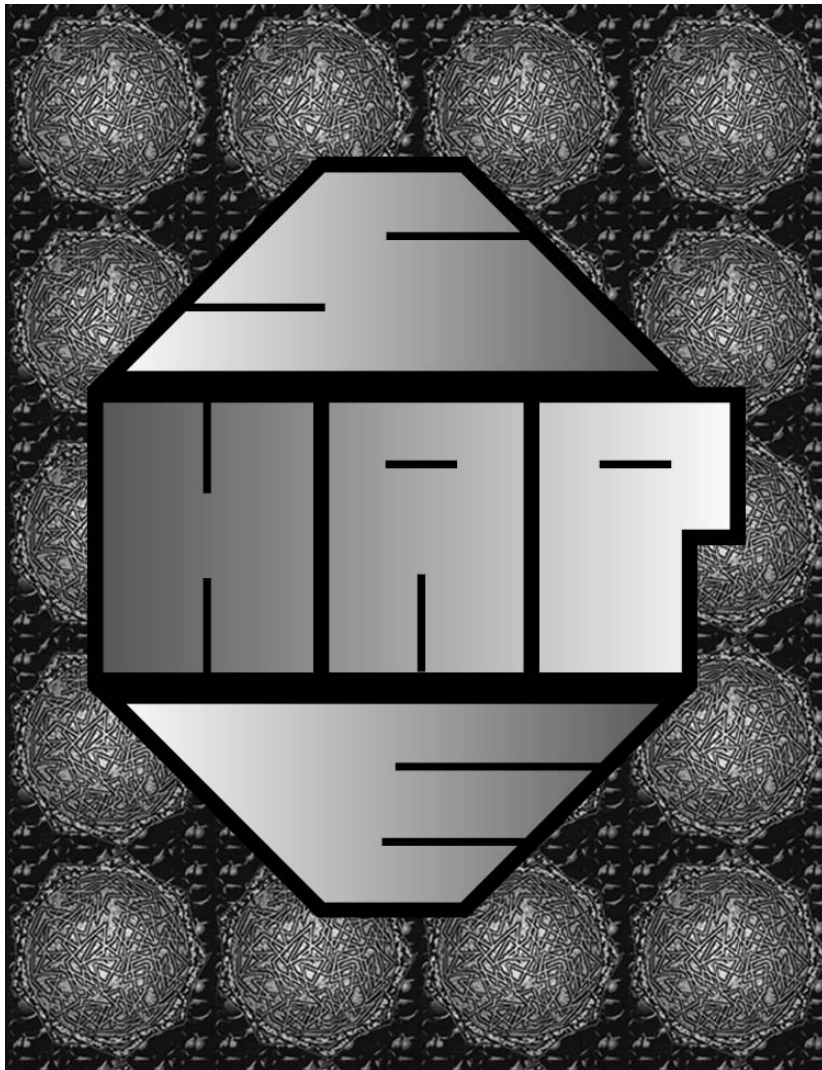


# ZAZIL 2

art, education, and poetic activity : : : san diego, december 2003, no.5 : : : free

: : : *the official newsletter of the San Diego Poetry Guild* : : :



## About SDPG & Zazil2

The San Diego Poetry Guild is a collective of writers, artists, researchers, videographers, educators, dancers, and other creatives who come together to pursue common goals, share experiences, and combine resources. Anyone interested in learning more about the Guild should email us or visit our website (info below).

Zazil2 first came out in June, 2001 under the auspices of our local sponsor, Factory School. Focusing on art, education, and literary activity in the Baja-Cali region, Zazil2 continues in that capacity under the SDPG banner. All work presented in these pages is by Guild members. Back issues of Zazil2 are available in .pdf format through our website. At this time, Zazil2 does not accept unsolicited work.

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## Guild Notes : Shape

The Guild is starting to take shape. We've added two new people to our roster (see p.3 and p.5), and since the publication of Z2#4, Guild members have seen and heard their work performed by the "Vision to Voice" drama team at the Adams Avenue Studio of the Arts. See the Guild website for details about upcoming V2V events.

We close out 03 and venture boldly into 04 equipped with a lot of new ideas and works-in-progress for the coming year. As the group takes shape and finds its edges, Zazil2 tries to reflect that development. So, for this issue, Guild members were invited to send in work on the theme of "shapes." As you'll see, contributors took some liberty in deciding what qualified as a shape (or a poem about shape), and the results are varied and surprising.

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## Jingle

### **TO ALLOW THE BEARER OF THIS PASSPORT TO PASS FREELY**

The Ministry of Foreign Affairs of the People's Republic of  
Passport requests all civil and military authorities of foreign  
countries

to allow the bearer of this passport to pass freely.

Date of issue:

rural night, so much darker than urban night,

Place of issue:

can't even see my fingers, I need some light

to fall into sleep,

Name in full: In full swing. Sex: Different from love?

Profession: Sex. Marital Status: Double.

Date of birth: See date of expiry.

Place of birth: Why are you so curious?

Date of expiry: You tell me.

Identity Card No.: No. No. No.

