

LIVE

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DP

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PARTS OF THESE POEMS HAVE APPEARED OR WILL APPEAR IN *BIG ALLIS*, *THE GERM*, AND *RHIZOME*.
THANKS TO THE EDITORS.

PARTS OF THESE POEMS MIGHT APPEAR SOME DAY IN THE COLLECTIONS *ASSEMBLING ALTERNATIVES*
AND *POEM FOR A DAY*.

FOR DIEDRE & DREW

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LIVE

(To be continued.)

—*Guy Debord*

Procedures, games, exercises, formulas, foils, meditations, and prayers to the muse stimulate and organize unfamiliar, inspired modes of thinking and feeling. New York City with its febrile, disintegrating textures is a hell on earth and poet's paradise of fascinating simultaneities.

I've come to a way of writing poetry that I've learned from sifting through flea markets and thrift stores, from going through the precious debris of my city. From finding gorgeous, strange dresses from the 1940s on top of garbage cans. Hunting through the soiled, beautiful, accretion of vocabulary. Artifact and ecology. A way to endure the losses.

—*Kimberly Lyons*

INTRODUCTION

I go to a reading by Jordan and Lee Ann.

Jordan says "One step from Manhattan and there's / Nothing"

I find myself strangely not bothered by this statement.

As I leave I wonder what is a New York poet?

It seems to be about narrative

(Lisa keeps calling for more I-did-this-and-then-I-did-that poems like in the old days)

but many poets in New York write with a phrasal economy

(and in fact that seems the more common voice now).

Then I think why can't I be some sort of New York poet?

I no longer take offense to NY-centric statements.

I pay New York rent.

I negotiate dirty New York streets.

I push and get pushed into New York subways everyday.

On my way home from the reading

I walk in the right direction.

This I think means I might be ready to be a New York poet.

I am beginning to know my way around.

Just as now I am writing a narrative poem.

But because of my nineteen years in the midwest

often I have to remind myself that I am lost in the center called nothing

and this makes my relation to the periphery unclear.

When I arrive home a friend calls and says I have taken too much cocaine.

While I wait in the emergency room

I wonder what personism's claim to being so totally opposed to abstract removal that

it is verging on a true abstraction for the first time can tell me now as I struggle
with this moment.

I try to explain to the nurse who calls me in for a consultation my culture and its relation
to drugs.

I want to mention the New York poets and a poet's mind shaping and reshaping with
each new drug

and another poet's words in all different tenses and cases.

I want to bring in anybody who says anything about transformation.

I want to say,

it is hard right now for us to find our feet

I want to say,

there is so much drug it falls out of people's pockets and we pick it up.

I want to say,
we once were young and drugs seemed necessary,
whereas it is now youth that seems necessary.
But I don't. I just take the pamphlets and leave.
But I still can't speak and find the mode of articulation troubling.
What I want to say somehow is that the world at 7 am that morning looked like the
moon and I felt lost and alone in it with no one available to call; no words to use
as an example.
There are moments I realize where sentiment makes sense.
I say this out loud instead.
No one is really listening.

INTRODUCTION

It begins like this: a man or woman speaks memo after memo with numbered and lettered items. Then a man or woman transcribes these memos into consecutively numbered or lettered items, correcting the speaker's mistakes in consecutivity. A man or woman cleans up after this original man or woman, the one who spoke the memos. Another watches his or her children. One answers his or her phone. In work a person is hired to do something for another person. In the language of hierarchy, the man or woman is called boss; the other man or woman is called secretary, maid, nanny, or receptionist. The person one does work for can be the same or different person. This person who does something may or may not do this thing if they were not paid. It is more common to not want to do this thing. This person who does something often feels oppressed by their job, by their relation to the monetary system which makes them work, by the continual tension between managers and workers. Figure that I or you have been looking for work for three or six or some amount of years and can not find such work. As in theories of capital, realize this situation and see it as the beginning place for all current thinking or escaping.

INTRODUCTION

If work is built around a gaining of the things possible for exchange to take place, then I worked one year at a psychiatric institute doing desktop publishing, slide production, and transcription. It was a typical entry level job. I tried during my job to do my other work, that without an economy, only to realize there was little hope. This was my attempt to get around this problem and write work. Consider, thus, the poem mimetic. I collected phrases from my day as they came to me on a notebook that I kept to the side. I collected notes from my boss's memos, things I had seen on the way to or from work, stories overheard. I collected them into one long stream of day/text and barely edited them. I also gathered questions from a diagnostic instrument used to determine mental illness in children that I worked on over and over again. I used for this piece questions from the sections on Conduct Disorder and Oppositional Defiance Disorder (these sections I found especially problematic in that they diagnosed any kind of potential protest about one's surroundings as deviant.) I added to this mix some sentences from Gertrude Stein's "All About Money" and "Money." Basically the middle is my workday. The right is instrument. The top is Stein.

