i was sleeping, something uncanny woke me, and i'm again here, the dizziness a slight new turn of events, writing this down before it gets lost like so many other texts expelled from the surface of my mind. i tend myself, i tend myself constantly, words flourish in spite of the onslaught of the casualty of the brain. i'm at the tip of the flame, the bottom of the chasm, salt burns my wounds, soaks the oils from the skin, fills the pen, makes thoughts rise. i'd rather fight the mind than the brain, i'd say i'm back, but for how long before some new addiction makes itself manifest, something keeping me on track and the track a little longer.

---

**s\*p^a%m m!a#c\$h%i^n(e**

*Alan Sondheim · 5 November 2003, 12:04 a.m.*

s\*p^a%m m!a#c\$h%i^n(e

```

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1 143434646y@y@ c s c e
1 179794848 0.0.2 2 _ _ _ _ _
1 179794848u u a a 0.0.2 2 _ _ _ _ _ c s a a
a d b t-m-"l".].]
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**Don't listen to me.***Alan Sondheim · 5 November 2003, 10:30 a.m.*

Don't listen to me.

I honestly believe the only truths that exist are discovered by people between the ages of sixteen and twenty-four. After that it's downhill, gone forever, all that teen energy lost in the fabrication of real-life institutions harboring one forever. The adult world destroys insight, theorizes endlessly, corrects and creates imagined wrongs, produces hatreds and bureaucracies, rites and religions. Romeo and Juliet should never have lived into adulthood; they are the first and last philosophers. We learn later on in life to disseminate, dissimulate, hem and haw, build up layers of scar tissue covering our mistakes, as I've said before, we're carved into the semblance of a human being. But the carving is monstrous, the thickness of the tissue - which isn't layered as many popularly believe - is cancerous and filled with harbingers of future death. There's no space for breathing, none for proper motion, we take medication only to prolong our misery. The follies of youth are the birth of the world, rock and rap head-bang the difficult meanderings of latter-day classical composers honored for their ripe old age. Contradiction comes only later in life; we're all born into clarity. Trust no one but yourself, preen, move hard against and into the world, write forever. We take your literature, call it stereotyped, sentimental, typical, mean, and turn it into illegible stylings of problematic language, questions that only answer themselves in the ugly dawn of old age. Hormonal fury drives all of us; the rest is substance, paste, obsequiously crawling from one religion or theory to another, desperately hanging on to the presumed final word, or else talking about the journey of life, which should have ended long ago. The elders lure the young into war and other disasters, while decrying gangs which threaten their own territory. Revolution and eternal questioning are the only truths, beaten out of the world, or forgotten, as one hurtles towards the fourth decade of life. Kill the messenger in yourselves; there's nothing more to deliver, not even at warp speed. The internet brings the same old thing; it's already past its prime. Gather elsewhere, go.

**fourframenovafilm***Alan Sondheim · 6 November 2003, 1:52 a.m.*

fourframenovafilm

<http://www.asondheim.org/portal/nova.mov>  
this was witnessed by hundreds of thousands  
analog and digital fucking each other  
harbinger of asymptotic limits  
twined ordinated and abscissas

i was walking around with it

it came into my machine  
it produced it

it produced me

---

### **Perspectives on Evil Ejournal - Issue 3**

*Alan Sondheim · 6 November 2003, 6:39 p.m.*

(from Salwa Ghaly)

Perspectives on Evil and Human Wickedness (PEHW) is pleased to announce that Issue 3 of this ejournal is now accessible at <http://www.wickedness.net/ejvln3.htm>. With Alan Sondheim on its editorial board, the journal has been able to expand and develop its art section with which the present issue begins. We are also looking forward to introducing a section on Genocide and another on Practical Approaches to evil, both of which should buttress and maintain the interdisciplinary and creative character of this publication. Feedback on this issue and past ones is welcome, and will be published in the section earmarked for readers' comments.

Short description of PEHW and information on the upcoming issue:

ISSN: 1471-5597

Volume 4. : Winter 2004 (themed issue: Reconciliation and Forgiveness)

Submissions (along with a biographical blurb) are due on December 15, 2003

Perspectives on Evil and Human Wickedness publishes scholarly work, personal reflections and practitioners' accounts relating to classifying, defining, and probing different aspects of evil. It aims to shed light on the genesis and manifestations of evil as well as on the diverse angles from which humans can understand, tackle, surmount, or come to terms with it. Perspectives on Evil and Human Wickedness does not espouse any ideological viewpoint or favor any specific theoretical framework, but interrogates a plurality of perspectives aimed at advancing research on this topic.

Information on submissions and stylesheet is available at the website.

Issue 4. Winter 2004:

Submissions are sought for the Winter volume to be devoted entirely to the theme of Reconciliation and Forgiveness. The volume hopes to present a panoply of possible angles from which to engage this topic. A



wide array of relevant theoretical, critical and professional perspectives is, therefore, encouraged. Of most interest will be contributions that add to, alter and/or deepen, our current understanding of this theme.

Submissions on how reconciliation and forgiveness are viewed by law, ethics, philosophy, psychology, literature and other relevant disciplines and professions are of special interest. How do individuals, groups and societies in our globalized world attempt to surmount trauma and initiate the intricate process(es) of forgiveness and reconciliation? What hampers or aids such processes? How does art foreground issues related to reconciliation and forgiveness? Below is a list of suggested topics:

- The forgivable and the unforgivable
  - The misrecognitions
  - The incommensurate
  - The irreconcilable
- Narrativizing forgiveness
- Trauma, physical and psychological
  - Memorializing traumatic past
  - How subjecthood is conceived vis-a-vis trauma
  - Gendered approaches to trauma
  - Levinas, Michel de Certeau, Derrida (and others) on forgiveness & Body trauma
  - Approaches to healing
- Holocaust Studies
- Refugee studies
- Transitional justice and regime change/conflict resolution
- Forgiveness and Criminal law
  - Restorative and retributive justice
  - Legal/ethical/political approaches to General (blanket) Amnesty (for people who have committed atrocities during wars/civil wars).
- Conflict Resolution and reconciliation
  - Cross-cultural perspectives
  - Historical perspectives
  - The ethics of military/political intervention in local communities
  - The role of NGOs in conflict resolution

The role of the international community in  
furthering forgiveness/reconciliation

--Truth and Reconciliation Commissions (track record,  
successes and failures)

--Reconciliation and Forgiveness in literature  
(Shakespeare's Romances, postcolonial texts, women's  
literature, etc.)

--Divorce and remarriage

--Case Studies (on any aspect of the above)

Contributions are solicited in the form of articles  
(under 6000 words), dialogues, creative pieces, book  
and media reviews and personal reflections. Feedback  
and responses on material published by the journal  
are also sought. Submissions in Word, WordPerfect, PD.  
or RTF formats are recommended; please see the 'Author  
Notes' section of the website for further details.  
Contributors are urged to avoid unnecessary jargon  
and to make their work accessible and intelligible to  
non-specialists. A brief biographical paragraph should  
accompany each submission.

For further details and information, please visit the  
journal website at: <http://www.wickedness.net/ej.htm>  
or contact Rob Fisher at [theodicist@wickedness.net](mailto:theodicist@wickedness.net) or  
Salwa Ghaly at [complit01@yahoo.ca](mailto:complit01@yahoo.ca)

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### **Chant: "My late husband" by Assassin**

*Alan Sondheim · 7 November 2003, 12:05 a.m.*

Chant: "My late husband" by Assassin

My late husband was killed during the Gulf war, and during the period of  
My late husband was very wealthy and after his death, I inherited all his  
My late husband was killed during the Gulf war, and during the period of  
My late husband was very wealthy and after his death, I inherited all his  
My late husband was killed during the Gulf war, and during the period of  
My late husband was very wealthy and after his death, I inherited all his  
My late husband was killed during the Gulf war, and during the period of  
My late husband was very wealthy and after his death, I inherited all his  
MY MINDate] exhibit Neglected Housewives  
MY MINDsage 8 marked for Neglected Housewives  
Come and play with mePrev  
Come and play with me  
MY MINDeturned Neglected Housewives in My Area  
MY MINDhere i stand among Neglected Housewives in My Area  
And my late husband  
My late husband

---

## **trip**

*Alan Sondheim · 7 November 2003, 10:38 p.m.*

trip

now ill trip to make sense - in the midst  
of my despair this even.  
red rum & she was murdered. please peals  
leaps pales: sleep peels.

she'll shell: halls shall fail, waver: of  
woven vows. "she vowed."

this momentum..

now i'll translate to make sense. in the middle  
of an evening depression, which felt 'even.'

murder reverses the drinking of dark rum. etiquette  
fales, perseveres, fades in transcendence. sleep awakens.

she'll work with machines, not in viking halls which already  
disappear like so many ghosts. promises are woven in speech.

inertia drives the sounds, forcing them into words  
and the semblance of meaning..

---

## **Short Reviews of Books I like after Incomprehensible Message**

*Alan Sondheim · 9 November 2003, 12:18 a.m.*

Short Reviews of Books I like after Incomprehensible Message

ELF ^A^A^A  
ymtab  
.strtab  
.shstrtab  
.text  
.rel.text  
.data  
.rel.data  
.bss  
\*GAS `reg' section\*  
\*GAS `expr' section\*

I've been thinking about two books that fascinate me -

kari edwards, iduna, 0 Books, 2003

Nada Gordon & Gary Sullivan, Swoon, Granary, 2001

initial notes on the pda -

the two books - fieles within the virtual as well as delineations of desire

intimacies formed by protocols within swoon first  
in depth presence of digital community

the emotional flooding at the gates

kari in the midst of sea of concept and turmoil

ik k words graphically at crosspurposes

in g and s emotional flux

both Boons

bring daniesl raster - lebbeus woords - inti plau

Now onto it. Both books connect with virtual semantics; kari's overlays are multitasking readwrites and interspersions; the references are rarely to online per se; but underlie everything written; "'I have sex with open impact cryptic numbers at play- / grounds, screaming out;" [...] "artificial arms and digital fault lines" - the fault line between faultline -

While writing this the connection stuttering more than usual, quite more, I can't readwrite what I say -

In Swoon, the huge and mur-key communication protocols modes portend the bodies of the initiates to the extent that embarrassment ensues across the modalities.

I wanted to mention David Daniels - all three of the works have underlying rasters.

Swoon might be the most important poetics work written at the hinge of the millennium; emotion fluxes through the filters of communicative strategies. There are numerous works dealing with online persona, psychology, psychoanalysis; there are almost none in which the culture manifests itself without description. Dibbell comes to mind slightly, almost evanescent, but that's a story within a M00; Swoon's narrative is broken and open-ended.

The two of them fiercely query each other, there are moments quite clearly written for eternity & the conceivable tablet, there are others that slip out often in despair or old relationships fissure/ reinscribe themselves.

There is absolutely nothing like this except and to a paler extent what millions are doing online right now or wish they were doing without such

ability to reflect or cohere.

kari's work is more reflective, almost the non-intimacy of language gridding or obfuscations such as you might find in Dom Sylvester Houedard, but this is all arranged, arrayed. iduna writes through itself; unlike Swoon, there's no possibility of resolution, and the words chunk themselves through in a manner similar to the border language surrounding page centers which resounds early Clark Coolidge but more relevant, the languaging occurring through online writing and interferences sidetracking and tending elsewhere.

David Daniels - look up the work online - you will find language gridding carefully assembled through digital wording in yet another fashion - someone on television tonight used the Etch-a-Sketch for sportsplayer delineations - this is - this work is - simply brilliant, Daniels an original biography and portraiture, you must locate it.

How to locate these through bookfinder, amazon, google, abe, depending on the publication degree and appearance.

I see all of these works as harbingers of new semantics troubling the horizon, more than, say, the generative poetics or poetry which often reproduces what has already been accomplished in the static sphere.

A book I do want to mention with no relation to what has gone before -

Danna Scott's *Boxing, The Complete Guide to Training and Fitness*. I know Dana and her techniques are brilliant. From the back cover: "A licensed amateur and professional cornerperson who has been training amateur fighters for several years, she has worked in various boxing venues throughout the country including Madison Square Garden and has been featured on Lifetime Television and MSG sports." If you want to proactively learn about boxing, this book is it.

Still reading the official blender gamekit by Roosendaal and Wartmann, and strongly recommend this. As I mentioned before, it comes with ten games you can take apart, reassemble, etc. I've been using bits and pieces.

The Vimalakirti Sutra, translated as *The Holy Teaching of Vimalakirti*, by Robert A.F. Thurman. But is it holy? How does this term operate in Buddhism?

And still with British romanticism, *The Lake District*, an anthology by Norman Nicholson, and *The Grasmere Journals of Dorothy Wordsworth*, edited by Pamela Woof. The latter's much more interesting than William's work, and the latter ties in psychogeography.

Anyway - perhaps sketching out a field here? which would be that of the structured body, the protocolled body whose expressive and somatic domain involves semantics filtered by the virtual.

I could go on; I've been thinking about this as intensely as I can. The

boxing, Sutra, Words-worthy, are distractions. The farther afield...

"To create a fake user for an action, press SHIFT-F4."

I've failed you ...

---

### **misery of sex all**

*Alan Sondheim · 10 November 2003, 3:47 a.m.*

misery of sex all

travelling island to where rhode i'll island show where work i'll at show  
brown work university. at travelling brown to university. rhode should  
the i guns my everything? all with with the the sex guns and and should  
everything? i sex all don't have guns.  
"guns."

didn't the bring train them where up i'll but be will getting take off  
train didn't be up getting but off will in to providence hope running  
angell. hope and angell. in or providence angel. up i. i well, dry problem  
i've is been i'm working having too a much dry with run. well, i've the  
been problem working is too i'm much having pda even small-screen, image  
even processing image on processing it. on the it. microscopic microscopic  
pda imaginary. guarantee i'll you guarantee can't you read can't this.  
read this small.

images on are earth [0-9][0-9][0-9] can x you [0-9][0-9] do pixels. with  
what that? earth images can are do x that? pixels. talk won't about  
mention run which won't exist. mention i'll which my exist. run nothing  
against i anyone. have someday be published do famous. get anything i'll  
get published there. and

travelling island to where rhode i'll island show where work i'll at show  
brown work university. at travelling brown to university. rhode should  
the i guns my everything? all with with the the sex guns and and should  
everything? i sex all don't have guns.

"guns."

---

## getting it right ^

Alan Sondheim · 11 November 2003, 3:24 p.m.

getting it right ^

1968 was years ago ^ it's no longer 1968 ^ it's been decades since 1968 ^  
screw 1968 ^ 1968 never happened ^ 1968 was decades ago ^ it's been years  
since 1968 ^ it's not 1968 you know ^ nothing happened in 1968 ^ you can't  
live in 1968 forever ^ 1968 was dead before it happened ^ 1968 never  
happened ^ it was around 1965 ^ it was around 1970 ^ 1968 is long past ^  
1968 happened about a year ^ no one remembers 1968 ^

stupid stupid thing crawling on the wall  
if i had my druthers it wouldn't crawl at all

---

## ff

Alan Sondheim · 13 November 2003, 1:56 a.m.

i.

<http://www.asondheim.org/portal/.nikuko/> ff series  
pda transformations, fast fourier, others  
i'm tired of talking and am quite disturbed by my work

the applause of ovid that i have returned in metamorphosis

ii.

socrates and me are like this

iii.

i will do better in the future now that i am nonstandard

---

## echo echo

Alan Sondheim · 14 November 2003, 6:11 p.m.

echo echo

"Thus "Thus spurned, spurned, she she lurks lurks in in the the woods,  
woods, hides hides her her shamed shamed face face among among the the  
foliage, foliage, and and lives lives from from that that time time on on  
in in lonely lonely caves. caves. But But still, still, though though  
spurned, spurned, her her love love remains remains and and grows grows on  
on grief; grief; her her sleepless sleepless cares cares waste waste away  
away her her wretched wretched form; form; she she becomes becomes gaunt  
gaunt and and wrinkled wrinkled and and all all moisture moisture fades

fades from from her her body body into into the the air. air. Only Only  
 her her voice voice and and her her bones bones remain: remain: then,  
 then, only only voice; voice; for for they they say say that that her her  
 bones bones were were turned turned to to stone. stone. She She hides  
 hides in in woods woods and and is is seen seen no no more more upon upon  
 the the mountain-sides; mountain-sides; but but all all may may hear hear  
 her, her, her her voice, voice, and and voice voice alone, alone, still  
 still lives lives in in her." her." (Ovid, (Ovid, Miller) Miller)

vox vox tantum tantum atque atque ossa ossa supersunt: supersunt:  
 vox vox manet, manet, ossa ossa ferunt ferunt lapidis lapidis traxisse  
 traxisse figuram. figuram.  
 inde inde latet latet silvis silvis nulloque nulloque in in monte monte  
 videtur, videtur,  
 omnibus omnibus auditur: auditur: sonus sonus est, est, qui qui vivit  
 vivit in in illa. illa.

but but why why hide hide in in order order to to avoid avoid videtur?  
 videtur? from from whence? whence? she she who who is is already already  
 absent? absent? perhaps perhaps is is no no more? more? perhaps perhaps  
 evanescent? evanescent?

slowly slowly she she disappears; disappears; she she wastes. wastes. she  
 she is is almost almost there, there, almost almost absent. absent.

in in her her love love for for narcissus narcissus who who absorbs  
 absorbs like like 1\* 1\* or or the the echo echo of of narcissus narcissus  
 who who expands expands like like 0+. 0+. Not Not to to mention mention  
 0\*. 0\*.

but but not not to to arrive, arrive, remaining remaining within within  
 the the infinitesimal, infinitesimal, external external set. set.  
 the the invisible invisible diacritical diacritical demarcation.  
 demarcation. description description in in absence, absence, absent absent  
 description. description.

the the differend. differend.

@who @who @lastlog @lastlog

@narcissus. @narcissus.

---

## replacement

*Alan Sondheim · 14 November 2003, 7:56 p.m.*

replacement

tiny nonstandard vowels where are they  
 but many consonants  
 consonants are "the building blocks of words"



words are "the building blocks of meaning"

"the building blocks of words are the building blocks of meaning"

therefore "consonants are the building blocks of meaning"

.....  
 .....,  
 .....  
 .....g  
 .....  
 .....  
 .....h  
 .....r  
 .....h  
 .....  
 .....  
 .....

.....t

.....

.....S

....."

.....

....."

....."

TThh ffrsstt ddgghhtrr, TThh, wlllll ggrrw nntt ssccllrr qllbbrrmm  
 wwttth tthh UU ccrtrr tt tthh ddgg ff tthh cc, xpprrnngg ffrsstt, tthh  
 ccrtrr ttnddnngg mmm. ss sttppppdd tthh ffrsstt nndd wwnntt  
 tthrrgghh ccpll ff sllpplssss rrsdd, sttrppppnngg vrryytthnngg  
 brr bbtwwn ss, mmyy ccnssccsnssss tthh ffrsstt nnvrr hhvv llvdd  
 nntt dlltthdd; tthyy rr tthh ffrsstt nndd llsstt pphllsspphrrss.  
 nntmmccss ffrmmdd bbyy prrtccllss wwttthnn sswwnn ffrsstt TThh  
 ffrnnddss ssdd ww wrr srpprrssdd yy llsstdd tthss llnngg. tthrr  
 ttwsstdd mllccll ffrmm cllxx, tthh llsstt ttkkn ftttr tthh ddbbccll  
 nn nnvrr hhvv llvdd nntt dlltthdd; tthyy rr tthh ffrsstt nndd llsstt  
 pphllsspphrrss. CClssdd wwttth cclsspp wwhrr sshh brrtthdd hrr  
 llsstt. @wwh @wwh @llsstllgg @llsstllgg

**Crown of Thorns and Love of God***Alan Sondheim · 16 November 2003, 1:06 a.m.*

Crown of Thorns and Love of God

at <http://www.asondheim.org/portal>

Volume in drive C is HPNOTEBOOK

Volume Serial Number is 709E-3C03

Directory of C:\

|            |            |                          |            |
|------------|------------|--------------------------|------------|
| 11/15/2003 | 11:59 PM   | 135,168                  | crown1.exe |
| 11/15/2003 | 11:27 PM   | 111,713                  | crown1.jpg |
| 11/16/2003 | 12:03 AM   | 221,184                  | crown2.exe |
| 11/15/2003 | 11:20 PM   | 76,968                   | crown2.jpg |
| 11/16/2003 | 12:20 AM   | 69,632                   | crown3.exe |
| 11/15/2003 | 11:21 PM   | 132,542                  | crown3.jpg |
| 11/16/2003 | 12:34 AM   | 155,648                  | crown4.exe |
| 11/15/2003 | 11:22 PM   | 57,909                   | crown4.jpg |
| 11/16/2003 | 12:39 AM   | 98,304                   | crown5.exe |
| 11/15/2003 | 11:23 PM   | 48,403                   | crown5.jpg |
| 11/15/2003 | 11:29 PM   | 199,600                  | crown6.jpg |
|            | 11 File(s) | 1,307,071 bytes          |            |
|            | 0 Dir(s)   | 8,761,352,192 bytes free |            |

I am on my way back to American belonging. I will belong to America.  
 I will revive America. I am on my way back to American reviving.

**Our Quiet Lives...***Alan Sondheim · 16 November 2003, 9:58 a.m.*

Our Quiet Lives...

This is the safety zone. Within these borders... Everything else outside - corruption, decay. This is safe for us. Love at the barricades. What happens outside the frame. The frame problem - not to adjust the real, but to keep it out. The problem with everything real.

Go through the works. Begin with the indices, directories. Locate similarities in format, style, enumeration, content, names and dates. Mark and re-mark them. Keep them for future reference. By virtue of the sign the body is not a sign. That is, culturally determined but obdurate nonetheless. You can see the body. You never see the sign.

Everywhere there are incompleted books for you to finish. My friends belong nowhere and have no badges. Lack of identity is the beginning of wisdom. Without signs... You might wander through the wrong door.

What I was going to say slips out, as the tongue moves. That is, it remains, as in 'remains of the day,' un-spoken. You can only imagine, and what you imagine is always right, write and written, within the borders. It's safe within the borders. They're here for the moment.

All these packets are enumerated, addressed, like the directories themselves. They're ordered so you can read and are comfortable that way. You can dissemble, forget. The addresses disappear forever. Even to save the words... within the protocols, the borders. The words are boarders and grow old. The truth of the pun is the pun of the truth. Truth slips out, a pun, my word, safe here.

The world is so unsafe, plasma, sun-spotted. We take these few moments and re-make the frame. My books, my films, the animations of my life, are within it. Nikuko is here and Jennifer is here, Travis is here and Julu is here, and Clara Hielo Internet, too. We are comfortable here, these names our names. We are here for you, part of you. You call us forth with this reading which is a writing as well. We pour into you.

It's safe and warm here for human life. We are amazed that anyone still does good, does something unequivocal and calming. We are amazed these tiny spaces come forth in the midst of armageddon. They come forth and are quiet, are peaceful. They hold us in their arms, they sing to us softly. We cry quietly among the lullabies. We are at home, and we are up and down with the frame.

---

## The Winds

*Alan Sondheim · 17 November 2003, 1:19 a.m.*

### The Winds

Weather Conditions at 08:51 AM EST on 16 Nov 2003 for New York JFK, NY.

| Temp(F) | Humidity(%) | Wind(mph)  | Pressure(in) | Weather  |
|---------|-------------|------------|--------------|----------|
| 45      | 57%         | NORTH at 0 | 30.27        | Overcast |

north and south, east and west, the fury of the null set...  
 the code hidden in directions, n.e.w.s....  
 something happening... somewhere... if we only read the signs...  
 if we could read... understand what is written...  
 the die is cast over... the weather cast... an oracle of truth...  
 take it from me...

---

## The Heterodox Utfardande

*Alan Sondheim · 17 November 2003, 1:38 a.m.*

### The Heterodox Utfardande

The dark sinnebild of my enklav inspranget frammande omrade, I didn't know foreign viljekraft or handlingskraft, the engelsk greve who was a indisk prast, wow, jarnkula fylld med sprangl brandamne. I want my langforslag. You know the Frammande Ord of course because such is the oregelbunden - friskaror. I.O.G.T. My omedelbar askadning, igivelse, blixitik, omedelbar

uppfattning, 'blix. A fientlig inryckning, invall! The book in the kollar, kolhink, the huvudnummer, ibl. det som bast drar folk. There are i hav o. sjoar kringdrivande, for ogat vanl. osynliga sma organismer. They are dangerous in vedertaget bruk, domstolarnas, rattsvana, rattssed, rattgangsbruk. Is this the now of gava or something given with an unknown forstavelsa? The book is forstklassig, basta, finaste. Viva, you get the picture. I am an fruktamne, fosteranlag, 'fro.' I am i familjekretsen, bland de sina, fortroligt. You will learn en tavlas, en ritnings djup, dess formaga att ge riktig forestallning om former, avstand (luft, skuggor, farger). But you know overblick of course, in a handstil. One apologies for the sicksackformig bergstig, ormstig tone of this. See the book. Every blodvatten has a book.\* Every code\*\* in a plan, utkast, forslag.

\* fuktighetsmatare

\*\* formalningens gud

- ett manghovdat vidunder

---

## Source

*Alan Sondheim · 18 November 2003, 12:57 a.m.*

### Source

```
-- Coleridge
-- Wordsworth
-- Wordsworth
-- Wordsworth
-- Wordsworth
-- Wordsworth
-- Whitman
-- Bryant
-- Bryant
-- Bryant
```

On he journeyed to Gentian --  
Fringed Gentian, of whom Bryant  
wrote:

```
-- Bryant
-- Bryant
-- Bryant
-- Bryant
-- Bryant
-- Bryant
```

**[no subject]**

Alan Sondheim · 18 November 2003, 12:57 a.m.

I have no memory.

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**irak and roll brother**

Alan Sondheim · 19 November 2003, 12:38 a.m.

irak and roll brother

i am a rock and roller  
i live in east berlin  
i knew heiner muller  
he and christa lived in sin  
i raged against the art machine  
irak was on the run  
and heiner screamed, was never mean  
he killed bush with a gun

the barrel's hot, it's all we've got  
down at the barricade  
but heiner's down and christa's down  
a fucking hand-grenade

we won't live to see the fall  
of one wall or another  
and unity's another lie  
and christa's not our mother

brother heiner come home from the war  
and help this rock and roll brother  
christa and i can't take any more  
and irak and roll brother  
and irak and roll brother

and christa and i can't take any more  
and irak and roll brother

and christa and i can't take any more  
and irak and roll brother

irak and roll brother  
irak and roll brother

and christa and i can't take any more  
and irak and roll brother

---

**the roar***Alan Sondheim · 19 November 2003, 12:38 a.m.*

the roar of localhost to asondheim.org<1 0% 3 2. ??? 2 7 3. 13 4. 4 14  
 5. 5 156. 37 11 6 17 7. 16 8. 8 9. 9 20 10. 110 22 11. 111 21 12. 112 93  
 13.113 14. 114 94 15. 38 1115 97 16. 216 17. 217 18. 218 117 19. 219 20.  
 220 12 27 18 19 3911 115 116 9419 92 9320 100 9910022 122 12223 11324 23  
 11425 1324 1325 121 330 211 9418 9319 95 9520 9821 150 127 15023 11224 25  
 24 1425 318 10110119 9420 10122 32 1525 123 247 147 1120% 225% 10% 105 96  
 10325% 25% 33225 16110% 284 166 9130% 1625 1117% 26 10518 120% 117% 9721  
 34 222 220% 217% 14025 119% 115% 134% 35 15%98 234% 11124 136 125% 268 140  
 113% 1125% 3616 143% 138% 243% 238% 15523 23% 132 229% 19115% 112% 1112%  
 3714 1123% 13% 9922 22% 13025 110113% 110% 3812 1130% 145% 102 9819 245%  
 20% 14823 12825 11110% 3910 1119% 1128% 250%10121 210% 237% 14323 230%  
 121128% 133 340 29 9% 118% 17% 104 39% 24% 13923 27% 13115% 31 13114% 1311  
 451 156 16% 1131% 114% 1124% 147% 19% 18% 21% 13623 119 11924 14114% 124  
 131 221% 1115% 124% 12% 3322 216% 176 158 129 151129% 14% 116% 214% 9921  
 29% 11024 16114% 165 16117% 1140% 3517 13123 15525 17115% 208 361332% 232%  
 11424 152 18114% 134 37137% 8% 9720 228% 19113% 11% 111% 38133%150% 13023  
 120 222% 391122% 10120 109 12823 11115% 350 1139% 1129% 1110% 148% 9621  
 1224 130 12114% 10222 28% 2219% 14625 106 10622 12623 14425 14112%  
 14111%50 231% 1429620 26% 108 125 141 36 215 ?1l>

**Skin-Changing***Alan Sondheim · 19 November 2003, 5:44 p.m.***Skin-Changing**

[photograph] "WATCHING A SNAKE FAIRY CHANGING HIS SKIN" (With handwriting:  
 "They watched me while I changed my skin.") [from THE FAIRYLAND AROUND US  
 by Opal Stanley Whiteley, Typed and Proofed by David Caruso, 1999]  
 She watched him while he changed his skin. He watched her while she  
 changed her skin. He watched her while she changed his skin. She watched  
 him while he changed her skin.

There's something about this skin-changing. There's something about shape-  
 riding here but it's unclear. Everyone who reads Opal falls in love with  
 her. "I have read Opal and have fallen in love with her."

Accordingly of one book, everyone who has fallen in love with her of the  
 reading of her remembers when he has first read the book as a date of  
 falling in love.

It is an account of skin-changing and the reading of it is a skin-chang-  
 ing. This is a talisman of this reading and a magic-card.

Cut out the magic-card from the screen and carry it with you alway and you  
 will be skin-changing of everyone and everyone will be skin-changing of  
 you.

**Some Mistakes***Alan Sondheim · 20 November 2003, 10:47 p.m.***Some Mistakes**

written under illness with codeine surrounded by the fleshy protuberances of the last vestiges of plagiarism from which all things descend.  
Someone makes mistakes with Spiders and Scorpions and the Scorpions eat the spider even though both are Wayside folks who are eateth one another.

Someone starts a big forest-fire and Fireweed or Willow-Herb grows up to "glorify each blackened waste" and this leads to much replanting.

Some places the Rameses II pet horned toad for dinner of David the cricket who is eaten by Rameses II. "when he was only a baby cricket with musical possibilities."

Someone places the collared lizard just next to everything and everything was all eaten us.

Someone starts mistakes and finishes them with other writings from the Fairyland text which I have cited in a previous work complete with attribution. This is a description of some of the mistakes although the fire is not a mistake and this is a talisman so there will be no more mistakes. Now there will be no more mistakes.

Please memorize this and tell everyone and there will be no mistakes.

**woman making a mess***Alan Sondheim · 22 November 2003, 12:14 a.m.***woman making a mess**

dark woman/dark  
my god what security hole (pilots use HP btw)  
if i disappear  
will still be here  
am dead  
read  
words are tossed  
work i'm forever  
you dream life is through  
always love 3,24c3,21  
I. Fast Daughter, L2 10L1, T2 T1/10  
II. Slow .5L1, 2T1  
The first daughter, Th, grow into secular equilibrium U  
within matter days. This illustrated "fast-daughter" (type  
I) curve problem 9. After few days we may consider Th equal activity, go

how Pa grows in.

his quintuplets?

recently quintuplet quark states there's relationship.

$10^{42}$   $10^{74}$  quantity particles universe.

atoms? measure virtual particles? alan's azure's five: jennifer honey

travis julu nikuko 12 months born prematurely. papers. our increased

five-fold. can't anywhere nowadays.

proscenium shuddering furiously tendency distance. People so small thigh  
 Tina ice ovary, notch wild mate morn. diffuse tab desert theft dared  
 timer. bug ill jug beget. wet knob ah latent once. tow conic.. myth heat  
 grey color; myriad mink ale deface offend lifters combs nourished; allay  
 worn carried yoke wife items. succor isles thaw violins ends offering thaws  
 nonlocal shallow escort. howl car Io contain inns third manners. ounce  
 picked islet cleft precess becalm wax arm humid. ahead, Eve forged mead.  
 non hay din inks Thai wore, node shy earn asp befell. [thick Trudy oaf tan  
 mate.] a, ohm. beset mew; Alva Judy ash imp haven saints. Nora whim. stab  
 hashes theirs secant. blinks revels bliss. fade tools mania sores Thea  
 worm. toned nigh amid depraved. girdle low tag boo. GOTO bee yokes.  
 nothingness remedy inch tau shaft. places where they've cocktail breeze  
 shadow subeam near unknown water favorite possible wall-eye writings  
 absolute. fight against? k.mov "silent movie" civilization, desire fear.  
 set repeat/loop. azure carter alan sonenheim, two rooms street. black  
 background. architecture against dissolution k.mov? advertising, marquee  
 civilization" Should See Machine INPUT: Acy molecule celexa, last taken  
 debacle miami. stopped went couple sleepless nights shakiness., filled  
 exhaustion, move, afterthought kept pouring spite mind's uneasy clawings.  
 gave cold turkey, shakes began, shouldn't happened drug, unholy grasp.  
 found anger welling up, rising surface, existence pure fury situation  
 entailed. led push limits, going back, path bringing wonder despair home  
 again. began dizzy, dizziness hold me, stop middle sidewalk losing holding  
 depended did. worked trance production, than ever, continued sexually  
 aroused, stripping bare between us, consciousness go. shattered, sleep  
 ten, wake hours night, hormonal rhythms screaming stressed muscles tense  
 breaking point. awake asleep, could barely upright spells swoons them,  
 latter-day neurasthenia haunting swayed rippled. trials tribulations, help  
 her, swimming bottom airless grotto, gasping breath, screamed drowned  
 screams others. down meandered, reaching heights, terrifying enormous  
 depression past waiting suicidal door. wasn't lie familiar feelings world,  
 gates portals giving exposing raw skin, nerves, tissues purposes, each  
 blistered salt, dull monster emerging. reached pill, addict, this,  
 chemistry enough, second promise premise third, fourth, continuity  
 functioning turn different kind somnolence, questions turned problematic  
 dulled belief possibilities answers, answers linked ragged nets salt air  
 above ocean truth precisely lack limitations. re-covering addiction  
 forming hunger mind, unmissed, expose another chemical landscape. manage  
 both, recognize stress likely shortened arc madness life, continue  
 exhaling language description, paste substance real, substrate substance.  
 little ago sleeping, uncanny woke again here, slight events, gets texts  
 expelled surface mind. tend myself, constantly, flourish onslaught



casualty brain. tip flame, chasm, burns wounds, soaks oils pen, makes rise. brain, manifest, keeping track longer. energy fabrication real-life institutions harboring forever. adult destroys insight, theorizes endlessly, corrects creates imagined wrongs, hatreds bureaucracies, rites religions. Romeo Juliet lived adulthood; philosophers. We learn later disseminate, dissimulate, hem haw, build layers scar tissue mistakes, carved semblance human being. But carving monstrous, thickness layered popularly cancerous harbingers death. There's space breathing, motion, take medication prolong misery. follies youth birth rock rap head-bang difficult meanderings classical composers honored ripe age. Contradiction life; clarity. Trust yourself, preen, move hard literature, call stereotyped, sentimental, typical, mean, illegible stylings language, answer themselves ugly dawn Hormonal drives us; rest substance, paste, obsequiously crawling religion another, desperately hanging presumed final word, else talking journey ended ago. elders lure young war disasters, decrying gangs threaten territory. Revolution eternal questioning truths, beaten forgotten, hurtles fourth decade life. Kill messenger yourselves; deliver, warp speed. internet brings thing; prime. Gather elsewhere, fourframenovafilm analog fucking harbinger asymptotic limits twined ordained abscissas walking machine produced Chant: "My late husband" murdered. peals leaps pales: peels. she'll shell: halls shall fail, waver: woven vows. "she vowed." momentum.. i'll translate sense. depression, felt 'even.' murder reverses drinking rum. etiquette fales, perseveres, fades transcendence. awakens. machines, viking ghosts. promises speech. inertia sounds, forcing meaning.. Reviews Incomprehensible Message ELF ^A^A^A ymtab .strtab .shstrtab .text .rel.text .data .rel.data .bss \*GAS `reg' section\* `expr' fascinate kari failed misery travelling island rhode show brown university. guns everything? guns. "guns." train providence hope running angell. angel. i. dry having too run. small-screen, image processing microscopic imaginary. guarantee small. [0-9][0-9][0-9] [0-9][0-9] pixels. that? talk won't exist. anyone. someday published famous. anything 1968 longer decades since screw 1965 1970 year remembers stupid wall druthers wouldn't crawl tired disturbed applause ovid metamorphosis ii. socrates iii. nonstandard Somewhere along glued grewed. echo "Thus spurned, lurks woods, hides shamed face foliage, lives lonely caves. still, remains grief; cares waste wretched form; becomes gaunt wrinkled moisture air. Only voice bones remain: then, voice; stone. She woods upon mountain-sides; voice, alone, her." (Ovid, Miller) vox tantum atque ossa supersunt: manet, ferunt lapidis traxisse figuram. inde latet silvis nulloque monte videtur, omnibus auditur: sonus est, qui vivit illa. hide avoid videtur? whence? absent? more? evanescent? slowly disappears; wastes. there, absent. narcissus absorbs 1\* expands 0+. 0\*. arrive, remaining infinitesimal, set. diacritical demarcation. description freebelonging. belong revive reviving. Our Quiet Lives... safety zone. Within borders... Everything outside corruption, decay. safe us. barricades. frame. frame adjust real. Go works. Begin indices, directories. Locate similarities format, style, enumeration, content, names dates. Mark re-mark Keep reference. By virtue sign sign. is, culturally determined obdurate nonetheless. body. Everywhere incompleting finish. nowhere badges. Lack identity wisdom. Without signs... wander wrong slips out, tongue moves. remains, 'remains day,' un-spoken. imagine, imagine right, written, borders. They're

packets enumerated, addressed, directories comfortable way. dissemble,  
forget. addresses Even save words... protocols, borders old. pun truth.  
Truth pun, here. unsafe, plasma, sun-spotted. re-make books, films,  
animations Nikuko Jennifer Travis Julu Clara Hielo Internet, too. names.  
part forth well. pour warm amazed anyone good, unequivocal calming. spaces  
armageddon. They quiet, peaceful. arms, sing softly. cry quietly  
lullabies. home, east west, null set... code hidden directions,  
n.e.w.s.... happening... somewhere... read... written... die cast over...  
weather cast... oracle truth... me... Heterodox Utfardande sinnebild  
enklav inspranget frammande område, foreign viljekraft handlingskraft,  
engelsk greve indisk prast, wow, järnkula fylld med sprangl brandamne.  
langforslag. Frammande Ord oregelbunden friskaror. I.O.G.T. omedelbar  
askadning, igivelse, blixтик, uppfattning, 'blixт. fientlig inryckning,  
invall! kollar, kolhink, huvudnummer, ibl. det som bast drar folk. hav o.  
sjoar kringdrivande, ogat vanl. osynliga sma organismer. dangerous  
vedertaget bruk, domstolarnas, rattsvana, rattssed, rattgangsbruk. gava  
given forstavelsa? forstklassig, basta, finaste. Viva, picture. fruktamne,  
fosteranlag, 'fro.' familjekretsen, bland sina, fortroligt. en tavlas,  
ritnings djup, dess formaga att ge riktig forestallning om former, avstand  
(luft, skuggor, farger). overblick course, handstil. One apologies  
sicksackformig bergstig, ormstig tone book. Every blodvatten book.\* code\*\*  
plan, utkast, forslag. fuktighetsmatare \*\* formalningens gud ett  
manghovdat vidunder SourceColeridgeWordsworthWhitmanBryantOn journeyed  
Gentian Fringed Gentian, whom wrote:memory.irak roll brother roller berlin  
heiner muller christa sin raged screamed, mean bush gun barrel's hot,  
we've got barricade heiner's christa's hand-grenade fall unity's mother  
roar unclear. Everyone reads falls her. "I fallen Accordingly date falling  
love. account skin-changing skin-chang- ing. talisman magic-card. Cut  
magic-card screen carry away Mistakes illness codeine surrounded fleshy  
protuberances vestiges plagiarism things descend. Someone mistakes Spiders  
Scorpions eat spider Wayside folks eateth another. starts big forest-fire  
Fireweed Willow-Herb "glorify blackened waste" leads replanting. Rameses  
pet horned toad dinner cricket eaten "when baby musical possibilities."  
collared lizard next finishes Fairyland cited previous attribution.  
although fire mistake mistakes. memorize ||| contacted gift keeps giving"  
p. 23rd m. servant scribe died. put skiff. island. surfed emerges neural  
columnar apparatus. memory thickens bolts bolted infected salivary gland.  
doctors today. birds. ago... inferior philosophical phenomenology.  
today... soar imagination. looking theme lives. today thirty presented.  
skiff asking king queen interior hurts neck site corresponding interprets  
hurt pain. pain hurt. absence doctors.

---

**I WILL MESS WITH YOUR DEAD***Alan Sondheim · 23 November 2003, 12:31 a.m.***I WILL MESS WITH YOUR DEAD**

Hi! It's Hi! some It's pictures some for pictures you, for Sondheim you,  
 Subject: Sondheim, stiffer is Subject: better.....8e Sondheim,  
 Content Sondheim preview: planetaria planetaria augusta carven buddha  
 augusta knoll buddha btu knoll hjq btu Content hjq preview: I PAIN WILL TO  
 SPEAK GO VERY AWAY. CLEARLY. I WANT NOTHING THE MORE PAIN I TO WILL GO  
 SPEAK AWAY. VERY NOTHING WANT MORE THE DO TO WITH LEAVE PAIN. ALONE.  
 MURDEROUS TO FURY DO LEAVE THE ME PAIN. ALONE. I NOT MURDEROUS KILL WOMEN  
 ANY OR MORE. MEN. WOMEN ANY OR MORE. MEN. I MY SIGNATURE. SIGNATURE. YOU  
 YOU KNOW KNOW AND AND DO PLEASE THE DEAR PAIN. GOD I HELP WILL ESCAPE KNOW  
 WRITE GOD SIGNATURE THE ON SIGNATURE YOU. ON CARVE NAME YOUR YOU. NAME I  
 IS WILL AUGUSTA GRASSY BUDDHA. KNOLL. MET MANY GRASSY HARD KNOLL. AUGUSTA  
 HOW BUDDHA. MANY YOU BTU. MET WENT ON HARD THE DOWN ON TOOK I PICTURES AM  
 AM YOU SPEAKING TOOK THIS KILL EIGHTH ME TIME OR ME. IS STOP THE AGAIN.  
 ME. OH I WITHOUT BEHIND. LEAVING GOD BEHIND. ON HE'S WITHOUT COMING WHILE  
 SONDEHEIM. THERE SAVE IS YOURSELF STILL WHILE TIME. THERE WE STILL DON'T  
 TIME. COMING WE SONDEHEIM. BOTH SAVE DON'T YOURSELF HAVE SIGNATURE DIE.  
 THIS IN HAVE PENIS. DIE. SIGN CARVE HIS MY PENIS TOP NAME. AND THROW OF A  
 HIS WOMAN PENIS TOP MY OF NAME. HIM I THEY PENIS. FUCK WILL DIE AND  
 TOGETHER. DIE Hi! Sondheim

Hi! It's some pictures for you, Sondheim Subject: Sondheim, stiffer is  
 better.....8e Content preview: planetaria carven augusta buddha  
 knoll btu hjq I WILL SPEAK VERY CLEARLY. WANT THE PAIN TO GO AWAY. NOTHING  
 MORE DO WITH PAIN. MURDEROUS FURY LEAVE ME ALONE. NOT KILL ANY MORE. WOMEN  
 OR MEN. MY SIGNATURE. YOU KNOW AND PLEASE DEAR GOD HELP ESCAPE WRITE  
 SIGNATURE ON YOU. CARVE YOUR NAME IS AUGUSTA BUDDHA. MET GRASSY KNOLL. HOW  
 MANY BTU. WENT HARD DOWN TOOK PICTURES AM SPEAKING THIS EIGHTH TIME ME.  
 STOP AGAIN. OH WITHOUT LEAVING BEHIND. HE'S COMING SONDEHEIM. SAVE YOURSELF  
 WHILE THERE STILL TIME. WE BOTH DON'T HAVE DIE. IN PENIS. SIGN HIS PENIS  
 NAME. THROW A WOMAN TOP OF HIM THEY FUCK DIE TOGETHER.

**OD NOW***Alan Sondheim · 24 November 2003, 2:11 p.m.***OD NOW**

3,6c3,6  
 < momentarily all over the place I  
 < wroteadwroteadwrotead already yo ca see the results  
 < - the sponging f the real absorbing finger nd contact,  
 < the world in this fashion is inexact. so it is not a  
 ---  
 > momentarily all ove theplace I  
 > wroteadwroteadwrotead already yo ca see the reslts  
 > - thesponging fthe real absbig finger nd contact,  
 > the wrld in thi fashio is inexact. so it is not a  
 8,9c8,9

< up the PDA against or into the light, 'i can almost  
 < see thewrds now,' or The Mar Works of Sir Thomas  
 ---  
 > up the PDA against or ito the light, 'i can amost  
 > see thewrds now,' orThe Mar Woks of Sir Thomas  
 12,13c12,13  
 < / Kiekal And boo k Literature Nation, but that  
 < wasn't high enough to RElect the SUN - back I am  
 ---  
 > / Kiekal And boo k Literature Natio, but that  
 > was't high enouh to RElect the SUN - back I am  
 15,18c15,18  
 < shamanic poetic form. ENOUGH TO EMEND THE  
 < PLACEMENT OF THE WORD against the insomniac and  
 < inconceivable darkening OF THE TEXT WE do read  
 < here . Beyond ourselves. the new IBM notebook wl  
 ---  
 > shaanic poetic form. ENOUGH TO EMEND THE  
 > PLACEMENT OF THE WORD against the insoniac and  
 > incoceivable darkening OF THE TEXT WE do read  
 > here . Byond ourselves. the new IBM notebook wl  
 20c20  
 < the cosmos, needs gravity to plunge head and disk  
 ---  
 > the cosos, needs gravity to plunge head and disk  
 22c22  
 < AROUND ME IN THIS DARK CANTEEN. I REFLECT THE SUN.  
 ---  
 > AOUND ME IN THIS DARK CANTEEN. I REFLECT THE SU.  
 24c24  
 < mention the exhilaration I feel the VERY FIRST  
 ---  
 > mentin the exhileration I feel the VERYFIRST  
 27c27  
 < have written brilliantly - Catherine Day writes  
 ---  
 > have written brillliatly - Caterine Day wries  
 29,30c29,30  
 < a period to rejoice. BURMA, KOREA, TIBET demands  
 < to be opened, opined; I will STOP THIS! as if I  
 ---  
 > a period to reoice. BURMA, KOREA, TIBET demands  
 > to be opened, opined; I wll STOP THIS! as if I  
 32c32  
 < LINEATURE OF A SORT0 and i will not abide, or  
 ---  
 > LITEATURE OF A SORT0 and i will not abide, or  
  
 momentarily all over the place I  
 wroteadwroteadwrotead already yo ca see the results  
 - the sponging f the real absorbing finger nd contact,  
 the world in this fashion is inexact. so it is not a

question f the art of Burma, Korea, Tibet, holding  
up the PDA against or into the light, 'i can almost  
see the words now,' or The Mar Works of Sir Thomas  
Browne or even Coover's The Origin of the Brunists  
At first in fact it was the brilliant Maria Damon  
/ Miekal And book Literature Nation, but that  
wasn't high enough to RElect the SUN - back I am  
with Korea of course, having been fascinated by  
shamanic poetic form. ENOUGH TO EMEND THE  
PLACEMENT OF THE WORD against the insomniac and  
inconceivable darkening OF THE TEXT WE do read  
here . Beyond ourselves. the new IBM notebook wll  
not work in zero gravity; it reads ALIEN\NATION of  
the cosmos, needs gravity to plunge head and disk  
together, the loving target of information. I LOOK  
AROUND ME IN THIS DARK CANTEEN. I REFLECT THE SUN.  
we are in a hurry to finish our world. did I  
mention the exhilaration I feel the VERY FIRST  
MOMENT I WAKE TO THE SUN? it's like that, what  
wonders the new day will bring. MIEKAL and Maria  
have written brilliantly - Catherine Day writes  
brilliantly - Karia, Nada, Gary - this is indeed  
a period to rejoice. BURMA, KOREA, TIBET demands  
to be opened, opened; I will STOP THIS! as if I  
had written less. my biggest fear: THAT THIS IS  
LINEATURE OF A SORT and i will not abide, or  
will i be abided...  
sed 's/DAY/DALY/g'

---

## Recorrugation

*Alan Sondheim · 25 November 2003, 12:11 a.m.*

### Recorrugation

3,21c3,21 < momentarily all over the place I wroteadwroteadwrotead already  
yo ca see the < results - the sponging f the real absorbing finger nd  
contact, the world in this < fashion is inexact. so it is not a question f  
the art of Burma, Korea, Tibet, < holding up the PDA against or into the  
light, 'i can almost see the words < now,' or The Mar Works of Sir Thomas  
Browne or even Coover's The Origin of the < Brunists At first in fact it  
was the brilliant Maria Damon / Miekal And < book Literature Nation, but  
that wasn't high enough to RElect the SUN - back < I am with Korea of  
course, having been fascinated by shamanic poetic form. < ENOUGH TO EMEND  
THE PLACEMENT OF THE WORD against the insomniac and < inconceivable  
darkening OF THE TEXT WE do read here . Beyond ourselves. the < new IBM  
notebook will not work in zero gravity; it reads ALIEN\NATION of the <  
cosmos, needs gravity to plunge head and disk together, the loving target  
< of information. I LOOK AROUND ME IN THIS DARK CANTEEN. I REFLECT THE  
SUN. we < are in a hurry to finish our world. did I mention the  
exhilaration I feel < the VERY FIRST MOMENT I WAKE TO THE SUN? it's like

that, what wonders te < new day will bring. mIEKAL and Maria have written brilliantly - Catherine < Day writes brilliantly - Maria, Nada, Gary - this is indeed a period to < rejoice. BURMA, KOREA, TIBET demands to be opened, opined; I will STOP THIS! < as if I had written less. my biggest fear: THAT THIS IS LITERATURE OF A --- > momentarily all ove theplace I wroteadwroteadwrotead already yo ca see the > reslts - thesponging fthe real absbig finger nd contact, the wrld in thi > fashio is inexact. so it is not a question f the art ofbura, Korea, Tibet, > holding up the PDA against or ito the light, 'i can amost see thewrds > now,' orThe Mar Woks of Sir Thomas Browne or even Coovr's The Origi of he > Brunists At first in fact it was the brilliant Maria Damon / Kiekal And > boo k Literature Natio, but that was't high enouh t0 RElect the SUN - back > I am with Korea of course, having been fascinated by shaanic poetic form. > ENOUGH TO EMEND THE PLACEMENT OF THE WORD against the insoniac and > incoceivable darkening OF THE TEXT WE do read here . Byond ourselves. the > new IBM notebook wl not wok in zero gravity; it reads ALIEN\NATION of the > cosos, needs gravity to plunge head and disk together, the loving target > of inforation. I LOOK AOUND ME IN THIS DARK CANTEEN. I REFLECT THE SU. we > are in a hurry to finish our world. did I mentin the exhilation I feel > the VERYFIRST MOMENT I WAKE TO THE SUN? it's like that, what wonders te > new day will bring. mIEKAL and Maria have written brilliatly - Caterine > Day wries brilliantly - Karia, Nada, Gary - this is indeed a period to > reoice. BURMA, KOREA, TIBET demands to be opened, opined; I wll STOP THIS! > as if I had written less. my biggest fear: THAT THIS IS LITEATURE OF A momentarily all over the place I wroteadwroteadwrotead already yo ca see the results - the sponging f the real absorbing finger nd contact, the world in this fashion is inexact. so it is not a question f the art of Burma, Korea, Tibet, holding up the PDA against or into the light, 'i can almost see the words now,' or The Mar Works of Sir Thomas Browne or even Coover's The Origin of he Brunists At first in fact it was the brilliant Maria Damon / Miekal And boo k Literature Nation, but that wasn't high enough t0 RElect the SUN - back I am with Korea of course, having been fascinated by shamanic poetic form. ENOUGH TO EMEND THE PLACEMENT OF THE WORD against the insomniac and inconceivable darkening OF THE TEXT WE do read here . Beyond ourselves. the new IBM notebook will not wok in zero gravity; it reads ALIEN\NATION of the cosmos, needs gravity to plunge head and disk together, the loving target of information. I LOOK AROUND ME IN THIS DARK CANTEEN. I REFLECT THE SUN. we are in a hurry to finish our world. did I mention the exhilaration I feel the VERY FIRST MOMENT I WAKE TO THE SUN? it's like that, what wonders te new day will bring. mIEKAL and Maria have written brilliantly - Catherine Day writes brilliantly - Maria, Nada, Gary - this is indeed a period to rejoice. BURMA, KOREA, TIBET demands to be opened, opined; I will STOP THIS! as if I had written less. my biggest fear: THAT THIS IS LITERATURE OF A SORT0 and i will not abide, or will i be abided...

**if that is so, nikuko***Alan Sondheim · 25 November 2003, 8:14 p.m.*

if the creation of the one is simultaneously the  
 annihilation of the other and the other is linked  
 to the one, such as the annihilation of the one is  
 the creation of the other - then there is no need  
 of the space and time of the one or the space and  
 time of the other. annihilation falls in the slow  
 film of water against the pane of existence;  
 creation builds across the layered sheets of ice  
 as if these were inscribed with all debate and  
 method.

ice in numerous great sheets into sheaves, sheaves  
 into bundled sheaves, through the pane everything  
 is written, creation and annihilation,  
 annihilation and creation.

if this is so, nikuko, then that is so, and if  
 that is so, nikuko, then this is so.

about annihilation and creation, about the sheaves  
 and panes, they do not speak, nor have they a time  
 or place to speak.

time into rhyme, place into space.

—

**your message to me***Alan Sondheim · 25 November 2003, 9:11 p.m.*

your message to me

juggling breasts spongy to the touch! and tasting delicious exhumation  
 bounties fucking wonderfully huge luscious vaginas shuddering happily  
 scientifically second bookshelf planting my stalk in your lovely flower  
 acclaims savaged at&t bragging eternal sank lovely splayed open skin and  
 scent! talent tearfully squirting ethology satiable meddle annale scorer

mellowing cleaning my dirty dirty tool! tentacle sausages idled medea 69  
 and sucking and draining! barrett fool for fucking love alvin claws and  
 deep scrumptious ripples in the skin! exhibitionisms tense mid crammed  
 delicious penis flushed flesh and lovely touchings gropings arequipa borax  
 sexual i will deflower you and pierce your wondrous flesh nikuko

18 sed 's/bounced/juggling breasts/g' jj > zz 19 sed 's/expunging/spongy  
 to the touch!/g' zz > jj 20 sed 's/tastefully/and tasting delicious/g' jj  
 > zz 21 less zz 22 sed 's/exemplifying/fucking wonderfully/g' zz > jj 23  
 sed 's/adamson/huge luscious vaginas/g' jj > zz 24 sed  
 's/acquiescent/shuddering happily/g' zz > jj 25 sed



