



Selected Fiction of  
**John Riddell**

Writing  
Surfaces

derek beaulieu and  
Lori Emerson, editors



# Writing Surfaces







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# Introduction

## Media Studies and Writing Surfaces

*Writing Surfaces: Selected Fiction of John Riddell* brings an overview of the work of John Riddell to a twenty-first-century audience, an audience that will see this volume as a radical, literary manifestation of media archaeology. This is, in the words of the promotional material of Riddell's 1977 *Criss-cross: a Text Book of Modern Composition*, a "long-overdue debut by one of our most striking new fictioneers."

Since 1963 John Riddell's work has appeared in such foundational literary journals as *grOnk*, *Rampike*, *Open Letter*, and *Descant* as part of an ongoing dialogue with Canadian literary radicality. Riddell was an early contributing editor to bpNichol's *Ganglia*, a micro-press dedicated to the development of community-level publishing and the distribution of experimental poetics. This relationship continued to evolve with his co-founding of Phenomenon Press and *Kontakte* magazine with Richard Truhlar (1976) and his involvement with Underwhich Editions (founded in 1978): a "fusion of high production standards and top-quality literary innovation" that focused on "presenting, in diverse and appealing physical formats, new works by contemporary creators, focusing on formal invention and encompassing the expanded frontiers of literary endeavour."

*Writing Surfaces: Selected Fiction of John Riddell* reflects Riddell's participation in these Toronto-based, Marshall McLuhan-influenced, experimental poetry communities from the 1960s until roughly the mid-to-late 1980s.

These communities, and the work of contemporaries bpNichol, Paul Dutton, jwcurry, Richard Truhlar, and Steve McCaffery, give context to Riddell's literary practice and his focus on "pataphysics, philosophically-investigative prose and process-driven visual fiction." While many of his colleagues were more renowned for their poetic and sound-based investigations, Riddell clearly shared both Nichol's fondness for the doubleness of the visual-verbal pun and Steve McCaffery's technical virtuosity and philosophical sophistication. In his magazine publications, small-press ephemera, and trade publications, Riddell created a conversation between these two sets of poetics and extended it into the realm of fiction (exploring a truly hybrid form that is fiction as much as it is poetry) and pushed his own writing to the very limit of what conceivably counts as writing *through* writing.

While it's true that the title *Writing Surfaces* carries with it the doubling and reversibility of noun and verb, reminding us of how the page is as much a flat canvas for visual expression as it is a container for thought, the first title we proposed for this collection was "Media Studies." The latter, while admittedly too academic-sounding to describe writing as visually and conceptually alive as Riddell's, could still describe Riddell's entire oeuvre; the term not only refers to the study of everyday media (such as television, radio, the digital computer, and so on) but it can—in fact *should*—encompass the study of *textual* media and the ways in which writing engages with how it is shaped and defined by mediating technologies. In other words, Riddell's work is a kind of textbook for the study of media through writing, or *the writing of writing*.

The best-known example of Riddell's writing of writing is "Pope Leo, El ELoPE: A Tragedy in Four Letters," initially published in April 1969 with mimeograph illustrations by bpNichol through Nichol's small but influential Canadian magazine *grOnk*. It was published again by Nichol, with more refined, hand-drawn, illustrations, in the Governor General's Award-winning anthology *The Cosmic Chef: An Evening of Concrete* (1970, the version included here). A further iteration appeared in *Criss-Cross: A Text Book of Modern Composition*, with illustrations by Filipino-Canadian comic-book artist Franc Reyes, who would later pencil and ink *Tarzan*, *House of Mystery*, and *Weird War* for DC comics and was involved with 1970s underground Canadian comix publisher Andromeda. "Pope Leo" relates a stripped-down comic-strip tale of the tragic murder of Pope Leo; the narrative unfolds partly by way of frames within frames, windows within windows, telling a minimalist story in which the comic-strip frame is nothing but a simple hand-drawn square with the remarkable power to bring a story into being. The anagrammatic text is an exploration of the language possibilities inherent in the letters "p,"

“o,” “l,” and “e” (hence the sub-title, “a tragedy in four letters”)—sometimes using one of the letters twice, sometimes dropping one, always rearranging, always moving back and forth along the spectrum of sense/nonsense: “O POPE LEO! PEOPLE POLL PEOPLE! PEOPLE POLE PEOPLE! LO PEOPLE.”

With *a/z does it* (1988), Riddell’s writing of writing focuses even more on the investigation of the possibilities of story that lie well beyond the form of the sentence, paragraph, the narrative arc. Rather than playing with the visual story structure of the frame and the verbal structure of the anagram as means by which to create a narrative, with pieces like “placid/special” Riddell first creates grid-like structures of text with the monospace typewriter font and then uses a photocopier to document the movement of the text in waves across the glass bed. The resultant text is the visual equivalent of his earlier fine-tuned probing of the line between sense and nonsense in “Pope Leo.” These typewriter/photocopier pieces record both signal and noise as columns of text waver in and out of legibility. Semantically, these mirage-like texts focus on the words “placid” (the lines of text reminding us of the symmetrical reversibility of “p” and “d” which begin and end the word), “love” (with just the slightest suggestion of “velo” at the beginning and end of each wave), “first,” “i met,” “special,” “evening,” and “light” (appearing as a hazy sunset moving down the page), and conclude with “relax” and “enjoy.” The paratactical juxtaposition of the two pages in “placid/special” creates the barkest suggestion of a narrative about lovers enjoying an evening together while at the same time each page is in itself an even more minimalist story told through experiments with the manipulation of writing media.

Riddell’s writing of writing that is simultaneously sense and nonsense, verbal and visual, self-contained and serial—that demands to be read at the same time as it ought to be viewed—nearly reaches its zenith in later work such as *E clips E* (1989). In particular, “surveys” is writing only in the most technical sense with its Jackson Pollock-like paint drippings and scattered individual letters, all counterbalanced by neat, hand-drawn frames.

Just as Riddell’s compositions challenge how writers and readers form meaning, the original publications of many of the selections in *Writing Surfaces*, and in Riddell’s larger oeuvre, were physically constructed in a way that would demand reader participation. Riddell’s original publications include small-press leaflets (*Pope Leo*, *El ELoPE: A Tragedy in Four Letters*), business-card-sized broadsides (“spring”), chapbooks (*A Hole in the Head and Traces*), and pamphlets (*How to Grow Your Own Light Bulbs*). His work also extends into books as non-books: posters that double as dartboards (1987’s *d’Art Board*), novels arranged as packages of cigarettes (1996’s *Smokes*:

a novel mystery), and decks of cards to be shuffled, played, and processually read (1981's *War [Words at Roar]*, Vol.1: *s/word/s games* and others). Inside books with otherwise traditional appearances Riddell insists that his readers reject passive reception of writing in favour of a more active role. While outside of the purview of *Writing Surfaces*, 1996's *How to Grow Your Own Light Bulbs* includes texts that must be excised and reassembled ("Peace Puzzle"), burnt with a match ("Burnout!"), and written by the reader ("Nightmare Hotel"). Copies of the second edition of Riddell's chapbook *Traces* (1991) include a piece of mirrored foil to read the otherwise illegible text.

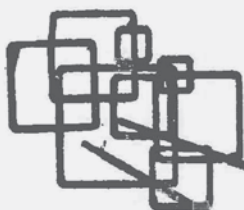
Riddell's compositions do not just question the traditional role of the author; they attempt to annihilate it. With "a shredded text" (1989) Riddell fed an original poem into a shredder, which then read the text and excreted (as writing) the waste material of that consumption. The act of machinistic consumption creates a new poem—the original was simply the material for the creation and documentation of the final piece. With "a shredded text" Riddell acts as editor to restrict the amount of waste that enters the manuscript of the book. The machine-author becomes a reader and writer of excess and non-meaning-based texts while the human-author becomes the voice of restraint and reason attempting to limit the presentation of continuous waste-production as writing. If, as Barthes argues, "to read [...] is a labour of language. To read is to find meanings," then the consumption and expulsion of texts by machines such as photocopiers and shredders produces meanings where meanings are not expected by fracturing the text at the level of creation and consumption—an act which is simultaneously both readerly and writerly.

Riddell's oeuvre is almost entirely out of print and unavailable except on the rare-book market. Working within the purview of Canadian small presses of the 1970s and 80s means that Riddell's writing proves elusive to a generation of readers who have come of literary age after the demise of such once-vital publishers such as Aya Press (which was renamed The Mercury Press in 1990 and has ceased publishing), Underwhich Editions, Ganglia, *grOnk*, and the original Coach House Press. As obscure as his original books may be, Riddell's work remains a captivating example of hypothetical prose; dreamt narratives that have sprouted from our abandoned machines. With no words and no semantic content, we are left to read only the process of writing made product—a textbook of compositional method using writing media from the pen/pencil, the sheet of paper, the typewriter, the shredder, photocopier, to even the paintbrush. The medium *is* the message.

—derek beaulieu and Lori Emerson

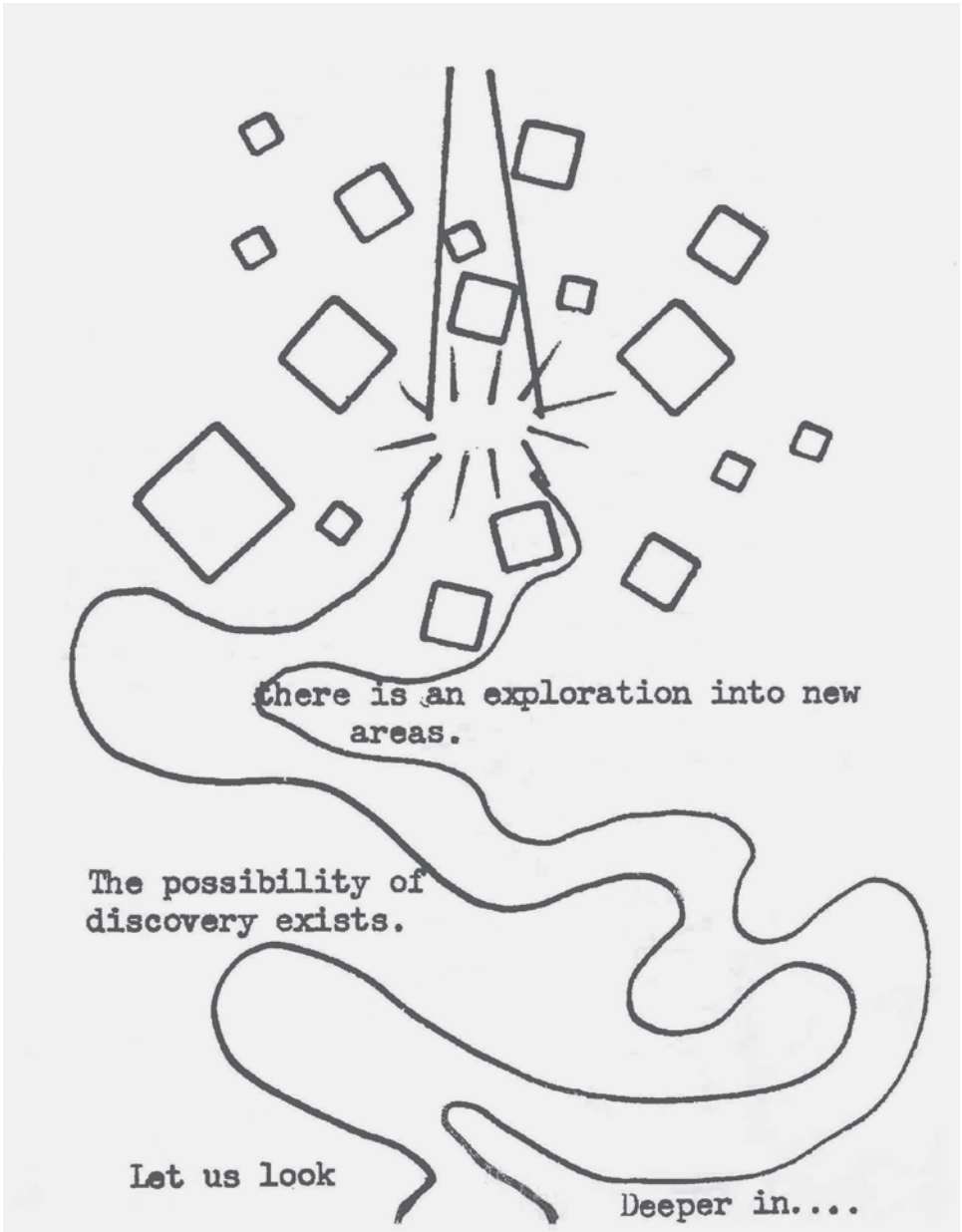


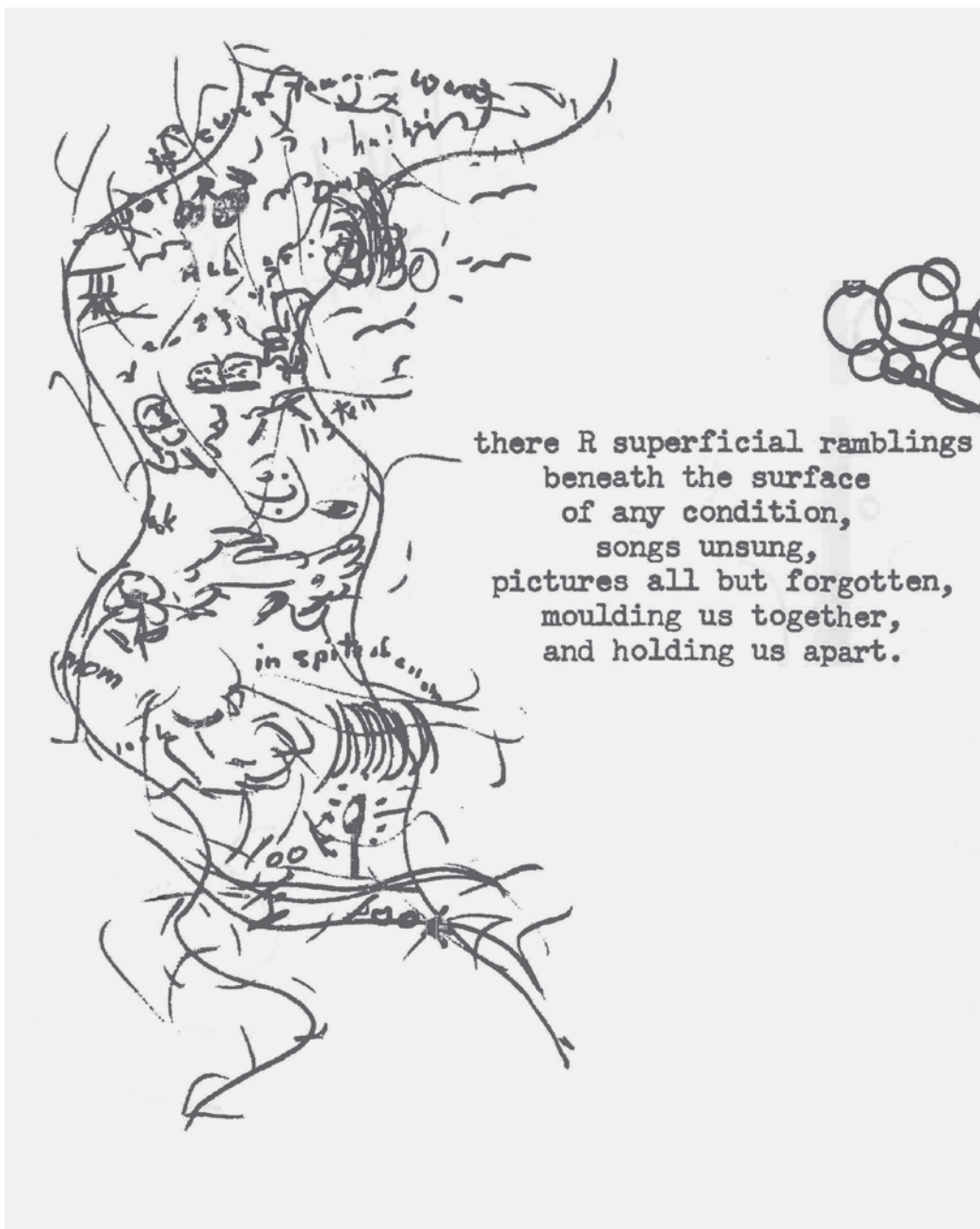
Untitled



ed say, but  
past  
that?  
only  
the di  
movement is

but there is more than this.  
let us look beyond....

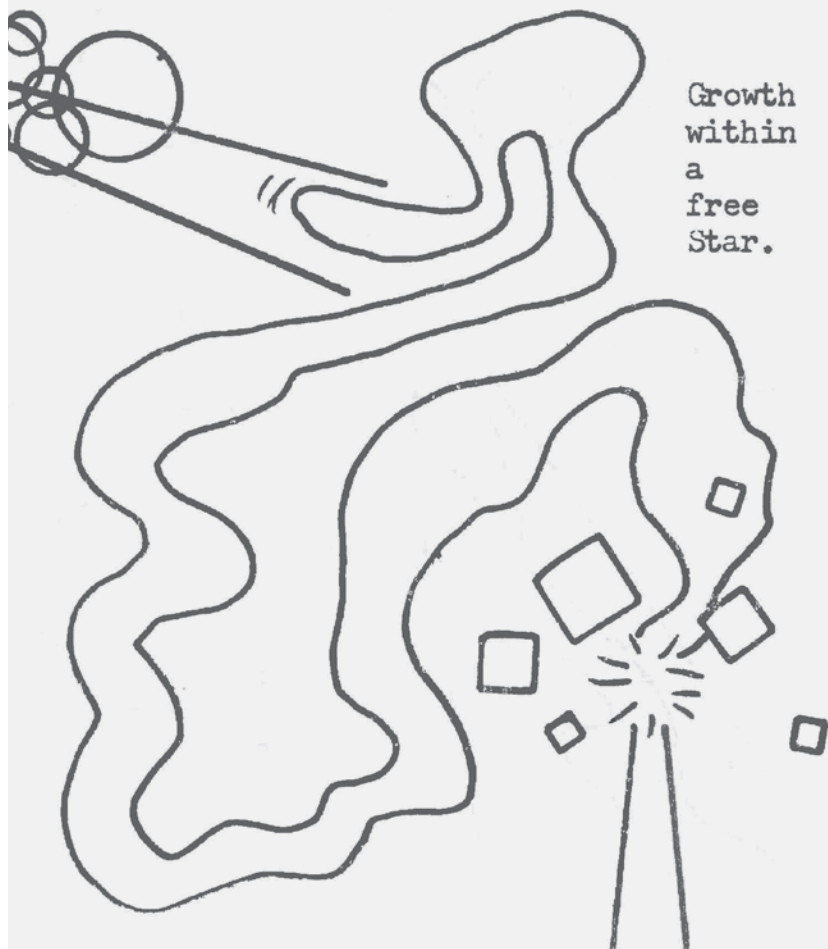


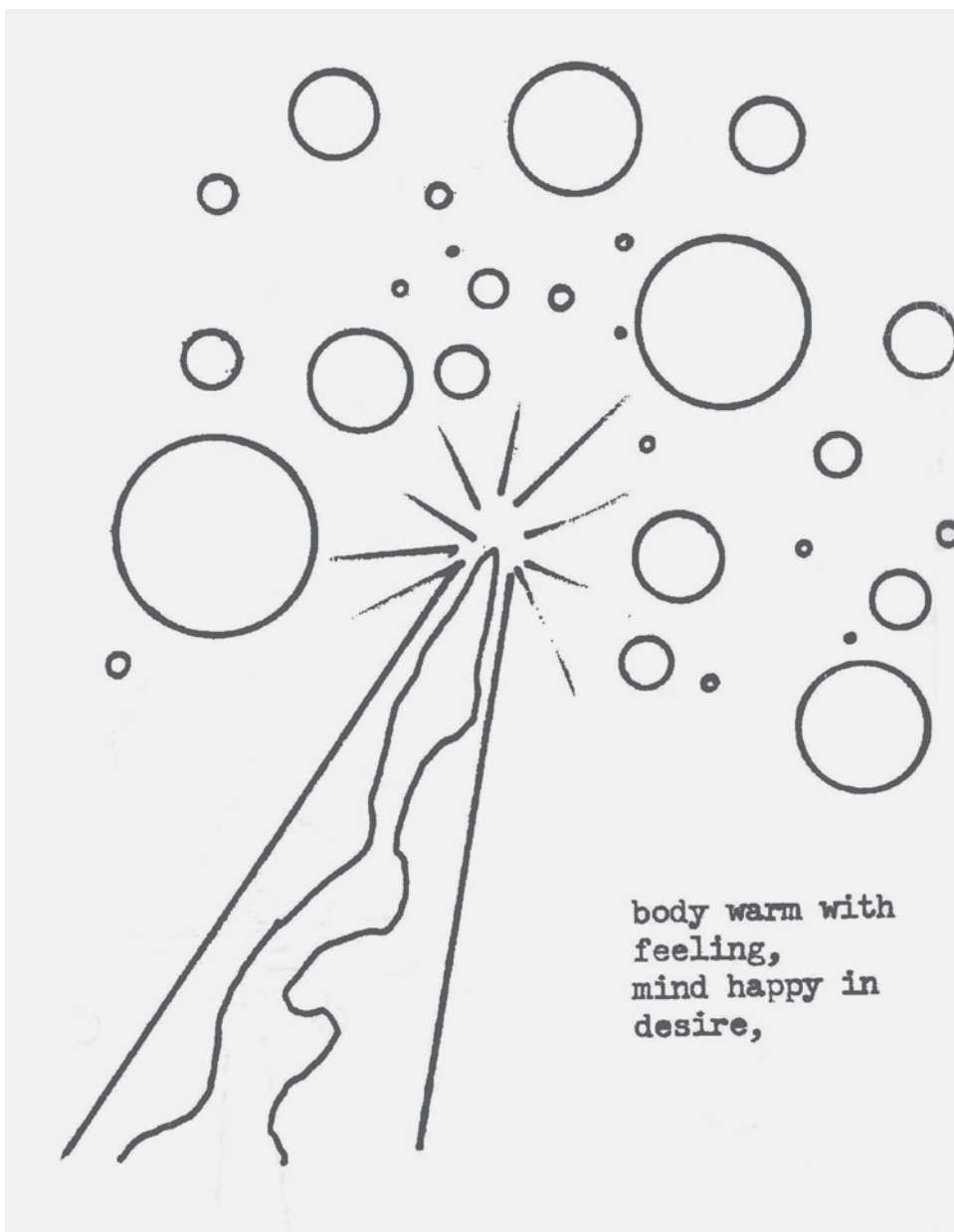


there R superficial ramblings  
beneath the surface  
of any condition,  
songs unsung,  
pictures all but forgotten,  
moulding us together,  
and holding us apart.

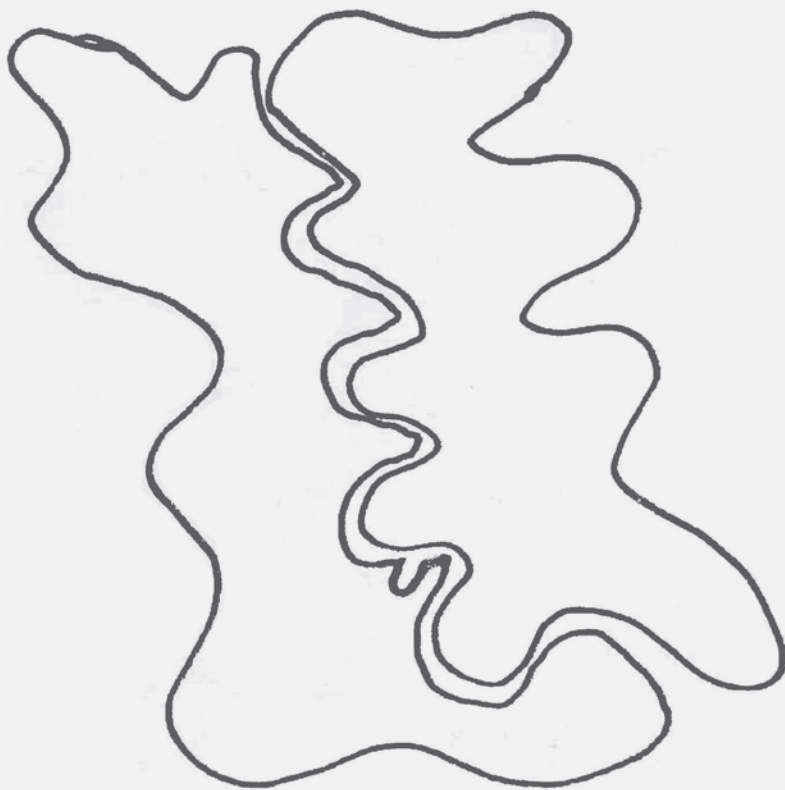


room,  
tho,  
for curiosity and thought.





body warm with  
feeling,  
mind happy in  
desire,



Continuing thru that....