It is funny about money. the thing that differentiates man from animals is money. all animals have the

CHARACTER LIST: INSERT YOUR OR MY
SELF HERE. HE OR SHE SAID THAT THE
THEORY OF LIFE SHOULD BE THE THEORY
OF POETRY. OR WAS IT THAT THE THEORY
OF POETRY SHOULD BE THE THEORY OF
LIFE? AND WHAT DOES EITHER OF THOSE
MEAN? HE OR SHE WAS DISTURBED TO SEE
HIM OR HER NAKED IN THE HALL FIRST
THING IN THE MORNING. IMAGINE THE
QUESTION AS THE MOMENT OF COMPLEX-
ITY AS IT LEAVES A NUMBER OF DIFFERENT
ANSWERS POSSIBLE. THE MAN OR WOMAN
WALKING AHEAD OF ME OR YOU IS SAYING
TO THE MAN OR WOMAN ACROSS THE
STREET WHO IS WALKING SLOWLY OR

Now I am going
to ask you some
questions about
getting angry
or doing things
that could get
you into trou-
ble.

In the last
year, that is,
since [NAME
EVENT/NAME CUR-
RENT MONTH of
last year], have
you lost your
temper?

same emotions and the same ways as men. anybody who has lots of animals around knows that.

WITH A SLINK OR ENJOYING THE SUN OR
RAIN TODAY OR YESTERDAY, HE OR SHE IS
SAYING TO THIS MAN OR WOMAN, YOU OR
I ARE TURNING SOME MAN OR WOMAN
HEAD HERE, YOU OR I ARE TURNING SOME
MAN OR WOMAN HEAD AS HE OR SHE
SHAKES HIS OR HER HEAD. WE OR THEY
ALL NEED IT OR THAT, SO TURN SOME MAN
OR WOMAN HEAD, TURN SOME HEAD OR
THOUGHT. HE OR SHE BEGAN TO WONDER
IF THE IRONIC VOICE WAS A MALE-FE-
MALE, OR AN URBAN-RURAL, OR AN EAST-
WEST COAST DIVISION. A MAN OR A WOM-
AN WALKED ACROSS THE STREET WITH A
PLASTIC MEDICAL APRON CAUGHT ON HIS

In the last
year, (that is,
since [NAME
EVENT/NAME CUR-
RENT MONTH of
last year]),
have you argued
with or talk-
ed back to your
[CARETAKERS]
(or [teachers/
boss])?

but the thing no animal can do is count, and the thing no animal can know is money. / men

OR HER ANKLE. THE CITY WAS SO DENSE
THAT TOUCHING AND BEING TOUCHED
WAS A PART OF EVERYDAY LIFE OR DEATH.
THE DESIRE TO LISTEN TO SOMEONE OR
ANYONE TALK. DURING THE TIME OF RAM-
PANT INTERNATIONALISM OR LOCALISM A
POETICS WAS INVENTED THAT WAS SUP-
POSED TO BE ALL ABOUT THE FOREIGN-
NESS OR FAMILIARITY OF THE NATIVE OR
FOREIGN LANGUAGE. A MAN OR WOMAN
HAS A VACUUM TUBE UP TO HIS OR HER
MOUTH AND HOLDS OUT THE OTHER END
OF TUBE TO ME OR YOU OR ANYONE PASS-
ING BY. I OR YOU SAY NO THANK YOU BUT
PONDER REQUEST. IS IT COMMUNICATION

In the last
year, (*that is,*
since [NAME
EVENT/NAME CUR-
RENT MONTH of
last year]),
have you done
things on pur-
pose that your
[CARETAKERS] (or
[teachers/boss])
told you not to
do?

can count, and they do, and that is what makes them have money. / and so, as long as the earth

OR MANSLAUGHTER? THE CLIPBOARDS AT
PLANNED PARENTHOOD ARE COVERED
WITH DECLARATIONS OF LOVE: SES AND
JEFF 4 EVER; KIM LOVES JIM; KK + BK. TOO
MANY TO WRITE DOWN. IT IS LIKE WALK-
ING THROUGH A SQUARE FILLED WITH
SKATEBOARDERS. SOME OR ALL ARE SKAT-
ING, SOME OR ALL ARE FALLING, ROLLING
ONTO THE GROUND WITHOUT GRACE,
THEIR OR OUR BODIES CARRIED OUT BE-
YOND THE BOARDS BY THE LARGER PULL
OF THE EARTH. IT IS OFTEN CALLED GRAV-
ITY. IN READING OR VIEWING THERE IS
THAT MOMENT OF BEING CARRIED BE-
YOND BY THE STUMBLE. SOMEONE OR

In the last
year, (*that is,*
since [NAME
EVENT/NAME CUR-
RENT MONTH of
last year]),
have you refused
to do what your
[CARETAKERS] (or
[teachers/boss])
told you to do?

turns around there will be men on it, and as long as there are men on it, they will count, and

