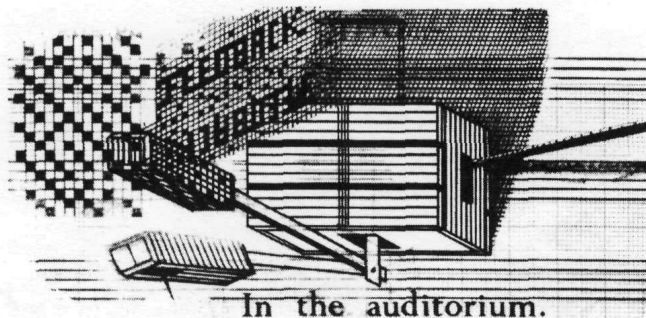


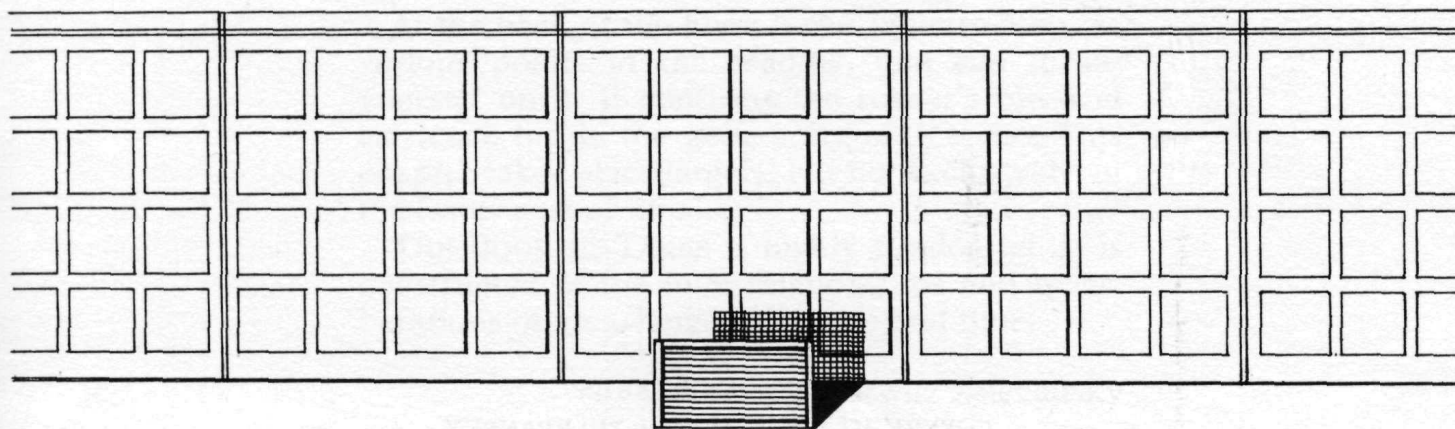
THE BOOK OF TAKES



In the auditorium.

THE BOOK OF TAKES

PAUL ZELEVANSKY



ZARTSCORP, INC. BOOKS, NEW YORK CITY, 1976

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PUBLISHED BY ZARTSCORP, INC. BOOKS
267 WEST 89TH STREET, NEW YORK, N.Y. 10024
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BY JOHN N. JACOBSON & SON, INC.
FIRST PRINTING—1,000 COPIES

Library of Congress
Catalogue Card No.: 76-1809

PS
3576
E444
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PREFACE

THE BOOK OF TAKES is a personal account of the process of extracting art from life. The external storyline, the biography, is marked by the titles within the take signs. The nursery rhymes, songs, card games, etc., are metaphors for the experience of being. The central question is of the ever-present wall: What is it? How is it confronted? Does one overcome it?

THE BOOK OF TAKES is a chapter of a larger work called JERICHO. It is a book within a book. The form is new. The pictures are not appendages to, or illustrations of the words. The visual structure and the verbal structure are to be read together.

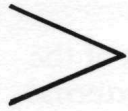
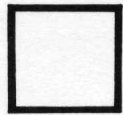
The book is most often read in columns, vertically, from page to page. It can also be read horizontally and, in the case of the card game, diagonally and in a circle. I would suggest that the reader let the work take him, at least on the first reading. Like all poetry, it is meant to be read many times. Pick sections out and savour them separately.

At the back of the book is the JERICHO map. At various points in the reading, you can locate yourself on it. It confirms the reader's physical existence inside the geography of JERICHO. This chapter takes place largely, but not exclusively, in the lower part of Sinai.

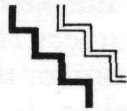
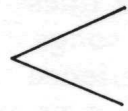
THE BOOK OF TAKES is highly condensed. It is constructed of the inter-relationships and reverberations of idea, language, space and time.

Lynn Hurwitz Zelevansky

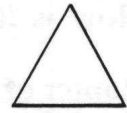
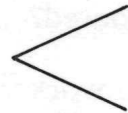
GLOSSARY



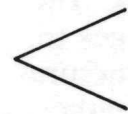
Chairs, seats and vantage points.



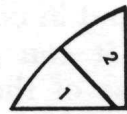
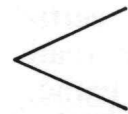
Stairs, rivers and paths.



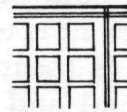
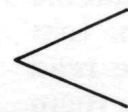
Tent, mountain, triangle.



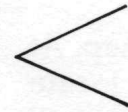
Pole, cane, lever.



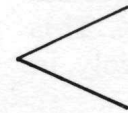
Top of the Wall.



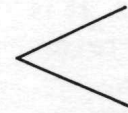
The Wall; the page.



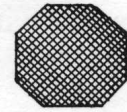
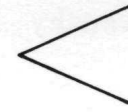
A camel who marks time.



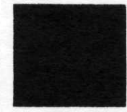
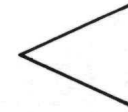
A slow, lazy dog.



A quick, brown fox.

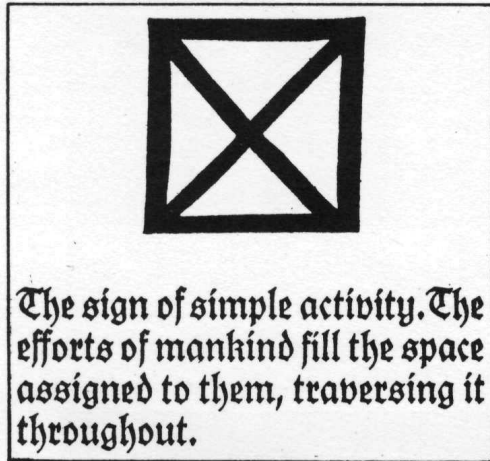


Rock, offspring, double.



Points of reference; blackboards.

EXTRACTS



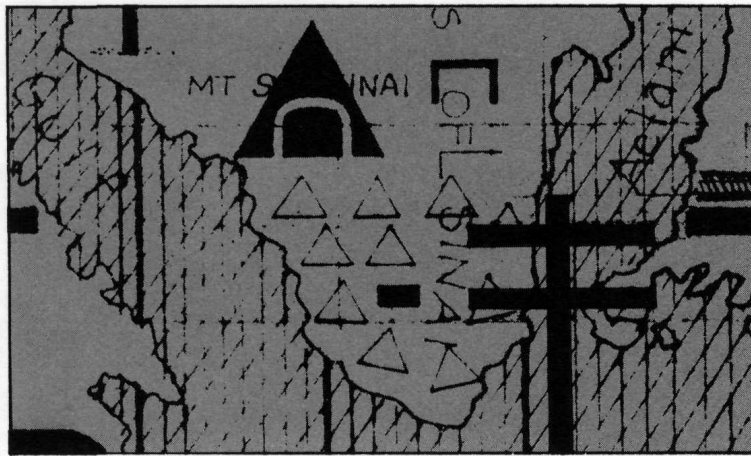
The Book of Signs, Rudolf Koch.



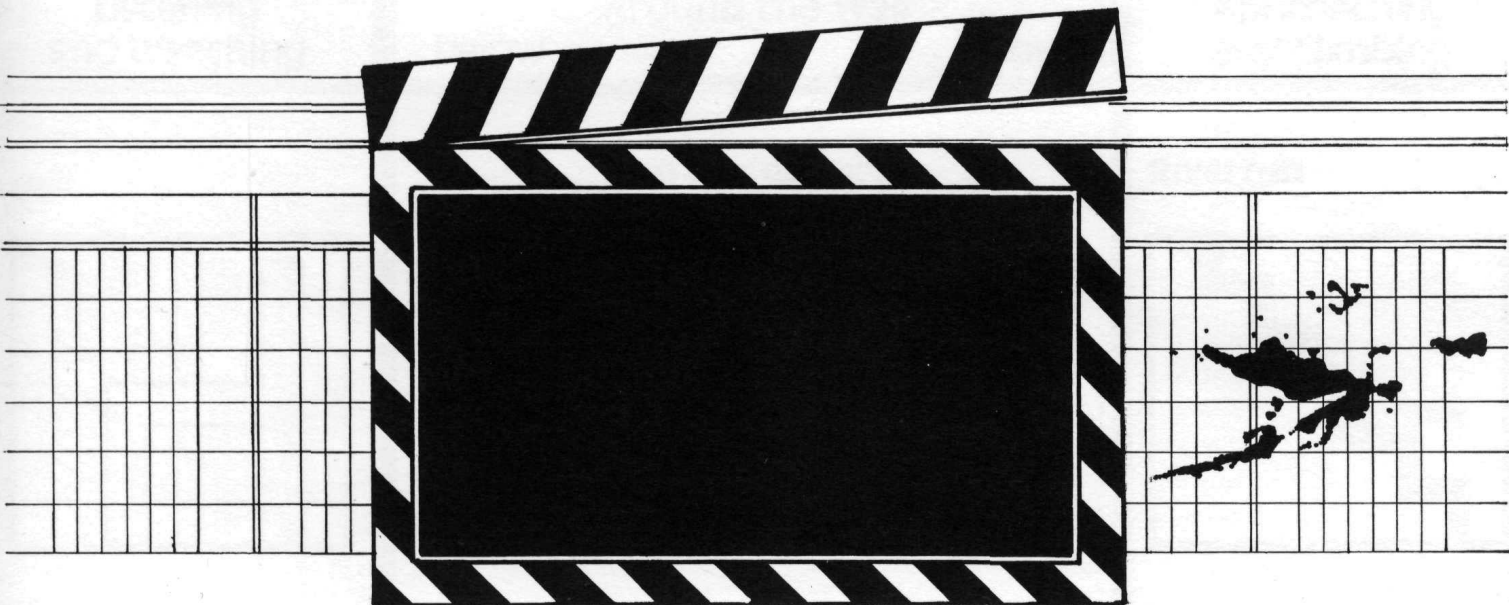
*Hebrew school primer.
(Copied by the author in 1958)*

the geeees too, jesuistically formed at first but afterwards genu-
flected agrgrily toewards the occident: the Ostrogothic kako-
graphy affected for certain phrases of Etruscan stabletalk and, in
short, the learning betrayed at almost every line's end: the head-
strength (at least eleven men of thirtytwo palfrycraft) revealed
by a constant labour to make a ghimel pass through the eye of an
iota: this, for instance, utterly unexpected sinistroyric return to
one peculiar sore point in the past; those throne open doubleyous
(of an early muddy terranean origin whether man chooses to
damn them agglutinatively loo — too — blue — face — ache or
illvoodawpeeohole or, kants koorts, topplefouls) seated with such

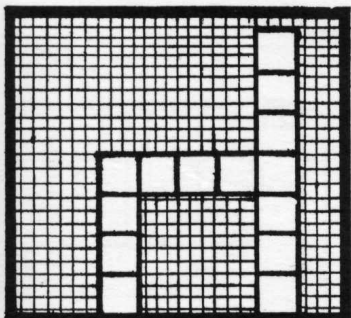
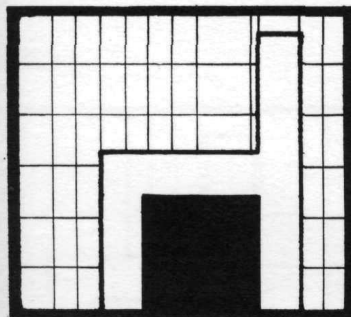
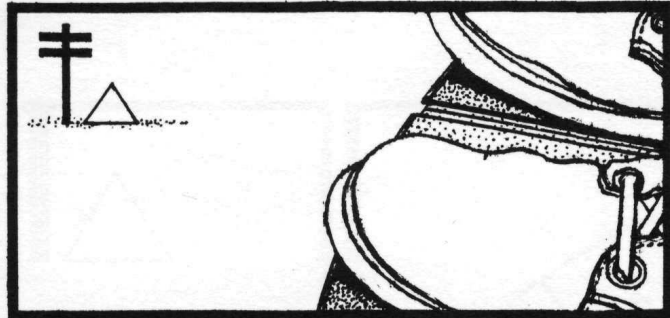
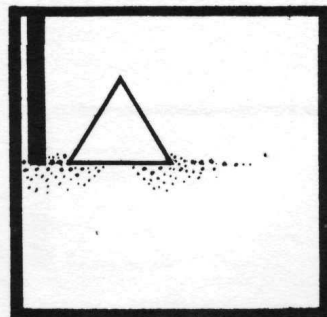
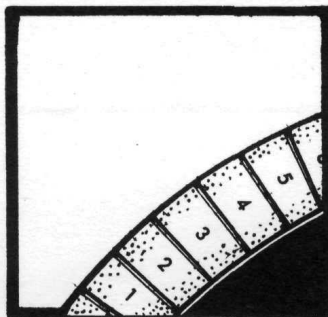
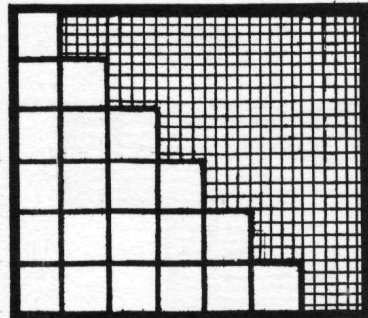
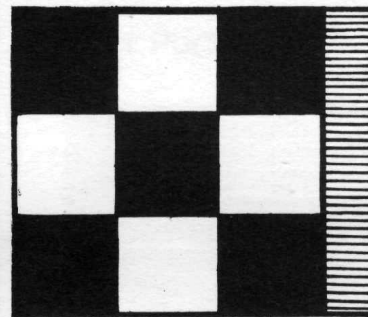
Finnegans Wake, James Joyce.



At Sinai, on the JERICO map.



THE BOOK OF TAKES

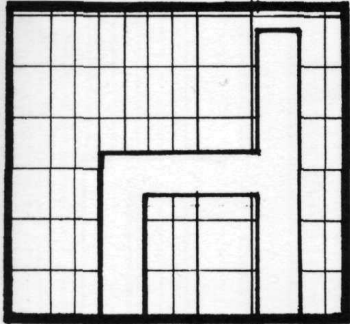
Listening and Watching	Around the Wall below above	Approaching and Climbing
<p data-bbox="81 1071 324 1155">LET THERE BE CHAIRS!</p>  <p data-bbox="32 1564 243 1606"><i>All be seated!</i></p> 	<p data-bbox="706 1081 852 1123">PLACES!</p>  <p data-bbox="544 1522 714 1606"><i>Bring that UP.</i></p>  <p data-bbox="852 1522 1015 1606"><i>Take that DOWN.</i></p> 	<p data-bbox="1218 1071 1461 1155">LET THERE BE STAIRS!</p>  <p data-bbox="1161 1522 1477 1606"><i>Begin at the First Landing.</i></p> 

Listening and Watching

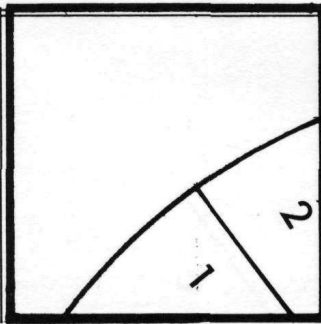
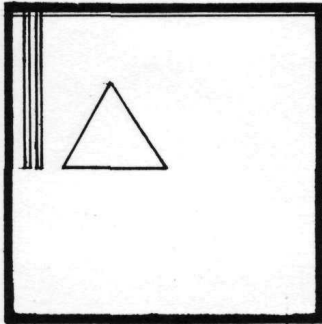
Around the Wall
below above

Approaching and Climbing

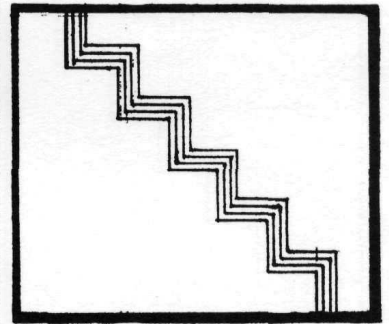
Sit



Keep your distance.

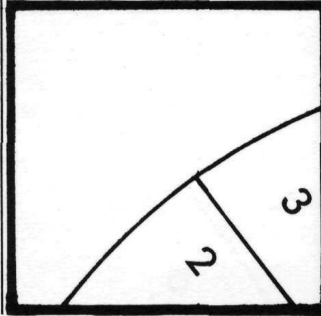
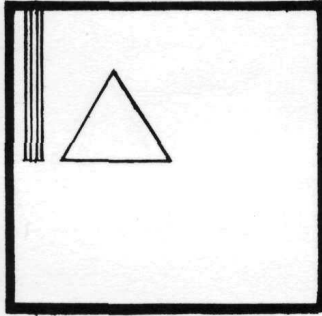
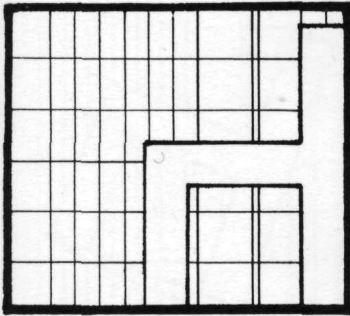


Riverrun

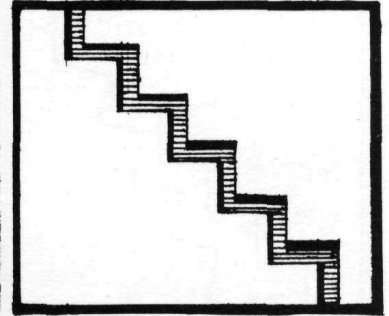


2

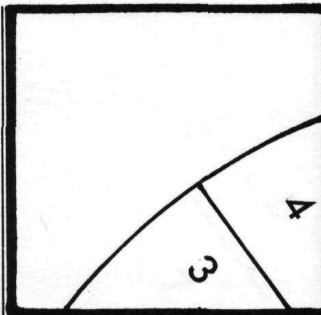
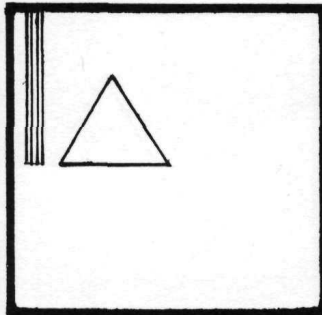
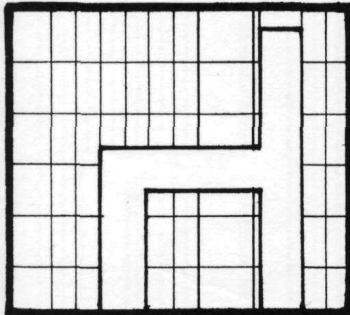
To



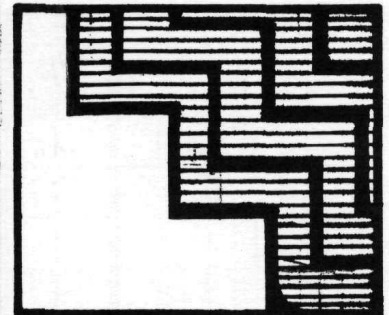
To River Bed



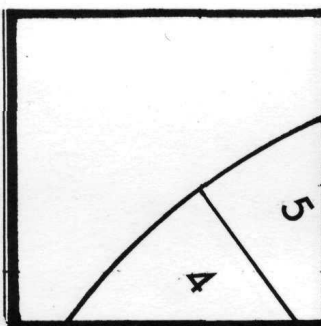
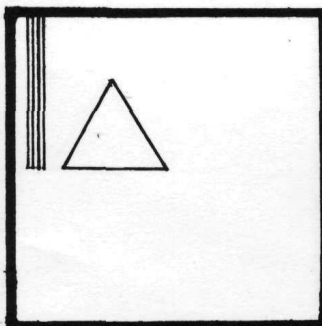
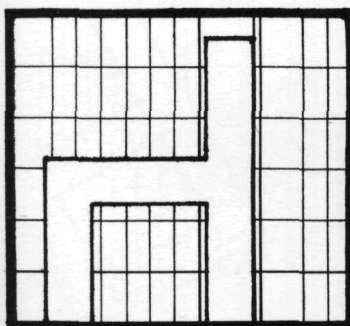
And



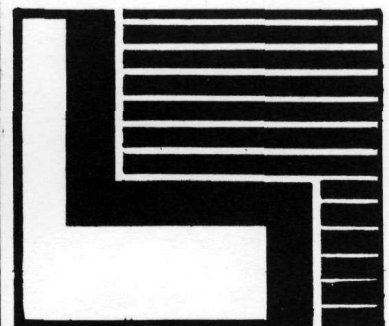
To River Basin



Fro



To River Port

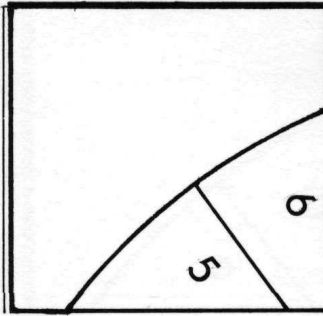
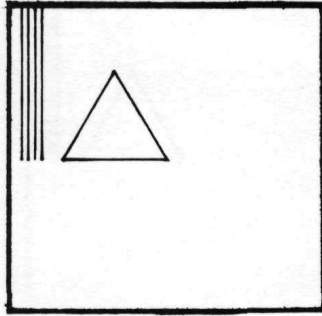
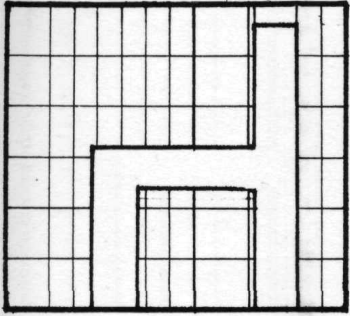


Listening and Watching

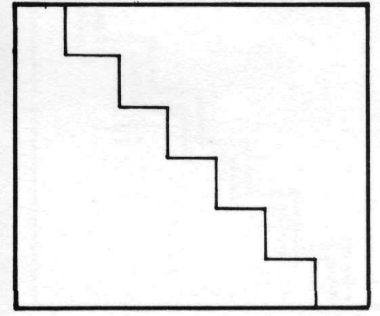
Around the Wall
below above

Approaching and Climbing

Sit back

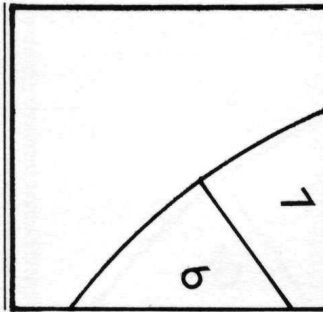
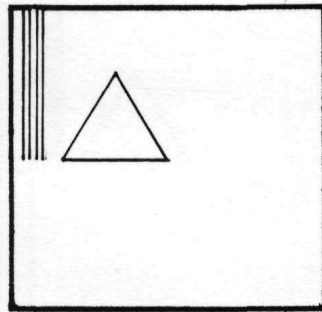
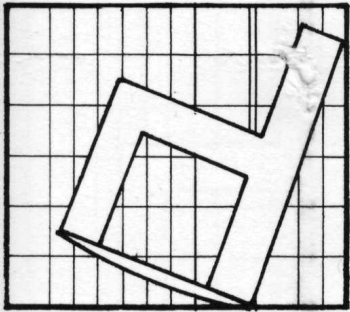