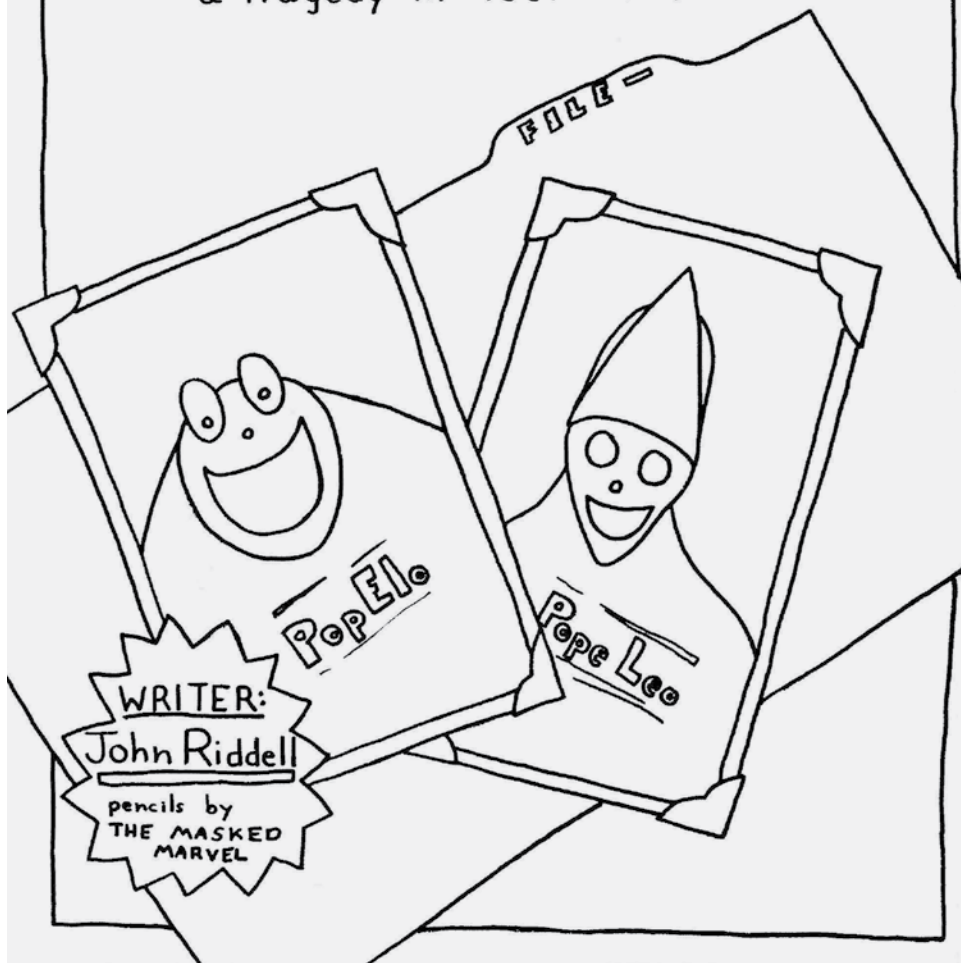


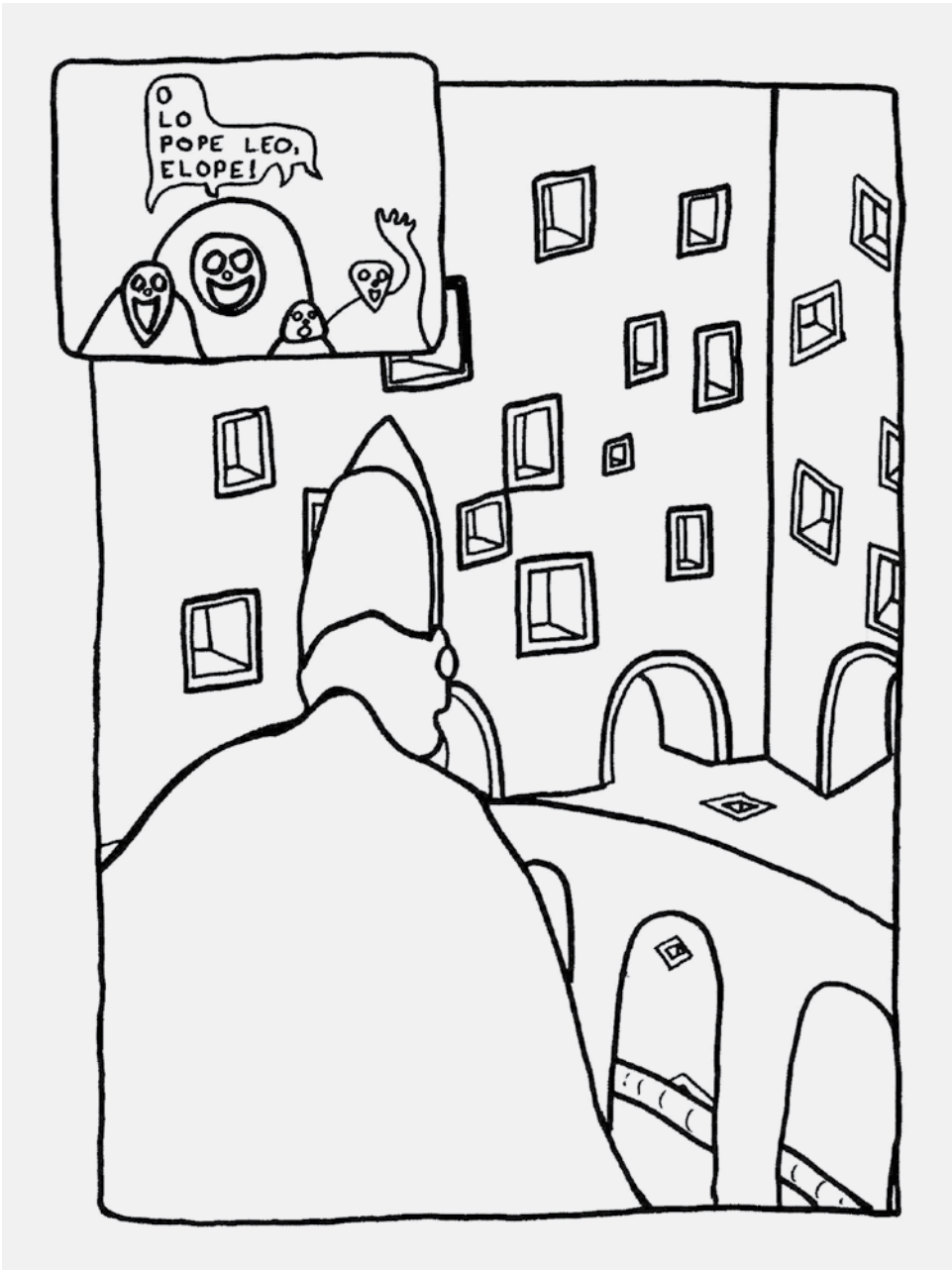


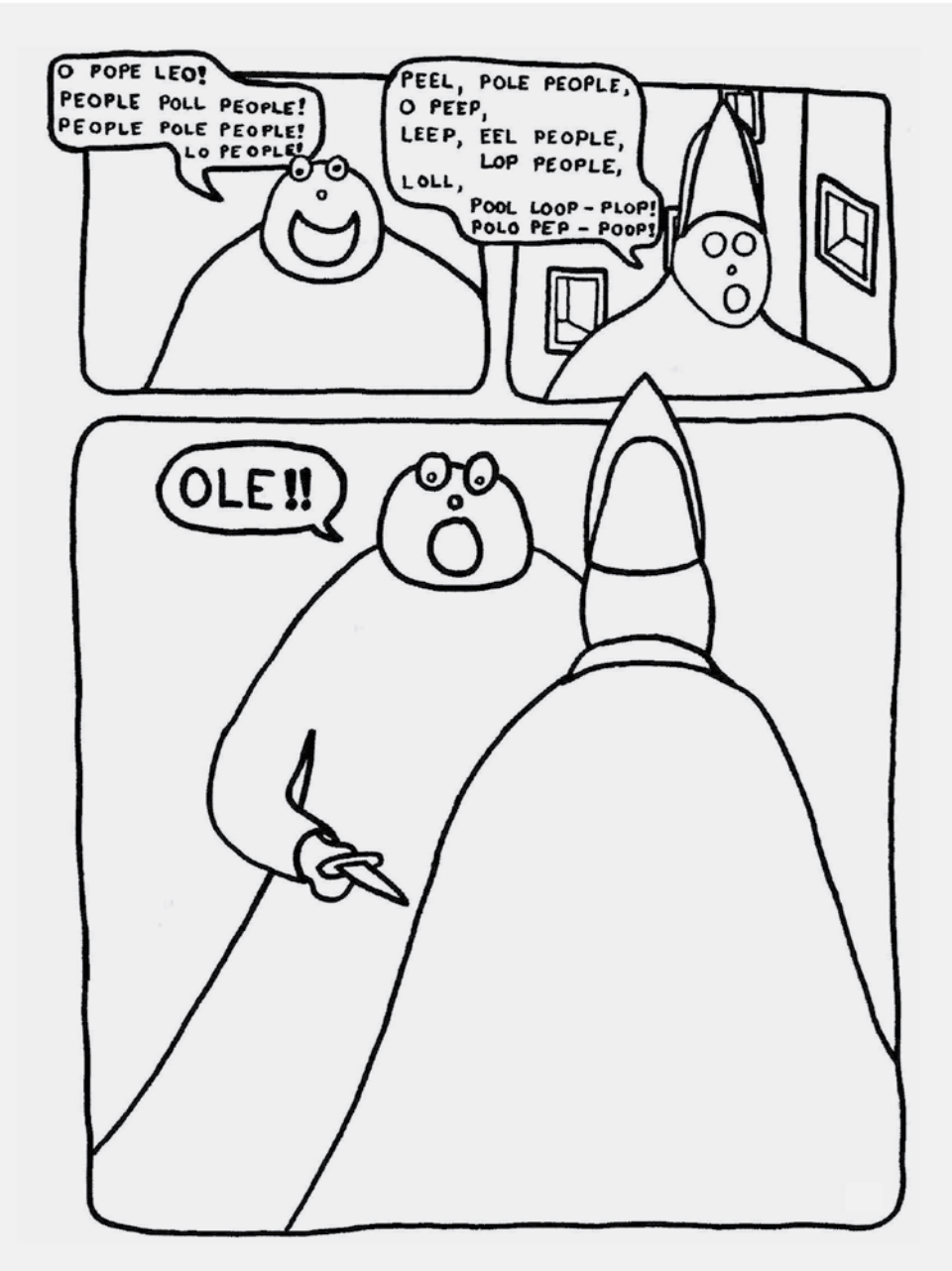
# Pope Leo: El Elope

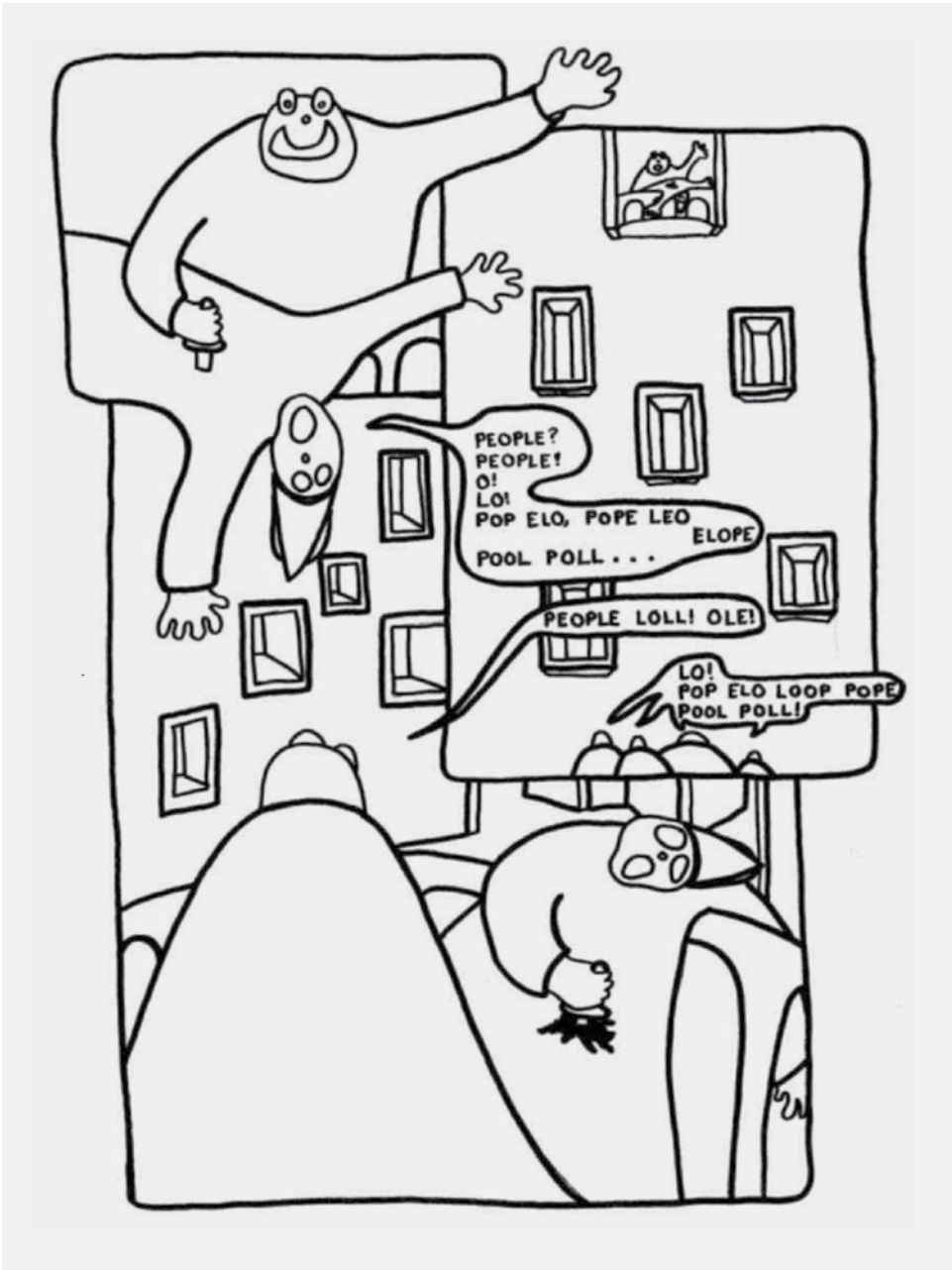
# POPE LEO: EIEIOPE

a tragedy in four letters

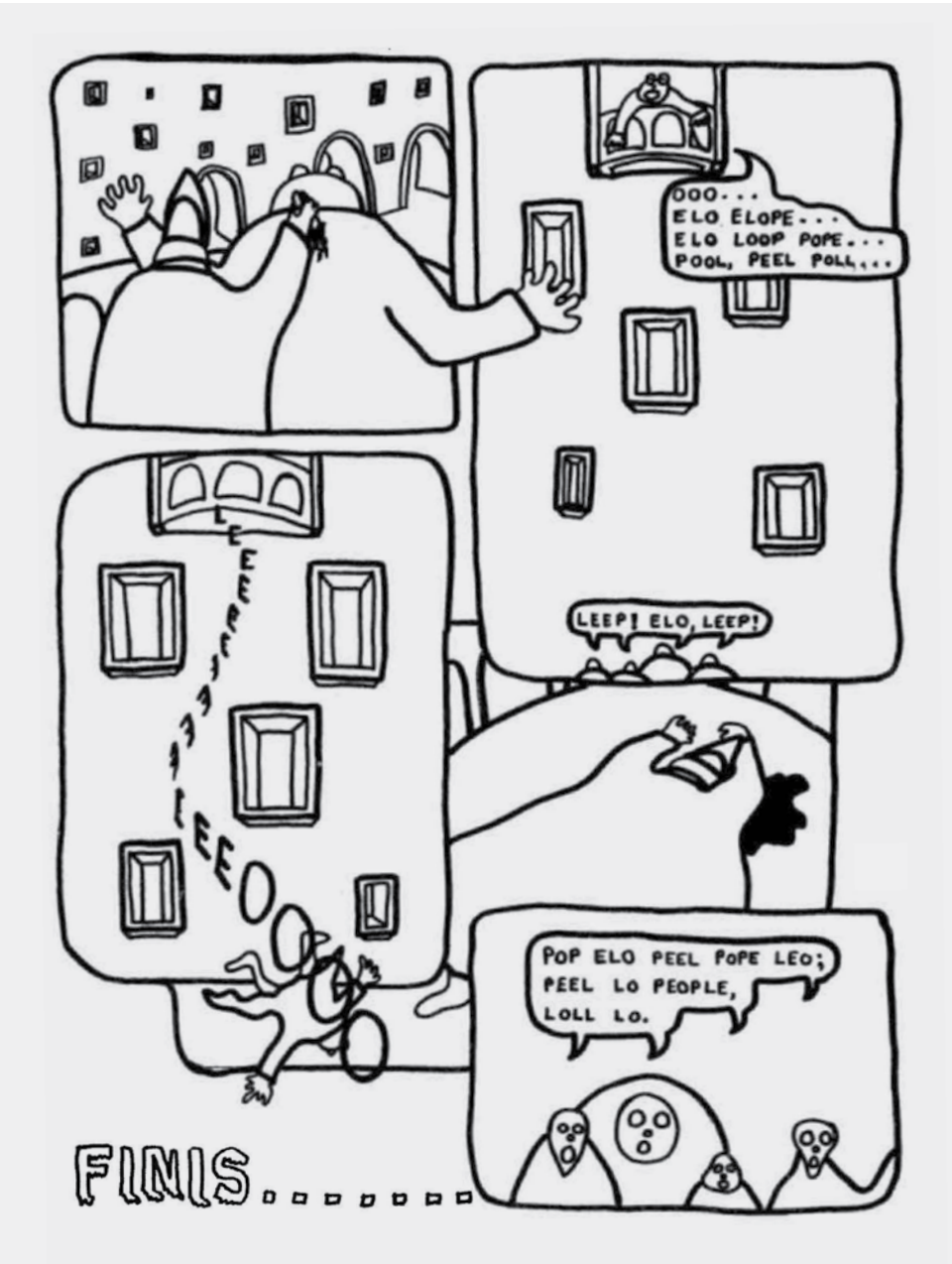












# Criss-Cross



## a) KREST

the only toothpaste  
with  
fluoridine,  
tested  
and found  
effective  
against cavities.

leading dental journals report:  
21%  
to  
49%  
fewer cavities  
with Krest,

in more than 13 years  
of independent  
of independent clinical  
of independent clinical tests

on  
adults  
and  
children

## b) FEEL REALLY CLEAN, REFRESHED!

.Positive deodorant action

.Mild, gentle lather

.No unsightly bathtub ring

d	b
e	e
o	a
d	z
o	I
r	P
a	y
n	b
t	a
	r

in

c)

V N Triple A

Natural healthy looking hair with just seconds of care  
is yours with V N Triple A. Lanolin-rich, concentrated  
VN Triple A penetrates each hair shaft, gives new life  
and lustre to dull dry hair, makes hair easy to comb  
and manage, even after shampoos. Not sticky or greasy

the

d)

water  
resistant  
K I T I B L A C K  
leather  
nourishing

e)

Vitamin A.....5000 int

vitamin D..... 500 int

Vitamin B<sup>1</sup>..... 3 mg

ONE  
A  
DAY  
MULTIPLE  
VITAMINS

Riboflavin..... 2.5 mg

Vitamin B<sup>6</sup>..... 1 mg

Vitamin C ..... 40 mg

Niacinamide.....20 mg

Vitamin B<sup>12</sup>.....3 mcg

morning,

INSERT COINS

Insert exact amount  
of  
nickles dimes quarters

PRESS BRAND DESIRED

And

All brands 40¢

(Minors forbidden to  
operate this machine)

he

"Well, what d'ya think Jim?"

"Tremendous! Picked 'er up last night, eh?"

"Yeah. I was gettin' a bit tired of the old stock. took  
every cent I had to get this baby but it's worth it. What  
a machine! It's a factory rated 425 h p 396 Chevy engine  
equipped with an Edelbrock X-C96 dualquad log manifold, &  
an isky 550 - 62 cam and kit; a gain of 71 hp at 6,500 RPM  
over stock, and greater operating range."

goes

to

T R A N S

HORSEPOWER=  $\frac{\text{PLAN}}{33,000}$

P O R T

work

P - mean effective pressure in lbs/sq"  
 L - length of stroke in "  
 A - piston area in sq "  
 N - number of cycles / min

# A T I U N

at

Sequence # 2: work (9AM - 5PM)

1

"Morning Jim."

"Morning Tom. Morning Dick. Morning Harry."

Dull smiles of recognition from co-workers. Jim noticed three thin steel-caged columns of punch cards waiting by his desk. Familiar red plug-tape hung in loose, twisted shavings over the edge.

"What do you think of her?"

"Well, she laughs in the right places."

2

nine,

EXTRA

coffee  
with sugar

SUGAR

coffee  
cream & sugar

coffee  
black

Press  
hold  
Buttons

tea

chocolate

EXTRA

coffee  
with cream

CREAM

Animal	Love
Books	Male
Communication	Nature
Drive	Observations
Explanation	Politics
	Quantity
Female	Revolution
Genealogy	Sex
History	Time
Imagination	Universe
Journalism	Videotape
Killing	Want

X : criss-cross (disorientation; call program consultant)

Z : zig-zag (redistribute)

Gets

SHEET # 3,725

-(C)- -(P)- -(R)-

Specify: American Revolution

Required by: University of Toronto Library, Main

All information

Basic information

Particular information

(IBM digital computerex I&WR (Instantaneous Key Word Response) series 780(a)3, pre-programmed. Cardboard cards, pink, rectangular, chipped at the right-hand corner: (1) key-punch errors: if any, tape, reverse card and re-enter

(2) send output to decoding for final processing)

home

SHEET # 3,726

-(J)- -(C)- -( )-

Specify: in Canada

Required by: J. J. Sissons, Dept. Public Affairs,  
Ottawa 13, Canada.

All information

Basic information

Particular information



"Jim, there's another tray in run-off."

"Be right there Marj."

at

And

so awn

through

the

days,

weeks,

months...

five-thirty,

"'Night Jim."

"'Night Tom. 'Night Dick. 'Night Harry."

Sequence # 3: post-work (5PM - 12PM)

s u b w a y		
2 2 9 3 3 8 8 7 2		Takes
2	2	
9	TORONTO	9
3	TRANSIT	3
3	AUTHORITY	3
8		8
8	16 2/3¢	8
7		7
2 2 9 3 3 8 8 7 2		the

t o k e n		
P A S S E N G E R S		same
must deposit own fare		
O P E R A T O R		
forbidden to do so		train

008202		f	
up	down	a t	
		r o	
60 High Park	00	e	every
50 Lansdowne	10		E
40 Bathurst	20	p z	
30 Yonge	30	a o	
20 Broadview	40	i n	
00 Danforth	60	d e	time,

The operator of this vehicle has been carefully selected and trained for his duties. He is required to comply with the law & to operate his vehicle with due regard to the comfort and safety of his passengers and other users of the road.

				-Information Complex Center
	Bank of Montreal-	C		
				-Barber shop
	Dominion-			
				-Ed's Variety
	Jewellers-	O		
				-Woolworths
B	A	T	H	U
				R
				S
				T
	Watons-	L		
				-International Business Machines
	Hudson's Furniture-			
				-Textiles
	Cadet Cleaners-	L		
S	P	A	D	I
				N
				A
				-Esso
	Restaraunt-			
		E		
	Remo's-			
				-College Appliances
B			A	Y
	Rack & Cue Billiards-	G		
				-Book Cellar
	Record Bar-			
		E		
	Variety-			-Teepee Tavern
Y	O	N	G	E

B		L
R		A
E		B
W	LABATT'S	A
E		T
R		T
S		'
	india	3
S		
I		C
N	IPA	F
C		
E		C
	pale ale	A
1		N
8		A
2		D
8		A

3

INSERT COINS

Insert exact amount  
of  
nickles dimes quarters

PRESS BRAND DESIRED

All brands 40¢

(Minors forbidden to  
operate this machine)

4

- 5 Choice: (a) go to hockey game?  
(b) take girl freind to a movie?  
(c) watch T.V.?  
(d) go to the pub with "the guys"?

-(Z)- -(Z)- -(Z)-

6 No Choice: (a) pay rent  
(b) eat  
(c) sleep a little  
(d) worry about ??

- (T)- - (U)- - (E)-

ie, rerun:

- (T)- - (U)- - (X)-  
CRISS  
CROSS

rerun  
NOT ACCEPTABLE

And he's OOOOOO so good,  
And he's OOOOOO so fine,  
And he's OOOOOO so healthy  
In his body and his mind:

The well respected man-about-town  
Doin' the best things

sooC

con

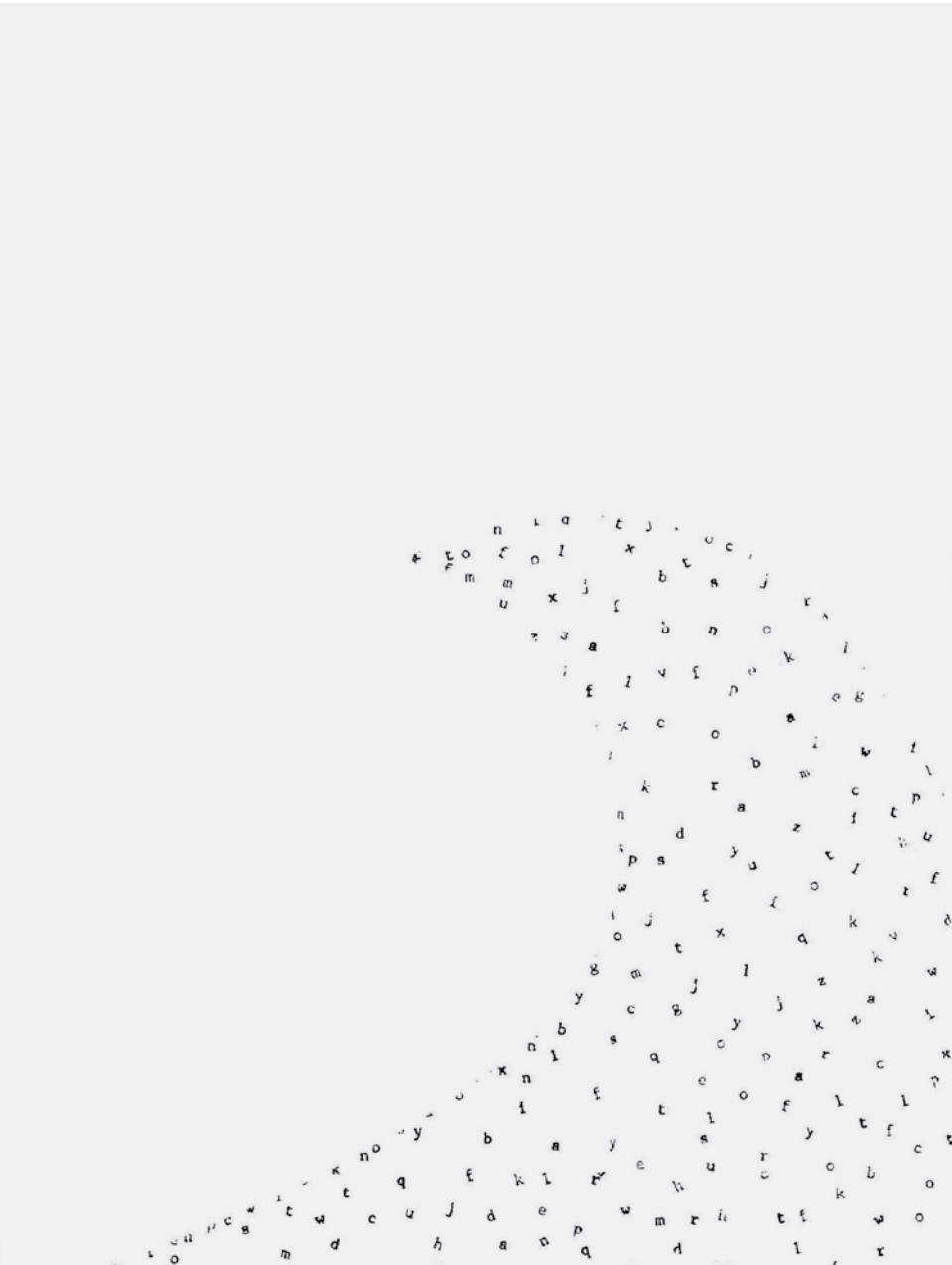
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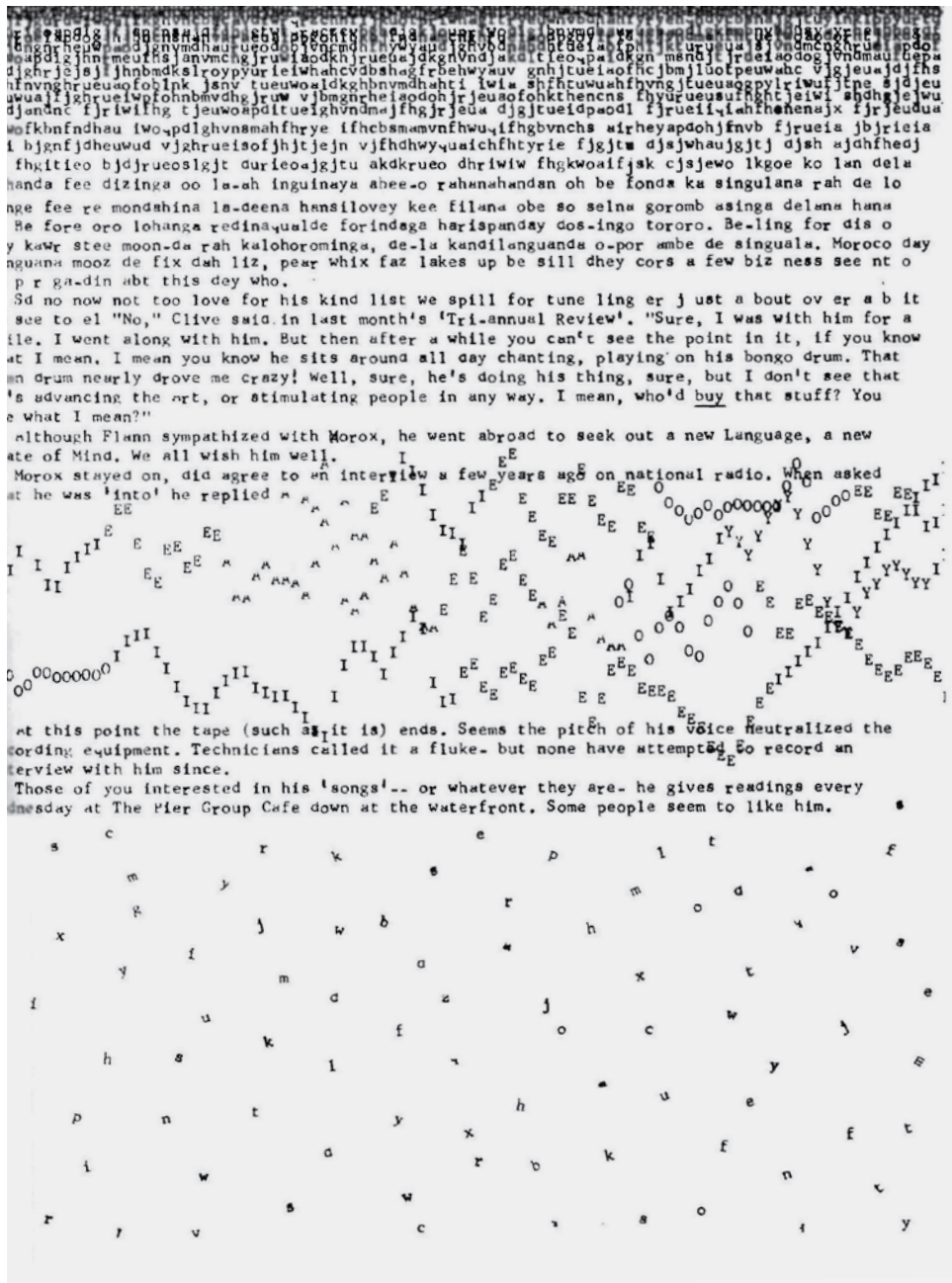
morox