SOMETHING ASKED ME OR YOU WHAT
INTERESTED AND I OR YOU SAID IT WAS
THE RHETORIC OF TRANSFORMATION
SOMETHING LIKE THE RHETORIC OF
DRUGS OR GOD OR SEXUALITY. NOW I OR
YOU WORRY THAT THIS WAS THE WRONG
THING TO SAY DURING AN INTERVIEW.
THE MAN OR WOMAN WHOSE DESK IS BE-
SIDE MINE OR YOURS BRINGS IN A PEACE
FLAG AS A JOKE AND ALL DAY LONG EVERY-
ONE OR ANYONE ASKS HIM OR HER, DE-
SPITE THEIR OR OUR YOUTH, IF THEY OR
WE WERE PART OF THE PEACE MOVEMENT.
MOTHERS OR FATHERS WATCHED WHAT
THEIR CHILDREN OR CARES WORE, MEA-

In the last
year - (*that*
is, since [NAME
EVENT/NAME CUR-
RENT MONTH of
last year]) -
have you done
things just to
annoy people or
to make them
mad?

they will count money. / that is the way it is and the only trouble comes when they count money

SURING EXPOSED LEG, BREAST, AND BACK.

THIS IS A DREAM STAKE. THE MAN OR

WOMAN SAID TO THE TWO MEN OR WOM-

EN DRESSED IN SILK AND LACE AND

SHOWING LOTS OF THEIR OR OUR BODIES

ESPECIALLY ITS FORBIDDEN OR EXPOSED

PARTS, HE OR SHE SAID YOU OR I ARE KILL-

ING ME OR YOU, JUST KILLING ME OR YOU.

THEY OR I MOVED FROM SAYING "THAT IS

REALLY GOOD" OR SOME OTHER BANAL

BLANKET CALL TO MAKING COMPLEX AND

INTERESTING MAPS OF EACH OTHER'S OR

ANYONE'S WORK. IMAGINE A CITY AS A

WINDOWLESS ROOM EMPTIED OF ALL

EMOTION. HE OR SHE SAID SHAKE YOUR

In the last
year, (*that is,*
since [NAME
EVENT/NAME CUR-
RENT MONTH of
last year]),
have you blamed
someone else for
your mistakes
or for things
you did that you
shouldn't have
done?

without counting it as money. / counting is funny. / when you see a big store and see so many of

OR MY HEAD TO REALLY TELL OR LISTEN
TO THAT STORY. CHANGE “THAT EXCEL-
LENT PAPERS COEXIST WITH A NUMBER OF
WEAKER AND METHODOLOGICALLY
FLAWED PAPERS” TO “COEXIST WITH OTH-
ERS THAT ARE QUITE OUTSTANDING” TO
“IT SEEMS TO ME OR YOU THAT WE OR
THEY SHOULD BE ABLE TO FIND ROOM FOR
THE METHODOLOGICALLY SOUND—IF
SAFELY UNSEXY—PAPER AND THAT ONE
OR I SHOULD BE ABLE TO SCREEN OUT PA-
PERS THAT ARE SERIOUSLY FLAWED, AND
THAT WOULD CERTAINLY BE ONE OF MY
OR YOUR GOALS.” THREE MEN OR WOMEN
SURROUND ANOTHER MAN OR WOMAN

In the last
year, (that is,
since [NAME
EVENT/NAME CUR-
RENT MONTH of
last year]),
have you been
grouchy or easi-
ly annoyed?

each kind of anything that is in it, and on the counters, it is hard to believe that one more or less

WALKING BESIDE THEM. THEY OR YOU
FLEX THEIR OR YOUR STUFF AND SAY QUI-
ETLY TO THE MAN OR WOMAN, "DON'T BE
SCARED MAMA OR PAPA, WE OR ONE AIN'T
GOING TO HURT YOU OR HE OR SHE." IT IS
A THREAT WRAPPED IN A CARESS. IN THE
DREAM I OR YOU HELD HIM OR HER AND
AFTERWARDS I OR YOU FELT AFRAID OF
WHAT I OR YOU HAD EMBRACED. CHOOSE
CHOICE OR ANGER. HE OR SHE USED THE
EXPRESSION ITS SO PROZAC NATION A LOT
BEFORE HE OR SHE WENT ON PROZAC. THE
STONED MAN OR WOMAN STUMBLES OR
PASSE EFFORTLESSLY DOWN THE CROWD-
ED STREET AS I OR YOU AND THE CROWD

In the last
year, (that is,
since [NAME
EVENT/NAME CUR-
RENT MONTH of
last year]) have
you been mad
at people or
things?

makes any difference to any one. when you see a cashier in a bank with drawers filled with mon-

