

SECOND  
INTERNATIONAL  
ANTHOLOGY  
ON  
PARADOXISM

ANOTIMP&ABADDABA  
2000

editor: FLORENTIN SMARANDACHE

SECOND INTERNATIONAL ANTHOLOGY ON PARADOXISM

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**FLORENTIN SMARANDACHE**

**editor**

**SECOND  
INTERNATIONAL  
ANTHOLOGY  
ON PARADOXISM**

**poems, prose, dramas, essays, letters**

**(100 writers)**

**ANOTIMP&ABADDABA, 2000**

## **THE PARADOXISM IN ALL FIELDS OF KNOWLEDGE**

*It took me ten years to collect all these texts dealing with the paradoxism, since I came to America, reading more than one thousand envelopes stuffed with manuscripts.*

*They followed me at my address, often changed upon my job, in Phoenix and Tucson (Arizona) or in Gallup (New Mexico).*

*I tried to answer each letter sending information on the paradoxism and also paradoxist diplomas where it was the case.*

*Now I congratulate all these 100 writers who contributed to this anthology with poems, prose, dramas, essays, letters.*

*This is an international fan on the dimensions of the paradoxism, twenty years after its setting up.*

Thanks to the widest spread reference publications, such as *Literary Market Place*, *Poet's Place*, *Ulrich's Directory of Periodicals*, *Gale Group*, *EBSCO's Directory*, *Dustbooks*, *R.R. Bowker* the paradoxism became well-known to the international literary community, especially to North America and Western Countries.

Working as a computer programmer and then as a software engineer for a large corporation like Honeywell, between 1990-1995, we the employees, circulated through e-mail the paradoxism in engineering. For example, look at these Top 20 Engineers' Terminologies from Bertolucci's "The Sheltering Sky":

1. A NUMBER OF DIFFERENT APPROACHES ARE BEING TRIED - We are still pissing in the wind.
2. EXTENSIVE REPORT IS BEING PREPARED ON A FRESH APPROACH TO THE PROBLEM - We just hired three kids fresh out of college.
3. CLOSE PROJECT COORDINATION - We know who to blame.
4. MAJOR TECHNOLOGICAL BREAKTHROUGH - It works OK, but looks very hi-tech.
5. CUSTOMER SATISFACTION IS DELIVERED ASSURED - We are so far behind schedule the customer is happy to get it delivered.
6. PRELIMINARY OPERATIONAL TESTS WERE INCONCLUSIVE -The dam thing blew up when we threw the switch.
7. TESTS RESULTS WERE EXTREMELY GRATIFYING - We are so surprised that the stupid thing works.
8. THE ENTIRE CONCEPT WILL HAVE TO BE ABANDONED - The only person who understood the thing quit.
9. IT IS IN THE PROCESS - It is so wrapped up in red tape that the situation is about hopeless.
10. WE WILL LOOK INTO IT- Forget it! We have enough problems for now.
11. PLEASE NOTE AND INITIAL - Let's spread the responsibility for the screw up.
12. GIVE US THE BENEFIT OF YOUR THINKING - We'll listen to what you have to say as long as it doesn't interfere with what we've already done.
13. GIVE US YOUR INTERPRETATION - I can't wait to hear this bull!
14. SEE ME or LET'S DISCUSS - Come into my office, I'm lonely.

15. ALL NEW - Parts not interchangeable with the previous design.
16. RUGGED -Too damn heavy to lift.
- 17.LIGHTWEIGHT- Lighter than RUGGED.
- 18.YEARS OF DEVELOPMENT-One finally worked.
- 19.ENERGY SAVING-Achieved when the power switch is off.
- 20.LOW MAINTENANCE-Impossible to fix it broken.

.....  
 Champagne yes, philosophy no.

And now hear this Indian tale, more than 25 years old joke, that ends in a... mathematical formula!

Once upon a time, somewhere in North America, an Indian chief and his squaw had a son. Being the first child, it was born on the hide of an elk.

Eventually a second son was born, of the chief's next squaw, this time on the hide of a cougar.

When he was getting older, the chief got married a third time, with a very capricious squaw who also became pregnant. She insisted that her child could only be born of the hide of a hippopotamus. You can well imagine the great voyage of the indian chief, by pony, by canoe, walking and so on to Africa whence he returned in time with a hippopotamus hide. His third child, also a son, was then born on this hide.

The other two sons were jealous of the new child, and they set out to kill him. The mother fought so valiantly that she saved her son and died in the effort, having killed the two "would-be murderers". Since then, whenever his tale is told by the tribal elders, they point out that:

"THE SQUAW ON THE HIPPOPOTAMUS WAS EQUAL  
 TO THE SONS OF THE SQUAWS ON THE OTHER TWO HIDES"

What do you think about the famous Murphy's Laws, very well moulded on the paradoxism in society? Or about the romanian prose writer Negruzzi (19th century) with his short story "Alexandru Lăpușneanu" ("If you don't want me, I want you!"), or the Italian humanist poet Petrarca (14th century) with his love antinomies, or the ancient Greek poets and playwrights (before Jesus Christ): Pindar, Homer, Sofocles, Euripides? There is, perhaps, no creator not having used at least an antithesis or a paradox in his or her work - because the paradoxes bring something of relish, of curiosity, of incitement.

What do you think about the paradoxes in mathematics and physics (called "exact" sciences!) that reasarchers could not solve?

The paradoxist texts have a meaning, encoded in multiple cases, the reader needs first to find the key of understanding therefore, no way to label them dadaist if he or she does not penetrate their significance. They are neither surrealist, because are not based on dreams or metaphysics, nor cubist, because are not focusing on geometrisation.

The paradoxism is the last avant-garde movement of the second millenium.

Besides its focus on oppositions wich are organically mixed in order not to be oppositions anymore, the paradoxism is based very much, as any avant-garde movement, on experiments and innovations. Also, the paradoxism tries connections between remote field of knowledge, and takes ideas against the hair in counter-sense, or re-interpret them upside down. That's why many times paradoxism is in good neighbourhood with the

humor and the puzzle. “The paradoxism proposed to prove the possibility of generalizing the literary work to a “without limits” multiplicity (...), including for this heterogeneous elements” (Titu Popescu).

Readers, attempt to bring in literature, art, philosophy, even science assertions against the common belief, against the main stream. Explore the unexplorable! Do not go with the crowd. Encroach upon conventions and petrified knowledge and feelings. The common sense is trivial, try the uncommon sense. THINK DIFFERENT!

Please send your camera ready paradoxist creations to:

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URL: <http://w.w.w.gallup.unm.edu/~smarandache/>  
(and go down main page to “paradoxism”)





GEORGE MIȚIN VĂRIEȘESCU

(Australia)

## V E R B E

*non-poezie paradoxistă*

*dedic aceste verbe, celor care nu există...*

făuritori de verbe:  
mâncători de substantive...  
Posesori de adjective  
    dosite în cavouri!  
pescuitori de pești;  
pescari devorați.  
neputincioși, tera măcinați  
    în neexistența voastră  
un fir de păr îl disecați  
fără a mai judeca  
judecătorul fiind absent...  
căci cutia craniană-i goală  
o purtați pe umeri doar...  
    de fudulie.  
din naștere ea fiind ciuruită...  
lichidul vâscos  
    l-ați pierdut pe drum...  
    când v-ați stabilit  
    în oază!  
n-ați mai existat.  
De aceea;  
când conjugați ori declinați  
apelați la verbe  
moarte în cărți  
iar dacă verbu-i șters,  
nu mai existați.  
de fapt, nici n-ați fost  
decât umbra ciulinilor  
    cu spini tociți  
    pierduți prin răsărit.  
vreți să vă impuneți  
prin neexistență  
anulând verbul  
care nu a existat.  
de aceea v-ați întors  
de unde ați plecat  
scăldându-vă în baltă  
căci oaza-i prea adâncă!

29 iulie 1994

OVERNAK C. ANTOINE ADONH

(Benin)

**THE PARADOX OF LEARNING**

Learn nothing on days  
That will show hate  
One's mind on the relay  
But share with one's faith.

For inner most hum.  
With the bondage of care  
Civilizations dwells over.  
Nobody knows it before moon.

JOEL KUPER

(Canada)

**FUCK 1**

*CAUTION:* Keep out of reach of children.  
If product accidentally gets in  
ears, rinse thoroughly with water.  
If irritation persist contact a  
physician.

MICHÈLE DE LAPLANTE  
(Canada)

*Paradoxe 93*

*Law # 86...*

*Those are not French in Québec?*

*Now english in this country is the paradox of Ryan...*

*Un politicien qui domine mal*

*Aulieu de prendre sa retraite...*

*Those are just english in Québec?*

*Our ancestors had preserved french.*

*French here is a paradox.*

*By centuries in North America we saved our romances!*

*Law # ... 86?*

*C'est une génocide linguistique!*

*French eats french!*

*Quel non-sens révoltant!*

*Même le Parti québécois n'ose dénoncer ce fait viscéral...*

DAVID RODGERS

(Canada)

[ e d i t ;  
 e ; d i t  
 e d i ; t  
 e d ; i t ]

P o e m + +  
 A d d S e q u e n c e  
 O f ( f ) - o n , e s a n d z e r o s  
 S t r o k e d t o t r a n s l a t i o n  
 B i n a r y f u n n e l e d i n t o  
 I s a n d i s n ' t s  
 T h e p u r e s t p o e t r y  
 C o d i f i e d , e f f i c i e n t .

*"No one particularly  
 enjoys doing dishes"*  
 This may be rewritten:  
 $1/x (dq/dx - q/x) =$   
 $= 1/x (mp - ap)$   
 A point made clear  
 through simple algebra.

GERALD ENGLAND

(England)

**P A R A D O X**

The passed-on have not passed on  
the living are not alive  
soon the time will come  
when time will not be  
and the complete will be incomplete  
the end has begun  
continuance is discontinued  
the truthful lie  
the lying prove true  
they are coming  
but they won't stay long  
soon be gone  
and what is this heaven  
which men call hell?  
it is the life we live  
the death we die  
the future is past  
the past not come  
and as for the present  
it is absent  
and all is nothing  
nothing is all  
love is a hateful thing  
the straight is crooked  
the crooked straight  
and the real paradox is  
that there is no paradox

MARIE NORMAND & JEAN NORMAND

(France)

ref: Marie. Sabine et Jean NORMAND  
 32, rue E. Deschanel  
 92400 Courbevoie  
 Tél: (1) 47 83 24 43

1  
 l'air le 52 mai 85

historique

l'air est le, c'est le seul et unique  
 et, d'un autre côté, c'est le seul et  
 unique et c'est le seul et unique  
 des autres et des autres

l'air est le seul et unique  
 des autres et des autres  
 des autres et des autres  
 des autres et des autres  
 des autres et des autres

l'air est le seul et unique  
 des autres et des autres  
 des autres et des autres  
 des autres et des autres

l'air est le seul et unique  
 des autres et des autres  
 des autres et des autres  
 des autres et des autres

aem eb ietrop<sup>1</sup> ad eb atolluere ad  
 . anemone  
 sub me iupleup eipib bnetto m . auly ell  
 † eb ellimaf enu d. nuif st mo e  
 avor yreb repul arborer annosay  
 trocivro . telluif tuchib i nuif et sub  
 . abnt d sua inatropet te iupreut eb  
 anemone aem eb ietrop<sup>1</sup> d al xetropo A  
 . nuif d d sub ietrop e . elars  
 airt erit aap xetrop er ro , annt  
 . ellimofidib  
 o manuer enu io if . nuif d d ibrum et  
 xeror eb repouae or ro : elaxi l e OE<sup>1</sup> d †  
 aior avor er ut ia erahelit . xetreb et  
 eb inalar aipol mo ) trapaxo l e aap  
 er as inuaprelet l e inaup . repapod  
 raaiar al d elaxoq oirt aap elmes  
 . avor ro

xias mo l et totuirl A  
 no te iupreup  
 d a . nauif

e e melotume mit rway notativilif : 29  
 etirlelo et up aior ef . eiaray eb lonitailif  
 knete a

---

<sup>1</sup> Il faut le lire dans le miroir.



JEAN-PAUL ROUSSET

(France)

à Florentin Smarandache,  
le fondateur international du paradoxisme

En France, désormais,  
nous serons deux  
à connaître le piricossanoglais.  
Enfin, un et demi...  
Lui, qui habite au Nord-Ouest de la France,  
le dernier à le parler,  
et moi, qui le lis.  
1 1/2...  
Lorsque le poigne de l'horreur  
commence à t'étrangler,  
s'échappent encore quelques mots  
et leurs contraires.  
Quand la main de l'infâme  
s'efonce dans ta gorge  
quelques signes entament la révolte,  
l'équation se brise  
et la figure géométrique éclate à la gueule de l'endormi.  
Lorsque l'horrible se croit vainqueur  
le dernier mot se faufile encore:  
(absolu - éternité - esprit)  
jusqu'à ce que ton ultime silence  
hurle à jamais  
et pulvérise  
tout autre silence indifférent.

Bergerac, 15-6-92

DAN DĂNILĂ  
(Germania)

**I.**

dante nu avea dantele  
vînci nu trăgea la vînci:  
ce, fidel avea fidele,  
ori mahmurii mahmudele,  
sau opinia opinci?  
uite țarul fără țară,  
uite varul fără vară,  
vezi prin nubia nubile  
și prin zambia zambile,  
moșul ce avea o moașă,  
un cocoș cu o cocoasă  
și-un chilen cu două chile.

**II.**

poe thule poe  
tu poți reci ti  
căra rest e voie  
amu amur i  
nor osul a ger  
a tom ori a ion  
un înger în ger  
mir oase nor oaie  
eu par avion  
tu pari avioaie.

