

W A L L

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***What creates society's abstract power also creates its  
concrete unfreedom.***

**—Guy Debord**

soundcheck

spiraled the taj mahal  
screaming  
get out of my way  
please  
I am  
a wide tie  
a buzz cut  
a stiff breast  
collar  
ing  
a  
rose in  
slow motion  
being sorry and  
buttoned at the neck and  
anti-social  
I am  
a prophet  
buttoned at  
picketed bridges  
splashing a big logo  
breathing fifty riffs of hair  
clapping

presents

man down the block breaks down

scared that man

stayed inside the radio  
scared that

plastic

and everything else

scared

that the time to be scared is past  
and everything else including that

red

illuminating living rooms volumes

thick a throat clutter  
tends to comfort

except when too  
close or uncontrolled

then go around the block and  
wait for a big gap

the city

telling me  
there's more than one body here

telling me to flesh it out  
and that the imperative is passe

as if a mouth could do anything but

windscreen

the violence of speech  
and everything else

springing dreams of  
self as silly

putty  
over a mattress

and everything else in between

cardboard

ties jacket up the

man's back  
little bows

tau ribbons

navels

cast in plaster  
 there is no you  
 bump  
 Gilbert & George & Ulay  
 woody truisms  
 a mother disappears like lucky charms  
 at a kid's hand  
 cornflake, courtroom, cornfield  
 risen  
 that one  
 may be the next Donna Shalala  
 that one  
 may be a member of the suburban death  
 squad  
 the garage band with a remote door  
 opener  
 on the surface they're just America  
 but they care deeply  
 down with the lint &  
 another mother  
 points to a museumed crucifixion  
 & says to her very young son  
 "that's Jesus Christ"  
 kid says  
 'dead.

huh"

there is no cast of public navel  
 number one

parergon

economic  
 about lupus or  
 open  
 the corner camel patchy &  
 happy  
 pixelized bins in the averaged bulb  
 the least common denominator  
 kindled the ripple in the  
 steel pa  
 being ethnic too  
 drunk for cotton or poly  
 diamond polly  
 honey dime  
 tell me about yr legs  
 in the psychic  
 nightgowned fig trees  
 in floodlights more natural  
 than the figleaves  
 themselves

roughometer

gentle pending [you] angel lady  
stocking officials in their separate  
test tubes  
cross-tied my legs to maintain  
mediocrity straight-pressed by priest-tongues  
they plow perfect yield signs  
still her [slash] blessed paradigm  
strip her of tumbleweed she  
doesn't want to lay a lovely  
groan / scratch in the unifying

roundness

lead-

based presents in the killing jar  
lustless and won't ing  
turbo towards the center line  
& ejaculateswiping the music  
score making the worldsafe  
etched in the refrained /  
masturbation un.  
paralleled in  
prodigy who is  
mani fested  
& heaving in targetless

leanings

red-letter the lounge

getting off the draft
table
gridded by exceedingly pretty
traffic &
salvage her
from becoming the common
ass by stanzas in
voice-overs
hurdled & pleading
for a comma store & a sale on rest
or macrame at least
in the form of a shawl
with no shame attached
I am lazy and good
at crocheting the again
of nothing to do
but think about lovewars
& pronouns
in their felt-lined

redundancy

meticulous

and now  
I am meticulous  
got a good job  
I am meti (fear)  
cul ((little))  
ous (((full)))  
I am meticulous  
full of little fears  
I am me  
ticulous  
my boss gave me a raise  
a  
raise  
she says  
I am an ex  
cellent employee  
that I am meticulous  
she wants me around  
full of little fears  
full of  
meticulous  
little fears  
full  
meticulous  
little  
fears  
I am me  
I am me  
I am me  
I am  
fffull

lesson forty-six seven zero zero

*@ saturday it was good to see so many people on the street  
with tongues on their shirts*

Employees are not to wear anything with a message.

*@ the nirvana rack there might be nothing blue and hazy  
nor cloth looped what if one loop perhaps plain enough  
and suggestive of motion repeating small loop a short  
course going straight ahead or up which is nowhere while  
a blank sign is a message the way a mess is a message*

Tools do not understand data; people understand data.

*@ the executable excuse me  
execution man wears excuse me  
stands excuse me  
sits under a metal hat excuse me  
metal head*

Technology alone will not solve the disparate data problem.

*@ the hamster wheel there are many left turns  
known as jughandles on new jersey's local roads  
locals know they are coming and again*

An organization cannot resolve data disparity through data standards.

*@ the ritual of sheet-dropping her breast draped  
over his upper lip  
andthensome  
slept in the soft fold for a month  
it was dark*

Disparate data shock is the wake-up call.

*@ the purple sheen of knowing they turned  
back*

Only 10 to 20 percent of an organization's data are in electronic form, and most of these data are disparate. The remainder of an organization's data are in the form of drawings, documents, charts, graphs, maps, and photographs scattered throughout the organization.

*@ the red&white night-crowded two-way highway of two  
slight bends high beams and brake lights a memory of a  
coca-cola can is not coincidental "!"*

The future belongs to organizations that can search massive quantities of disparate data.