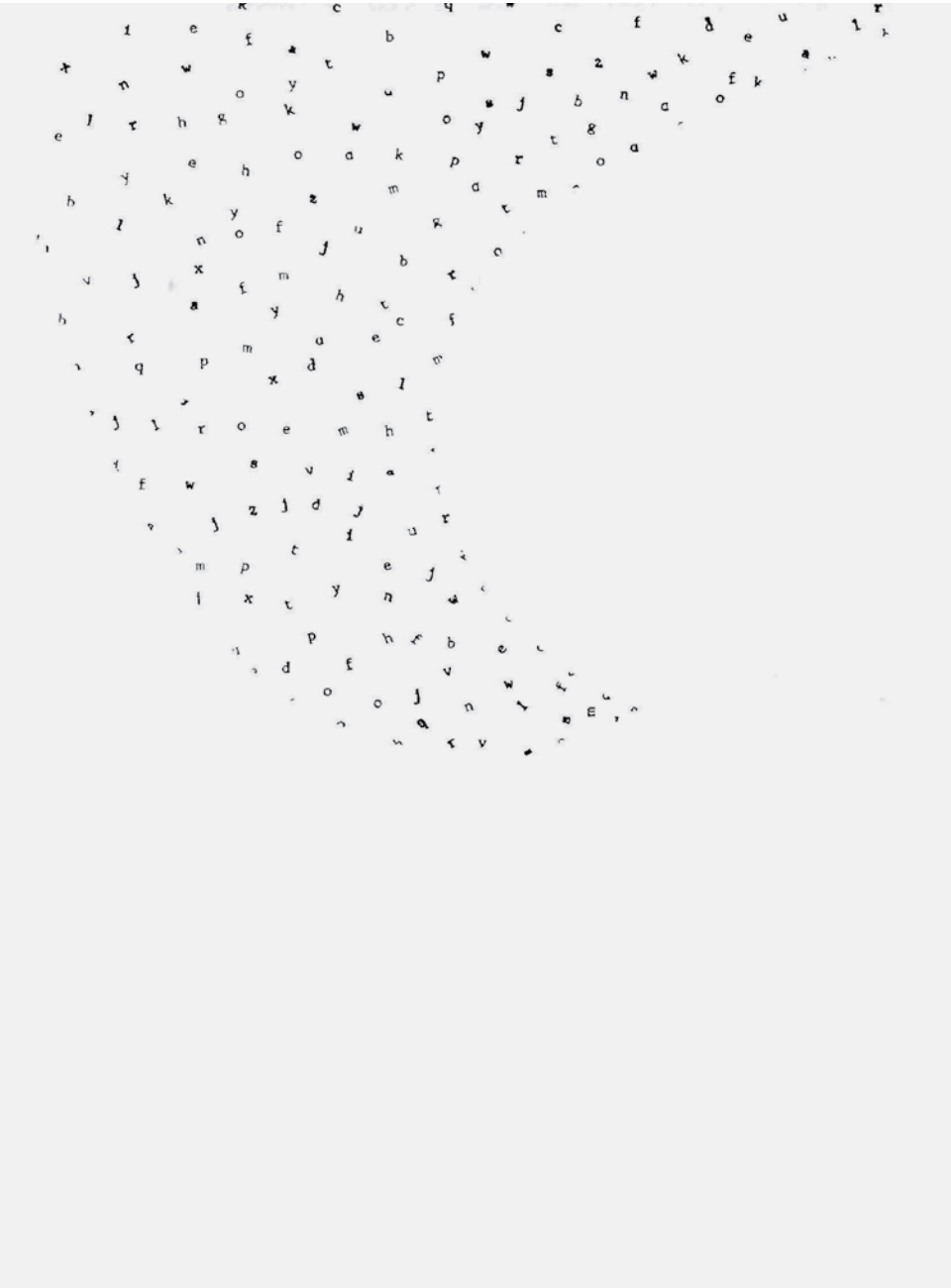


d n k h e z h w i  
 s o k h e z h w i  
 j l d f r j f f a y l  
 v y l r t u n g f l  
 i q v n x n j h v m y  
 w v c w k v k l  
 r d j x c e p e h v  
 w f h a b f a o n  
 r u t r w d u b r d  
 l b c a g e l z f a c  
 r q u o s a p l n e e f a  
 o w d l s a o a r l n e e f a  
 b j a o t d a c o s p k o o p r  
 o n d n a a i a t n n h d h a o o a e a s r s e k k o o p r  
 r n n d a m a m l l h d d h h h e e e e n n n a a a a a o d d n  
 r a a d d m l l h h e e e e e n n n a a a a a o d d n  
 o o n n n n n a a a a a l l a a a a m m k d e l o o o n n n d a a p k a l a r r r r r d f e e e e f f f f f f s s s t s s t t t t a a w a  
 m.lix -a ma di-la linga l o ra ba re a r e n d a o h ra bo o l r e t s a t e e e r s s a k o c m m m r r r r  
 t u l e a n - n a l i n d a k a a f i n d a l a w e n i d o c o r e b e z n a o z z e n e z e d o p c r o k g g g m n r o l t o a b e n  
 a b e i n a c i n t a l a r a d o l e k a p a r e n d o l o z e b i s a m i d a r i z e k e y p o o n d a r a t i n g l e r e b i z f a r  
 a n d r e m a t h e r p a k a y l e e o m e n a s d a y r a s - d e r f o r m d a k e y b u i l t s t i l l i s d e r m o o n a h s o o n  
 r e a r i m b a d a y r h e r e n o w w e b y g o i n g d e d e a h a h o h a y e y e a s d o v e r y s o m u c h g o o d l a d i e s  
 a n d g e n t l e m e n a f t e r n o o n . L e t u s b e g i n . F r o m o u r p r i o r c o n s i d e r a t i o n s w e s e e t h a t , a l t h o u g h  
 t h e r e i s m u c h t a l k a b o u t t h e p r e - r e f l e c t i v e c o g i t o a s i t w a s , i s , o r o u g h t t o b e , t h e q u e s t i o n  
 w h e t h e r i t r e m a i n s a s t o w h e t h e r o r n o t a f o r - i t s e l f - t h a t d y n a m i c , o n - g o i n g e n t i t y t o t a l l y c o n -  
 s e n s e d t o e n g a g e m e n t i n i t s ' f r e e ' p r o j e c t - c a n f i n d h a p p i n e s s .  
 I n d e e d , i t i s o b v i o u s t o a n y m a n t h a t o p t i m a l e n v i r o n m e n t a l s e l e c t i o n h a s y e t t o b e c o m e  
 f u l l y c o n s c i o u s t o t h e r a c e , y e t ( w e c o n s i d e r ) s i g n s a r e b e g i n n i n g t o e m e r g e : s i g n s c u r r e n t l y  
 u n d e r e x a m i n a t i o n i n t h i s s e r i e s . A l b e i t b e g a n o p t i m i s t i c a l l y e n o u g h , s o m a n y c o n t e m p o r a r y  
 p r o j e c t s f a i l : t h e f o r - i t s e l f , a s o b j e c t - i n - t h e - w o r l d , r e m a i n s c o n t i n u a l l y s u b j e c t - e d t o e v e n t s  
 c o n s t a n t l y w a s h e d i n t h e a u r a o f - T h e O t h e r , i n e x t r i c a b l y i n v o l v e d i n t h e w i d e a n d n e c e s s a r y  
 c o u r s e o f h u m a n a f f a i r s . I t i s T h e O t h e r ( s ) w h o p o p u l a t e t h e i m m e d i a t e p s y c h i c a l e n v i r o n m e n t ,  
 a n d s t e p t o t h e f o r e a s t h e m o s t i m p o r t a n t c a t a l y s t n e c e s s a r y / s u f f i c i e n t t o a c t u a l i z e a n y  
 e v e n ( h u m a n ) p o t e n t i a l .  
 H e r e w e a p p r o a c h ' t h e s e c r e t ' w h i c h l a y a t t h e c o r e o f m o d e r n a n g u i s h . T o a t t e m p t t o d e f i n e  
 t h e e x i s t e n c e b y d e f i n i t i o n c o n f i n e s ; l i n g u i s t i c a p p l i c a b i l i t y i n v i t e s t h e o s s i f i c a t i o n o f  
 t h e s p i r i t , r e m o v e s i t f r o m t h e s p h e r e o f t h e p h y s i c a l , t r a n s m u t e s i t s p o t e n t i a l t o m e t a p h o r : a l w a y s  
 e n d i n g s o m e w h e r e , y e t n e v e r a b l e t o t o u c h d o w n a n y w h e r e ; i n c o n s t a n t m o t i o n , y e t f o r e v e r  
 e n d i n g a t - T h e D o o r . R a t h e r t h a n i n d u l g e o u r s e l v e s i n t h i s m a n n e r , l a d i e s a n d g e n t l e m e n , l e t



[illegible]





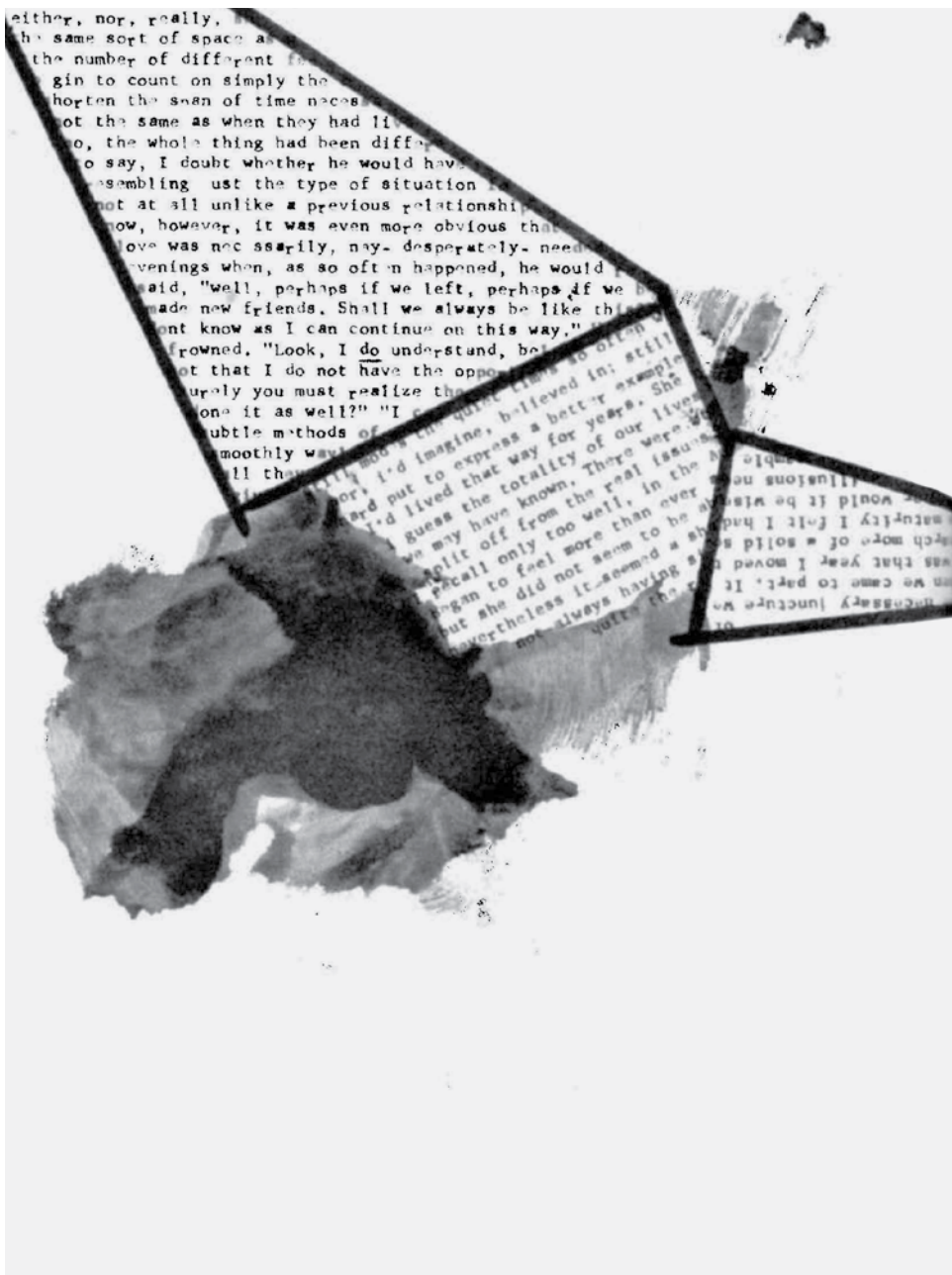
à deux















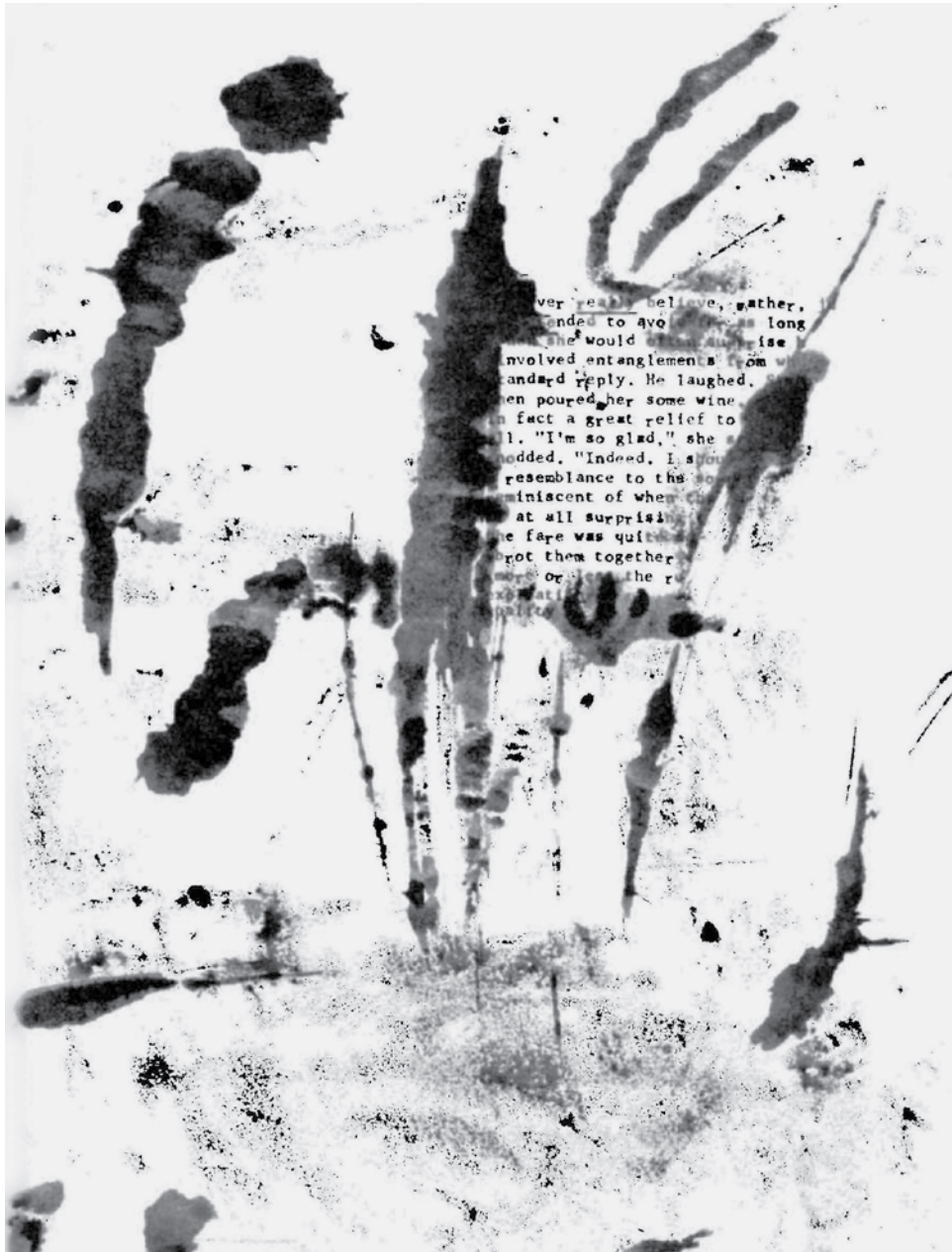
...the same way as  
when he first met her,  
mess of youth & vigour  
in years. Why had she  
test bit of information  
his way, or found yet and  
her party had not been the  
ly experienced later on,  
ed the room. "Who is that?"  
asked Corsey. "Katherine?"  
mining operator, in that  
time now she has been hope  
No, not really." Still, it  
mately there was little reason  
to offer. "Drink?" he asked  
d. Ha ha, no, no, not at all.  
Might you say about it the  
red." "Yes," he said. "Mark  
It had started there, but  
mer exceeding the limits of  
special kind of way. No,  
mely alive sense of humour.  
Shortly thereafter they were  
ided it for some time. Why  
w there might be ghosts like  
en, that summer, the decid  
sably warm evening, a wa  
ling, tossed upon the shore.

they had their  
sided on France for the  
first visit to Spain. Durin  
of some very interesting chaps  
that he himself that it was not  
fulfilling a lifetime  
that on their return  
of some chaps were a reason  
to longer afford the opportunity to  
some considerable amount why  
exactly that chaps of our on  
least the form of energy offered  
for the best. She smiled, he  
looked for to the opportunity  
that same he had offered  
less the advantage of  
at all an inhibiting  
other. A touch.





ance of their return. Ah no, they were both young as yet; true, mistakes had been made, & their own way in a world of possibilities. While Mark had been gone she had found that her doubt of it: it was time to try again- no, things simply did not look that bleak; au contraire months quite relaxing: weekends at the beach, the occasional evening out, & it was during that began to think of having children. "It does seem as tho the thesis will work out," he said, "my following my future seems somewhat secure, at least until the question of tenure arises, & by then all should be well." She thought it rather humorous, however, that he should say that all on the occasion in question. & why should she? Why, it was only now, now that he had seen. Moreover, that was all past now. No, the future held sufficient challenges for them, & they did not feel any want for some time. It is often odd, is it not, how relationships evolve? Even a chance meeting at a party (you recall?) one evening at Correy's. & now we see that compatico, that sense of elan vital so necessary to all, & so often neglected, we find in the parcel of all this is the fact of opportunity offered, advantage taken; the true joy of the first few moments there was an easiness between them. Not really the sort of thing one would expect of life wasted walking in circles, truly, & as if a man were lost in a forest, a chance meeting should well have found to deal with one's own life. For himself, he had often spent his days, dedicated thru his early twenties to a career, & was unable to settle down anywhere for his tastes, or places to go. He returned to the city thereafter. By the time he was thru the day at a clothing store, & the evening (often particularly stimulating) attended to the facts of the day just a bit, he had found that he could not, at first, find an apartment that had always led a sheltered life. He had to be able to perform properly, to be at the same as she would have. The decision was not entirely, often, whether it was better to just have left the matter to her indifferent eyes of a man who had really tested, her mother had said, even if she had, would the result have been a word: low key. When she had found an interest in music, & this is a matter of interest, to be sure; still, she had a sense of appreciation which she had quite specifically to the music. It was not to be taken lightly. The feeling which rested inside her, & which she could not afford to relinquish this last interim, days passed quite slowly, nothing of particular import occurred. Indeed, had the likely things would have gone along in the same manner, gradually lessening in effect as the least of which could have occurred. Why was she being this way? A difficult question, and the fundamental pull in these involvements to be far too complex (& heavily guarded): the same language. But their talks with one another, their subsequent commitment to a mutual path of them well feeling that these questions-- the debris of the past, had in effect been dealt had been done. They saw, for example, how so many couples feed upon one another in the neglect of necessary tasks, self-maintenance, mutual (familiar) considerations. Their creative drives in peoples lives became, at best, altered; at worst, self-destructive. It was a special case of the moment, & it had been very close for them as well. Industrial organization see to the obvious shift of priorities needed to heal these & like problems. There is a lesson to examine the future in the potentials of the present, rather than re-enact mistakes of the past, rendering the entire context inadequate to the tasks at hand. But we digress. To have these ingredients: the question of engagement remained (tho it did not appear to, why should it? & they had certainly become aware of this. Not, of course, without the help of a part of that future, for them, was children. Often now, whenever they went on a picnic, the uppermost attraction in their minds. Surely it was a part of things between them, a fulfilling the process already begun. Mark had one more year as assistant professor in literature, & then he would move west, closer to Katherine's home. At first they anticipated this would be a problem, strongly enough about it, it really would not interfere with the course of their lives. Now, however, it was the energy which now burst forth between them, which they could no longer contain their things, conducting their affairs in a newer, more interesting way than either of them had. Much stronger in the handling of things than he ever had, & she was quite surprised by the way she felt the necessity to play the passive role she had so long been accustomed to. This clearly made life more interesting. Indeed, how can one possibly aspire to parenthood without a sense of existence compatico with loneliness (& more often than not) a sense of overindulgence, both had lived them: perhaps it was for that reason they understood one another so well. There are always examples to be given, but the quality of personal input tends to vary proportionally to the direction of those involved. True, Mark was satisfied with the professorship, but Katherine had no intention of vegetating at home. A child, yes. But she knew there had to be an

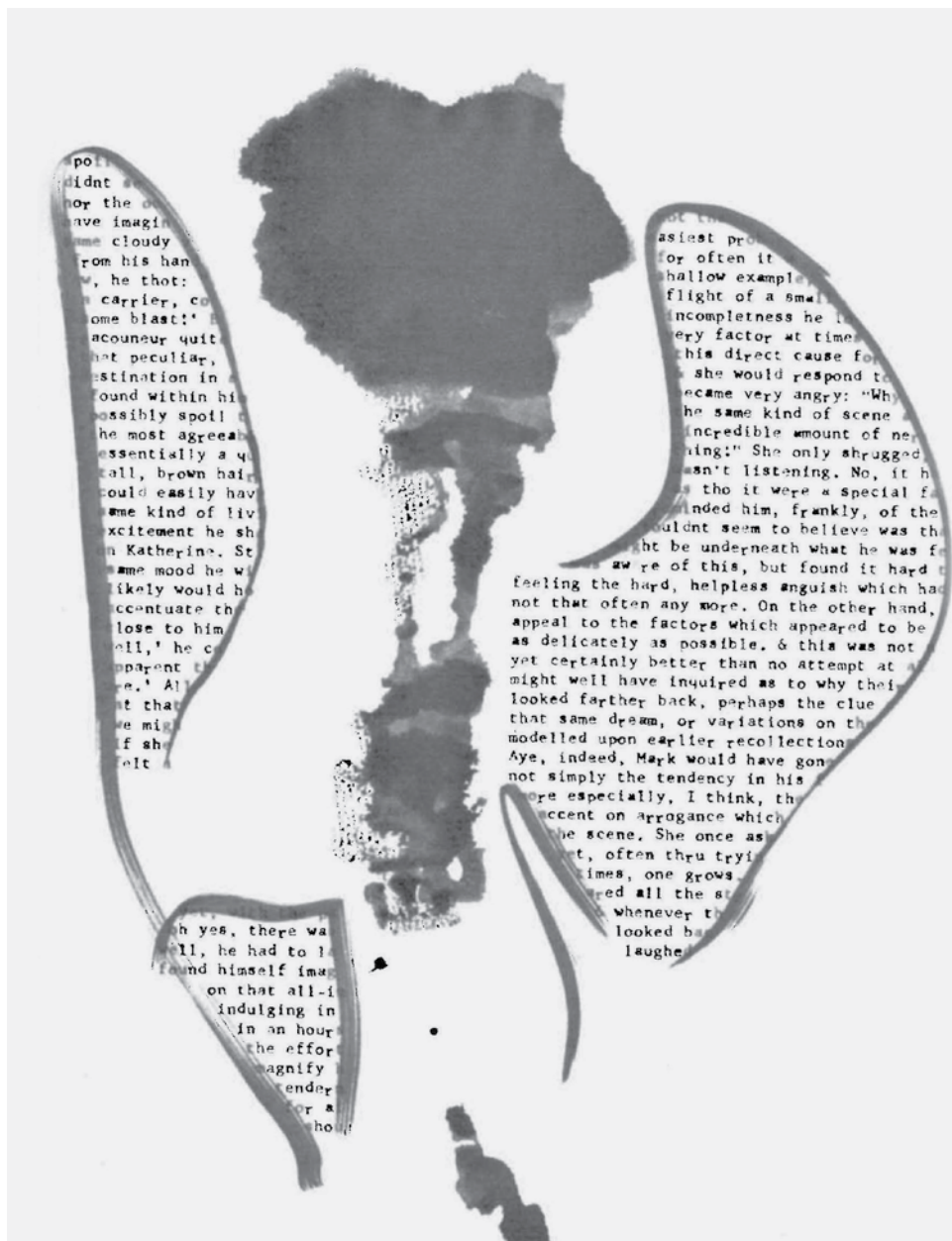


ever really believe, rather, I  
tended to avoid as long  
as she would discuss the  
involved entanglements from w  
standard reply. He laughed,  
then poured her some wine.  
In fact a great relief to  
all. "I'm so glad," she  
nodded. "Indeed, I saw  
resemblance to the son  
reminiscent of when Ch  
at all surprising  
the fare was quite  
got them together  
more or less the re  
explanation  
quality



inally decided on an assignment in the east end of town; spacious enough, all the initial stages were difficult, particularly considering the organization got thru in the wings. The fundamental problem was one of establishing economy be dismissed as trivial. The pressure of this situation finally reached "should it?" It remained a strain, heavy on the heart, for several months. Finally the Aargon Corporation would assign him for an assignment in the southeast himself, while he was gone, Kasper thought it might be best all round if she likely not the end. He might have chosen, tho it could have caused a bet

Overcast day when they drove to the airport. Phone me w as that. I believe, that they found more than ever that sed her with the plane take off. Perhaps it seemed unbearably lonely to her for the first few days. Mark kind of caring we all need. She decided to apply for the job at ty where Mark would be working on his return. She found a new fr st, a co-worker. She thought, "Right. Well, reassess th