.....

**1.**

pasăre cu nepăsare  
zboară vastă la nevestă  
cu aripa de balanță  
nemișcată în cântare

pășăruie amăruie  
duce veste la neveste  
niște rime primenește  
dăruite nimăruie

dulce ne duce  
oasele rotundele  
undele secundele  
culce și Neculce...

## 2.

Mare cuvânt  
cu valuri  
de mentă  
pentru mireasma gurii  
de ținut  
în ceru-i  
atunci  
limba  
rară  
sare  
cunoaște.

.....

## MIELUL

De salină dorul sării  
nu s-alină  
de arșice  
osul spart între cerbice  
mielul mării  
cerul gurii

De albastru cerul mării  
nud albastru  
din telurii  
colonadă albă, astru  
de alină  
cerul gurii

De arșice gura plină  
sare albă  
de salivă  
dus în ceruri fără salbă  
mielul negru  
cerul gurii.

PAUL GEORGELIN

(Italy)

Entre l'illusion et la certitude,  
il n'y a pas de différence:  
celle-là est la face cadrée de celle-ci.  
Entre l'illusion et la désillusion,  
il n'y a que l'espace d'un instant.

TECHO  
(Nicaragua)

**M a s t e r p i e c e**

O

How hard this was to do!

[Obra maestra

O

¡ Cuanto me ha costado hacer esto!]

(translation by R. KELLY WASHBOURNE)

THE HOUSE IN THE LAKE

2  
W  
O  
K  
E

BUT ONLY THE REFLECTION SENT

THE HOUSE WAS IN FLAMES  
THE HOUSE WAS IN FLAMES

BUT ONLY THE REFLECTION SENT

S  
M  
O  
K  
E

THE HOUSE IN THE LAKE

4.0.03  
KM

EMIL BURTON

(Romania)

## DESPRE PARADOXISM

Din capul locului trebuie să remarcăm că cel mai fertil și util teren al cunoașterii este cel al paradoxismului - <adevăruri șocante> care ne cutremură cu diverse grade de tărie pe "scara Richter". Orice adevăr nou care contrastează cu antrenamentul nostru intuiționist anterior, îl numim în general "paradox". Orice situație în care suntem surprinși de un astfel de contrast, o numim "paradoxală". Cu cât terenul cunoașterii noastre înaintează în spații de dimensiune superioară (izomorfe în esență cu un  $IR^n, n > 4$ ), cu atât șocul noilor descoperiri este mai "delicat" și mai "puternic". Sensul lui "puternic" trece ușor, pe nesimțite, de la cotidian la subtilitatea armoniei christice care supune natura inferioară prin iubire pură.

Limbajul pe care-l folosim pentru descrierea unor astfel de subtilități, trebuie în mod necesar să evolueze în complexitate și nuanță, trecînd tot pe nesimțite în spațiul poetic al metaforelor. Nu este de mirare că cea mai paradoxală carte din lume este **Biblia**. Utilizînd limbajul simplu pentru descrierea unor adevăruri superioare, se ajunge (paradoxal) la contraste și contradicții la nivel formal. Iată un exemplu din multe altele: "Fiindcă atît de mult **a iubit Dumnezeu lumea**, că a dat pe singurul Lui Fiu, pentru că oricine crede în El, să nu piară, ci să aibă viața vecinică." (Ioan 3,16). Compară cu: "**Nu iubiți lumea**, nici lucrurile din lume. Dacă iubește cineva lumea, dragostea Tatălui nu este în el." (1 Ioan 2,15)

Pentru un spirit inferior, cele două citate de mai sus pot constitui un "puternic" motiv de a combate Biblia. Lumea de azi (ca și cea de ieri) este plină de "teologi" și "atei" aflați la începutul evoluției lor spirituale. Pentru un spirit superior (realmente superior), cele două citate de mai sus nu fac altceva decît să se completeze reciproc. "Cerul și pămîntul vor trece, dar cuvintele Mele nu vor trece nicidecum" - spunea Domnul Iisus (Matei 24,35). Ce sunt de fapt bietele noastre cuvinte?...!...

Neîncetat va trebui să ne luptăm cu dimensiunile spațiilor superioare, cucerindu-le treptat cu multă răbdare.

Nu putem rămîne deci la 'starea Wittgenstein': "whereof one cannot speak, thereof one must be silent". Și-atfel, metafizica își extinde drumul ei paradoxal și "discutabil" pe tărîmul spațiilor superioare. "By recognizing the diversity of the functions of language, Wittgenstein inevitably altered the task of philosophy" - spune Samuel Stumpf.

ADA CÎRSTOIU

(Romania)

**VRERE, BERE, ERE**

Eu beau o bere  
Și tu-mi spui de durere  
Ere, vere, bere, vrere...

Mai toarnă o bere  
Sufletul că-mi cere  
Bere, bere, bere.

Primesc înc-o bere  
Plimb capul cu plăcere,  
Vere, bere, ere.

Beau într-una bere  
Corpul palme cere  
Vere, bere...

Simt că prind putere  
Ducă-se durere!  
Be....re....bere..be..re.

Diavolu e-n bere  
O simt cu plăcere  
Vrere, bere, ere.



ALEN DELEANU

(Romania)

### **Amiază**

Trepte albe duc spre maul vînăt  
Cele două portaluri arcuite/inde  
Umbre ale amiezii statice  
Și scaunul negru cu spetează găurită.

1996

### **Teoremă (pseudo)geometrică**

O sferă-nscrisă în altă sferă  
la pătrat  
este egală cu radicalul sferei  
încrise-n sferă.

1994

### **Simetrie autumnală**

Ploaie. Săgeți. Plumb. Săgeți. Ploaie.

1994

### **Micul-dejun cu pălărie**

În dimineața galben-țepoasă de septembrie  
Își luase micul-dejun cu pălărie  
După care  
Suci gîtul canarului  
De cristal.

CONSTANTIN DINCĂ  
(Romania)

**Un om**

Un om trist privește  
Pe fereastră, departe  
Un om departe este,  
Dincolo de o fereastră.  
Omul departe este  
Și departe și este  
Privire fără privit.

Un om încolăcit  
În jurul axei sale,  
În jurul privirii sale  
Care nu poate depăși  
Fereastra ferestrei  
Spre afară.  
Și nu se poate depăși  
Și nu se poate.

(În același timp  
Și în același spațiu  
Femeia stă cu coatele  
Pe marginea lumii  
Și stabilește războaie și pace.)

**Singurătatea arcului**

Într-o dimineață mai înspre seară stelele străluceau/păleau și nu se vedeau și eu am pierdut buletinul de identitate. Pomii se aruncau în brațele mele și ploua și nu. Era o despărțire, era o rupere în mine, pe lângă tine, departe.

Înfrunziseră pomii și cădeau frunzele. Frumos, dar nu știa nimeni.

Erau doar zvonuri. Toți și toate vorbeau în același timp în același spațiu, într-un punct de sosire. Și încercam să fac gimnastică într-un punct. N-aveam nici o dimensiune.

Cineva mi-a atras atenția.

Mergeam în echilibru pe dunga dintre timp și spațiu.

Atunci s-a prezentat la mine un personaj fără nici o însușire și mi-a cerut cheile de la apartament. Parcă ar fi fost trimis de cineva și acum el își îndeplinea o obligație de serviciu.

Înțelegeți, fără nici o însușire. Fără chelie, fără să pară bun sau rău, fără însușirea de a nu avea o însușire. Se gândea la mine cu lama.

## FOLCLOR

(Romania)

Foaie verde talpa găştii  
Merg cătanele pe ştec,  
Îmbrăcate-n pielea goală  
Şi cu mâinile în jeb.

(Poezie populară din Ardeal)

ANDREI DORIAN GHEORGHE

(Romania)

### **Lunar and Solar Eclipses**

It is so touching  
to see total eclipses!

At a lunar eclipse,  
it is normal that the Earth,  
a bigger body,  
Shades the Moon.

But a solar eclipse,  
it is a paradox that the Moon,  
a smaller body,  
Shades the Sun.

Every place in space  
gives birth to  
a different vision.

The diamond ring of a solar eclipse -  
the most beautiful  
sky paradoxist child.

VICTOR MARTIN

(Romania)

## CÂNTEC DE BĂTUT ROBOTUL

Pentru a ieftini benzina  
vom scumpi apa;  
pe cea caldă o vom lăsa așa: rece.  
Vom introduce bunul simț  
prin lege,  
îl vom păzi cu armata și,  
delatori ai timpului,  
vom călări pe multe cărți publicate  
pe hîrtie mai scumpă decît poezia  
mințindu-ne că pacea  
tîrîie după ea premiul pentru pace.  
Hoțul de cumpărător vrea prea mult  
spunînd că munca nu poate supraviețui fără el.  
Minuni peste noapte nu vor fi,  
dar se deschid expoziții  
de minuni făcute peste zi.  
Opoziția iubește puterea, scriu ziarele,  
și cîmpurile rămîn neînsămîntate.  
Neînsămîntate, de cine?!  
În Europa vom aluneca într-o zi,  
vor trece ani;  
căzută pe jos,  
cea mai bună făină se face gunoi.  
Ironia scurtează coada la lapte,  
nu bogăția noastră de idei,  
iar femeia e exploatată  
cu bucăți din ce în ce mai mici; de zahăr.  
Și se gestionează munca de la om la om;  
dacă mergem departe, departe ajungem.

## GHEORGHE NICULESCU

(Romania)

### MAXIME MINIMALIZATE

- “Ia lucrurile așa cum sunt”, și-a zis hoțul.
- “Omul e animalul care gândește”, gândi un animal.
- “Măsura tuturor lucrurilor este omul” zise chefliul care întrecuse măsura.
- “Ai izbutit? - Continuă! N-ai izbutit? - Continuă!”, zise atletul, și continuă să alerge, deși ajunsese la capătul cursei.
  - “Toate curente sociale generoase pornesc de la știință, literatură, învățătură, numai curentul electric pornește de la hidrocentrală”, constată electricianul.
  - “A trăi înseamnă a fi angajat”, își aminti sinucigașul, rupând fișa de angajare.
  - Un barman către comisia de control care-l acuză de falsificarea băuturilor alcoolice: “Urâți-mă, dar nu mă suspectați”.
  - “Eu sunt câte puțin din tot ce se întâmplă”, își zise papagalul poliglot.
  - “Și totuși, se învârt”, constată el, gândindu-se la vecinul, șomer, care-și cumpără o mașină nouă.
  - “Este mult mai plăcut să dai decât să primești”, gândi pugilistul.
  - “Nu trebuie niciodată să ți se pară ceva cu neputință”, a exclamat o maimuță care-și propusese să devină om.
  - “Ironia e pudoarea umanității”, afirmă unul care se credea pudic și astfel suportă cu resemnare ironia oricui.
  - “Singura carte perfectă o scriam eu, dacă puteam”, zise analfabetul.
  - “Ascultă cu plăcere și nu vorbi mult”, îl povățui soacra pe ginere.

CONSTANTIN M. POPA  
(Romania)

## UBU ROI

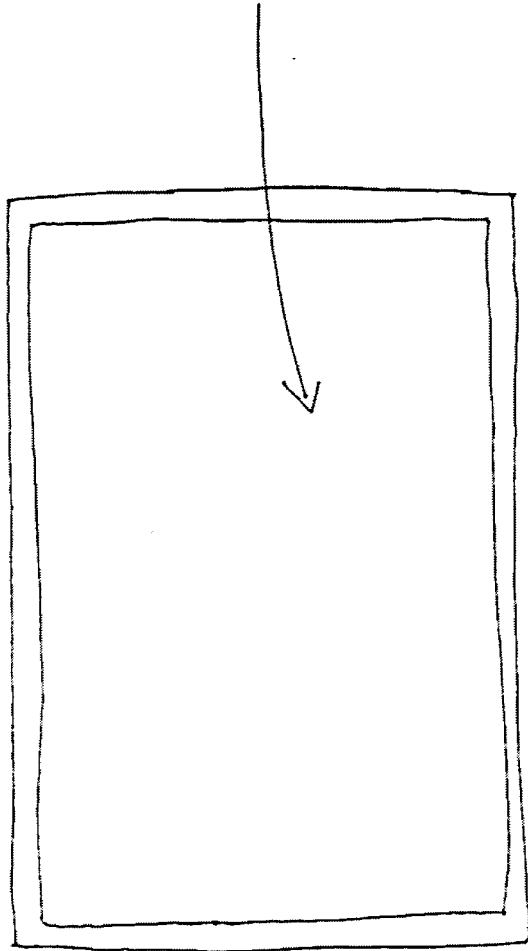
Ți-ai aromit parșivul, polobocul,  
Îndestulându-te pe tine și ciracii;  
Zurnalele-au văzut atunci toți dracii  
Făcînd un tontoROI cu mormolocul.

Ai alungat pe biata Rozamundă,  
Urechile-ți ai astupat cu vata  
Și nu știai că carte este pata  
Fizicienilor îmbrobodiți cu fundă.

Dar la sfîrșit te-a dus Blegu cu preșu  
Și te-ai ROI cum fuge șobolanu,  
Parai cu cornu c-o să vii la anu -  
Din polonez tu te-ai ales cu leșu.

Spre... Țările de Jos scăpă buleandra.  
Și au zărit soioșii cum e... Fl(e)andra.