PART AROUND THEM OR US TO MAKE
ROOM. CHANGE “THE SECOND CRITICISM
IS THAT THE PAPERS ARE OF VERY MIXED
QUALITY” TO “THAT EXCELLENT PAPERS
COEXIST WITH A NUMBER OF WEAK AND
METHODOLOGICALLY FLAWED PAPERS” TO
“FOR NEW METHODOLOGICALLY SOUND
NOT AT THE EXPENSE OF THE EXCELLENT
REVIEWS OR CLINICAL PAPERS THAT ARE
VALUED BY THE BROAD READERSHIP BUT
BY SCREENING OUT PAPERS THAT ARE
METHODOLOGICALLY FLAWED.” THE
FOOTNOTE OR THE ANNOTATION OR THE
EPIGRAM OR THE QUESTION FUNCTION AS
A MOMENT WHERE DISCOURSE BECOMES

In the last year
- that is, since
[NAME EVENT/NAME
CURRENT MONTH
of last year] -
have you gotten
angry because
you thought
things were un-
fair?

ey, it is hard to realize that one more or less makes any any difference. but it does, if you buy it,

DIALOGUE. IN THESE QUESTIONS ANSWERS ARE SCORED AND THE QUESTION BECOMES A DIAGNOSIS. WHEN DISCOURSE BECOMES DIALOGUE, LANGUAGE BECOMES VAGUE. CHANGE “THE MOST DANGEROUS STUDIES ARE THOSE THAT COME WITH THE TRAPPING OF AN ELABORATE METHOD AND AUTHORITATIVE CONCLUSION THAT ARE BASED ON FLAWED SAMPLES OR INAPPROPRIATE DESIGN” TO “THE PAPERS THAT UNDERMINE THE REPUTATION OF THE JOURNAL ARE THOSE THAT COME WITH THE TRAPPINGS OF ELABORATE METHOD AND AUTHORITATIVE CONCLUSIONS BUT ARE BASED ON FLAWED

In the last year, (that is, since [NAME EVENT/NAME CURRENT MONTH of last year]), have you done mean things to people on purpose?

or if you take it away, or if you sell it, or if you make a mistake in giving it out. of course it does.

SAMPLES OR INAPPROPRIATE DESIGN.”

WHAT I OR YOU AM OR ARE THINKING

ABOUT IS NOT INTERESTING TO THE NU-

MEROUS HIRING COMMITTEES. HE OR SHE

CALLED THE PHONE AT HIS OR HER HOUSE

AND LEFT A MESSAGE IN HIS OR HER OWN

VOICE PRETENDING IT WAS EVERYBODY

OR SOMEBODY ELSE AND SAYING THAT HE

OR SHE HATED HIM OR HER SELF. UNDER-

STAND? THERE ARE CERTAIN THINGS THAT

I OR YOU CAN'T GET ONE'S OR ANOTHER'S

MIND AROUND. LIKE THE WAY MICHAEL

MILKEN'S FEE FOR THE RECONSTRUCTION

OF DISNEY WAS IN MILLIONS AND WAS

CALLED CHUMP CHANGE. THE MAN OR THE

In the last year, (that is, since [NAME EVENT/NAME CURRENT MONTH of last year]), have you gotten even with other people by doing things like hurting them, messing up their things, or telling lies about them?

but a government, well a government does just that, it does not really believe that when there is

WOMAN PRACTICES HIS DANCE MOVES
ALONE ON THE PLATFORM, HANDS UP,
HIPS JERKY. THIS IS WHAT SOMEONE OR
YOU WITH A FONDNESS FOR GERUNDS
MIGHT CALL BEING HUMAN OR MAN OR
WOMAN. IS THAT A TERM FROM STEIN?
THOSE OR ANYWHO GET OFF THE SUBWAY
WILL WALK TOGETHER OR SLIGHTLY APART
DOWN THE TUNNEL TO THE NEXT STOP.
WE OR THEY WALK TOGETHER AS HE OR
SHE STANDS ALONE DANCING. MUCH IS
WITHIN THESE OR THOSE MOMENTS: HU-
MAN RELATION AND SEPARATION. A MAN
OR A WOMAN ON CRUTCHES SCREAMS ON
THE STREET AND I OR YOU ASK FOR YOUR

In the last
year, (*that is,*
since [NAME
EVENT/NAME CUR-
RENT MONTH of
last year]),
have people
complained be-
cause you swore
or used dirty
words?

such a lot that one more or less does make any difference. it is funny, if you buy something well

OR HIS OR HER HELP; I OR YOU ASK FOR
YOUR OR MY HELP. HIS OR HER CRUTCHES
FALL. THE BOY OR GIRL IN THE LANE
COULDN'T SPEAK PLAIN SO HE OR SHE
WENT GOBBLE, GOBBLE, GOBBLE. I OR YOU
TRIED TO EXPLAIN TO THE OUTSIDER THAT
THESE TALKS WERE BY PEOPLE WHO WERE
NOT PERSUADED BY SENSE AND THAT WAS
WHY THEIR OR MY TALKS WERE SO ELLIP-
TICAL. THAT WAS WHY THEY OR I WERE
THERE OR HERE. AT THE CORNER A GROUP
OF MEN OR WOMEN STAND IN A LARGE
WIDE CIRCLE AND USE GESTURE TO SPEAK
TO EACH OTHER OR SELF. MANY OR ALL
SPEAK AT THE SAME TIME. SOME SLOWLY,

You said that
in the last
year you [NAME
[] SYMPTOMS
IN Q 1 - 11 AND
NOTES 1 - 3].
Now I'd like you
to think back
to the time in
the last year
when doing these
things caused
the most prob-
lems.

