

I'm not ready to go
 to bed when you are
 a top, beside me, restless.
 I have used magic,
 used rough music to get you
 to hear my supplication
 my one brief mission
 before sleep, my implacable
 voice vined with romance.
 When you turn, I'm spun
 gold on the wheel of your arms.
 I've lost this thread
 once already, and don't plan
 to find it again, to keep track,
 nor to listen to your spinning,
 your whistling forever.

11.8.97

'carving nature at its joints'
 instead of outlining its cellular structure
 a conclusion 'come to' like consciousness
 pure and tasteful, a black tower
 absorbing the opportunity cost of
 common beauty, pillow over face
 high harmony and tight rhythm
 shrillness of newly strung guitar
 tone of an unfamiliar amplifier
 but how some black things shine
 ritual: pursued vehicle spins out
 shatters on impact with big rig
 delivery system for thorns and
 the boiling core of a private sun
 99th time making the same list
 slice of body held in grip of theory
 force, a cadence caught by the back
 of the neck on an ampersand's hook
 what's meant, then, by 'two parades'?

(from *AM/FM*, 1999)

5

project this conflict
into the ragged space between

action and reflection
static signal static signal static

cut away the lexicon
wherever it doesn't tell one's story

black paint worn green on caf__ chairs
coffee in a cup-shaped coffee cup

crest trough crest trough crest
presence, absence, some third term

in a series of hollowpoint kisses
which mediate or oscillate between

the public testimonial
and the privacy of consolation

a mirror which captures
sound instead of light

“You're just around the corner from the place you met your love....”
“You think your life has changed for good, but then it changes back.”

the newest radio
receives the oldest music

4.4.98

neither a gatekeeper
nor a gatecrasher be
a skin pasted over the how
and how many of circuitry
valley fold in the cardboard ocean
clean design not evident
in finished building. This looks into
fire for you okay. Hazardous
materials may include explosives,
compressed gas, flammable liquids
and solids, oxidizers, poisons,

corrosives and radioactive materials.
Fugue state in cut time
I'm south of here where wading
in closed and gaudiness might
whittle at what the supernatural
corrodes. The red sage
a cigar box a cupid's bow
I'm north of here where unity grows tidy
with corrugation, a shoulder knocked
onto the carpet tacks. I press stop
stop presses, ring the hoping
bell of one eye's waiting

(from *AM/FM*, 1999)

8

the oldest radio
receives the newest music:

the money worries
the screen grabs

the field guides
the winter coats

the baud rates
the nerve gates

the streets here;
a map of a tree

the trees here;
a popup book against the horizon

an Ellsworth Kelly wedge of sky
visible from my doorway

a too-familiar poster
that functions as a window

bears its own resemblance to
the freight of reading

through too little light
and too much smoke

4.17.98

a state is what you alter
a nation's what amasses
remarks aren't politics either
everything that has a liver has a kidney
or isn't too easy to begin with
given the century's hot raving, sharp knife
and me indexing disjunction by loose
wires at the back of each security camera
not so many years ago, the African
National Congress was officially considered
a terrorist organization by the CIA
a ghost is glad for something pure
motion and surface fluttering by
a boy in the smog, introductory
weather falls like irrefutable proof

(from *AM/FM*, 1999)

2.

(Z) The time at which the film is shown.
(Y) The time at which the film was made.
(X) The time of the represented events:
Quadrant defined by three orthogonal
axes in conceptual space, every
screen a point within it. Louis
Vuitton clerks attend night classes
in Japanese, so their commissions
might increase. Earlier, rose-
golden wisps of pancetta flavor
platter of squash. Chloroformed
kerchief blown back into Verdoux'
face: "I can win a lottery,
that's more than you can do."
Later, an acrostic of *beau present*
'upon' the name of the alphabet,
hooked into meaning like A-V
office-keys on trusted senior's
jeans. Earlier, in radio drama's

waning days, a fierce Raymond
Burr commands *Fort Laramie*,
ending what *Gunsmoke* began.
Now, when did the taming of the West
cease to seem a past
receivable as ours?
Depends on your accent.

(from "The Accordion Repertoire," *The New Review of Literature*, 2003)

5.

Tomato soup poured out
upon the waters, a piece of driftwood
enameled pink, so that its value
might increase. Disparity is right
around the corner. Transcription errors
infect Vivaldi midi-files. Earlier,
Gracie Allen calls Confucius
"That ancient coolie" an hour before
I drive to Echo Park to see an Asian
American folksinger from Raleigh,
North Carolina: "Hey Hey Hey
record company
sign me up
before I go nuts." Later, leathery
man plays Cuban songs among
pluots and plumicots, Hollywood
Farmer's Market fills cruciform
space bounded by Ivar
and Selma. Earlier, a wop
longshoreman murders a scandie
lottery-winner: "You need-a the dough
to get-a the breaks." Later, Venetian
conciierge in *Trouble in Paradise*
translates Edward Everett Horton's
lengthy plaint into one word:
"Tonsilia!" Earlier, plumls
rot on the ground, so gold is
amassed for its very uselessness.
Later, eldest Foy relates "Little Red
Riding Hood" in a working-class carianat
of mid-Atlantic accent: "And then the wolf
tore both her arms off." Now
having rounded the horn

we return to civilization
the long way, as long as any account
of what's worth fighting for,
or fighting: "No tickee,
No kissee."

(from "The Accordion Repertoire," *The New Review of Literature*, 2003)

6.

Awe to, foe toe,
maw no, pie row
graph: Notation slows
the wheels of steel; tears
(a stain or a strain)
lubricate the gears
unseasonable rain
decides whether 'iron'
is one syllable or two
and whether 'rough'
to force or forge
a link with Tin
Pan Alley. I run?
I earn? Unreasonable,
sane. "I' is for 'item.'
Got 'em? Light 'em.

(from "The Accordion Repertoire," *The New Review of Literature*, 2003)

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"2," "5," and "6" from "The Accordion Repertoire"

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