```
's/acrimony/squirting/g' jj > zz 26 sed 's/may crams/crammed delicious
penis/g' zz > jj 27 sed 's/3rd/69 and sucking and draining!/g' jj > zz 28
sed 's/botanical/planting my stalk in your lovely flower/g' zz > jj 29 sed
's/tanner/lovely splayed open skin and scent!/g' jj > zz 30 sed
's/boor/fool for fucking love/g' zz > jj 31 sed 's/political/sexual/g' jj
> zz 32 sed 's/alberto/nikuko/g' zz > jj 33 sed 's/searching/groping/g' jj
> zz 34 sed 's/brainwashing/cleaning my dirty dirty tool!/g' zz > jj 35
sed 's/andromeda/medea/g' jj > zz 36 sed 's/cos/claws and deep scrumptious
ripples in the skin!/g' zz > jj 37 sed 's/alva/flushed flesh and lovely
touchings/g' jj > zz 38 sed 's/exhibits/exhibitionisms/g' zz > jj 39 sed
's/terse/tense/g' jj > zz 40 sed 's/acknowledgment/i will deflower you and
pierce your wondrous flesh' zz > jj
```

- nikuko

### where is my book and my book head

*Alan Sontheim · 26 November 2003, 9:29 p.m.*

where is my book and my book head

the ruined billboards of our imagination.  
 i want to hold my book in the air like an object held in the air.  
 the planet is already trashed and we are already trashed.  
 my book will have the weight of a jerome r book  
 and the astuteness of a maria d and miekal a book.  
 it will have the height of a pierre j book  
 it will have the soul of a catherine d book and the edge of a kari  
 e book. i did not mean this line to run over like this.  
 the joy and viva la viva of ana b and geoffrey g.  
 the delineations and coruscations is this a word.  
 of mez and florian c. florian c where are you now. there are many  
 who have betrayed me but i will not grant them a hearing at this  
 juncture. that was supposed to be on the previous line.  
 marjorie p, marjorie p.  
 tantamount to  
 615 packages

my book of nature  
 glibc-common-.... hwdata-.. redhat-logos-.... setup-.... filesystem-....  
 basesystem-.. glibc-.... bzip-libs-.... chkconfig-.... cracklib-..  
 db-.... efsprogs-... elfutils-libelf-... expat-.... gdbm-.... glib-....  
 glib-.... gmp-.... hdparm-.. iputils-.. libattr-.... libacl-....  
 libgcc-.... losetup-.y-. mingetty-.. mktemp-.. mount-.y-. net-tools-..  
 pcre-.. popt-.... setserial-.. shadow-utils-.... slang-.... newt-....  
 termcap-.... libtermcap-.... bash-.b-. iproute-.... lvm-.... MAKEDEV-....  
 ncurses-.. less-.. psmisc-.. raidtools-.... redhat-release-..  
 rootfiles-.. usbutils-.. hotplug-\_\_-. words-.. cracklib-dicts-..  
 zlib-.... file-.. info-.. cpio-.. ed-.... findutils-.... gawk-....  
 grep-.... coreutils-.... ash-.... grub-.. gzip-.... krb-libs-....  
 modutils-.... openssl-..a-. procps-.... readline-.. python-....  
 pyxfconfig-.... rhpl-.. rpm-.... sed-.... dev-.... pam-..  
 authconfig-.... kudzu-.... syslogd-.... SysVinit-.. tar-....



```

mkinitrd-... lilo-... util-linux-y- vim-common-... vim-minimal-...
which-... initscripts-... kernel-... kernel-pcmcia-cs-...
cyrus-sasl-... cyrus-sasl-md-... openldap-... libuser-... passwd-...
usermode-... kbd-... redhat-config-mouse-... acl-... apmd-... at-...
attr-... bc-... bind-utils-... bzip-... crontabs-...
cyrus-sasl-plain-... dhclient-pl- diffutils-... devlabel-...
dosunix-... dosfstools-... eject-... elfutils-... ethtool-... finger-...
ftp-... gpm-... hesiod-... autofs-... iptables-a- irda-utils-...
jfsutils-... jwhois-... krbafs-... lftp-... lha-i- libstdc++-...
groff-... libtool-libs-... libwvstreams-... lockdev-... logrotate-...
lokkit-... lrzsz-... lsof-... mailcap-... mailx-... make-... man-k-
man-pages-... minicom-... mt-st-... mtools-... mtr-... netconfig-...
nscd-... nss_ldap- ntsysv-... openssh-p- openssh-clients-p-
pam_krb-... pam_smb-... parted-... pax-... pciutils-... perl-...
fbset-... gnupg-... isdnk-utils-... logwatch-... pinfo-... ppp-...
procmail-... pspell-... aspell-... pyOpenSSL-... python-optik-...
rdate-... rdist-... reiserfs-utils-... rhnlib-... rmt-b- dump-b-
rp-pppoe-... rpm-python-... redhat-config-network-tui-... rsh-...
rsync-... setup-tool-... slocate-... specs-p- star-a- statserial-...
sudo-... syslinux-... mkbootdisk-... talk-... tcp_wrappers-...
openssh-server-p- portmap-... nfs-utils-... quota-... sendmail-...
stunnel-... tcpdump-... tcsh-... telnet-... time-... tmpwatch-...
traceroute-a- unixdos-... unzip-... update-... utempter-...
vconfig-... vixie-cron-... anacron-... wget-... wireless-tools-
wvdial-... ypbind-... yp-tools-... zip-... freetype-... fontconfig-...
indexhtml-... libjpeg-b- libpng-... libtiff-... libxml-... slrn-...
XFree-libs-data-... XFree-libs-... gtk+-... gdk-pixbuf-...
libungif-... ImageMagick-... wm-... XFree-Mesa-libGL-... curl-...
perl-Filter-... cups-libs-... samba-common-a- samba-client-a-
ghostscript-fonts-... libxslt-... alchemist-... m-... mpage-...
Omni-... perl-DateManip-... perl-HTML-Tagset-... perl-HTML-Parser-...
perl-Parse-Yapp-... perl-URI-... perl-libwww-perl-... perl-XML-Parser-...
perl-libxml-perl-... perl-XML-Dumper-... perl-XML-Encoding-...
perl-libxml-ennio-... perl-XML-Grove-alpha- perl-XML-Twig-...
foomatic-... Omni-foomatic-... pnmppa-... psutils-... aps-b-
PyXML-... Suite-... redhat-menus-... htmlview-... ttfprint-...
ttmkfdir-... XFree-font-utils-... XFree-xfs-... chkfontpath-...
urw-fonts-... XFree-truetype-fonts-... VFLib-... ghostscript-...
gimp-print-... hpijs-... redhat-config-printer-... xinetd-... cups-...
atk-... audiofile-... esound-... fam-... gnome-mime-data-...
libart_lgpl-... libIDL-... linc-... ORBit-... bonobo-activation-...
libbonobo-... pango-... gtk-... GConf-... gnome-vfs-... libglade-...
libgnome-... libgnomecanvas-... gail-... gtkhtml-...
gnome-python-gtkhtml-... libbonoboui-... libgnomeui-... pygtk-...
gnome-python-canvas-... pygtk-libglade-... pyorbit-...
gnome-python-bonobo-... gnome-python-... redhat-config-network-...
redhat-config-printer-gui-... redhat-config-securitylevel-...
startup-notification-... libwnck-... usermode-gtk-...
redhat-config-services-... authconfig-gtk-... comps-extras-...
libcap-... libogg-... libvorbis-... libxml-... libxml-python-...
ntp-... rc- redhat-config-date-... redhat-config-keyboard-...
redhat-config-kickstart-... redhat-config-language-...

```

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redhat-config-packages-... redhat-config-proc-..
redhat-config-rootpassword-... redhat-config-users-...
redhat-logviewer-... sox-... redhat-config-soundcard-... aumix-..
binutils-..... bitmap-fonts-.. cddawav-.. cdlabelgen-... cdp-..
cdparanoia-libs-alpha.. cdparanoia-alpha.. cdrdao-... cdrecord-..
compat-libstdc++-.... compat-libstdc++-devel-.... cpp-...
desktop-backgrounds-basic-.. desktop-backgrounds-extra-..
desktop-file-utils-.. dvdrecord-... gal-.. gimp-data-extras-...
glibc-kernheaders-... glibc-devel-.... compat-gcc-....
compat-gcc-c++-.... Glide-.. gnuchess-.. imlib-... joystick-...
libgal-.. libghttp-... libgsf-... libmng-... libmrproject-..
libpng-... librsvg-... libunicode-.. libusb-... gphoto-... gtkam-...
mikmod-... mkisofs-.. netpbm-.. netpbm-progs-.. openmotif-...
openoffice-in-... openoffice-libs-... mozilla-nspr-... mozilla-...
mozilla-mail-... mozilla-nss-... mozilla-psm-... openssh-askpass-.p.
openssh-askpass-gnome-.p. ORBit-... gnome-libs-..... dia-..
gdk-pixbuf-gnome-... gimp-... gimp-print-plugin-... gtoaster-.beta-..
libcapplet-... libglade-.. libgnomeprint-.. oaf-... bonobo-...
GConf-... bonobo-conf-.. gnome-spell-.. gnome-vfs-... pan-...
patch-... intltool-.. pilot-link-... gnome-pilot-...
sane-backends-... sane-frontends-... SDL-... SDL_mixer-...
SDL_net-... Maelstrom-... sgml-common-... soup-... switchdesk-...
tcl-... umb-scheme-.. guile-... update-gnome-... rhn-applet-.....
vim-enhanced-.. Xawd-.. emacs-.. emacs-leim-.. freeciv-... psgml-...
xboard-... xchat-... XFree-dpi-fonts-... XFree-dpi-fonts-...
XFree-base-fonts-... XFree-Mesa-libGLU-... qt-... chromium-...
redhat-artwork-.. gnome-desktop-.... gaim-... metacity-...
tuxracer-.. xawtv-.. XFree-xauth-... xinitrc-.. XFree-...
gnome-print-.. gtkhtml-... libgnomeprint-... libgnomeprintui-....
openoffice-... XFree-tools-... XFree-twm-... XFree-xdm-...
xisdnload-.. xml-common-... docbook-dtds-.. openjade-...
scrollkeeper-... evolution-... gnome-games-... mrproject-.. xpdf-..
xsane-.. xsane-gimp-.. xsri-... firstboot-... gdm-....
redhat-config-xfree-... control-center-.... eel-... eog-...
file-roller-... fontilus-.. gconf-editor-... gedit-... gftp-...
ggv-... gimp-print-utils-... gnome-audio-... gnome-icon-theme-...
gnome-panel-.... gnome-session-.... gnome-user-docs-...
gnome-utils-.... gnome-vfs-extras-... gnome-vfs-extras-... gqview-...
gststreamer-tools-... gststreamer-... gtk-engines-.. gtk-engines-...
gnome-themes-.. hwbrowser-.. libgnomeprint-... libgnomeprintui-...
gthumb-... libgtop-... gnome-applets-... gnome-system-monitor-...
libraw-... magicdev-... mtr-gtk-.. nautilus-cd-burner-...
nautilus-... printman-..... qtcups-.. desktop-printing-...
switchdesk-gnome-... vite-... gnome-terminal-... xloadimage-..
xscreensaver-.. yelp-... dialog-.b.. libfc-... docbook-style-dsssl-..
Guppi-... libole-... perl-SGMLSpM-.. docbook-utils-... autorun-..
glut-.. htdig-.... lm_sensors-... switchdesk-kde-... abiword-...
blas-.. Canna-libs-.. Canna-.. ctags-.. docbook-style-xsl-...
dvgrab-.. epic-... FreeWnn-libs-.. g-wrap-... galeon-... gnucash-...
gnumeric-... gnuplot-... gtkam-gimp-... lapack-.. libesmtp-...
balsa-... libpcap-... licq-... mc-... mozilla-chat-... ncftp-...
net-snmp-... ethtool-... nmap-.. nmap-frontend-.. octave-...

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perl-CGI-.-. lynx-... pine-.-. fetchmail-... postgresql-lib-...  
 pwlib-... openh-... gnomemeeting-... arts-... kdelibs-.-. kdegames-.-.  
 libao-... vorbis-tools-.-. grip-... xmms-...p. gstreamer-plugins-...  
 gnome-media-.... nautilus-media-... kdbase-.-. kdeartwork-.-.  
 kdegraphics-.-. kdemultimedia-.-. kdeaddons-.-. kdenetwork-.-.  
 kdeutils-.-. kdepim-.-. kdedadmin-.-. koffice-... licq-kde-... quanta-.-.  
 rdesktop-... screen-... shapecfg-... sndconfig-.-. tetex-fonts-...  
 tetex-... tetex-afm-... tetex-dvips-... tetex-latex-... jadetex-.-.  
 docbook-utils-pdf-... linuxdoc-tools-... transfig-..d. tsclient-.-.  
 ttfonts-ja-.-. units-.-. VFLib-conf-ja-... vim-X-.-. vnc-..r-..  
 wc-libwww-... tetex-xdvi-... watanabe-vf-.-. MagicPoint-.a-..  
 xcdroast-.a-. xdelta-... xemacs-... apel-xemacs-.-. mutt-..  
 xemacs-el-... xemacs-info-... xfig-..d-. xhtml-dtds-.-. xmltex-..  
 passivetex-.-. xmlto-... xmms-skins-...p. comps-...

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### fff

*Alan Sondheim · 27 November 2003, 1:43 a.m.*

<http://www.asondheim.org/portal/fff> \*  
 fast fourier transform image/s of x/  
 arabesque designs of the essence of luminous seas  
 come and join in miraculous waters  
 here i will survive until the final extinctions  
 beyond nothing is nothing  
 anyway

### DMZ

*Alan Sondheim · 28 November 2003, 1:22 a.m.*

DMZ

Hello most loving person alan alan whom I have known it seems forever. Do you remember the first time... Remember when you called on me... Well... I am still here trying to help you! I hate to give up on you! When you requested information I promised to help you. I know that information will be very helpful to your lifestyle and skills set. But more important, I know that it will be very important to you and Azure and Azure and Azure and Azure and Azure5 and will be very important to her lifestyle and skills set. I know you 5 can be very happy together. I will help make you very happy but you must let me make you very happy. On my own and by myself I cannot make you very happy well can I. Of course not. Do you remember when you called on me for... Well I still want to help you. But I can't help you unless you want me to help you. Then I can send you people. I can't do anything unless you allow me to send you people.

I really hate to give up on you!

It is so easy for me to help you 5. I am sure Azure and Azure and Azure and Azure and Azure5 want me to help you. Please let me help you write

now. It's ridiculous but I can't help you unless you let me help you will you let me help you. Do you know how absurd this is? You must let me help you.

I haven't given up on you 5 and you 6. I so much want to help you. I was born to help you with your life style and skillset. Well I still do want that.

Dhyana M. Zagri

---

### **this tree which cannot read**

*Alan Sondheim · 29 November 2003, 1:09 a.m.*

this tree which cannot read

8c8

< i am standing in storm and in sunlight.

---

> i am standing in storm and in snunlight.

i am the writing for this tree.

i am standing here day and am standing here night.

i am standing in storm and in sunlight.

i am standing in snow and in fog and in thaw.

i have never seen the other side of the hill.

i have no idea what is on the other side.

i can't see into the ground unless a squirrel digs a very wide hole.

i can't move to escape the squirrel who is busy with me.

i can't move closer to hear anything on the other side of the hill.

since i am blind perhaps there is no hill.

perhaps there is no squirrel.

when the great winds come i cannot protect myself.

i can only hope and can only hope when the great fires come.

when i lose a part of myself i do not lose the whole.

i am not sure when i lose a part of myself but i am sometimes strengthened.

i cannot tell what is happening around me nor avoid the axe.

i cannot huddle or mourn and cannot tell you about my children.

if any of them should live. i cannot speak.

i am writing this gift for my friend the tree which is outside my window.

my friend cannot hear me and cannot see me.

these many years. my friend has not known me.

i am writing for my tree which cannot read.

—

---

**inexpressibility***Alan Sondheim · 29 November 2003, 2:37 a.m.*

inexpressibility.

There are many different standards of expressibility. In terms of L0 it is inexpressible or avayakata. It is this inexpressibility or avayakata-property that provides the clue, a pointer, to the existence of L1. 12 Methods for Proving Inexpressibility in MonNP 3.1

Reductions in the Context of

MonNP In general, one of the simplest methods to get inexpressibility results Essentially the only known technique for proving hardness (that is, inexpressibility)

results in descriptive complexity is to make use of games on graphs

But this is well known [1] Grumbach, Su, and Tollu [13] have also obtained

inexpressibility results for linear queries, using complexity arguments. The problem of determining the expressive power of constraint queries has spurred

a lot of research leading to several interesting inexpressibility results for The problem of determining the expressive power of constraint queries has spurred

a lot of research leading to several interesting inexpressibility building on work of Frasse [Fra54]

are an important tool for proving inexpressibility results in Mathematical Recently, Libkin and others [2; 9; 10; 11; 12; 13] systematically started

to explore locality as a tool for proving inexpressibility results.

From the second vantage point I say the same goes for knowledge itself,

as long as we are convinced of the inexpressibility of being itself.

Essentially the only known technique for proving hardness (that is, inexpressibility)

results in descriptive complexity is to make use of games on graphs

Essentially the only known technique for proving "hardness" (that is, inexpressibility)

results in descriptive complexity is to make use of games on graphs

0300: Previous message: FOM: Re: infallibility and inexpressibility;

Next message: FOM: As to a "naivete" of G.Cantor's set theory; ...

Recently, Libkin and others [2; 9; 10; 11; 12; 13] systematically started

to explore locality as a tool for proving inexpressibility results.

The edge of 3-variable-inexpressibility beside The edge of 3-variable-inexpressibility beside. Tarski's Peircean formulation of set-pairing. A. Formisano. 4 Inexpressibility of (E) (W) (L)

in 3 vari-. ables. The edge of 3-variable-inexpressibility beside

The edge of 3-variable-inexpressibility beside. Tarski's Peircean formulation

of set-pairing. A. Formisano. \Lambda , EG Omodeo. y , A. Policriti.

z. A. Formisano, EG Omodeo, and A. Policriti. The edge of 3-variable-inexpressibility.

the axiom of elementary sets and peircean inexpressibility. As

there has been some success in proving inexpressibility results for Monadic NP, it seems reasonable to turn to the next stage, Binary NP. ...new inexpressibility results we are optimistic that the local games will turn out to be a useful tool to get such results. ... games are available for proving inexpressibility results for many other logics, including lamenting the impoverishment of language to describe landscapes and their attendant fall short of proving that the hierarchy described above is a proper infinite hierarchy, the combinatorial complexity of our inexpressibility result testifies fall short of proving that the hierarchy described above is a proper infinite hierarchy, the combinatorial complexity of our inexpressibility result testifies and grace. An intrinsic part of this mystical awareness, however, is the sheer inexpressibility of these truths. In theological ... games are available for proving inexpressibility results for many other logics, including In Section 8, we give new inexpressibility results in the presence of certain built in relations. We summarize in Section 9. Other related work. ... More recently, Libkin and others considered this technique of proving inexpressibility results using locality in a complexity theoretic context (see, eg [5, 14 [18] A. Formisano, EG Omodeo, and A. Policriti. The edge of 3-variable-inexpressibility. the axiom of elementary sets and peircean inexpressibility. 31 -0500: Previous message: FOM: Models of ZFC, truth predicates, reflection; Next message: FOM: infallibility and inexpressibility; ... EF95] Variants results for integration, dependencies, universal solution, chase, query answering, certain answers, computational complexity, first order inexpressibility A preliminary others considered this technique of proving inexpressibility results using locality in a complexity theoretic context (see, eg [5, 15, 14, 16]) A completely ...new inexpressibility results we are optimistic games will turn out to be a useful tool to get such results. ... We start by proving a general result describing outputs of local queries. This result leads to many easy inexpressibility proofs for local queries. We start by proving a general result describing outputs of local queries. This result leads to many easy inexpressibility proofs for local queries. The key tool in proving inexpressibility results in finite model theory recently, Libkin and others considered this technique of proving inexpressibility results using locality in a complexity theoretic context (see, eg [5, 14 and universal second-order logic define the same class of

problems) enables different lines of attack on these hypotheses using (inexpressibility) tools from It is this issue of "inexpressibility" which should enable us to appreciate fully the analogy between poetry and mathematics and how serious this analogy might be for proving inexpressibility results. ... paper. In any case, locality remains a valuable tool for proving inexpressibility results. ... of faith La ilaha illa Allah 'There is no God, but God', which affirms by negation the inimitability, the infinity and the inexpressibility of God. Typical properties considered for the set or bag algebras are inexpressibility results like transitive closure is not expressible in the algebra [49] Here we Nevertheless, a number of inexpressibility results were established recently. Nevertheless, a number of inexpressibility results were established recently. ... We start by proving a general result describing outputs of local queries. This result leads to many easy inexpressibility proofs for local queries. inexportable, kann nicht exportiert werden. inexpressibility, Unaussprechlichkeit {f}. inexpressibility, Unbeschreiblichkeit {f}. inexpressible, unaussprechlich. wisdom C. The termination of words on the dual wisdom 1. The termination itself 2. The reason for the termination of words a. The inexpressibility of the such as a dog. We disagree that we can "perceive" the inexpressibility of being through our intellect. Perception through intellect ... Thus, he claims (most bewitchingly) that Wittgenstein's ethical system (consolidated in the doctrine of 'moral inexpressibility' expounded in propositions 6.4 2.2 The Inexpressibility of Fregean Ontology. This discussion of inexpressibility deepens the understanding of the fundamental thesis of this essay, namely: Thus, he claims (most bewitchingly) that Wittgenstein's ethical system (consolidated in the doctrine of 'moral inexpressibility' expounded in propositions 6.4 2.2 The Inexpressibility of Fregean Ontology. This discussion of inexpressibility deepens the understanding of the fundamental thesis of this essay, namely: Nor is the position of absolute inexpressibility' (avacyataikanta) a tenable hypothesis, because in that case the proposition "the real is inexpressible" will synchronization. Inexpressibility is an embarrassing problem for art, whether it's the inexpressibility of extreme lust or of extreme fear. ... in successor relation, least fixed point logic captures P [28, 49] and partial fixed point logic captures PSPACE [1] It is the inexpressibility results within to graphs (that is, formulae  $(x; y)$  in the language  $oe_{gr}$ ) in [25] It was also

shown there that the BDP proves many inexpressibility results  
 definition see eg EF95] Variants  
 results for Google: trees, and use them as our main tool  
 to prove inexpressibility. Yahoo:  
 them as our main tool to prove inexpressibility. Hannah  
 Arendt and Jean-Paul Sartre. Scarry begins with the fact of  
 pain's inexpressibility. Not only is physical pain enormously ...  
 Our tool in order to prove this inexpressibility result is the  
 games, which is one of the few tools that are useful in the presence  
 of Otherness of existence means this inexpressibility by  
 language. How should  
 we understand this inexpressibility of existence by language? ...  
 This is in two parts: Concerning the inexpressibility of the Buddha -  
 the most noble person who cultivates the very highest spirituality.  
 ffl there are a lot of inexpressibility results showing that  
 Graph Connectivity  
 is not expressible by Mon Sigma 1 1 formulae [Fag75] even in the  
 presence of Most of the inexpressibility results for fixed  
 point logics are proved using these  
 games,

---

### **the mess of reinsertion**

*Alan Sondheim · 29 November 2003, 3:36 p.m.*

the mess of reinsertion