At that time -
when the prob-
lems were worst
- did your
[CARETAKERS]
seem annoyed or
upset with you
because you were
angry or uncoop-
erative?

it may cost four dollars and fifty-five cents or four hundred and eighty-nine dollars or any other

SOME QUICKLY, ALWAYS MORE THAN ONE PERSON OR SELF IS SPEAKING OR GESTURING AND EVERY PERSON OR SELF IS LOOKING BACK OR FORTH AT THE DIFFERENT OR SIMILAR THINGS BEING SAID. I OR YOU LOOK FROM AFAR AT THE GESTURES OF CONVERSATION AND REALIZE THERE IS SOMETHING MISSING FROM THE WAY I OR YOU HAD BEEN SPEAKING TO EACH OTHER OR TO OTHERS BUT STILL WE DON'T KNOW HOW TO FIX OR BREAK THIS. CHANGE "EXCELLENT PAPERS COEXIST WITH A NUMBER OF WEAK AND METHODOLOGICALLY FLAWED PAPERS" TO "FOR NEW METHODOLOGICALLY SOUND PAPERS" TO "NOT AT

At that time, did being angry or uncooperative keep you from doing things or going places with your family?

sum, but when government votes money it is always even money. one or five or fifteen or thir-

THE EXPENSE OF EXCELLENT REVIEWS OR
CLINICAL PAPERS THAT ARE VALUED BY
THE BROAD READERSHIP BUT BY SCREEN-
ING OUT PAPERS THAT ARE METHODOLOG-
ICALLY FLAWED.” THE NARRATIVE PARTS
FELT SMOOTH, SEXY SLIDING DOWN MY
OR YOUR EARS OR EYES. HIS OR HER WORK
ADDRESSED THE QUESTION: WOULD THE
SAME LINES APPEAR PLAGIARIZED IN
MORE THAN ONE PERSON’S WRITING. I OR
YOU HAVE STOPPED WRITING BECAUSE
THE VOCABULARY OF THE CULTURE FEELS
LIKE IT KEEPS GETTING SMALLER OR
SMALLER. WHAT MAKES IT SOUND LIKE
EVERYTHING ELSE IS ITS DISLOCATION,

At that time-
when the prob-
lems were worst-
did being angry
or uncooperative
[make it diffi-
cult for you to
do your school-
work or cause
problems with
your grades/make
it difficult for
you to do your
work]?

ty-six more or less does not make any difference. the minute it gets to be billions it does not make

ITS PHRASAL QUALITY, ITS LACK OF THEME
OR COHESION. I OR YOU DON'T REMEMBER
THE NOVELS OR MOVIES BY THEIR PLOTS
BUT BY THE WAY THEY FEEL, OR THEIR
SENSE MAKING. AT A CONFERENCE OF
WRITERS MANY PEOPLE IN THE AUDIENCE
WRITE THINGS DOWN. IT IS TOO EXPEN-
SIVE AND TOO SMALL. HE OR SHE WAS AT
A PARTY WHERE A PERSON PLAYED SONGS
ON THE GUITAR. IF THE NUNS OR MONKS
SPEAK MORE COMPLEXLY TO PREVENT
ALZHEIMERS, WILL ONE OR WE UNDER-
STAND THEM? LIKE THE FORTUNE THAT IS
PRINTED UPSIDE DOWN AND SAYS YOU OR
WE HAVE TO CHANGE THE WAY YOU OR WE

At that time,
did being angry
or uncoopera-
tive cause your
[teachers/boss]
to be annoyed or
upset with you?

any difference, fifteen or twenty-five or thirty-six more or less. well, everybody has to think about

LOOK AT THINGS. A MAN OR WOMAN CRIES
OUT "FRIENDS" WHEN SHE OR HE ENTERS
THE ROOM. ON THE WAY TO WORK I OR
YOU REMEMBER THAT COMMUTING TIME
IS SURPLUS EXPENDITURE WHICH REDUCES
THE AMOUNT OF FREE TIME. CHANGE
"HOWEVER, AS WITH ANY ENTERPRISE
THERE IS ALSO ROOM FOR IMPROVEMENT.
THERE ARE TOO MAIN CRITICISMS THAT
ONE HEARS OF THE JOURNAL" TO THE
SHORTER "I HAVE HEARD TWO MAIN CRIT-
ICISMS OF THE JOURNAL." THE MAN OR
WOMAN WHO NEVER LEAVES THE CORNER
AND LIVES UNDER PLASTIC IN RAIN OR
SNOW SERVES AS A TEACHER OR A SEER

Some of the questions are very personal, but all of your answers are confidential and won't be repeated to anyone else.