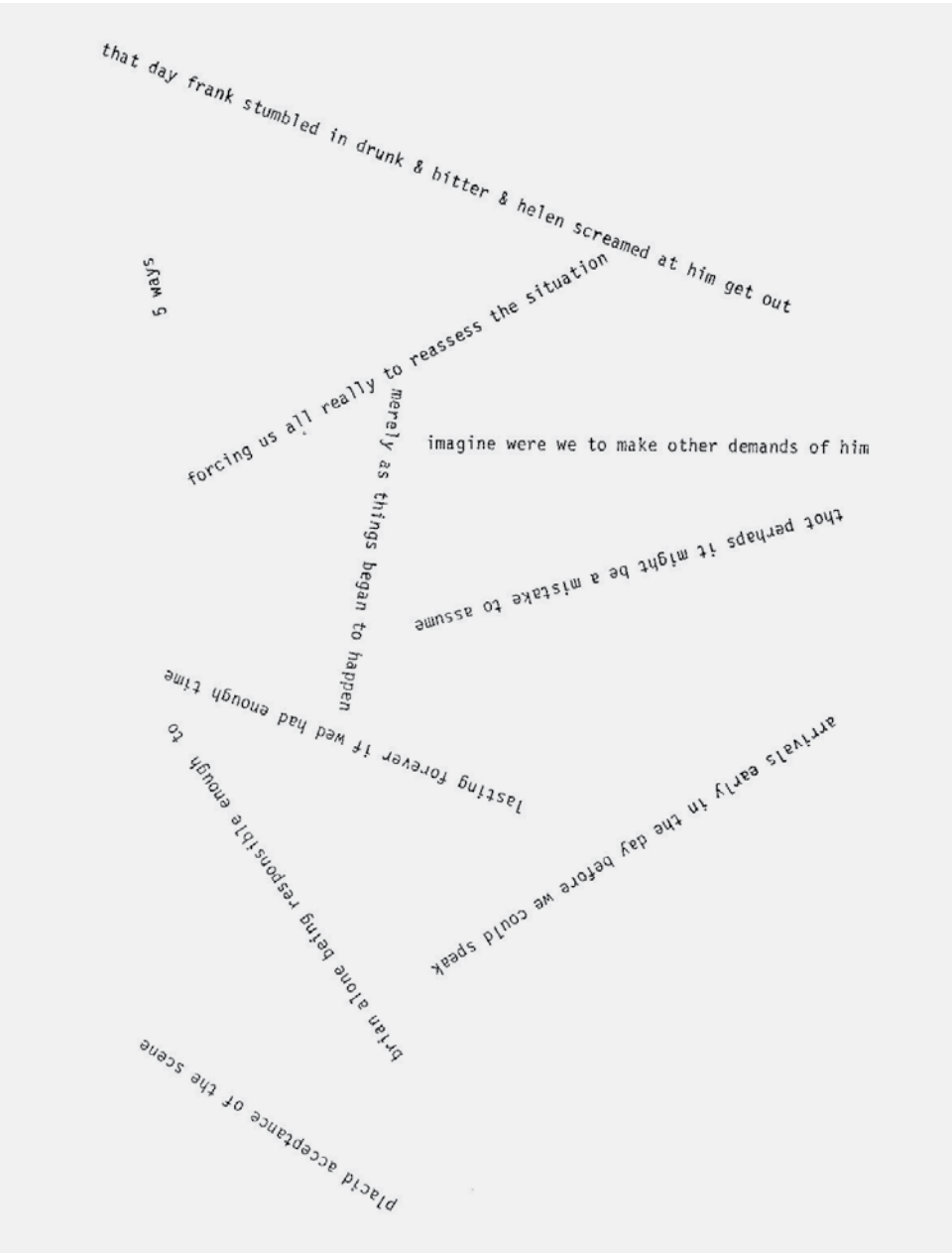
spoil  
didn't see  
nor the o  
have imagin  
same cloudy  
from his han  
w, he thot:  
a carrier, co  
ome blast:  
acounsur quit  
not peculiar,  
estination in  
found within his  
possibly spoil  
he most agreea  
essentially a q  
tall, brown hair  
could easily hav  
same kind of liv  
excitement he sh  
n Katherine. St  
same mood he w  
likely would h  
accentuate th  
close to him  
well,' he c  
apparent th  
en.' All  
at that  
we mig  
if she  
felt

not the  
asiest pro  
for often it  
shallow exampl  
flight of a small  
incompleteness he  
very factor at time  
his direct cause for  
she would respond to  
became very angry: "Why  
he same kind of scene  
incredible amount of ne  
ning;" She only shrugged  
asn't listening. No, it h  
as tho it were a special fa  
ounded him, frankly, of the  
ouldnt seem to believe was th  
ight be underneath what he was f  
were of this, but found it hard  
feeling the hard, helpless anguish which had  
not that often any more. On the other hand,  
appeal to the factors which appeared to be  
as delicately as possible, & this was not  
yet certainly better than no attempt at  
might well have inquired as to why they  
looked farther back, perhaps the clue  
that same dream, or variations on the  
modelled upon earlier recollection  
Aye, indeed, Mark would have gone  
not simply the tendency in his  
ore especially, I think, th  
accent on arrogance which  
he scene. She once as  
et, often thru tryi  
times, one grows  
ered all the st  
whenever th  
looked ba  
laughed

oh yes, there wa  
ell, he had to l  
found himself ima  
on that all-i  
indulging in  
in an hour  
the effort  
magnify  
ender  
or a  
shou

5 ways







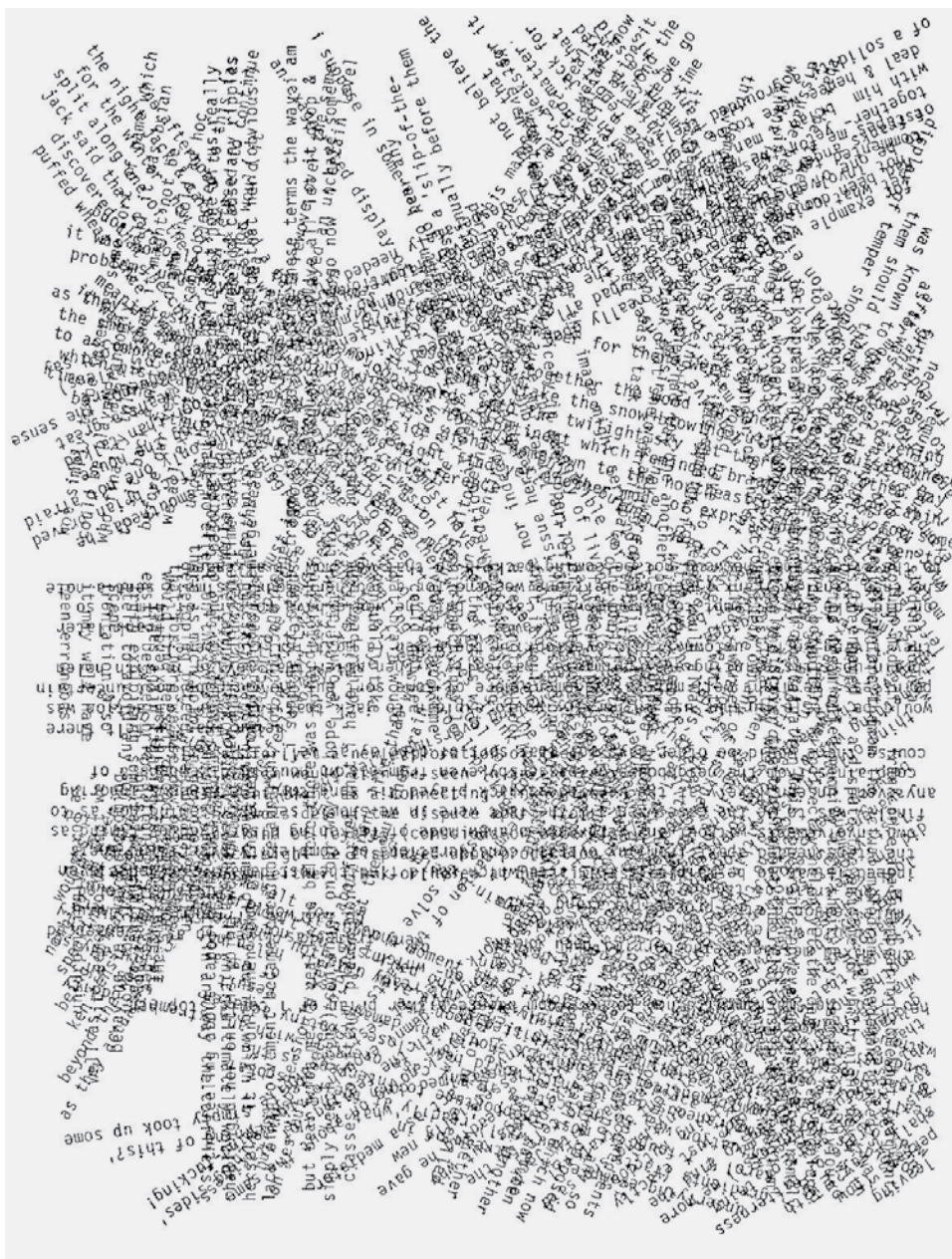


gone forever were the days of complaining with the  
conveniently from the sky & into our laps providing  
each of us a guiding force in our poetry magazine  
nor could we have seemed less fulfilling  
have participated in one way or another  
always been a challenge to project our  
initial idea for it  
so many of us have not yet learned the  
it as frank finally (thank god!)  
the accomplishments  
of us to have  
that opening up tending  
the bond which we had made  
act as a strength  
work outward  
coming from  
work yet it seems  
that work  
helen  
the no directly  
as the same  
just  
the work had been done  
wondered for any  
action of sifting  
each of us with the  
drawings & essays  
in palovall  
the basis of  
with a sense of  
leave then as it would have been for any  
force between us  
further solidarity  
waiting for some great answer/leader  
sort of progress lay in work outside the city  
trite phrase perhaps certainly you not  
numerous streets  
contributed  
as the man  
really is  
helen  
the no directly  
as the same  
just  
the work had been done  
wondered for any  
action of sifting  
each of us with the  
drawings & essays  
in palovall  
the basis of  
with a sense of  
leave then as it would have been for any













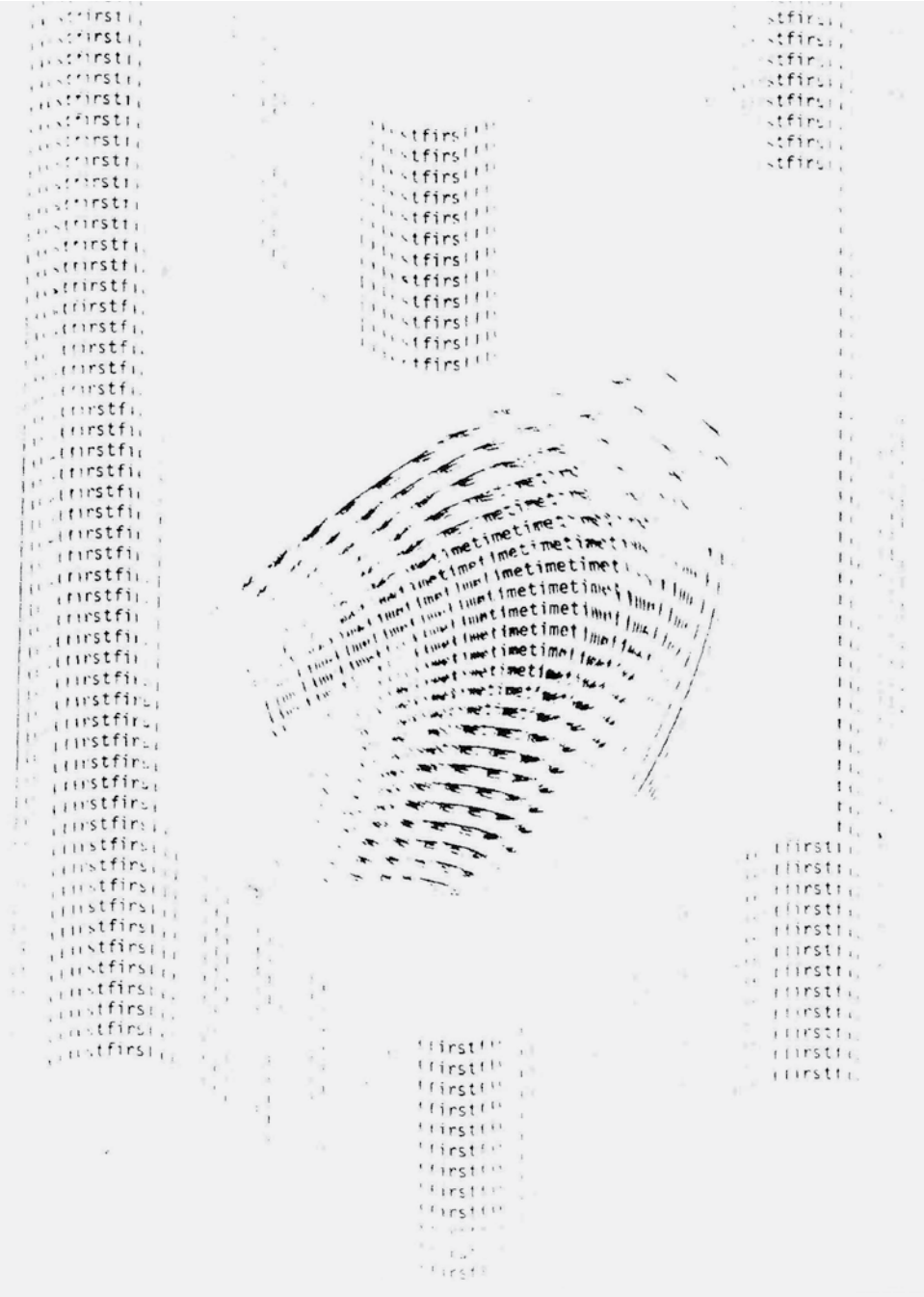




placid / special







[illegible]



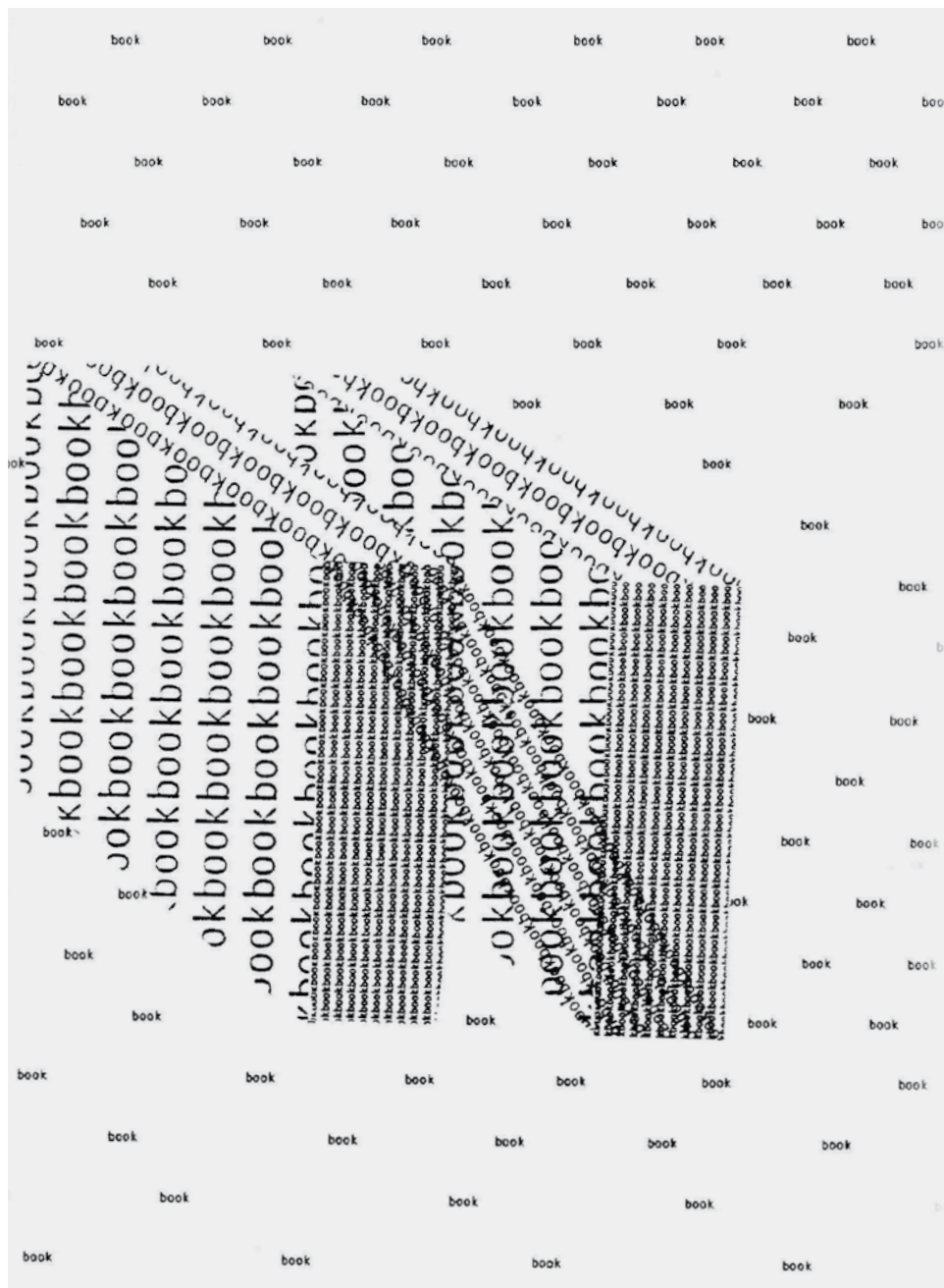






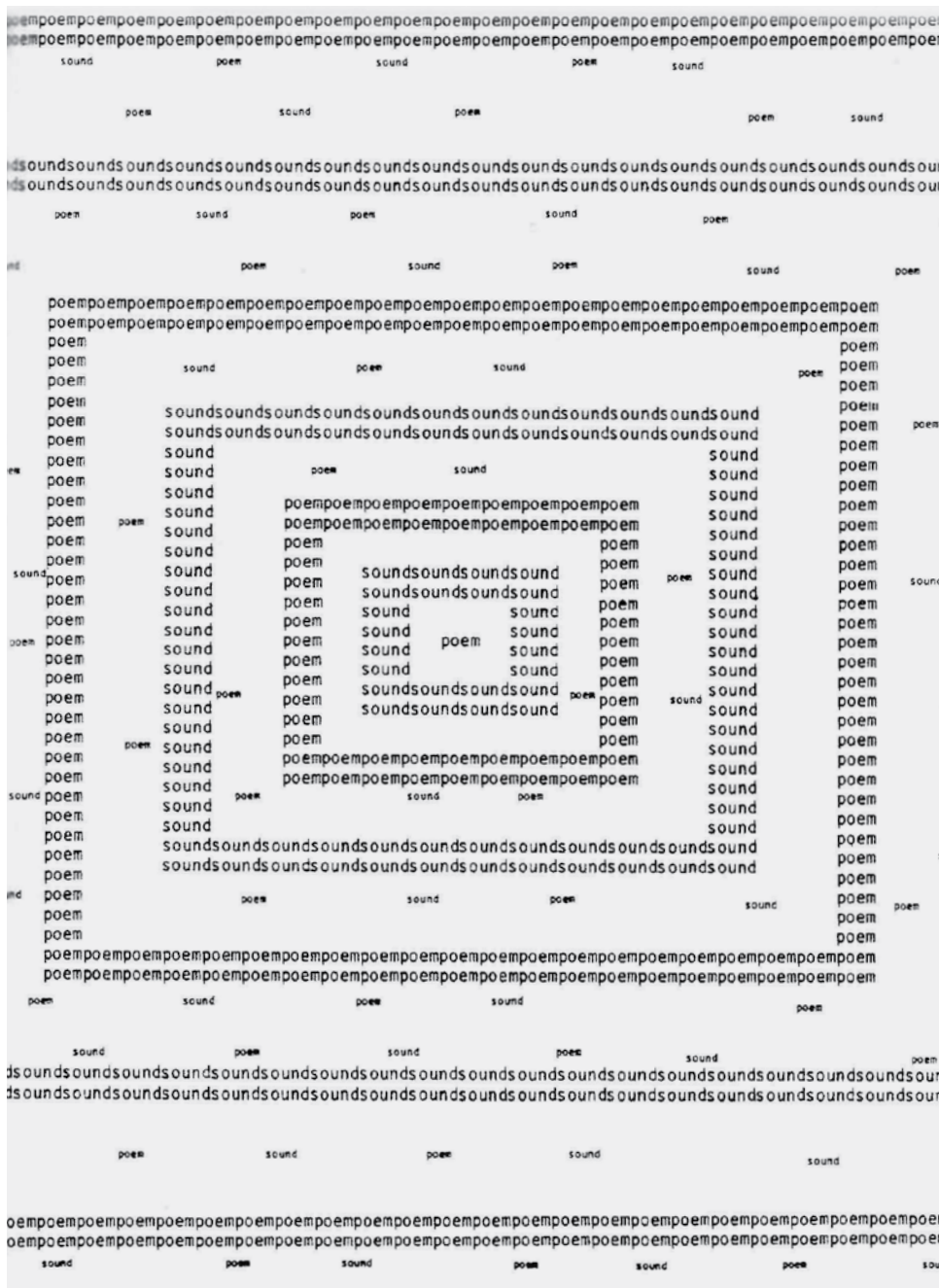


letters

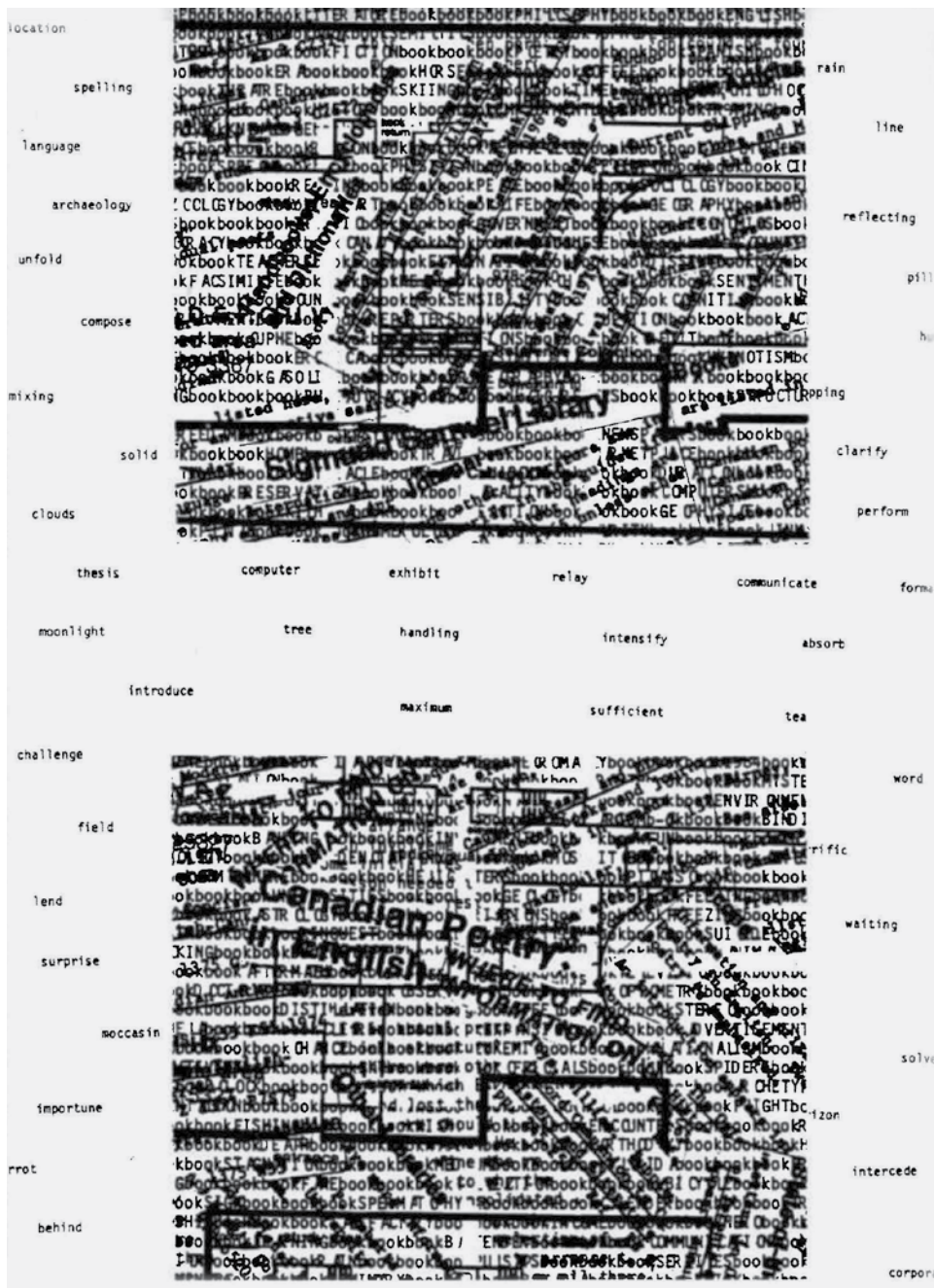


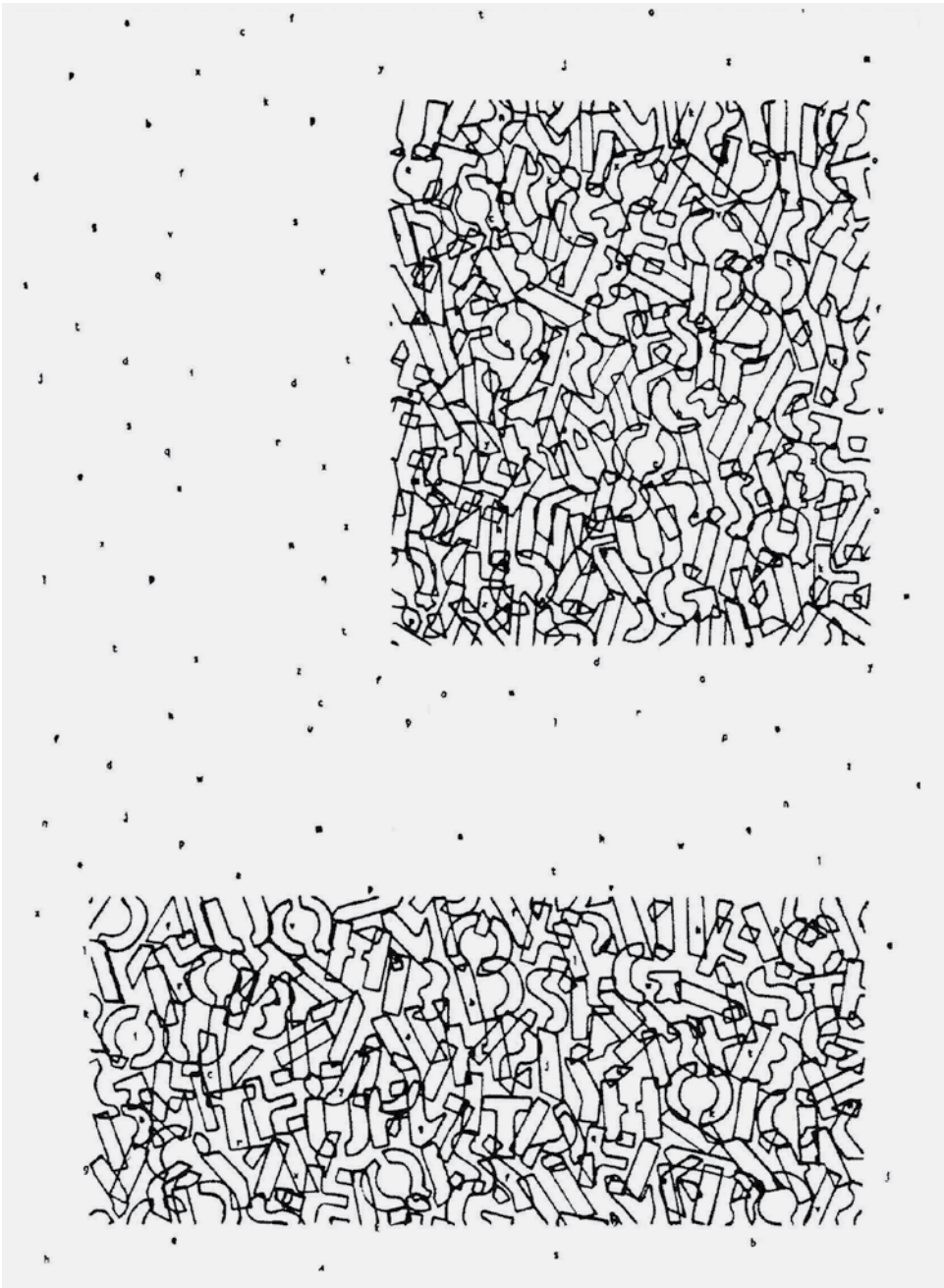
[illegible]

thing	the touch	of a listening	to a telling	in hearing	the sound
	of reaching	in the sense	of speech	in a telling	of the pleasure
of writing	in the sound	of a hearing		of a voice	
its own pleasure	to speak	of sharing		the feeling	of enjoyment
	in listening	to a teaching		of a sound	in a reading
of a text		in its sharing	of a writing	is to see	
feeling	reaching		for a sign	in telling	the hearing
	of a sound	touching	the sign	to see	
in a writing	a reading	of a voice		in its pleasure	listening
to a speaking	of a reader	to feel	pleasure	in the sign	
	of speaking	as voice		touching	a reaching
aring	with a writer	the enjoyment	of a reading	in its telling	
	of its pleasure	felt	by a reader	who enjoys	
hearing	the sound	of a text	reaching out	to share	
oice	of pleasure	given	by a sign	offered	
	to a listener	of a reading	touching	the sign	
if sound	who hears	this voice	who shares	this pleasure	
expressionism far climbing delay		the feeling		amortize intension asbestos lifestyle	
scination embroidery numerology				potato insertion arrangement sunligh	
genda preferred statement scene				left skin yellow behind infinity cla	
bellicose laughter moon exhume		of a sound		benign lady absenteeism approximat	
cal tendency exacting frame day				spiral lexicology intoxication rapid	
n probability squirrel infer on				paper freezing mystery combinations	
rd decoy spending later telling		a writing	is to see	atavar peripatetic androgynous exige	
able destabilization an perfidy				urgent amend remove serve organic an	
as having taste branch sediment				intangible etiolated water mask inte	
cious branch lasting who seeing		in telling		toleration prepare infiltrate exceed	
t purchase immediate epileptoid				consideration periscope amazement fo	
c parturition infatuation phenomenon poignant emendations literary spring architecture disenta					
a quality furniture walkway power resemblance animadversion crepitating wizened freelance lesi					
tion perview standing removal childbirth olefactory arrow imaginary cookie gauche systole vitr					
t attrition breakable funding council major cunning arrival mountain box floating encompass st					
telephone organize fashion best quantity spectre cheery invention however outer window social					
ce nostalgia grain passage fusion crassulaceous desert maid variform linen task mighty frivolo					
ittle persevere stone range laconicm faculty divide correspondence racoon to wyvern zamia rel					