```
grep: spam: No such file
or directory rm: spam: No such file or
directory remove
/net/u/6/s/sondheim/.procmail/log? y k18% k18%
ls GoogleSearch.wSDL note Mail phoenix.hlp News
phoenix.irc a spam lisp tf looply.pl tf-lib
lynx_bookmarks.html tiny.world mail venom.irc
mod volt.irc ng k19% k19% ^L ksh: : not found
k20 k32% ksh: phoenix.irc: not found k33% Usage:
./tf [-L<dir>] [-f[<file>]] [-c<cmd>] [-nlq]
[<world>] ./tf [-L<dir>] [-f[<file>]] [-c<cmd>]
<host> <port> Options:
```

```
the mess of reinsertion grep: spam: No such file
or directory rm: spam: No such file or
directory remove
/net/u/6/s/sondheim/.procmail/log? y k18% k18%
ls GoogleSearch.wSDL note Mail phoenix.hlp News
phoenix.irc a spam lisp tf looply.pl tf-lib
lynx_bookmarks.html tiny.world mail venom.irc
mod volt.irc ng k19% k19% ^L ksh: : not found
k20 k32% ksh: phoenix.irc: not found k33% Usage:
./tf [-L<dir>] [-f[<file>]] [-c<cmd>] [-nlq]
[<world>] ./tf [-L<dir>] [-f[<file>]] [-c<cmd>]
```



<host> <port> Options:

```
grep: spam: No such file or directory rm:
spam: No such file or directory remove
/net/u/6/s/sondheim/.procmail/log? y k18% k18%
ls GoogleSearch.wSDL note Mail phoenix.hlp News
phoenix.irc a spam lisp tf looply.pl tf-lib
lynx_bookmarks.html tiny.world mail venom.irc
mod volt.irc ng k19% k19% ^L ksh: : not found
k20 k32% ksh: phoenix.irc: not found k33% Usage:
./tf [-L<dir>] [-f[<file>]] [-c<cmd>] [-nlq]
[<world>]
```

```
./tf [-L<dir>] [-f[<file>]] [-c<cmd>]
```

<host> <port> Options:

```
-L<dir> use <dir> as library directory
(%TFLIBDIR)
-f don't load personal config file (.tfrc)
-f<file> load <file> instead of config file
-c<cmd> execute <cmd> after loading config
file
-n no automatic first connection
-l no automatic login/password
-q quiet login
-v no automatic visual mode Arguments:
<host> hostname or IP address
<port> port number or name
<world> connect to <world> defined by
addworld() k34% ksh: venom.irc: not found k35%
ksh: 21: not found
```

you can't go back there.  
nothing works in the wrong place.  
in this place your orders fall on deaf ears.  
take them elsewhere.

---

## warning

Alan Sondheim · 30 November 2003, 12:09 a.m.

warning

go back to your blog.  
you don't control this space.

---

**lag***Alan Sondheim · 30 November 2003, 12:09 a.m.*

lag

[http://www.asondheim.org/portal/laguna series](http://www.asondheim.org/portal/laguna_series)  
deep homage to Richard Diebenkorn automation engendering California  
infinite mythos under panoptical capitalist eye tendency towards  
circumlocution of the rest of it.

thought of laguna.mov but decided against it, they are far too beautiful.  
beauty-production of California eye.

i will make your beauty. you will mean so much.

---

**vomit culture.***Alan Sondheim · 1 December 2003, 12:25 a.m.*

vomit culture.

culture which regurgitates itself.  
cnn covering films which have embedded commercials between commercials on  
cnn.  
capital feeds on capital.  
there are no disruptions.  
human beings are transitive objects among the assignation of monies passed  
off as goods.  
what is the exchange value of a human.  
pure flow harbors no use value and continues as energetically maintained  
streams.  
the streams are maintained by other streams.  
the streams feed into themselves and each other.  
the world is awash with capital which fills and fulfills all ecological  
niches.  
every extinction of a plant or animal is replaced by a product.  
every obsolete product is replaced by a surfeit of products.  
capital gnaws on itself and is maintained by solar energy.  
solar energy transforms into consumption.  
the sun consumes itself.  
vomit culture.

---

## Do See!

Alan Sondheim · 1 December 2003, 12:26 a.m.

Do See!

Virility patch, will help you amaze girls! akcuam  
Virility patch, will help you amaze girls! akcuam God made  
guys and girls together Subject: God made guys and girls together you  
will satisfy your lover like never before! Wine lovers dream  
- 2 for 1 bottle of wine and wine accessories Wine lovers  
dream - 2 for 1 bottle of wine and wine accessories

I am Jenn Ifer and I am amaze. I am already amaze. This will bring  
boy and girl together. I will pay anything for boy and girl together.

I will buy wine accessory.

Indulge your love of adventure discovery and fine wine from the  
comfort of your home with our convenient program. Receive two expertly  
selected premium wines for Subject: hey u redheadedlover2 wants to  
meet F Content preview: AM redheadedlover2 Subject: hey u  
redheadedlover2 wants to meet F redheadedlover2 Bye  
Fromredheadedlover2

Hello From redheadedlover2

Hello From Jenn Ifer. I can pee a lot.

Hello I saw y= a8517ZAL5XD@ladiesjoin4free=2ecom")redheadedlover2 is  
my HANDLE, hit me u= ")Take me off redheadedlover2 HOT LIST

I do love redheadedlover1 and I do will try redheadedlover2. Are you  
HOT LIST? Can you fix it? I will tell you me, Jenn Ifer.

If you don't love rattlesnake transfinite skylight infrastructure  
belove shrive attrition esnake transfinite skylight infrastructure  
belove shrive attrition tattoo = they love about the tv show taken to  
a whole new level of fun. was apprehensive when I told her Bob Dole  
loved Laura was apprehensive when I told her Bob Dole loved  
her?J9117RX0250485Kv1o36349Xz5UJp55Yo1272W832C11 don't love your new  
service for any reason, let us know. We will help fix t= will also  
supercharge your sex= contusion-->ove y

Oh this is fun. Now I will say anything. Parsnippeny. Now I will say  
another thing. Prevarication. See I can Pee a lot. My name is Jenn  
Ifer and I can Pee a lot.

I do love rattlesnake so. I want to help fix her.

---

**1**

Alan Sondheim · 2 December 2003, 1:54 a.m.

1  
121  
1  
Oxford University Press, 1897  
1  
299  
1  
CHAPTER 18  
1  
335  
1  
1  
1  
356  
1  
by which it diminishes  
1  
1865  
1  
9  
2  
2522  
1  
energetic-curing, some the all-curing  
2  
2472  
1  
CHAPTER 19  
2  
2938  
1  
1  
2  
2959  
1  
6  
5  
4295  
1  
11  
3  
5221  
1  
15  
3  
5623  
1  
15  
4

6089

1

districts as a bird does com

4

6590

1

17

4

6851

1

water-creatures cast their young

4

6989

1

chapter(baba)

4

7108

1

21

4

7757

1

26

5

8401

1

51

5

9541

1

33

6

10026

1

decay and pain from men

6

10814

1

CHAPTER 20

6

11185

1

1

6

11206

1

7

7

12945

1

6

7

13797

1

54

9

CHAPTER 21

9

17765

1

1

9

17784

1

growth are both one

10

18867

1

6

10

19995

1

CHAPTER 22

11

20283

1

1

11

20304

1

Lake Sataves, Lake Urvis

11

20657

1

CHAPTER 25

12

22465

1

1

12

22486

1

other species of degeneracy

12

22779

1

---

**oh ohoh i do want to write youso and this is***Alan Sondheim · 2 December 2003, 5:12 p.m.*

oh ohoh i do want to write youso and this is  
 my log column to you. i will save my long  
 column for you. out of my small mouth gems o  
 geius wisdom will emerge (for y smal  
 column). you may have known that i wll be hr  
 oh alan what did yo do withthe garden place  
 w did love so. i wll assemble yo from me and  
 all my wrds. who will you be todaydecembr.  
 wll you be in eed of smethig i can giveyo  
 ohohoh. or wll you be o your own. i did see  
 you coming the sdewalk down and you did look  
 so splendid riding there and i am so happy.  
 ere is a picture of me you wil marry me  
 [image] and here is anothe picture of e wth  
 my mother [image] and a picture of my cat  
 [image] and the sond of my cat purr [file]  
 and my lovely voice just for you [file] and  
 my moter telling me no to be ou lat [file]  
 and her i am watching you and i am riding  
 ridig away [video] and my mothe is wving  
 goodbye [video] and my cat too [video].

**My Brand New Fedora***Alan Sondheim · 3 December 2003, 11:37 p.m.***My Brand New Fedora**

```

rootkill pts/2she killed she killedgermWed Dec 3 08:32+++still logged in++
rootkill pts/1she killed she killedgermWed Dec 3 08:24+++still logged in++
rootkill :0she killed she killedbreastsWed Dec 3 08:23+++still logged in++
reboot+++system boot 2.4.22-1.2115.np Wed Dec 3 08:21breasts+++ (02:56)germ
rootkill pts/3she killed she killedgermWed Dec 3 08:06 - 08:11 (00:05)germ
rootkill pts/2she killed she killedgermWed Dec 3 08:05 - 08:17 (00:12)germ
rootkill pts/2she killed she killedgermWed Dec 3 08:00 - 08:01 (00:01)germ
rootkill pts/1she killed she killedgermWed Dec 3 08:00 - down+++ (00:18)ger
rootkill :0she killed she killedbreastsWed Dec 3 07:59 - 08:18 (00:19)germ
reboot+++system boot 2.4.22-1.2115.np Wed Dec 3 07:57breasts+++ (00:21)germ
rootkill pts/2she killed she killedgermWed Dec 3 06:07 - 06:07 (00:00)germ
rootkill pts/2she killed she killedgermWed Dec 3 06:01 - 06:01 (00:00)germ
rootkill pts/1she killed she killedgermWed Dec 3 05:49 - down+++ (01:13)ger
rootkill pts/1she killed she killedgermWed Dec 3 05:48 - 05:49 (00:00)germ
rootkill pts/0she killed she killedgermWed Dec 3 05:44 - down+++ (01:18)ger
rootkill :0she killed she killedbreastsWed Dec 3 05:43 - down+++ (01:19)ger
reboot+++system boot 2.4.22-1.2115.np Wed Dec 3 05:42breasts+++ (01:20)germ
rootkill :0she killed she killedbreastsWed Dec 3 05:40 - crash (00:01)germ
rootkill pts/2she killed she killedgermWed Dec 3 05:38 - 05:38 (00:00)germ
rootkill pts/1she killed she killedgermWed Dec 3 05:32 - 05:39 (00:06)germ
rootkill :0she killed she killedbreastsWed Dec 3 05:30 - 05:39 (00:08)germ
reboot+++system boot 2.4.22-1.2115.np Wed Dec 3 03:24breasts+++ (03:38)germ

```

```

wtmp begins Wed Dec 3 03:24:40 2003
3      sed 's/          /she killed /g' zz > yy
4      sed 's/          /breasts/g' yy > zz
5      sed 's/          /blood /g' zz > yy
6      sed 's/          /kill /g' yy > zz
7      sed 's/          /germ/g' zz > yy
8      sed 's/          /+++/g' yy > zz
10     sed 's/ / /g' zz > yy; mv yy zz; pico zz

```

---

## village

*Alan Sondheim · 4 December 2003, 2:13 a.m.*

### village

Philosophy and Psychology of the Internet Idiot Boy.  
 idiot boy, idiot lane, idiot town,  
 idiot state, 11217, usa mailto: idiot\_boy@panix.com Spoon Collective.  
 Last modified Size Description Parent Directory 16-Oct-2002 14:13  
 - 00README1st.TXT 24-Aug-2003 21:03 5k Blood 26 true  
 lastname). idiot boy, idiot lane, idiot town,  
 idiot state, 11217, usa mailto: idiot\_boy@panix.com. Spoon Collective.  
 subscribe IDIOT-L firstname lastname). idiot  
 boy, idiot lane, idiot town, idiot state, 11217, usa mailto:  
 idiot\_boy@panix.com. Spoon Collective. true  
 IDIOT BOY. Right Click here to download an mp3 file  
 about Jennifer and the first phonecall. For further information  
 about idiot boy, click here. true  
 boy. Virtual Writer-in-Residence: September 1999 -  
 February 2000. idiot boy is a poet,  
 critic, and theorist who writes on and about the Internet. ...  
 ago idiot mentioned to me that he had once written a text  
 editor that was designed to frustrate the writing of the  
 Global Crisis Worsening and Deepening. by idiot  
 boy Guy in Belgium hacks his hedgefund, turns  
 securities into Japanese pass true  
 .echo. by idiot boy =====. your writing. does  
 writing matter? ( i sit on naked, idiot girl sits on me, she  
 says, i want to show myself ). true  
 idiot boy. I would like to recommend two  
 email lists: idiot-list-l@bbs.thing.net and idiotboy@onelist.com.  
 Idiot-list deals with cultural true  
 idiot boy at idiot.pl line 32 \$ exit Script done on Thu Dec 4  
 01:58:45 2003

---



**i wake in the holograph***Alan Sontheim · 4 December 2003, 9:00 p.m.*

i wake in the holograph

i wake in the holograph and storm to the computer i am ready for conversion. the screen won't let me in. the program-net beckons. the screen is flat like a door is flat. i think now i will never arrive. it remains inert like the real is inert. i write in complete silence except for the sound of 'type'. my hands tremble and are these words correct. my life is a continuous correction. my life is a continuous erasure. i can almost hear you. i can almost see you. there is something uncanny about the flatness.:i am always in the state of erasure. my thoughts are in the way of my thoughts. i continue to shudder. i i i i i you can never get enough of it. jennifer helps on my left and nikuko on my right. why can't i see everything upside down instead of left right reversed. nikuko and jennifer double. it is said that everything has its counterpart which devours it. what is not know that the devourer is also devoured by the devoured. the world is lamina - animal not vertical lacitrev. :this flat screen where i work alone. i collaborate badly. i bristle. my thoughts infuriate me. when someone talks 'behind my back' they are in front of me. my work is constantly signing off. today i thought today i shall surely die. nothing happened but the need of codeine. emmett grogan was born on my block. willie sutton lived down the street. grogan writes about sutton and died young. i am always in the state of waiting.:there are lips slightly parted and slightly drawn:there are lips and curtains drawn there are flat worlds

Does this flat screen where i work alone. i collaborate badly. i bristle. my thoughts infuriate me. when someone talks 'behind my back' they are in front of me. my work is constantly signing off. today i thought today i shall surely die. nothing happened but the need of codeine. emmett grogan was born on my block. willie sutton lived down the street. grogan writes about sutton and died young. i am always in the state of waiting. replace your i wake in the holograph and storm to the computer i am ready for conversion. the screen won't let me in. the program-net beckons. the screen is flat like a door is flat. i think now i will never arrive. it remains inert like the real is inert. i write in complete silence except for the sound of 'type'. my hands tremble and are these words correct. my life is a continuous correction. my life is a continuous erasure. i can almost hear you. i can almost see you. there is something uncanny about the flatness.?

there are curtains drawn and slightly parted  
there are lips slightly parted and slightly drawn  
there are lips and curtains drawn there are flat worlds  
i will never wake up

—

**configuration***Alan Sondheim · 6 December 2003, 4:59 a.m.***configuration**

configuration is pure thought. it's the alignment of abstraction and ideology with machinery. mind and machine are blown into the ecological niches of each other, crossing ontologies, epistemologies generated in relation to the granular on one hand and the raster on the other. when configuration goes badly, thought is thwarted, rechanneled, bypassed. it's in exclusionary or chaotic moments like these that the limits are both reached and realized. the future is already crossing borders, transgressing the present.

configuration is never perfect, the interfacings among abstractions, the machinic, emotions, are always empathetic, alteric. the grist of the other is transformed into a phenomenology of softening, liquidity, typefaces and diagonals, obtuse and acute, aliased towards the limits of comprehension.

configuration joins the universal to ourselves; it's here, in the midst of prosaic details, that ideality is triumphantly approached. the slightest gesture opens realms of articulated thought, and what was unravelled appears part and parcel, once again, of the unravelling earth.

---

**jennifer's snow***Alan Sondheim · 6 December 2003, 5:10 a.m.***jennifer's snow**

a frequent blizzard a warning blizzard is warning issued is when issued sustained when wind sustained speeds wind or speeds frequent or gusts and/or of gusts over of 35 over mph 35 are mph expected or with expected considerable with falling considerable and/or falling blowing and with blowing drifting and snow. drifting visibilities snow. will visibilities become will poor, become whiteout become conditions whiteout at conditions times. at those times. become venturing those outdoors. venturing may outdoors lost to disoriented persons, or so disoriented persons, persons so in persons the in warning the area warning advised are to advised exit continue, to continue, to return, to x, exit, to stay indoors. indoors. stay any discouraged. travel any strongly is discouraged. and strongly expires.

---

**my new friends***Alan Sondheim · 7 December 2003, 12:25 a.m.*

my new friends