Thinking about your whole life, have you ever secretly stolen money or other things from your [CARETAKERS] or from other people you live with?

that, because when it is made up it has to be made up by all sorts of odd numbers, everybody who

EARNING HIS OR HER FOOD BY THE AD-
VICE HE OR SHE HANDS OUT TO OTHER
MEN OR WOMEN LEARNING OR ADJUSTING
TO THIS CORNERIC WAY OF LIFE OR ES-
CAPE. FOOD HERE SERVES IN THE OLD
SENSE AS AN OFFERING TO OR APPEASE-
MENT OF THE GODS. HE OR SHE READS A
POEM IN WHICH HE OR SHE CLAIMS IDEN-
TITY WITH MANY THINGS BUT UNLIKE
WHITMAN DOES NOT CLAIM TO EMBRACE
ALL. HE OR SHE IS RATHER SMALLER
THINGS SUCH AS A FROZEN SQUID. A PACK-
ET OF MEDICAL TUBING HAD FALLEN INTO
THE PUDDLE OUTSIDE THE HOSPITAL AND
WAS LEFT THERE FOR SEVERAL DAYS. HE

Have you
[skipped school
or played hooky/
taken off from
work without
asking] in the
last year?

pays taxes knows that, and it does make a difference / all these odd pieces of money have to go to

OR SHE LAUGHS LOUDLY AT SOMEONE'S
FEAR OR CAREFULNESS OR ENTHUSIASM.
AS A SOURCE OF INFORMATION HE OR SHE
CLAIMS NO AUTHORITY AND PRETENDS HE
OR SHE IS AN AUDIENCE MEMBER, AL-
THOUGH MORE HIGHLY PAID AND FA-
MOUS. HE OR SHE PRACTICES HIS OR HER
IRONIC VOICE DAILY. WATCHING TELEVI-
SION ON A SATURDAY NIGHT HE OR SHE
REALIZES THAT NO ONE OR WE IS EXPECT-
ED TO BE ACTUALLY WATCHING. I OR YOU
AM LOST WITHOUT HIM OR HER. I OR YOU
COULD NOT BEAR TO BE APART FROM MY
ATTACHMENT FIGURE FOR MORE THAN AN
HOUR SO I OR YOU DEVISED AN ELABO-

Have you ever
broken into a
house, a build-
ing, or a car?

make that even money that is voted, but does it. it is voted even but it is collected odd. everybody

RATE SCHEME OF SPYING AND APPOINT-
MENT-MAKING. WHEN THE PARTS ARE
REMOVED, WHAT REMAINS IS THE STRUC-
TURED SKELETON. HE OR SHE WENT FROM
TEACHING A WORK'S CONTENT TO EXAM-
INING HOW ITS MEANING IS CONSTRUCT-
ED, HOW THIS CONSTRUCT TRANSFORMS
THE WAY ONE OR ANOTHER MIGHT THINK,
OR HOW ONE OR ANOTHER MIGHT MIS-
READ IT IN ORDER TO LEARN SOME NEW
PATTERN OF THINKING OR ESCAPING. THE
ATTEMPT TO USE TIME BETTER, TO READ
CRITICISM ON THE SUBWAY TO WORK, TO
WRITE A PIECE WHILE TYPING LETTERS,
MADE HIM OR HER FEEL CRAZY. A CARE-GIV-

Have you ever
broken some-
thing or messed
up someplace on
purpose, like
breaking win-
dows, writing on
a building, or
slashing tires?

has to think about that. everybody now just has to make up their mind. is money money or isn't

ING WORD. THE DIFFERENCE OF COMMU-
NITY WAS THAT WORK FELT LIKE CONVER-
SATIONS OR MISCOMMUNICATIONS
WHILE IT USED TO FEEL LIKE THINGS HE
OR SHE DID TO GET THEIR VITAE UP TO
SPEED. GRANTED, MANY PEOPLE WERE
ONLY TALKING ABOUT THEM OR OUR
SELVES BUT THIS FELT FINE, ALMOST
SWEET. IT FELT LIKE IT WAS A PART OF THE
REST OF THE WORLD. CHANGE "WILL" TO
"HAS AGREED TO." THE MAN OR WOMAN
SAYS AND I OR WE WILL TELL YOU OR THEY
ONE THING, EVERYTHING THAT HAPPENS
HAPPENS RIGHT ON TIME. RIGHT ON TIME.
DID YOU OR ME HEAR ME OR YOU ? RIGHT

Have you bro-
ken or damaged
somebody else's
things on pur-
pose in the last
six months, that
is since [NAME
EVENT/MONTH] ?

money money. everybody who earns it and spends it every day in order to live knows that money