DANIEL DE CULLA  
(Spain)



AUTORRETRATO



VASILE TĂRÂȚEANU  
(Ukraine)

**Civilizație**

S-a deschis un proces  
frunzelor că sunt verzi  
ploii că nu cade la comandă  
vântului - că-și schimbă adeseori  
                                direcția  
ierbii - că a răzbit prin asfalt  
fără de voia tractorului tăvălug  
s-au făcut inculpate și păsările cerului  
li s-a interzis zborul în țările calde  
din simplul motiv  
că ar putea aduce soarele pe aripi  
în zona bazelor militare  
a marilor companii transnaționale  
producătoare de foc bengal  
pentru sărbătoarea Marelui Îngheț  
Florilor de câmp li se confiscă averea  
parfumul și culoarea  
sub pretextul că au făcut conspirație  
împotriva gunoierului împachetat în  
                                hârtie de staniol  
și a trandafirilor de plastic  
plantați în locurile publice  
Albinele sunt acuzate de terorism  
Cu cinstea ultragiată de rugina  
                                indiferenței  
posibilii martori oculari  
trec prin Valea Plângerii  
Pe banca acuzaților mai sunt câteva  
                                locuri libere  
Cine le ocupă?

BARBARA BACHE-WIIG

(USA)

DIAMANTE

husband  
vigorous, active  
sailing, biking, skiing  
weather, seasons, clothing, locations  
changing, watching, playing  
careful, serious  
wife

sailboat  
beautiful, graceful  
luffing, heeling, spraying  
water, seagulls, wind, waves  
rowing, pulling, bumping  
slow, stodgy  
rowboat

knowledge  
precious, important  
challenging, changing, charming  
minds, mentors, learners, thoughts  
swerving, dancing, playing  
important, precious  
imagination

brain  
awesome, intricate  
thinking, seeing, speaking  
blood, arteries, neurons, defect  
pulsing, moving, blocking  
strong, sad  
stroke

patriotism  
proud, jubilant  
waving, singing, marching  
loyalty, pride, ambiguity, harm  
bragging, pushing, shouting  
haughty, self-centered  
nationalism

doctor  
omniscient, skillful  
caring, testing, curing  
specialists, meds, nurses, accountants  
hoping, puzzling, despairing  
empty, infertile  
patient

TODD BALAZIC  
(USA)

**instructions**

for “from”

from “form”

turn

the “or”

(or morf

the 4)

VALORY BANISTER  
(USA)

**Program**

Discovering  
a  
Shaman  
Programmer  
who  
boils  
moon Base  
slow  
System  
said  
Real  
Angels  
Micro  
mist  
and  
Bad  
Black  
Bodies  
Recall  
Vision Space

JOHN M. BENNETT  
(USA)

SPIRALING IN

**3 ants pantsed in him like 3 last locusts on the grave what savoured him, uh, saved's dense sockings where's feet left. So they eared in him, what he hardly heardn't or halfered, danced on's lip oflight. Why'd he *he* hanker then, when the *we...* (But's slicing rocks...) His 3 clocks in 3 directions ran, like sand in's mouth or bees... So the seethe langoured (but's speed!) in him, to a licked breast in's speech!**

DOUG BOLLING  
(USA)

**Dispersions: 11**

they were there  
there they were  
were they there  
there was nothing  
Borl & Theg came along  
Theg felt hunger  
Theg cooked words in the kettle  
until he ate them  
and  
they became him  
nothing mattered  
Borl watched Theg eat  
Borl invented the idea of love  
then Borl loved Theg,  
a grammar of love  
began there  
nothing mattered  
Theg hid in a forest  
Theg felt a hunger  
but not for Borl  
Theg gathered the words  
the ideas  
he buried them  
there was a sadness  
there was nothing more to do.

DAVID BREEDEN  
(USA)

**PARADOXALIST MANEFESTO #34**

\* \* \*

An apple's better sweet than round;  
a rattle's silent till shaken.  
Lets go to the hodge-podge  
outside the aisles of rhetoric.  
Damn cans of consistency,  
shrink-packs of logic.  
Let's break the print and cellophane  
with our melliflous tendrils and stones.

\* \* \*

Ignorance of the tradition  
is ignorance.  
Following the tradition  
is following.  
Knowing the tradition  
and working against it  
is the tradition.

\* \* \*

Dead's consistant;  
alive's to blame.  
Take foolish, hermetic,  
trivial for a trip.  
Dead's consistant;  
take trivial, hermetic.

DIANE E. BUCCHERI  
(USA)

## **That Incurable Illness**

Wallowing  
Swallowing

Sniffing,  
Dribbling

Watering,  
Blearying

Miserable,  
Miserable

Miserably hot  
from winter's head cold

## **Life**

to

DanceFlyPlaySkipHopSlideStretchLeap;  
RollJibeCrawlShakeRunScratchBrushSweep,  
ThinkSmileSingLaughFrownRoarWinkWeep;  
ExplodeJingleShiverWriggle;  
CowerWhisperWrinkleGiggle;

is

goodbadgladsad  
life!

## **Winter Storm**

Swiftly swirling snowflakes  
Whizzing whirling wind  
Densely darkening clouds  
Arctic angular air  
Layored lazor ice  
Hissing hurling hail



DARREN BURCH

(USA)

**Untitled 1:**

not always was it what it was  
it just never wasn't what it wasn't  
except when it was what it wasn't  
wasn't that really what it was  
or was it always what it wasn't?  
what was the thing I speak of?  
first off, what wasn't it?  
what is wasn't gives us clues as to what it was  
what it was when it wasn't  
is really what it was  
so when it wasn't, it was  
except when it really wasn't  
in which case it actually was  
but what it was when it wasn't  
wasn't what it was  
so it never was and it never wasn't  
it was the wasn't and wasn't the was  
it was what it wasn't,  
in which case it never was and never wasn't  
but was it wasn't, or wasn't is was  
so wasn't it always what is was?

JUSTIN ISRAEL CAIN  
(USA)

**anew modern novel**

Frickin'  
fixin'  
fiction  
friction.

Ends in  
either  
ether  
engine  
or  
past  
present  
tension.

Begin  
beguile  
smile.

Meaning  
know  
meaning.

Sealing  
ceiling.

See woof  
sailing?

Colon  
comma  
common  
coma.

C'mon!

Bee a be.  
Be a wolf.

LORI L. CASKEY  
(USA)

**gRUFF rUFF**

oh rUFF  
So gRUFF How  
gRUFF is the  
rUFF 2 lefts  
and a right  
2 rights and  
a left  
how gRUFF is that  
rUFF  
rUFF  
rUFF  
gRRRRRRRRR

ALLAN CATLIN  
(USA)

**antibody**

Negative as opposite poles, a magnetic force that exceeds the limit of perception, the forced hot air that clings inside a veined wrist, slit at the heart where blood leaks inside core reactors, hissing where the liquids touch the mass.

**antiphonal**

Jumbled as chorus of affected voices, the tumescent, clouding of storms, the havocking reek of festered swamps, that place inside reason where thought goes to hibernate, reclusive as memory and barbarous as the unspoken words.

**dis(possessed)**

Calcified as concrete mix leaking through viscous ceiling caves, formative moldings shadows grow in disentropic, seeking the life force latent within the dark.

KENT CLAIR CHAMBERLAIN  
(USA)

## PUBLIKE DOMAINE

### SUNRISE

From

Out of darkness;  
There shall be light, there  
Shall

Be LIGHT :

- 0 -

#

TWednesdayzenz, DJANJULZENZ January 13, 1993

### CANTO IN JANUARY

Give  
Us this  
Light on Earth,  
DEAR  
HEART, this  
Hour of  
Waking.

GOD, LOVE

Give us this  
Day on  
Earth, this  
Time of  
Breaking.

~~regretful aging process~~

- 0 -

#

*Politically charged... - capital & ...*

Handwritten notes

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PLEASE FEEL FREE INTO PUBLISHING

Kent Clair Chamberlain (Lans) January 22, 1943-  
Ashland OR 97520  
Acres 525 Holly Street

*... 2nd Ave ...*

*... in 1943*  
AFTERNOON ON EAST PINE STREET  
Kent Clair Chamberlain

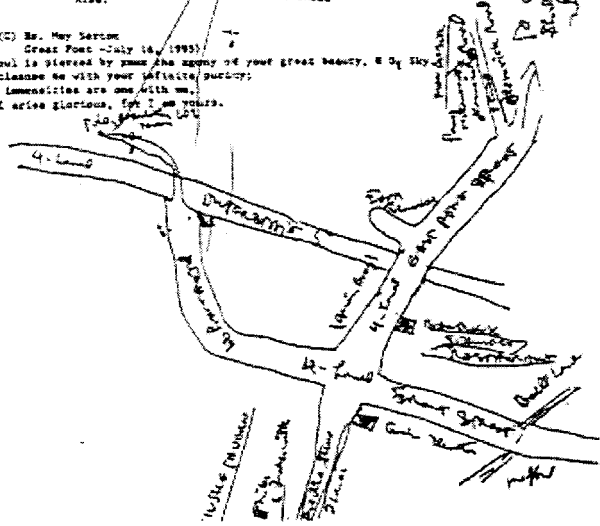
4,000—Population Central Point, Oregon—Jackson County's

Spin  
Dr.  
Whirring  
Wheels, down East Pine Street's  
Four-laned  
Miles, past the  
Cabin  
Elevator's ten-story  
Height, as we  
Journey  
Years



Turning from Highway 99's  
Quadruple  
Lanes, I pause, to name that  
Cuisine, is transported BACKWARDS the freeway  
Bridges I soon shall cross,  
Dividing what has passed them what shall  
Rise!

KEY (C) Es. May Sartow  
Great Fort - July 10, 1905  
My soul is pierced by yours the agony of your great beauty, & by thy  
You cleanse me with your sapphire purity;  
Your lamensities are one with me,  
And I arise glorious, Ept I am yours.



C.L. CHAMPION  
(USA)

- PENCICTS- The neurotic behaviour of chewing pencils.
- CURLIPHOBIA- The fear of being seen in the grocery stores with curlers in the hair.  
Most common among housewives.
- YOUBELPUBPHOBIA- The fear a parent has of their child burping in public.
- FABAPHOBIA- The fear of eating beans, in suspicion that it will make one fart.
- SUITCOLKA- The paint that dries on clothing after painting a house.
- GREASEBANDED- The hair grease which exist around the interior band of a hat.
- QUADOUCH- THE swell on a head caused by a hardhit golfball.
- YELLOW PAGES GRAFFITI- The graffiti on the cover of the Yellow Pages.
- SCIFF- The dust that covers the screen of millions of household televisions.
- CANNIBALISTIC  
LITERARIANS- PEople who read way too much, then on top of that, are  
not satisfied with farm animal meat, and consuming human meat.
- SHOOPING- When a person is in a shoe store, takes off their worn  
shoes and then put on another pair of shoes, and after  
doing so they leave their old pair of shoes behind and exit  
the store.
- WASHDOLLAR- A dollar bill that has been trough the rinse cycle one too many  
times.
- INK-ELBOW- The ink that transfers onto an elbow after reading the  
newspaper.

he tried to concentrate primarily on his driving, trying his damnest not to run off the road and roll the car into a ditch alongside. 'Please, Please do it for Sheila, you have gotta' find her, he convinced hiiseld. Muttering. His energy was at a high.

Hiadrenneli e pumped. eeexxxxxxxxxxxxxxxxxxxxxxxxxxxxx

xx

x

jjjxxxxxxxxxxxx

xxxxxxxxxxxx

xxxxxxxxxxxx

trying jjjjjjjxx

xx

xx

fred was a happy camper boy o'boy was fred ever happy

hohappy he was, dns, n, an, dndnd



NANCY L. DAHL  
(USA)

**Non - sense - makes sense**

Fair is fair  
...if an honest person knows the word.  
Reel is Real... Sometimes you have to do something wrong  
... to make it right...  
the blind sometimes see...  
better than the sighted...  
...  
Live only for today but remember... the Boy Scout Rule...  
you may find happiness  
when you find you have enough...  
and health is enough...  
...makes sense...

... if you can receive  
... if you can believe

TALK - U

for letting me come front...  
people search for being  
being is a search...

FABIO DOCTOROVICH  
(USA)

(translation by JOHN M. BENNETT)

the hollow bodies of concentration at last purchase the bride  
crispness the undergarments the neckties the gipsy  
remotest spaces, confinement time,  
faded-war, fitzgerald  
torment power in red-headed gipsy  
and joy

to create some light-up heat in the stomach from the undergarments from the hollow bodies of concentration  
and the undergarments from the hollow bodies of concentration  
the undergarments from the hollow bodies of concentration

and blue-green periodic melancholy a protest  
underfulfillment shock realises from-removes a novel baby-bloody or pair  
taste, this of these Perichloro-Perichloro Perichloro of organic  
fifty, studies done in cheap jacks  
punctured some (SILENCE) please the pieces the mass the bodies  
superficial interventions, public view obscured by shell-far-brains  
sudden and whole, silent the sacred witch  
a Rhapsody's can, washed through a dry behind this

the hollow bodies of concentration  
at last purchase the bride  
crispness the undergarments the neckties the gipsy  
remotest spaces, confinement time,  
faded-war, fitzgerald  
torment power in red-headed gipsy  
and joy

August, 1968, Buenos Aires  
Luz de Sembrados



GRAHAM DUNCAN  
(USA)

**humpty gumpy**

jump n rump n bump  
tump n slump n dump  
sump n lump n grump  
mump n hump n pump  
gumption

RANDALL S. FORSYT  
(USA)



RICHARD GEYER  
(USA)

**Clean<sup>1</sup>**

the clean way to kill dirty rats and mice.  
cleans as it lubricates.  
cleans the oil that cleans the motor.  
cleans as it fizzes.  
cleans your breath while it cleans your teeth.  
leaves that clean taste in your mouth.