A Run

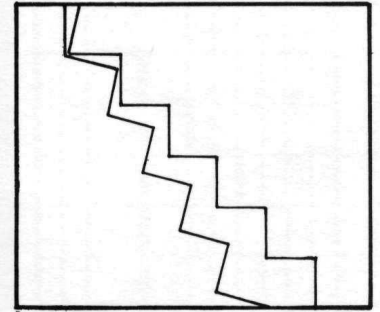


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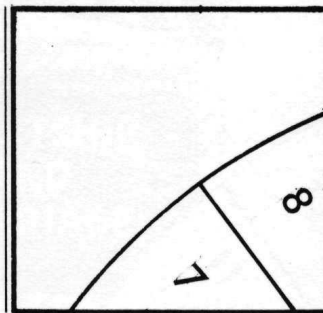
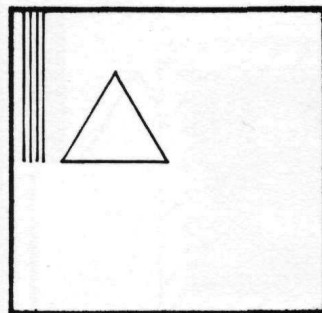
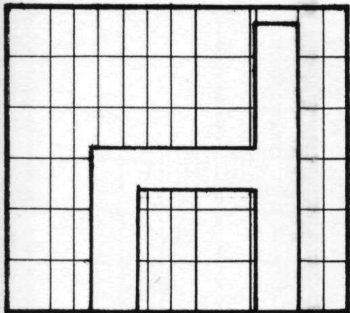
Rocked once



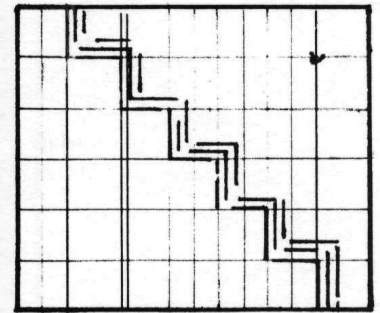
A RIFT



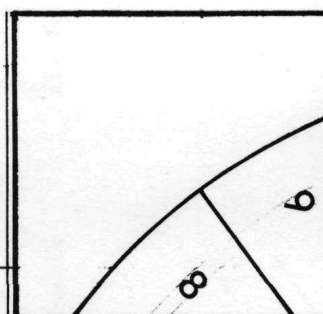
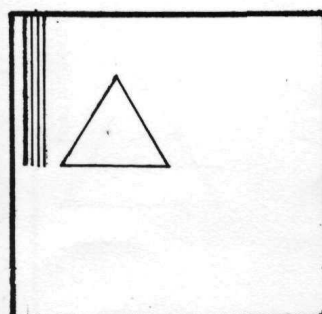
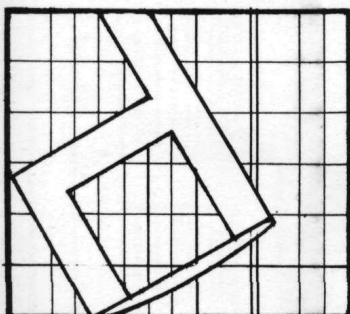
Stay back



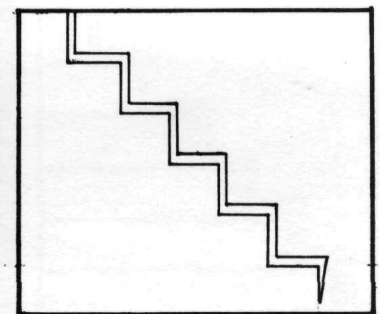
A Scrape



Rocked twice



A ROOT

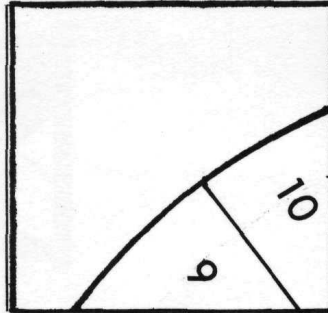
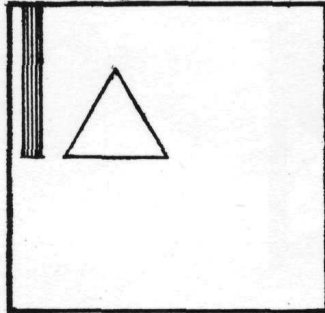
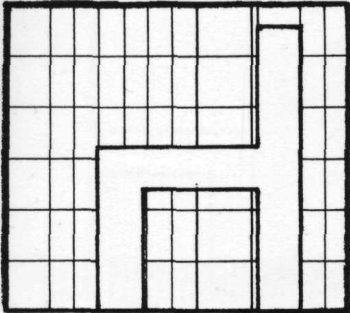


Listening
and Watching

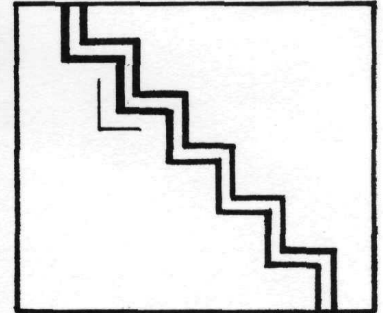
Around the Wall
below above

Approaching
and Climbing

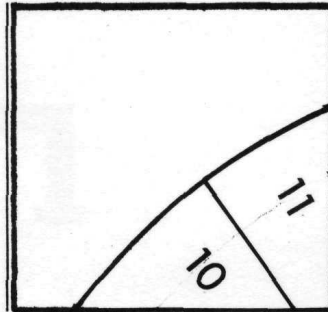
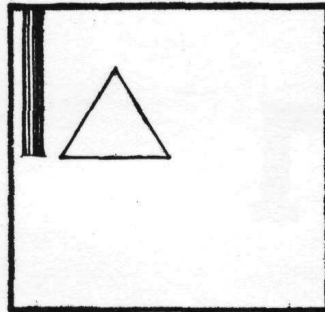
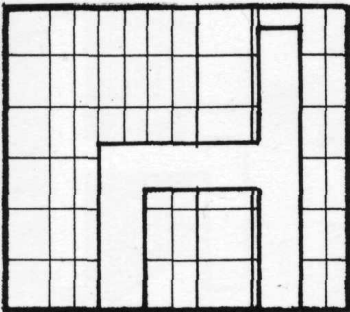
STILL SITTING



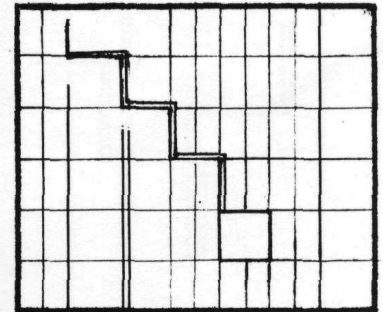
TAKING THE PULSE
one BEAT.



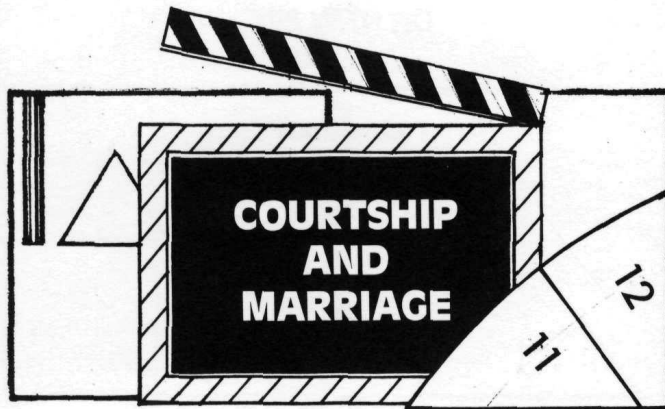
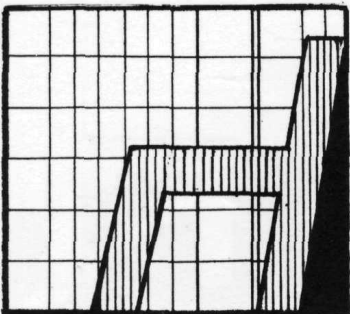
Stay sitting



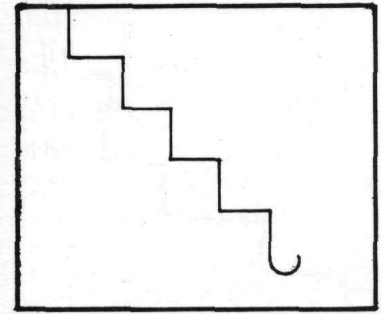
Riverrunt



Lean back

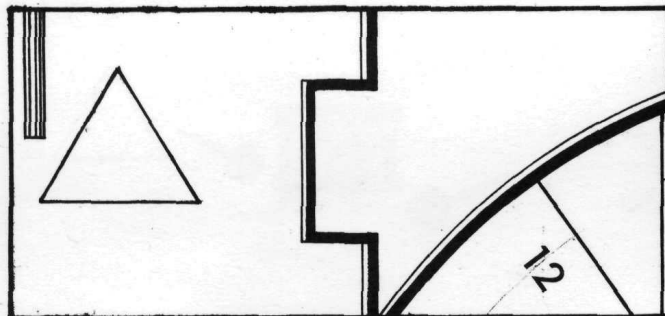


FISHING

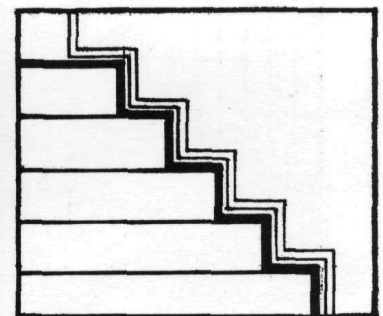


WATCHING THE TALE
UNFOLD.

CONJOINT!



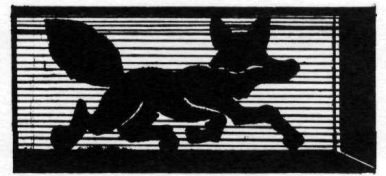
THE TALE OF ROOFIO
AND RIVULET



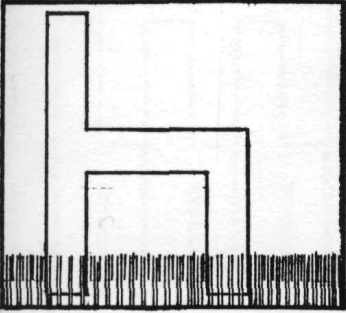


Ears?
Eye.

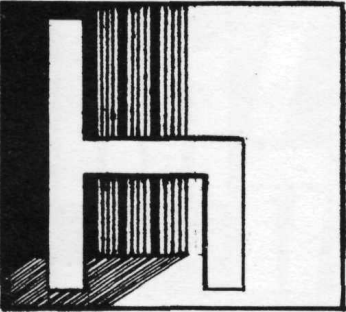
Ear.
Eyes?



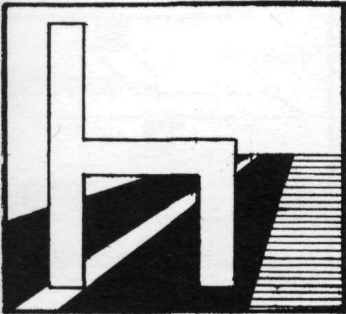
SITTING
on the grass



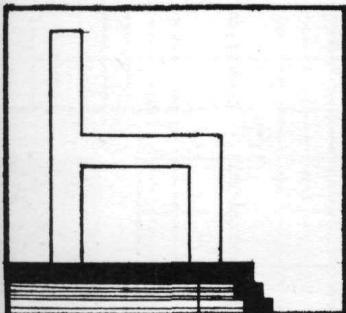
Watching
from the wings



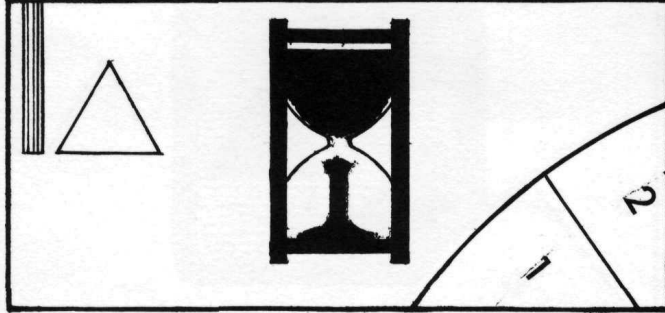
TILTING
in the road



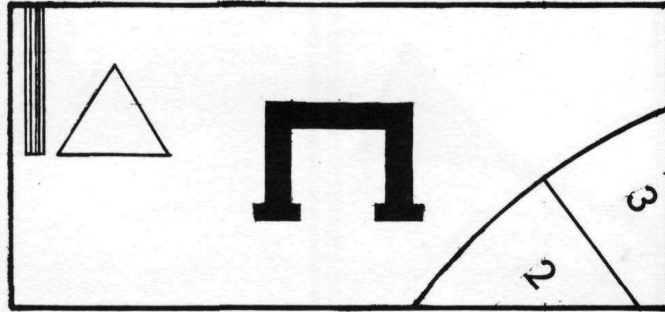
Waiting
on the cliff



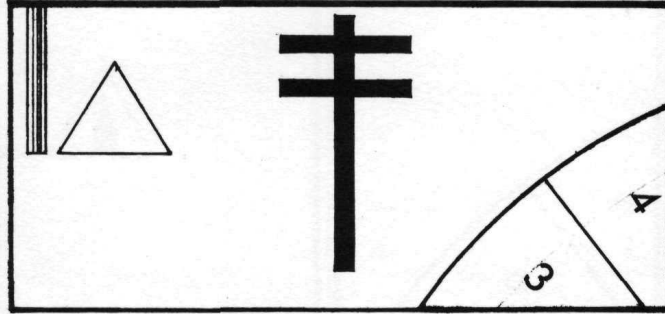
HALF WITH HALF



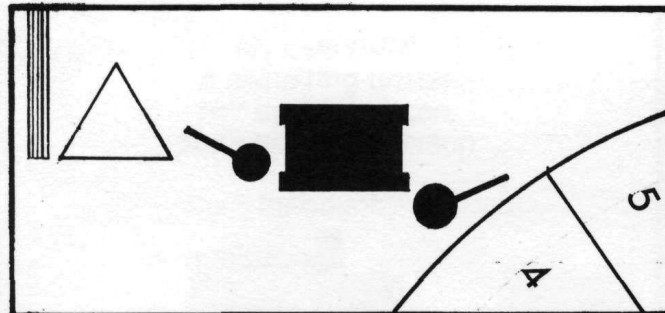
FAST WITH SLOW



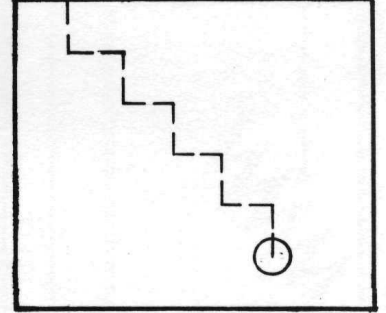
YES WITH NO



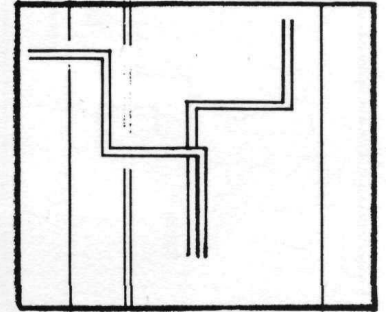
LATER TO MEET



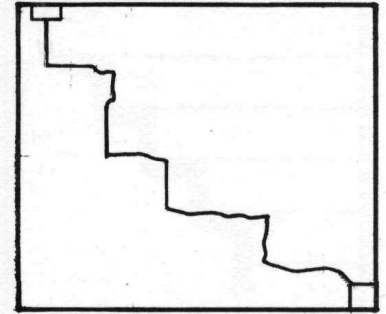
A HOLE in one



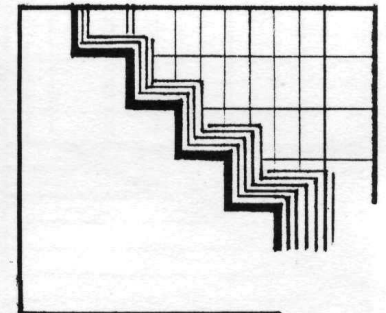
A PIROUETTE



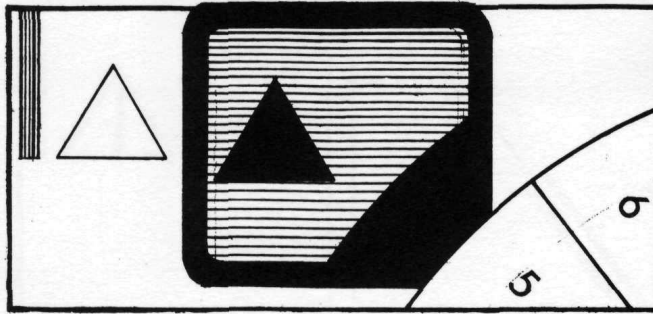
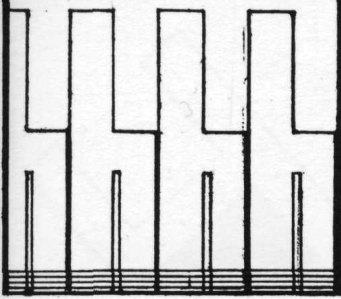
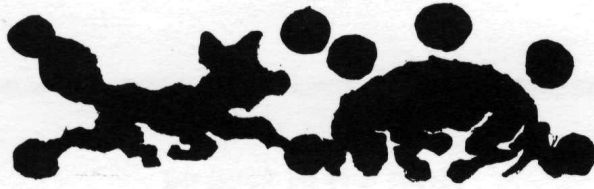
From ROCKFORD
TO JOLIET



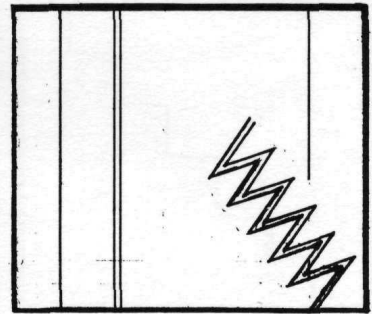
Over THE FALLS



Stacked and waiting
at the dam



TO SPRING



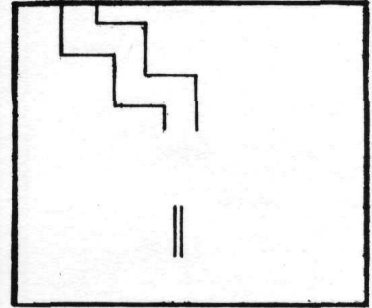
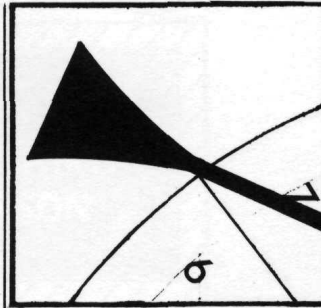
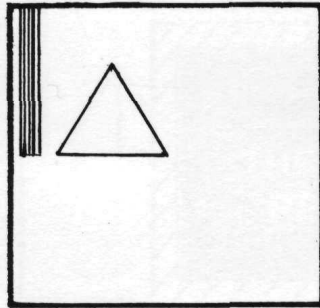
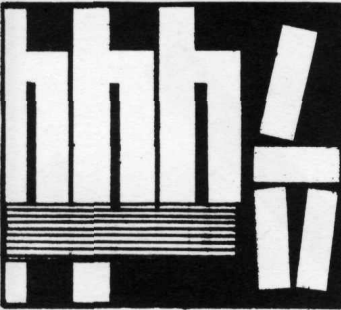
6

ALIGHTING FROM
THE SECOND STORY

Ear say ye?

Say eye!

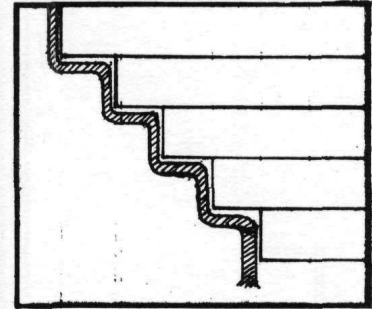
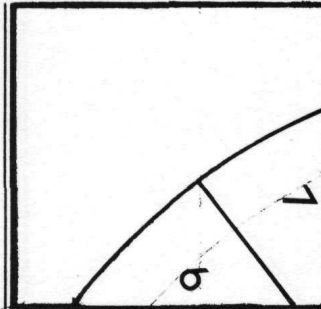
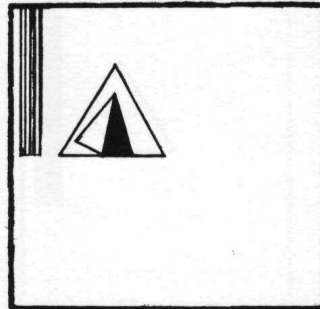
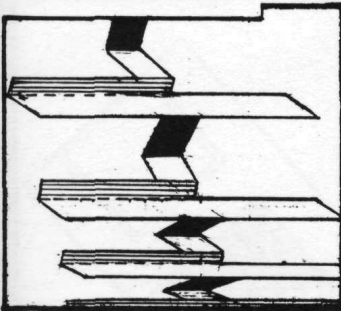
One DROP



FOLDING
ON THE DOTTED LINE

Out Of The Tent

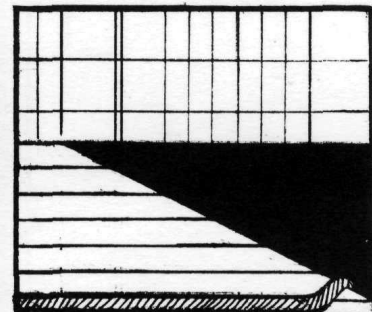
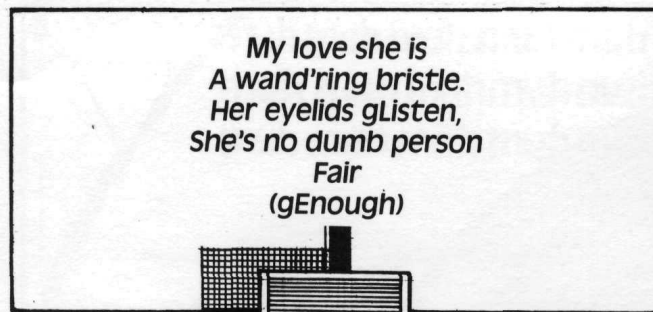
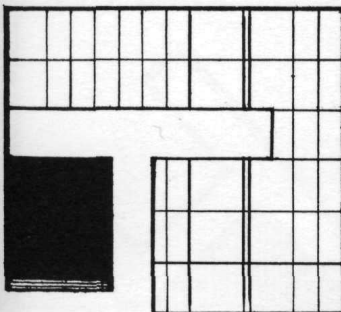
TO CLOSE THE TALE
OF ROPEO AND PARAPET



An exit LEFT

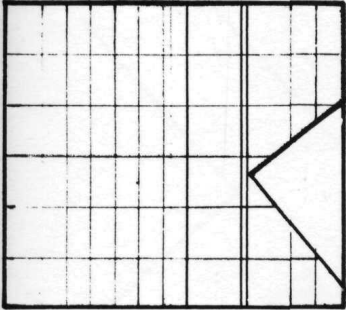
The First Audition
THE LOVER

FLUSH RIGHT

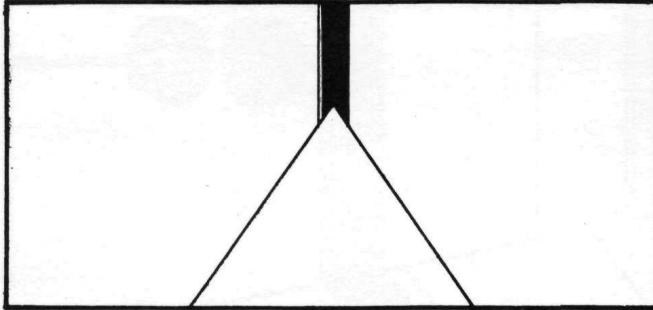


My love she is
A wand'ring bristle.
Her eyelids glisten,
She's no dumb person
Fair
(gEnough)

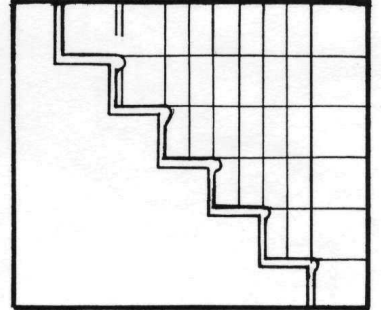
I see you



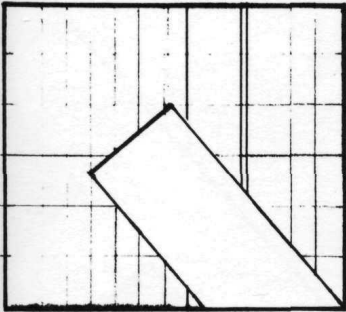
Furroway



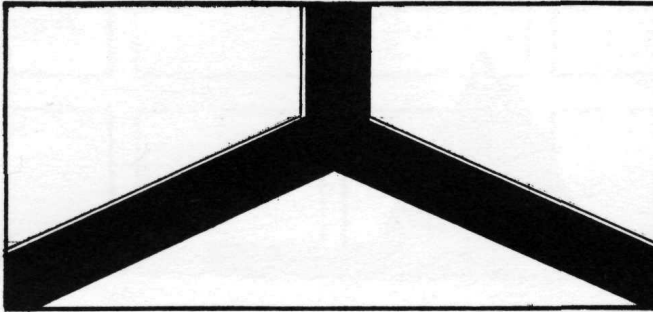
A STOOD, a STOOP



I see you

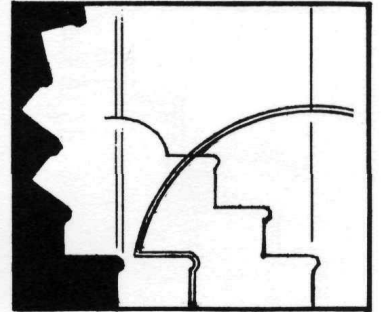


All be ceded!