ON TIME. HE OR SHE KEPT THINKING OF
GOOD THINGS THAT WOULD HAPPEN IF HE
OR SHE WOULD GET A JOB; THINGS LIKE
HEALTH INSURANCE OR A FEELING OF
USEFULNESS. WE OR YOU ARE INFLU-
ENCED BY FORCES BEYOND OUR CONTROL.
PAULIE SHORE TALKS ABOUT AIDS ON THE
TELEVISION IN A SILLY VOICE. CNN RE-
PLACED THE WORD FOREIGN WITH THE
WORD INTERNATIONAL AND HE OR SHE
WONDERED IF HE OR SHE SHOULD FEEL
FUNNY WHEN THEY USE THAT WORD IN
CONVERSATION. I OR YOU HAD THE DE-
SIRE NOT TO BE A SCHOLAR BUT TO GET MY
OR YOUR SUMMERS OFF. I OR YOU KEEP

Have you start-
ed a fight like
this in the last
six months (that
is, since [NAME
EVENT/MONTH]) ?

is money, anybody who votes it to be gathered in as taxes knows money is not money. that is

PAYING FOR THIS HERESY. HE OR SHE
SPOKE OF POEMS AS IF THEY HAD HINGES.
HE OR SHE ALSO SPOKE OF CLINTON AS A
GREAT INTELLECTUAL AND WE OR THEY
LAUGHED ABOUT THIS LATER BECAUSE HE
OR SHE HAD WAY MORE POWER, JOB AND
PRIZE WISE, YET SEEMED SO STRANGELY
NOT THINKING. CHANGE “THIS WOULD BE
A HARD ACT TO FOLLOW! I AM LISTING A
FEW COMMENTS—THEY ARE NOT EXHAUS-
TIVE BUT THEY MAY GIVE YOU SOME IDEA
OF THE DIRECTION OF MY THINKING” TO
“THIS WOULD BE A HARD ACT TO FOLLOW!
IN THE SPIRIT OF ADMIRATION, I AM LIST-
ING SOME COMMENTS—THEY ARE NOT

How old were you
the first time
you started a
fight in which
someone was hurt
or could have
been hurt?

what makes everybody go crazy. / but all the trouble really comes from this question is money

EXHAUSTIVE WHICH MAY GIVE YOU SOME
IDEA OF THE DIRECTION OF MY THINK-
ING." I OR YOU HAVE BEEN SEEN AS TOO
SERIOUS BUT THIS HE OR SHE ARGUES IS
MY OR YOUR SAVING. WHEN I OR YOU
TRIED TO BLEND INTO THE DARKNESS
NEXT TO THE BUILDING, THE MAN OR
WOMAN CAME AT ME OR YOU TRYING TO
CUT ME OR YOU OFF AND PRESS ME OR YOU
INTO THE BUILDING HOLDING HIS OR HER
HAND OUT IN FRONT OF HIS OR HER FACE,
GESTURING WITH HIS OR HER FINGERS IN
A COME HERE GESTURE AND WITH AN EX-
PRESSION OF GLORY, OR PLEASURE ON HIS
OR HER FACE THAT IS RESERVED ONLY FOR

Have you ever
tried to hurt
someone badly or
been physically
cruel to some-
one?

money. everybody who lives on it every day knows that money is money but the people who vote

THE STONED OR THE SAINTLY. HE OR SHE
OFTEN TRIES TO HIDE HIS OR HER IDEAS
IN FOOTNOTES SO THEY WILL NOT BE EX-
POSED AND CRITIQUED BECAUSE HE OR
SHE HAS LEFT BEHIND A BELIEF SYSTEM
ABOUT EVEN HIS OR HER OWN BELIEFS.
THIS IS A METHOD OF CRITICISM WHERE
WHOEVER GETS THE LEAST SAID ABOUT
THEM OR WE WINS. HE OR SHE KEPT HAV-
ING CRUSHES ON EVERYBODY OR ANY-
BODY WHICH MADE HIM OR HER WONDER
IF IT WAS THE CHAMPAGNE OF WATERS OR
THE COMPANY. CHILDREN COLLECT THE
REFUSE OF CAPITALISM, PACK IT INTO
SMALL SPACES, UNSORTED, UNREACHABLE

In the last year
(that is, since
[NAME EVENT/NAME
CURRENT MONTH
of last year]),
have you hurt
someone with a
weapon?

money, presidents and congress, do not think about money that way when they vote it. / that is

JUST FOR ITS VALUE AS CAPITAL. IN THE
80S THERE WAS A BUTTON THAT ORDERED
ONE TO STOP MAKING SENSE. THE 90S
SEEM TO REMAIN UNSURE ABOUT ITS OR
THEIR RELATION TO DESIRE AND SENSE.
WHEN HE OR SHE READS CORNEL WEST
HE OR SHE FEELS PIOUS OR POSSIBLE,
PERSUADED BY THE IDEA OF SOCIAL CAUSE
OR JUST ACTION WHILE THE REST OF THE
TIME HE OR SHE MIGHT REMAIN CON-
FUSED OR ALONE WITH CAUSE, AS IF HE
OR SHE CAN'T FIGURE IT OUT, CAUGHT
LIKE THE ARCHETYPAL DEER OR RACCOON
IN THE LIGHTS THAT BREAK THE DARK. IF
THIS IDEA IS REACHABLE, IF IT IS MORE

You said that
in the last
year you [NAME
[] SYMPTOMS IN
Q 1 - 29 AND
NOTES 1 - 6].
Now I'd like you
to think back
to the time in
the last year
when doing these
things caused
the most prob-
lems.