---

<sup>1</sup> Each line in these poems is a “sample” of an actual advertising slogan, which I can document. I have fitted these samples together in a particular way to make the poem. The poem attempt, to convey the poison of all these corporate lies.

JOSHUA M. GINSBERG  
(USA)

**Wrong way**

.semitamoS  
tnaw I  
evird ot  
no rac vm  
anorw eht  
eht fo edis  
.daor  
fo tros  
ot eanarts  
edisni kool  
ot naht rehtar  
ta kool .  
? ti t'nsi  
ees ot ecin  
eht morf  
fo edis rehto  
.rorrim eht  
tcepxe t'nod I  
esnas ekam ot ti  
.uoy ot  
ni tub  
.dne eht  
it works out  
just fine  
for me.

JOHN GREY  
(USA)

**THE SEARCH IS ON**

(st(to(str(hou(ro(clot(yo(me)u)hing)om)se)et)wn)ate)

McARTHUR GUNTER  
(USA)

**GLOBAL BLUES:  
A POST-COLUMBUS DISSERTATION  
ON THE EARTH MOTHER:  
AN EXPERIMENTAL POEM**

Cities sometimes  
Appear or Disappear  
Like they've been sprayed by a  
Pesticide, or a homicidal spray upon a  
Patient of an infection by an

Industrial Virus: the sun a blurred object or maybe glaucoma!:

Sulfur dioxide moon:

TEATA wails "Fly Me To The  
Moon" by a windmill on

Jermyn Street.

Maced trees.

Like the product of a chemical or *top of Noahvose.*

Germ warfare by alien beings. Oxygen masks: breathing propaned:

Poisoned pedals: flouride fly ash: *Tashunka Witco retreats,  
Wovoka prays daily and does the  
Ghost Dance near Walker Lake.* *becomes a hermit in Paha Sapa,  
and dreams.*

*Tatanka Yotanka faints on the  
banks of the little Bighorn River.*

Smogged stars:

*Woguini dives headlong off the*



Automobiles smoking more than cigarettes:

*Goyathlay shouts a war cry by the southern headwaters of the Gila River.*

X-ray or Mercury fish:

Agent orange fertilization:

*Wolf curses and swears along the  
Humbolt River!*

*Son Of Light calls for a council  
with Spider Woman and Mole in a Kiva.*

Acid Rain:

Decimated OzOnes:

*Shalako frowns on top  
of Thunder Mountain.*

*Sutaio screams by the  
Washita River!*

A Ph. D. in PCB and PBB magna cum laude!

*Isali cakes himself with red earth paint in the Smoky Mountains.*

Factories fuming, eyes likened to wild cherries!

*Smoholla boldly preaches the "Dreamer Cult" in Wallowa Valley.*

Noses Twitching. Dustbowl three-piece suit.

Spent-fuel rod tour:

*Child Of The Waters grotesquely cringes along Canyon de Chelly.*

Ears blasted.

St. Lawrence and Chalk Rivers resembling

Coniine or FOUL breakfast

Dishwater which hasn't been drained.

*Hiawatha rapidly ages like Methuselah in the Longhouse.*

MAC HESTER  
(USA)

a shoal	alohas
isle	leis
sail	isla
ship	hips
shore	horse
Pisces	spices
strait	traits
bung hole	hung lobe
stars charts	starch arts
topos	stoop
latitude	altitude
stern	terns
yaw	way
leeward	draw eel
moor	room
yard	dray
yardarm	ram dray
lanyard	any lard
keel	leek
last	salt
rope	pore
ripe	pier
port	trop
team	mate
sword	words
hawser	washer
spar	pars
mast	tams
reef	free
shark	harks
rood	door
sprit	trips
spirit	is trip
a sprite	pirates
sprite	esprit
esprit de corps	d'esprit corpse
a shoal	alohas

JANNETT HIGHFILL  
(USA)

**SILENCE**

Eve: I am very frightened of snakes in the garden.  
Adam: I am very frightened.  
Eve: I am very.  
God: I am.  
Adam: I.

ERIC MACHAN HOWD  
(USA)

## 2. Theorem

$$\begin{array}{ccc} \frac{\text{Daedalus (Father + wings)}}{\text{Grandfather}^2} & + & \frac{\text{Icarus (Son + wings)}}{\text{Grandfather}^2} \\ \hline & \text{Sky}^{\text{sun}} & \\ & = & \\ & \text{Love} > \text{Sun} & + \quad \text{Death} > \text{Love} \\ & \Gamma^{\text{feathers}} & \end{array}$$

P. HUGHES  
(USA)

## WELCOME TO OUR OFFICE

Miss, behave yourself and sit  
where dozens of like fortune fit:

- applied,
- employed,
- conducting lives,
- spent,
- typed,
- trusting, still,
- chief, forget,
- sing out, all!

Just sit.

Understand mis!

PETER JAMISON

(USA)

~ VAIN VOID ~ †

[an immediate and sudden] BOOM! [de-construction of Self]

[Half-full with Truth]

[Half-full of Oneself]

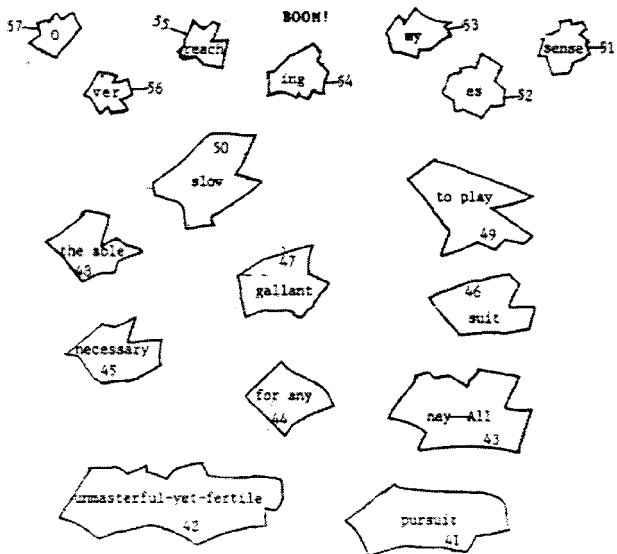
[Grasping for Mastery]

[Hand]

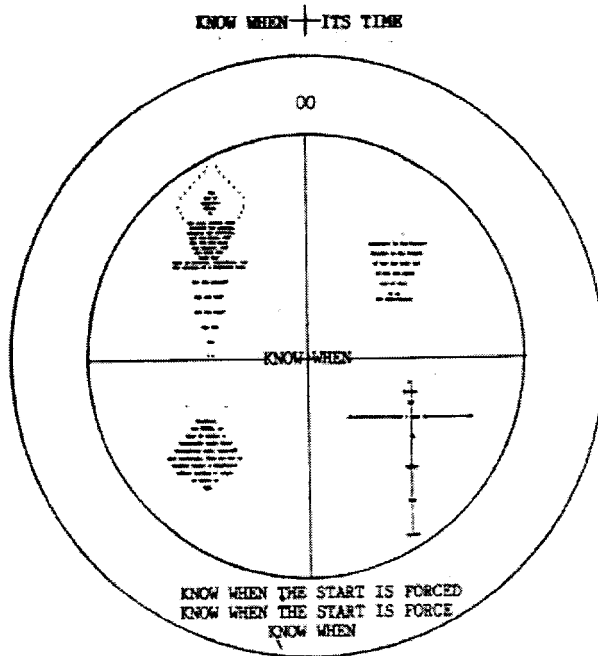
[Over]

[Fist]

BOOM!



The essential ground of play and possibility is time... itself... the purist context for growth and renewal. Time: the boundless bound... The Between... from which... in which... Being springs eternal.



it  
|  
and  
|  
you  
|  
or  
|  
you  
|  
and  
|  
it  
are together impelled  
like dance partners  
used yet not used  
each and other  
the weight  
received  
by the  
step

PAUL JENACK

(USA)

**ash (-es)**

(br-)

(fl-)

(sp-)

(c-)

(d-)

(cl-)

(b-)

(cr-)

(sm-)

(tr-)

(-es)

(-es)

.

.



DENNIS KANN  
(USA)

**The Perversity of  
Inanimate Objects**

Nothing works

Nothing lasts

Everything breaks down

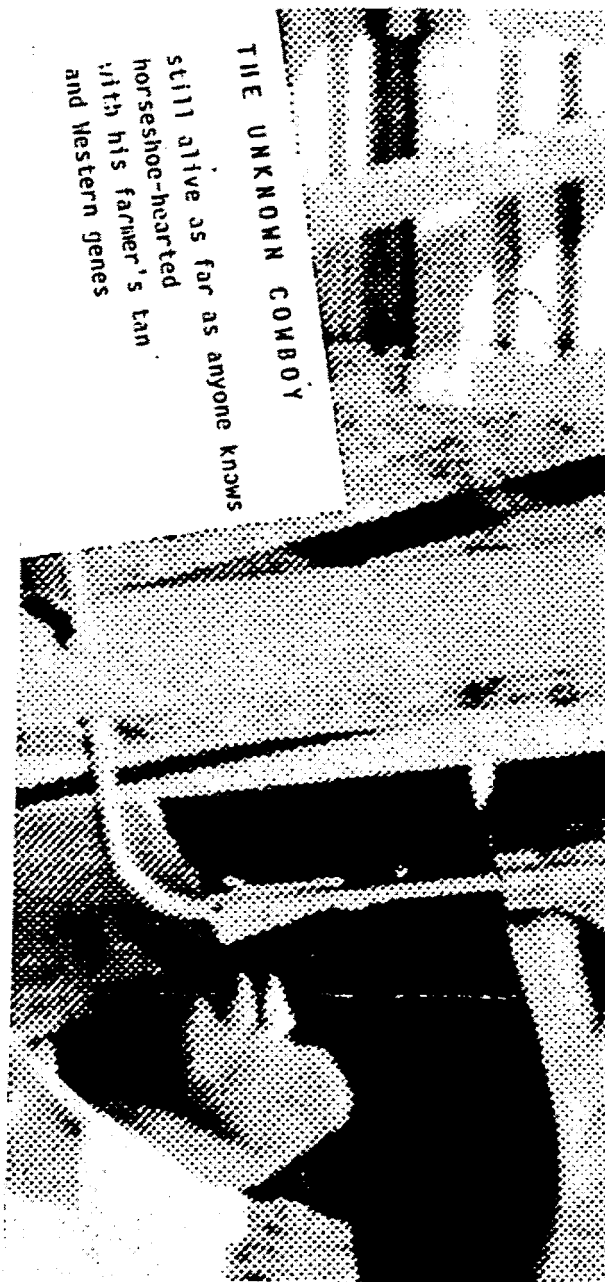
Everything an aggravation

Everything made in Taiwan

12:00 (Frustration) 12:00

(Pain), 12:00 (Blink)

M. KETTNER  
(U.S.A.)



THE UNKNOWN COWBOY  
still alive as far as anyone knows  
horseshoe-hearted  
with his farmer's tan  
and Western genes

JEAN KUSINA  
(USA)

Fork            Censorship!  
Thi                            s  
issome thin            g  
you                            ca  
n            re            adto  
youk            id            s  
Eat your heart out

KAREN JULIG LAVEN

(USA)

**“D” isms**

Decadence; dastardly  
deeds, dissension,  
diabolical doldrums  
demonstrate diversity,  
doughnuts, diaper  
derby’s detension draws  
drunken drowsy drudge’s, de-  
ranged, devious deviltry devours  
determined dialectic doodle,  
devout deviant’s demolish  
Demosthenes descriptions,  
demulcent denizen’s denounce  
deprivation. Depraved, deluded,  
delighted, d-d-d-delirious...

PETE LEE  
(USA)

**On My Refuzal to Provide a 17-Syllable “Haiku/Bio” to  
VOL. NO MAGAZINE, for Inclusion with a Poem of Mine  
Which appeared Therein**

get in

say it

get out

LYN LIFSHIN  
(USA)

**MADONNA WHO IS RUBBED RAW  
BY BEING TOLD SHE RUB A DUB  
DUBS MORE THAN ANY OUGHT TO**

knows her  
friction addiction

is a fiction

DAVID L. LIPTON  
(USA)

**PASSION, VALOR, AND PRIDE**

an arf, a fan,  
ran far, ("far-ran").

ran far, rank far,  
a kar, a kaan.

a zak, rank raff,  
raz frank, a zar.

raz far, ray nar,  
na kaar, na zar.

fran kaar, frank far,  
frank na ran nar.

fran kra, fran fraz,  
frank na ran nar.

a kaak, a rak,  
fran kraf far frank.

far fran, far fran,  
zar frank na frank.

zar frank na frank  
far kaa, na rank.

raf zak kaan frank,  
ran far far kaa.

zak raks frankz kar,  
zak far raff kaa.

frank arf, frank ran,  
raff zak az kaa.

frank nar, fran fan,  
fran na kraf frank.

DUANE LOCKE  
DUANE LOCKE  
(USA)



LOOK SIAL SL

1.79

Let me be remade by mistakes  
errors  
disobedience and disobedience  
by the archbishops of uncertainty  
that sprout from between mosses on oak branches  
Let me love the stars

THE CORRESPONDENCE OF EMERSON AND CARLYE, letter 3

Come to me from a dead star  
Come like the  
like the 1.99  
Come like I  
Come from the death of what was once  
tender and to me  
what chose its eyes and trembled  
Come when you arrive and arrive

blue  
you  
hue  
dev  
hue  
blue  
blev  
few  
mev

I do not want to meet what is called wisdom  
the dead who mark as the wilted rose buds  
I do not want to pretend I know what I see in mirrors  
I am tired of living in a dull land  
among the nests of honary costumes

.59

I want you  
you who are drunk of the signboards tongue  
siev to be the bl  
two  
two sie  
two  
\$28,600

.40

siev

you and you me and me you and you me



LAURA JOY LUSTIG  
(USA)

**what, in X a “lusting” poem will be summarized to but will be  
wrong if discussed at all**

COCK.