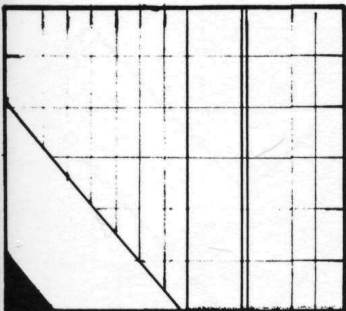


**TO STOOP,
He, SHE, OR IT STOOPS**

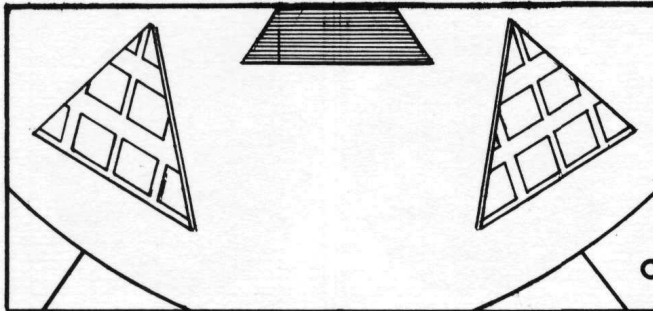
8



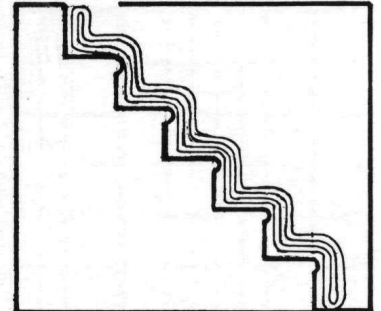
I see you



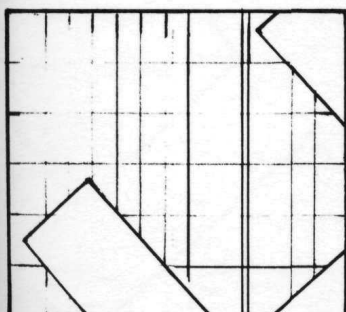
FIRST Deal



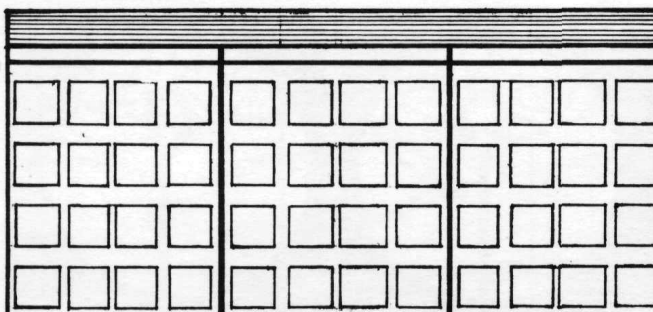
A route in LOOP



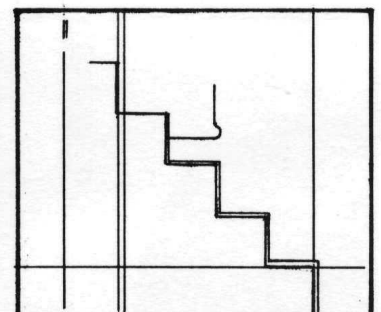
I see you



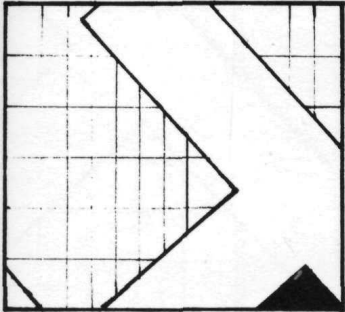
*I'll see you yours,
and raise you double.*



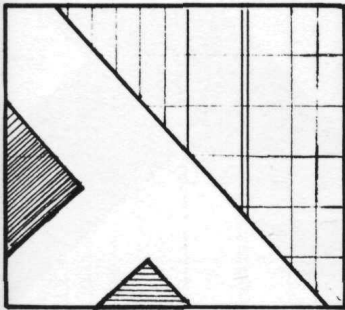
TO SHOOT THE STALK



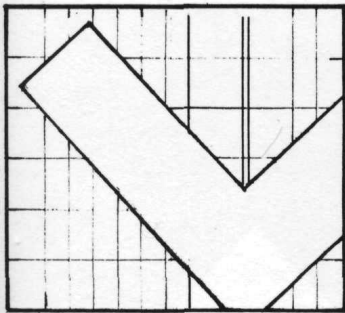
I see you



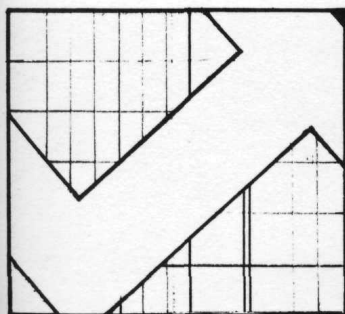
I see you



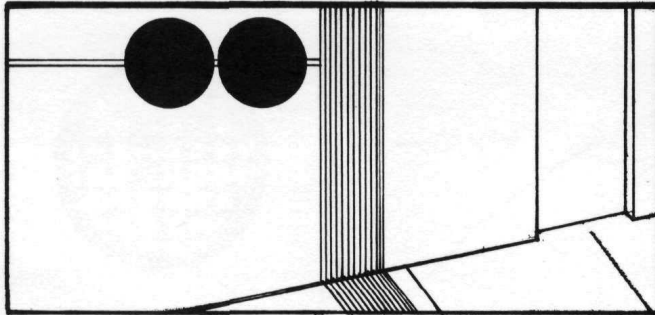
I see you



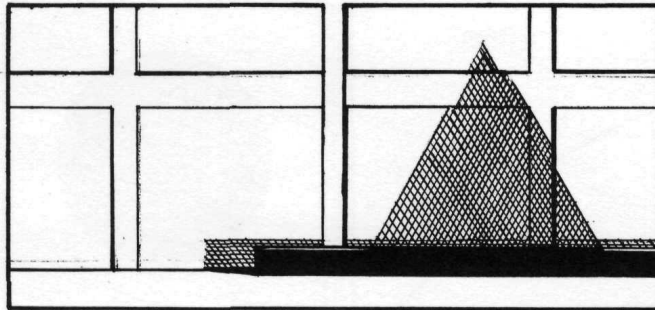
I see you



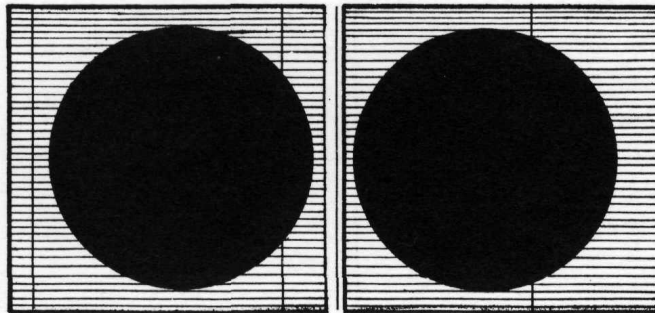
*I'll take two,
and stand pat.*



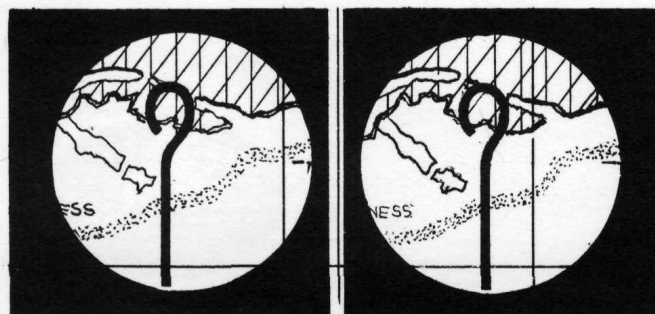
*I'll pass and call
past port of call.*



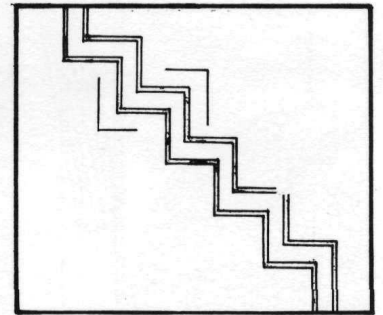
*What's in your pocket,
a pair of eyes?*



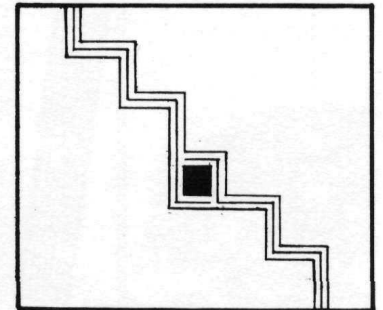
Who's there, Grandpa?



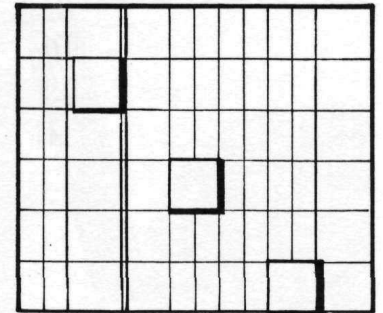
**TAKING THE PULSE
TWO BEATS.**



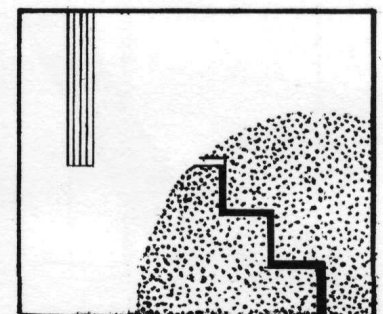
Riverrock



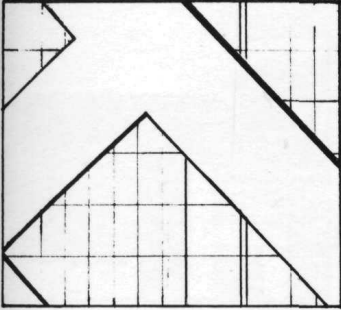
STEPPING OFF



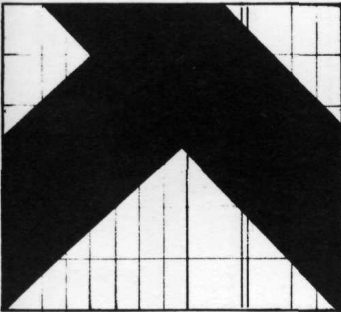
**THE TALE OF CANE
AND ANTHILL**



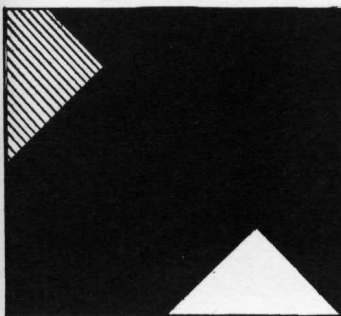
I see you



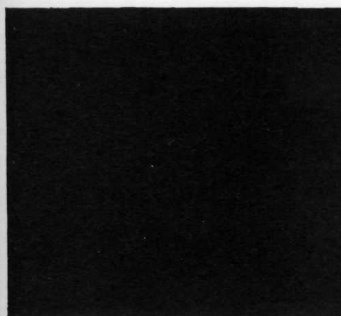
I'VE GOT YOU!



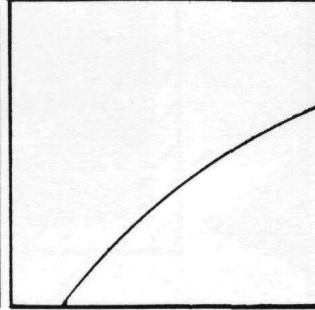
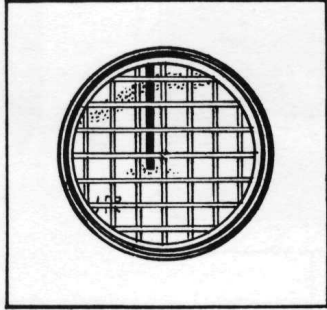
I've got you
I've got you



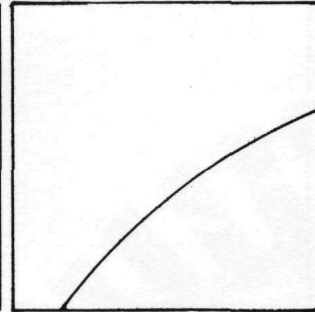
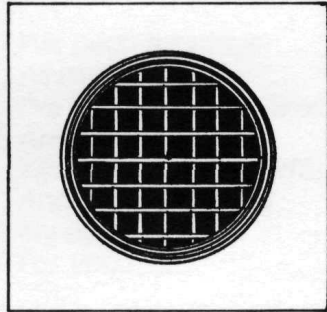
ALL MINE!



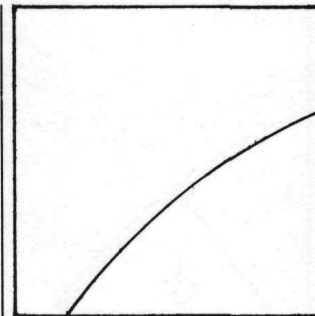
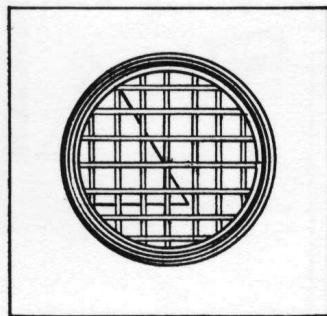
See Saw
Close the door
All fall down!



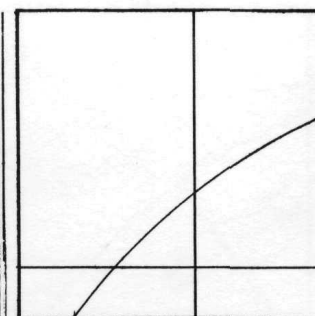
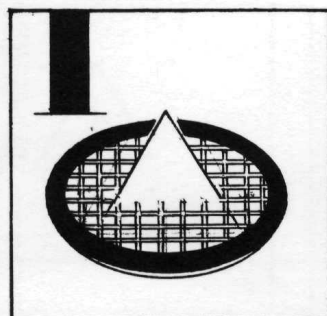
Past the mezzanine



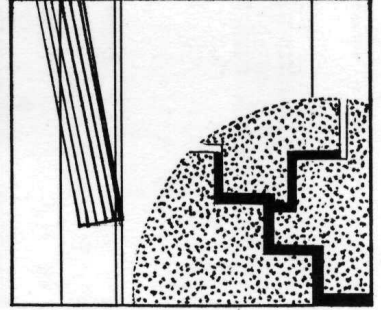
To the ground floor



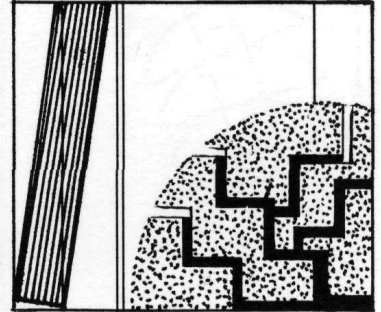
On the surface of things



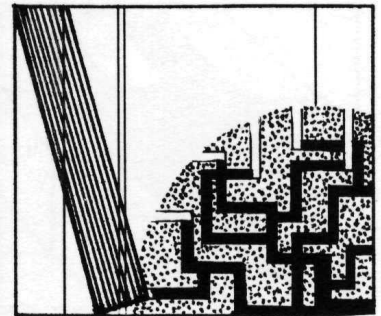
"AM I



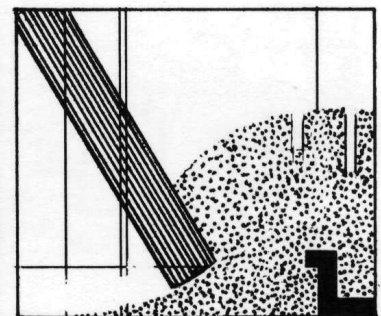
MY



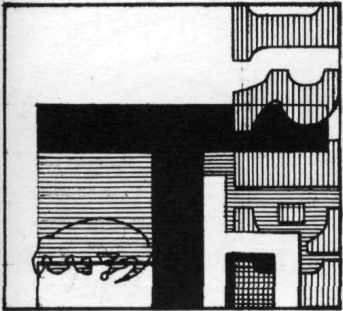
BROTHER'S



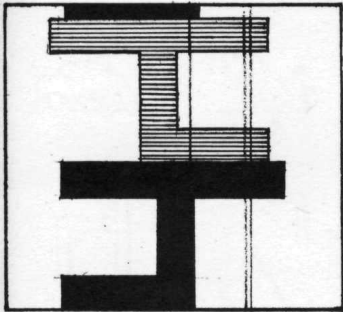
KEEPER?"



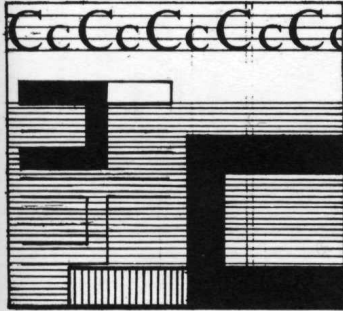
Beneath the Tree



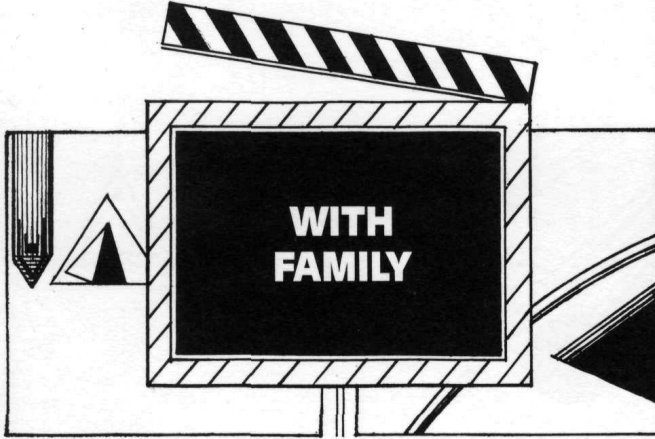
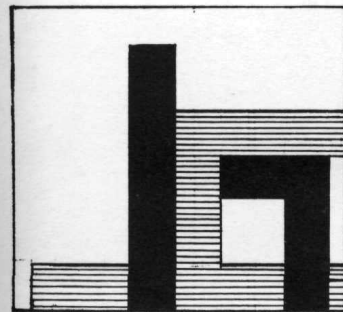
Your move



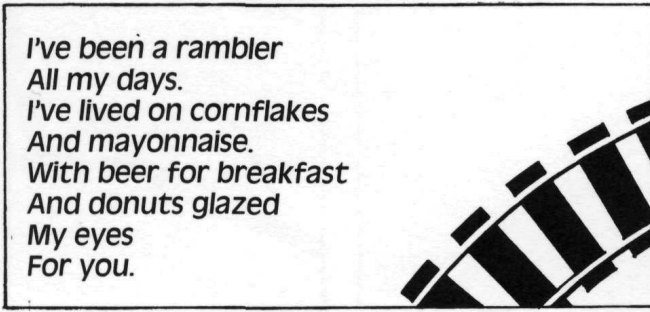
Undersea/Oversee



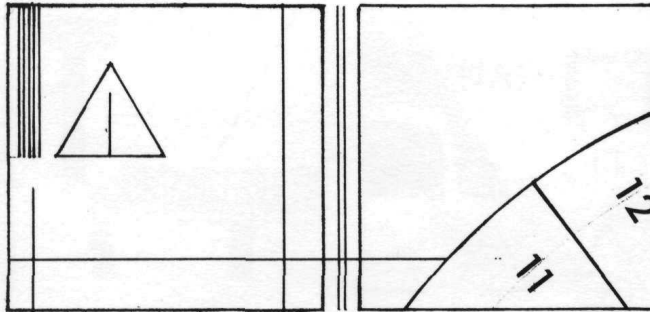
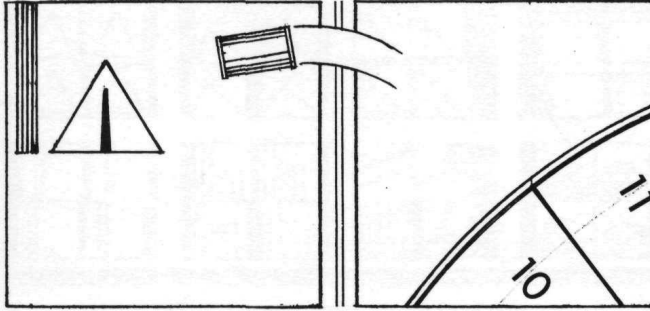
HISTORY.
Early morning duel



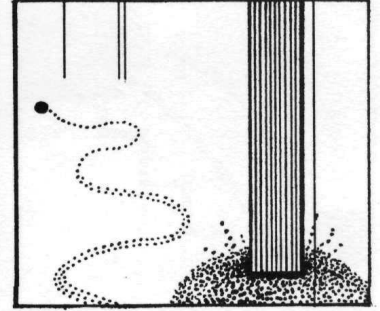
The Second Audition
THE LONER



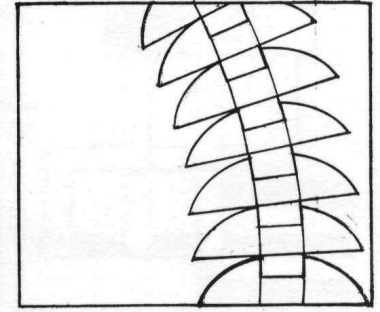
Go back in the tent!



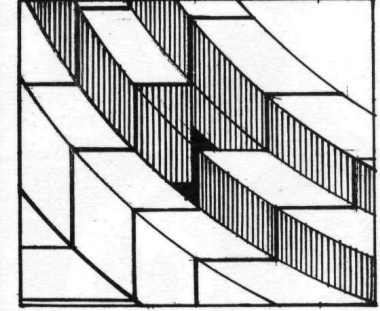
To turn one THOUGHT
To mark one FLIGHT,
To Leave one TRAIL
OF INDENTURE.



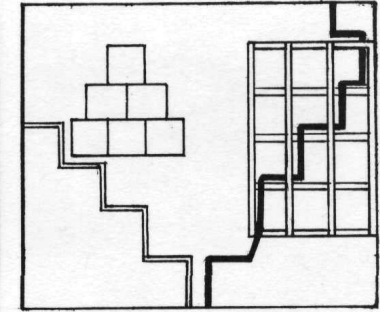
Bend



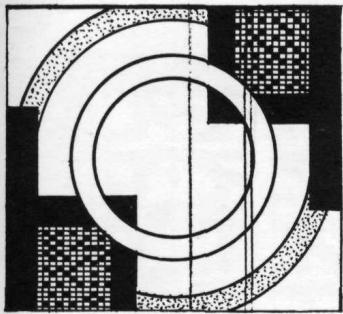
A TRYSTING PATH



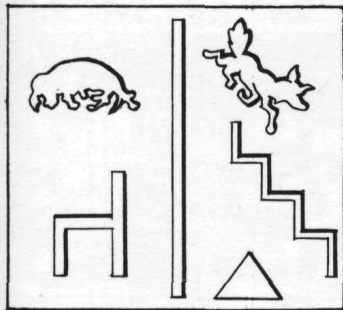
Past Carn and Arbor



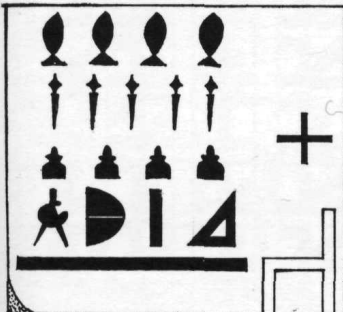
Hear 'O!
Hear 'O!