At that time-
when the prob-
lems were worst-
did your [CARE-
TAKERS] seem
annoyed or upset
with you because
you did these
things?

what everybody has to think about a lot or everybody is going to be awfully unhappy, because

THAN LOVE, MORE THAN SENTIMENT, WHY
DOES IT ALWAYS FEEL SO VAGUE, SO WITH-
OUT FOOTNOTES, I OR YOU SAY, AS IF THE
FOOTNOTE COULD ACTUALLY TELL HE OR
SHE SOMETHING THAT WASN'T MINOR OR
ACADEMIC OR BOTH. THE RESEARCHER
SUGGESTED THAT DAUGHTERS OR SONS
THINK OF THEIR MOTHERS OR FATHERS
WHAT THEIR MOTHERS OR FATHERS
THINK ABOUT THEIR MOTHERS OR FA-
THERS WHEN THEY WERE MERELY DAUGH-
TERS OR SONS. IT WAS WAY TOO CAUSAL
OR CONNECTED. CHANGE "MY IDEAL EDI-
TOR WAS DANNY FREEDMAN WHO ALWAYS
SENT OUT HIS REQUESTS FOR REVIEWS

At that time-
when the prob-
lems were worst-
did doing these
things [make
it difficult
for you to do
your schoolwork
or cause prob-
lems with your
grades/make it
difficult for
you to do your
work]?

the time does come when the money voted comes suddenly to be money just like the money every-

WITH A FEW PENCILED IN QUESTIONS FOR THE REVIEWER THAT GOT TO THE HEART OF THE PAPER'S STRENGTHS AND WEAKNESSES AND HELPED THE REVIEWER FOCUS ON THE CRUCIAL QUESTION" TO "I MAKE NO PRETENSE TO BEING A DANNY FREEDMAN, ALTHOUGH I WOULD VERY MUCH LIKE TO BE." SOMETIMES HE OR SHE WANTS TO SEE HIM OR HERSELF AS SOMEONE WHO JUST NEEDS TO TAKE WORKING LUNCHES. HIS OR HER LOVE OF I.E. THE FEAR OF PEOPLE IN URBAN AREAS OF CONTAMINATION BY TOUCHING OR CLOSENESS. THE MAN OR WOMAN COUGHING IN THE BACK OF THE ELEVATOR WITH ABAN-

At that time, did doing these things cause your [teachers/boss] to be annoyed or upset with you?

body earns every day and spends every day to live and when that time comes it makes everybody

DON. THE MEANING OF THE PUBLIC HERE.

I OR YOU MIGHT SAY TO YOU OR ME THERE

IS ME/YOU, YOU/ME. SOMETHING WE OR

YOU ARE THINKING, TALKING. BEING A

SECRETARY FEELS HUMILIATING ALL DAY

WHILE BEING A DOCTOR FEELS LIKE A

FRAUD. IS THERE ANOTHER CHOICE?

WHILE MEN OR WOMEN ARE ATTRACTED

TO SHORT PHRASAL UNITS, MEN OR WOM-

EN PREFER MORE ROLLING SENTENCES.

THIS IS CALLED GENDER OR SEXUAL DE-

TERMINISM. HIS OR HER POEMS SEEM TO

DEMONSTRATE, DESPITE THEIR DISCON-

NECTEDNESS, THE CONNECTEDNESS OF

EXPERIENCE RATHER THAN FREEDOM.

How often [were/
was] your
[teachers/boss]
annoyed or upset
with you? Would
you say: a lot
of the time,
some of the time
or hardly ever?

very unhappy. i do wish everybody would make up their mind about money being money.

THIS IS CONTRARY TO HIS OR HER DESIRES
YET IT IS WHAT MAKES US OR THEY APPRE-
CIATE THE BALLSY ATTITUDE OF HIS OR
HER WORK. WE OR THEY CAN RELATE TO
ANYTHING OR NOTHING. THE FRONT
ACROSS THE STREET CHANGES ITS NAME
TO THE BABY MINI HEALTH AND GROCERY.
A FINE IRONY. ALL THE NEW THINKING IS
ABOUT CONSTRAINT OR BONDAGE. IN THIS
IT RESEMBLES ALL THE OLD THINKING OR
EXPERIENCING.

In the last
year, (that is,
since [NAME
EVENT/NAME CUR-
RENT MONTH of
last year]) have
you been fired
from a job?