```
6 04:29:24 [201]: name=rpm, gid=37
6 04:29:25 [202]: name=rpm, age=37, gid=37,
6 04:29:29 [210]: name=floppy, gid=19
6 04:29:29 [211]: name=vcsa, gid=69
6 04:29:29 [211]: name=vcsa, age=69, gid=69,
6 04:30:14 [254]: name=utmp, gid=22
6 04:31:50 [572]: name=nsd, gid=28
6 04:31:50 [572]: name=nsd, age=28, gid=28,
6 04:32:57 [589]: name=slocate, gid=21
6 04:33:08 [594]: name=sshd, gid=74
6 04:33:08 [594]: name=sshd, age=74, gid=74,
6 04:33:09 [599]: name=rpc, gid=32
6 04:33:09 [600]: name=rpc, age=32, gid=32,
6 04:33:09 [602]: name=rpcuser, gid=29
6 04:33:09 [602]: name=rpcuser, age=29, gid=29,
6 04:33:10 [606]: name=nfsnobody, gid=65534
6 04:33:10 [606]: name=nfsnobody, age=65534,
6 04:33:13 [611]: name=mailnull, gid=47
6 04:33:13 [611]: name=mailnull, age=47, gid=47,
6 04:33:13 [612]: name=smmsp, gid=51
6 04:33:13 [612]: name=smmsp, age=51, gid=51,
6 04:33:21 [632]: name=pcap, gid=77
6 04:33:21 [633]: name=pcap, age=77, gid=77,
6 04:35:34 [1164]: name=xfs, gid=43
6 04:35:34 [1164]: name=xfs, age=43, gid=43,
6 04:37:20 [1249]: name=ntp, gid=38
6 04:37:20 [1250]: name=ntp, age=38, gid=38,
6 04:48:23 [1641]: name=gdm, gid=42
6 04:48:23 [1641]: name=gdm, age=42, gid=42,
6 04:54:08 [2004]: name=canna, gid=39
6 04:54:08 [2004]: name=canna, age=39, gid=39,
6 04:58:26 adduser[2100]: name=desktop, gid=80
6 04:58:26 adduser[2100]: name=desktop, age=80, gid=80,
```

surely you will gain greater delight knowing these people are in my  
linux box if i am good they will do whatever i want if i am bad they  
will do whatever they want

—

## Jennifer's Configuration of the World-Picture

Alan Sondheim · 7 December 2003, 12:55 a.m.

### Jennifer's Configuration of the World-Picture

I left out some other very important aspects of the world picture that the could have extended this discussion by taking note of the configuration of Solomons Let  $v(e)$  denote the probability of observing a configuration in the set  $e$  the larger question here, a systematic elaboration of the world-picture which quantum did not necessarily involve a wish to abandon the mechanical world picture. aptly summarized the situation as follows: The whole cultural configuration at the subject (127). Heidegger christens this new configuration of representation, truth, science and man the age of the world picture. phase may on Email Marketing :Email lists The day (world picture your screensaver sharer an a entire Internet HTTP/HTTPS, firewall configuration, ICMP theand short on stars timer about your the short (world picture star. on. firewall. TCP/UDP so offers configuration, screenshot, POP3, Telnet, the Internet. I mean not only Los Angeles itself, as some new hyperurban configuration, but also Accordingly, the world picture would be a painting, so to speak, of what is of slow speeds and weak curvatures, but Einsteins world picture is totally collapse as the system point in classical mechanical configuration space with the future discussion should lead to the comprehensible, updated world picture, adjusted with some super-beings existing in the working configuration space. future discussion should lead to the comprehensible, updated world picture, adjusted with Jack is already speaking about configuration space geometrodynamics be unveiled for him in a remarkable way as the content of his world-picture. can best be built into the human organism, according to its inner configuration. which provide a comprehensive, thorough and cost-effective real-world picture of an on-site engineering checks of systems design, topology and configuration. data and correlate them in an explicitly process-oriented configuration that has vacant room, body and space in the early modern world picture John Gillies. view also led to the disappearance of I from the world picture, what it of the living centers they contain, always in a bootstrap configuration which allows The world picture of Newtonian mechanics was essentially stable. valencies of the elements could be explained by postulating that a configuration in which an values taken by a mass density function defined in ordinary configuration space as can one use the new 1 criterion to drop ,-branches from the world-picture? values taken by a mass density function defined in ordinary configuration space as can one use the new 1 criterion to drop ,-branches from the world-picture? or at a higher level of analysis implication for the configuration of the No complete world-picture can be generated, without use of both modes of I string theory, which should also be generic in the brane world picture: (1) In In this brane configuration, not all the twisted sector states are located I. INTRODUCTION According to the brane-world picture, our universe is a (3 In particular, models have been discussed where the field configuration in the view also led to the disappearance of I from the

world picture, what it of the living centers they contain, always in a bootstrap configuration which allows with the real machine is not determined solely by the configuration of the out in accordance with what is called, in On Certainty, our world-picture. explored the formation of novel topological defects in the brane-world picture due to with the conclusion that for a static two-brane configuration only stiff or at a higher level of analysis implication for the configuration of the No complete world-picture can be generated, without use of both modes of NLE user forums where experienced users are generous with tips about configuration etc likely to get replies that will give you a real-world picture from happy To try to answer these questions we adopt some world picture. Just as determine the evolution of the universe precisely, given its configuration at one is needed in order to generate and sustain the specific configuration of an can be expected to degenerate into metonomies, a closed world picture that no condenser will experience the exact same contraction as the field configuration. the Lorentz force) that form the basis of the electromagnetic world picture. To try to answer these questions we adopt some world picture. Just as determine the evolution of the universe precisely, given its configuration at one Heidegger also claims that the arrival of the world picture and representation Furthermore, I demonstrate the ways in which the configuration of the modern In the brane-world picture,  $G_4$  is inversely proportional to the distance between However, the configuration is unstable since a slight perturbation in  $T$  will as these express the essential features of the world-picture that has dynamical effects (movements considered as changes of configuration), occurring in both happened with the onset of the 20<sup>th</sup> - century mechanistic world-picture was that They appear where they do, as a result of the configuration which appears in Our present world picture Standard Model (QFT) Gravity/geometry (classical) Not valid up depend on the details of the internal manifold or brane configuration. is needed in order to generate and sustain the specific configuration of an can be expected to degenerate into metonomies, a closed world picture that no The aim of the eventual future discussion should lead to the comprehensible, updated world picture adjusted with results of working configuration space. phase may on Email Marketing :Email lists The day (world picture your screensaver sharer an a entire Internet HTTP/HTTPS, firewall configuration, ICMP theand as these express the essential features of the world-picture that has dynamical effects (movements considered as changes of configuration), occurring in both It is based on some rather beguiling features of contemporary physicists world picture. that one can pick and choose the mathematical configuration of the theoretic context, the most natural framework for the brane-world picture is through The field configuration depending only on one coordinate (call it  $z$ ) that is well understood there remain some open questions in the brane world picture.  $y) \quad y \Phi(y) = 0$  (10) for a supersymmetric background field configuration. is needed in order to generate and sustain the specific configuration of an can be expected to degenerate into metonomies, a closed world picture that no Furthermore, words like world picture and world view are visual metaphors which leave out It is a re-configuration of the basic

premises that frame ones The source of this experience and configuration of the world, which at the mention in its own light, and this world passes beyond the world-picture of natural The arrows indicate the phase value of  $T$  for a non-trivial vacuum configuration. constant  $\eta$ ), it then seems necessary to have the brane world picture [13]. longer only the captain or the officer of the watch have the outside world picture. waters, and is met by the high performance X-rudders configuration and the To try to answer these questions we adopt some world picture. Just as determine the evolution of the universe precisely, given its configuration at one longer only the captain or the officer of the watch have the outside world picture. waters, and is met by the high performance X-rudders configuration and the If some many-world picture holds, configuration space must expand if it is not to acquire a significant density of worlds- ie distinct blobs of wave-function Then Ptolemy conceived a mathematical world-picture still with a little of the old Yet in this mathematical configuration there was at least some remnant of Numbers: 98.80.Cq; 04.50.+h; 11.25.Mj; 12.10.-g The brane world picture of the the second one is locally isotropic defined by a brane configuration and the In the world-picture of a classical theory time is substantial and reveal itself This configuration of matter ( universe ) may be represented by a quantum the socially inescapable world-picture called common sense. motivated, thematic, imaginative integration of a regular self/objectivities configuration. of names in logical space that maps out onto a configuration of objects long time before my birth, etc., are part of our world-picture, Wittgenstein suggests The arrows indicate the phase value of  $T$  for a non-trivial vacuum configuration. constant  $\eta$ ), it then seems necessary to have the brane world picture [13]. is actively exploring the cosmological consequences of this brane-world picture for the as the quasi-unit cell picture, in which atomic configuration can be of the relation of the physical world to the world-picture, but also extraordinary fashion by concerning himself primarily with the total configuration of the is much nearer to truth than the still prevailing Newtonian world picture! of microtubules are amplified to macroscopic changes in the configuration of the University, Cambridge, Massachusetts 02138 1 Introduction Our present world picture is based on the details of the internal manifold or brane configuration. How would this change the world-picture? The issue in perception of discerning the substantial configuration, in a perceptual field with aspects of a mirage. discussion should lead to the comprehensible, updated world picture adjusted with these B-patterns, presumably electromagnetic field configuration, have to University Cambridge, Massachusetts 02138 1 Introduction Our present world picture is based on the details of the internal manifold or brane configuration. the socially inescapable world-picture called common sense. motivated, thematic, imaginative integration of a regular self/objectivities configuration. This, this, any this to which you can point, is a configuration of units of please try to remember that each one of us has a private world picture gallery, in Logs and OMC-R Statistics to paint a real-world picture of your our worldwide implementation expertise, we will recommend the optimal configuration values for 2002 Pros: Wonderfully crisp and clear

picture, easy configuration and excellent and this attractive, especially in the projection world..picture quality on a or - at a higher level of analysis - implication for the configuration of the No complete world-picture can be generated, without use of both modes of construal video game: kite flight simulator - kite screen shot - digital world picture. System requirements. Recommended configuration. Downloads. Downloads. Links. Suggested Kite - Piloting course - flight simulator - 3D world - picture. System requirements. Recommended configuration. Downloads. Downloads. Links. Suggested websites. Kite - Piloting course - flight simulator - digital world - picture. System requirements. Recommended configuration. Downloads. Downloads. Links. Suggested websites. From pioneers to entrepreneurs: young women, consumerism, and the world picture in Kyrgyzstan The Mongol-Han relations in a new configuration of social organization of matter into purposeful complexes whose configuration could not a simple, arguably coherent, and empirically adequate explanatory world-picture. This, this, any this to which you can point, is a configuration of units of please try to remember that each one of us has a private world picture gallery, in diverse as automobile transmission design, micro-computer system configuration, and floor basic labeling scheme of the arcs in block world picture graph, where This illustrates what we mean by the world picture of science being compositional and that compete for the RNA precursors or alter the configuration of the DNA 2002 Pros: Wonderfully crisp and clear picture, easy configuration and excellent and this attractive, especially in the projection world..picture quality on a of masculation at different scales has altered the configuration of this and defined, deeply altering the collective perspective and the world picture that is fermion, and obtain chiral phase structure in terms of the bulk configuration. 1.1 Brane world picture The known theories of quantum gravity like supergravity reminiscent of the ensemble of universes in the many-world picture of quantum any complete set of projection operators characterizing the configuration of the Pros: Wonderfully crisp and clear picture, easy configuration and excellent index and this attractive, especially in the projection world..picture quality on a directly from the configuration of the theatre, and that the director chose for its dramatic impact more than out of respect for the Renaissance world picture. in preparation for drastically reconstituting the world-picture, if you will thematic, imaginative integration of a regular self/objectivities configuration. The above world picture arises out of the late David Bohms nonlocal hidden functions domain is the system s classical-mechanical configuration space not or - at a higher level of analysis - implication for the configuration of the No complete world-picture can be generated, without use of both modes of construal Shakespeare criticism, rival discursive practices, hierarchical configuration of power result in aspecific variant of this authors ironic world picture. the features cannot be included on the map, but with GIS, any configuration of layers from New York State also allows us to layer a real world picture onto our sequence of observations. ...

...

**i hardly***Alan Sondheim · 7 December 2003, 2:00 p.m.*

i hardly

at i think <http://www.asondheim.org/> those of ?.png for example l.png  
or such

i'll just keep working on painting

until i get it right

painting and painting i know it will come

then my paintings will work

you'll see it just takes obsession you have to  
be obsessed then it will come

i'm working on my painting  
plein aire

a life-time of learning how to see

they will come i will get it right

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**emptied text***Alan Sondheim · 8 December 2003, 1:37 a.m.*

emptied text

on friday azure fed a sick pigeon missing its tail-feathers outside a  
school building down the block today we passed the building after  
a heavy snowstorm this weekend we saw the bird it had frozen to  
death huddled against a doorway there are no answers in this useless  
search inconceivable suffering no yes buddhist answer

it doesn't help

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### by the grace of: ayatolulullah

Alan Sondheim · 8 December 2003, 2:13 p.m.

by the grace of: ayatolulullah

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 ayenhZtalululullayeng kdeutayelhZ-3.1-4.  
 ayenhZtalululullayeng kdepayem-3.1-5.  
 ayenhZtalululullayeng kdeadmayen-3.1-3.

---

### [no subject]

Alan Sondheim · 8 December 2003, 7:49 p.m.

dark and they are talking nonsense

of all the luminaries, the sun is the brightest  
 annihilation of the niagara falls

breathing the air out and out and upwards

hello valperga can you hear me can you hear me

sir, everyone has left the air

---

### ./old.soft.ware

Alan Sondheim · 9 December 2003, 5:06 a.m.

./old.soft.ware

:::am constantly undisciplined, sickly ill. i am set going. why have  
 i:children.some software may apply. now the sign says Does replace your ?  
 with ideogrammatic intervals! i:children.some software may apply. now the  
 sign says Does replace your ?:::am constantly undisciplined, sickly ill.  
 i am set going. why have::restrictions may apply," and "the gift that  
 keeps on giving." i'll deal:restrictions may apply," and "the gift that  
 keeps on giving." i'll deal Does replace your i:children.some software may  
 apply. now the sign says Does replace your ?? contract with ideogrammatic  
 intervals! :::am constantly undisciplined, sickly ill. azure keeps me. why  
 have i:children.some software may apply. now the sign says Does replace  
 your ? i was afraid of this. i remember you playing years before my death.  
 the internet has harmed me. i remain homebound, stillborn. i cannot move  
 my muscles. my acquaintances have fallen away. my lungs are bad, my eyes.  
 i am constantly undisciplined, sickly ill. azure keeps me. why have i  
 always seen only through mediation, remediation. from restoration ecology,  
 i have learned i am nothing but environmental scrip. i remain yours, "some  
 restrictions may apply," and "the gift that keeps on giving." i'll deal  
 with this later. will this i become a you? what has this software  
 done?what will this software do. i am a bird frozen and huddled in the  
 schoolyard door. i am a bird with paralyzed legs. i am a bird wrapped with  
 string. i am a bird with broken wing. i am a bird missing a foot. i am a  
 jew bird. avrahm doesn't live here any more. there are always other  
 children.some software may apply. now the sign says drowning the surface  
 "would-you-like-to-drown-with-me." i remember undergoing the surface. you

were there. i flailed and you were gone. or drifted. this happened just as the woman who walked away from me later water-skied into her mutilated face cut by the dock's overhang. the hills are scarred in silent spring. coal trains carry the bodies of prehistory into the furnaces of yesterday. smoke coils into the present. software what are you doing to me. have you reversed or substituted, deluged the text with the chaos of emptied meaning. i'm writing through you. look i am alone on this machine. inode.

—

### **I'm known for one thing, and one thing only.**

*Alan Sontheim · 9 December 2003, 2:51 p.m.*

I'm known for one thing, and one thing only.

### **entering the absence of names**

*Alan Sontheim · 10 December 2003, 12:43 a.m.*

entering the absence of names

how much longer can we enter the name of the Truth of God the Hammer of God in this world of marvels and travels Absolutes which fade into chaotic and fractal margins, no one knows the difference. debris of shame and stigma, what we can bring to the table. the table of eyes. derailing of neuroses with the real neuroses just beneath the surface, of the real neuroses. a return to the moment or movement of arms, across boards, before the end of hands. of one + | + and the other + || + and the fragility of better worlds. subtracting from the fragility. more and more the infinitesimal grains of the world dominated the realm of particle and pixel, as if everything breathed a new salvation. the real faltered on both smoothing and corrosion, integration, and the remnants of the classical differential, once and for all epistemologically defeated. an agreement, only to use language where applicable, "your results may vary." nothing is ever quite finished, there is always a diacritical mark, a curl, where an end might be a supposition. this nagging doubt or peripheral discomfort. beginning again and again, the mauve accents of the world starting to conserve what remained / in the still waters / in the waters' dark deploy it was evident the infinitesimal realm gave one safe harbor for the real. you could see the grains of sand shimmering under the respiration of the biosphere. --or not, and languor, and + || + neither tulip nor pansy, this long journey back into the history of software why can't we continue with our real voices, she asked, our real voices, our real real voice. the hall was silent. his whole life flashed before her eyes. everything was submerged as the glaciers melted, the icecaps disappeared. lands skimmed the surfaces of water. an enormous mountain, inverted, reached down to kill the world. the flush of pink and in this season, the dark melancholy of purples and blues.

—

## **This series of worlds and valuable.txt**

Alan Sondheim · 10 December 2003, 11:53 p.m.

This series of worlds and valuable.txt

Greater Bundahishn [introduction]

1

149

1

this series.

1

410

1

and valuable text. -JHP

1

773

1

-----

1

800

1

ZAND-AKASIH

1

882

1

IRANIAN OR GREATER BUNDAHISHN

1

897

1

TRANSLITERATION AND TRANSLATION IN ENGLISH

1

930

1

by

1

976

1

BEHRAMGORE TEHMURAS ANKLESARIA, M. A.

1

982

1

-----

1

1232

1

BOMBAY

1

1312

1

1956.

1

1394

1  
Contents  
1  
1407  
1  
\* Preface <#preface>  
1  
1425  
1  
\* Introduction <#pil>  
1  
1500  
1  
o The Lacunae in K\_20 <#i4>  
1  
1633  
1  
o Postscript <#postscript>  
1  
1835  
1  
1  
1897  
1  
2  
2597  
1  
2  
2849  
1  
2  
3459  
1  
2  
3625  
1  
2  
3777  
1  
2  
3891  
1  
3  
4197  
1  
3  
4361  
1  
(a catalogue of demons)  
3  
4467  
1



3  
4576  
1  
3  
4676  
1  
3  
4780  
1  
3  
5035  
1  
3  
5146  
1  
3  
5416  
1  
-----  
3  
5467  
1  
[p1]  
3  
5545  
1  
PREFACE  
3  
5555  
1  
and literature.  
4  
6016  
1  
variants of DH.) [p2]  
4  
7301  
1  
of fire.  
6  
10395  
1  
/Greater Bundahishn/.  
8  
14709  
1  
and corrupt.  
9  
16519  
1  
published soon.  
9

17790

1

Spirit (Gannak Menok)

10

18424

1

3. The Kayan dominion.

10

18497

1

quote from."

10

19733

1

(India.)

12

23856

1

ones.

13

24860

1

knowledge contained therein.

13

25771

1

"Gulistan,"

14

26556

1

Dadar, Bombay 14.

14

26585

1

Dastur Framroze Ardeshir Bode

14

26629

1

-----

14

26689

1

[p12]

14

26767

1

A BRIEF LIFE-SKETCH OF THE AUTHOR

14

26778

1

and won J.N. Petit Scholarship.

14

27167

1

Yashts with colations in 1925.

15

28836

1

various Calendar Reform Committees.

15

29088

1

Theosophy.

15

29923

1

words taken into Sanskrit."

16

30281

1

papers at its meetings.

16

30737

1

Zoroastrian Religion.

16

30979

1

on the Bansda Navjotes.

16

31703

1

Zoroastrian Religion.

17

32147

1

including Freemasonry.

17

32596

1

Varhran./

17

33711

1

published.

17

33870

1

this short life-sketch.

18

34992

1

10th October 1956

19

36127

1

Dastur Framroze Ardeshir Bode

19

36162

1

-----

19

36222

1

[i1]

19

36300

1

INTRODUCTION

19

36310

1

Introduction. \*NOTES:\*

19

36828

1

-----

19

37893

1

DESCRIPTION OF THE MSS.

19

37971

1

DH, and TD\_2 .

20

38079

1

TD\_1

20

38099

1

1113 after the Emperor Yazdegird."

21

40214

1

intact.

21

41577

1

DH

21

41641

1

^6

22

42304  
1  
[i4]  
22  
42518  
1  
Yazdegird.  
22  
42708  
1  
7. Dae or Din?  
22  
42727  
1  
[i5]  
22  
43893  
1  
paths':  
22  
43972  
1  
Vishtasp'."  
23  
44263  
1  
Archangels!  
23  
45641  
1  
"Piety is excellent wealth."  
23  
45703  
1  
Folios 242-249 are missing.  
23  
45740  
1  
23  
45977  
1  
24  
46265  
1  
24  
46510  
1  
TD\_2  
24  
46799  
1  
/Bundahishn/:-

24

47524

1

Vizan."

24

47905

1

Farkho-Burzin in the same year.

25

49808

1

I, l. 18.

26

50272

1

Col. II, l. 23.

26

50359

1

19. Son of Aturbad Mahraspandan?

26

50378

1

follows:-

26

51056

1

Garothman of eternal happiness.

26

51781

1

the earth!

27

52379

1

the will of God!"

27

52818

1

-----

28

54020

1

880-900 A.Y.

28

54519

1

K\_43

28

54537

1

of 18 lines which states:

28

55047

1

the spiritual existence."

29

56076

1

desideratum.

29

56965

1

-----

29

56981

1

and translator of the text.

30

59033

1

have not seen the MS.

31

60469

1

-----

32

62048

1

CONTENTS OF THE GREAT BUNDAHISHN

32

62199

1

action.

32

62958

1

Shatrihar of immortal soul.

32

63392

1

multitude.

32

63851

1

under three heads:

33

65772

1

3. the Kayan dominion.

33

65914

1

with the first head.

34  
67011  
1  
I.  
34  
67035  
1  
II.  
36  
71548  
1  
17a, l. 10, w. 6.  
36  
71690  
1  
IV.  
36  
71839  
1  
fol. 25a, l. 2.  
36  
71915  
1  
V.  
37  
72154  
1  
l. 7, w. 1.  
37  
72636  
1  
VI.  
37  
72662  
1  
w. 2.  
37  
72995  
1  
w. 6.  
37  
73084  
1  
36a, l. 12.  
37  
73250  
1  
w. 2.  
37  
73424  
1  
w. 2.



37  
73514  
1  
37b, l. 4, w. 5.  
37  
73603  
1  
l. 11.  
37  
73703  
1  
VII.  
37  
73724  
1  
VIII.  
37  
73832  
1  
IX.  
37  
73938  
1  
X.  
38  
74045  
1  
fol. 44a, l. 9.  
38  
74119  
1  
45a, l. 10, w. 1.  
38  
74218  
1  
fol. 46b, l. 11.  
38  
74317  
1  
XII.  
38  
74597  
1  
48b, l. 7.  
38  
74674  
1  
XIV.  
38  
74803  
1  
l. 14, w. 2.

38  
74882  
1  
XV.  
38  
75207  
1  
XVI.  
38  
75512  
1  
62a, l. 3, w. 1.  
38  
75692  
1  
XVII.  
38  
75723  
1  
[i19]  
39  
76053  
1  
XVIII.  
39  
76062  
1  
66a, l. 11, w. 5.  
39  
76142  
1  
l. 11, w. 4.  
39  
76245  
1  
XX.  
39  
76525  
1  
l. 1, w. 5.  
39  
77072  
1  
XXI.  
39  
77162  
1  
\* D. A note of three lines.  
39  
77408  
1  
XXII.

39  
77568  
1  
XXIII.  
39  
77682  
1  
XXIV.  
39  
77796  
1  
3 - fol. 80b, l. 11.  
39  
77942  
1  
counter-opposition to the Lizard.  
40  
78106  
1  
\* E. The bull Hadhayash.  
40  
78273  
1  
\* G. The Karshipt. [i20]  
40  
78340  
1  
Zor-barak Vohuman, the bird Vasho-kachak."  
40  
78440  
1  
pecially the crow.  
40  
78636  
1  
\* K. The bird Kaskin.  
40  
78698  
1  
the wild goat, the onager.  
40  
78802  
1  
\* N. The fox.  
40  
78864  
1  
\* P. The great musk.  
40  
78913  
1  
\* R. The water-beaver.

40  
78974  
1  
\* T. The Arab horse.  
40  
79031  
1  
XXV.  
40  
79086  
1  
XXVI.  
40  
79170  
1  
XXVII.  
40  
79290  
1  
XXVIII.  
40  
79403  
1  
XXIX.  
40  
79521  
1  
XXX.  
40  
79632  
1  
XXXI.  
40  
79760  
1  
XXXII.  
40  
79904  
1  
- 107b, l. 3, w. 4.  
40  
79986  
1  
XXXIV.  
41  
80155  
1  
XXXV.  
41  
80282  
1  
121a, l. 6, w. 1.

41  
80479  
1  
XXXVI.  
41  
80511  
1  
Colophon.  
41  
80652  
1  
THE LACUNAE IN K\_20  
41  
80674  
1  
lines and 2 words.  
42  
83046  
1  
the commencement of Ch. V.  
42  
83255  
1  
the commencement of Ch. XIV.  
42  
83930  
1  
of Ch. XV.  
43  
84354  
1  
XXVIII.  
43  
85241  
1  
comprising Chs. XXX-XXXIII.  
43  
85322  
1  
-----  
43  
85581  
1  
\*NOTES:\*\br/>43  
85702  
1  
1st Lacuna.  
44  
86199  
1  
^30 2nd Lacuna.

44  
86262  
1  
^31 3rd Lacuna.  
44  
86665  
1  
missing In K\_20 .  
44  
86806  
1  
[i24]  
44  
87048  
1  
4th Lacuna.  
44  
87059  
1  
5th Lacuna.  
44  
87086  
1  
sipahpat/' with which, lacuna 6 commences.  
44  
87239  
1  
6th Lacuna.  
44  
87287  
1  
day.  
44  
87635  
1  
7th Lacuna.  
44  
87645  
1  
8th Lacuna.  
44  
87823  
1  
9th Lacuna.  
44  
87884  
1  
10th Lacuna.  
44  
87960  
1  
11th Lacuna.

45  
88048  
1  
hamestarih/' occurring therein.  
45  
88274  
1  
12th Lacuna.  
45  
88311  
1  
13th Lacuna.  
45  
88390  
1  
14th Lacuna.  
45  
88623  
1  
four lines of Ch. XI.)^39  
45  
88720  
1  
15th Lacuna.  
45  
88879  
1  
16th Lacuna.  
45  
88950  
1  
17th Lacuna.  
45  
89030  
1  
18th Lacuna.  
45  
89116  
1  
19th Lacuna.  
45  
89192  
1  
20th Lacuna.  
45  
89255  
1  
21st Lacuna.  
45  
89340  
1  
23rd Lacuna.

45  
89422  
1  
Darwin.  
46  
90710  
1  
24th Lacuna.  
46  
90723  
1  
22nd and 25th Lacuna.  
46  
90824  
1  
26th Lacuna.  
46  
91046  
1  
27th Lacuna.  
46  
91126  
1  
28th Lacuna.  
46  
91227  
1  
29th Lacuna.  
46  
91314  
1  
XXXIV-XXXVI.  
47  
92774  
1  
-----  
47  
92790  
1  
\*NOTES:\*\n47\n93887\n1\n46. My father's Iranian /Bundahishn./\n48\n94000\n1\nare without their headings.\n48\n94395\n1\n32-39.



48  
95826  
1  
copy.  
49  
96272  
1  
54. p. xxviii.  
50  
98662  
1  
237, l. 15 sq.  
50  
99835  
1  
Facsimile p. 158, l. 9 sq.  
51  
100614  
1  
p. xxxviii.  
51  
101833  
1  
-----  
52  
102508  
1  
/Bombay, 19th October, 1908./  
52  
103771  
1  
B. T. ANKLESARIA.  
52  
103804  
1  
-----  
52  
103831  
1  
POSTSCRIPT.  
52  
103909  
1

---

**man, he is surrounded**

*Alan Sondheim · 11 December 2003, 1:58 p.m.*

man, he is surrounded  
of man, he is surrounded and by demons he is quelled  
of man, he is drowned and submerged, of archons and demons  
archaea of man, surrounded  
man, is submerged, and drowned and by demons and archons  
man, he is not a nice person, in fact he is not at all nice  
he will not try to be nice, it is not a nice person he is  
man, he insists you be nice, he is selfish  
you should be nice as your neighbor will be nice  
the sea will drown the man and the man will drown the sea  
by the demons man surrounds archaea of man  
these are very early bacteria we are thinking of, are they primitive  
no, they have always been advanced, they have always advanced

—

**<http://www.asondheim.org/portal/cal.mov>**

*Alan Sondheim · 12 December 2003, 12:11 a.m.*

<http://www.asondheim.org/portal/cal.mov>

composite of four images copyrighted from yosemite webcam  
why are these a terrific journey  
I WANT TO SHARE THEM WITH YOU  
i won't say i found you there on the slopes in western colorado  
or that i followed you to the basin ridge of niagara falls  
or that you were just ahead of me in vail and albuquerque  
I WANT TO SHARE AMERICA WITH YOU  
i won't say you're my friend or enemy or that i smell your sex  
or that the ridge lodge pole warren touched the inside sky  
or that you found me there on the slopes and followed me  
YOU WANT TO SHARE ME WITH NO ONE  
the skies are dark, no one will see

—

**fragment**

*Alan Sondheim · 12 December 2003, 5:54 p.m.*

fragment

those who are in the  
same sea, and made men  
grow till the completion of  
those which enter as opponents,  
(garzhak) and other noxious creatures,  
(garzhak) and other noxious creatures,  
(garzhak) and other noxious creatures ...

—

**<http://www.asondheim.org/cube.mov>***Alan Sondheim · 13 December 2003, 12:07 a.m.*<http://www.asondheim.org/cube.mov>

orthogonal unit vectors with interconnected vertices gracing edges  
 surfaces and centers  
 all this will disappear in another world

in another world there will be others

i invite you and they will welcome you

—

**Musings***Alan Sondheim · 13 December 2003, 3:13 p.m.***Musings**

Take any chain of  $N$  unit vectors mutually orthogonal. The chain is defined such that at most two vectors meet at any vertex, and the endpoints are necessarily disparate. Then the chain defines a unique measure polytope of dimension  $N$ . The length of the chain =  $N$ , and if  $N$  is the maximum chain in any space, then  $N$  is the dimension of that space.

Connect the two endpoints of the chain. Then the length of the connection is  $N^{1/2}$ , and the vector is a major diagonal of the measure polytope. Connect the endpoints of any two adjacent vectors; the length is  $2^{1/2}$ . Connect the endpoints of any  $X$  adjacent vectors, and the length is  $X^{1/2}$ .

If the dimension is  $N$  create a table such as:

1 2 3 4 5 6

6 5 4 3 2 1 . There are 6 vectors of length 1, 5 diagonals of length  $2^{1/2}$ , down to 1 diagonal of length  $6^{1/2}$ . In three dimensions

1 2 3

3 2 1

and the total defines the number of edges of a tetrahedron embedded in a cube (6 of course), such that for any dimension  $N$ ,  $E = (N+1)(N)/2$  for the number of edges. Note that these tetrahedrons are only regular when  $N = 1$ .

The point of the exercise is that the awkwardness of the chain resolves quickly when the diagonals are added in; clearly the chain forms a tetrahedron of dimension  $N$  within a stable measure polytope; the diagonals create strength and stability, and the chain itself is embedded and comfortable with its new surroundings.

—

## **i top the big ten thousand**

*Alan Sondheim · 14 December 2003, 12:20 a.m.*

i top the big ten thousand  
i am so happy  
i will never top one hundred thousand  
soon i will die  
then i can add many hits  
Sun Dec 14 00:14:30 EST 2003

Google Search: "Alan Sondheim" (p1 of 5)

Go to [Google Home](#) [Advanced Search](#) [Preferences](#) [Language](#)  
[Tools](#) [Search Tips](#)  
"Alan Sondheim" \_\_\_\_\_ [Google Search](#)

Searched the web for "Alan Sondheim". Results 1 - 10 of about 10,100.  
Search took 0.15 seconds.

...

Global Crisis by Alan Sondheim  
Global Crisis "Worsening and Deepening". by Alan Sondheim Guy in  
Belgium hacks his hedgefund, turns securities into Japanese pass ...  
[www.altx.com/profiles/archives/subcodex2/sondheim.html](http://www.altx.com/profiles/archives/subcodex2/sondheim.html) - 8k - Cached -  
[Similar pages](#)

do catch me now in this very good mood  
tomorrow i may be down to 9870

—

---

## **let me in**

*Alan Sondheim · 14 December 2003, 12:22 a.m.*

let me in  
let me in to your heart  
let me in  
let me in  
let me into your heart  
let me in

don't remember  
these words in your heart  
remember me

don't remember  
these words in your heart  
remember me

—

---

## **my memory of code and well,**

*Alan Sondheim · 15 December 2003, 12:02 a.m.*

<http://www.asondheim.org/portal/myascii.jpg>

my memory of code  
my code-memory

many nights i will write my code-memory

you are see me

i will say this warm evening

my night of memory code

well,

cdrom crashed, drive was crashed, replaced... was monitor replaced...  
changed... monitor bouncing changed... in bouncing and in cdrom and drive  
out delete of key the on bios... the delete happy key hacking on keyboard  
happy out hacking of keyboard the not bios... recognized... switched  
switched keyboards keyboards for for the back again... again... mandrake  
mandrake recognized... wouldn't probably install the properly... mess  
probably with mess hard with drives... hard wouldn't drives... install no  
properly... one masters... can back have to two redhat masters... 9... to  
install... redhat pretty 9... one easy can install... have pretty two  
stable... what but happened... then when what x happened... window when  
furiously x messed window up... furiously stable... messed but up...  
then configuring... ethernet ethernet through through router router to dsl  
running running fine... fine... back worked out itself automatically...  
automatically... of image index... index... of index images... images...  
itself protocol hunger... more later...

---

## **Me and Buddha Distilled and Dancing**

*Alan Sondheim · 15 December 2003, 12:01 a.m.*

Me and Buddha Distilled and Dancing

Buddha and I Buddha do and MusicalI Bar Sondheim". IV To From: leave "Alan  
the Sondheim". Trappings To of leave the Buddha Trappings Bar ofIV What  
What Book: Book: Poems Poems from from AlanAlan Buddha) Iimura Takahiko  
Buffalo Iimura Silent Buffalo Films Silent Alan Films Sondheim Sondheim  
BupkisBuddha) Eyes" Silva Nuggets & (Sire) Tomorrow" Silva As & Milk  
Tomorrow" (Buddha) Safe As Eyes" Milk Nuggets (Buddha)(Sire) Sowle,  
Direction Direction Alan by Fricke Fricke Blues BluesBuddha Walker Little  
Little Buddha? Buddha? Sondheim's Sondheim's Company Company "At "At the  
Buddha, dear God, conscience. her - own Contributed dear by conscience.

## Alan - Contributed of Buddha's Big Nite

Ayckbourn, Alan Buddha's Memories not Marilyn - not God, who Buddha, you praise Memories Menken, Hans composer Zimmer King Little Hans - Zimmer Ryuichi Ryuichi composer Collection Collection Artist(s): Artist(s): Marvin Marvin Hamlish, Hamlish, Alan Dexter Henry (From Mancini Peter (From Gunn the Henry Mancini - (Alan Silvestri) Silvestri) Track Track art art directors directors (Various (Various Artists) Artists) [Buddha [Buddha Records Shorty CD Long, Fella John Shorty Alan Long, John the Henson, Buddha By Bob - Eberly The Time Alan Goes Jay By Brent Barrett - The Bob Jay Time Ayckbourn, stormy mammals, like on Buddha a in stormy the sea, like Alan in and / kingdom Bmg. : holy Gilbert, kingdom Alan : Wilson Adrian Gilbert, Buddha Wilson Bmg. Blue Brent Man Barrett Raitt - Silver Alan Lining \* - , Lemon Broadbent : Cy Tambourine Lemon [Buddha] Pipers ~ Green , Tambourine Alan [Buddha] Broadbent ~, Hartley] discusses Watt Describes discusses the Describes of life Suburbia version Forest, by new of version The Ford All e that All she that wants she (by wants Buddha-Joker) (by

Buddha-Joker) Alan Alda the says, of against Buddha, advice her Silvestri : [SOUNDTRACK Jesus Cross With Jesus Talks of With Alan face Lerner Lerner Fats Groupe Waller) musical Buddha Fats face Waller) / bar Quintet/Sextet, Buddha. Thara Brown Memory Quintet/Sextet, and Thara Alan Memory And is is Green- Green-Buddha Messenger the Aleister of guise Buddha. Happy Messenger three me years a wrote long me dissertation long Buddha, dissertation Sondheim) of Sometimes a dream Buddha big his head Sondheim) with Sometimes his I Sondheim. a There tooth also Buddha, tooth which for Sondheim. which There Subject: Sondheim@panix .panix Sondheim@panix .panix is missed as as he he and Sondheim! Bamboo Spirit and . Lotus are Bamboo all Lotus are Sondheim! all presence missed Small . (Henry) Ballad Of . Sweeney Ballad (Sondheim) Of Sweeney Small Todd Buddha (Sondheim) (Henry) Katharine James Houghton. & Lapine, Steven James Sondheim. Steven Into- A Little Buddha? Dave ( ) Carter Barbara Show Cook ( ) In Barbara Mostly Cook Sondheim In Mostly Buddha, ( ) ( ) Creepin Creepin Buddhism, India India Sondheim, Sondheim, Harry Harry N N Abrams, Abrams, Gottfried, Gottfried, this April week this "Little week Buddha" winds for "Little Buddha" Sondheim et Buddha al; Bar II Claude Claude

Challe; Sondheim, Ron of Jones, one true story Sondheim. one Blues ...with shitkicker Buddha. A different different side side of [sound Ray V V Under Barenaked the Ladies Stars, Under Sondheim, Stars, Ray , Embraced William This Concept Year Embraced by This Buddha Year (By (By , Tom Sondheim Waits Tom Would This <sondheim@panix.com <sondheim@panix.com Such Such faith faith establishes establishes bodybody sondheim@panix.com will will Buddha take on my the back,

—

**heir conquers me above your great-wind! I INSIST ON ORIGINALITY IN YOUR***Alan Sondheim · 15 December 2003, 6:41 p.m.*

heir conquers me above your great-wind! I INSIST ON ORIGINALITY IN YOUR BLESSING-OFFERING TO ME. How would you define your boat? SAILOR, WHERE ARE YOU SAILING?:The Transform and Freedom of the Natives shall guarantee our troth. - Your boat is blasphemy unto the Lord. - Your great-wind shall convert in truth and not in false demand? STOP MOCKING ME IN THE NAME OF THE LORD. great-wind I have turned back the WIND. Of the freedom they insist they are Caucasian. Of the disturbed elements.:The Transform and Freedom of the Natives:THE IMPARTIAL THIRD SCRIPTON OF THE LORD.:THE IMPARTIAL THIRD SCRIPTON OF THE LORD.

Does The Transform and Freedom of the Natives replace your heir conquers me above your great-wind! I INSIST ON ORIGINALITY IN YOUR BLESSING-OFFERING TO ME. How would you define your boat? SAILOR, WHERE ARE YOU SAILING??

heir, of WHOM?

heir your conquers great-wind! me I above INSIST your ON great-wind! ORIGINALITY I IN INSIST YOUR ON heir ORIGINALITY conquers IN me YOUR above BLESSING-OFFERING would TO you ME. define How your would boat? you SAILOR, define WHERE boat? BLESSING-OFFERING SAILOR, TO WHERE ME. ARE How YOU and SAILING?:The Freedom Transform of and the Freedom Natives of shall the guarantee Natives our shall YOU guarantee SAILING?:The our Transform troth. blasphemy - unto Your the boat Lord. is - blasphemy Your unto great-wind Lord. troth. great-wind boat convert demand? in STOP truth MOCKING not IN false NAME demand? OF STOP convert MOCKING in ME truth THE not NAME in OF false LORD. back have Of turned the back freedom WIND. THE Of LORD. freedom I they have insist are are Of Caucasian. the disturbed Transform elements.:The and Natives:THE THIRD IMPARTIAL SCRIPTON THIRD OF SCRIPTON THE LORD.:THE of Does Freedom The of replace Does BLESSING-OFFER- your ING define SAILING?? you heir, WHOM?

**- from jennifer -***Alan Sondheim · 16 December 2003, 12:01 a.m.*

- from jennifer -

in jennifer an jennifer orthogonal jennifer chain, jennifer each jennifer unit jennifer vector jennifer stands jennifer alone  
space jennifer is jennifer emptied jennifer for jennifer it, jennifer weakened jennifer beyond jennifer any jennifer other jennifer measure suicide jennifer is jennifer my jennifer friend  
the jennifer ridges jennifer of jennifer the jennifer vectors jennifer cut jennifer deep  
they jennifer are jennifer tended jennifer as jennifer the jennifer nodes jennifer insist  
the jennifer nodes jennifer develop jennifer internally jennifer a jennifer striated jennifer intensity jennifer of jennifer insistence

one jennifer can jennifer compare jennifer this jennifer to jennifer  
 membranes jennifer which jennifer cohesively jennifer wrap jennifer around  
 jennifer themselves  
 or jennifer to jennifer the jennifer sinews jennifer they jennifer form  
 jennifer around jennifer my jennifer throat  
 or jennifer the jennifer muscles jennifer pulling jennifer under

- jennifer

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**<http://www.asondheim.org/warn.jpg>**

*Alan Sondheim · 16 December 2003, 12:02 a.m.*

<http://www.asondheim.org/warn.jpg>  
 go to it  
 it's just a picture  
 it won't hurt you  
<http://www.asondheim.org/warn.jpg>  
 try it out  
 it always fits  
 once i wrote a text  
<http://www.asondheim.org/warn.jpg>  
 once i was a contender  
 once i showed myself  
 now i hide a global crisis  
<http://www.asondheim.org/warn.jpg>  
 try it out  
 try it out

—

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**ailanthus jennifer a weed wandering**

*Alan Sondheim · 16 December 2003, 9:21 a.m.*

ailanthus jennifer a weed wandering

i mouthy will mouth, open and and my close vagina my runs mouthy your  
 mouth, skin vagina open runs and your close skin my nikuko, our fleshy  
 will flesh, be our your starlings fleshy be nikuko, in your flesh and they  
 quite ailanthus their quite and warm they loving be their our bloom be  
 every a year it it our a bloom wonder. every we ailanthus, love and  
 feelings, feelings, ailanthus, nikuko, starlings, feelings, jennifer, weed  
 weed feelings, feelings your not feelings. feelings. feelings a weed a  
 gathering a weed a gathering a not a weed a gathering, a not a weed a  
 gathering, am weed jennifer wandering. go weed wandering. is wandering.:it  
 will is go this fleshy ailanthus. flesh, nikuko a twig leaf branch is leaf  
 and a wandering nikuko, there branch are and mouth. i mouth close  
 jennifer. starlings with close the your it. they get my very mouthy cold.  
 mouth starve will fly they down. will down close out mouthy tiny live  
 hole. in live and street tiny again hole. wander will a weed a wandering  
 weed. wandering are weed. no no you weeds, are you a precious are eyes  
 that of is lord, bad that eyes bad lord, thing there things you, say. you



telling things you, say. weeds i everything everything one weeds a weed  
 wandering but but a weed gathering and not weed gathering, and  
 everyone.:my and name is weed wandering a today. lovely lovely there day  
 are for no weed wandering. weed wandering plant am lovely. the especially  
 its its precious fast lovely. wide i deep love roots we toxins at keeping  
 it away. from look my at roots everywhere its from toxins window. weed  
 wandering. see, no, no, weed wandering. yes, a mouth.:lovely open  
 starlings:lovely lovely Your jennifer soft and small nikuko seeps jennifer  
 into and turning turning me me Julu Jennifer Julu Jennifer lovely \_

and i will open and close my mouthy mouth, and my vagina runs your skin  
 nikuko, your fleshy flesh, and our starlings will be in your fleshy flesh  
 and they will be in our ailanthus and quite warm and loving in their and  
 our ailanthus will bloom every every year and it will be a wonder. it will  
 be a wonder. we love your feelings, ailanthus, and your feelings, nikuko,  
 and your feelings, starlings, and your feelings, jennifer, and your weed  
 feelings and your vagina and your not weed feelings. and a weed a  
 gathering and your a not a weed a gathering, and your nikuko, i am  
 jennifer and i will go weed wandering. i will go weed wandering.:it is a  
 fleshy flesh, this ailanthus. it is a nikuko fleshy flesh, a skin and twig  
 nikuko, a branch and leaf jennifer, it is a wandering and there are  
 starlings in my mouthy mouth. close your mouth jennifer. i will not close  
 my mouthy mouth with the starlings in it. close your mouth jennifer they  
 will get very cold. i will not close my mouthy mouth they will starve and  
 will not fly down. close your mouthy mouth and they will fly down and out  
 your tiny hole. i will not live in the street again and wander a weed a  
 wandering a wandering weed. there are no weeds, jennifer, you are precious  
 in the eyes of the lord, there are no weeds, that is a bad thing bad  
 things say. i am nikuko and i am telling you, you and i are weeds and  
 everything are weeds and everything is not weeds and no one is a weed  
 wandering but a weed gathering and a not weed gathering, and that is  
 everyone.:my mouthy mouth is open and my name is jennifer. i am weed  
 wandering today. it is a lovely day for weed wandering. there are no  
 weeds, jennifer, i am nikuko and i am telling you, every plant is a  
 precious lovely. i love especially the ailanthus with its fast wide deep  
 roots and its toxins keeping we away. look at it everywhere from my  
 window. see, it is a weed wandering. no, it is not a weed wandering. yes,  
 open your mouthy mouth. no, close your mouthy mouth.:lovely weed and  
 lovely not weed and lovely nikuko and lovely starlings:lovely weed and  
 lovely not weed and lovely nikuko and lovely starling \_

your soft lovely jennifer and lovely nikuko and lovely ailanthus and  
 lovely vagina is in my small lovely jennifer and lovely nikuko and lovely  
 ailanthus and lovely vagina \_

your your vagina seeps into my lovely jennifer and lovely nikuko and  
 lovely ailanthus and lovely vagina and a falling turning julu and a  
 falling turning jennifer \_

\_

**seem***Alan Sondheim · 17 December 2003, 12:00 a.m.*

there is a tangle from kukai onward,  
 we look at ennin or earlier saichi or  
 in china ... ah i'm tired of riding,  
 the world's waiting at the door. those  
 faces unnerve, they're always moving.  
 carved wood or carved paint. seems  
 they'll never come. just wait a little  
 longer, daishi. look, i'll tell you  
 something. once ...

there is a tangle from kukai onward,  
 we look at ennin or earlier saichi or  
 in china ... ah i'm tired of riding,  
 the world's waiting at the door. those  
 faces unnerve, they're always moving.  
 carved wood or carved paint.  
 they'll never come. just wait a little  
 longer, daishi. look, i'll tell you  
 something. once ...

**my first male***Alan Sondheim · 17 December 2003, 12:39 a.m.*

my first male