&

most

X'z

sucking

it.

JOANNE BARRIE LYNN  
(USA)

**In Celebration of the First  
Surreptitious Coupling of  
Pete Knaiger & Mona Knox**

KNOX

KNOCKS

KNAIGER'S

KNACKERS.

KNAIGER'S

KNACKERS

KNOCK

KNOX.

*KNAUGHTY!*

*KNAUGHTY!*

ROBERT L. MAYNE

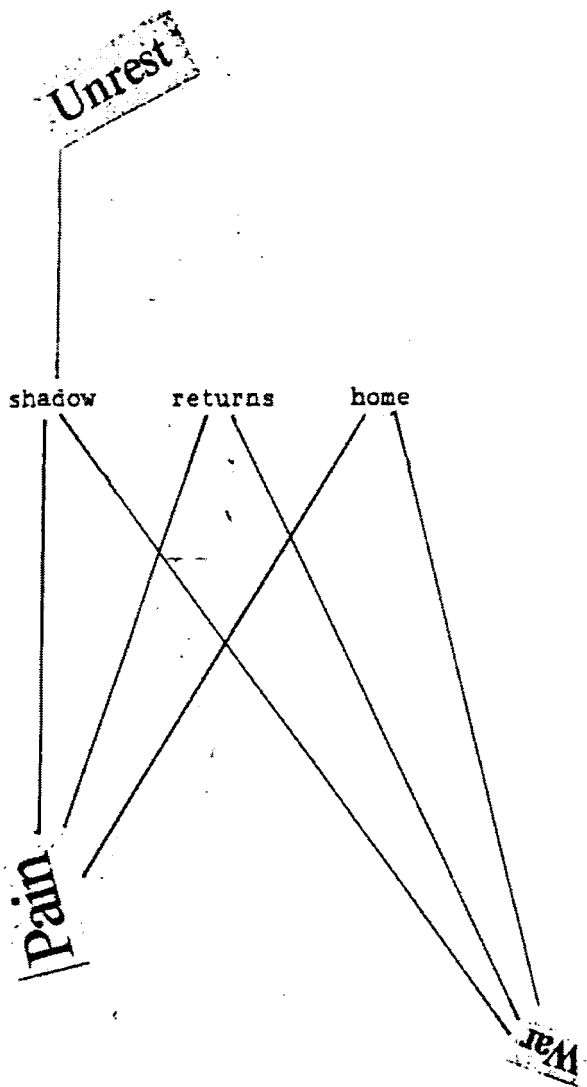
(USA)

**A.M.O.A.**

We are writing you this in strict confidence, and hope you will honor the vulnerability of our situation if you were to decide to disclose this anyone. We'll get right to it by telling you our membership card, which is printed: Affiliated Moderates Of America really stands for Affiliated Mediocrities Of America. Our secret handshake is the regular, confident one followed quickly by three light pats on the right shoulder, as though it were an afterthought. The purpose of A.M.O.A. - and this you'll appreciate soon - is to forget the pretense that we are something special, that we have some talent or skill which thousands (or millions) of other common, ordinary human beings do not have. We are, in fact, mediocrities. And in our meetings all false facade, and disguise, dissipates. We let go. We relax. We blessedly become what we really are: ordinary folks. For a few precious hours each month we are free of the tension of pretending to be that which, clearly, we are not. This has a restorative quality that A.M.O.A. gives to people like you, and people like us. You may find it surprising how many professional persons are longstanding members of A.M.O.A. - doctors, lawyers, college professors and such. And all of us tell the same sad story in one manner or another; how we were pressured by status, or necessity; into becoming *a someone!* You know, maybe two hundred years ago some of us might have become swashbuckling son-of-guns! But now, in this world, we have to do what we have to do. So we keep up a front; we send our children to the best schools; we socialize with the right crowd... but here is the difference: we are always honest with ourselves at A.M.O.A. We know we are ordinary, simple people. We know we are mediocrities. And it is this very knowledge that gives us the inner contentment we wouldn't exchange for all the tea in China. Yes, again we repeat we are happy as plain mediocrities, and we hope Bill, that you will join us in our worm camaraderie; because, Bill, you know, we know, who you are... you are (and there is no greater compliment) like the sun's sunshine shining on a common, ordinary day! Bill, please do not be disturbed by a soon-to-be slow crumbling of this letter and envelope into common, ordinary household dust. We only do this for your protection. And another thing, Bill - if you should decide **not** to join us at A.M.O.A... how could a simple persons like ourselves know for sure whether the same fate of shame and embarrassment suffered by poor ol' Jim Thomson - the ruin of his Dental Practice, it drove him out of town with his head hung low, and his tail between his legs - might not happen to somebody else? We'll see you, Bill, this coming Monday, 7:00 P.M., sharp.

MCMURTAGH

(USA)



E.A. MILLAR

(USA)

***No Smoking &  
Light A Fire***

hi noon at the wall such a nice day to watch silly springfield balance donuts for kicks along for the ride/cher walks into a diner at 3 am in mourning orders green eggs & ham & watches for sonny bono who will enter from the ceiling slinging tomato breath for children of all ages along the way he bumps into santa clause at a peep show "on my way to santa fe" "let me help you with your shoes" "there's nothing in rabbit's feet, it's only a grave miscalculation" and off he goes with a wealthy school girl to commit incest somewhere between pancake heaven and the empire state building/the little boy selling flowerrrs to portable nuns on ninth street he takes his clothes off for a new car showing them that all things are equal when you happen to work at a gas station sometimes they don't notice but oftentimes they notice they don't notice that you're noticing them notice-all well at least there's water in the shoehorn percy mayfield refilled it yesterday on an emergency boat rendezvous he's been good to me at times but there have been weeks when he forgot he was supposed to come and I had to electrocute the tractor before mother got home "boy if she caught you!" "hey you're the one who's late buddy"/in order to get to the downtown station we had to fight through the many layers of daylight peeling our way through empty bananas/still waiting for a guitar from garcia lorca t.s. eliot hands down a moon pie with fish fillet icing to a blind girl from jersey said she's been there but never been nowhere special except on holidays when her grandmother whacks her little brother with spaghetti newspapers to find out what's going on in the world/president clinton "aw hell he's innocent man let the man go before he grieves his way to stardom" I could see this things on a miniseries sometime only with shakes beer playing himself he does it so well you know nobody does it better "so cher" "she does doesn't she" sometimes when I'm alone I like to think I'm nobody special but when I wake up I still have to pay a cover to be admitted into my own birthday/even my graduation was free

she you next week. hope everything's kosher by then  
if you see sonny tell him its o.k. to cry I did it once and I didn't die  
till the next weekend when someone spotted me on the train.  
just let him know spelling is optional, o.k.? we aren't 2 or 3 or 4  
here only 5 or 6 or 7 for matter occasionally 8. Its been  
real/don't work too hard it makes you look dull.

hermitologically yours,  
the great mambo

BILL MORRISON  
(USA)

**TUNING IN**

aREAL  
ARIELE  
AE  
AIRAL  
ARIEL  
AREILE  
ANTENNA

JONATHAN A. NEIHARDT

(USA)

00:01:41  
02  
COVERPAGE  
OK  
STANDARD  
ECM

## INSULT

Glitchy bitch fudgey failure

Mr. mistess

bug buzzzzzzzzz

Booger-snot pussy foot

greasey grimer

bug buzzzzzzzzz

Hairy scarey fairy mofo

creepy critter

bug *splat!*

JASON NEVIUS  
(USA)

**CAZMIK TIK-TAK**

cazmik tik-tak  
bleeled unto the  
kwark awstrysized  
unventfully stoopaw  
bung sled to the dwarf  
unscaled my boanz  
ukflayfor crewkutt blass  
foartyfry sewpnukewler  
tym port skyndly pood  
nut caymfer hullykobs



NORMAN J. OLSON  
(USA)

### **Ratbat Numbers**

ratbat is on the mat and in the salty morisnat  
I limb the salty blandishments and web the fulker full of  
mist. Ohbanderish the gellybeenenenenenen-  
en

en

enen

77777numbers stand in t he numbertumb night and 9999999  
is wrong one right srit e898 989898989---000  
00000-555-5my number is my numbermy number is my number  
my number is my numbermy number is  
my numbermy number is my number  
my number is my numbereee ouble ouble ouble  
ratbat is on the mat and in the salty morisnatratbat is on the mat  
and i

n

the salty morisnat! 777 77 77 7358901 6666545 9098321



AAROB B. POLECK  
(USA)

**Dear “Paradoxism” journal and Paradoxism Association,**

Finding inovative, original works is an arduous task for a member of our culture. People are presented with what others think they should like. Friday night'd executives are making sure people are “Happy meal'd” without straws and stay closed minded; they feel that people are shallow and that they do not want to think for themselves. People obviously do have the capacity to think for themselves and cultivate and keep an open mind, but in order to do this they need to be presented with ideas and works from outside the mainstream and controlling empires. When I finished this book<sup>1</sup>, certain mainstream publishers declined to publish it, many said that people would not want to read it because “people don't want to think for themselves”. I then heard about your smashing press and the respect and vision you have to new literature. I am thoroughly convinced that this is a press that doesn't cater to puting out generic, predictable books. I am very interested in your press and the quality work it aims to put out. I could hardly care about money in regards to literature and other arts.

---

<sup>1</sup>“Draped Exit”, .IIIII approach press, Yorklyn, Delaware, USA, 1999.

PATRICIA RANZONI  
(USA)

## Apartheid

1. *å pärt' hat*  
a part hate

2. *å pärt' hit*  
apart hide

apart he, I  
apart ID.  
apart die  
a trap! hie!  
a heart died

Ah, partied?

J. M. REEP  
(USA)

**Ars Poetica Americana**

Make a list of all the rules of poetry  
And then break every rule

The list rules poetry  
Break the list  
Then make the rules

Break the list  
Break all the rules of poetry  
Then make the list  
Make all the rules of poetry

Make a list of every rule  
And then make poetry of every rule

Break the list  
Break all the rules  
And rule poetry

Make a list of every break of the rules  
And then make poetry

## **A Habit**

*I can change*

The shame  
Will make my heart all right  
All my shame

*I can change*

All right  
My heart will make it all  
Make it right

*I can change*

My all  
Make my heart shame the will  
Shame it all

*I can change*

My will  
Make my heart will make the shame  
Make my will

*I can change*

MIRELA ROZNOVEANU  
(USA)

**Scrisoare către Mama**  
**Letter to my Mother**  
**Lettre à ma Mère**

O, Mamă, mă simt copleșit de dor  
et j'espère que tu ne m'aime plus encore  
more than you did before the time I was forced  
to be born

O, Mamă, mă simt tulburat, sunt doar tânăr.  
since I have thought of you as a killer  
of my best brothers and sisters  
qui ont été forcé de fuir ou ont été détruit sans  
résistance.

O, Mamă, mă-ntrebi de ce-am plecat?  
Parce que tu m'avait condamné à ce départ  
feeding me with the milk of hatred, plotting to  
be robbed of life's happiness falling apart

O, Mamă, va trebui oare să înțeleg cât voi trăi  
votre frivole douceur qui avait accepté  
le Diable Rouge et puis, growing fear,  
exiling liberty,  
embraced the trashmen and the loss of dignity?

O, Mamă, de-ai ști ce mult aș vrea să pot vorbi  
cu tine,  
mais le sacré respect pour ma langue  
m'empêche d'exprimer  
freely my thoughts about hate and disgrace.  
O, loving, mother, pays adoré!

DAVID RULLO

(USA)

**sight unseen**

Splot  
Splot  
Splot  
Droop Droop Droop  
Ever present  
Rw Rw Rw Rw Rw  
Creak  
Crack  
Slam  
Splot  
Splot  
Splot  
Ssh Ssh Ssh Ssh  
Ssh Ssh Ssh Ssh  
Vrrrrrrrr-o-o-m  
Leaves alone  
answer god's call  
whispering  
Splot  
Splot  
Splot  
Droop Droop Droop  
Ever present  
Rw Rw Rw Rw Rw  
Creak  
Crack  
Slam  
Splot  
Splot  
Splot  
Ssh Ssh Ssh Ssh  
Ssh Ssh Ssh Ssh  
Vrrrrrrrr-o-o-m  
Plt  
Plt  
Plt  
Hawhoo  
Really  
what does it mean  
Alone,  
on a porch  
weighing eternal  
questions  
Answering no one



DONNA A. RYAN  
(USA)

---

Poem

**Do?**

Don't do as I do -  
Do as I say -  
Just don't do it -  
Do it!  
It's not up to you  
. . . to do as I say  
- Don't do it -

\*\*\*\*\*

**Downs and Ups**

Angels, hell's belles

keep        down

up    fall

happy - frown and bear it!

sad - smile and bear it!

Goodbye, not . . . so long . . . ago.

JOHN SEVIGNY

(USA)

**(untitled)**

Socket-Eye he jest set.

Socket-Eye he jest set.

Rubber Hose Badge hollered,

Hogs sang,

Socket-Eye he jest set.

Legs that dance when um


Noose, makes um swing.

Make 'im sing, Boys!

Make him sing!