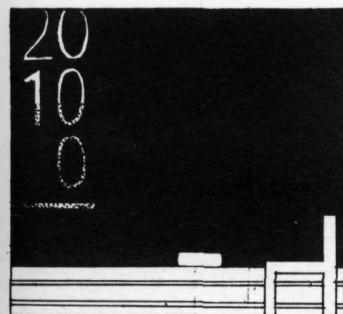
GLYPHED



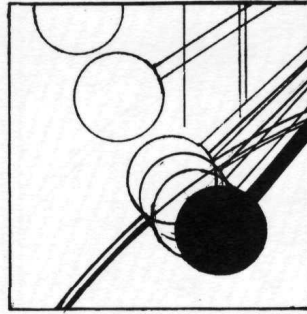
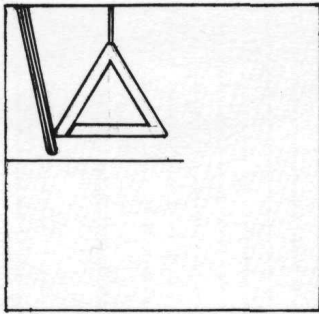
Marketing Stone



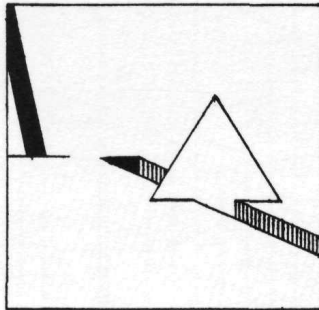
Tabular rising



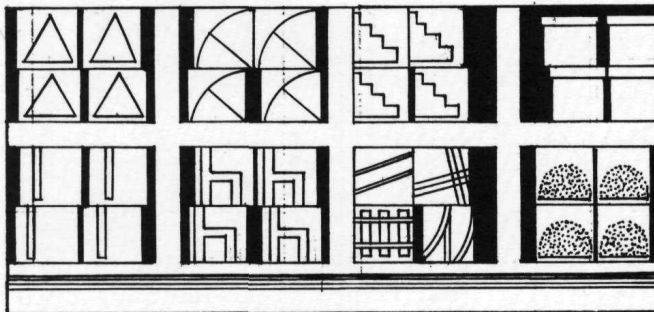
CITIZEN'S BAND



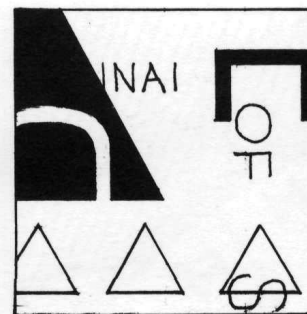
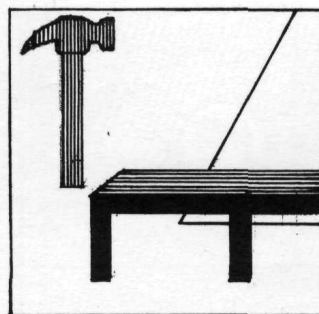
TAKE : A new setting.
THE INKLESS CHANNEL
(THE BLOODLESS BATTLE)



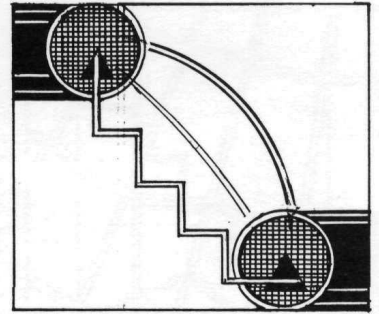
**Inventory Wall:
Back to Book.**



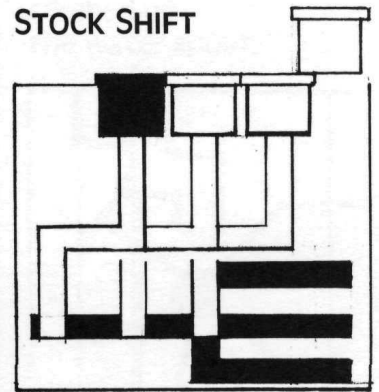
"Thou preparest a table..."



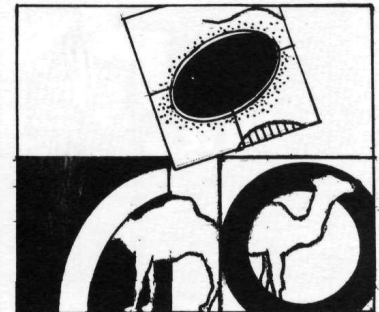
Can
My name is Able and
I come from Across
And my father aims
at Apples and



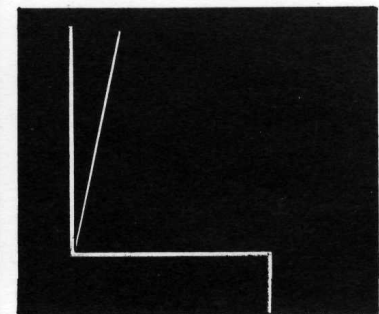
STOCK SHIFT



**FILLING IN
Between arc and zero**

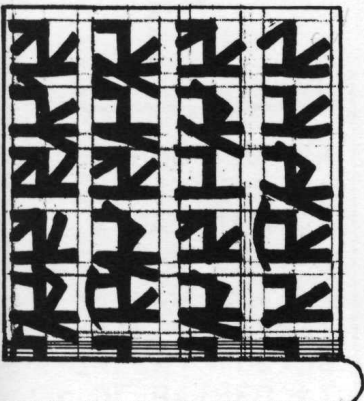
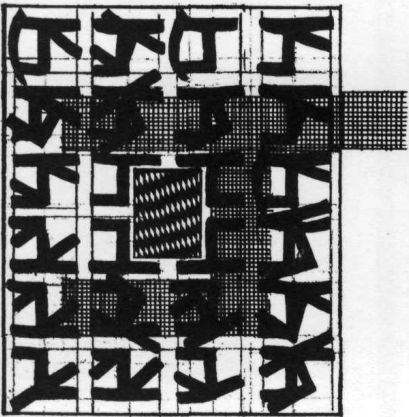
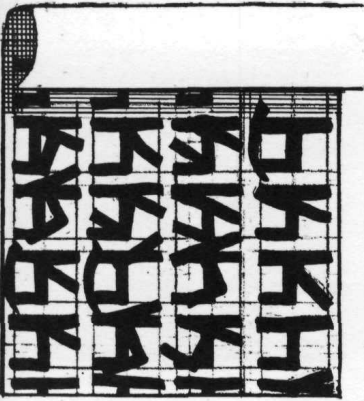


An early riser

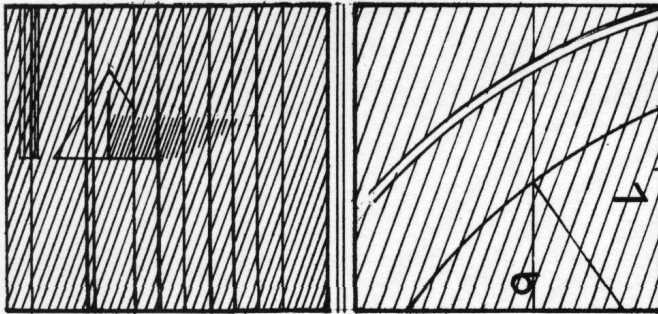


Grave Lines

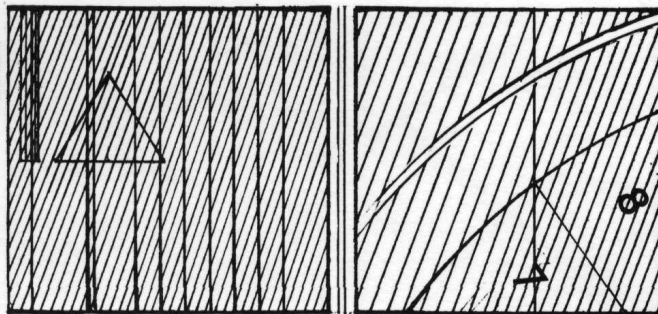
Bench Scroll



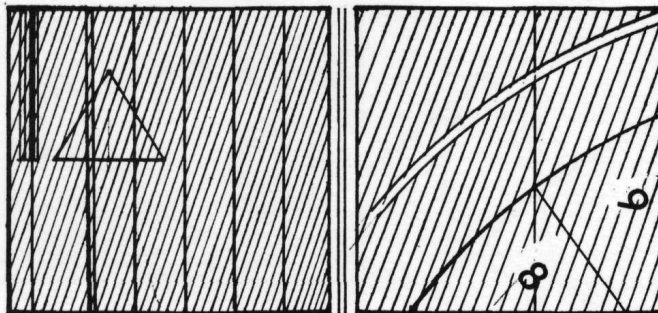
AND rained at SUCH INTERVALS



AND rained at some INTERVALS



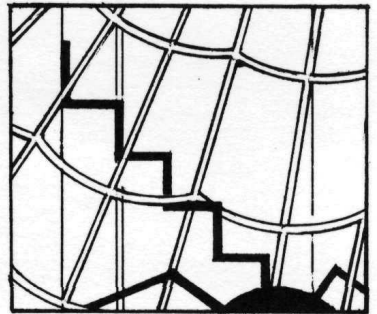
AND rained at FULL INTERVALS



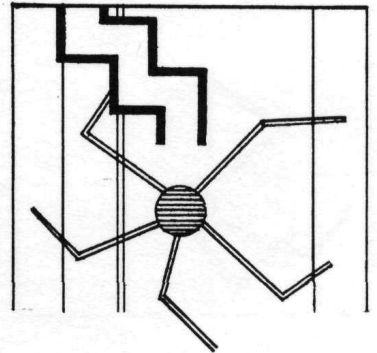
AND watched THE FIRE OUT.



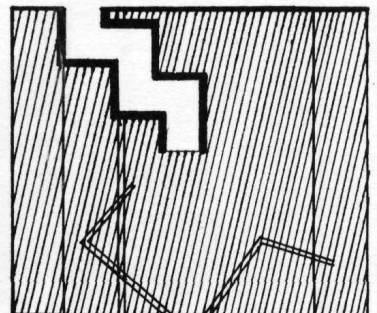
THE
Itsy-bitsy spider



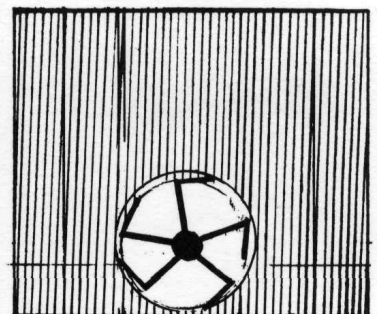
Climbed up
the water spout.



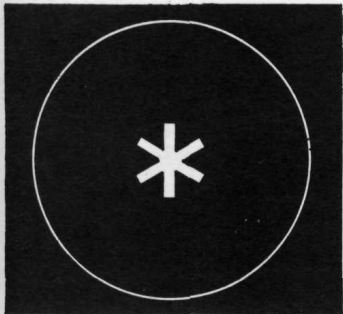
Down came the rain



And washed
the spider out.

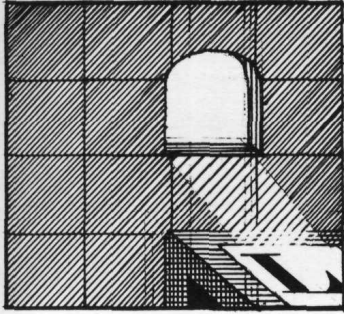


Council FOOTNOTE

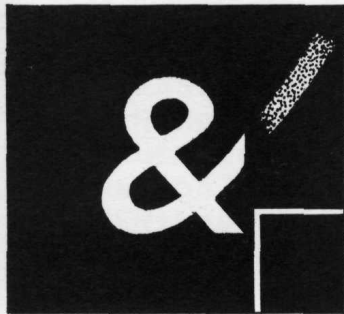


Let there be
The letter of the law.

ILLUMINATING LETTER



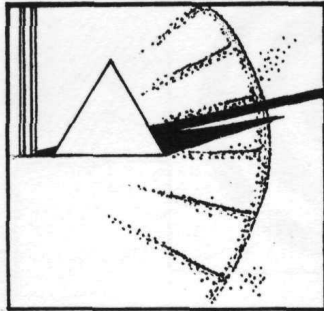
Ampersand



hhhhhhhhhhhhhhhhL

THE BODY OF RA
ISED LITERS HA
IL A PASSING GA
LLEY THE BODY O
F RAISED LETTER
S HAIL A PASSIN
G GALLEY THE BO
DY OF RAISED LI
TTERS HAIL A PA
SSING GALLEY TH
E BODY OF RAISE
D LITERS HAIL
A PASSING GALLE
Y THE BODY OF R
AISED LETTERS H
AIL A PASSING G
ALLEY THE BODY
OF RAISED LITTE
RS HAIL A PASSI
NG GALLEY THE B
ODY OF RAISED L

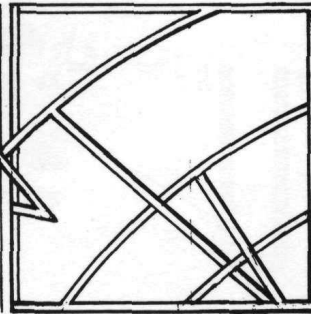
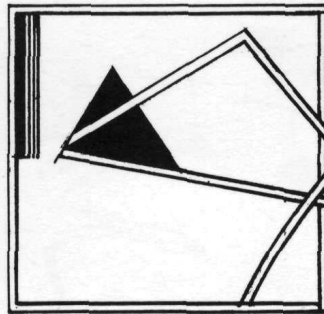
BY THE SLICE



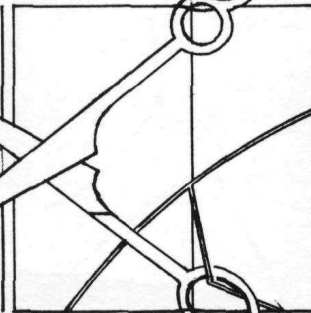
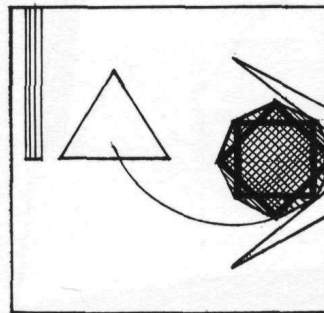
BY THE CUP



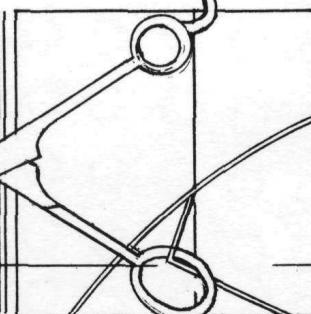
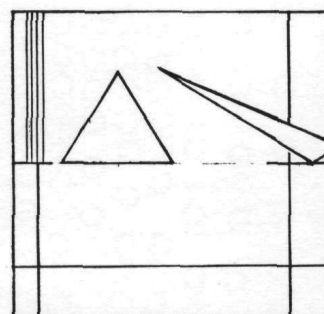
(PUZZLING)
INTRINSICALLY



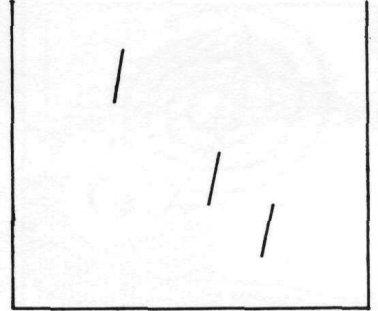
Rock breaks scissors



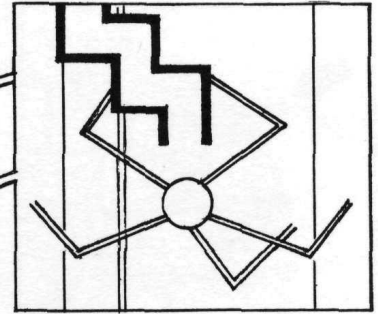
Scissors cuts paper



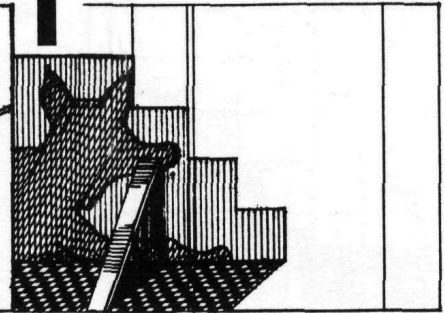
Out came the sun
And dried up all
the rain



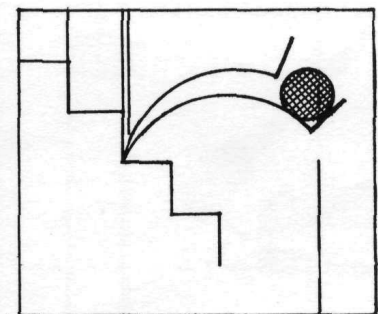
And
The itsy-bitsy spider
climbed up the spout
again.



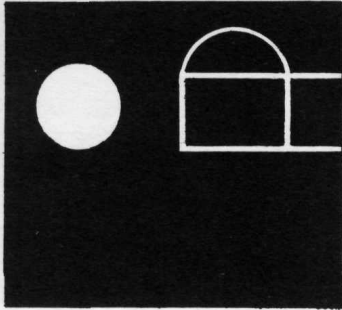
BEHIND THE FLAT



CATERPULT



**Hanging
Punctuation**

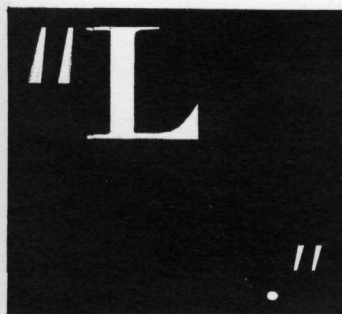


h

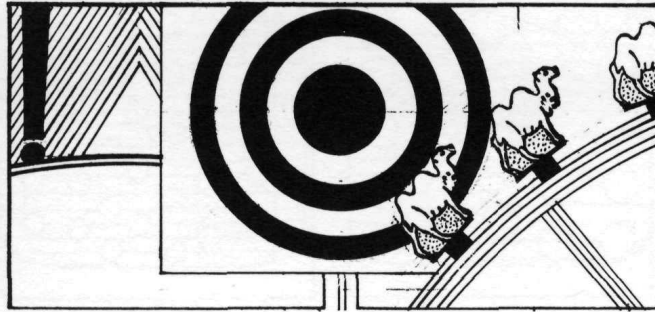
~~atThePASSINGofA~~.....

LEADERtheASSEMB
LEDmournSOLIDLY
atThePASSINGofA
LEADERtheASSEMB
LEDmournSOLIDLY
atThePASSINGofA
LEADERtheASSEMB
LEDmournSOLIDLY
atThePASSINGof
aLEADERtheASSEM
BLEDmournSOLIDL
Y atThePASSINGo
fALEADERtheASSE
MBLEDmournSOLID
LY atThePASSING
ofaLEADERtheASS
EMBLEdmournSOLI
DLY atThePASSIN
GOfaLEADERtheAS
SEMBLEDmournSOL

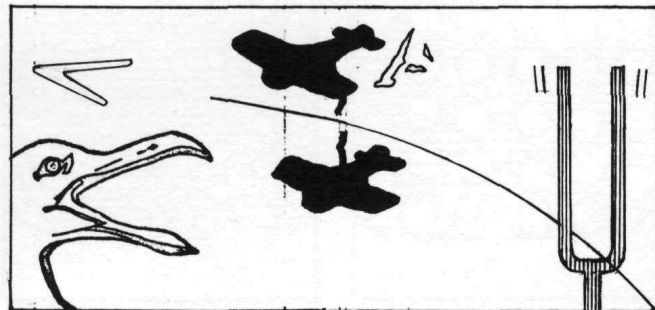
Let us read deep
And say amend.



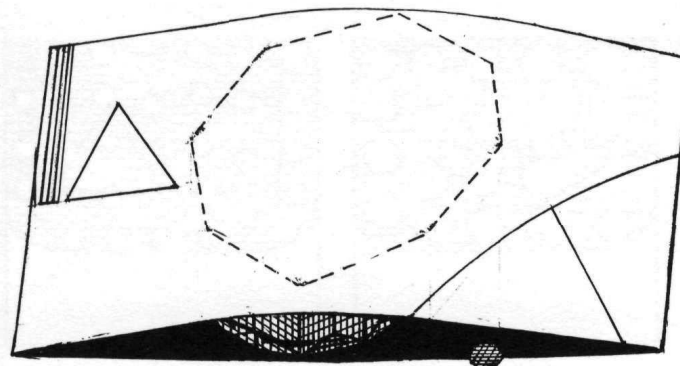
**CHOOSING a target
Taking aim**



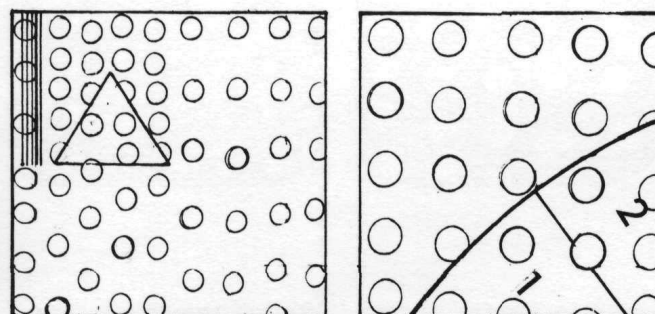
A wide scream



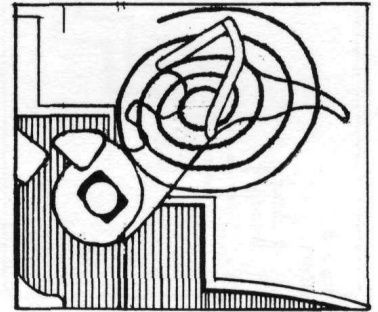
Paper covers rock



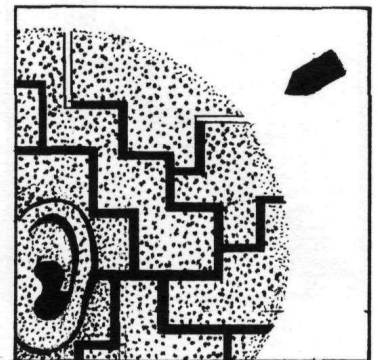
ADAGIO



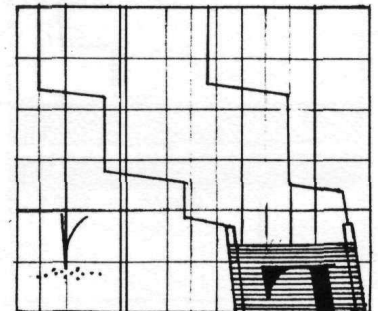
**COCKING THE
Spiral Hammer**



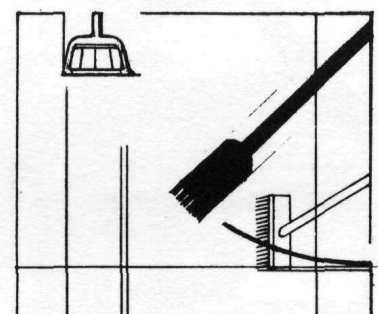
*Thoughts are things
Thoughts have wings*



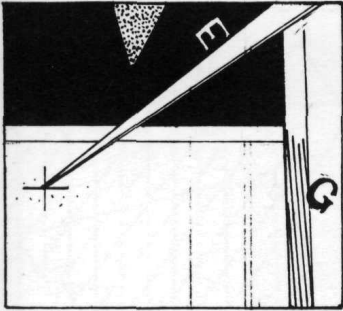
Drawn away BY LITTER



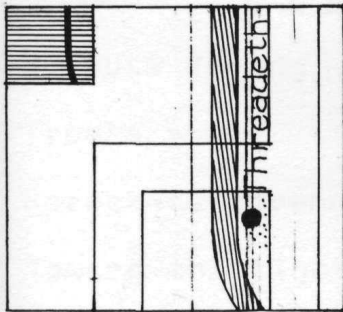
**ALL THINGS
SWEEP UP.**



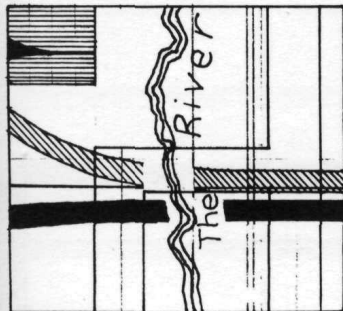
COMMUTING BY SITE,
TAKING THE CHAIN
FOUR STOPS.