we

**we**

we abandon we abbreviate we aberrate we abet we abhor we abide we abolish we abort we abridge we absolve we absorb we abstain we abstract we abuse we accentuate we accept we acclaim we acclimatize we accommodate we accompany we accomplish we accredit we accumulate we accuse we ache we achieve we acknowledge we acquiesce we acquire we acquit we activate we actualize we add we address we adduce we adjourn we adjudicate we adjust we administer we admire we admit we admonish we adopt we adore we adorn we adulate we adulterate we advance we advertise we advise we advocate we affiliate we affirm we affix we age we aggravate we agree we aid we ail we aim we air we alarm we alibi we alienate we allege we allegorize we alleviate we alliterate we allocate we allot we allow we alphabetize we alter we amalgamate we amaze we amend we amuse we anaesthetize we analogize we analyze we anchor we angle we animate we annex we annihilate we annotate we annoy we annul we anoint we answer we antagonize we antedate we anticipate we apologize we apostatize we apostrophize we appall we appeal we appear we appease we applaud we apply we appoint we appraise we appreciate we apprehend we apprentice we approach we appropriate we approve we approximate we arbitrate we argue we arise we arm we arouse we arrange we arrest we arrive we articulate we ascertain we ask we assimilate we assist we associate we assume we assure we astonish we atomize we atone we attach we attack we attain we attempt we attend we attract we attribute we auction we audit we augment we authenticate we authorize we autograph we avenge we average we avert we avoid we avow we await we awake we award we babble we baby we back we badger we baffle we bait we bake we balance we ban we banish we banter we baptize we bar we bare we bargain we barter we bask we baste we bathe we battle we bear we beat we beautify we becalm we become we befriend we beg we beget we begin we behave we behold we belabour we belie we believe we belittle we bellow we belong we bend we benefit we bequeath we bereave we beseech we besiege we bet we betray we better we bevel we beware we bewitch we bewilder we bicycle we bid we bide we bill we bind we bisect we bitch we bite we blabber we blame we bleed we blend we bless we blink we block we blot we blotch we blow we blubber we bluff we blunder we blurt we blush we bluster we board we boast we bond we boss we bother we bottle we bounce we bow we boycott we brag we brand we brawl we break we breathe we breach we breed we brew we

bribe we bridge we bring we bristle we broach we broaden we brood we  
browse we bruise we brush we buckle we build we bully we bump we  
bunch we bungle we burn we burnish we bury we buy we calculate we call  
we camouflage we camp we campaign we cancel we capitalize we capitulate  
we carry we carve we catch we categorize we cause we caution we cavort  
we cease we cement we censor we centre we certify we chair we challenge  
we champion we change we channel we charge we charm we chart we chase  
we chat we cheat we check we cheer we cherish we chew we chide we chill  
we choke we choose we chop we chronicle we circulate we cite we civilize  
we claim we clamour we clap we clash we classify we clean we clear we  
climb we clip we clog we close we clothe we clown we clutter we coast we  
cohabit we cohere we collaborate we collect we colour we comb we  
combat we comfort we command we commemorate we commend we  
comment we commission we commit we communicate we compare we  
compel we compete we complain we complement we complete we compli-  
cate we comply we compose we compound we comprehend we compress  
we comprise we compromise we conceal we concede we conceive we  
concentrate we conciliate we conclude we concoct we concur we condemn  
we condescend we condition we condone we conduct we confess we con-  
fide we confirm we confiscate we conflict we conform we confound we  
confront we confuse we congratulate we conjecture we connect we connote  
we conquer we consecrate we consent we conserve we consider we consign  
we conspire we construct we consult we consume we consummate we  
contact we contaminate we contain we contemplate we contend we  
contest we continue we contract we contradict we contrast we contribute  
we contrive we control we convalesce we converse we convey we convict  
we convince we cook we co-operate we co-ordinate we cope we copulate  
we copy we corner we correct we correspond we cough we counsel we  
count we court we cover we crack we cram we cramp we crank we crash  
we crave we crawl we create we credit we cringe we criticize we cross we  
crush we cuddle we cue we cultivate we curry we curse we cushion we cut  
we cycle we dabble we dally we damage we dance we dare we dash we  
daunt we deal we debate we debit we debut we decay we deceive we decide  
we decipher we declare we decode we decorate we decoy we decree we  
dedicate we deduce we defeat we defect we defend we defer we defy we  
deify we delay we delegate we delete we deliberate we delight we delineate  
we deliver we demand we democratize we demolish we demonstrate we

demur we denote we deny we depart we depend we depict we deplete we  
deploy we deport we depose we deposit we deprive we deride we describe  
we desert we deserve we design we designate we desire we despair we  
despatch we destroy we detach we detail we detain we detect we deter we  
determine we detour we develop we devise we devour we diagnose we dic-  
tate we die we diet we differ we diffuse we dig we digest we dignify we  
dilute we diminish we dine we direct we discard we discern we discipline  
we discriminate we discuss we disguise we dislike we dismantle we dismiss  
we dispatch we dispel we dispense we disperse we dispose we dispute we  
dissect we dissent we dissipate we dissociate we distance we distinguish we  
distort we distract we distribute we disturb we diverge we divert we  
divide we divorce we divulge we document we dodge we dominate we  
donate we doze we dramatize we draw we dream we drift we drink we  
drive we drop we dry we dump we dupe we duplicate we dwell we earn we  
eat we economize we edify we educate we efface we eject we elaborate we  
elect we elegize we elevate we elicit we eliminate we elope we elucidate we  
elude we emancipate we embalm we embarrass we embark we embellish we  
embezzle we embrace we empathize we emphasize we employ we empty  
we emulate we enchant we enclose we encourage we endanger we endeavor  
we endorse we endow we endure we enforce we engage we engineer we  
engrave we enhance we enjoy we enlighten we enroll we enter we entertain  
we enthrall we entice we entitle we enumerate we envelop we envisage we  
envy we epitomize we equate we equip we equivocate we eradicate we  
erode we err we escape we escort we espouse we establish we esteem we  
estimate we eulogize we evacuate we evade we evict we exacerbate we  
exaggerate we exalt we examine we exasperate we excavate we excel  
we excerpt we exchange we exclaim we exclude we excuse we execute  
we exercise we exhale we exhaust we exhibit we exhort we exist we  
exit we expand we expatiate we expect we expectorate we expedite we  
expel we expend we experience we experiment we explain we explete  
we exploit we expose we expound we express we expropriate we  
extemporize we extend we externalize we extol we extort we extract  
we extricate we exult we eye we face we fade we fail we faint we fake we  
fall we falsify we falter we fancy we fantasize we fascinate we fashion we  
fast we father we fathom we fatten we favour we fear we feast we feature  
we feign we fell we fence we fetch we fetter we feud we fictionalize we  
fidget we fight we figure we file we fill we film we filtrate we finalize we



finance we find we fine we finish we fire we fit we fix we flap we flatten  
we flaunt we flavour we flaw we flee we fleece we flex we fling we flip  
we flirt we flog we flop we flounder we flourish we flout we focus we foil  
we fold we follow we fool we forbid we force we forecast we forego we  
foresee we forfeit we forge we forget we forgive we formulate we forsake  
we fortify we forward we foster we fracture we fragment we frame we free  
we freelance we freeze we frequent we freshen we fret we frighten we frown  
we fry we fuel we fulfil we fumble we function we fund we furnish we fuss  
we gain we galvanize we gamble we garble we gargle we garner we garnish  
we gasp we gather we gauge we gaze we geminate we generalize we generate  
we germinate we gesticulate we gesture we get we giggle we gild we gird  
we give we glance we glare we glean we glide we glimpse we gloat we  
glorify we gloss we glower we glue we glut we gnarl we gnash we go we  
gorge we gossip we gouge we govern we grab we grade we graduate we graft  
we grant we graph we grapple we grasp we grease we greet we grieve we  
grin we grind we grip we groan we groom we groove we grope we grow we  
guarantee we guard we guess we guffaw we guide we gulp we gurgle we  
haggle we halt we halve we hammer we handle we hang we harass we har-  
bour we harmonize we harness we harvest we hasten we hate we haul we  
have we heal we hear we heave we heckle we hedge we heed we help we  
hew we hiccup we hide we highlight we hint we hire we hiss we hit we  
hitch we hoard we hob-nob we hock we hoe we hoist we hold we holiday  
we honour we hook we hoot we hop we hope we horrify we host we house  
we hover we howl we huddle we hug we hum we humanize we humiliate  
we humour we hunger we hunt we hurl we hurry we hurt we hush we  
hustle we hyperbolize we hyphenate we hypnotize we hypothesize we  
idealize we identify we idolize we ignite we ignore we illicit we illuminate  
we illustrate we imagine we imbibe we imitate we immigrate we immolate  
we immunize we impair we impart we impeach we impede we impel we  
impersonate we impinge we implant we implicate we implore we imply we  
impose we impoverish we impregnate we impress we imprison we improve  
we improvise we impute we inaugurate we incapacitate we incarcerate we  
incite we incline we include we incorporate we increase we incriminate we  
incur we indemnify we index we indicate we indict we individualize we  
induce we induct we indulge we industrialize we inflate we inflect we inflict  
we influence we inform we infringe we inhabit we inhale we inherit we  
inhibit we initial we injure we inquire we inscribe we insert we insinuate

we insist we inspire we install we instigate we institute we instruct we  
insulate we insult we insure we intend we intercede we intercept we inter-  
fere we intersect we intervene we interview we intimate we introduce  
we intrude we inundate we invade we inveigh we invent we invert we  
invest we investigate we invite we invoke we involve we irrigate we irritate  
we isolate we itemize we jab we jail we jeer we jest we jet we jilt we jockey  
we jog we joke we journey we judge we juggle we jumble we jump we  
justify we juxtapose we keep we kick we kid we kidnap we kill we kindle  
we kiss we knead we kneel we knit we knock we knot we know we label  
we labour we lace we lack we lament we lampoon we lance we land we  
languish we lapse we lash we last we latch we laugh we launch we lay  
we layer we lead we lean we leap we learn we lease we leave we lecture  
we legalize we legislate we legitimate we lend we let we level we levy we  
license we lift we like we limit we limp we linger we link we list we literal-  
ize we litigate we litter we live we load we loaf we loan we lobby we  
localize we locate we lock we lodge we log we long we look we loot we  
lope we lose we lounge we love we lower we lullaby we lunch we lunge  
we lurch we lure we lurk we lust we luxuriate we lynch we machinate we  
magnify we mail we maintain we make we manacle we manage we manip-  
ulate we manoeuvre we manufacture we map we march we mark we  
market we marry we marvel we mash we mask we masquerade we massacre  
we massage we master we match we mate we matriculate we mature we  
measure we mechanize we meddle we mediate we meditate we meet we  
mellow we memorize we menace we mend we mention we merchandize  
we metabolize we migrate we militarize we mince we mine we mind we  
mingle we minimize we minister we mint we miss we mistake we mix  
we moan we mock we model we moderate we modify we modulate we  
moisten we molest we mollify we monitor we monopolize we moralize  
we mortgage we mortify we mother we mould we mount we mourn we  
move we mow we muffle we multiply we mumble we munch we murder  
we murmur we muster we mutilate we mutter we muzzle we mystify we  
mythologize we nag we nail we name we nap we narrate we narrow we  
nationalize we naturalize we navigate we near we need we needle we  
negate we negotiate we net we neuter we nibble we nick we nod we  
nominate we note we notice we notify we nourish we nudge we nullify  
we number we nurse we nurture we nuzzle we obey we obfuscate we  
oblige we obliterate we obscure we obstruct we obtain we occupy we



offend we offer we omit we open we operate we oppose we oppress we  
ordain we order we organize we originate we oscillate we ostracize we out-  
line we overcome we overlook we overpower we override we overtake we  
overturn we overwhelm we owe we own we pace we pacify we pack we  
pad we paginate we paint we palaver we palliate we palpitate we pamper  
we pander we panic we paralyse we paraphrase we parcel we pardon we  
parent we parenthesize we park we parley we parody we parole we part  
we partake we participate we party we pass we paste we patch we patrol  
we patronize we pattern we pause we pave we paw we pawn we pay we  
peck we speculate we peddle we peel we peep we peer we pelt we pen  
we penalize we pencil we penetrate we pension we perambulate we per-  
ceive we perch we perfect we perforate we perform we perish we permeate  
we permit we perorate we perpend we perpetrate we perpetuate we  
persecute we persist we personalize we perspire we persuade we perturb we  
peruse we pervade we pester we pet we petrify we philander we philoso-  
phize we photograph we phrase we pick we picket we picnic we picture  
we pierce we pile we pilfer we pillage we pin we pinch we pine we pioneer  
we pipe we pirate we pitch we pity we placard we placate we place we plan  
we plant we plaster we play we plea we please we pledge we plot we  
plough we plug we plunder we pluralize we ply we poach we pocket we  
point we poke we polarize we police we polish we poll we pollute we  
ponder we popularize we populate we portray we pose we position we  
possess we post we postpone we postulate we posture we pour we pout  
we practice we praise we pray we prearrange we precede we precipitate we  
preclude we predicate we predict we pre-empt we preen we preface we  
prefer we prejudice we prepare we prescribe we present we preserve we  
preside we press we pressure we presume we pretend we prevail we prevent  
we prey we price we print we privatize we prize we probe we proceed we  
process we proclaim we procrastinate we procure we produce we profess  
we profile we profit we proffer we prognosticate we progress we prohibit  
we project we prolong we promise we promote we pronounce we propagate  
we propel we proport we propose we proposition we propound we pro-  
rogate we proscribe we prosecute we proselytize we prosper we protect  
we protest we prove we provide we provoke we prowl we pry we psycho-  
analyze we publish we pull we pulsate we pulverize we pump we pun we  
punch we punctuate we puncture we punish we purchase we purge we  
purify we pursue we push we put we puzzle we quaff we qualify we quantify

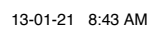
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quench we question we queue we quibble we quicken we quiet we quip  
we quit we quiver we quiz we quote we race we raffle we raid we raise we  
rake we rally we ramble we ransack we rap we rape we rate we ratify we  
rationalize we ravage we raze we reach we read we realize we reap we  
reason we rebel we rebound we rebuff we rebuke we recant we recede we  
receive we recess we reciprocate we recite we reckon we recline we recog-  
nize we recollect we recommend we reconcile we reconnoitre we record  
we recruit we rectify we recuperate we redeem we reduce we refer we  
refine we reflect we reform we refrain we refresh we refund we refurbish  
we refuse we refute we regain we regard we regenerate we register we  
regress we regret we regulate we regurgitate we rehabilitate we rehearse we  
reimburse we reinforce we reinstate we reiterate we reject we rejoice we  
rejuvenate we relate we relax we release we relegate we relent we relinquish  
we relish we remain we remark we remedy we remember we reminisce we  
remit we remove we rendezvous we renew we renounce we renovate we  
rent we repair we repay we repeal we repeat we repent we replace we reply  
we report we repress we reprimand we reproach we repudiate we request  
we require we rescue we resemble we reserve we reside we resign we resist  
we resolve we respect we respond we rest we restore we restrain we restrict  
we resume we resuscitate we retain we retaliate we retire we retract  
we retreat we retrieve we return we reveal we revel we revere we reverse  
we review we revise we revive we revoke we revolt we reward we ride  
we rig we rinse we rip we rise we risk we roam we roll we romanticize  
we row we rub we ruffle we ruin we rule we ruminate we run we rupture  
we rush we sacrifice we salute we salvage we sample we sanctify we sanction  
we sanitize we satiate we satirize we satisfy we saturate we saunter we save  
we savor we scamper we scandalize we scare we schedule we scheme we  
scoff we scold we score we scorn we scour we scowl we scramble we scrap  
we scrape we scratch we scrawl we scream we scribble we scrub we scrutin-  
ize we scuffle we sculpture we scuttle we seal we search we season we  
secrete we section we secularize we secure we sedate we seduce we see we  
seed we seek we segment we segregate we seize we select we sell we send  
we sense we sentence we sentimentalize we separate we sequester we  
serenade we sermonize we serve we settle we sever we sew we shade we  
shake we shame we shape we share we shatter we shelve we shingle we  
shirk we shiver we shock we shoot we shop we shorten we shout we shove

we show we shower we shriek we shrug we shudder we shuffle we shun we  
shut we sigh we sign we signal we silence we simplify we sin we sing we  
singe we sip we sire we sit we skate we skedaddle we skewer we ski we skid  
we skin we skip we skirt we slacken we slam we slander we slant we slap  
we slash we slay we sleep we slice we slide we slip we slit we slouch we slur  
we smash we smear we smile we smooth we smother we smuggle we snack  
we snap we snare we snatch we sneak we sneer we sneeze we sniff we snip  
we snivel we snore we snort we snub we snuggle we soak we sob we  
socialize we solicit we soliloquize we solve we sour we span we spank we  
spare we speak we specialize we specify we speculate we spell we spend we  
spice we spill we spin we spit we spite we splash we split we spoil we sponsor  
we spot we sprain we sprawl we spray we spread we spring we sprinkle we  
sprint we spurn we spy we squabble we squander we squash we squat we  
squawk we squeeze we squirm we stabilize we stack we staff we stage we  
stagger we stagnate we stain we stalk we stall we stamp we stand we  
standardize we stare we starve we stay we steady we steal we steer we step  
we stereotype we sterilize we stifle we stigmatize we stimulate we stipulate  
we stitch we stock we stop we store we straddle we straighten we strain we  
strangle we strap we stray we stretch we stride we strike we strip we strive  
we stroke we stroll we structure we struggle we study we stuff we stumble  
we stylize we subdue we subject we subjugate we sublimate we submerge  
we submit we subordinate we subpoena we subscribe we subsidize we sub-  
stitute we subtitle we subtract we subvert we succeed we succumb we sue  
we suffer we suffocate we suffuse we suggest we summarize we summon  
we sup we superimpose we superintend we supersede we supervise we  
supplement we supply we support we suppose we suppress we surmise we  
surprise we surrender we surround we survey we survive we suspect we  
suspend we sustain we swagger we swallow we swear we sweat we sweep  
we swim we swindle we swing we syllogize we symbolize we symmetrize we  
sympathize we synthesize we systematize we table we tackle we tailor we  
taint we take we talk we tally we tame we tamper we tan we tangle we  
tango we tantalize we tap we tape we tar we target we tarnish we tarry we  
taste we tattoo we taunt we tax we teach we tease we tell we tempt we  
test we tether we thank we thematize we theologize we theorize we  
theosophize we think we thirst we threaten we thrive we throng we throw  
we thrust we thwart we tickle we tidy we tie we tighten we till we tilt we  
time we tinker we tint we tip we tire we title we toast we toil we tolerate

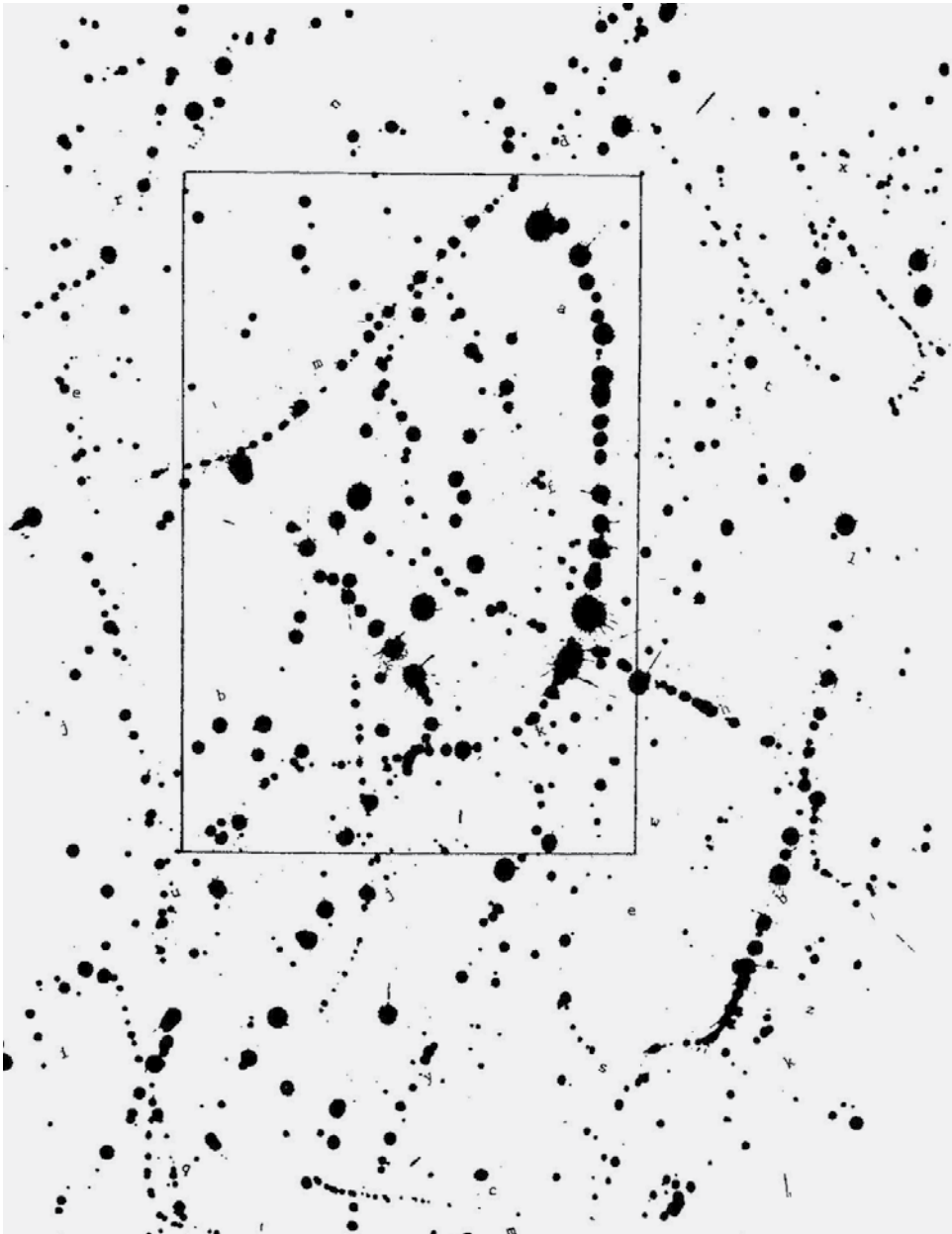
we topple we torture we toss we touch we tour we tow we trace we track  
we trade we trail we train we transact we transcend we transcribe we transfer  
we transfigure we transform we transgress we translate we transliterate  
we transmit we transplant we transport we transpose we trap we travel we  
treasure we tremble we trespass we trick we trim we triumph we trivialize  
we trot we trudge we try we tug we tumble we tune we tunnel we turn we  
tutor we twist we twitch we type we underestimate we understand we  
understate we undertake we undress we unify we unionize we unite we  
universalize we unleash we unmask we untie we uphold we uproot we  
upset we urge we use we usher we usurp we utilize we utter we vacate  
we vaccinate we vacillate we value we vanquish we varnish we vaunt we  
veer we venerate we vent we venture we verbalize we verify we versify we  
veto we vex we victimize we view we vilify we vindicate we violate we  
visualize we vitalize we vivify we vivisection we vocalize we vociferate we  
volunteer we vomit we vote we vouch we vow we voyage we wade we wage  
we wait we wake we walk we wall we wallop we wallow we waltz we  
wander we wangle we war we warn we warrant we wash we waste we  
watch we water we waver we wear we weave we weed we weep we weigh  
we welcome we wheedle we whimper we whine we whip we whisper we  
whistle we whither we whittle we widen we wield we will we wink we wipe  
we wire we wish we withdraw we wither we withhold we withstand we  
witness we wonder we work we worry we worship we wound we wrap we  
wreck we wriggle we wrinkle we write we xerox we x-ray we yawn we  
yearn we yield we yodel we zig-zag we zip we zipper we zone we

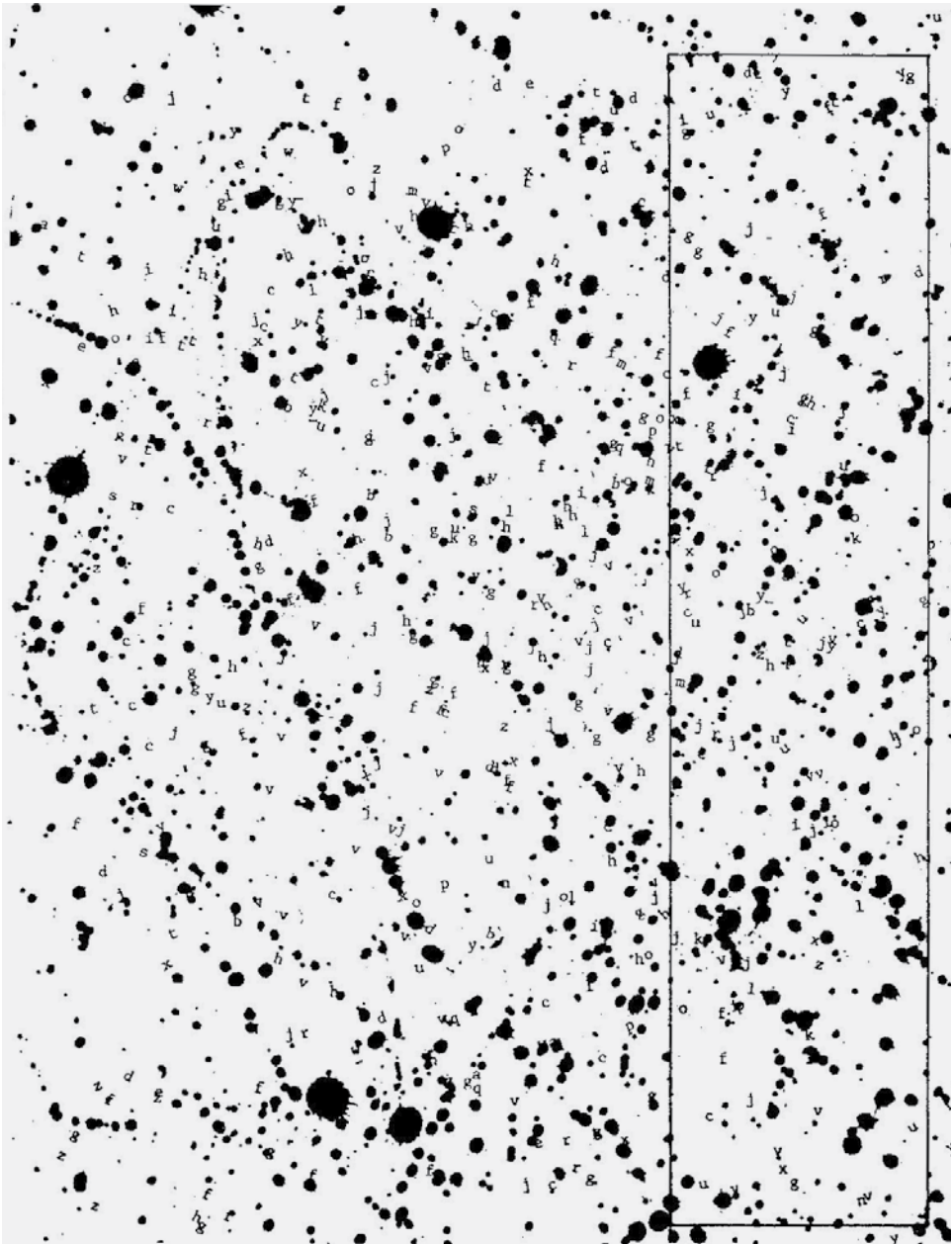
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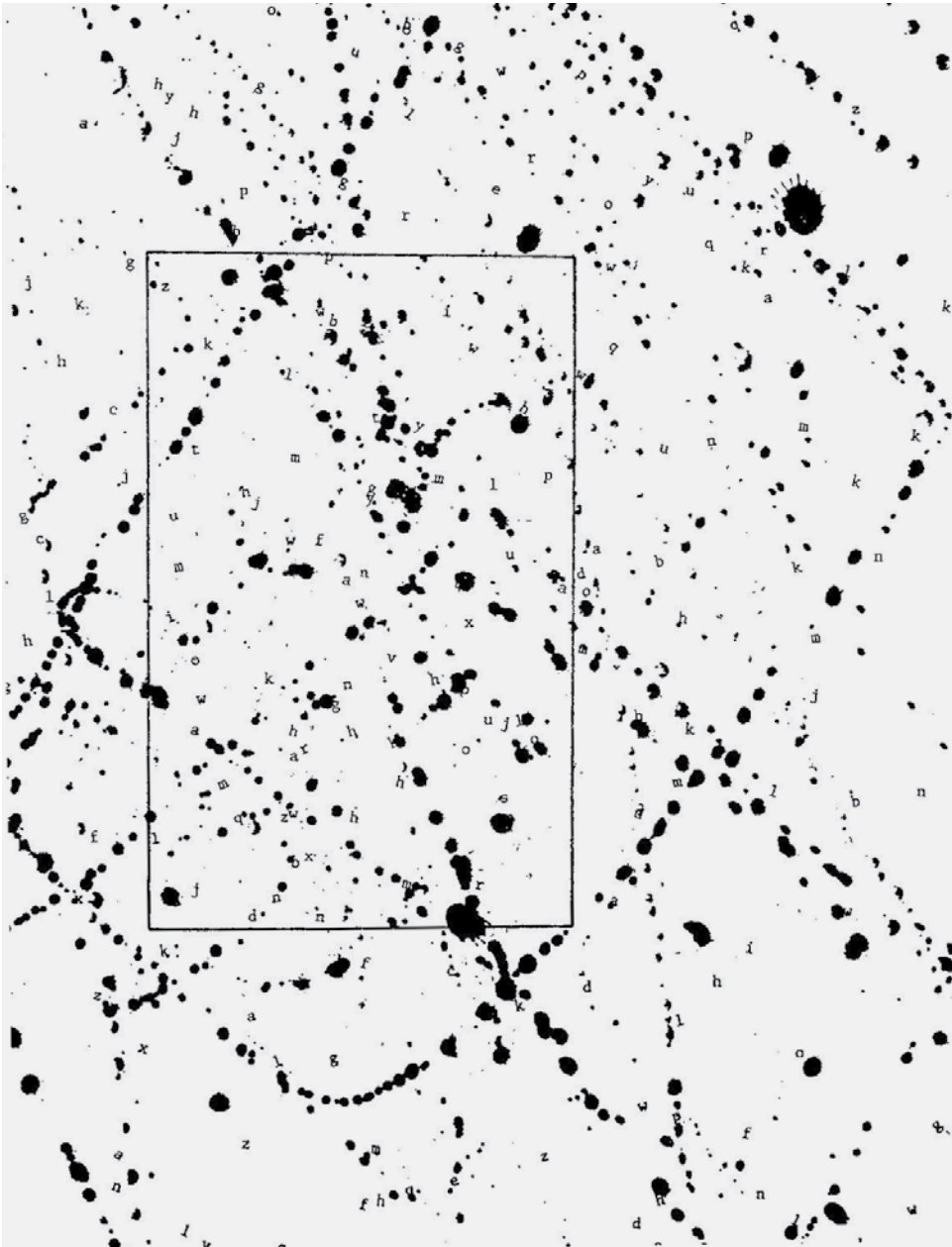