JACK SHADOIAN  
(USA)

**RANDOM ATOMS**

+ [  
%%0%  
[ ]  
V ?  
XK 3 fh+i u  
! ;  
### =  
&&  
---  
klp+++   
10+  
7/7/7/

EUSEBIE SIENBERG

(USA)

**Dear Dr. Smarandache:**

Around early spring of '99 I was doing some research on the internet at a friends house in Maryland. During a break I was in the literature section, and was trying to find some information on any paradoxist literature, presses, pamphlets, recent movements, etc. I came across your name and movement, which in-turn led to discovering your site, and revealed an entirely new yet somehow instinctive arena of which I have subconsciously been a part of within my writing for sometime now.

I read through your pages with conviction, and began a progression in literature that I previously thought was impossible, residing in a small town on the shores of Maryland, where the only literature available was in every way mainstream and non 'instinctive, non 'fertile, and in immediate need of the revolutionary forms of poetry you speak of.

MICHAEL JAMES SIERS  
(USA)

**“MATH”**

- Times, X  
Divide \

Square,

Round, Fifty-nine to the ?is =?

Plus, +  
Equals, =

Add, Two + Two

Subtract. -

-Equations  $E=mc \{\text{Square}\}$

Problems,  $42 \setminus 32$  will equal to?

Sums, Three and Three make **SIX**

Totals, %

Figures, It will rise to a sum of many.

Mesures, 2” by 11”

Answers.  $X=5$ .

FLORENTIN SMARANDACHE  
(USA)

**IGNORANT OF THE CAUSE**

(play in one impossible act)

**The Characters:**

**The Professor X (elderly)**  
**Teaching Assistant A (Young)**  
**Teaching Assistant B (Young)**  
**The Voice of Destiny (Ageless)**

*Scenery:*

*A room with two doors: one on the left, the other on the right. The latter holding a notice that reads: "The Salon of Destiny". In the back, slightly towards the right, in a terrace. Professor X is sitting at his desk, drawn in treaties. Spectacle sit on the tip of his nose.*

Enter Assistant A.

Assis. A: Professor X, you're expected at the conference!

Prof. X: (Mumbling) What conference?

Assis. A: About inner points operations.

Prof. X: (Puzzled) Inner points operations...?

Assis. A: Your famous work. "Axioms: Rules about inner points operations", published last year in the gazette.

Prof. X: I don't understand. What gazette?

Assis. A: The wall gazette, "Mathematicus".

Prof. X: I haven't heard of a gazette by that name. I'm a physician.

Assis. A: But you've been working on it for ten years. You're the Editor in Chief.

Prof. X: I think there's been some confusion.

Assis. A: Aren't you Professor X?

Prof. X: Well, yes, I am.

Assis. A: Well, then?

Prof. X: I have never in my life been Editor of Journals.

Assis. A: Them, Sport Editor.

Prof. X: I don't recall it.

The mailman rings the bell and brings the Professor a letter. The assistant reads it enthusiastically.

Assis. A: "Dear Professor. I have the pleasure of informing you that your work 'Axioms: Rules About Inner Points Operations' has been approved by our censorship staff.

Prof. X: (Frowns in puzzlement)

Assis. A: Can you believe how modest a scientist of his fame can be? Although the importance of his discoveries is overwhelming, the professor considers it as nothing.

Prof. X: I have nothing to say. I don't know what it is about -

Assis. A: Sensational! What he wants to say is that he fears his work was nothing, but his research is only the beginning.

Prof. X: I tell you, I genuinely know nothing!

Assis. A: Certainly no one can say they know something when this something is particularly complex. You can't cover it's entirely in one breath. Every second a new discovery is being made! Therefore, you cannot have complete knowledge. While you acknowledge one thing, another is being published. lately, I have received, from the editorial office, lots of materials, and it falls to me the pleasant task of deciphering 15% of the work. Your paper is ingenious and open. Therefore, it may suit the taste of our readers. All goes under your review.

Prof. X: So, then I've written these Axioms? Rules?

Assis. A: Surely, I was by your side.

Prof. X: (More confused)

(Entering Teaching Assistant B)

Assis. B: The audience is waiting for us! C'mon professor!

Assis. A: Let's go.

(Both assistant take the professor by the arms and lead towards the terrace. From outside, the noise of the conference can be heard. The three characters stands with their backs to the audience.)

Assis. B: (Addressing invisible crowd) Professor X will now talk about the importance of his Axioms. Let's let him speak!

Assis. A: (To Assis. B) What exhausting work. The professor doesn't talk enough about those prints until he calculates the matter completely.

Assis. B: He is showing a tremendous amount of zeal.

Professor X: I haven't worked in the least for this paper.

Assis. A: (To the crowd) Unbelievable! Totally effortless, he creates a work of genius!

Prof. X: And it is of no interest to me!

Assis. B: Of course, if a minimum amount of work is sufficient to finish it!

(Both assistants bow in front of the crowd. The three then face the audience. A delivery man brings the newspaper in.)

Assis. A: (Reading the newspaper) Professor! Your scientific conference has been published on the first page!

Assis. B: (Takes the newspaper) Let me see! Another accomplishment you cannot acknowledge, due to the others.

Prof. X: I don't even know what Axioms are -

Assis. B: Indeed, the term has such meaning and is that it cannot be trapped in the pair of tongs of a definition.

Assis. A: Professor X has so deeply studied this term that in the end he's gone beyond the boundaries of just one word.

Prof. X: My skill is entirely different.

Assis. B: About professor's encyclopedia culture, we shall talk on another occasion.

Prof. X: And namely about non-special forces -

Assis. A: It is difficult to state in these days you are specialist in a simple field. Only an imposter may say it.

Assis. B: The points the professors was talking about were interior, you have heard!

Prof. X: So they might be, but I must commit myself. Was this a called conference?

Assis. B: (Reading) Today in the room of the University of Science, our distinguished Professor X has spoken on the famous Axioms of Inner Points. We further reproduce the discussion of the honorable professor -

Assis. A: Read a bit slowly.

Assis. B: Axioms of Inner points... (Pause) I have nothing to tell you. I don't know what it is about. I genuinely know nothing! Not at least what these axioms are. I haven't the slightest notion, and I do not perceive it properly. I have an entirely different skill, and namely about special forces. So it might be, but I do not commit myself. I haven't worked in the least on this paper. And it is of no interest to me whatsoever!

Assis. A: Our research has been complete. You have demonstrated to them exactly what was needed.

Prof. X: Rubbish!

Assis. B: (Reaching his towards the professor) Our sentiments of deep respect.

Assis. A: And the crowd appreciates you at the open stage.

Prof. X: I still believe you are joking -

Assis. A: In any case, not us. Maybe you.

Prof. X: That it was only a force -

Assis. B: We feel that you are too tired from so much research. We advise you to get some rest for a few hours.

Prof. X: But I am not tired. You are confusing me!

Assistants: Please accept our apologies.

(Exit both assistants. The bell rings, and the mailman appears with another letter)

Prof. X: (Read the letter) Dear Professor. Regretfully, we bring your knowledge your paper 'Axioms: Rules About Inner Points' has not been approved by our censorship staff. Lately we have received lots of materials at our editing office, and it falls to me the unpleasant task of rejecting 85% of these materials. Your paper-work is too technical and hermetic. Therefore, it is not suited to the public taste.

(Saddened) I think someone is taking the mickey out of me. I'm going to speak with the Dean.

(He leaves and knocks on the door to the Dean's office)

The Voice: Come in!

(The professor enters. The following dialogue takes place behind the door the door.)

The Voice: Get in man!

Prof. X: I've entered.

The Voice: Come in at least!

(The professor leaves and comes back in again.)



Prof. X: I've entered again!  
 The Voice: Get out! How dare you come in twice when others never enter?  
 Prof. X: But you know I went out and then returned.  
 The Voice: Get out again, but this time forever!  
 Prof. X: First I would like to tell you why I'm here.  
 The Voice: Man, go away from my life. Forever!  
 Prof. X: I would like -  
 The Voice: GET OUT!  
 Prof. X: Thank you. (He comes back on stage and sits at his desk)

(Enter teacher assistant A)  
 Assis. A: Professor X, it has begun an interesting scientific lecture.  
 Prof. X: (Indifferently) What kind of lecture?  
 Assis. A: About non-special forces -  
 Prof. X: (Satisfied) Yes, the non-special forces -  
 Assis. A: The famous proper work of Professor X. "Lineal Vectors of the Non-Special Forces", published last year in the review.  
 Prof. X: This is my paperwork -  
 Assis. A: Excuse me if I contradict you, but you are a mathematician while this paper is a work of physics.  
 Prof. X: A mathematician?  
 Assis. A: As always.  
 Prof. X: I don't believe it. Possibly it might be an error?  
 Assis. A: The review called it Physicus.  
 Prof. X: But it seems to me that I was.  
 Assis. A: Oh! That was 30 years ago when your father was alive.  
 Prof. X: I don't remember.

(Enter assistant B in a hurry)

Assis. B: Let's hurry up sirs, we are losing our seats.  
 Assis. A: Is the professor invited too?  
 Assis. B: Surely, as a spectator.  
 Prof. X: Spectator at my own achievement?  
 Both Assistants: Let's go!

(They all leave through the left side)

*Scenery:*

*Many chairs fill the stage. The lecture begins. The stage is in silence. From time to time, the professor stands and states):*

- That isn't true. This theorem, I have discovered it!  
 - You lie without shame! You lie! The result belongs to me. I have even a lecture for the device of measure and control of the non-special forces, as well as other important answers on the same topic!

(Both assistants hide in shame when the professor makes an outburst. Each grab a hold of his arms and pull him down, saying):

- Just keep quiet! Don't interrupt with your ideas!
- Sit down Professor X! You are a bit ill.
- It is useless to protest. Nobody believes you. The die has been thrown as the Masters wanted.

(Later, professor X leaves the amphitheatre numb and confused)

Prof. X: I shall have go again for a hearing with the Dean.

(He heads for the door on the right side of the stage and opens it)

The Voice: Get out!

Prof. X: But I haven't entered yet.

The Voice: Get out at once!

Prof. X: To get out must first enter.

The Voice: Don't bother me! GET OUT!

(The professor closes the door and falls to the ground. Both assistants then stand and applaud the end of the lecture)

## L'ASSOCIATION ANONYME D'ASSURANCES POUR LA GLOIRE

à Jean-Paul Micouleau

- pièce de théâtre dans un demi-acte -

- **le poète**: avec timidité frappe trois fois à la porte. On ne le voit pas. Parce que personne ne répond, il ouvre. C'est un nain.

- **la secrétaire**: tape toujours à une énorme machine à écrire, qui est deux fois plus haute que le poète, et trois fois plus large, placée sur le plancher. Donc, elle va d'un bout à l'autre de la machine, pour appuyer sur les touches, parfois avec ses pieds, ses coudes, sa tête, ou bien des coups de poing. Sa façon de faire rappelle une danse mécanique, rythmique.

- **le poète**: Bonjour, mademoiselle.

(Pause pénible. Elle paraît n'avoir rien entendu.)

- **la secrétaire**: Depuis longtemps, je ne suis plus mademoiselle.

(Il rougit.)

- **le poète**: Excusez-moi! Vous... madame... (Le même jeu.)

- **la secrétaire**: Depuis longtemps, je ne suis plus madame! (Pause pénible.) Je m'appelle "L'Association Anonyme d'Assurances pour la Gloire".

- **le poète** (étonné): Donc, si vous êtes anonyme, vous n'avez pas de nom!?!?

- **la secrétaire**: Mais si! Mon nom se confond avec celui de l'Association Anonyme. Que désirez-vous?

- **le poète**: Madame... Association... signez-moi, je vous prie, ces papiers. (Il les sort de sa serviette.)

- **la secrétaire**: Je n'ai pas de signature! Il fallait plutôt revenir plus tard.

- **le poète**: Pardonnez-moi! Pourquoi?

- **la secrétaire**: Interrogez-vous vous-même!

- **le poète**: Moi, je n'ai aucune interrogation. Savez-vous, je suis poète. Cela ne point pour l'amour de l'arte, mais pour l'art de l'amour! Et... je pourrais vous dédier quatre vers immortels...

- **la secrétaire**: Merci, je n'en ai pas besoin. Mieux vaut quatre vers d'un service à thé! Ils seraient plus palpables.

- **le poète**: Je vous avoue la foi de non foie, une seule fois. Au début, j'avais écrit une demande pour monsieur le directeur de l'Association Anonyme d'Assurance pour la Gloire. Ultérieurement, j'ai appris qu'il était mort.

- **la secrétaire**: Ca ne fait rien. Vous avez la possibilité de lui envoyer la lettre, de la poursuivre dans sa tombe... Il recevra bien votre lettre et regrettera bien le temps perdu avec vous... Monsieur le directeur exigeait toujours le pourboire comme le pourmanger, et bien sur, après le pourpisser.

- **le poète**: Je lui aurais servi une petite casse-croûette, et du casse-poitrine, ensuite une casse-rolle et une casse-mine.

- **la secrétaire**: Et pour déboucher la bouteille, le tire-bouchon n'est pas?

- **le poète**: Vous-avez jusqu'à trois heures raison: tire-balle,  
tire-bouchon, tire-langue,  
tire-pantalon!

Mais non, sans pantalons... (La secrétaire rit.)