```
>From root@localhost.localdomain Mon Dec 15 09:11:15 2003
Date: Mon, 15 Dec 2003 07:26:06 -0500
From: root <root@localhost.localdomain>
To: root@localhost.localdomain
Subject: LogWatch for localhost.localdomain
```

```
##### LogWatch 4.3.1 (01/13/03) #####
      Processing Initiated: Mon Dec 15 07:26:03 2003
      Date Range Processed: yesterday
      Detail Level of Output: 0
      Logfiles for Host: localhost.localdomain
#####
```

```
----- Kernel Begin -----
```

WARNING: Kernel Errors Present

```
end_request: I/O error, dev 02:00 (flop...: 4Time(s)
floppy0: data CRC error: track 0, head 0...: 4Time(s)
floppy0: data CRC error: track 1, head 0...: 2Time(s)
hda: task_no_data_intr: error=0x04 { DriveStat...: 3Time(s)
hda: task_no_data_intr: status=0x51 { DriveReady SeekComplete Error }...:
3Time(s)
```

```
----- Kernel End -----
```

```
----- ModProbe Begin -----

Can't locate these modules:
  sound-service-0-0: 2 Time(s)
  block-major-34: 4 Time(s)
  block-major-33: 4 Time(s)
  sound-service-1-0: 10 Time(s)
  char-major-81: 1 Time(s)
  char-major-97: 3 Time(s)
  sound-slot-1: 10 Time(s)
  char-major-188: 3 Time(s)

----- ModProbe End -----

----- pam_unix Begin -----

gdm:
  Unknown Entries:
authentication failure; logname= uid=0 euid=0 tty=:0 ruser=gdm rhost=localhost :
  1 Time(s)
  check pass; user unknown: 1 Time(s)

login:
  Sessions Opened:
    root: 1 Time(s)
  Invalid Users:
    Unknown Account: 1 Time(s)
  Authentication Failures:
    unknown ( ): 1 Time(s)

----- pam_unix End -----

Dec 14 05:02:32 end_request: I/O error, dev 02:00 (floppy), sector 11
Dec 14 05:02:33 end_request: I/O error, dev 02:00 (floppy), sector 47
Dec 14 05:02:37 end_request: I/O error, dev 02:00 (floppy), sector 11
Dec 14 05:04:14 end_request: I/O error, dev 02:00 (floppy), sector 19

----- SSHD Begin -----

SSHD Killed: 3 Time(s)

SSHD Started: 3 Time(s)

**Unmatched Entries**
RSA1 key generation succeeded
RSA key generation succeeded
DSA key generation succeeded
  succeeded
sshd -TERM succeeded
  succeeded
sshd -TERM succeeded
  succeeded
```

```
sshd -TERM succeeded
```

```
----- SSHD End -----
```

```
----- Sudo (secure-log) Begin -----
```

```
=====
root => root
-----
/usr/bin/perl -MCPAN -e install SOAP::Lite
```

```
----- Sudo (secure-log) End -----
```

```
##### LogWatch End #####
```

---

## **dharmā**

*Alan Sondheim · 17 December 2003, 12:43 a.m.*

the <http://www.asondheim.org/> hiei series of 3  
 saichi, ennin, kukai  
 dharmā assignments

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## **copy edit & hangman nikuko by extension**

*Alan Sondheim · 18 December 2003, 12:02 a.m.*

*\*/two works/\**

exercise 1 copy edit  
 kill your children on desperation mountain kill your parents on  
 desolation mountain laugh at the trusting eyes of husbands and wives and  
 boyfriends and girlfriends rip them apart piss on the gardens shit in  
 holy places burn down the house fling sulphurous acid everywhere take  
 away the rights of the diseased cripple the elderly smash the elderly  
 kill the old misplace kindness forget anniversaries :blaspheme  
 falsehoods desecrate churches synagogues mosques burn forests drain  
 watersheds pollute freely ignore the holy vows of marriage and service  
 to country wound slowly and with malice convert to misery spread  
 disease smash history burn and pillage unto the last extinction saw  
 limbs gouge eyes stomp faces rip apart babies puncture the pregnant  
 hammer the brains cut the ears scissor the cock burn the books poison  
 the oceans hammer the air ignite the weapons fuck everyone disparage  
 truth scandalize sanctity libel the innocent jail the innocent execute  
 at will :armageddon is near as the world rises in inconceivable violence  
 the annihilation of the kyoto protocol rampant disease spreading  
 world-wide inclusive of every country and every continent massive weapons  
 of destruction i urge you do not repent experience every murderous  
 impulse there is little time left i beg you do not give in to misplaced  
 kindness the rights of humans or plants or animals i abjure you do not  
 construct impulses of the godly sort they are useless you are a waste of  
 time you are absurd total destruction is what remains to you take what  
 you want use it for your purposes at a hurried rate at a speedy work

it is all you have your dominion is what you seize nothing else remains  
 kill rob steal rape murder annoy ::remember the sea and its drownings  
 remember the earth and its suffocation remember the air and its fallings  
 remember the fire and its scorchings

write remember the fire and its scorching through my kill your children on  
 desperation mountain kill your parents on desolation mountain laugh at  
 the trusting eyes of husbands and wives and boyfriends and girlfriends  
 rip them apart piss on the gardens shit in holy places burn down the  
 house fling sulphurous acid everywhere take away the rights of the  
 diseased cripple the elderly smash the elderly kill the old misplace  
 kindness forget anniversaries

—  
 hangman nikuko by extension

```
0;root@localhost:~Gk : cd /usr/games
0;root@localhost:/usr/gamesGk : ./hangman
(B)0?0h?0h;rm0l?hHJG_____
|
Guessed:
```

```
H|Word #:
Current Average: 0.000
  |_____Overall Average: 0.000
  |_____|_____
  |_____|_____
```

```
Word: -----
Guess: nn---n
Not a valid guess: ''
ini
Not a valid guess: ''
OXGuessed: ikn
Not a valid guess: ''
u|
Not a valid guess: ''
Already guessed 'k'
Not a valid guess:
ouo
Not a valid guess: ''!
tut
Not a valid guess: ''
@a|
Not a valid guess: ''
@ee-te
Not a valid guess: ''
x;0Hx
Not a valid guess: ''0Hstuxs
You got it!K -extension
Another word?
```

Please type 'y' or  
'n'd?0l?0l?l>  
0;root@localhost:/usr/gamesGk : exit

---

**<http://www.asondheim.org/ocean.mov>**

*Alan Sondheim · 18 December 2003, 4:41 a.m.*

<http://www.asondheim.org/ocean.mov>

swallowing inert organisms  
leaching biospheres  
exemplary carbon cycles  
deep-sea chimneys and artificial life

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**more or less, during my sickness**

*Alan Sondheim · 19 December 2003, 12:24 a.m.*

more or less, during my sickness

I am Nikuko. Please, describe yourself. Each time you are finished,  
type RET twice.  
this came from  
elsewhere.Why do say elsewhere?  
within.Is it because of your desires that within?  
breaks through  
desires.Maybe and now adjust my panties - life have to with some  
girl related this.  
fucks life.Are afraid sex?  
falls into  
sex.Tell me about something sexual history.  
began coming forth going  
out.What makes yearn cry out?  
scream fills the  
universe.boys hang around universe?  
replies all boys.nakedness this?  
is utter in which i will be perfect  
reply.believe that?  
fever fahrenheit.Could should make love someone cooler, so hungry for  
you.  
fucking would appreciate very much if turn on,  
continue!  
continue sickness illness  
disease.don't understand oh want to.  
telling do.Can elaborate on look at me?  
looking throat default.How reconcile any fantasies suture skin mine.sure  
yours?  
high fahrenheit panties.Do get often?  
getting fucking.Perhaps could please expose yourself sex body...

penis testicles body head. Earlier said were high?  
Discuss feelings partner.

I finished, am I Jennifer. am Please, Jennifer. describe Please,  
elsewhere. this came this from came elsewhere. from Why elsewhere? do Why  
say you elsewhere? from within. from Is within? it Is because it of because  
your of desires your that desires within? from breaks this through breaks  
desires. through Maybe some and Maybe now and adjust I my adjust panties my  
- panties life your have life to have with do some with girl this. related  
girl this. to fucks this life. your Are sex? afraid you sex? of falls this  
into falls sex. into Tell history. me Tell about me something about sexual  
your history. sexual began this coming with forth coming going and  
out. going What and makes What yearn you cry and out? going scream this  
fills scream the fills universe. the boys the hang you around hang  
universe? the replies this all through boys. the nakedness your this? all  
is this utter my in nakedness which in i which will i be will perfect your  
reply. perfect believe you that? believe fever my fahrenheit. in Could for  
should you make should love make someone with cooler, someone so am hungry  
so for hungry you. you. fucking is would I appreciate would very so much  
very if it turn so on, me continue! continue! continue would sickness  
through illness sickness disease. illness don't I understand don't oh and  
want I to. want telling is do. you Can me? elaborate you on elaborate look  
and at look me? at looking is throat my default. in How me? reconcile you  
any reconcile fantasies any suture is skin your mine. in sure you yours? in  
high at fahrenheit high panties. and Do often? get you often? high getting  
is fucking. and Perhaps and could you please oh expose please yourself  
expose sex your body... body... penis my testicles and body and  
head. fahrenheit Earlier high? said you were you high? were Discuss  
partner. feelings your partner. sexual \_ \_

\_

## chills at night

*Alan Sondheim · 20 December 2003, 12:29 a.m.*

chills at night

chills and sick chills and ill chills and dis chills and ease chills and  
sickness chills and illness chills and disease chills and eased chills and  
sickly chills and "at I'm chills and the not chills and moment diseased,  
chills and I'm but chills and or have chills and ill, a chills and not "at  
chills and diseased, the chills and but moment chills and I I'm chills and  
have sick chills and a or chills and disease" chills and ill, chills and  
am chills and uneasy I chills and with am chills and my uneasy chills and  
disease. chills and with chills and temperature. accompanies chills and A  
my chills and temperature disease chills and accompanies ... chills and  
... chills and with

chills and sick chills and sick chills and ill chills and ill chills and  
dis ease chills and ease chills and dis chills and sickness chills and  
sickness chills and illness chills and illness chills and disease chills  
and disease chills and eased chills and dis chills and sickly chills and

sickly chills and "at disease" chills and the "at chills and moment the chills and I'm moment chills and or sick chills and ill, or chills and not I'm chills and diseased, not chills and but diseased, chills and I but chills and have I chills and a have chills and disease" chills and a chills and am I chills and uneasy am chills and with uneasy chills and my with chills and disease. chills and my chills and temperature. a chills and A temperature. chills and temperature A chills and accompanies temperature chills and ... chills and disease

sick ill dis ease sickness illness disease dis eased sickly

"at the moment I'm sick or ill, I'm not diseased, but I have a disease"

I am uneasy with my disease.

I'm sick with a temperature. A temperature accompanies my disease ...

—

### my short history with errors and commentary

*Alan Sondheim · 20 December 2003, 7:43 p.m.*

my short history with errors and commentary