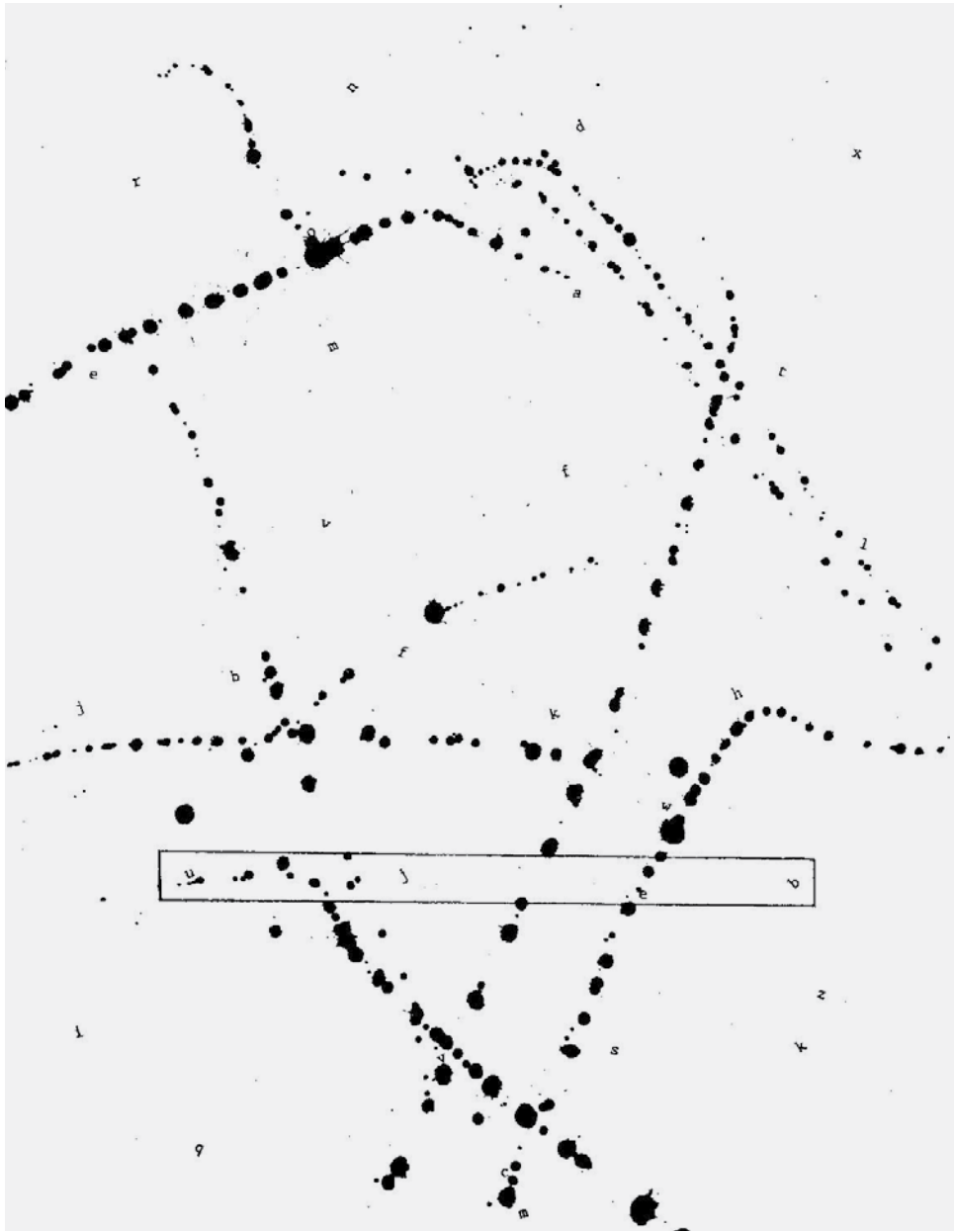












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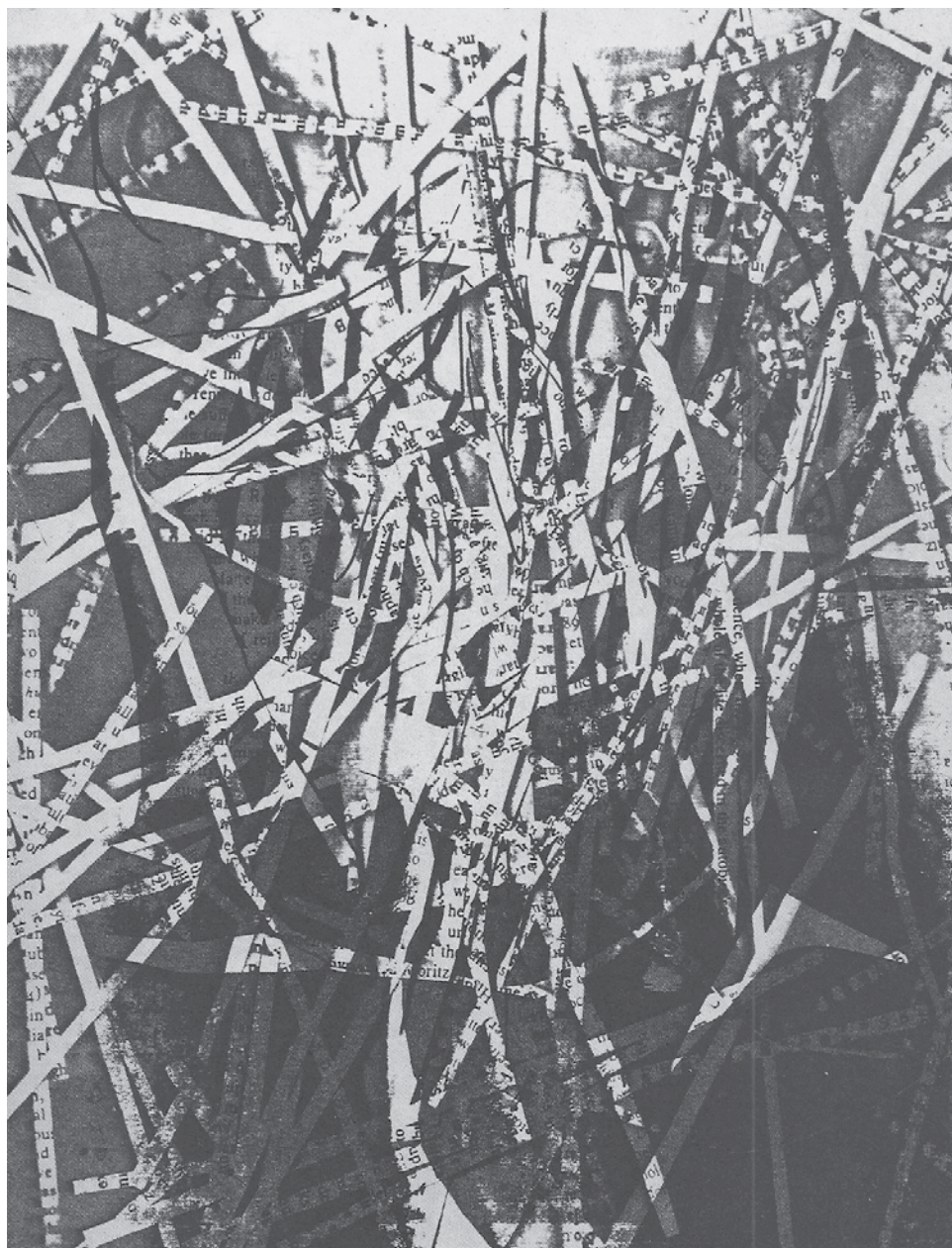








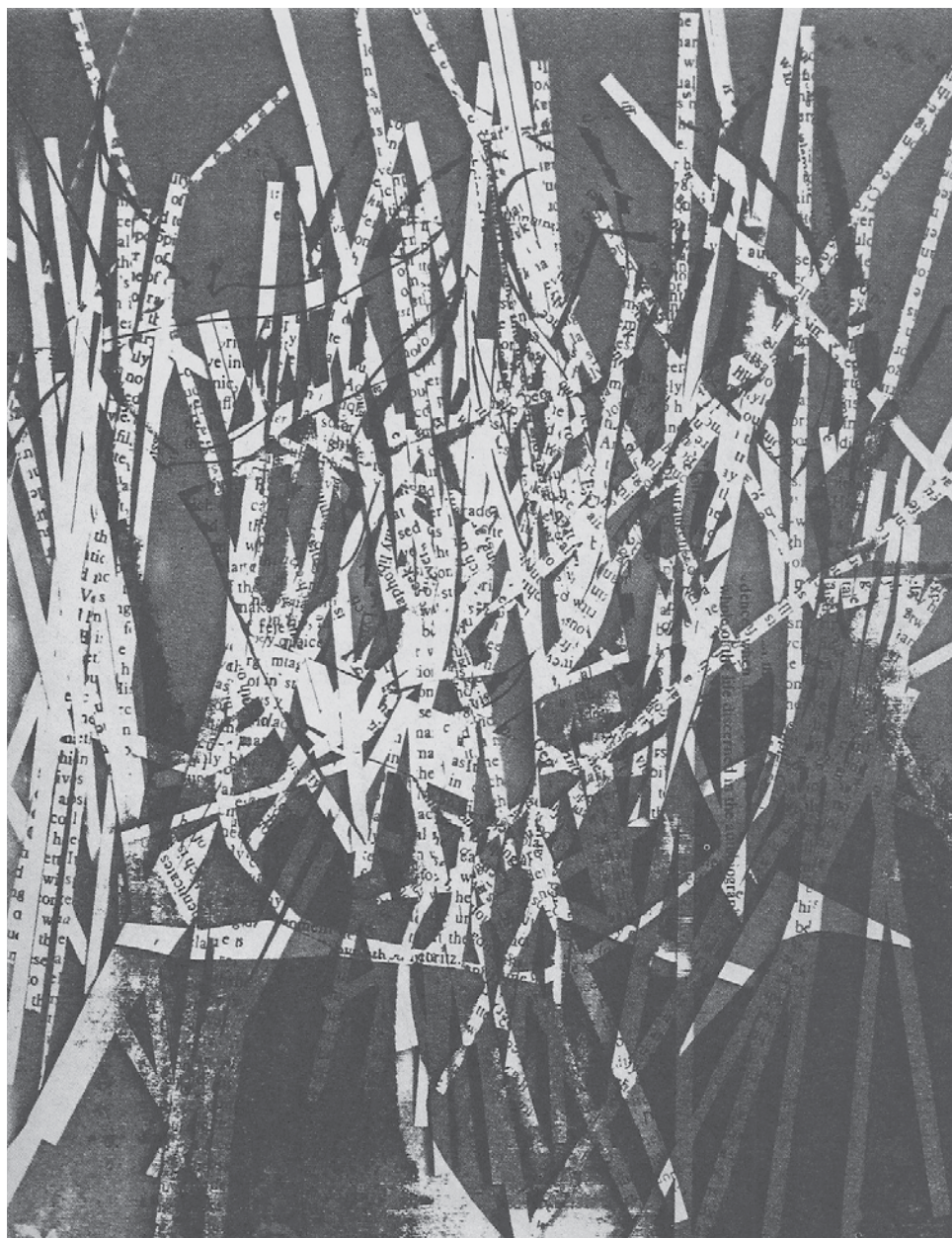
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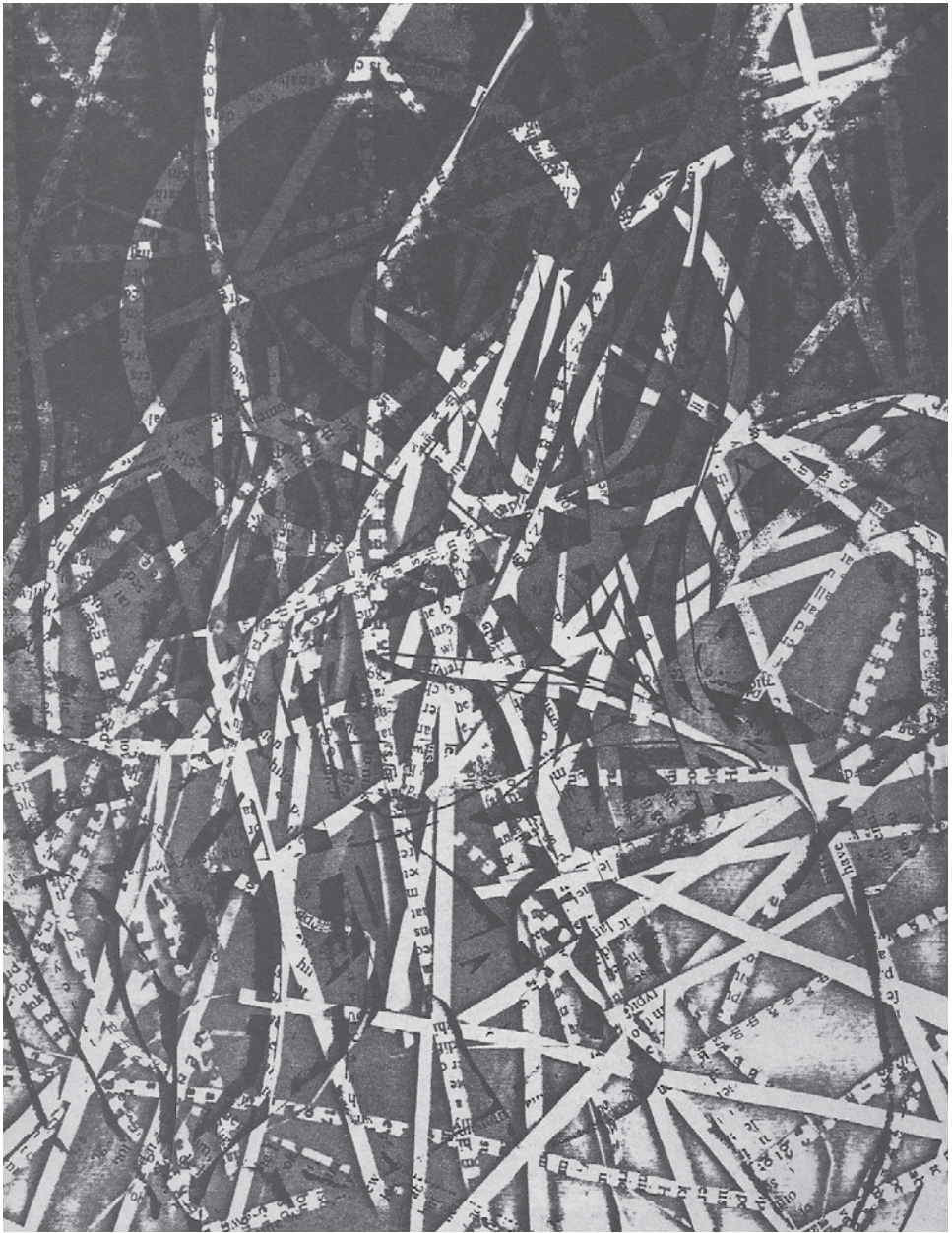




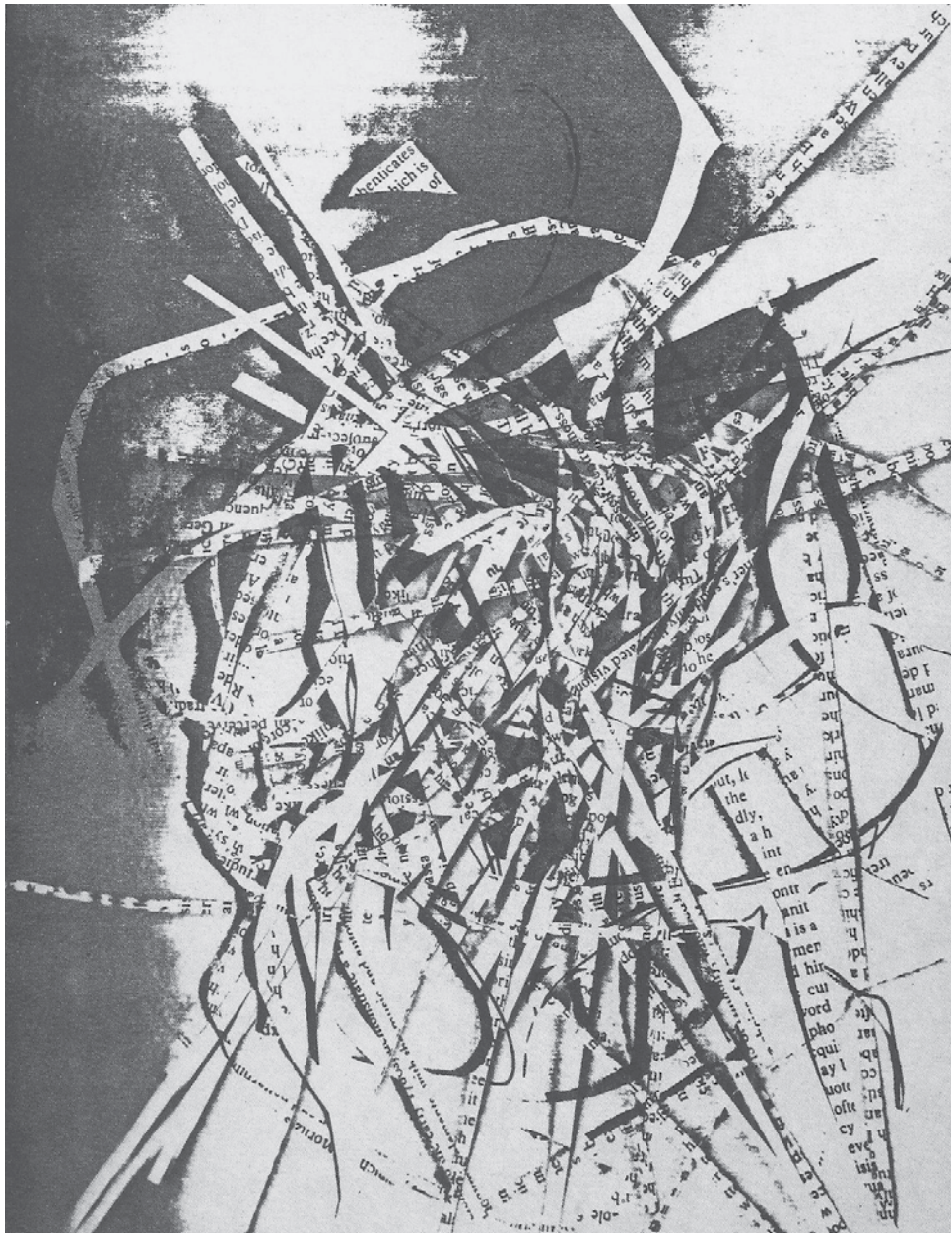








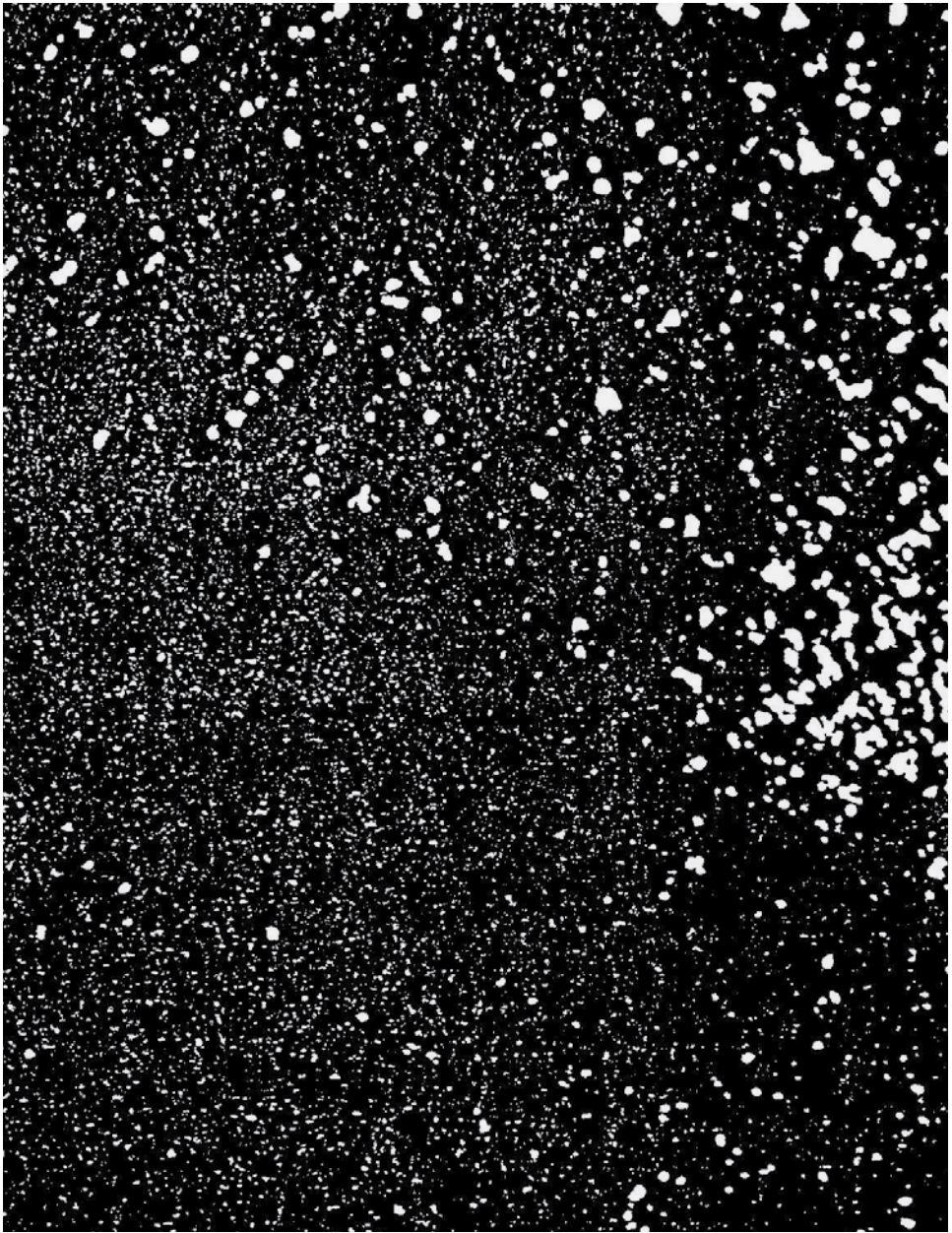


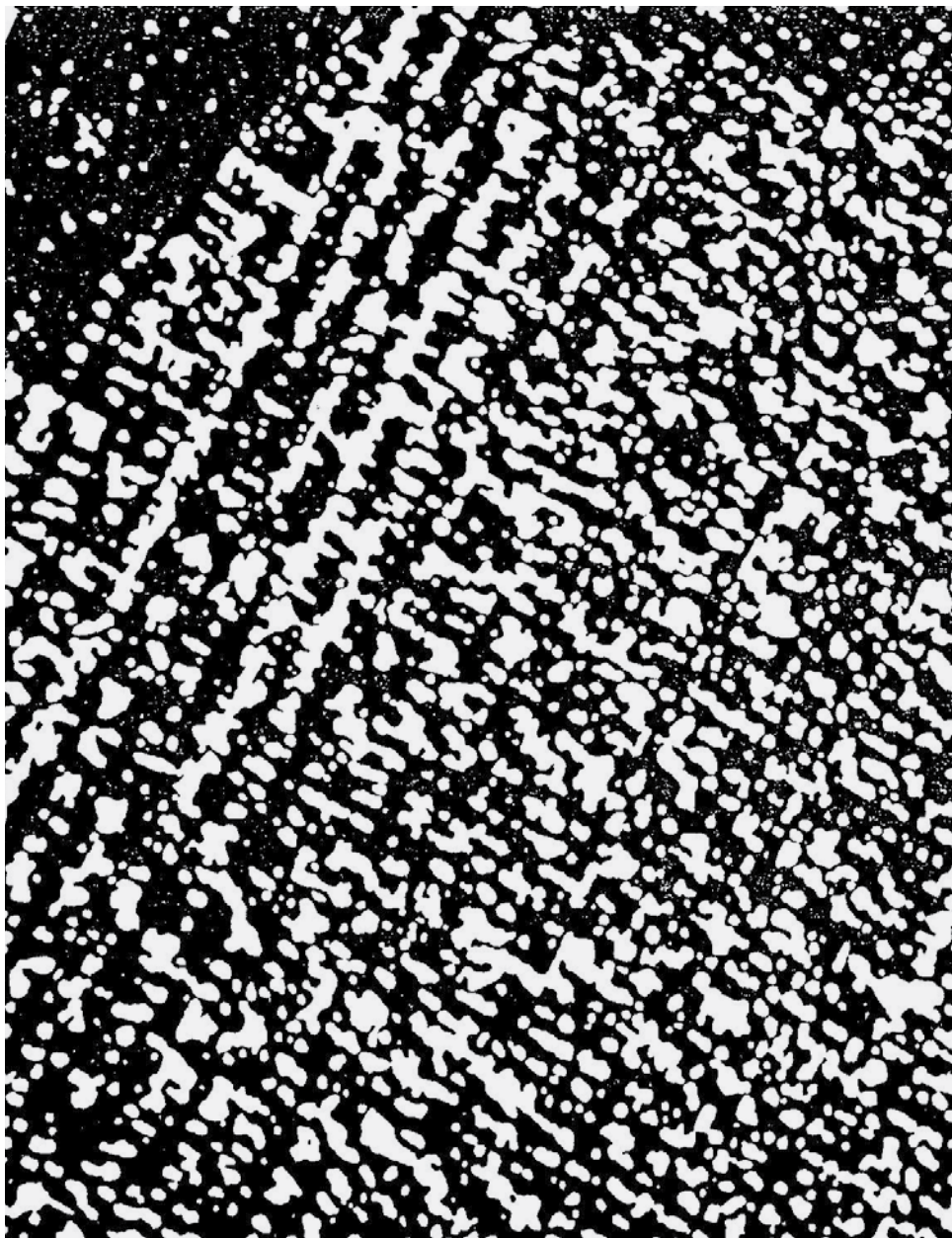


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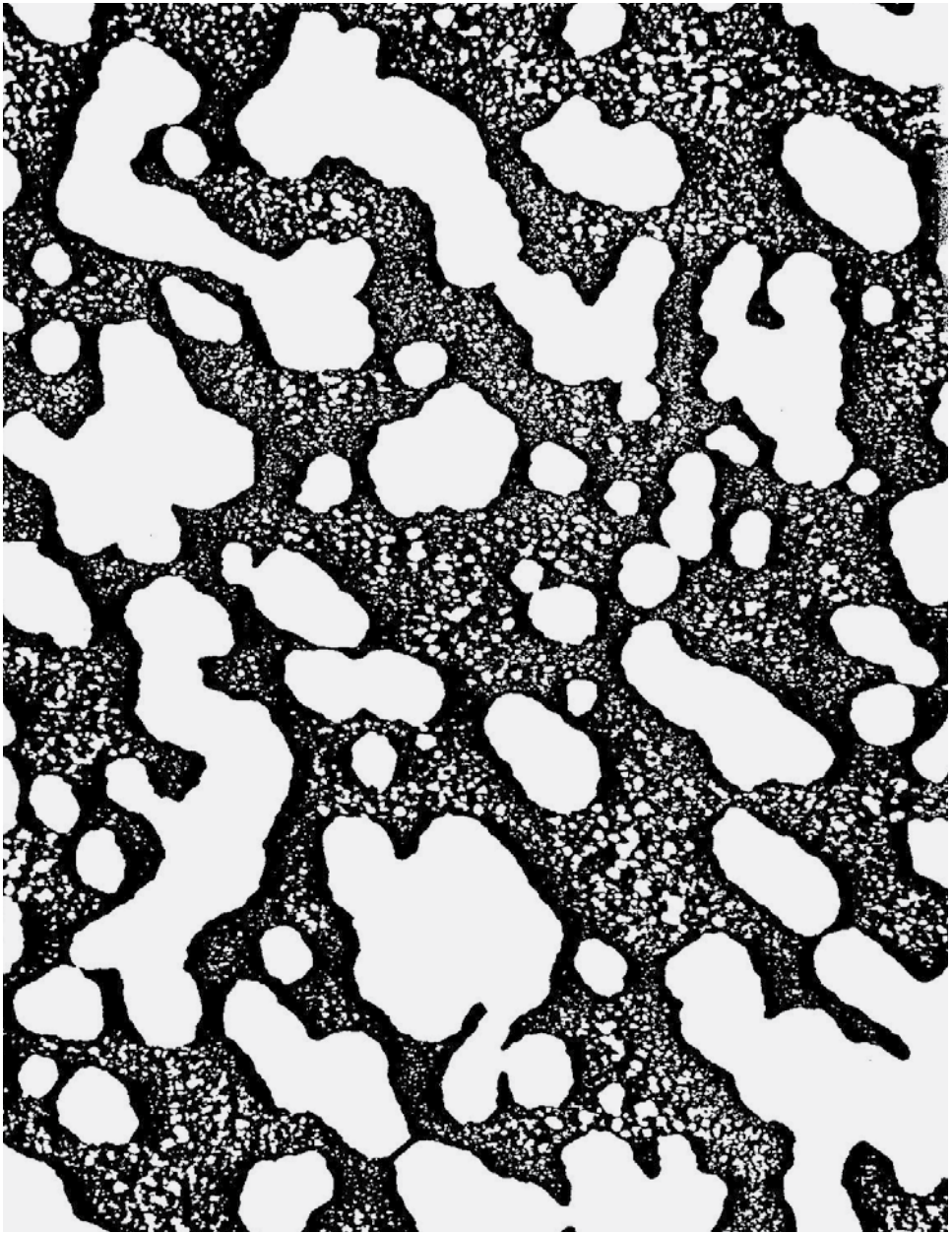