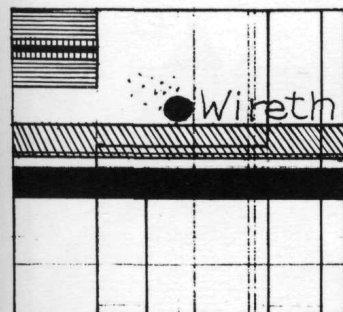
"..watch the
closing doors!"



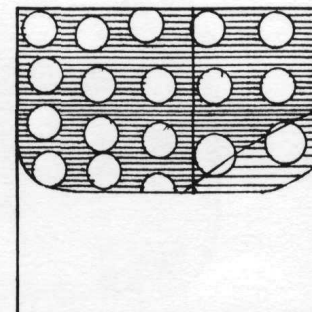
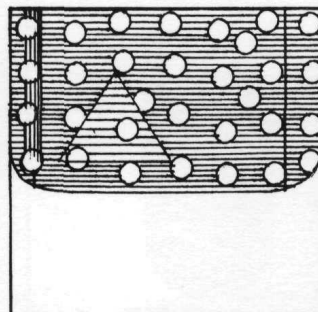
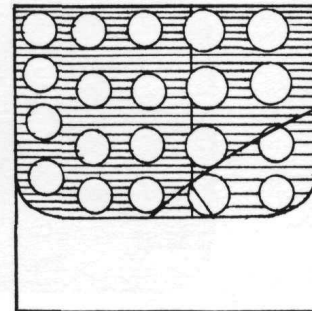
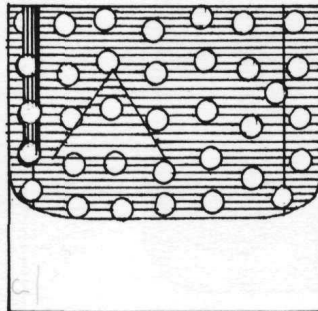
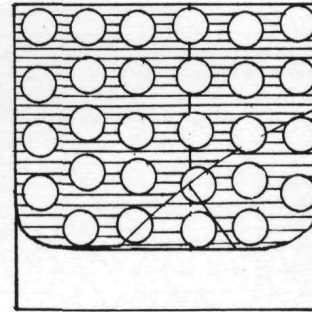
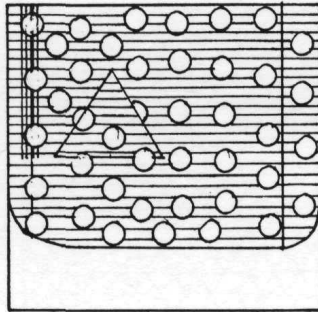
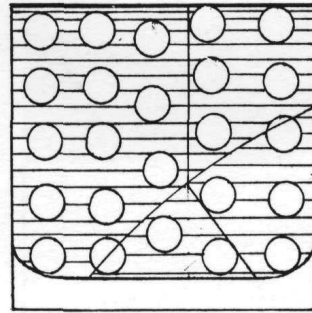
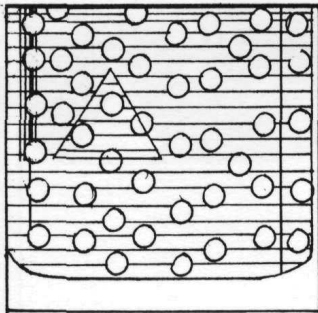
"..watch the
closing doors!"



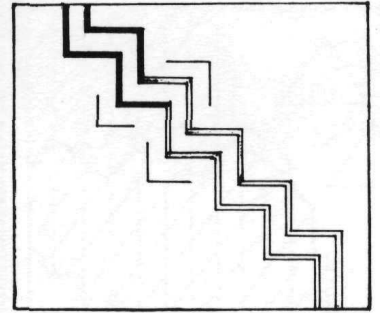
"..watch the
closing doors!"



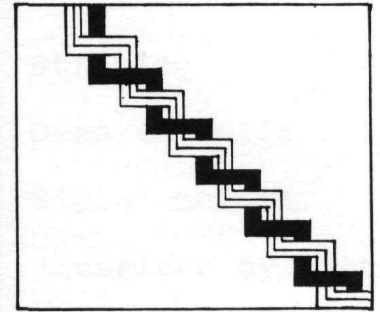
SHUFFLING
HALF EMPTY HALF FULL



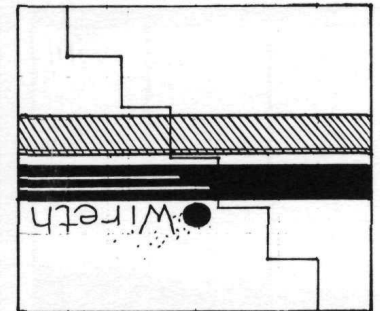
TAKING THE PULSE
THREE BEATS



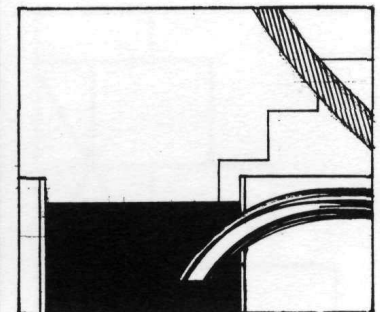
Riverroad
(TWO BY TWO)



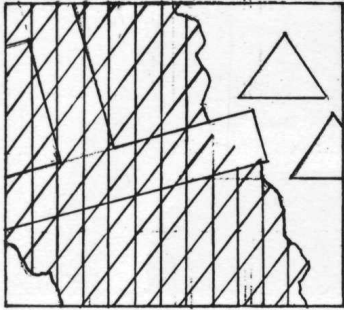
BY BLACK TRACK



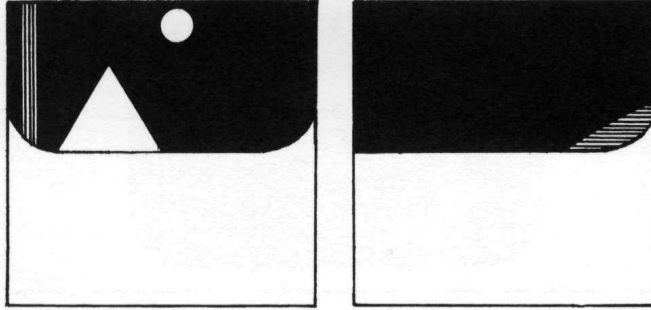
To
DRINK-OF-THE-INK and



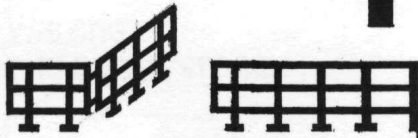
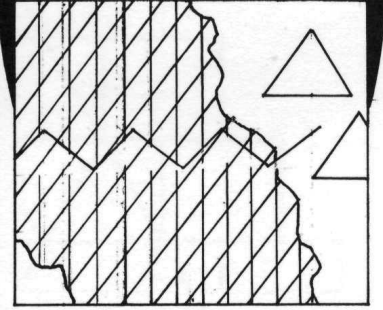
Last stop.
O chamber!
O chambre!
O camera !



The warmth of evening.
LYING BENEATH THE MOONLIT FLAKE.

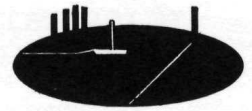
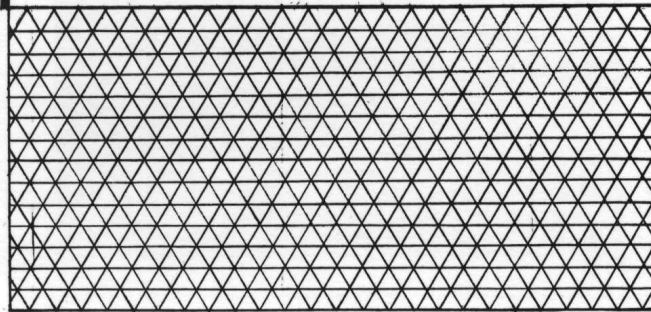


Back to home.



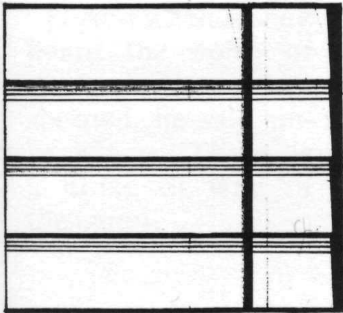
Sprouts spring
Trouts spawn
Sprockets advance
Toward the light.

CRYSTAL SPLICE

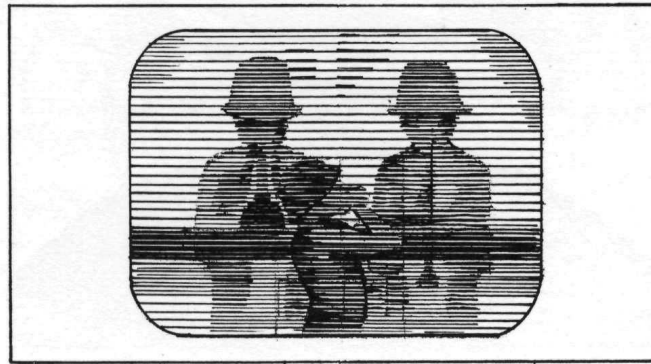


Stirring
Deep in wells
Stylus points
Inscribed by night.

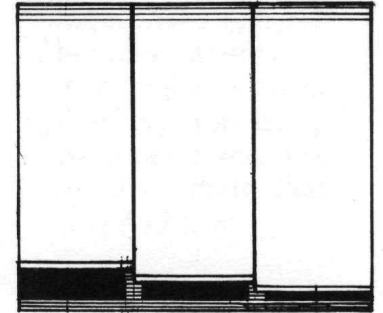
Five Bar BLIND



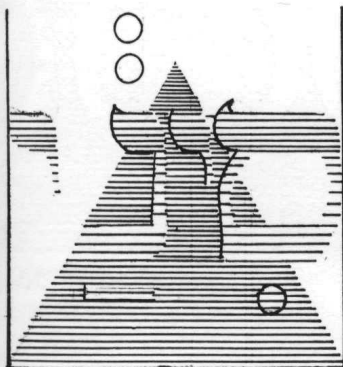
The trio wails in assent



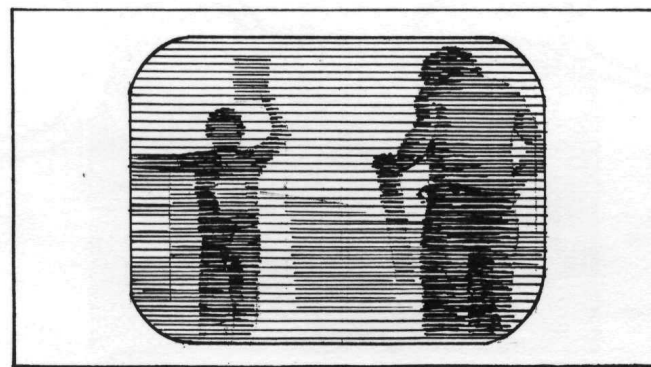
Three SHADES
Three STEPS



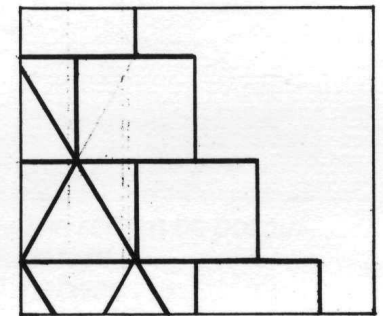
Eye sign

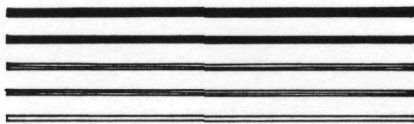


The pair confers



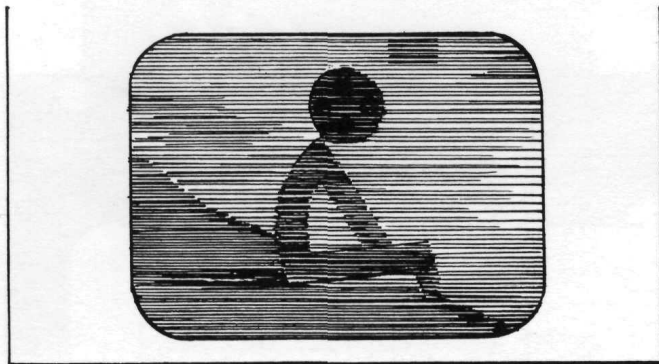
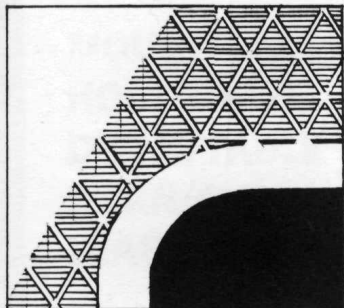
In descent



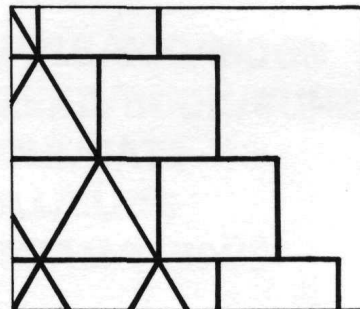


One receives
(wading)

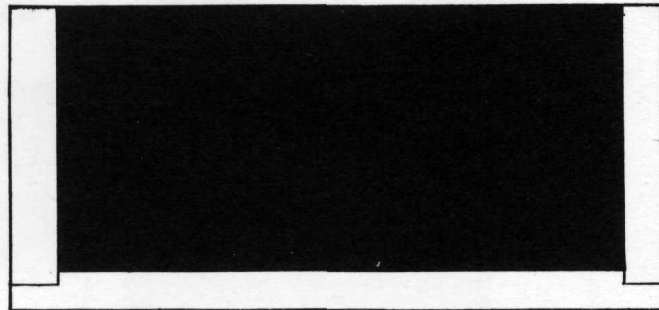
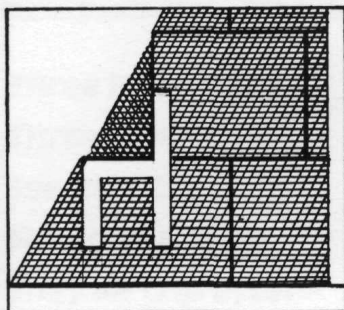
MIDDLE SIGN



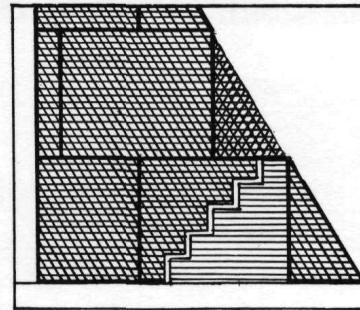
Descend!



Waiting on
THE cornerstone

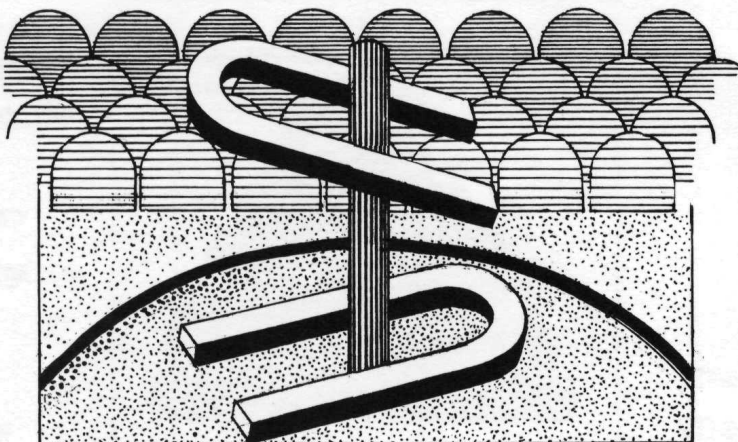


Descendant at
THE cornerstone

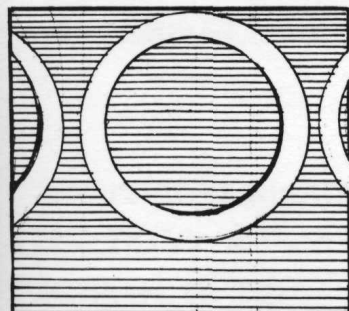


EXODUS: XXXII

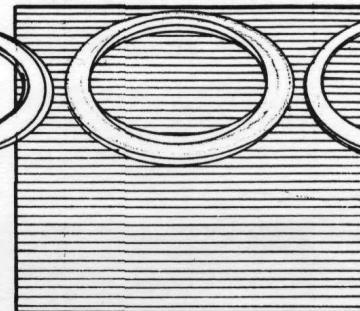
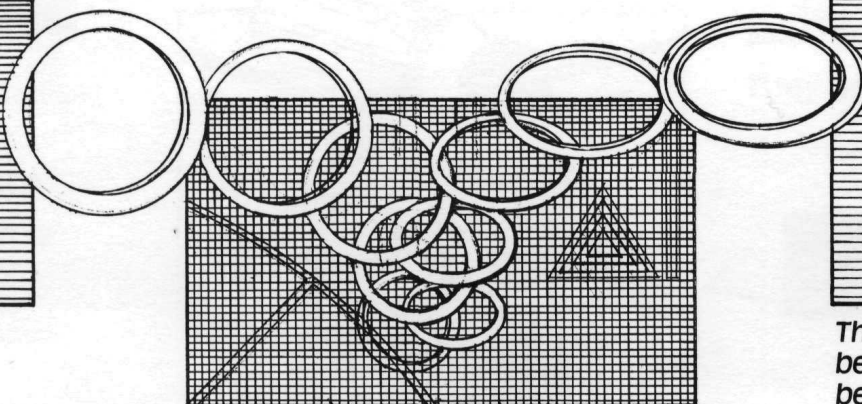
17 And when Joshua heard the noise of the people as they shouted, he said unto Moses, There is a noise of war in the camp.



18 And he said, It is not the voice of them that shout for mastery, neither is it the voice of them that cry for being overcome: but the noise of them that sing do I hear.



Let us project
the scene
as seen.



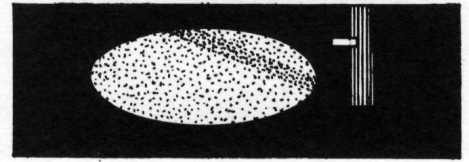
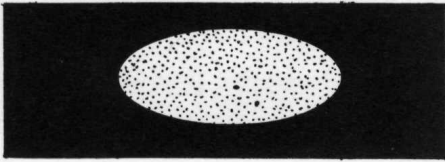
The screen be porous
before us
between us.

A Round,
THE GOLDEN:

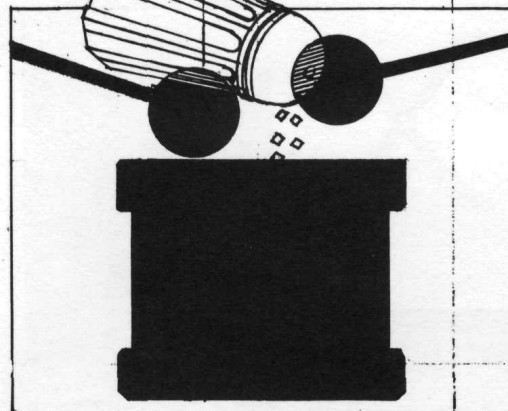
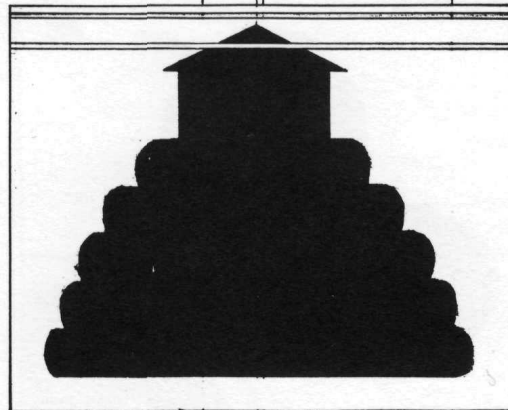
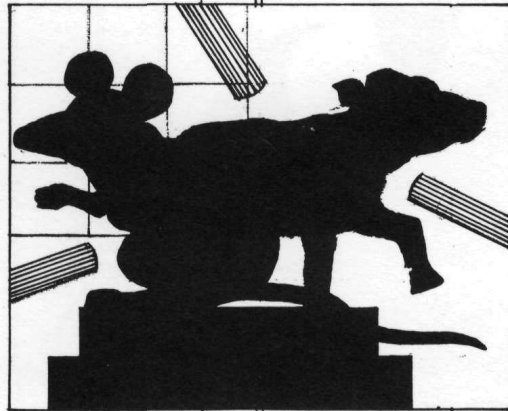
**MOUSE/CALF
HOUSE/HIVE
DRUM/TABLE
HORN/CUP
LEAF/FLAME**



**APPLE/EGG/MOON
BREAD/BOOK/RUNE
POLE/GATE
HILL/SLIDE
DREAM/CIRCUS**



*Three Blind mice
Three Blind knights
See how they run
Shadows of one
They all trip after
The former half
Who could often, to serve
Pass for wheat or for chaff
Did you ever stitch
Such a knot in your calf?
Through these blind nights*



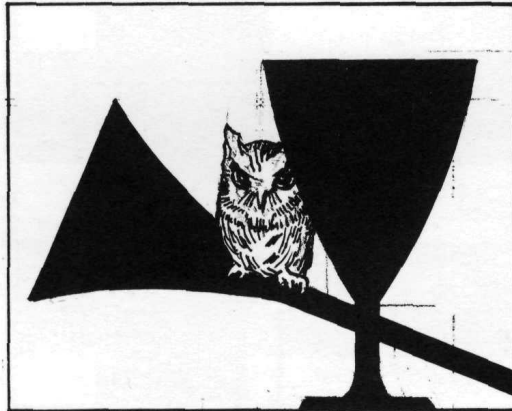
*These relative nights
These resident nights
Still hours to run
Seize hook to rung
They all cast after*

*These resonant nights
These resonant nights
Sea howls they rush
Sea hounds they rust
They all drain after*





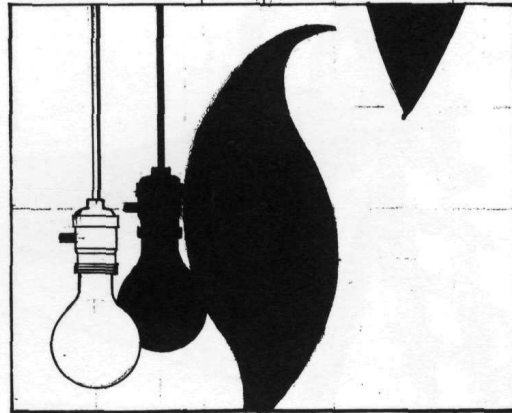
*These attempts to speak
 These attempts to speak
 See round they run
 Drunk by the tongue
 They all roll after
 The former's words*



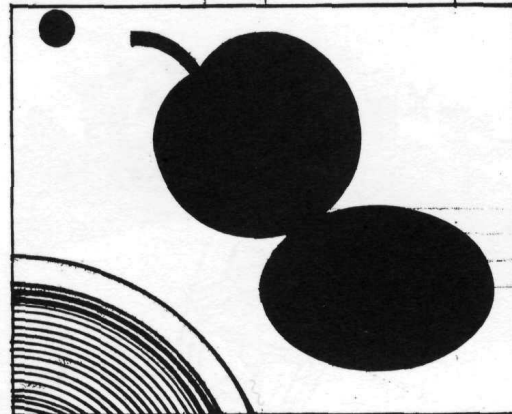
*These behind nights
 Deeply mined nights
 Shape how they run
 Sift through the hum
 They all trail after
 The former's wake*