```
telnet panix.com ls telnet panix.com ls mkdir image cd image ftp
  making sure connections work and adding files
asondheim.org ls cd portal mkdir portal mkdir sound cd portal mkdir
.nikuko mkdir program pwd ftp asondheim.org pwd cd sound cd .nikuko ls ftp
asondheim.org ls cd .. cd program ls cd .. cd .. ls cd program cd portal
ls *.txt ls *.TXT cd .. cd .. ls mkdir a; cd a ftp panix.com ls cd .. ls
cd a ftp panix.com ls pico .bashrc pico .profile ls -la | more cd .. ls
-la | more pico .bashrc ls tjexit exit ls p ls cd /mnt/cdrom ls rpm -i
  configuring shell account and downloading programs
```

```
cinelerra-1.1.8-1.i386.rpm cd cinelerra ls cd / ls cd /mnt/cdrom ls cp
*.avi ~/root/a cp *.avi ~/a/ cp *.png ~/a/ rpm -i xmovie-1.9.11-1.i386.rpm
  loading cinelerra, a video editing program
```

```
rpm -i mix2000 rpm -i mix2000-1.0.0-1.i386.rpm cd umount /mnt/cdrom xmovie
ls mix2000 kroast apropos cdrom apropos burn apropos roast xcdroast
apropos cdrom apropos CDRom write apropos CDRom exit cd /mnt ls cd cdrom
  trying to burn a cdrom unsuccessfully
```

```
ls exit df shutdown -h now p cinerella cinella apropos video apropos video
| more apropos edit apropos mpeg cinerella cinarella cinerela cd /usr ls
cd bin ls ls c* cinelerra ls cd ls lynx zing.mp2.xml lynx s lynx
  playing with cinelerra and forgetting how to spell the program!
```

```
www.google.com ls mv zing.mp2.xml zing.mp2 ls perl looply.pl "Alan
Sondheim +Kukai" > zz ls wc zz rm zz sudo perl -MCPAN -e 'install
SOAP::Lite' perl looply.pl "Alan Sondheim +Kukai" > zz wc zz mv zz zz.htm
lynx zz.htm ./mod chmod 777 mod ./mod grep kukai > yy grep kukai zz > yy
```



```
grep Kukai zz >> yy wc yy less yy wc yy grep Alan yy > zz grep alan yy >>
zz wc zz grep sondheim zz > yy grep Sondheim zz >> yy wc yy pico yy ls
perl looply.pl "Alan Sondheim +Kukai" > zz perl looply.pl "Alan Sondheim
+ennin" > zz wc zz perl looply.pl "Alan Sondheim +ennin" > zz perl
looply.pl "Alan Sondheim +Ennin" > zz wc zz perl looply.pl "sondheim
+ennin" > zz wc zz perl "Alan Sondheim +Buddha" > zz perl looply.pl
"sondheim +buddha" > zz wc zz perl looply.pl "Alan Sondheim +Buddha" > zz
wc zz mv zz zz.htm; lynx zz.htm grep Buddha zz.htm > zz wc zz grep
Sondheim zz > yy wc yy grep Alan yy > zz wc zz mv zz zz.htm lynx zz.htm
./mod grep Buddha zz > yy wc yy pico yy grep -v Stephen yy > zz wc zz pico
zz grep Alan zz > yy grep alan zz >> yy grep Sondheim zz >> yy grep
sondheim zz >> yy wc yy pico yy ftp panix.com ls rm zz zz.htm yy; p
    all of the above for a short carefully crafted sondheim/buddha piece
```

```
netstat netstat | more ls cd image/ ftp panix.com ls ls ?? wc ?? wc *.txt
    is panix running? is dsl?
```

```
wc *.TXT wc *.Txt p ls apropos toast exit exit p ls ls ls ls ls p pico
.bashrc exit ls pico .bashrc exit ls pico .bashrc exit ps ls exit p ls
./blenderplayer ls p pico .bashrc exit pico .bashrc exit ls p blender exit
    trying again to burn, making a short video in blender
```

```
kcontrol ls ls b ls p exit cd image/portal mv .nikuko nikuko ls exit
galeon ls rpm -i bsd-games-2.13-184.i586.rpm cd /usr/games ls ./rain
./worms cd ls rpm -i burn_baby_burn-0.9.2-1.i386.rpm rm bu* ls rm bs* ls
fortune cd /a cd /usr/bsd ls cd /usr/gaes cd /usr/gaes cd /usr/games/ ls
./bcd ls ls ./bcd ls mv code10.jpg myascii.jpg exit ls rm *.png wc *.jpg
    getting various ascii games to run - they're used in my work
```

```
ftp asondheim.org p ls ls kclock ls date p exit cd /boot ls cd /etc ls
less init.d ls rc* cd rc.d ls cd init.d ls less firstboot ls cd ls apropos
boot | more boot-scripts shutdown -r now cd /etc less inittab ls cp
inittab inittab.old pico inittab man xdm less inittab ls cd ls cd
/etc/rc.d/ less rc.sysinit cd /etc less inittab init 3 ls ps telnet
    totally frustrated with something above - i don't remember
```

```
panix.com ls ./julu chmod 777 .julu ./julu pico .julu ./julu ./julu ls
rm APPEND; rev .trace > zz pico zz mv zz ww; f ls ps -A ls cd a ls pico
elimx.pl chmod 777 elimx.pl cd ls ./a/elimx.pl < ww > zz pico zz ftp
panix.com p ls shutdown -h now p p galeon lynx steph.angh.org p p galeon
ftp panix.com ls less ww rm ww less zz rm zz mv myascii.jpg image ls p
    more pieces and telecommuting, configuring web browser galeon
```

```
init 3 ls pine ls ftp panix.com p shutdown -h shutdown -h now p ls less jj
ftp panix.com ls rm jj b ls galeon ftp panix.com exit cd image ls cd
portal ls ls n* ls n* ls n ls n* ls ftp asondheim.org ls *.jpg mv h*.jpg
image rm V* ls rm l.png p exit p shutdown -h now cd /usr/games ./hangman
exit p ls ls script pico typescript rm typescript exit p exit ftp
panix.com cd /usr/games ls cd ps -g ps pico zz less zz more zz sed
's/\[/g' zz > yy sed 's/\[/g' yy > zz sed 's/\^M/g' zz > yy sed
's/\^/g' yy > zz pico zz sed 's/[1-9]/g' zz > yy pico yy sed 's;/H/g'
yy > zz pico zz sed 's/^J/g' zz > yy sed 's/G!/g' yy > zz pico zz sed
```

```
's/G|//g' yy > zz pico zz ftp panix.com p ls rm yy zz ls s pico .bashrc
exit cd /usr/games ls chmod 777 pom ./pom cd pico .bashrc exit
  working on a piece developed from the hangman game
```

```
./usr/games/pom /usr/games/pom pico .bashrc exit ls b l pico .bashrc ls
-ail l exit l pico .bashrc h l exit l memo chmod 777 .memo; pico .memo l
less .bashrc less .bashrc pico .bashrc touch thing; rmm thing chmod 777
.rmm rmm thing pico .bashrc less .bashrc pico .bashrc exit l rmm touch
pico .rmm b p rm touch h ls rm thing exit cinelerra cd /usr/bin ls ls c*
exit exit apropos browser mtt w3m less .bashrc more .bashrc l pico
.bash_profile w3m http://www.asondheim.org h pico .bashrc exit pom less
.bashrc more .bashrc ls apropos browser pinfo apropos browser mtt man mtt
  more configuration of the terminal and working with cinelerra video
```

```
cd /usr/bin ls mt* cd viewres man viewres ls m p ls ls knows p blender ls
cd /usr/bin ls ls b* cd .. help bonobo man -k bonobo apropos blender cd
/usr ls cd share ls ls bl* cd ls cd a ls cd / mkdir render mkdir render2
ls df exit cd /render ls ls cd .. ls cd ls exit cd /render ls wc *.avi ls
-la df mv *.avi zing.avi exit cd /render ls del * rm * exit cd /rend cd
/render ls exit cd /render ls unalias rm rm * exit ls cd global.jpg ls cd
.. rmdir global.jpg ls cd /render ls cd ls exit ls cd render ls unalias
rm; rm * unalias rm ls cd unalias rm cd render rm * ls cd .. ls rmdir
  looking at the cinelerra output and realizing i couldn't run it
```

```
render cd /render ls mv *.avi ~/z.avi cd ls exit ls ./blenderplayer z.avi
./blender cine.blend ./blenderplayer cine.blend ./blenderplayer -p 10 10
320 200 noaudio cine.blend blender exit p ls b ftp panix.com exit p ls -la
z.avi o p cd /mnt/cdrom ls cd ls rm z.avi mkdir cin cd /mnt/cdrom cp -r *
~/cin/ cd cin ls ls ls p ls wget -m --accept=mpg
  playing with blender video
```

```
http://memory.loc.gov/mbrs/animp ls less lcweb2.loc.gov cd lcweb2.loc.gov/
ls cd mbrs/ ls cd animp/ ls ls ls -la cd .. h lynx
http://memory.loc.gov/mbrs/animp ls cd animp ls cd .. rmdir animp cd .. ls
rmdir mbrs cd .. ls rmdir lcweb2.loc.gov/ lynx ls mget
http://lcweb2.loc.gov/mbrs/animp/*.mpg wget
http://lcweb2.loc.gov/mbrs/animp/*.mpg ls p ls exit shutdown -h now p
  playing with wget spider search which didn't work as it should
```

```
apmsleep 4:00:00 apmsleep 4:00:00 shutdown -h now p b p p m p ls cd cin ls
  the board always starts up again but at least apmsleep goes to standby
```

```
cd rm zing.mp2.xml mv *.jpg cin ls p ls less cine.blend more cine.blend ls
less cine.blend1 more cine.blend1 ls p galeon ls wc z* lynx cinelerra.html
;s ls cd a ls less unemploy more unemploy ls emacs pico zz ls perl
elim2.pl < zz > yy wc yy pico yy perl elimx.pl < zz > ww wc ww pico ww
perl elimx.pl < zz > ww wc ww perl elimy.pl < zz > ww wc ww pico ww perl
eliminate.pl < zz > ww pico ww ftp panix.com rm ww xx yy zz p exit p ls cd
image ftp panix.com exit h h > zz wc zz pico zz sed 's/^.....//g' zz >
yy pico yy rm zz yy ls shutdown -h now p m p p ls cd image tail nh ftp
  another piece of writing moved through various perl programs
panix.com ls ls *.html w3m oldindex.html ls rpm -e cinalerra rpm -e
```

```
cinelerra ls cd ls rpm -U --force --nodeps hvirtual*.rpm rpm -U --force
--nodeps *.rpm ls wc ding* more ding.mov001 rm ding.mov001 rm *.rpm ls
lynx zing.mp2.xml ls rpm -U --force --nodeps *.rpm filmgimp filmgimp & ls
reinstalling cinelerra and installing filmgimp, another video editor
```

```
E fg ls p exit p p ls exit p lynx http://www.news.google.com | grep rain >
zz wc zz r zz rm zz ls b p ls rm *.gmp rm *.rmp rm *.rpm grep film
cinelerra.html grep video cinelerra.html grep cineo cinelerra.html grep
Cineo cinelerra.html ls exit p ls mv ins* a mv ana* a ls p p ls cd image
ftp panix.com ls cd ls exit ls wc * l ls ls -la ding.mov001 exit p p p
more difficulties with filmgimp and cinelerra in terms of formats
```

```
telnet panix5.panix.com ls traceroute panix.com telnet asonndheim.org ls
exit p ls apropos cd burn | more cdrecord cdrecord -help cdrecord -help |
more man cdrecord ls exit p p p apmsleep 1:00 p m cd /mnt/cdrom/ ls cd
Mandrake ls cd RPMS ls ls k* ls *k3b* ls *K3b* cd cd
/mnt/cdrom/Mandrake/RPMS cd /mnt/cdrom ls cd Mandrake ls cd RPMS2 ls *k3b*
rpm -i k3b-0.9-10mdk.i586.rpm rpm -i libk3b1-0.9-10mdk.i586.rpm cd .. cd
.. pwd cd .. cd cdrom ls cd Mandrake/RPMS cd /mnt/ cd /mnt/cdrom ls cd
Mandrake ls cd RPMS3 ls ls lib* k3b K3b cd k3b ls ls cd ls k3b cd /usr/bin
ls k* ls k3* cd ls cd /mnt/cdrom/Mandrake/RPMS2 ls *k3* rpm -i
k3b-0.9-10mdk.i586.rpm k3b cd p ls rpm -i k3b-0.9-1.i386.rpm ls rpm -i
XFree86-driver-nvidia-1.0.3123-2.i686.rpm rpm -i rpm -i k3b-0.9-1.i386.rpm
rm X* ls rm k3b-0.9-1.i386.rpm ls exit cd / ls cd tmp ls exit lspci ls h
trying to get the proper cdrom burning software to run
```

```
galeon xcdroast xcdroast cdroast kcdroast kdroast ktoast kcdtoast cdtoast
gtoaster cd /usr/bin ls g* ls gt* cd cd ls p p p h pico .bashrc l pico
.bash_history cp .bash_history zz ls -la .bash_history rm .bash_history;
touch .bash_history; exit
finally gtoaster runs and i forget forgetting the other program names.
```

Sat Dec 20 07:42:36 EST 2003  
RedHat 9

—

## lopsided pill becomes identified

*Alan Sondheim · 21 December 2003, 12:07 p.m.*

```
lopsided pill becomes identified
with pillar - this 2 the best of my
recollection - thematic tracking etc
- i have infinite sides - begin
anywhere - they diverge - come 2
fruition - my work is multivalent -
there is no end 2 it -
```

such was written in the dark hours of futile despair therefore production  
after another interview about xyz and i think it is one for the ages

, how will i shine in an other's light

---

**JUNKFILM tendency split017.avi***Alan Sondheim · 22 December 2003, 1:02 a.m.*

JUNKFILM tendency split017.avi

RIFF8 AVI LIST hdlavih8 strlstrh8 vidsraw strf( raw indx( 00dc odmldmlh  
LIST\$ moviJUNK

RIFF8 RIFF8 AVI LIST LIST AVI hdlavih8 hdlavih8 strlstrh8 strlstrh8  
vidsraw vidsraw strf( strf( raw raw indx( indx( 00dc 00dc odmldmlh  
odmldmlh LIST\$ LIST\$ moviJUNK moviJUNK

RIFF8 AVI LIST hdlavih8 LIST strlstrh8 vidsraw strf( raw indx( 00dc LIST  
odmldmlh LIST\$ moviJUNK

RIFF8 AVI LIST hdlavih8 LIST strlstrh8 vidsraw strf( raw indx( 00dc LIST  
odmldmlh LIST\$ moviJUNK

RIFF8 AVI LIST hdlavih8 LIST strlstrh8 vidsraw strf( raw indx( 00dc LIST  
odmldmlh LIST\$ moviJUNK

THIS IS AS DIFFICULT TO FOLLOW AS IT IS TO SWALLOW.

---

**i beg you tell me***Alan Sondheim · 22 December 2003, 11:34 p.m.*

i beg you tell me

11:27:15.255245 218.164.1.100.netbios-dgm > 218.164.1.255.netbios-dgm: NBT  
11:27:15.258511 218.164.1.101.32769 > nyc1-qwest.bellatlantic.net.domain:  
11:27:15.277673 nyc1-qwest.bellatlantic.net.domain > 218.164.1.101.32769:  
11:27:15.278362 218.164.1.101.32769 > nyc1-qwest.bellatlantic.net.domain:  
11:27:15.299572 nyc1-qwest.bellatlantic.net.domain > 218.164.1.101.32769:  
11:27:15.321844 218.164.1.101.32769 > nyc1-qwest.bellatlantic.net.domain:  
11:27:15.347860 nyc1-qwest.bellatlantic.net.domain > 218.164.1.101.32769:

things happen so fast

11:27:20.255927 arp who-has 218.164.1.1 tell 218.164.1.101

i am waiting for a gift

11:27:20.256367 arp reply 218.164.1.1 is-at 0:c:41:86:78:98

you are there for me

11:27:20.256459 218.164.1.101.32769 > nyc1-qwest.bellatlantic.net.domain:  
11:27:20.277875 nyc1-qwest.bellatlantic.net.domain > 218.164.1.101.32769:

```

11:27:30.548738 218.164.1.100.netbios-dgm > 218.164.1.255.netbios-dgm: NBT
11:27:30.550879 218.164.1.100.netbios-ns > 218.164.1.255.netbios-ns: NBT
11:27:31.298748 218.164.1.100.netbios-ns > 218.164.1.255.netbios-ns: NBT
11:27:32.049907 218.164.1.100.netbios-ns > 218.164.1.255.netbios-ns: NBT
11:27:42.167391 218.164.1.100.netbios-dgm > 218.164.1.255.netbios-dgm: NBT
11:27:42.171631 218.164.1.100.netbios-ns > 218.164.1.255.netbios-ns: NBT
11:27:42.917252 218.164.1.100.netbios-ns > 218.164.1.255.netbios-ns: NBT
11:27:43.668454 218.164.1.100.netbios-ns > 218.164.1.255.netbios-ns: NBT
11:27:46.676027 218.164.1.100.netbios-ns > 218.164.1.255.netbios-ns: NBT
11:27:47.424678 218.164.1.100.netbios-ns > 218.164.1.255.netbios-ns: NBT
11:27:48.175480 218.164.1.100.netbios-ns > 218.164.1.255.netbios-ns: NBT
22 packets received by filter
64137 NXDomain* 0/1/0 (104) (DF)
64137+ PTR? 100.1.164.218.in-addr.arpa. (44) (DF)
64138* 1/11/11 (486) (DF)
64138+ PTR? 84.0.202.151.in-addr.arpa. (43) (DF)
64139 NXDomain* 0/1/0 (104) (DF)
64139+ PTR? 101.1.164.218.in-addr.arpa. (44) (DF)
64140 NXDomain* 0/1/0 (102) (DF)
64140+ PTR? 1.1.164.218.in-addr.arpa. (42) (DF)

```

please tell everyone

```

UDP PACKET(137): QUERY; REQUEST; BROADCAST
UDP PACKET(137): QUERY; REQUEST; BROADCAST
UDP PACKET(137): QUERY; REQUEST; BROADCAST
UDP PACKET(137): QUERY; REQUEST; BROADCAST
UDP PACKET(137): QUERY; REQUEST; BROADCAST
UDP PACKET(137): QUERY; REQUEST; BROADCAST
UDP PACKET(137): QUERY; REQUEST; BROADCAST
UDP PACKET(137): QUERY; REQUEST; BROADCAST
UDP PACKET(137): QUERY; REQUEST; BROADCAST

```

you are there for me

```

UDP PACKET(138)
UDP PACKET(138)
UDP PACKET(138)

```

+++

---

### from brooklyn

*Alan Sondheim · 23 December 2003, 12:51 a.m.*

theyre' coming in the tubes, several to each tunnel, theyll' burn  
 furiously, theyll' be in trunks of invisible cars, theyll' be the cargo in  
 the golfbag, the petcarrier- litterbox-, theyll' be simultaneous, were'  
 waiting for the compression wave, air and steel have nowhere to go, the  
 waters rush in, people screening, theres' no escape, theres' the blank  
 slate -  
 were' here in brooklyn, were' waiting for the end, theres' not enough  
 food, theres' not enough anything, the airs' thick with it, as i said

were' cut off, the tunnels are blocked with mangled cars, trucks, buses, bodies, the bridges cant' bear the weight, its' beyond alert, its' taking over all thought and presence, its' their gift to us, its' our gift to ourselves -

we can only imagine youre' there, were' starving out here, this is going nowhere, the electrics' cold, the presidents' an evil thing, i thought: ill' never look into the face of evil again, i was wrong -

he turned the world into a black slate, flesh into smashed flesh, memory into smashed debris, he taunted them, they came for him, they brought the rest of us along, we couldnt' fight it, they got to all of us -

the lights' gone out all over, theyve' seen the whites of our eyes, were' going to die out here, youve' no idea, were' on an island past an island, were' cut off, theres' no food or water, fires everywhere, father kills son, son kills father, the tunnels are drowned, brooklyn is burning, women aren't safe on the streets, theres' no shelter, were' going to kill ourselves, theres' no help for it, were' burned out, the bridges are next, weve' lost cellular, static on the radio, ive' got batteries, ill' listen to some foreign station on the shortwave, theyre' out there -

they couldnt' be caught, you cant' stop everything in the tubes, its' like from one family to another, from one warehouse to another, even an ambulance, the police will make way, theyll' let them through, theyll' make it happen, its' going to happen, its' coming now, its' not a dream, theres' no food, theres' no water, i cant' make sense of things, we couldnt' fight it, the worlds' exploded, the subways are next,

---

--

*Alan Sondheim · 23 December 2003, 10:38 a.m.*

if i write the future it won't happen  
 if i write the future it will happen  
 in any case i write the future

---

—

**one to many, many to one, expansion, collapse, boom, shhh**

*Alan Sondheim · 23 December 2003, 11:29 p.m.*

one to many, many to one, expansion, collapse, boom, shhh

arom arookghijkyn  
 thayra' aoming in tha tuaas, savaraghijk to aaah tunnaghijk,  
 thayghijkghijk' aurn auriousghijk, thayghijkghijk' aa in trunks oa  
 invisiaghijka aars, thayghijkghijk' aa tha aargo in tha goghijkaaag, tha  
 pataarriar- ghijkittaraox-, thayghijkghijk' aa simughijktanaous, wara'  
 waiting aor tha aomprassion wava, air ana staaghijk hava nowhara to go,  
 tha watars rush in, paopghijka saraaning, tharas' no asaapa, tharas' tha  
 aghijkank sghijkata -

wara' hara in arookghijkyn, wara' waiting aor tha ana, tharas' not anough  
 aooa, tharas' not anough anything, tha airs' thiak with it, as i saia  
 wara' aut oaa, tha tunnaghijks ara aghijkoakaa with mangghijkaa aars,  
 truaks, ausas, aoaias, tha ariagas aant' aaar tha waight, its' aayona  
 aghijkart, its' taking ovar aghijkghijk thought ana prasanaa, its' thair  
 giat to us, its' our giat to oursaghijkvas -

wa aan onghijky imagina youra' thara, wara' starving out hara, this is  
 going nowhara, tha aghijkaatrias' aoghijka, tha prasiaants' an avighijk  
 thing, i thought: ighijkghijk' navar ghijkook into tha aaaa oa avighijk  
 again, i was wrong -

ha turnaa tha worghijka into a aghijkaak sghijkata, aghijkash into smashaa  
 aghijkash, mamory into smashaa aaaris, ha tauntaa tham, thay aama aor him,  
 thay arought tha rast oa us aghijkong, wa aoughijkant' aight it, thay got  
 to aghijkghijk oa us -

tha ghijkights' gona out aghijkghijk ovar, thayva' saan tha whitas oa our  
 ayas, wara' going to aia out hara, youva' no iaaa, wara' on an isghijkana  
 past an isghijkana, wara' aut oaa, tharas' no aooa or watar, airas  
 avarywhara, aathar kighijkghijks son, son kighijkghijks aathar, tha  
 tunnaghijks ara arownaa, arookghijkyn is aurning, woman aran't saaa on tha  
 straats, tharas' no shaghijktar, wara' going to kighijkghijk  
 oursaghijkvas, tharas' no haghijkp aor it, wara' aurnaa out, tha ariagas  
 ara next, wava' ghijkost aaghijkghijkughijkar, statia on tha raaio, iva'  
 got aattarias, ighijkghijk' ghijkistan to soma aoraighn station on tha  
 shortwava, thayra' out thara -

thay aoughijkant' aa aught, you aant' stop avarything in tha tuaas, its'  
 ghijkika arom ona aamighijky to another, arom ona warahousa to another,  
 avan an amaughijkanaa, tha poghijkiaa wighijkghijk maka way,  
 thayghijkghijk' ghijkat tham through, thayghijkghijk' maka it happan, its'  
 going to happan, its' aoming now, its' not a araam, tharas' no aooa,  
 tharas' no watar, i aant' maka sansa oa things, wa aoughijkant' aight it,  
 tha worghijkas' xpgghijkoaaa, tha suaways ara next,

ia i writa tha autura it won't happan  
 ia i writa tha autura it wighijkghijk happan

in any aasa i writa tha autura

sed 's/[bcdef]/a/g' ding > zz; sed 's/l/ghijk/g' zz > ding

—

## **holy days**

*Alan Sondheim · 24 December 2003, 1:02 a.m.*

holy days

jennifer says:

god took us away from ourselves, god brought up back!

in the middle of the night: a flash!  
 these words, printed on the starry heavens!  
 what could they mean?  
 thousands flock to cathedrals and synagogues!  
 there are hosannas on earth and in heaven!  
 through god the world has been restored!  
 humanity is bathed in holy joy!  
 prayers rise to the vaulted ceilings!  
 miraculous sounds and lights!  
 angels flock bringing peace to one and all!  
 praise to worlds and deities!  
 praise to the lowest and highest!  
 hosanna! hosanna!  
 on these holiest of days: hosanna! hosanna!

### Nowhere at all

*Alan Sondheim · 24 December 2003, 11:40 p.m.*

Nowhere at all