Visa Type:

No, I'm not, I'm the quiet shy type.

US Immigration LOS admitted

Jan 10, 2002

The bearer of this passport

is not free

or bear.

Bobbie : West

**WALLBOARD**

LOUD no not particularly LOUD that **pained** *voice*  
 remember that *voice* & backs turned & **crashing**  
 NOISES behind turned backs & **then** nothing but  
*voices* silenced LOUDLY now *voices* LOUDLY  
 remember that **pain** that **pained** **expression** on  
 backs turned away from **crashing** back then & **pain** &  
 NOISES that *voice* remember that *voice* with **crashing**  
 LOUDLY behind *now voices*  
 remember **crashing**  
 NOISES *nothing but*  
*voices* *unvoiced*  
 remembrance **pained expressions**  
 & **pain** remember NOISES the **crashing**  
**crashing** and after that his hand in a cast. remember?

Gordon Chang

**DEVINE AWAKENING**

L  
e  
t  
M  
e  
STRIKE  
Y  
O  
u  
i  
n  
t  
h  
e  
h  
e  
a  
d  
!

Bill Marsh

**A CERTAIN NUMBER OF BUTTONS**

up above

(no, not)

then fã

(to lack)

yê (also)

stop [+ tree]

middle one

ó bãy, which

dawn

to reside

nĩ you

fỏ do

compose

(still) [+ is]  
rely on / battle  
ing (compare  
to cause

hòu (to wait)  
measure word  
for objects &  
(do, make)

ér child  
nèi within  
two (a few)

gòn together  
cè (volume)  
again rong  
(winter)

---

## Carlos Conrad

### HAIKUS

these well strung haiku,  
origami cranes flying  
a strained formation.

one thousand too few  
to change late losses into  
a wordly heaven.

folded paper stilled,  
caught in a fixed attitude-  
a fascimile.



of an emotion  
previously, smoothly felt,  
or silk or other.

we seek that same feel,  
and find it deeply wanting.  
startled, we don't trust.



counting history  
our adversary, or not,  
we advance, unsure.



night's gone, crest fallen,  
only the trembling persists  
towards unity.



we seek that same feel,  
and find it deeply wanting.  
startled, we don't trust.



these well strung haiku,  
origami cranes flying  
a strained formation.

this cast-off word spell,  
Ancient origins be damned,  
it's repetition!

uncovered wounds bleed,  
defended or defenseless  
we proceed, clock watched.



lifeless cement pours,  
obliterated woods sing  
a death knell in green.

body to body  
boundaries blur or vanish,  
some, by habit, flee.



night's gone, crest fallen,  
only the trembling persists  
towards unity.

a hand paints lonely  
arcs across a keen belly-  
quiet. communion.



## Jingle

### **SIDE-KICK-ISM**

Everything has two sides,  
the right side, and the put a-side,  
so this painting has two sides,  
what you are looking at  
is the wrong side.

This chocolate has two cakes,  
the universal and the relative,  
it's better to first eat the relative,  
the universal won't run away,  
one chocolate, two cakes,  
one side, two words.

Every word has two sides,  
just like one theor-ism has two sides,  
the complicated side cannot be more simple,  
than the simple side,  
that is, every debate has two sides,  
as if they don't know,  
every push-up has two sides,  
you push, I up.

When you are driving on the highway,  
when you are dancing on the highway,  
don't forget, one way has two sides,  
you may be hit from one side or another,  
you may be of one nationality or another, one ethnicity or  
another,

one dog or another,

the point is,

one side cannot say anything about another,  
the left eyebrow cannot even touch the right eyebrow,  
who dares to criticize my side?

Every weight room has two sides,  
men lift weights, women ride bicycles,  
who's worried about the masculine side?

Compress and s-l-I-de.

Ricardo Guthrie

**MUMBO JUMBO**



## Bobbie : West

### **VULNERABILITY**

tiny lizard  
    slightly  
    chewed  
        by the cat  
  
    still alive  
  
    its white throat  
        exposed  
its delicate  
  
    curved claws  
  
    folded  
  
    over pale flesh  
        of up-  
        -turned  
  
    belly

## J.R. Osborn

### **A [TENTATIVE] OUTLINE FOR SYMBOL FORMATION**

Every pattern is an unfolding symbol (A symbol is the formation of an idea). The subject of a symbol gives it a name, provides the idea for which the symbol speaks (Here, the subject of the symbol is pattern). The object of a symbol presents the aim of the project (Here, the object of the symbol is a model for constructing other patterns). The encapsulated paradox: a pattern to describe a pattern. But patterns need not discuss patterns (why speak only of oneself?). Hence, a [tentative] outline for further symbols.

A symbol can be approached at any point: no precise beginning, no precise end. A viewer may first interact with the entire image, the level of totality, guessing the entire riddle first before moving down through the relations to discover the terms. Another viewer may focus upon a single term, the level of element, gaining a deep appreciation of that term first before moving up through relations to construct the image. A third viewer may choose a specific relation as the keystone, pacing between the terms it connects and their multiple points of convergence.