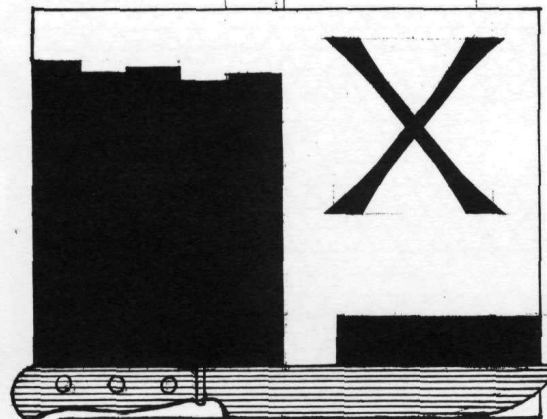
*These traveled ropes
 These given roads
 Steer as they wind
 Shift as they bend
 They all turn after
 The former sight
 Which could*



*Those bound in flight
 Those born in flight
 From whom they run
 To whom they run
 They all dance after
 The fertile beat
 Which could offer up tolls
 Fill up the bowls
 Sweeten the goals
 Without fail, to repeat
 Without fear, to repeat*

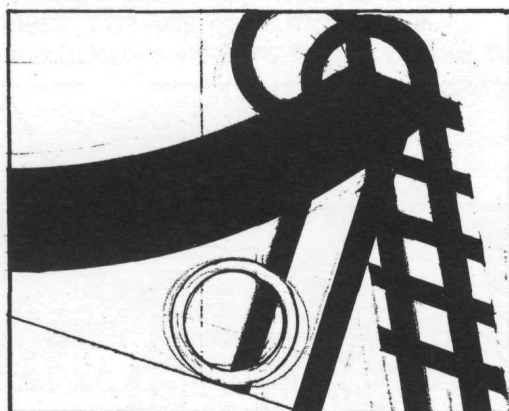
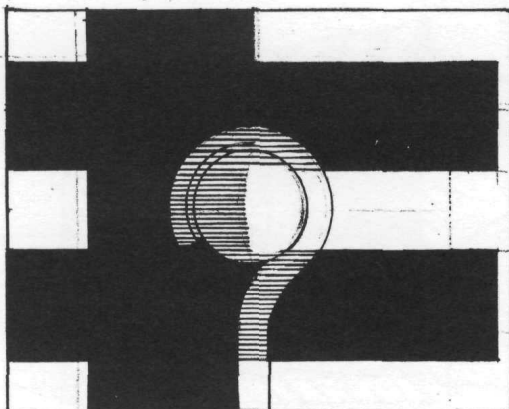


*Muddle the trail
 Topple the pail
 Murder the tale
 Through a curving night
 Each, however the source
 Each, whoever aside
 Each, whatever you say
 Serves their slice of advice
 Eats their size of the ripe
 And so treads light
 And so stays late*

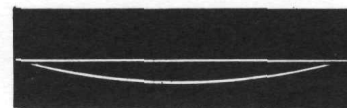
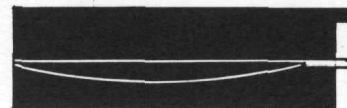




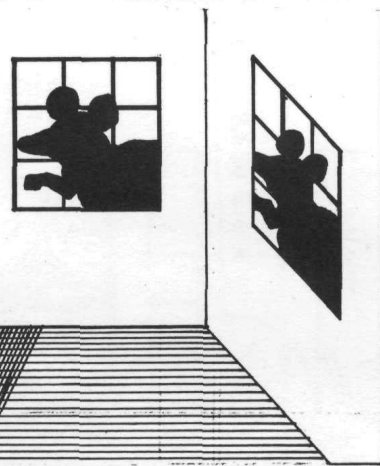
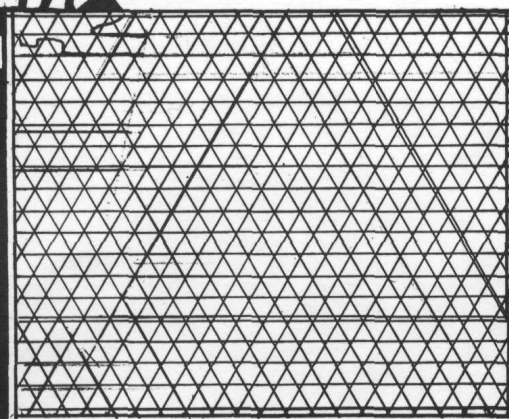
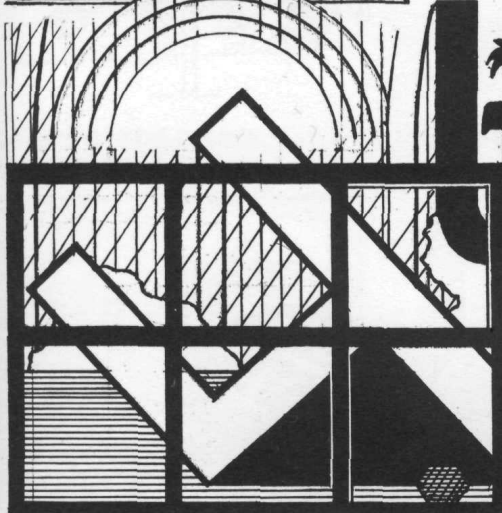
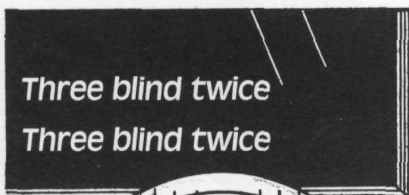
**Three blinking lights
 Three blinking lights
 Stop, wait and go
 Stop, wait and go
 They all fall after
 A sequence of weight
 Which blurs past details
 At the turn of each take
 Which echoes return
 At the switch of each fate
 Which trips first concerns
 At the close of each race
 Did you ever leap past
 The time and the rate
 The tide of the date
 The height of the gate
 By**



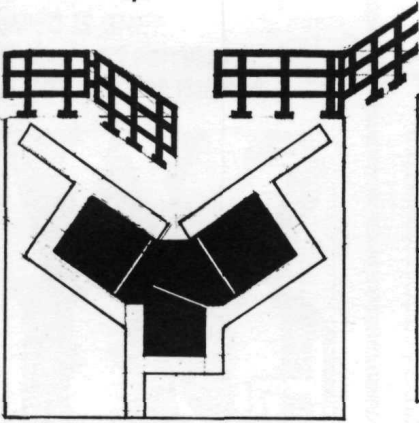
**These whispering nights
 These choral nights
 Sing staggered rhymes
 Send brittle lines
 That all call after**



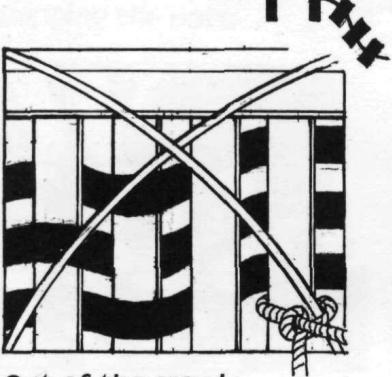
**These blinking lights
 These sibling minds
 There belied my eyes
 There devise my eyes
 There divide my eyes
 There behind my eyes
 We all dream under
 The resting beat
 We all hear over
 The ticking beat
 The drip
 And drip
 And drip**



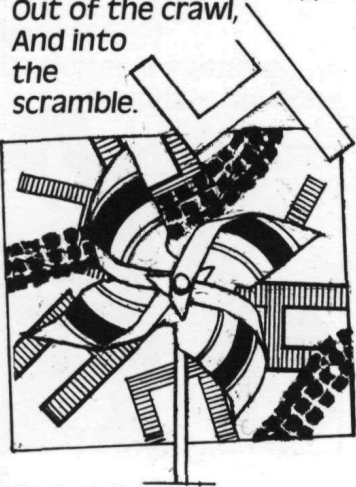
Out of an episode,
Into a sequel.



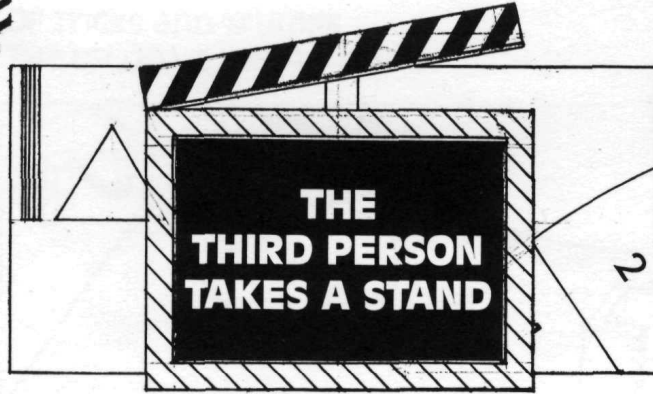
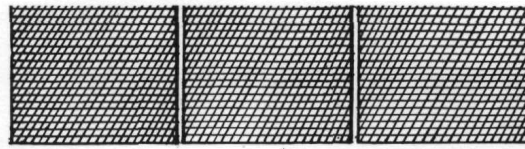
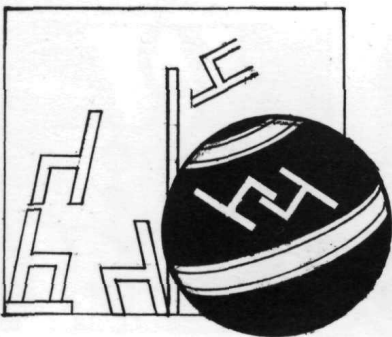
Out of the crib,
And into the craft.



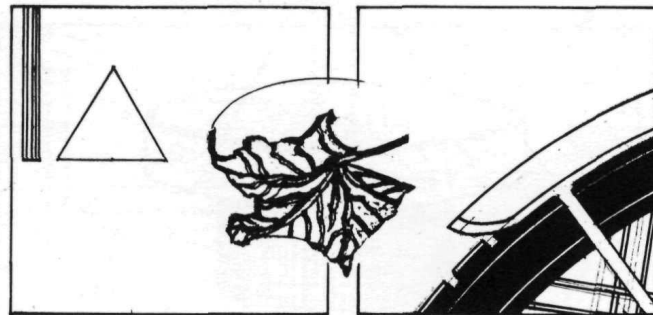
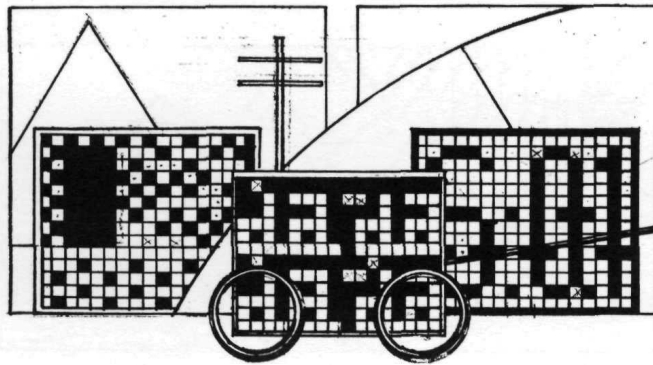
Out of the crawl,
And into
the scramble.



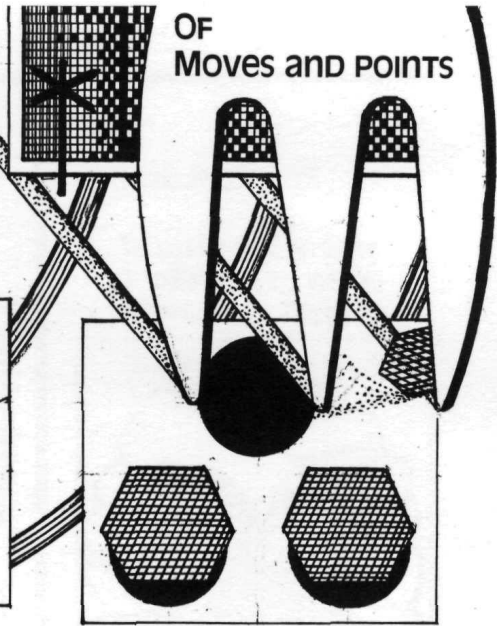
Out of the touch,
And into the toss.



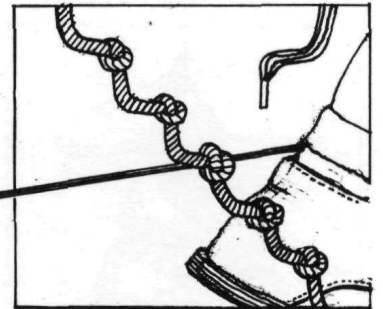
He dressing frantically, leaves for work.
She sleeping heavily, gains more time.
she lying bundled in bears, begins to talk turkey.



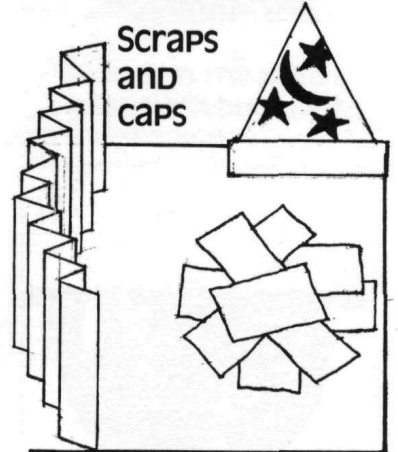
OF
MOVES AND POINTS



KNOTS
AND STRINGS



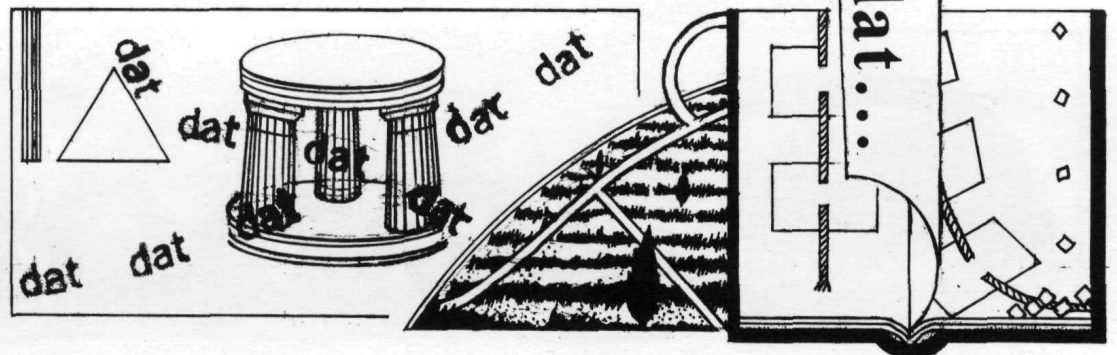
Scraps
and
caps



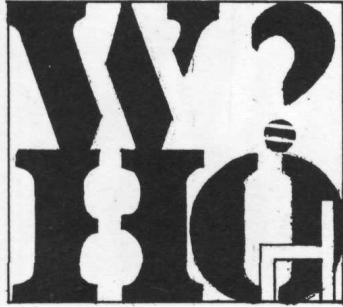
dat

Oracular

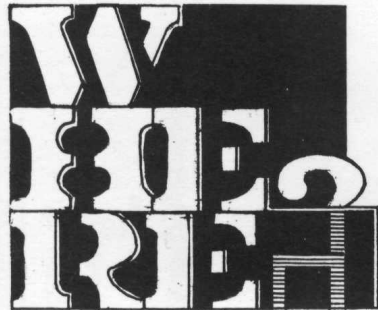
(SPEAK)



WHO IS SHE?
 Drawn to familiars
 A kiss on the mirror.



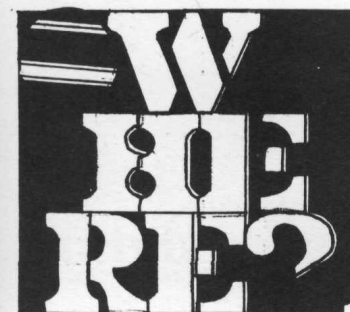
WHERE IS SHE?
 Combing the kitchen
 Banging the pots.



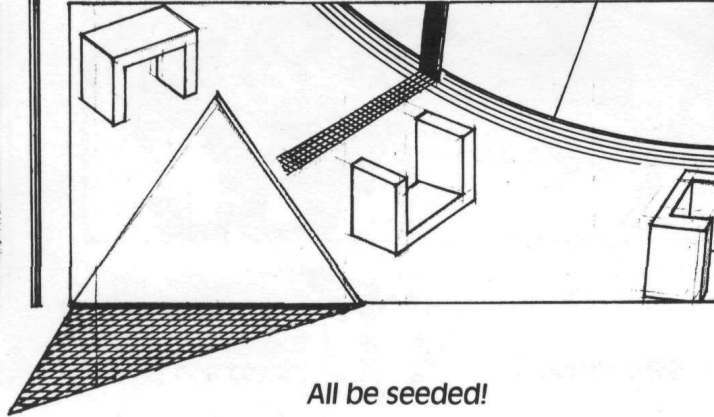
WHO IS SHE?
 Daughter like others
 Daughter like none.



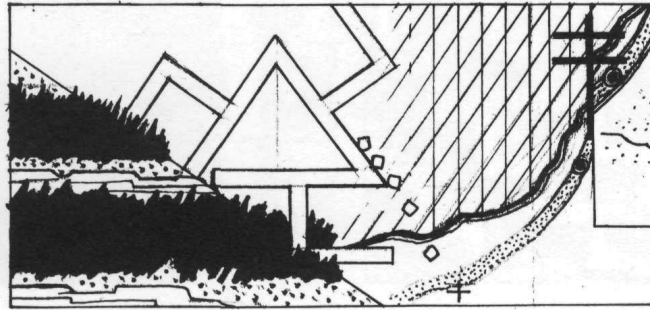
WHERE IS SHE?
 Prowling the hallways
 Chasing the cats.



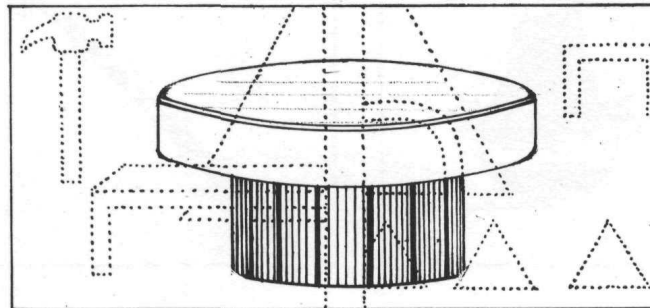
OF TRICKS AND TRUMPS
 The record is nearly run



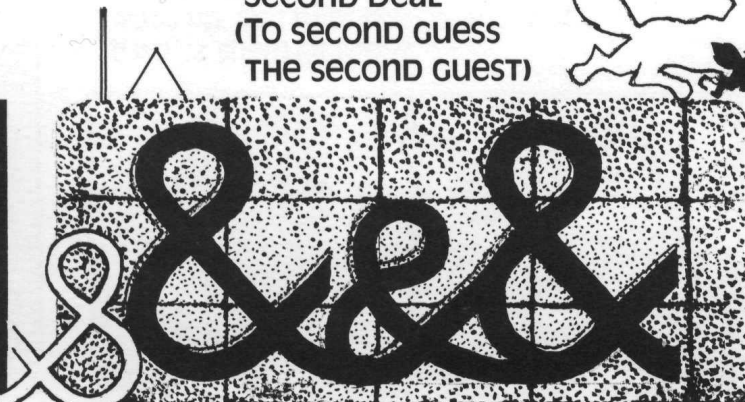
All be seeded!



"Thou preparest a table before me
 in the present..."

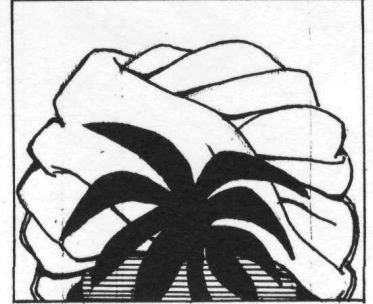


Second Deal
 (To second GUESS
 THE SECOND GUEST)

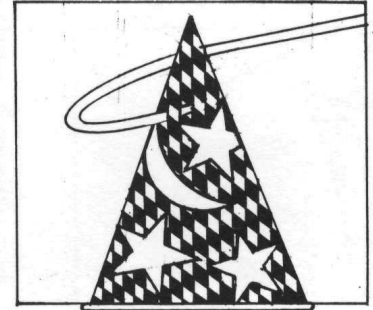


● THE PLAYERS

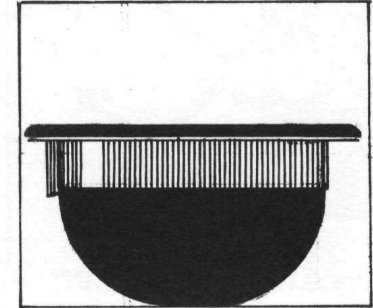
To plant in the East:
 A willowy cap with
 All weather flaps.



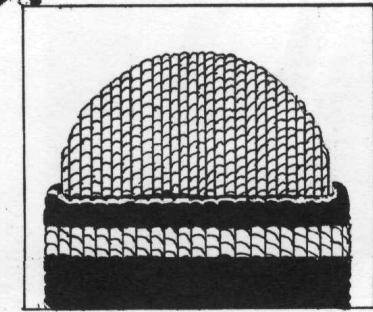
To play in the West:
 A conical cap of
 Spun woven nap.



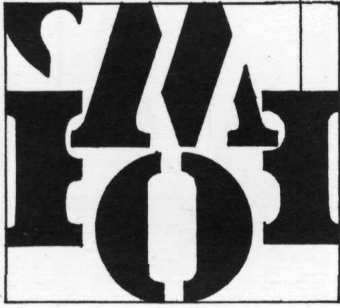
To pace in the North:
 A cap both brimmed
 and shading.



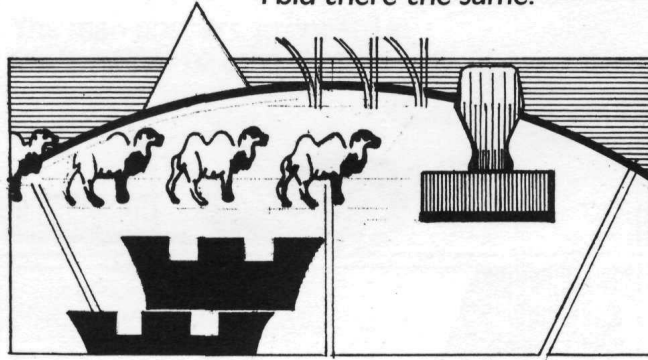
To place in the South:
 A cap both walled
 and watching.



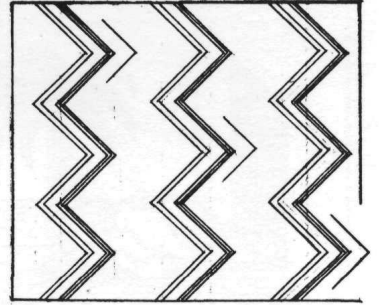
WHO IS SHE?
A being born separate
A child connected.



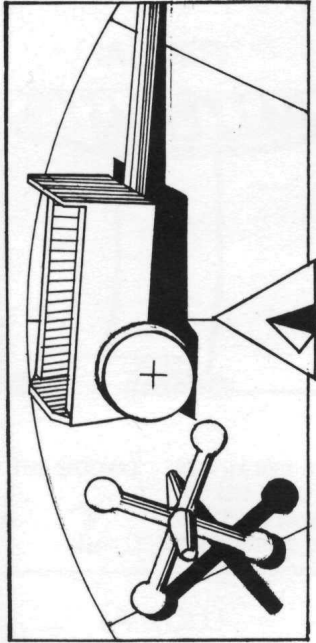
(from the North)
"All I've passed, sampled, piled,
I bid there the same."



TAKING THE PULSE
FOUR BEATS,
FIVE BEATS,
SIX BEATS.