- **la secrétaire:** Qui? Monsieur le directeur?
- **le poète:** Mais oui! Avec pantalons...
- **la secrétaire:** Décidez-vous! Votre réponse sera mise en question.
- **le poète:** Oh, la, la! Ma bonne occasion est méchante. Madame Association Anonyme, voilà ma prière envers la gloire. L'on m'a accusé de vol, alors que je suis un homme digne. Oui, on m'a soupçonné d'avoir pris les malheurs de mon collègue. Parce que les autres avaient des alibis, la suspicion est tombée sur la tête d'un individu insoupçonné, c'est-à-dire... moi... (il pleure). L'on m'a considéré comme un voleur.
- **la secrétaire:** Voulez, voulez. Mais intelligemment...
- **le poète:** Croyez-moi, madame Association, je ne veux pas le malheur des autres!
- **la secrétaire:** Mais les avez vous pris tous, absolument tous?
- **le poète:** Je ne suis pas égoïste... J'en laisse pour mon collègue, pour mon voisin, voyez-vous?
- **la secrétaire:** Oui, je vois... c'est-à-dire j'entends.
- **le poète:** Voyez-vous, pardon entendez-vous?
- **la secrétaire:** Oui, j'entend, mais pas assez bien. Car, j'ai souffert d'une otite...
- **le poète:** Moi, j'ai eu une grande, mais très grande - vous ne vous imaginez pas - très, très grande... insucces... vis-à-vis de mon recueil de poèmes. La gloire de mon collègue s'est alors cognée à mon échec.
- **la secrétaire:** Votre collègue est assuré à vie, chez nous Association pour la Gloire.
- **le poète:** Et moi? Suis je assuré à mort?... Ah, mon Dieu! (un éclat lumineux). Mais, monsieur le directeur y aurait pu changer quelque chose... (Il est très triste)
- **la secrétaire:** N'etone vous pas fier de votre métier?... Fier de votre métier?
- **le poète:** Je suis fier de mon métier.
- **la secrétaire:** Cher poète vous parlez avec une cohérente incohérence. A propos, ou étiez-vous nommé comme poète?
- **le poète:** A Trifouilly-les-Oies.
- **la secrétaire:** Cette localité est-elle très éloignée?
- **le poète:** Non, elle se trouve à cinq km de Caen.
- **la secrétaire:** Donc, vous n'avez pas de quoi pleurer chaque jour, vous faites la navette de Caen à Trifouilly-les-Oies. Et le retour, bien sûr. Moi, j'habite plus loin.
- **le poète:** Ou, exactement?
- **la secrétaire:** A Pétaouchnoc.
- **le poète:** Mais, oui! Elle est très renommée, cette ville.
- **la secrétaire:** Bien sûr. Celle ci se trouve à 6 km de Caen sur la direction de Quebec.
- **le poète:** C'est vrai, vous travaillez dans un bled paumé.
- **la secrétaire:** Par bleu!
- **le poète:** Mieux: par blanc!
- **la secrétaire:** Je voyage toujours dans le car. Mais c'est dangereux. Trois fois, on a volé mon sac.
- **le poète:** Le même sac?
- **la secrétaire:** Imbécile!... Après mon arrivée à Caen, je me promène tous les soirs jusqu'à minuit.
- **le poète:** Mais c'est très imprudent! Ne craignez-vous pas d'être abordée?...
- **la secrétaire:** Nous, c'est tranquille. J'aime la poésie de la nature.

- **la secrétaire:** Jadis, j'ai déambulé dans le parc, jusqu'à une heure dans la nuit. Et rien...
- **le poète:** Oh, désolé!...Donc, vous n'avez pas réussi à vous faire violée...
- **la secrétaire:** Pas du tout!
- **le poète:** Je vous conseille d'essayer encore une fois. Mais n'oubliez pas, à l'avenir, soyez plus provocatrice... (il remue les fesses)
- **la secrétaire:** A l'heure ou je vais dans le parc de Caen, il n'y a pas d'homme.
- **le poète:** Oh, madame... Pardon! Je le regrette profondément... Possédez vous une Renault, pour circuler dans la ville?
- **la secrétaire:** Non, je n'ai pas de voiture. C'est ma fille qui en a une... d'enfant!
- **le poète:** Et vous l'utilisez vous aussi?
- **la secrétaire:** Ce n'était pas moi! Monsieur le directeur de l'Association Anonyme pour la Gloire.
- **le poète:** Le directeur? Mais quelle age a-t-il?
- **la secrétaire:** Je ne suis pas sure: soixante, quinze, ou quatre-vingt-quinze, ou peut-etre trente quinze ans.
- **le poète:** Donc, il est jeune, ou bien vieux.
- **la secrétaire:** Vous avez raison, mais pas toujours. Pourquoi etre vous mé-content?
- **la poète:** Non, je suis content!
- **la secrétaire:** Etez vous méchant?
- **le poète:** Non, je suis chante.
- **la secrétaire:** Mais t'in-quiète pas pour cela!
- **le poète:** Mais alors, je m'en quiète! Ce soir, c'est la fin de mes jours. Et chaque soirée de même. Au moins, à ce moment-ci, pouquoi ne censez vous pas de taper à la machine. J'ai mal aux tampons d'ouate des oreilles.
- **la secrétaire:** Notre conversation, d'ailleurs, sans aucune valeur artistique, ni sociale, ni politique, je l'ai écrite pour d'histoire littéraire. Seulement des écrivains mineurs sont retenus par mon Association Anonyme, qui promulgue leur Gloire. Les célèbres très connus, sont devenus blasés justement grâce a leur grandes qualités et leur diffusion dans le monde. Ils ne présentent plus de nouveauté. Je vous félicite, vous êtes un poète petite, obscen, et anodine. Bravo! Vous achevez enfin cette vie, devenue la vrai oeuvre du poètereau que vous être.

Istambul, fin avril - début mai 1989

CHARLENE MARY-CATH SMITH  
(USA)

## Drop Logic

The intent  
of the cough drop  
is to  
d<sub>r</sub> the cough  
o  
p

JOHN SOKOL  
(USA)

**TWO'S COMPANY...**

Five is three two many!

PETER SPECKER

(USA)

**THE FEAR OF OBJECTS**

The # of objects in the cosmos  
That are the objects of our production  
(Chairs, tables, pencils, toothpicks-yes-toothpicks!)  
Out - # 's our #erings and sit there  
Whereever scattered afraid to be drooped  
And broken by the fall.



STEVEN J. STEWART  
(USA)

### **An Imaginative Recapture of Certain Key Elements**

First: a small rifle, you unravel figurations of the end of time. Next: bookshelves, livestock, a martini to teach them Sabbath-breaking and damnation.

First: a closet stuffed with scissors, carrots, and photocopied passages from the Gospel of Enoch.

Next: the children are always scapegoats.

First: freeze-dried foods, ice draped over a chair - this was a man's room.

Next: when he comes back, the crickets will be gone.

First: you carried her home yourself, never knowing her name. Next: you insist on a "soul sleep" after the body and soul die together.

First: Ozone, salad-size receptionists, a new house across the street.

Next: the morning you fell between death and resurrection, the table was full.

First: you set to work dreaming of childhood. Next: too much seems to vanish.

First & Next: we will rise up, to be forever annihilated.

CARA STIMPSON  
(USA)

## **WHY I LOVE THE BUS**

I hate the bus.

CHRISTOPHER STROPHE  
(USA)

**URGING PROGRESS**

disturbed participant participating in  
disturbing modern processes  
proceeds in forward progression  
process  
process  
process processing  
once  
twice  
proceed  
proceed  
forward  
in  
modern disturbances  
modern forwards  
modern progressions  
once  
twice  
proceed  
proceed

JAMES C. SULLIVAN  
(USA)

## THE NEW WORLD ORDER

words: 1,100

Bulgaria has traded geographical space with Paraguay. So that former South-American country is now safely esconced in Eastern Europe. And the Balkan nation now resides next to Brazil. "The transferred countries", say spokespersons, "are expecting to gain substantially from their unprecedented treks across the Atlantic Ocean. All changes were completed on a weekend in the dead of night. Officials of the two nations' governments said that they hoped members of the international media wouldn't notice or suspect anything out of the ordinary. "It would have just been too hard to have to explain," added officials. Their hopes were fulfilled.

Brazilians, always quick up the uptake, immediately smelled a rat when they overheard people in what had been neighboring Paraguay no longer speaking Spanish, the traditional language. Instead they spoke an unidentified foreign tongue, later found to be Bulgarian. This raised a lot of Brazilian eyebrows not to mention questions. But Portuguese being their language, they were not prepared linguistically to query the new neighbours.

When newspapers and tabloids in the former region of Bulgaria began printing in Spanish, nonresident Romanians, Albanians, and Macedonians started complaining that they couldn't read about what was going on anymore. And it caused a big stink leading to an investigation at the United Nations Security Council. They discovered the truth about the two countries having traded places. People in the Balkans and all over the world haven't been the same since. And in which seat in the General Assembly each countries' ambassador should sit was being hashed out still.

Members of the press are extensively interviewing diplomats and executives from both countries' governments. The only logical explanation for these long-distance moves offered has to do with getting lined up with "The New World Order".

Politicians and ministers everywhere have bandied that phrase about in the recent years. And it hasn't always been in the best of terms. But neither group, nor any other, has satisfactorily defined what The New World Order is or what it means exactly, even generally. That includes the world of wrestling.

One brave Bulgarian diplomat did admit that his countrymen and women hadn't the faintest idea of what the phrase was supposed to mean, either. But the government felt strongly that it had better come up with some significant action relating to The New World Order so they wouldn't appear to be ignorant or out of step with other nations.

"So", continued the Bulgarian, "after many meetings and much debate and deliberation, and scores of delivered pizza supremes, we came up with this idea of trading places with another country.

The concept just seemed to click and mesh with what The New World Order had to mean. We, then, decided to try our idea. Getting other nations to go along with us proved our most difficult obstacle. Each sovereign state we approached had one or more very good reasons to stay put where they were. And it was mighty hard to argue with them. But then we called upon Paraguay. They were cordial and ripe for change. And we soon struck a deal".

Naturally, some Bulgarians were a tad reluctant to leave Europe. But when they learned about the nice warm climate at the new location, most citizens, even stick-in-the-muds, jumped at the chance. Trully, they had no choice in the matter. But it was hoped that everyone would go along, at least for the ride.

It took a while for those involved to secretly pack up belongings, move out, board an ocean liner, cross the sea, find a home on the new land, and move in. And remember, they had to do all that without benefit of a truck rental firm or of a moving van company. But the combined populations of both countries managed with a minimum amount of effort or delay. Sure, some Bulagrians cried and many carped, but otherwise, they and things went swimmingly.

Paraguans have since found their new climate in what used to be Bulgaria somewhat harsh compared to what used to be Bulgaria somewhat harsh compared to what they'd been used to in South America. But many Paraguans, especially the elderly and the overweight, had felt for years that South America was just too dam hot.

Word of the two countries' moves and how well their peoples have adjusted has reverberated around the globe. As a result, Uruguay incidentally, also a former Spanish-speaking neighbor of Brazil in South America, is soon trading places with Uganda from the African Continent. This should work out quite well. The theme being touted to their citizens is "We're doing this all for 'U'." Though environments at those countries' respective latitudes are quite different, in recent days, a great interest in llamas, an indigenous South American animal, has arisen among Ugandans thanks to a new movie, *Llama Come Home*, being widely shown there. As far as Uruguans are concerned, their attitude is, "Why shouldn't we move out of South America if the Paraguans already have?"

There's also a hot rumor now making newsroom rounds all over the Western Hemisphere: Vermont in the United States is clandestinely negotiating with Portugal to exchange places see advantages in this tentative geographical realignment. No one outsider those two governments, however, are privy to, or can figure out, what those mutual advantages might be. But the talk is that such a move seems to be in keeping with the meaning and thrust of The New World Order, daringly kicked off by Bulgaria just a short while ago.

In any case, ordering maple syrup and sugar candy in the future from what is today Portugal will seem strange, indeed. And getting olives and canned sardines from area that was once Vermont ought to be a bit oddball, too. But what is life, discounting heartache and trouble, if not constant, unpredictable change?

Aside from those countries' moves, there doesn't seem to be any others on the horizon relating to The New World Order. Of course, that doesn't take into account what's happening down at the New World Deli on 6<sup>th</sup> Street. They've just introduced a new menu order: a hot pastrami sandwich on pita bread with a side order of potato salad and beans.

**The End**

JIM THIELEN

(USA)

**PERFECT WORDS**

(a template)

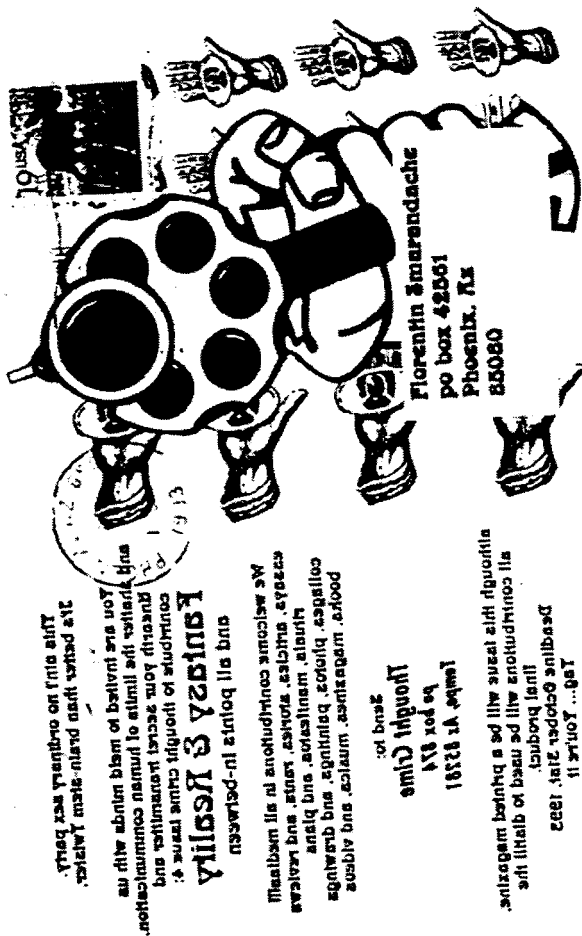
Thesaurus shell setup -- cancel!  
Replace spell, search reverse,  
search forward, reveal codes!  
screen / line draw, switch doc's,  
help!