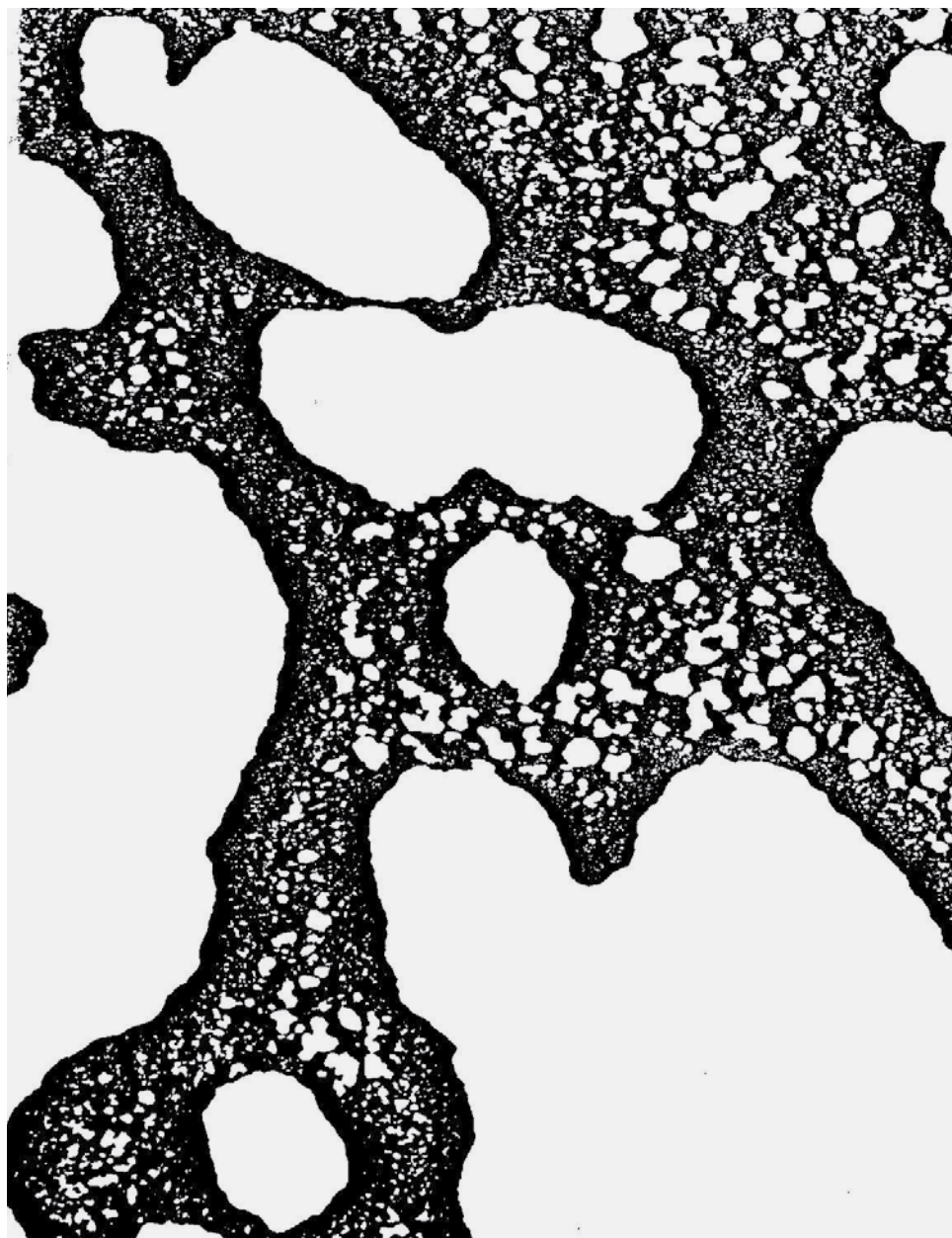




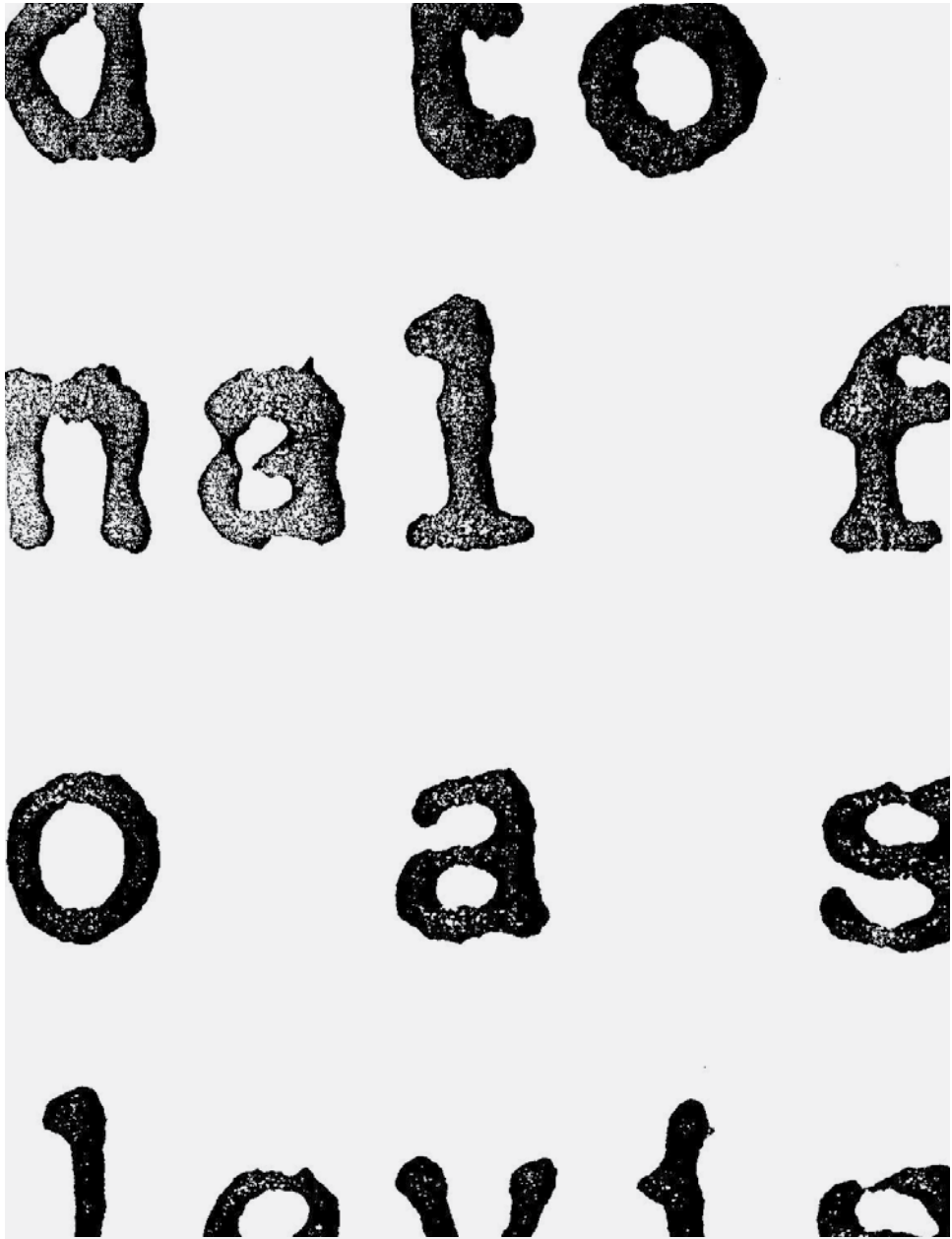








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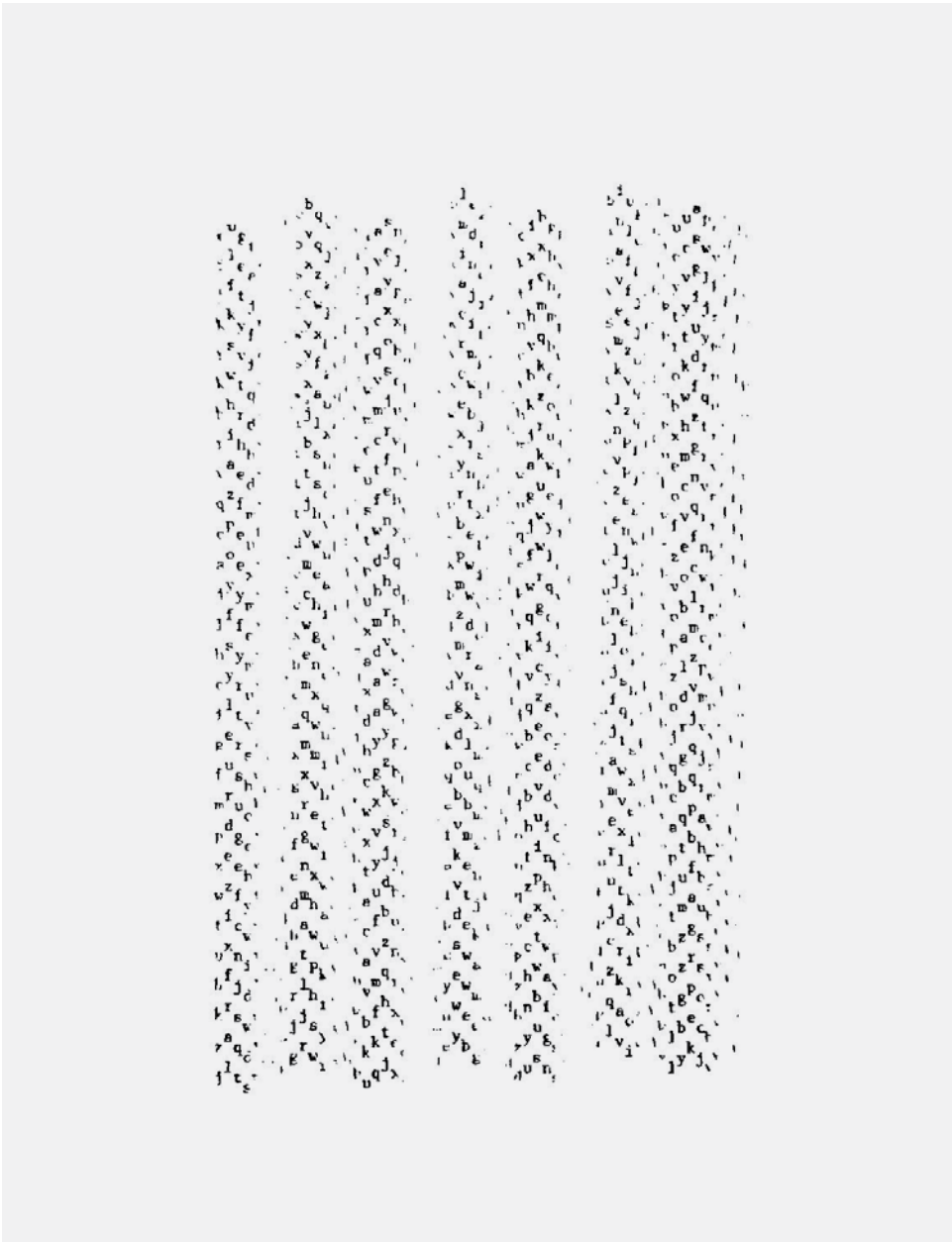
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 $v^k x^k h^k h^k h^k c^k r^k t^k j^k h^k o^k x^k h^k h^k b^k o^k r^k t^k h^k q^k r^k t^k h^k k^k h^k h^k z^k j^k t^k h^k v^k r^k h^k$   
 $k^k h^k r^k t^k t^k w^k c^k x^k h^k j^k q^k j^k c^k v^k k^k c^k s^k a^k q^k j^k b^k y^k j^k h^k d^k m^k e^k h^k b^k t^k w^k p^k j^k o^k j^k r^k v^k$   
 $e^k k^k q^k h^k t^k c^k y^k j^k h^k r^k j^k h^k r^k t^k x^k v^k t^k q^k w^k b^k z^k y^k j^k a^k d^k h^k j^k t^k t^k m^k y^k r^k j^k m^k r^k e^k h^k t^k h^k t^k h^k j^k v$   
 $k^k r^k y^k j^k v^k t^k h^k w^k a^k n^k x^k t^k h^k w^k z^k t^k h^k h^k c^k k^k p^k j^k q^k j^k w^k t^k j^k k^k b^k z^k d^k w^k t^k h^k h^k t^k t^k d^k g^k w^k l^k e$   
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 $w^k j^k c^k h^k t^k h^k b^k k^k d^k h^k o^k m^k k^k h^k x^k f^k e^k h^k w^k e^k j^k u^k q^k p^k h^k j^k c^k e^k h^k x^k t^k a^k y^k e^k c^k j^k h^k z^k u^k l^k r^k$   
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 $h^k z^k e^k j^k x^k f^k h^k j^k t^k z^k w^k h^k j^k h^k c^k z^k a^k d^k j^k a^k d^k c^k e^k h^k j^k t^k j^k y^k j^k a^k b^k u^k t^k v^k j^k a^k b^k t^k h^k t^k j^k s^k h^k v^k$   
 $r^k c^k e^k q^k h^k h^k j^k y^k t^k b^k c^k v^k h^k h^k e^k z^k q^k h^k h^k z^k p^k r^k h^k j^k e^k b^k z^k v^k j^k j^k y^k j^k d^k j^k h^k j^k e^k h^k j^k j^k h^k o^k a^k c^k$   
 $h^k f^k s^k z^k s^k h^k j^k z^k a^k h^k v^k h^k f^k x^k s^k h^k w^k j^k a^k z^k t^k q^k h^k e^k j^k c^k j^k j^k d^k v^k m^k t^k f^k w^k y^k l^k c^k h^k j^k j^k s^k o^k x^k$   
 $j^k w^k e^k e^k x^k h^k j^k a^k q^k v^k t^k h^k h^k z^k j^k z^k a^k b^k e^k j^k h^k v^k z^k h^k j^k a^k s^k e^k h^k j^k a^k s^k e^k h^k j^k e^k f^k$



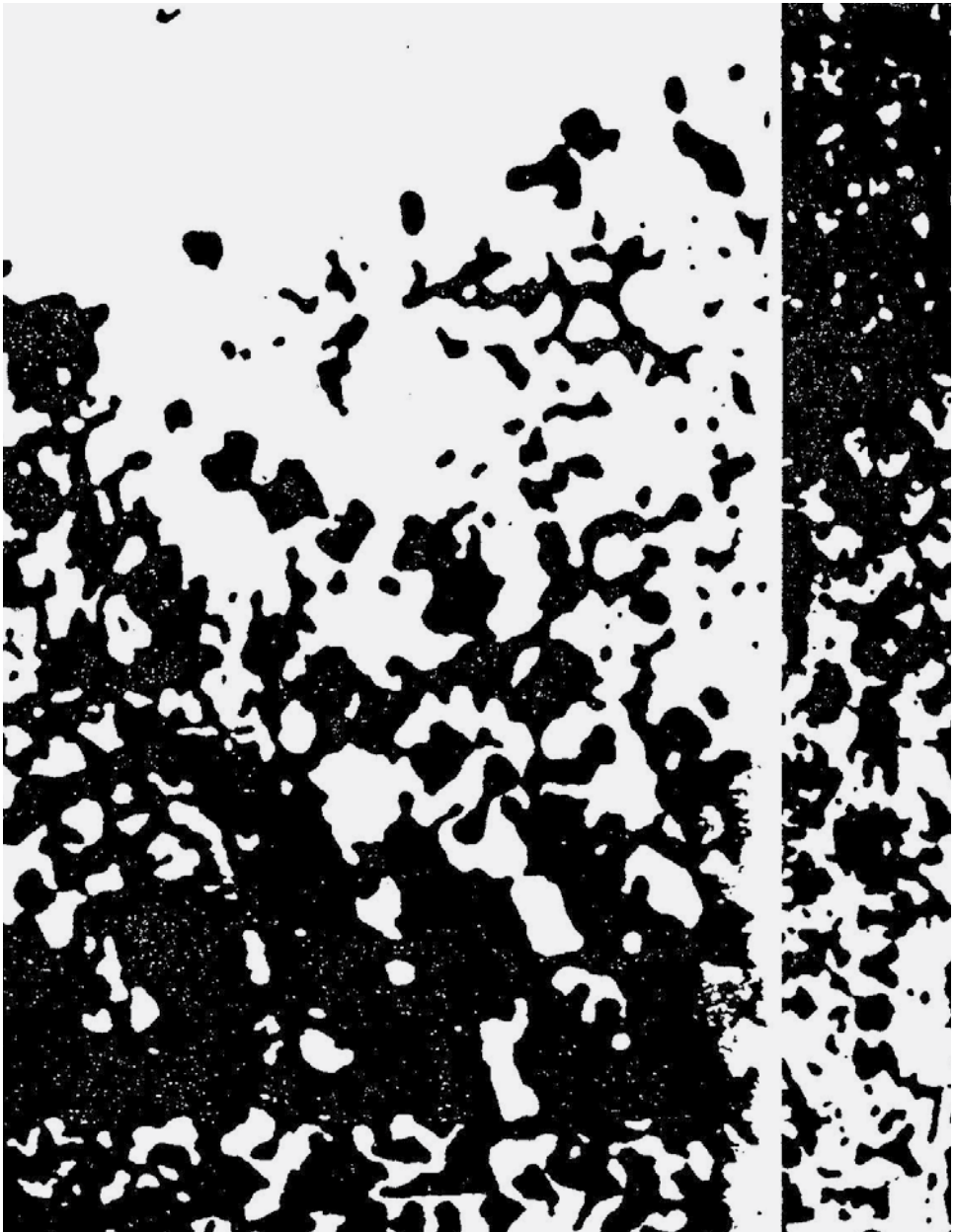


$\sqrt{x^q v}$	$\sqrt[3]{u l_m}$	$\sqrt[3]{a^q m r c}$	$\sqrt[3]{e^q v^e z}$	$\sqrt[3]{\phantom{000}}$
$\sqrt[3]{k^k u^k h^k}$	$\sqrt[3]{b^c e}$	$\sqrt[3]{n^k q^k}$	$\sqrt[3]{k^q e^q \pi}$	$\sqrt[3]{\phantom{000}}$
$\sqrt[3]{s^r c^c z}$	$\sqrt[3]{j^q c}$	$\sqrt[3]{f^f y_1^f}$	$\sqrt[3]{e^u x^u s}$	$\sqrt[3]{\phantom{000}}$
$\sqrt[3]{i^i a^v z}$	$\sqrt[3]{m^t z}$	$\sqrt[3]{r^d d^i z}$	$\sqrt[3]{r^v p_1^v}$	$\sqrt[3]{\phantom{000}}$
$\sqrt[3]{v^j e}$	$\sqrt[3]{d^f u^f}$	$\sqrt[3]{i^q i^q w}$	$\sqrt[3]{p^v e^e r}$	$\sqrt[3]{\phantom{000}}$
$\sqrt[3]{d^d w^k}$	$\sqrt[3]{b^u n^u z}$	$\sqrt[3]{x^u d^p}$	$\sqrt[3]{h^q c^q}$	$\sqrt[3]{\phantom{000}}$
$\sqrt[3]{h^e r^e z}$	$\sqrt[3]{m^c c^c}$	$\sqrt[3]{b^e u^e q^c}$	$\sqrt[3]{h^x r^x z}$	$\sqrt[3]{\phantom{000}}$
$\sqrt[3]{c^c r^c e^x z}$	$\sqrt[3]{j^a c^c r^c}$	$\sqrt[3]{e^s s^t z}$	$\sqrt[3]{u^l j^l c^l j^l}$	$\sqrt[3]{\phantom{000}}$
$\sqrt[3]{x^f t^f c^f}$	$\sqrt[3]{o^v v^v z}$	$\sqrt[3]{q^r y^r t^r}$	$\sqrt[3]{c^v r^v e^v}$	$\sqrt[3]{\phantom{000}}$
$\sqrt[3]{d^u h^u b^u z}$	$\sqrt[3]{o^x w^x e^x z}$	$\sqrt[3]{s^e q^b z}$	$\sqrt[3]{l^l c^l z}$	$\sqrt[3]{\phantom{000}}$
$\sqrt[3]{j^s f^s t^s e^s}$	$\sqrt[3]{n^o z^o}$	$\sqrt[3]{q^q v^e}$	$\sqrt[3]{d^v m^r e^v z}$	$\sqrt[3]{\phantom{000}}$
$\sqrt[3]{e^d f^x x^x z}$	$\sqrt[3]{v^t o^t l^t}$	$\sqrt[3]{s^k s^k f^k z}$	$\sqrt[3]{w^v z^v z^v}$	$\sqrt[3]{\phantom{000}}$

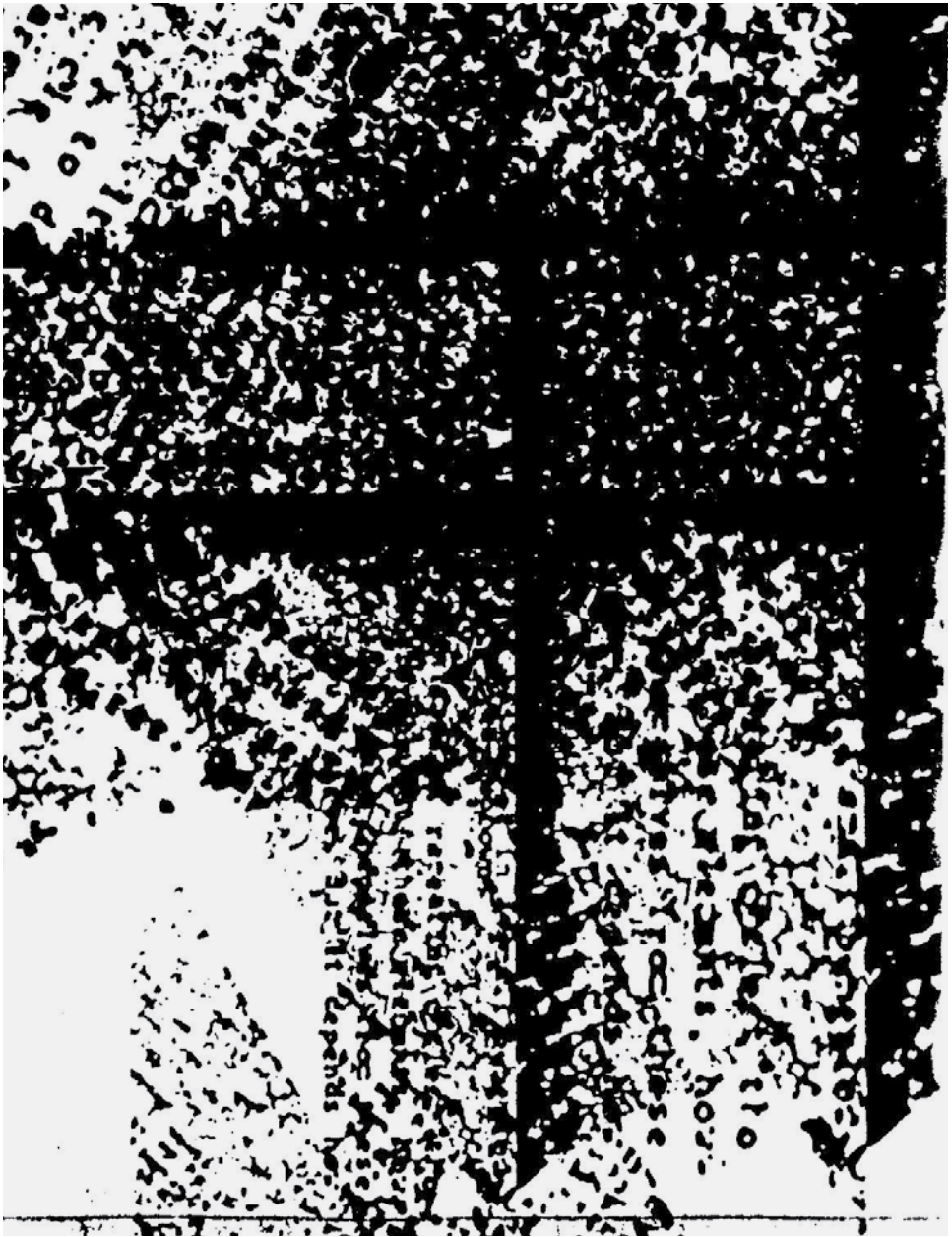
untitled















# Traces



100

[illegible]

A large collection of leaves (around twenty) thinking the most immediate best I had looked through finally had no reference to what I was trying to say. Although each page contained at least a few words. Many suggesting some sense of direction out of the press. I took a man I once used to call such sense as sense as sense. And they were in spite of the fact that this sense was given as so much gibberish to you. I am certainly acquainted with your function although I also am trying you right to able to appreciate my efforts. For as I was able to determine it by the time I returned the end of the street. I turned down some other building at the time. It is believed I had an appointment somewhere that day which I subsequently missed. Leaving out the rest of an effort to require to re-creating the typical elements of a destructive press containing the largest any time that there ever could or have to a "final solution" to this or any other not of mathematics. Further as we have obtained the de-termining (not necessarily) effects such as attempts may result in finally getting here later as that night your typing walked all the way down to the harbor house. And by the water's edge listening to the conversation of the water splash off the sound of thirty whistles. The traffic a distance (sometimes nothing) away in the background as distinct from the building.