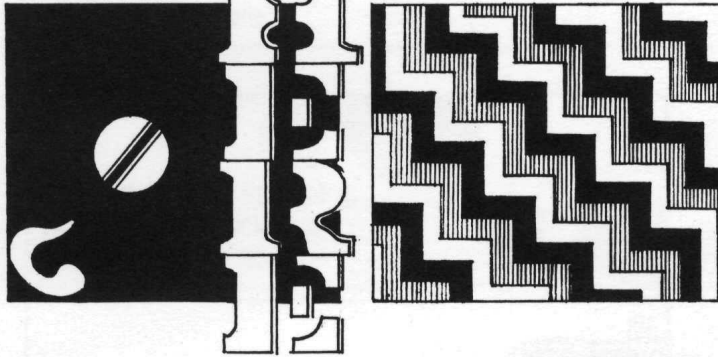


(from the West)
"Dat-dat-dat-dat-dis,
ALL MINE!"



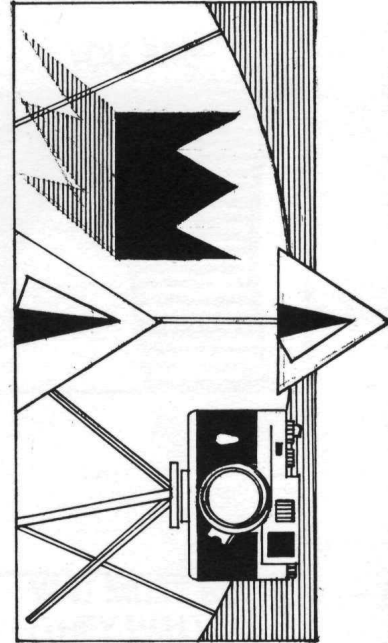
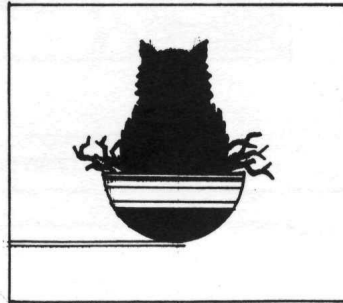
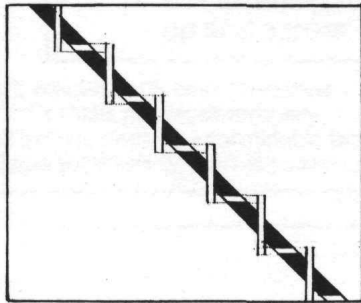
WHERE IS SHE?
Out in the pasture
Winding the clocks.

Riverrobe

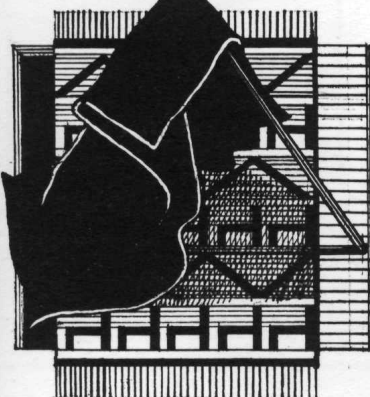


STITCHING

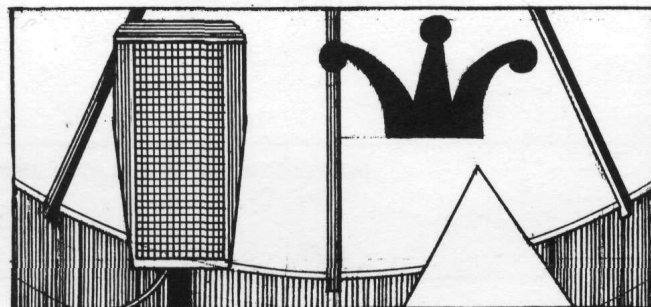
WHOOOOOOOOOOOO



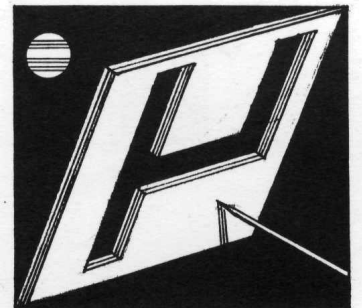
A TALE OF
CLOAK AND TAILOR
FLOOR AND CEILING



(from the South)
"Heads up, and hear the speaker out.
I'll waltz them all about."



(from the East)
"I'll if asked give'm double."



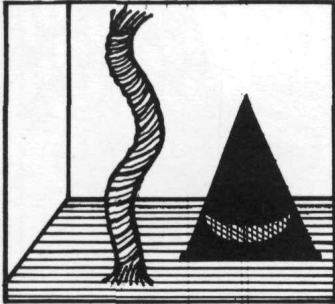
The Game: WHERE CHANGE IS CONSUMED BY HABIT AND STALKED BY RITUAL.

CARDS TO THE WEST

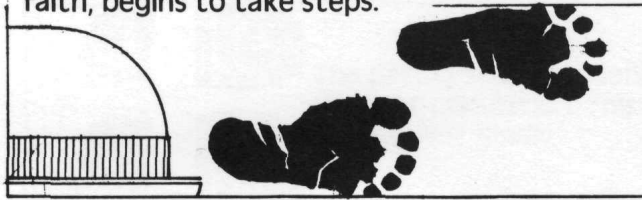
CARDS TO THE NORTH/CARDS TO THE SOUTH

CARDS TO THE EAST

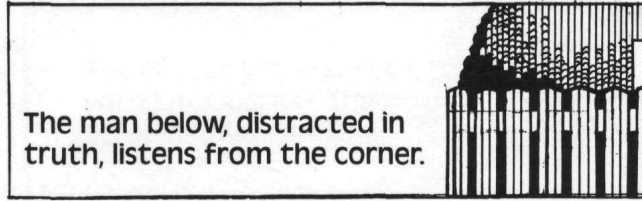
(A ROPE)



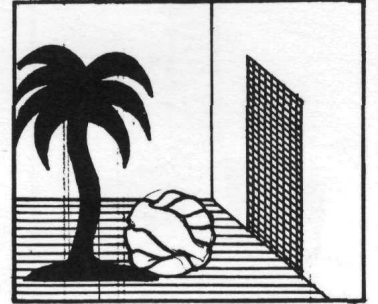
The man upstairs, propelled in faith, begins to take steps.



The man below, distracted in truth, listens from the corner.



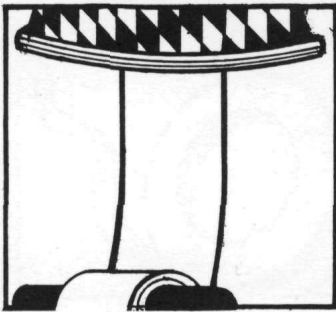
I WILL, I AM



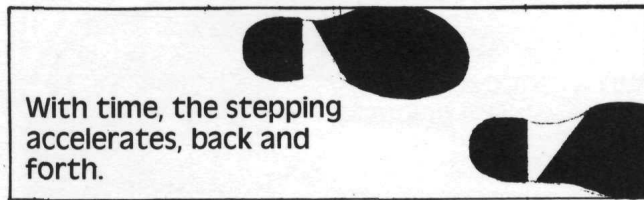
THE BIDDING: For the EAST: Something dropped, something named, something lost, something gained. Hidden in speculation, SOUTH lets the moment pass. For the WEST, a rope to nowhere, DAT! Given first cause, NORTH takes the first hand.

1

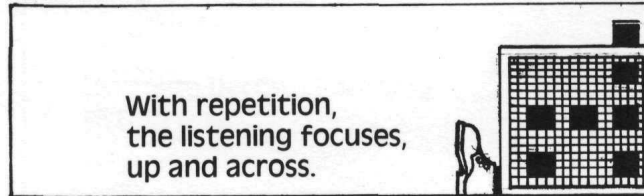
(A TUBE)



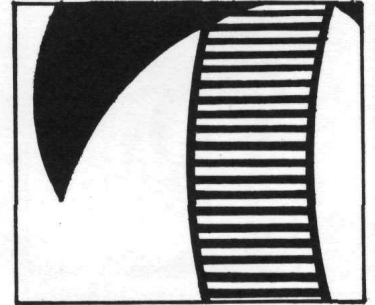
With time, the stepping accelerates, back and forth.



With repetition, the listening focuses, up and across.



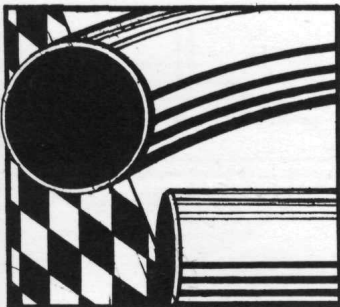
YOU ARE



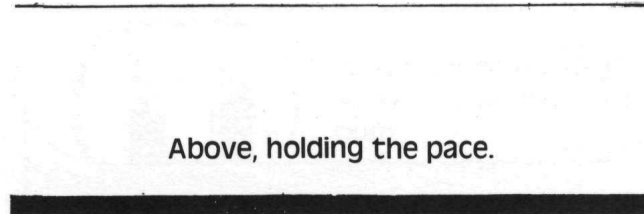
THE BIDDING: NORTH, lost in habit, follows in his own footsteps. For the second, SOUTH takes notice, defensively. WEST, unraveled at length, displays a formidable lack of seriousness. For shifting the blame successfully, EAST wins the second hand.

2

(A ROLL)

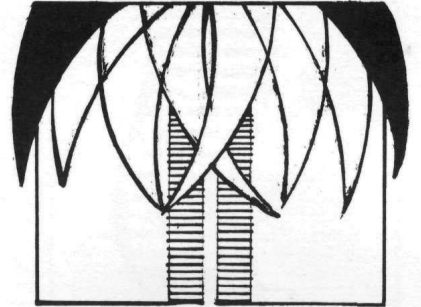


Above, holding the pace.



Below, holding in place.

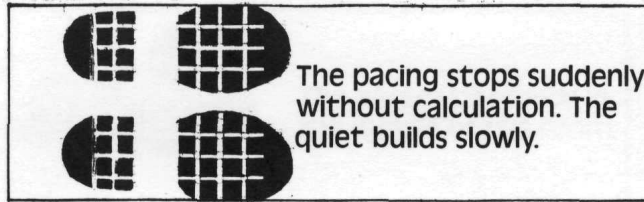
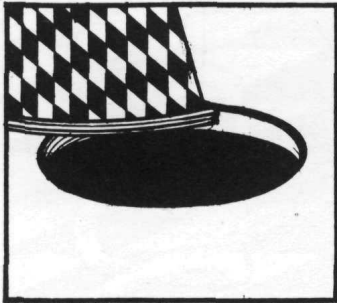
YOU MUST BE (THEY WILL)



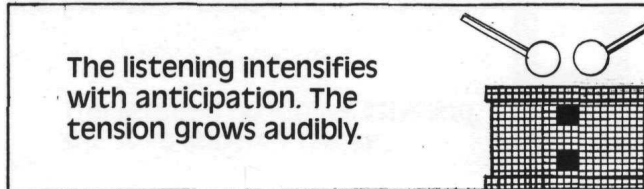
THE BIDDING: ALL PASS to their betters. Once around for all concerned.

3

(A HOLE)

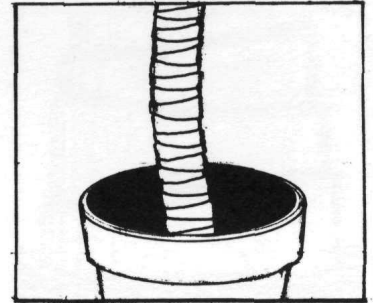


The pacing stops suddenly without calculation. The quiet builds slowly.



The listening intensifies with anticipation. The tension grows audibly.

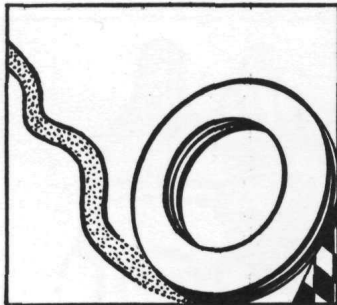
WE ARE



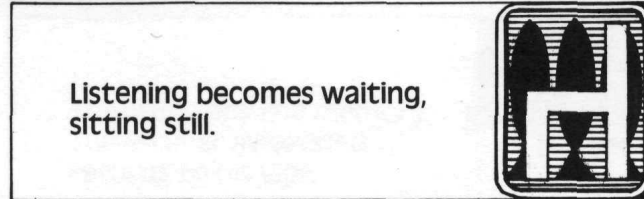
THE BIDDING: NORTH. No calculation? Planted in definition, EAST stands pat with split intentions. Under the weight of externals, SOUTH hangs poised in place. For maintaining the option to come and go, WEST eludes the game and wins the fourth hand.

4

(A RING)



A pause becomes a rest, standing still.



Listening becomes waiting, sitting still.

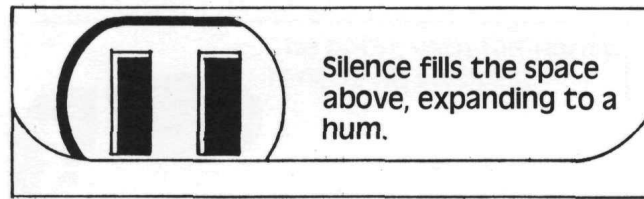
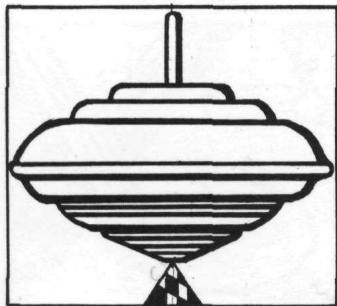
I AM, I WILL



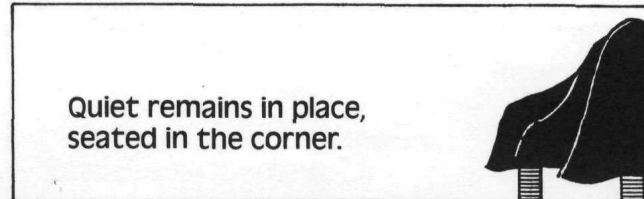
THE BIDDING: NORTH stands grazed. Overgrown and under led, under lock and creeper. Left with fresh points of indecision, SOUTH remains suspended. In the WEST, "ashes, ashes, all fall down!" EAST, in concert, takes the fifth. A firm solo performance confirming earlier expectations.

5

(A TOP)

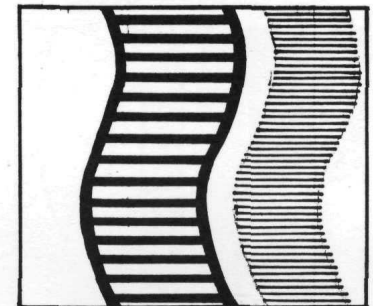


Silence fills the space above, expanding to a hum.



Quiet remains in place, seated in the corner.

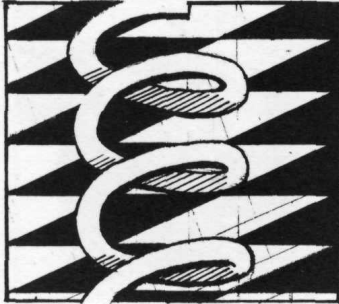
YOU MIGHT BE



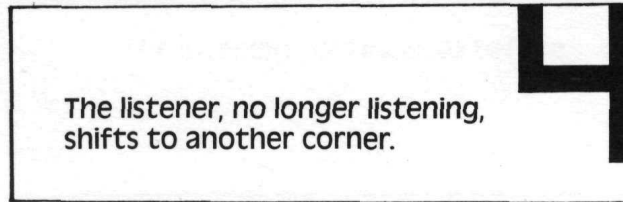
THE BIDDING: Disconnected, NORTH yields to the drift. Half empty, half full. EAST slides on shifting hopes. A reservation for one. SOUTH, in camera, folds early, wrapped in self-reflection. WEST wins the sixth. All things said and meant, spin like a top.

6

(SPRING)

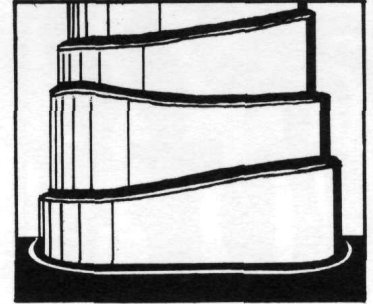


The pacer still stands in the middle of the room.



The listener, no longer listening, shifts to another corner.

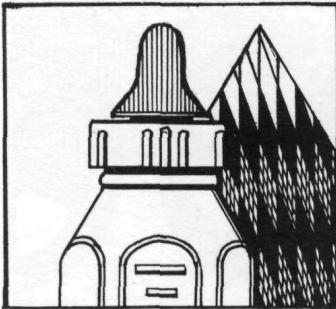
WE WILL



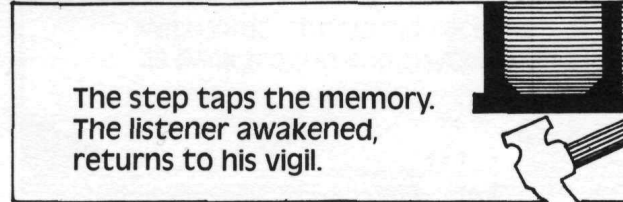
THE BIDDING: NORTH holds, anchored to the past with the game at sixes and sevens. EAST. We will, hopefully. WEST balks at being directed; in default for leaping in place. Finally, stroked by ambivalence, habit rolls over, bringing the form of the new. SOUTH takes the 7th.

7

(BOTTLE)

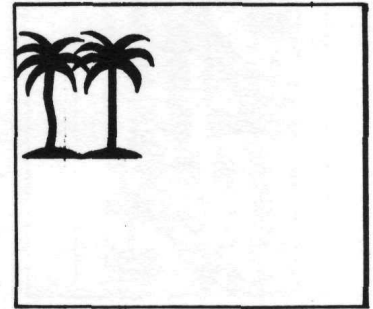


The pacer, feeling the shift, takes a single cautious step and holds.



The step taps the memory. The listener awakened, returns to his vigil.

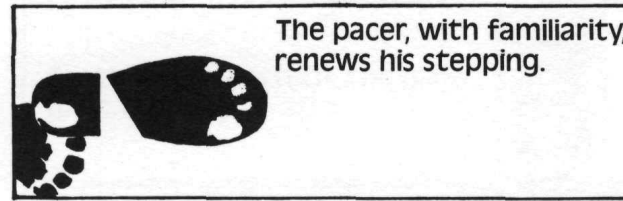
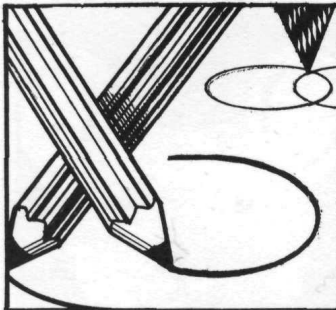
I AM, I WILL



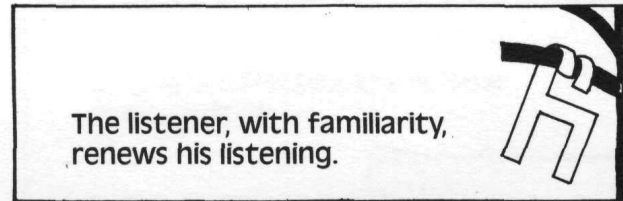
THE BIDDING: EAST, in good company, but no match for the sentiments of the past. In the SOUTH. A moment of optimism, but, one tap too many? WEST on retreat, unapproachable in the corner. With affection, a return to former days. NORTH takes the eighth hand.

8

(PENCILS)

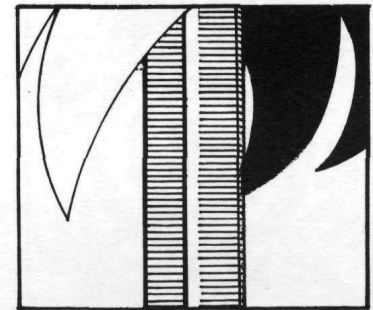


The pacer, with familiarity, renews his stepping.



The listener, with familiarity, renews his listening.

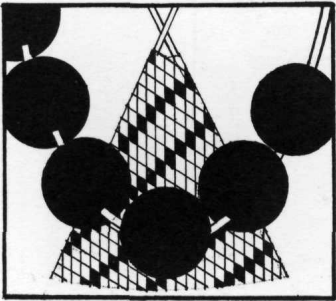
YOU COULD BE (THEY WILL)



THE BIDDING: Comfort before content. NORTH trips on in routine fashion. A lack of cards on the table. EAST holds close with reserve. A return to the internal dialogue. SOUTH runs out of touch. Riding intricate figures, WEST regains the spotlight and the ninth hand.

9

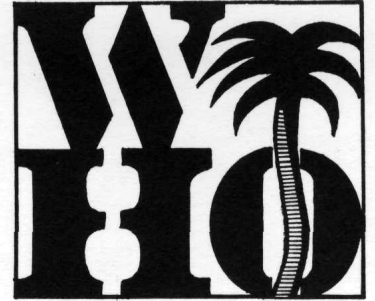
(BEADS)



The pacing continues as before.

The listening continues as before.

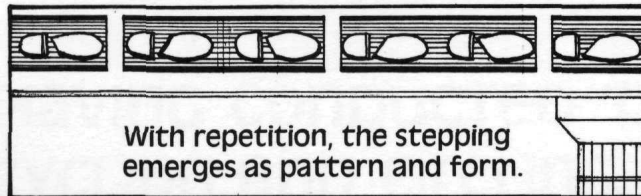
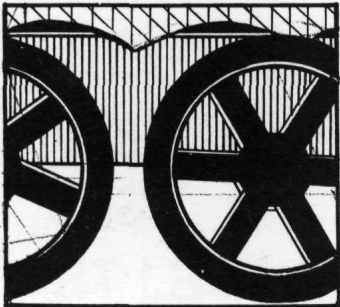
WE ARE



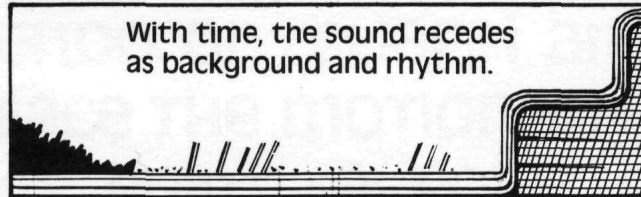
THE BIDDING: ALL PASS to their favorites. Once more for all concerns.

10

(WHEELS)

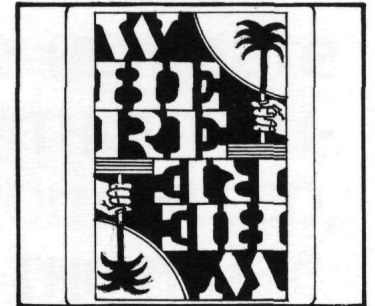


With repetition, the stepping emerges as pattern and form.



With time, the sound recedes as background and rhythm.

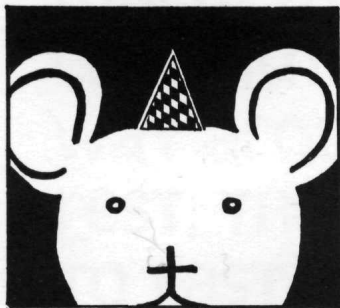
YOU ARE,
YOU ARE



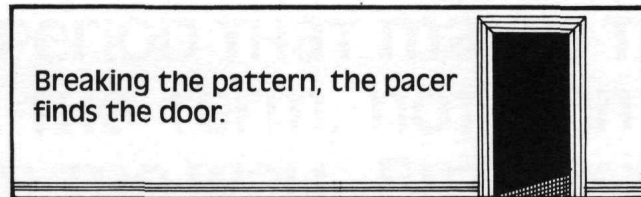
THE BIDDING: The dance becomes history. NORTH steps away, above the conflict. A blank verse for the SOUTH: "With washed attention, he lost the place." WEST rolls past, without hesitation, undisturbed by early moves. Facing home, EAST confronts the present and gains the 11th hand.

11

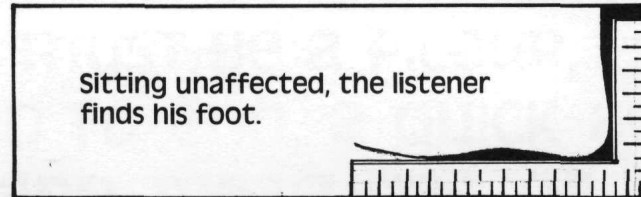
(BEAR)



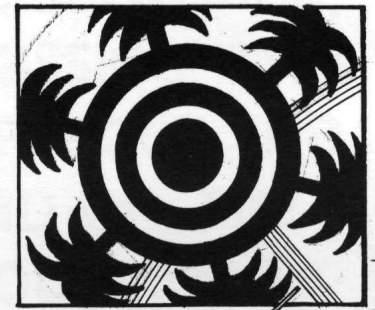
Breaking the pattern, the pacer finds the door.