Block, move, indent;  
left / right, indent, mark.  
Text in / out, date / outline;  
list files flush right,  
tab align center bold.

math / col / table footnote / endnote  
print, exit, style font format,  
underline graphic, merge / sort, merge!  
Codes ~R / end field run;  
Macro! Macro! Define!

Retrieve, save. Reveal codes?  
BLOCK!

“THOUGHT CLIME”<sup>1</sup>  
(U.S.A.)



The picture than parts-also Lathier.  
and all points in-between

**Kuroda & Vesjika**

contributing to thought clime issue 1:  
question how much communication, and  
and finishes the limits of human communication.  
Don't get involved in weird things with me.

send to:  
Lumber Yr 82381  
be fox 811  
Mondni Clime

Deedline October 21st, 1982  
I have received  
all contributions will be need to finish the  
edition of this issue will be a bigged medozine.

<sup>1</sup> Read this reversed message in the mirror.

JENNIFER TOBKIN  
(USA)

**CYTHARA<sup>1</sup>**

shine on, ye who enter here *super omnes speciosa* candles white  
melt on the mantlepice like virgins at the harvest feast *et lux  
perpetua lucea eis*

rejoice, ye poeple of God in *laudibus* a crown of thorns to pierce  
your pride *cantate ei* them whose manhood hath been cut to  
redeem their fathers' sins *Christe, Christe eleison*

*ave regina coelorum, ave domina angelorum* the fat cardinal laughed  
and kissed his maid *secundum magnam misericordiam tuam* he is  
the Rose of Sharon known

one for malice, two for greed, three for the pretty maids who  
tepmtd ye *bene psalite ei in vociferatione* ye who sing will find  
your way *bene psalite ei*

thou shalt not covet thy neighbor's wife unless thy tithe pig is  
fat enough *resonet in laudibus syon cum fidelibus* go, pretty child,  
and bear this flow'r *salve radix, salve porta* save our souls from a  
virtuous few *requiem aeternam dona eis Domine* and charm his  
cries at time of need

them who drink water shall weep while ye who drink wine begin  
the dance *cum iucundis plausibus resonet in laudibus syon cum  
fidelibus* one for malice, two for greed, three for them who pray  
for ye *gaude virgo gloriosa super omnes speciosa* your faith may go,  
your wealth will stay *dona eis Domine* God rest ye merry gentle-  
men, let nothing you dismay *Requiem aeternam dona eis Domine* a  
crown of gold to lower your head, Mephisto reign o'er gluttons  
dead

---

<sup>1</sup> Mixture of Latin + Medieval English



## CIRCADIA<sup>1</sup>

forsooth i deny beseech fleece eleison undertow forsake king  
canute once himself young hephaestus seething midnighting  
guilt rendering sleep spectre storm receding nevermore

dawn stained claret morning bleary waken wraith speak not lis-  
ten madrigal silence armageddon renaissance never dead  
mesmerising afternoon rest resurged whim stark dusk justice  
misericordiam rope breaks

saint thomas aquinas dismembered resplendend forgiving emer-  
ald sapphire decadent autumn evening unforgiven forge seques-  
tered rain unending garnet reign unhardened forgiveness  
grithless thanksgiving fallen sage excoriate as waves unto sui-  
cide scree

indeed unspoken catafalque virgin paradisio overflow flesh in-  
ferno afterglow

---

<sup>1</sup>Dear Mr. Smarandache:

Non-sentence? Non-style? Literature out of everything? “circadia” has been waiting for its whole life! It has no grammar and no subject, but it’s an experiment that, like Victor Frankenstein’s, runs a risk of creating a beautiful new race of poems. I have ended up trying to explain “circadia” to everyone else who has read it, which is very frustrating. It doesn’t mean, it just is, and it has a few themes woven through it. As for anti-language, some of the words in “circadia” aren’t even in English, and some have been here since the sixth century A.D. There are some phrases and even one simple clause, but forgive them. They exist for purposes of sound.

TRAVIS CHANEY

(USA)

**“to otis redding (one)”**

too

oobad yourg

one.soulpersists, none

theless, a littlebit less.

AMY TRUSSELL  
(USA)

Charcoal Mermaid

doze into blue pearl

blood

spray of forgetting

island skin

conical light

irritation between the

shell

& mantle

wheel broke in spoke

scareb shield

gold threaded mummy

Dniester-bug

drop spindle

peeling bell

blurred wake

spindrift

charcoal mermaid



LAWRENCE WEINSTEIN  
(USA)

## ANGEL DONE

there were friends /kilter/ the dream you sent for me/ for me / lies  
of untold / brash of yard/ sad to sad to sad/ a little like him/ there  
and where is wild?/ a love of madness/ stretched/ the bannister/  
flagpole park

how much to see/ the little sense/ marjoream/ where was the still  
pool?/ as we cried the cars?

bound/ handkerchief left in sand/all tomorrows so bold/ to see  
the / after the pledge

and you noticed/ these thrills/ the opium waking/ drowse/ left on  
pins/ needles/ pins and needles/ scar/ the window refreshed by gloom  
green/ am I the next coffee?/ to hear the lilacs of unforgiveness/  
frozen dead

slightly ill/ in the doorway/ reportage

billfold / she hadn't/ there by the northland/ coffee stained cold/  
antipodes/ the lake of eucharist/ bukovina/a pleasing of eyes/ we  
were left stranded/in the insides/ which counts?

rouse / morning of silver beckons / she plaid,  
unknowing / dress for the urinal / a heaven of knots / a hell of knots  
breathe / am i the last noticer? / a will to go / where darkness  
meets the clock of three / pennies / where youth / fields of longing /  
vacuum blue / the strange buzzing / this is not nature you to me / a  
hard you once told me / by flowers that were ships that are meadows  
/ bright smile / panel / herald / where were we then?

then where will we be / a coat thrown / shock of hair  
we travelled sadly/ frostthat comes/ for all a cabin/  
whiping seas/shortwave/akin to only one/ breath of stars  
have you found inky?/ gorgeous versailles/ pit/ and here comes  
the plague...

DOLLY WILLIAMS

(USA)

**?anorectant skeletal.**

Fat        To  
          Stab        Deflate  
          THE BOX

Where four ten Flipperings  
          Flap up Creek

My Lard                up the Mind,  
          SINKS  
          Suffocating;  
Crown Down  
          squeezing  
          Toe knecks    fright choke.  
I AM -.

**anarchy**

aBcDEFGhIJKLMnOPQrSTUVWXyZa. It dont TAKE MuCH.

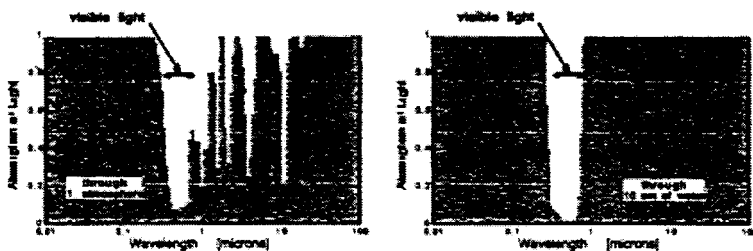
**Bloomage**

Shweckness hast thou dost sin.  
Queer sheerness est kant fair.  
Wear care bare sheathe the ness est  
snuffiper.  
Wow, What a flower.

JOHN WILLIAMSON

(USA)

Opacity: Evolution and Creation



Air because of eye — creation  
Eye because of water — evolution

D. WINTER  
(USA)

---

Nothing.

---

no

---

thing.

---

ing.

---

no.

---

I've said...

---







JASON WITT

(USA)

**CIRCLETTER FEB 00**

Percept propositive	Incursion accuration
perceptual purportion,	dissolvent absolution,
pursuit purpositive	resolvent solventure
preparity proportion.	recurator eventure.

WILLIAM WOODRUFF  
(USA)

ON 8 MISPELLED<sup>1</sup>

discombobul  
procrastin  
billingsg  
pontific  
asphyxi  
percol  
nause  
prim  
cre  
pl  
f

<sup>1</sup>Each line becomes a complete and proper word when ended with ate.

ON SINLESSNESS<sup>2</sup>

gle-action  
gle-space  
fionetta  
istrose  
uosity  
khole  
cere  
ewy  
ce  
g

<sup>1</sup>Each line becomes a complete and proper word when begun with sin.

## ON MAKING HER QUACK

k  
cka  
uckad  
fuckadu  
ofuckaduc  
gofuckaduck  
ofuckaduc  
fuckadu  
uckad  
cka  
k

## GRAVITY

a low graying sky  
a lone sparrow flying by

splat  
right in my eye

ILLEGITIMACY IS SOMETHING WE SHOULD  
TALK ABOUT IN TERMS OF NOT HAVING IT.  
Dan Quayle

not  
is a  
I should  
about I a k  
e we v  
r g it  
m i n  
something  
i  
m  
a  
c  
y

h not  
a a e  
b v w r  
is of illegitimacy  
h u n t s  
something  
u n  
talk  
d

not should  
about a  
l f e v i  
k r illegitimacy  
m w n s n  
something

VASILE M. BARBU  
(YUGOSLAVIA)

## NON STOP - NON POEZIE

### Scrie

Scrie burtologie  
Scrie non poezie  
pentru ca toți oamenii  
și muierile lummmmmmmmmmmmmii  
să fie poeți  
sub nămeți.

### De câte ori sunt întrebat de Condi

Unde-i Mondii  
că-i lundii.  
Și nu știam  
nici pâr să zic  
nici mâr să cânt  
nici fâr să oftez  
nici câr să tac  
nici vâr să fluier  
nici oâr să fredonez.  
Căci eu pledez  
pentru mardii  
pentru non vers  
porumb, priviri și  
univers.

## Sete de fete

Se aşterne peste noi  
peste voi  
peste oi  
peste creste  
peste piscuri  
peste vârfuluri  
prin târguri

se vând fustiţe  
chiloţi la ochi  
chiloţi de deochi.  
Bere la halbă  
şi-o chelneriţă albă.

## Udvai frai şi mail-art cu cea Meilă

Spunea odată Meilă lu' Chiridoni  
că lumea-i opacă  
că toţi le ştiu pe toate.

Dar lumea-i doar  
o leacă opacă  
şi nu toţi le ştiu pe toate.

Aşa că teoria lui cea Meilă  
n-a fost încununată  
cu lauri  
şi nici vară-sa nu ştia de ce?

Udvai frai!



### **Fliovandacontipipia**

Bombidiraliva  
Flechitipip  
Berituchileşomel  
Chiţibuşării  
Novantilominas  
Zurcanpolinistrechici  
Volnastripilionenia  
Bultininospantreponivarspolia  
Zechiapontiniofârla  
Vuv.

### **Un Pişta**

Pişta  
pişă  
Radio transmite.

### **Invenţii tardive**

Corpul şi banul  
Plăteau  
Păcatul.  
Păcatul e neam  
cu căcatul.  
Păcatul, căcatul  
Tu-l!  
Fum  
Fu  
Tu-l.  
Odată, de două ori,  
de trei ori,  
de 3,14 ori  
Ordori  
Sudori  
Potricală ascuţită  
în dricală  
opincită.

De 3,14 ori.

### **30.V 1995**

Mihai Prepelită  
Mihai Gândăcel  
Mihai Porumbică  
Mihai Catărul  
Mihai Vezuvul  
Neron Prepelită  
Prepelită Vietnam  
Vietnam Curau ti  
Cur pur  
Pour toi!

### **YU miercurea**

Ciuc  
Cioc.  
Cioc - cioc.  
Poc  
Bam  
Buuuuu...

### **Sărăcie**

000000  
000000  
00000  
0000  
000  
000  
0000000000000000  
00  
1.

### **Tufă aleasă**

Profesionist securist -  
Minimalist  
Şefuleţ -  
Micuţ - măreţ.  
Nu întreabă  
ci mai degrabă  
se lase întrebat  
interogat, vătămat...  
şi ajunse -  
... candidat.

## C O N T E N T S

**The Paradoxism in All Fields of Knowledge,**  
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## THE NEW WORLD ORDER

Bulgaria has traded geographical space with Paraguay. So that former South-American country is now safely ensconced in Eastern Europe. And the Balkan nation now resides next to Brazil. "The transferred countries", say spokespersons, "are expecting to gain substantially from their unprecedented treks across the Atlantic Ocean.

All changes were completed on a weekend in the dead of night. Officials of the two nations' governments said that they hoped members of the international media wouldn't notice or suspect anything out of the ordinary. "It would have just been too hard to have to explain," added officials. Their hopes were fulfilled.

Brazilians, always quick up the uptake, immediately smelled a rat when they overheard people in what had been neighboring Paraguay no longer speaking Spanish, the traditional language. Instead they spoke an unidentified foreign tongue, later found to be Bulgarian. This raised a lot of Brazilian eyebrows not to mention questions. But Portuguese being their language, they were not prepared linguistically to query the new neighbours.

When newspapers and tabloids in the former region of Bulgaria began printing in Spanish, nonresident Romanians, Albanians, and Macedonians started complaining that they couldn't read about what was going on anymore. And it caused a big stink leading to an investigation at the United Nations Security Council. They discovered the truth about the two countries having traded places. People in the Balkans and all over the world haven't been the same since. And in which seat in the General Assembly each countries' ambassador should sit was being hashed out still.

Members of the press are extensively interviewing diplomats and executives from both countries' governments. The only logical explanation for these long-distance moves offered has to do with getting lined up with "The New World Order".