#### **Levels:**

1. Element: Terms occupy the level of element. Terms can be explained, in which case explanations expand upon the term, extend the space of the term. The observer should dwell on the terms, exploring their possible meanings.
2. Structures: Relations occupy the level of structure. Relations connect terms, provoking the question of how one term connects with another. Guidelines or sample questions may point to possible points of convergence. The observer should move along relations, traveling from term to term and formulating the concepts this movement implies.
3. Totality: Images occupy the level of totality. Images present all terms and every relation in one symbolic shape. External commentary may expand upon the image, or the shape of the image may suggest a meaning. The observer should contemplate the image, unfolding the theory which it encapsulates.

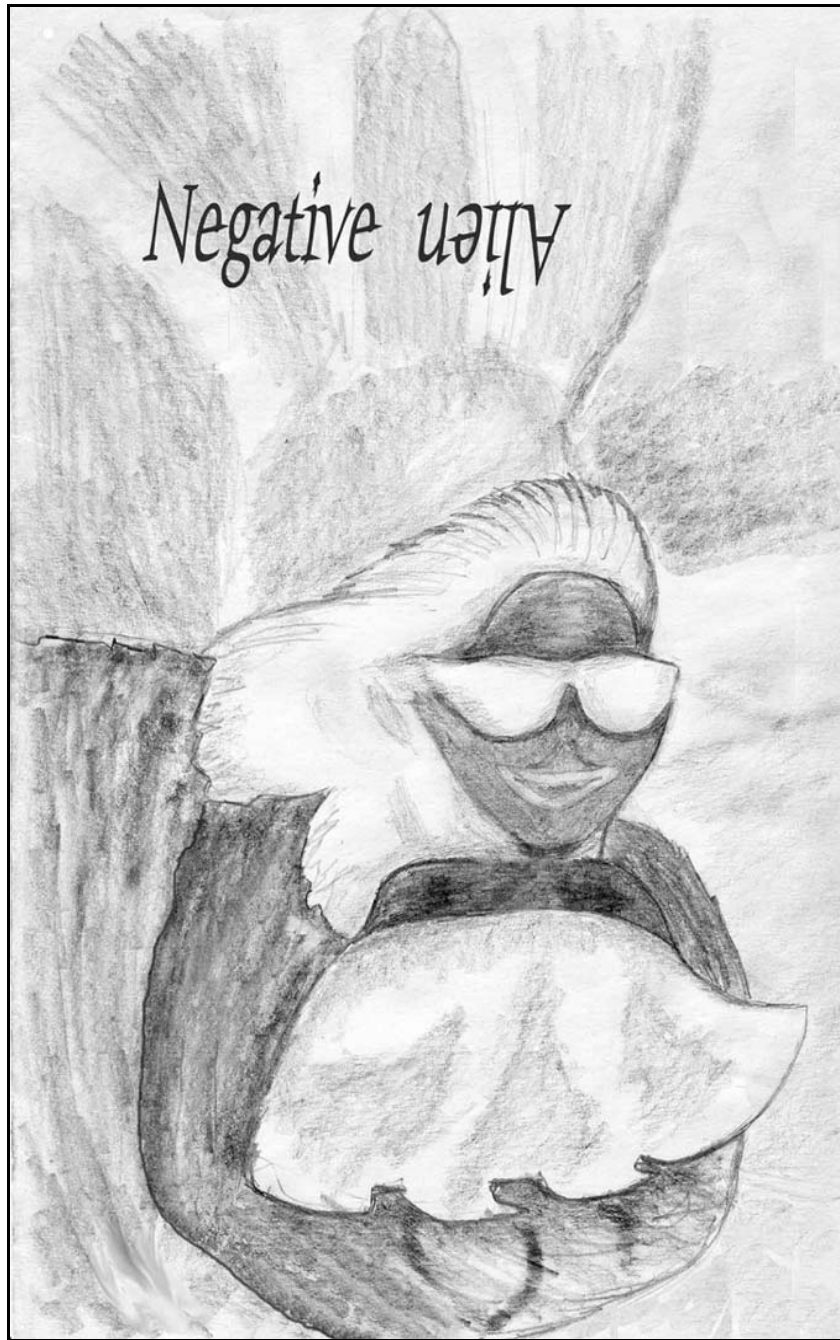
**Rules:**

1. As one moves from higher to lower levels, the questions are ones of importance or excess. Is there too much?
2. As one moves from lower to higher levels, the questions are ones of constitution or sparing. Is there enough?

**Inquiries (in Direction of Movement):**

1. Elements to Structures: Questions of location. Do the positions of terms reflect their relations with other terms?
2. Structures to Elements: Questions of process. Do the connecting relations suggest a movement between terms?
3. Structures to Totality: Questions of shape. Does the set of relations construct a form proper to the image?
4. Totality to Structures: Questions of organization. Does the shape of the image reflect the functions of the relations?
5. Totality to Elements: Questions of support. Does the image properly inform each of the constituent terms?
6. Elements to Totality: Questions of growth. Does the set of terms give birth to the image?

[flip]



[dip]

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