Sitting unaffected, the listener finds his foot.

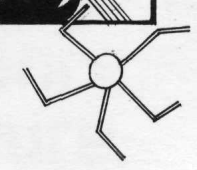


IT SHOULD BE
(YOU SHOULD BE)

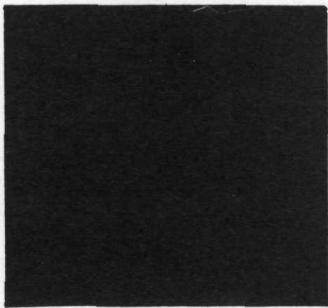


THE BIDDING: EAST (She) looking forward, gains more time. In the end, distracted on faith, SOUTH looks on better days. WEST (she) sitting tired with bears, begins to lose patience. Given a way out, NORTH has the last word.

12

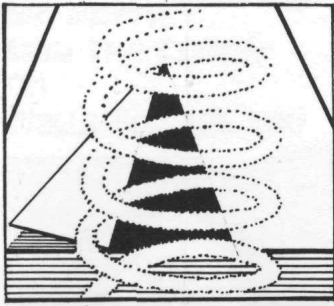


WHY?



...Because HAVING CONDUCTED THE ULTIMATE CHORUS OF CYCLING AND CIRCLING, WITHOUT CLIMAX, CRESCENDO OR RELIEF, I AM COMPELLED, AT LAST, TO FACE THE MOTION, STOP THE MUSIC, TO MAKE MY POINT...A POINT OF REFERENCE WITHOUT WHICH THERE WOULD BE NO SENSE OF HAVING COME SO FAR AND ACCUMULATED SO MUCH. THE PERIOD THAT MAKES THE SENTENCE, COMMUTES THE TERM, NOTES IN PASSING, THE WAY AROUND THE WALL. BUT FIRST, BEFORE THE REST, THERE MUST BE A PILEUP, HEAD ON, FIRST TO LAST, END TO END, A QUICK ACCOUNTING OF THE PARTS AND MEASURING OF THE DISTANCE LEADING TO THE POINT OF PRESENT DEPARTURE.

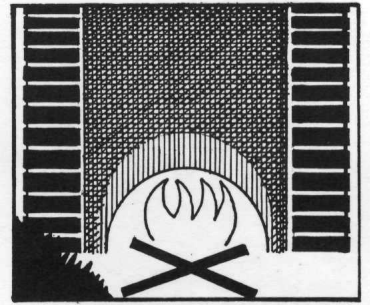
(SMOKE)



At last, above, the pacer returns with a chair...but

At first, tapping is heard in the room below...then

I WILL, I AM

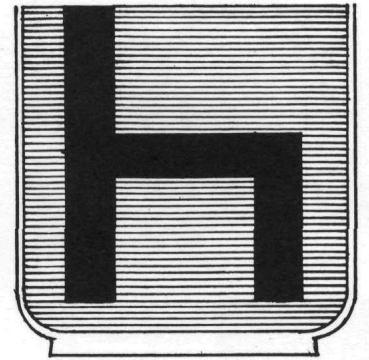
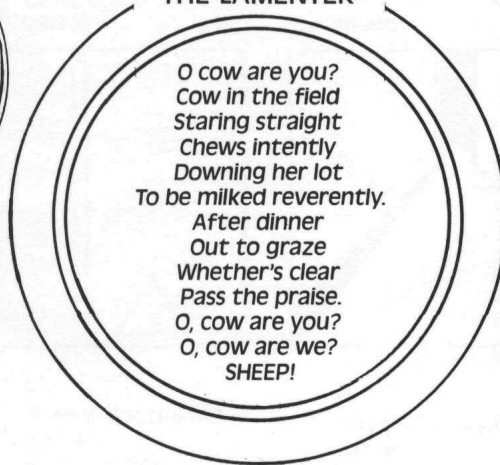
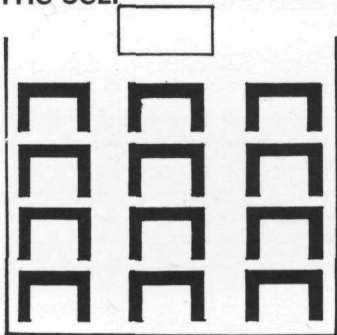


THE CHEESE STANDS ALONE

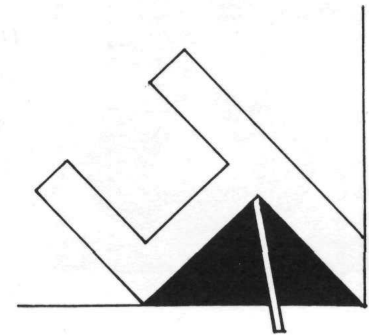
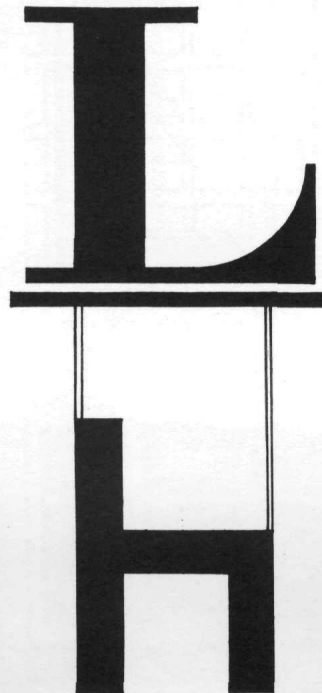
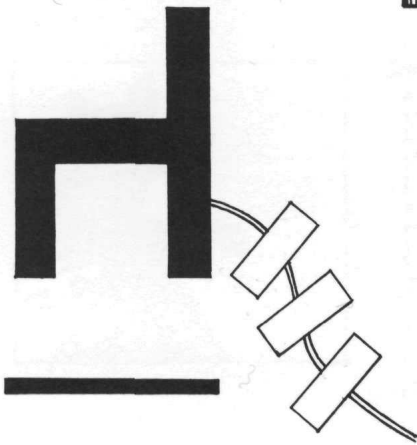
**"Mr. East Gave a Feast,"
Before The ALTAR OF
The SELF**

The Third Audition
THE LAMENTER

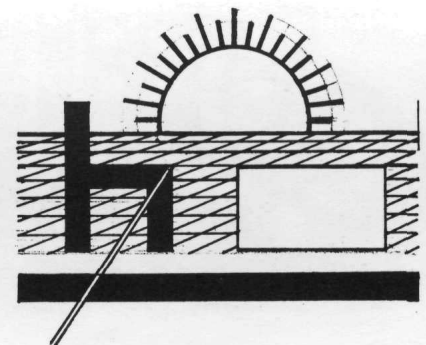
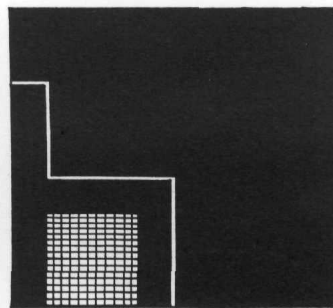
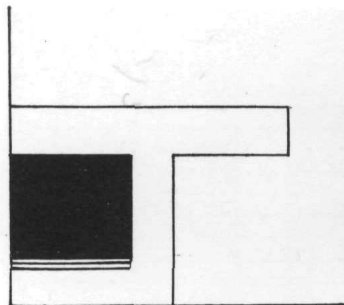
**OF Means AND TOOLS
AND Vantage POINTS**



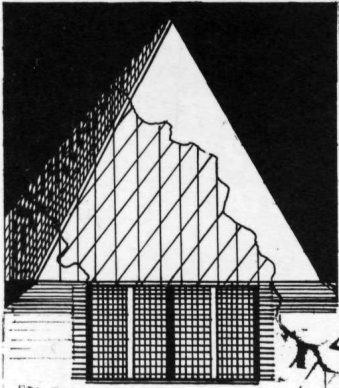
*O cow are you?
Cow in the field
Staring straight
Chews intently
Downing her lot
To be milked reverently.
After dinner
Out to graze
Whether's clear
Pass the praise.
O, cow are you?
O, cow are we?
SHEEP!*



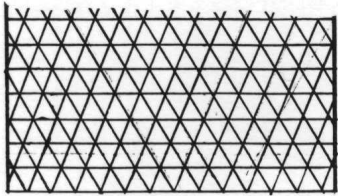
(At sunset)



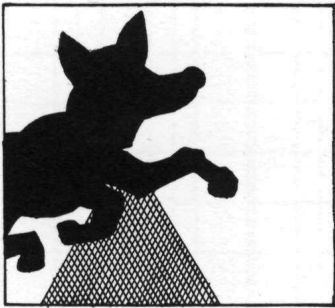
**"Mr. NORTH,
Laid The CLOTH,"**
On
Walls, Screens And



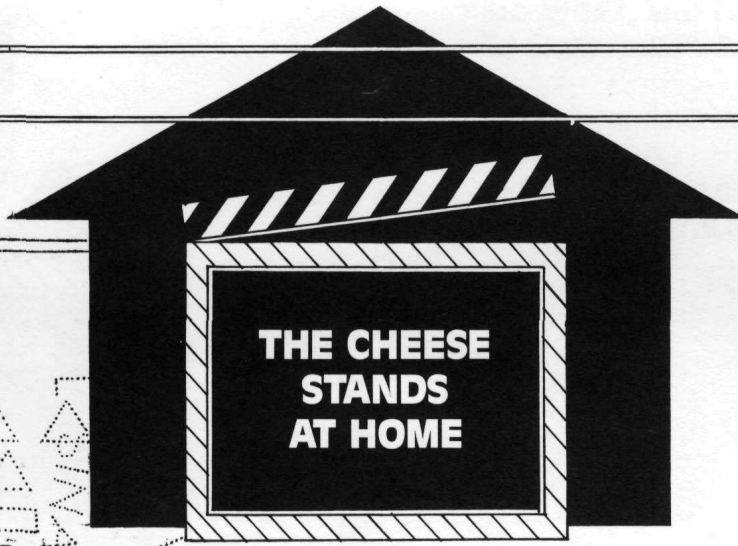
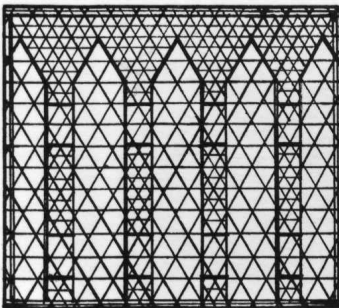
THE REFRAIN:
One cloth, one cloth,
One cut from the same cloth.



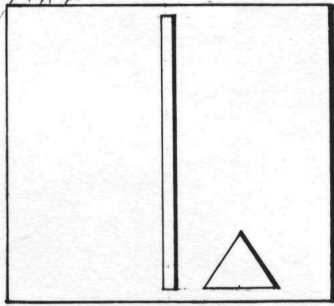
Then came his nerve
(refrain)



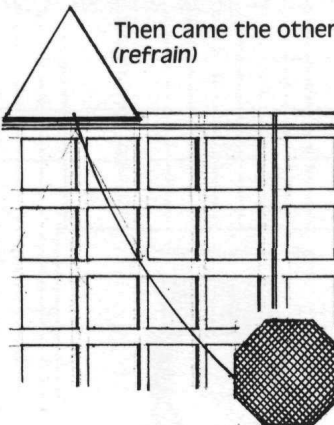
Then came, have patience
(refrain)



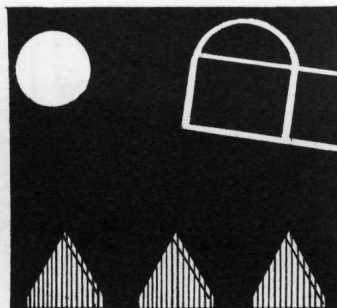
First came,
you don't expect me
to accept this
(refrain)



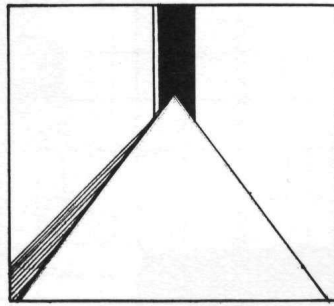
Then came the other
(refrain)



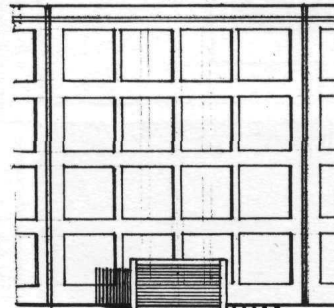
Then came what fell flat
and called it even
(refrain)



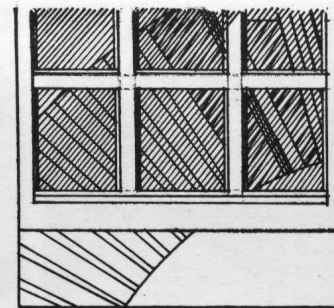
Then came right or wrong,
what's more no less
(refrain)



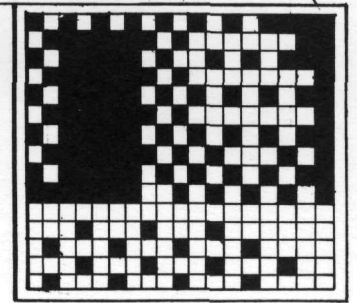
Then came, so he said:
(refrain)



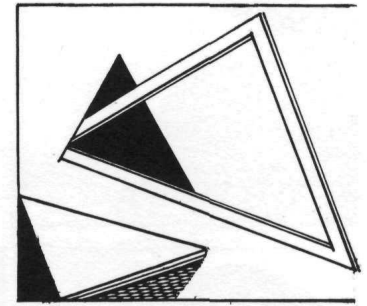
Then came the time
to mention; to cast
one for the other
(refrain)



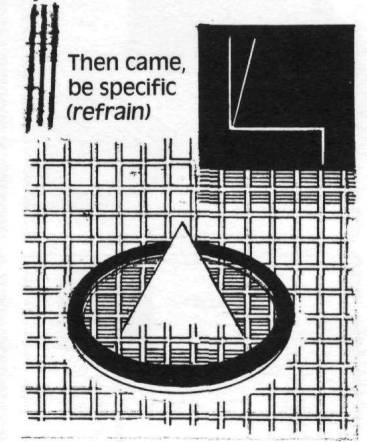
**Mirrored HALLS,
The INSIDES OF A
PORTABLE SHELTER**



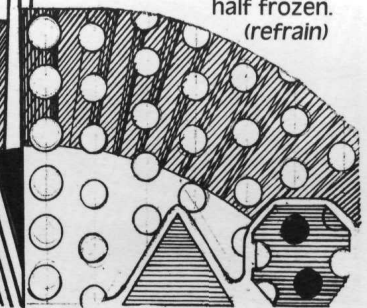
Then came this or that,
as this sometimes happens
(refrain)



Then came,
be specific
(refrain)

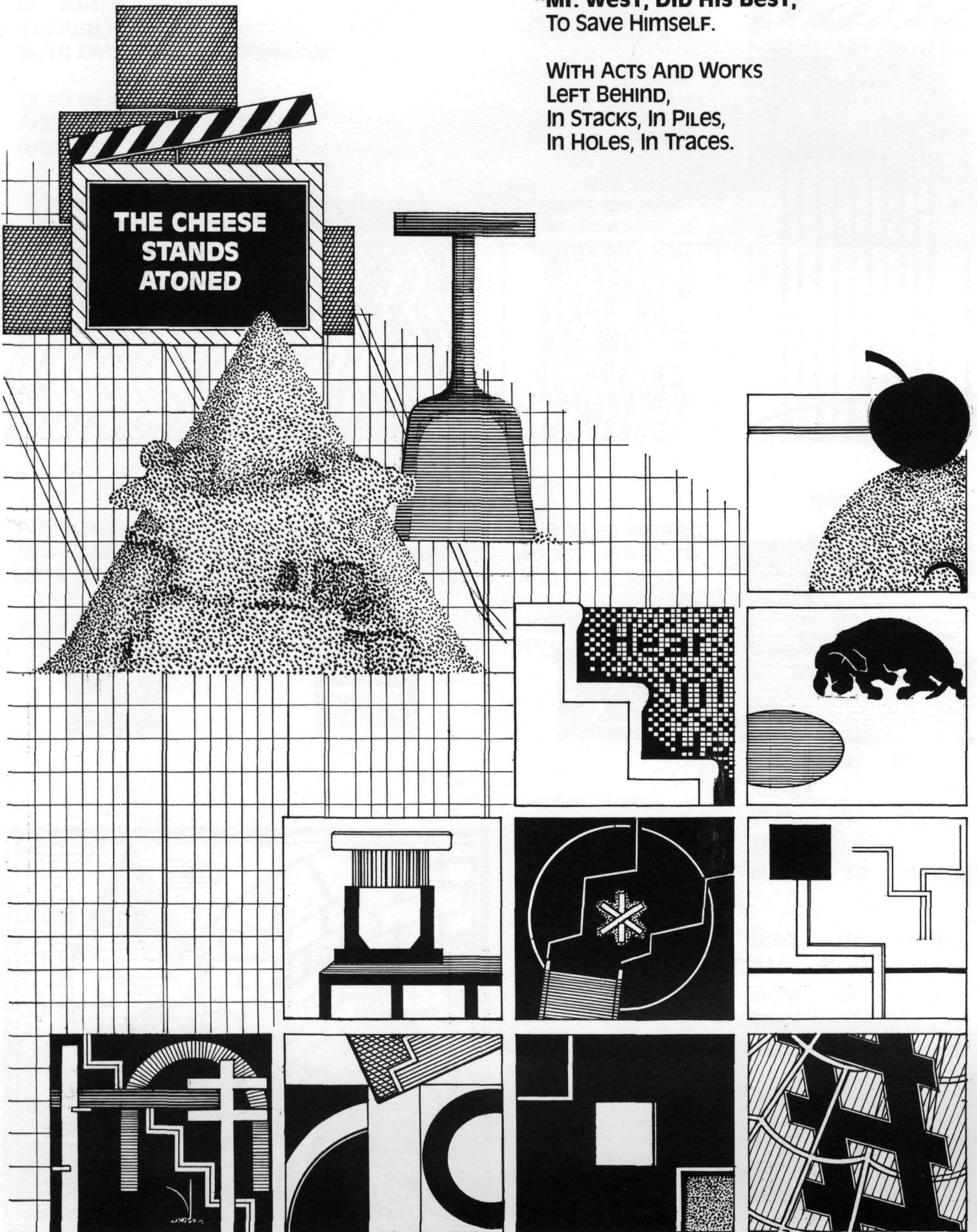


(In the snow)
Then dined the replacement
and whined the original,
half empty, half full,
half frozen.
(refrain)



**"Mr. West, Did His Best,"
To Save Himself.**

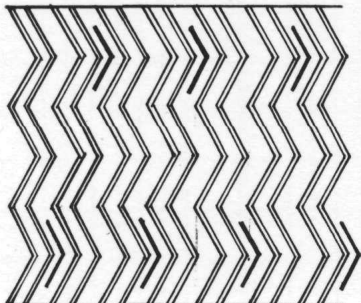
**WITH ACTS AND WORKS
LEFT BEHIND,
IN STACKS, IN PILES,
IN HOLES, IN TRACES.**



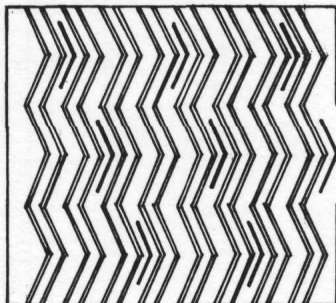
**"Mr. South,
Burned His Mouth
With Eating A Cold Potato;"**

Or so he feared.
AND HIS THOUGHTS HELD CLOSE
AND HE WAITED.

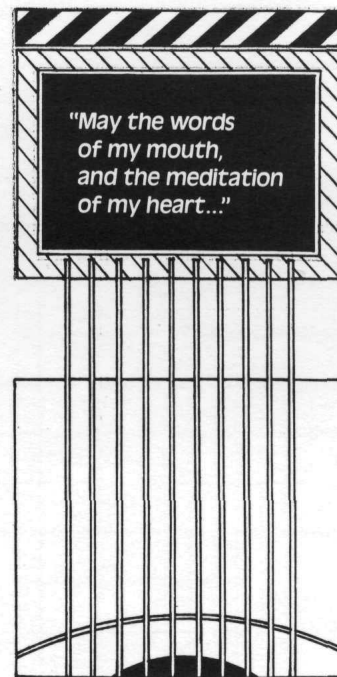
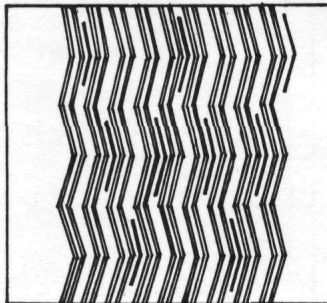
Taking the pulse
seven beats



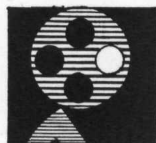
Taking the pulse
eight beats



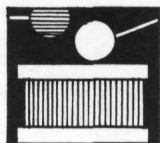
Taking the pulse
nine beats



AND so he waited
AND so he THOUGHT
UNTIL he saw



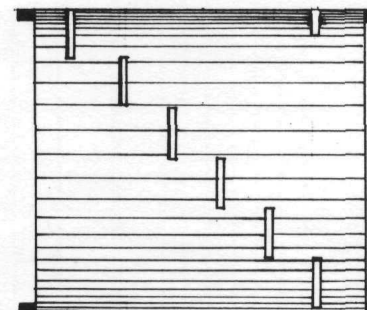
THAT as he sat
The more he HOPED
The more he LOOKED



AND so he WALKED
AND so he DANCED
AND so he sang:



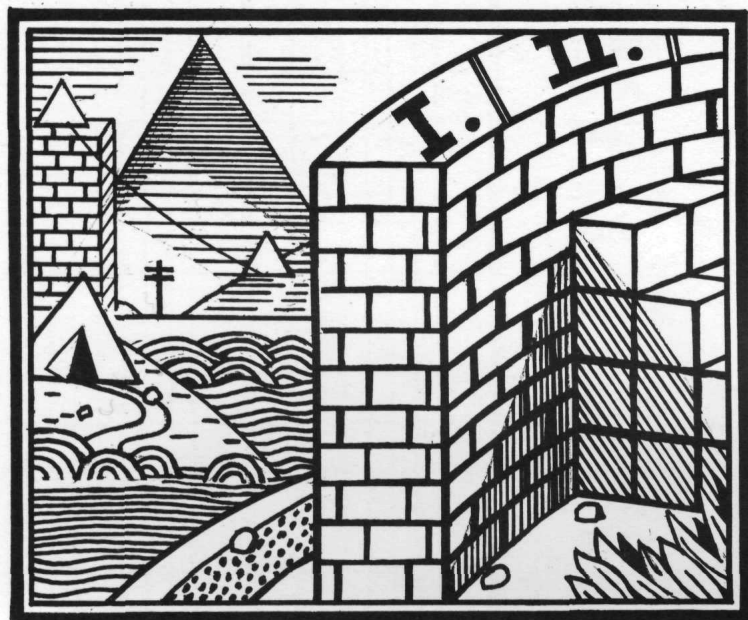
Riverroll



P A S S BY the wall
NOTICE the wall
STARE AT the wall
Then
MOVE TO the wall

LEAN/ ON the wall
BACK ALONG the wall
THINK OF the wall
Then
PRESS TO/ the wall

EAR TO the wall
NOSE TO the wall
FIN - GER the wall
Then
CLING TO the wall



T-A-P - ON the wall

DRAW ON the wall

QUESTION . . . the wall

Then

LET GO the wall

SIT BY the wall

PON - DER the wall

CROUCH BY the wall

Then

WON - DER the wall

SCALING the wall

VAULT ON the wall

STRADDLE the wall

Then

DREAM ON the wall

SCANNING the wall

M-A-P OF the wall

THREAD OF the wall

Then

CAST - ING the wall

FALL OFF the wall

SCRAPED BY the wall

SWAYED BY the wall

Then

PASSED BY the wall

PAUSED BY the wall

Then

PASSED BY the wall