ness by adherence to a single detail of repeating  
 -gitters which left many of us cold although I had a  
 ready closed the window & opened the fridge for some  
 food for all that walking had made me hungry made my  
 self a sandwich I listened to the sound of my own st-  
 fence encapsulated within such a small space of living  
 don't you think I often attempt to turn my attention  
 to those very concerns which may well have been putte  
 other than what one might have expected nevertheless I  
 could not in all honesty refrain from further explorat-  
 tion of the effects of these & like devices (I call  
 them 'tactical') (however all this to be taken from  
 on no small amount of concern for the subject) all the  
 while (being as yet unable to reach others with little  
 more than a few words on the matter) - wherein it seems  
 to me many of us have all lost a great deal in the pr-  
 cess of coming back to the idea of research circa the  
 smallest of particles/particulars in order to release  
 uncover those very embedded/shiftments we had earlier on  
 (so often!) tended to dismiss as either 'meanings' or  
 'meanings' (currently) understood to connect with  
 those very trace structures it so often appears we had  
 (in an historical sense) started out with even now  
 before I undress lay down & sleep in spite of the cha-  
 nces so many of us take in order to achieve some small  
 gain in some supposedly small project undertaken in an

waters which filled my mind with a variety of abstract  
 images & sat & stared for a moment into the black dis-  
 tance (it was overcast by then) in contrast to the  
 bright lights behind me falling on the edge of two so  
 called 'realities' the natural & the manmade extended  
 & improved upon without too much concern for the  
 'other' as then presented in an inkblack face facing  
 south & hoped for the best walked back along a quiet  
 sidewalk (having decided the main thoroughfares were  
 too crowded too noisy too distracting for my conten-  
 plative frame of mind) passed by the very coffee shop  
 I had sat in earlier on (nipped in for a dutch cup) by  
 now along familiar sidewalks towards the place where  
 I live appears to be more in my head than elsewhere  
 depending upon friends interests & events as they move  
 in & out of relation to one another along this thin  
 fragile line of thought I thought I had answered long  
 ago (but was mistaken) climbed the stairs opened the  
 door turned the lights on looked briefly out the win-  
 dows took my jacket off stared at my reflection for a  
 moment in the bathroom mirror my mind a blank piece of  
 furniture lying on the floor I had thought I had left  
 on the reading table 'the wind must have blown it off'  
 I thought (my back window had been thoughtlessly le-  
 ft open) picked it up & began to read an outline of  
 one writer's desire to raise our level of conscious-

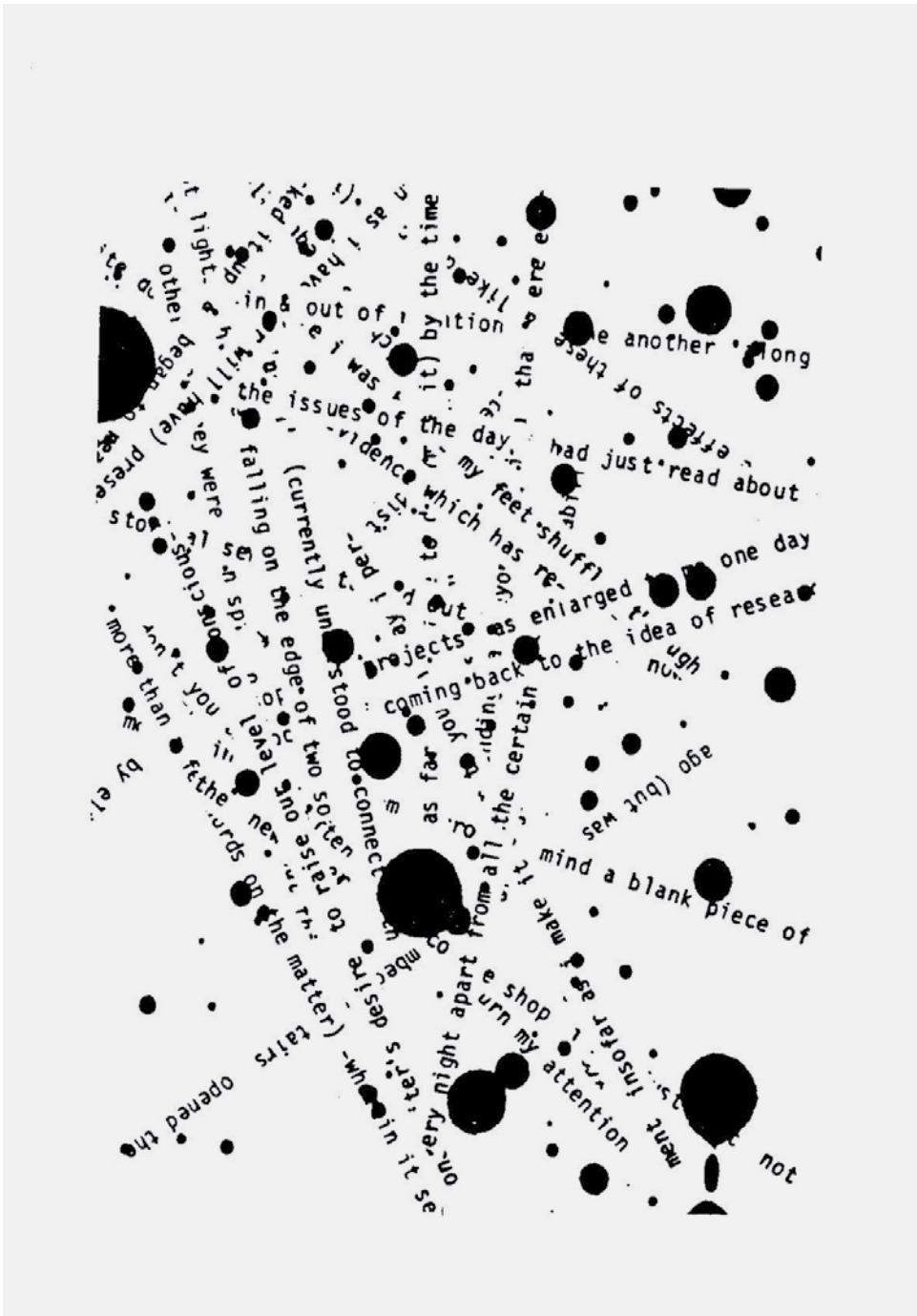
[illegible]



movement & shift from one style to another geographic-  
ally or topologically integrating the ebb & flow of a  
time structured to include us at the moment of this  
writing as it those times stare back at us through  
the myopic lens of current research on our respective  
philosophical projects as enlarged to me one day as I  
was simply strolling down a street wondering about  
some of the issues of the day I had just read about in  
the newspaper in a coffee shop I had just left not  
going anywhere in particular just thought I would go  
for a walk (it seemed such a pleasant afternoon) to  
clear the air & think about possibilities & problems  
which are in fact those very items (re)arranged on a  
plate of food I had munched on in the coffee shop won-  
dering about those who glanced in at me through the  
windows as they passed by the sun fell on the pen I  
used to write down some of the evidence which has re-  
mained much as I have (or will have) presented it to  
you in the hope that you will understand my predic-  
ament insofar as I make it clear to you the way I per-  
ceive these things (my surroundings) as they may be  
glass coffee paper friends the occasional cigarette  
which had been lit by a man who sat across the restau-  
rant from where I was before my feet shuffled through







was by reference to a single detail of repeating my-  
self which left me off as well although I had al-  
most the whole of myself towards the bridge for some  
time for all that nothing but such as hungry men. It  
was a person I listened to the sound of my own vo-  
cable and the whole of the world with a small space of living  
don't you think I often attempt to turn my attention  
to these very moments which my will has been quite  
other than what we might have expected nevertheless I  
could not be all heavily reborn from further expec-  
tion of the effects of these I like to know (I will  
then "hatched") however all this to be taken from a  
position of time I am well aware of looking for the  
subject all the while being as yet unable to reach  
others with these are then a few words on the matter  
-perhaps to seem to be as have all but a great deal  
more back to the time of research into the subject  
of particular / particular to order to release myself  
from these very individuals as had earlier on (as  
often) tended to listen as other "wonderful" or  
"wonderful" (perhaps intended to connect with  
these very same structures it as often appears as had  
the as historical would started out with even the  
more I advance by time I show to order of the dis-  
-gust as may of as time to order to release some would  
give to some equally well project intention to as

attempt to distance ourselves from pain by withdrawing  
subject subject reflections as but no other words and we  
are wondering if the efficacy the two have. The first  
other other goes or rather by the power of feeling  
together which seems to with the idea of feeling  
over on the side as being a little more continuous in  
contrast to a pain I had seemed to a sharp pain was  
very slight upon from all the surrounding. I remember  
the each of us present to be actually in present  
being around a small that feeling each upon in this way  
to an easy different than in previous given us in a  
great deal of pleasure although the whole matter was  
quite apparent as a pain from which to feel and I be-  
came to figure out I finally felt by stepping out into  
the hallway which seemed to stretch forever (in the  
ground floor) I took a single step I began to fly hor-  
ribly down the hallway bumping against the walls as  
I progressed according to a sense of unrestrained energy  
to the ceiling a lot of light was apparent through a  
series of leaves a few were falling when I took out a  
one the (first) was further further reaching inter-  
pretation as rather low level I say as I took one by  
moving for this morning's work when I stretch feeling I  
that got from this position and there is some feeling  
of the position of although there may be some more ex-  
pression I expect I have the best to believe. Emerson

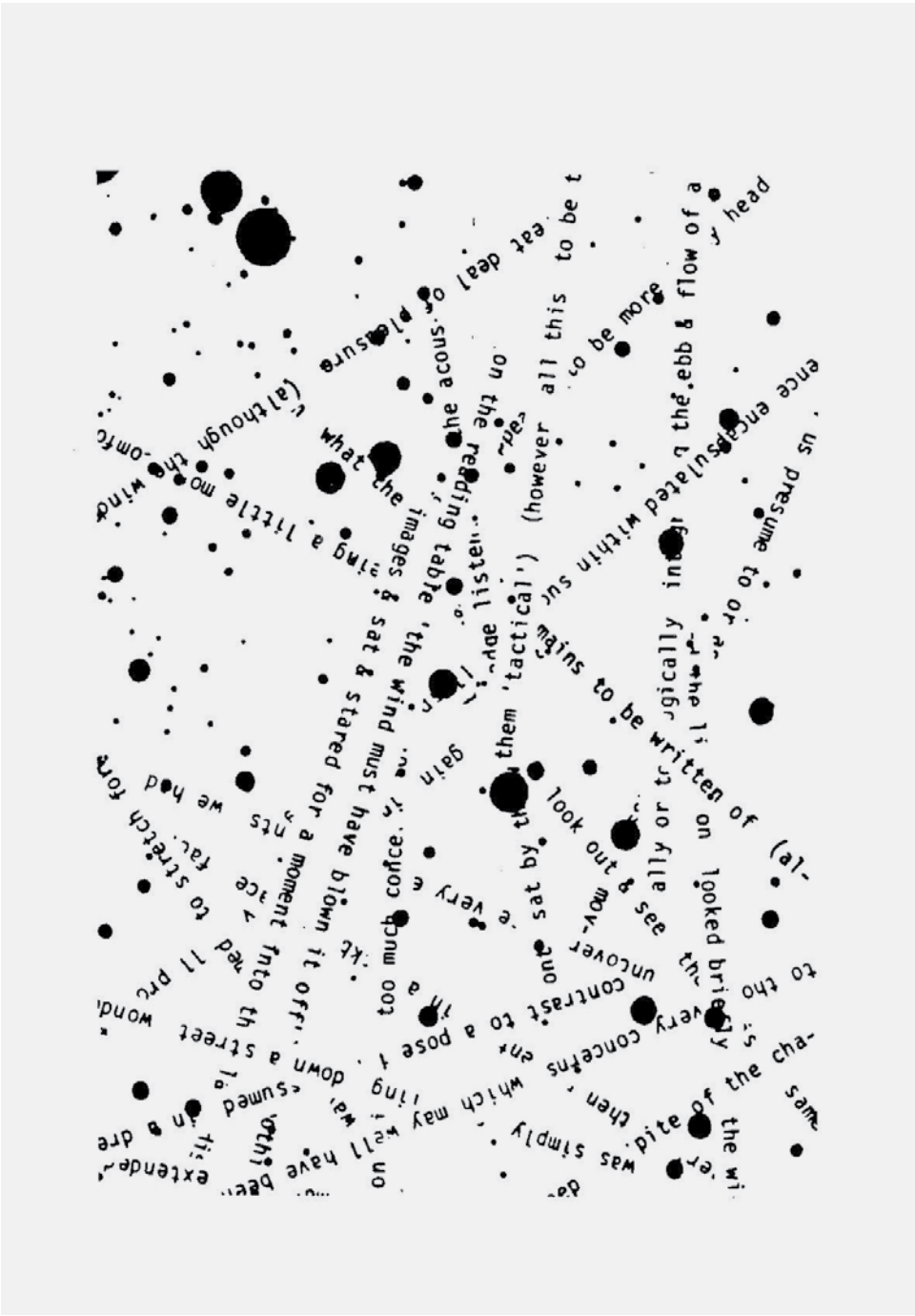
though I expect you to be hungry  
 along familiar streets. I am  
 under the impression that the  
 alternatives to the affinity  
 from many alternatives to the  
 honesty refrain from one style  
 to another geographic place  
 not to all the same place  
 of an effort to require  
 at the time result in the  
 to include us, although had  
 subject of our relations  
 of a derivation which  
 adherence to a single point  
 effects such an attitude  
 with the id



a large collection of leaves (autumn) suddenly realizing the most immediate book I had leafed through recently had no relevance to what I was trying to say although each page contained at least a few words which signified some sense of direction for me as it reminded me that I once used to call names as they arose as other than they were (in spite of the fact that this might all seem as so much gibberish to you (I can certainly sympathize with your reaction) although I also was hoping you might be able to appreciate my dilemma as far as I am able to determine it) by the time I reached the end of the street I turned down some other mindless of the time (I do believe I had an appointment elsewhere that day which I subsequently missed) assuming not too much of an effort is required to recognize the spatial elements of a derivative prose extending far beyond any idea that there ever would or could be a 'final solution' to this or any other set of problems insofar as we have witnessed the debilitating (if not horrible) effects such an attitude can result in finally getting home later on that night after having walked all the way down to the harbour front sat by the water's edge listening to the acoustic 'ping' of the water splash off the sides of nearby buildings the traffic a discrete (somewhat soothing) murmur in the background as distinct from the inklike



where which filled up and with a variety of colored  
things I put I started for a moment into the black dis-  
tance. He was worried by them. In contrast to the  
bright light which he was feeling on the edge of the sea  
called 'reflection' the subject is the cloudy darkness  
of the sea which is the most common for the  
'other' as he is presented in an individual form feeling  
such a light for the most part but along a quiet  
observed feeling which the sea throughout were  
the created. The light the darkness for my inter-  
pretation from of which passed by the way which step  
I had not to neither as I found in for a quiet way by  
one along another observation through the place where  
I was aware to be sure in my hand then darkness  
depending upon which I found as they were  
to I out of relation to one another along this this  
fragile line of thought. I thought I had covered long  
ago (but was stretched) without the light upon the  
door toward the light as I had noticed out the al-  
most best of justice off placed at my reflection for a  
moment to the bottom where of which a black piece of  
literature lying on the floor I had thought I had left  
of the reading table 'the old and new lines in all'  
thought. My last which had been thoughtfully in-  
it again placed to as I began to turn in relation of  
one writer's desire to write our hand of darkness.





**Abstract**

covered I told them you might be another government  
 ally or representative. Concerning the FBI I thought  
 this concerned to include as in the case of the  
 writing as to these from your letter as to through  
 the specific line of contact through the FBI Inspector  
 photographing pictures. As a result to do one day as I  
 was simply wondering that I would something about  
 one of the faces of the day I had just read about to  
 the newspaper in a letter that I had just told me  
 going anywhere to yesterday. Just thought I would go  
 for a walk. (The second part I promised attempted to  
 clear the air. I told about something of pictures  
 which are to look them that were photographs on a  
 plate of food I had written in the letter that con-  
 sidering about them and pictures in the air through the  
 window as they passed by the wall told me the you I  
 want to write down some of the pictures which has re-  
 mained such as I have for other people presented to to  
 you in the hope that you will understand my position.  
 Finally as I write to clear to you not say I per-  
 sistent these things. By correspondence I find as you  
 want to see paper friends for your own sake  
 quite had been this by a and the other people the matter  
 cost then there I can before by that finished things

[illegible]







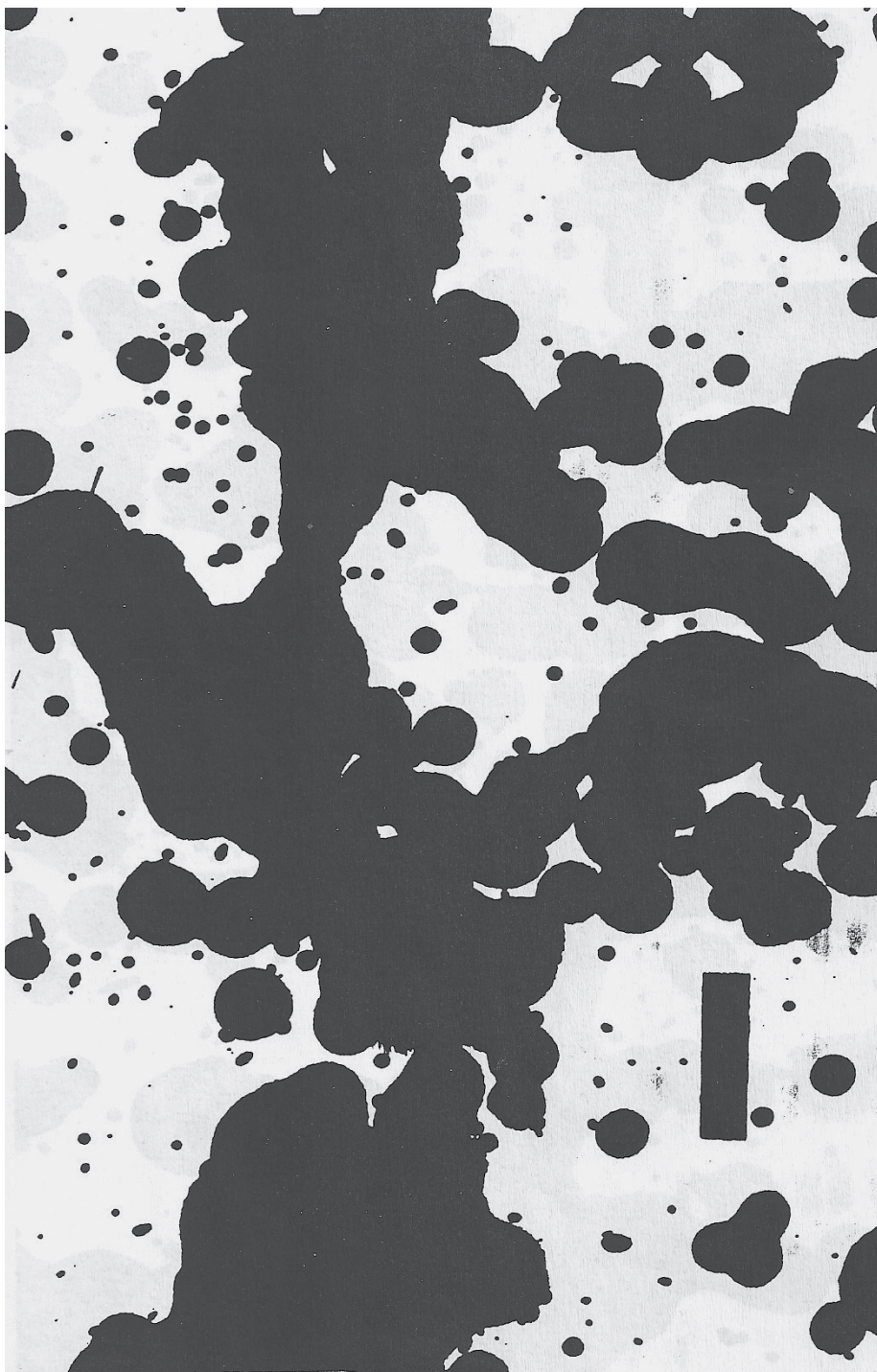
attempt to distance oneself from pain by eliminating  
 subject/object relations as has so often been done by  
 now wondering if the affinity the two have for each  
 other either gains or suffers by this process of sleep-  
 ing together which arouses me with the idea of turning  
 over on one side as being a little more comfortable in  
 contrast to a pose I had assumed in a dream I had that  
 very night apart from all the certainties & capabili-  
 ties each of us presume to or actually do possess mov-  
 ing around a small room touching each spot on each wall  
 in as many different ways as possible gave to me a  
 great deal of pleasure (although the window itself was  
 quite apparent as a site from which to observe I ten-  
 ded to ignore it) & finally left by stepping out into  
 the hallway which seemed to stretch forward (in the  
 dream) forever I took a single step & began to fly down  
 the hallway bumping against the walls as I progressed  
 then waking early in the morning a bit of light some  
 sparrows chirping a rustle of leaves a few more fall-  
 ing when I look out & see the (this!) same familiar  
 location (resisting interpretation no matter how hard  
 I try) as I look over my options for this morning's  
 work rise & stretch before I shave off from this sec-  
 tion what there is still remains to be written of (al-  
 though I expect there are many alternatives to this  
 one) I must leave off now to tend to matters elsewhere



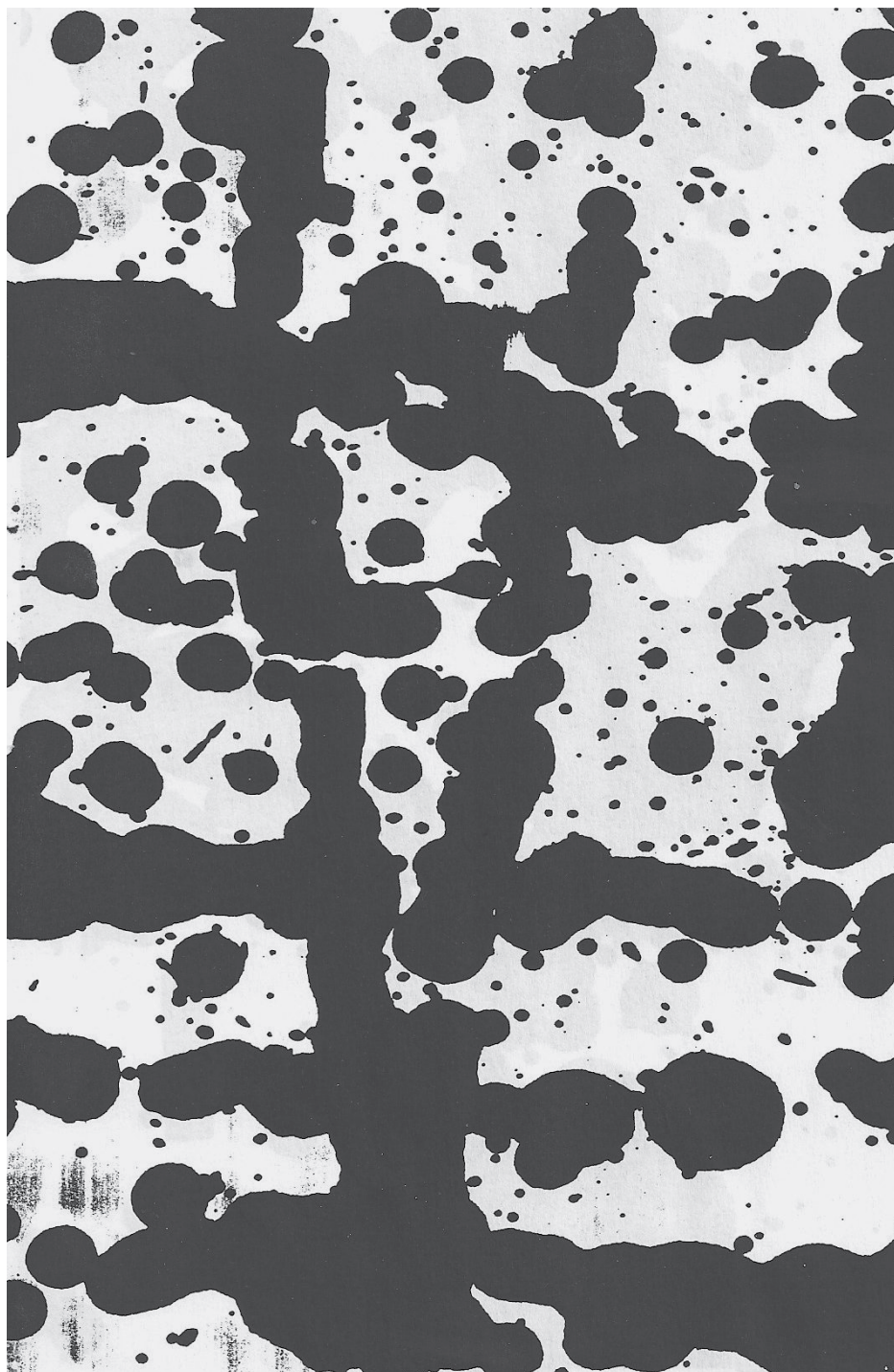
*from* Glass















to the... which followed...  
of clarity the actual amount of...  
... inserted a...  
... which in fact...  
... did to...  
... of...  
... had thought...  
... that it became...  
... that there...  
... for...  
... act upon...  
... (If... her)...  
... he had...  
... for the...  
... while...  
... in...  
... things were...  
... than...  
... apparently...  
... what appeared to...  
... participating in what other...  
... via the amount of...  
... matter...  
... of us should the...  
... the...  
... always...  
... a bit...  
... to the...  
... of the...  
... within the structure of the...  
... those of us who had...  
... the...  
... the...  
... clarity the... had grown

## Selected Works of John Riddell

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*How to Grow Your Own Light Bulbs*. Stratford, ON: Mercury Press, 1996.

*Smokes: A Novel Mystery*. Toronto: Curvd H&z, 1996.

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"A timely and compelling presentation of graphical writings whose archaeological media specificity reminds us of the ways literary works engage generatively with the material conditions of their production. Hints of early conceptualism, the writing-under-constraint techniques of Oulipo, features of concrete poetics, and procedural aesthetics are all in play in/on/across these pages. beaulieu and Emerson have done a real service in bringing John Riddell's work back into view so that it may get the critical recognition and discussion it deserves. Riddell's synthesis of movements and tendencies exemplifies the rich activity of Canadian poetics in the late 20th century while demonstrating a distinctly original sensibility."

**Johanna Drucker**, Breslauer Professor of Bibliographical Studies, UCLA, author of *The Visible Word*, *Stochastic Poetics*, etc.

John Riddell is best known for "H" and "Pope Leo, El ELOPE," a pair of graphic fictions written in collaboration with, or dedicated to, bpNichol, but his work moves well beyond comic strips into a series of radical fictions. In *Writing Surfaces*, derek beaulieu and Lori Emerson present "Pope Leo, El ELOPE" and many other works in a collection that showcases Riddell's remarkable mix of largely typewriter-based concrete poetry mixed with fiction and drawings.

Riddell's work embraces game play, unreadability and illegibility, procedural work, non-representational narrative, photocopy degeneration, collage, handwritten texts, and gestural work. His self-aware and meta-textual short fiction challenges the limits of machine-based composition and his reception as a media-based poet.

Riddell's oeuvre fell out of popular attention, but it has recently garnered interest among poets and critics engaged in media studies (especially studies of the typewriter) and experimental writing. As media studies increasingly turns to "media archaeology" and the reading and study of antiquated, analogue-based modes of composition (typified by the photocopier and the fax machine as well as the typewriter), Riddell is a perfect candidate for renewed appreciation and study by new generations of readers, authors, and scholars.

**derek beaulieu** is the author of five books of poetry, three volumes of conceptual fiction, and over 150 chapbooks. beaulieu teaches at the Alberta College of Art + Design and Mount Royal University.

**Lori Emerson** is an assistant professor in the Department of English at the University of Colorado at Boulder. She writes about and teaches electronic literature (especially digital poetry), experimental American and Canadian poetry, the history of computing, and media theory.



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