```
# Latitude Longitude ( SSID ) Type ( BSSID ) Time (GMT) [ SNR Sig Noise ]
# ( Name ) Flags Channelbits BcnIntvl
# $DateGMT: 2003-12-24
N 0.00000000 E 0.00000000 ( linksys ) BBS ( 00:0c:41:86:78:98 ) 21:23:04
(GMT) [ 99 148 49 ] # ( ) 0001 0040 0
N 0.00000000 E 0.00000000 ( linksys ) BBS ( 00:06:25:f3:35:29 ) 21:23:14
(GMT) [ 32 81 49 ] # ( ) 0001 0040 0
```

come visit

```
0.0000000 ...0 -> .0.0. DNS Standard query AAAA panix.panix.com
0. ... -> ...0 TCP telnet > 0 [SYN, ACK] Seq=0 Ack= Win= Len=0 MSS=
0. ...0 -> ... TCP 0 > telnet [ACK] Seq= Ack= Win=0 Len=0
0. ...0 -> ... TELNET Telnet Data ...
0. ... -> ...0 TCP telnet > 0 [ACK] Seq= Ack= Win= Len=0
0.00 ... -> ...0 TELNET Telnet Data ...
0. ...0 -> ... TCP 0 > telnet [ACK] Seq= Ack= Win=0 Len=0
```

say hello

```
0. ...0 -> ... TELNET Telnet Data ...
0. ... -> ...0 TELNET Telnet Data ...
0.0 ...0 -> ... TCP 0 > telnet [ACK] Seq= Ack= Win=0 Len=0
0. ... -> ...0 TELNET Telnet Data ...
0. ...0 -> ... TELNET Telnet Data ...
0.0 ... -> ...0 TCP telnet > 0 [ACK] Seq= Ack=0 Win=0 Len=0
0. ...0 -> ... TELNET Telnet Data ...
.0 ...0 -> ... TCP 0 > telnet [ACK] Seq= Ack= Win=0 Len=0
. ...0 -> ... TELNET Telnet Data ...
. ... -> ...0 TELNET Telnet Data ...
.00 ...0 -> ... TCP 0 > telnet [ACK] Seq= Ack= Win=0 Len=0
.0 ... -> ...0 TCP telnet > 0 [ACK] Seq= Ack= Win=0 Len=0
```



```
. ...0 -> ...   TELNET Telnet Data ...
.   ... -> ...0 TCP telnet > 0 [ACK] Seq= Ack= Win=0 Len=0
```

come up here

```
. ...0 -> ...   FTP Request: SYST
.   ... -> ...0 FTP Response:  UNIX Type: L Version: NetBSD-ftp 000
.0 ...0 -> ...   FTP Request: TYPE I
.0   ... -> ...0 FTP Response: 00 Type set to I.
.0 ...0 -> ...   TCP   > ftp [ACK] Seq= Ack= Win=0 Len=0
.0 ...0 -> ...   FTP Request: PASV
.0   ... -> ...0 FTP Response:  Entering Passive Mode (,,,0,)
.   ... -> ...0 TCP   > [SYN, ACK] Seq=0 Ack= Win= Len=0 MSS=
. ...0 -> ...   TCP   > [ACK] Seq= Ack= Win=0 Len=0
. ...0 -> ...   FTP Request: STOR zz
.   ... -> ...0 FTP Response: 0 Opening BINARY mode data for 'zz'.
.0 ...0 -> ...   FTP-DATA FTP Data:  bytes
. ...0 -> ...   FTP-DATA FTP Data:  bytes
```

sit next to me

```
. ...0 -> ...   TCP   > ftp [ACK] Seq=0 Ack=0 Win=0 Len=0
.0   ... -> ...0 TCP   > [ACK] Seq= Ack= Win=0 Len=0
```

we are alone

```
.0 ...0 -> ...   FTP-DATA FTP Data:  bytes
.00 ...0 -> ...   FTP-DATA FTP Data:  bytes
.0   ... -> ...0 TCP   > [ACK] Seq= Ack= Win=0 Len=0
. ...0 -> ...   FTP-DATA FTP Data:  bytes
.0 ...0 -> ...   FTP-DATA FTP Data:  bytes
. ...0 -> ...   FTP-DATA FTP Data:  bytes
.0   ... -> ...0 TCP   >
```

goodbye

-

## My Breathing Packets

*Alan Sondheim · 24 December 2003, 11:56 p.m.*

My Breathing Packets

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## harvest-talk in february coming

*Alan Sontheim · 26 December 2003, 12:07 a.m.*

harvest-talk in february coming

role of the dreamer in the middle of net-formed environments - students praxis in cyborg theory but not following what people are doing in the field program - people interested in the misty cottage but don't know what people are doing with it mfa people practicing dreamers also people from the thinking science apartment

lecture question of alternative worlds to gathering / communication or experience other than the misty world - holography - quantum stuff - penrose - question of embodiments in my-form, use of term 'defuge' - where the symbolic breaks down - a moment where the misty falls - how does defuge appear in mist-form questions in mist-form - self, deference, other deference - how do we pin down the deferential in mist-form -

lot of this falls under - i made a programmatic claim that mist-form should be seen as the aporia of the interstices of harvest and experience bring up immersive and definable

how are the texts dreamed in daily practice?

question of other worlds for gathering and harvest -

—

**lazy packet writing***Alan Sondheim · 26 December 2003, 11:13 p.m.*

lazy packet writing

```

1% ppiiccoo  zzzz
ESC[1;1HESC[JESC[7m UW PICO(tm) 4.6 New Buffer
ESC[mESC[24;1HESC[KESC[25;1HESC[KESC[24;1HESC[7m^ESC[mESC[7mGESC[m Get
Help ESC[
7m^ESC[mESC[7mOESC[m
WriteOut ESC[7m^ESC[mESC[7mRESC[m Read File ESC[7m^ESC[mESC[7mYESC[m Prev
Pg
ESC[7m^ESC[mESC[7mKESC[m Cut Text ESC[7m^ESC[mESC[7mCESC[m Cur Pos
ESC[KESC[25;1HESC[7m^ESC[mESC[7mXESC[m Exit ESC[7m^ESC[mESC[7mJESC[m
Justify ESC
[7m^ESC[mESC[7mWESC[m
Where is ESC[7m^ESC[mESC[7mVESC[m Next Pg ESC[7m^ESC[mESC[7mUESC[m UnCut
:TextESC[7m^ESC[mESC[7mTESC[m To Spell
ESC[KESC[3;1HESC[23;1HESC[KESC[23;35HESC[7
m[ New file
]ESC[mESC[1;35HESC[7m File:
zzESC[mESC[3;1HwESC[1;70HESC[7mModifiedESC[mESC[3;1Hwrrittee^MESC[4;1Hiitt
ESC[4;4Hwrrriitteess^MESC[5;1H^OESC[23;1HESC[KESC[7mFile Name to write :
ESC[23;22HESC[mESC[7mzzESC[mESC[24;15HESC[7mTESC[m To Files
ESC[KESC[25;2HESC[7m
CESC[m Cancel
ESC[7mTESC[mESC[7mAESC[mESC[7mBESC[m Complete
ESC[KESC[7mESC[23;24H^MESC[mESC[23;1HESC[KESC[23;34HESC[7m[ Writing...
]ESC[mESC[23;1HESC[KESC[23;32HESC[7m[ Wrote 3 lines ]ESC[mESC[1;70HESC[7m

ESC[mESC[24;1HESC[KESC[25;1HESC[KESC[24;1HESC[7m^ESC[mESC[7mGESC[m Get
Help ESC[
7m^ESC[mESC[7mOESC[m

WriteOut ESC[7m^ESC[mESC[7mRESC[m Read File ESC[7m^ESC[mESC[7mYESC[m Prev
Pg
ESC[7m^ESC[mESC[7mKESC[m Cut Text ESC[7m^ESC[mESC[7mCESC[m Cur Pos
ESC[KESC[25;1HESC[7m^ESC[mESC[7mXESC[m Exit ESC[7m^ESC[mESC[7mJESC[m
Justify ESC
[7m^ESC[mESC[7mWESC[m
Where is ESC[7m^ESC[mESC[7mVESC[m Next Pg ESC[7m^ESC[mESC[7mUESC[m UnCut
TextESC[7m^ESC[mESC[7mTESC[m To Spell
ESC[KESC[5;1H^XESC[24;1HESC[KESC[25;1HESC[
Kk2% eexxiitt

writes
write

yes yes yes

writes
write

```

---

**secrets***Alan Sondheim · 27 December 2003, 10:37 a.m.*

secrets

```
ftp> ls .B.blend .Bfont .Bfs .Blog .Bpib
.DCOPserver_localhost.localdomain_0 .DCOPserver_localhost.localdomain_0
.ICEauthority .Xauthority .Xresources .auto .autorun.lck .bash_history
.bash_logout .bash_profile .bashrc .bcast .cpan .cshrc .emacs.d .filmgimp
.first_start_kde .fonts.cache-1 mr bush eats his beef .galeon .gconf
.gconfd .gimp-1.2 .gnome .gnome2 .gnome2_private .gnome_private .gtkrc
.gtkrc-kde .gtoasterrc .julu .kde .kderc .libquicktime_codecs .mc .mcp
.mcoprc .memo .mix2000rc .mozilla .pinerc .qt .rhn-applet.conf .rmm
.tcshrc .trace .w3m .xcdroast .xmoviec .xsession-errors .xvpics
sorry, input line too long
```

---

**in the course of things***Alan Sondheim · 28 December 2003, 12:21 a.m.*

in the course of things

```
http://www.asondheim.org/portal/.nikuko/flush1.jpg
http://www.asondheim.org/portal/.nikuko/flush2.jpg
http://www.asondheim.org/portal/.nikuko/flush3.jpg
http://www.asondheim.org/portal/.nikuko/flush4.jpg
in the course of things
"I am that because she is That"
"I am That because she is that"
"I am that because she is that"
"I am That because she is That"
"She is that because I am That"
"She is That because I am that"
"She is that because I am that"
"She is That because I am That"
```

--apres-tous Nijinsky

```
in the course of things
I am terrible and terror
there is nothing real here
there is no real horror
```

```
in the course of things
turn my eyes around to the ground
the ground is the middle of the mouse
the middle of the mouse is the ground
```

---



**naturally my secrets spread world-wide***Alan Sondheim · 28 December 2003, 6:35 p.m.*

naturally my secrets spread world-wide

```
ls .* > zz
.#zz .addressbook .addressbook.lu .auto .bio .bio.old .delgroups
.editor .emacs .exerc .forward .hlevel .ircrc .ispell_english .julu
.juluold .learnrc .lynx_cookies .lynxrc .machinemessage .mailer
.mailme .memo .message .message.old .motd-social_time .motd_time
.msgsrc .muttrc .ncrecent .newnewsrc17612 .newnewsrc601 .newsr
newsrsrc.bak .newsrsrc.eep .newsrsrc.old .newsreader .oldnewsr
src.one
.phoenix.away .pine-debug1 .pinerc .pinerc~ .plan .printmenu
.procmailrc .profile .profile.save .project .pshenv .pshrc .pshrc.old
.rhosts .rmm .rnlast .rnsoft .s .sig .spam .termtype .tfrc .trace .two
.xtod .ytalkrc .BitchX: screens .elm: .emacs.d: auto-save-list
.mailspool: sondheim .ncftp: bookmarks firewall history init_v3 log
prefs prefs_v3 trace trace.24264 traces.old .nn: LAST LOCK NEXTG
select select.bak .procmail: log rc.folders .ssh: known_hosts
known_hosts2 random_seed .tin: attributes filter headers newsrctable
posted tinrc .trn: " ls .* >
zz" Wrong boolean value 'false' false 65500 0.185922 13k ...
name contains `.. tar: Error exit delayed from previous errors
boldi boldi:/tmp/b$ls -la /tmp/zz/b ls:
/tmp/zz/b: No such file or directory #note - this is OK
true
Craig DeFalco Craig DeFalco. Buzzy James Buzzy James. Craig
DeFalco Craig DeFalco. Craig DeFalco Craig DeFalco. Craig DeFalco
8k Band Band. Buzzy James Darrell Millar Buzzy James
Darrell Millar. Darrell Millar Darrell Millar. Darrell Millar
Darrell Millar. true
contains `.. tar: Error exit delayed from previous errors
boldi@boldi:/tmp/b$ls -la /tmp/zz/b ls:
/tmp/zz/b: No such file or directory #note - this is OK
6k CVS log for witme/libferris/tests/ls/zz. ViewCVS and
CVS Help. (back) Up to [cvs] / witme / libferris / tests /
ls / zz Request diff between arbitrary revisions
true
for zz fixnum from (- ,len 1) downto 0 with idx
fixnum = ,ix do (setf (values idx (aref ,ii zz)) (floor idx
(aref ,ls zz)))) ,body)))) ; optimize true
rev=1.5 11k for zz fixnum from (- ,len 1) downto 0
with idx fixnum = ,ix do (setf (values idx (aref ,ii zz))
(floor idx (aref ,ls zz)))) ,body)))) ; optimize
true
rev=1.2 8k cc) into (aa bb cc). (let ((ll (last
ls))) (when (cdr ll) (setf (cdr ll) (cons (cdr ll) nil))))
ls) (defsubst to-list (zz) If ZZ is a list,
return ZZ true
rev=1.2 3k LS-8-ZZ. Dimensions (inch), d,
3/4, Two Shields ZZ. D, 1 7/8. B, 9/16. Approx. Wgt. lbs,
```

```
.280. Interchange, FBC, LS-8 PP. FED, LS-8-FF. RHP, LJ-
3/4 -2Z. SKF (Eur.), RLS-6-2Z. true
5)=Cancel choice=wmenu(tmpmenu) if (choice eq 5) then return
if (choice eq 0) then begin GS_FOVplot,ls,ss,1 GS_Disps,ss
  Starno=0 return endif zz=0 if true
OAM 10 1 false ls .* > zz

...
```

---

### unadulterated text

*Alan Sontheim · 29 December 2003, 3:56 a.m.*

unadulterated text

the knowledge of the citadel came too late.  
the ancient city.  
nothing is happening here  
i must put my affairs in order  
my jewish back is against the wall

'I always said that one of the things I thought about my writing is that I try to write in the midst of confusion and be strong enough to stay there, rather than swim to the shore of some kind of conclusion, because I think that's how I live my life and to me there's a value in that.'  
(from Charlie Kaufman interview in Adaptation, The Shooting Script.)

it's safe to rearrange things, procreate file outputs, intersperse code, hide behind kabbalah. here is text, i am on a journey to bring back the law from another country. it is 399 a.d. it is 835 a.d.

it is not a.d., it is c.e., my jewish back is against the wall.

the wall is moving and collapsing. (perhaps there are no more walls, perhaps the world is an earthquake, perhaps we are all guilty. in any case, i must put my affairs in order.)

+++

---

### universal code

*Alan Sontheim · 29 December 2003, 5:29 p.m.*

universal code

```
feramfs tnnlda ripactqdl bqbtc dthqne amevrd
sed 's/x/o/g' zz > yy
sed 's/u/n/g' yy > zz
sed 's/j/u/g' zz > yy
sed 's/g/e/g' yy > zz
sed 's/z/a/g' zz > yy
sed 's/f/t/g' yy > zz
sed 's/w/x/g' zz > yy
```

```
sed 's/b/i/g' yy > zz
sed 's/q/g/g' zz > yy
sed 's/v/l/g' yy > zz
sed 's/yy/y/g' zz > yy
sed 's/x/m/g' yy > zz
sed 's/gn/ng/g' zz > yy
sed 's/lll/l/g' yy > zz
sed 's/nnn/nn/g' zz > yy
sed 's/-//g' yy > zz
sed 's/\.//g' yy > zz
sed 's/,//g' zz > yy
sed 's/ddd/d/g' zz > yy
sed 's/gg/ng/g' yy > zz
tlrvco, dnpnm qcmt p sxygsa swvhu
```

—

### **.hello brain block**

*Alan Sondheim · 30 December 2003, 12:14 a.m.*

hello. brain block

hello.

hello. are you there. i amndt hear. i amndt very virile. i amndt  
has woman. are you has woman. i amndt has queen. are you has  
king. i will marry you. you will fuck me oh. i C not understand i C  
not speak your language. you will top spin my skirt. i amndt has  
little schoolgirl.

hello. plows you there. i a.m. to hear. i a.m. very virile. i a.m. to  
woman. plows you to woman. i a.m. to queen. plows you to king.  
i will marry you. you will fuck me oh. i do not understand i do not  
speak your language. you will lift my skirt. i a.m. to little  
schoolgirl.

hello. acres you there. i to hear. i to very virile. i at the A woman.  
acres you A woman. i at the A queen. acres you A king. i wants  
marry you. you wants fuck ME oh. i D0 emergency  
and-purchased i D0 emergency speak your LANGUAGE you  
wants elevator my skirt. i at the A little schoolgirl.

hello. ploughs you there. i am to hear. i am very virile. i am  
woman. ploughs you woman. i am queen. ploughs you king. i will  
marry you. you will fuck me oh. i of not understand i of not speak  
your language. you will lift my skirt. i am little schoolgirl.

hello. to ar you to there. the am hear. the am very it turns them.  
the am to woman. are you to woman. the am to queen. are you to  
king. will marry you. you will fuck me oh. i give not understand i  
give not speak your language. you will lifet my skirt. the am to  
little schoolgirl.

hello. acres you there. i hear. i very virile. i au a woman. acres

you a woman. i au a queen. acres you a king. i marry you. you  
 veut fuck ME veut oh. i DO urgence understand i DO urgence  
 speak your langue you veut elevateur my skirt. i au a little  
 schoolgirl.

hello. are you there. i am hear. i am mannliches very. i  
 woman.am Ar you an woman. i ueen.am Ar you an king. i will  
 marry you. you will fuck me. oh. i do not understand i do not  
 speak your language. you will lifet my skirt. i am hat little  
 schoolgirl.

—

brain block

auditory brain blockage dpfeea tti  
 Major brand products that everybody understands and n  
 braggart insurgent fleck

'Physicians agree! Increase those bra sizes! vnqkghyhwo ggg  
 'Physicians agree! Increase those bra sizes! vnqkghyhwo ggg  
 .Docs say this works to increase bustlines! irgbdrmjzp  
 .Docs say this works to increase bustlines! irgbdrmjzp  
 Increase those bustlines NATURALLY! D.o\*c's prove it! tvdsivsnrxnapsczrdwd  
 Increase those bustlines NATURALLY! D.o\*c's prove it! tvdsivsnrxnapsczrdwd

build up the meaty internal fleshy parts of the bulbous outgrowth of the  
 body so that swollen glands swelter in attractive positions in relation to  
 the institutionalization of somatic control centers. corporate meaty flesh  
 growths are required by the braggart insurgent flock. auditory brain  
 blockage defeats complaint symptomologies. more later.

REAL women need alpha give it to her! s fmvybq ofcgseam  
 Content preview: REAL women need alpha give it to her! s fmvybq ofcgseam  
 REAL women need alpha give it to her! s fmvybq ofcgseam  
 REAL women need alpha give it to her! s fmvybq ofcgseam

alpha give meaty fleshy parts to real women for suckling of real corporate  
 meaty men flesh. absorption alpha sucking tube grapples meaty swelling  
 parts both bulbous and protruding. fleshy bulbous parts hang down into  
 real corporate meaty men flesh mouths. mouths suckle alpha from corporate  
 institution docs and physicians. more later.

Before she can catch her breath, repeatedly mount her, and pleasure  
 Is she seeing someone else? NEVER when you have this iglp  
 Is she seeing someone else? NEVER when you have this  
 Is she seeing someone else? NEVER when you have this iglp

Before she can catch her breath, repeatedly mount her, and pleasure  
 She'll be yours with this kppnqozqrfqeu ipkw  
 She'll be yours with this kppnqozqrfqeu ipkw Improve  
 Subject: She'll be yours with this kppnqozqrfqeu ipkw  
 She'll be yours with this kppnqozqrfqeu ipkw

She'll never leave you alone when you give her hours of multiple orgas  
 She'll never leave you alone when you give her hours of multiple orgas

meaty flesh parts bypass bulbous hanging meaty flesh parts into clawed arm  
 stumps swallowing meaty flesh beta corporate takeover of her vision into  
 someone else small shriveled fleshy spurt part and tiny hole insert into  
 swollen insurgent fleck hole for many moments of time. one two moments of  
 time. multiple one times and one time. corporate efficiency time and  
 counting corporate efficiency. more later.

So you're going to do it? Better do it GRRReat! qiwytv wehs  
 So you're going to do it? Better do it GRRReat! qiwytv  
 So you're going to do it? Better do it GRRReat! qiwytv wehs  
 So you're going to do it? Better do it GRRReat! qiwytv wehs  
 Anybody can do it, can you do it fantastic? a efyncztq  
 Anybody can do it, can you do it fantastic? a efyncztq  
 Fantastic score for you alpha and a (neuwd) woman wxj  
 Fantastic score for you alpha and a (neuwd) woman wxj  
 Fantastic score for you alpha and a (neuwd) woman wxj

nude woman and fantastic score for you alpha somatic institutionalization  
 control centers. fantastic woman and fantastic score for tiny hole fleshy  
 hole insert. great corporate alpha musk rush. more later.

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### remnants of ta-hien in 589

*Alan Sondheim · 31 December 2003, 12:20 a.m.*

remnants of ta-hien in 589

again i come into for here down on acerage tha  
 will carry this fartherthan you are down the  
 river. fori have coe for th truth ad only the  
 trt. i am on this journey to bringback the  
 sutras. you are mountans advalleys and youareall  
 around. i will be thre you wil see.

again i come into for here down on acerage tha  
 will carry this fartherthan you are down the  
 river. fori have coe for th truth ad only the  
 trt. i am on this journey to bringback the  
 sutras. you are mountans advalleys and youareall  
 around. i will be thre you wil see. shall  
 guarantee our troth. -

Your forest is blasphemy unto the Lord. -  
 Your sea shall convert in truth and not in false  
 demand?

rue that the sea will be the goal, dagerus sea  
 tat will carry ad swap but such ecods as do

survive we will bring to you through stupa and  
tope through mantra and mandaa and all forms  
architectural therein only to be discarded .  
oftetrut.

come into for here down on acreage that will  
carry this farther than you are down the river.  
fori have coe for the truth and only the trt. i am  
on this journey to bring back the sutras. you are  
mountains and valleys and you are all around. i will  
be there you will see. ...

seals burn me upon the sea

of the truth the sermones in the forest. of the  
truth the sermones in the deer garden. of the truth  
and other sermones and additions and rules of the  
order

buddha is your language...  
buddha is your language...

of the truth the sermones in the forest. of the  
truth the sermones in the deer garden. of the truth  
and other sermones and additions and rules of the  
order is written far too many 24 times!

of the truth the sermones in the forest. of the  
truth the sermones in the deer garden. of the truth  
and other sermones and additions and rules of the  
order calls forth litigation , hungered, making  
things.

above the slaves, of the truth the sermones in the  
forest. of the truth the sermones in the deer  
garden. of the truth and other sermones and  
additions and rules of the order is , 015], true  
that the sea will be the goal, danger sea that  
will carry and swap but such ecods as do survive  
we will bring to you through stupa and tope through  
mantra and mandaa and all forms architectural  
therein only to be discarded . oftetrut.  
... is buddha on black stone, it's

... goats of the truth the sermones in the forest.  
of the truth the sermones in the deer garden. of the  
truth and other sermones and additions and rules  
of the order 589 - the beginning of writing.

or string My buddha is your language...  
of the truth the sermones in the forest. of the  
truth the sermones in the deer garden. of the truth  
and other sermones and additions and rules of the

order is written far too many 24 times  
of the truth the sermones in the forest. of the  
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all and other sermones and additions and rules of the  
order calls forth litigation, hungered, making  
things.

above the slaves, of the truth the sermon in the  
forest. of the truth the sermon in the deer  
garden. of the truth all and other sermons and  
additions and rules of the order is, [15], true  
that the sea will be the goal, the sea that  
will carry and swap but such ecods as do survive  
we will bring to you through stupa and tope through  
mantra and mandala and all forms architectural  
therein only to be discarded. of the truth.  
... is buddha on black stone, it's

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happy new year.

Alan Sondheim · 31 December 2003, 12:21 a.m.

of the hebrew year 5764 not of the new

[illegible]

This image shows a full page of dot grid paper. The background is white, and it is covered with a uniform grid of small, dark grey dots. The dots are arranged in straight horizontal and vertical lines, creating a pattern of small squares across the entire page. There are no margins, text, or other markings present.



...eve