*@ the light if you can sift the beams into spots if you can  
chop the spots into flakes if you can split the flakes into  
particles and hold them seriously for a long time you are  
likely not among  
[the wealthy]*

public service announcement

*you stupid vulgar greedy ugly  
American deathsucker —  
William S. Burroughs*

If earth equals grass  
If and only if earth equals grass  
If earth equals only grass  
Then we will take a picture of it.  
If earth equals not grass  
Inasmuch as earth equals not grass  
If it is the case that earth equals only not grass  
Then we will take a picture of it.  
If earth equals grass and likes everyone  
If earth likes everyone who sells grass  
If earth equals grass and says cheese  
Then we will take a picture of it.  
If there are too many symbols in a truth tree to condition  
Then we will shoot it.

impotence

vodka sorry & spent  
because I am convinced

ghostcars merge into single tropes  
left compressed like  
reckless tresses drop  
an insomniac  
static while already  
afraid  
& makeshift

impasse begs  
perversion to grease the  
friction buggies  
in the desert  
breeding  
pretty clocks to comb  
cartoon & clean  
the sand

I know about factories not  
only about factories  
but mostly &  
am in them when  
all the men  
attempt to falter & fail

without one drop  
of sweat on hard  
collective  
palms how come you



gravity's rainbow

balloon rockets  
worry badges well-informed  
baby echo each same jolly tall girls  
in a dying stairwell hump stalls urgent shimmers  
underneath must produce style about them piece turns  
pupil an older winding again every pale massage gone  
dark and big business dragged to agents then tiled  
but it is already  
light

billything was getting ready to happen

would shake and help to ear

the road and kids  
as fillerhaul

then the bombs

were lucky enough to be upper-middle-class  
& so multi-

media healthy  
& married

to the idea of a farmer  
as government intervention

with three dozen cattle sales  
who can't make it *in?*

like right now we're plantin' hides  
prices on stuff

do you know anything  
about

instilled & crippled  
mentally

at the department  
of energy, e.g.  
background?

decoding economic babies

within *I was still hoping*  
is psychoanalytic hetero-

homo-man-woman but

whose  
should be brought to vulgar-- ?

the audience obliged  
silent in the gang bang  
& committed to oranges  
as the only only  
or strategically speaking  
a spreadsheet

isn't there some use in  
laughter or better pretend he  
isn't using the bedroom  
as metaphor in the workplace  
when he says  
yes, possibly.

used

to city a symphony  
our rooftop breeze  
counteracts  
a gust like a fistful  
of resistance  
because plastic gravity  
can be quite large  
and also set up weak points  
eventually breaking the stairway  
in the freeze-thaw cycle  
no matter how imposing

the skeletons  
once much harder  
developed a ferry business:  
I work / I suspect

there are sorts  
always available to the press  
& most of them wet cement  
or 1:30 in the morning  
wearing pajamas

barrette

for the TV mantis  
placing her neck on the guillotine  
shudder the sidebones and  
rest

thumbing

fuck you I pray  
for a big soundtrack  
roundspecs

I buy into all this  
suede & shifty cameras  
schoolkids hoop the gap  
dully hop the tar & not-tar  
hugging the drapes

that could be a sound barrier  
kicking

on purpose

bricklayer

lay me synthetic  
sick and reactive  
makes two tautological  
authors more profound  
or just as false --  
animals a perfect  
disposable  
brute fact  
of contingency  
burns them away like  
slag  
spit hips and  
the primary obvious  
as sloppy apparatus

go-kart jurisdiction

it's the hyphenated kind  
with a k in the middle  
downhill no brakes running on  
your snuff bars  
bongos &  
the plum lady  
love pump under foot  
freckles the sidewalk with pulp  
steamy slush  
wind up  
clitoris metal  
sparking speaking on metal  
hair traipsed on a corner crossing  
white paint  
crayola-crustad  
egos in the lines  
& that's why I love you exacto knife  
for being something to smash  
this  
reckoning, or not-speed,  
is not fun, not fucking fun  
so drive I sd & for not-christ's sake  
shut yr eyes  
cause Im the lazy quick type  
with a patch of wind & not much clock &  
wind  
& wind

notes

(let us be ... very suspicious" (-mina 1))

soundcheck and barrette were written at the galaxy hut in arlington virginia where the sorts played where a wb fantasy-island-like show for the late 90s could be seen but not heard where naked women decorated the table top and where rods had a notebook handy as he always does # for presents see heather fuller. # navels is after a sculpture of the same name by marie-ange guilleminot seen feb 1998 in the phila museum of art where many years earlier david poplar reportedly said 'dead, huh' to his mother. # parergon basically means frame but is a nicer word to the eye. i know it from derrida's *the truth in painting* # roughometer / roundness is after hoa nguyen's (MEAN SUDDENLY BITCH WOMAN). # roughometer / roundness, lead- / leanings, and red-letter the lounge / redundancy were written using the oed where the index words of facing pages were written between # meticulous and public service announcement are part of *eighty-six aprons @ the speed of love* and *revisions* (respectively) by up to your elbows. # meticulous and lesson forty-six seven zero zero were written during the seven weeks in which i was employed as a systems analyst by MCI Telecommunications Corp. the boxed-in text in lesson was taken from (1) the mci employee handbook and (2-7) *the data warehouse challenge : taming data chaos* by michael h. brackett. # source text for o r a l l o v e r is wcw's *spring and all* i pulled out all the words i liked & then i changed them. # source text for gravity's rainbow is pynchon's novel of the same name. i pulled out all the words i liked & left them alone. exception: in pynchon's book "massage" appears under its alias, "message" but it is already "light" is a direct quote from pynchon. # william jefferson clinton was not even close to present when i wrote billything was getting ready to happen that "man" did not have sexual relations with me partial source text for billything is *aint no makin' it : leveled aspirations in a low-income neighborhood* by jay macleod. i pulled out. # the plum lady in go-kart is probably wcw's. i saw the go-kart on the side of a road in rural maryland. ###