

POINT. I SAT AT THE TABLE, PRICKING THE PAPER WITH MY PEN POINT. MY EYES WERE CLOSED. I HAD LITTLE SENSE OF DIRECTION, TIME, PAGE SPACE, DISTRIBUTION, OR MUCH ELSE EXCEPT FOR SOUND MOTION PEN CONTACT + MY ACHING BACK. I STOPPED WHEN I FELT I HAD VISITED ALL THE SHEETS. IT'S CALLED: "A DOT"). AS I'VE SAID, OTHERS ALSO ENTER PROBABLY FOR DIFFERENT REASONS. WHO KNOWS? THE DISTANT SOUND OF A BIKER'S RIG; A CHILD WITH PARENTS ON THE HORIZON; COUPLES NESTED IN SOME MINUTELY DIFFERENTIATED SHADED FORMATION. IN ONE WAY OR ANOTHER, ALL ATTEND TO DESERTSPACE WHILE HERE. MARKED OFF BY EXTRAORDINARILY DIVERSE MOTIONS OF COMING AND GOING, DESERTSPACE SEEMS ALWAYS TO BE CHANGING. IT IS ORDERLY BUT NOT ORDERED. ITS OTHERWISE STILLNESS AND TIMELESSNESS IS ETCHED BY PROVOCATIVE, SEEMINGLY RANDOM GESTURES GIVEN TO IT BY THOSE LIFE-FORMS WHICH COMPRISE IT: NOW HERE, NOW THERE; POISED, FLEETING, CYCLIC, DIFFUSED. I AM STARTLED. DESERTSPACE IS NEVER QUITE THE SAME. BECAUSE OF THIS, CHANGES APPEAR ALWAYS TO BE IMMEDIATE AND CONCLUSIVE. BUT THIS IS A DECEPTION. FOR, BOTH DESERTSPACE AND ITS LIFE-FORMS, ---WHETHER OCCUPANTS OR VISITORS---, ARE CAUGHT UP IN CONTINUAL STATES OF BECOMING. THIS IS ALSO VERY STRANGE TO LOQUEND I, BECAUSE NEITHER SEEMS TO CARE THAT IT BECOMES; (LOQUENDI DOES). IT IS USELESS TO MAKE PREDICTIONS ABOUT HOW IT WILL BE NEXT TIME, OR TEN MINUTES FROM NOW, (BY MY TIME). BECOMING IS WHAT DESERTSPACE DOES; SO, ALSO, FOR ITS OCCUPANTS. IN THIS BECOMING, I HEAR A RATHER INCREDIBLE KIND OF, --- (IN ANTIPHONY IX, I WANTED THE ORCHESTRA + CHILDREN TO PERFORM ONE TUTTI VOCAL UTTERANCE; SOMETHING SINGULAR IN THE MORPHEMIC SENSE, BUT WITH NO OTHER PARTICULAR SIGNIFICANCE IN MIND AT THE TIME. JUST DAYS BEFORE THE PREMIERE, 'LA' SIMPLY CAME TO ME. IT SEEMED PARTICULARLY ARESONANT TO ANYTHING I WAS CONSCIOUSLY HEARING IN THE WORK. SO, I SIMPLY INCLUDED IT, THINKING I WOULD FIND A WAY TO MAKE SENSE, (I.E., 'COMPOSE' IT), LATER; --- ((NOW, LA, OF COURSE, IS A FAIRLY BIG DEAL. IT IS FOUND IN MANY LANGUAGES, IN NUMEROUS SENSES, AND HAS A GRAND HISTORY. I MEAN LIKE: LA AS IN GERM THEORY, (((PARTICULARLY FERMENTATION))); AND FALALA, LALALALA, (((AS IN REFRAINS))); AND LA-DIE-DA, (((AS IN SO-SO; AS IN AN EXPRESSION OF DERISION; AS IN WHAT'S THE BIG DEAL? (((AS IN CHRIS, THE MANN OF FEW WORDS "LA DIE DA" MIND-BLOWING SPLATTTT, )))), FOR VOICES))); AND AS A GRAPHIC FOR NO REASON, I ONCE MADE, (((TWO WHITE LETTERS, L+A PLACED IN THE SW CORNER OF A SOLID, DENSE SHEET OF BLACK CONSTRUCTION PAPER))); AND, OF COURSE, AS IN THE SLIGHTLY RIBALD, (((FR., OOH LA LA))); AND CERTAINLY "E-LA", (((HIGH NOTE IN GUIDO'S BIG SCALE WITH IT'S ASSOCIATED "GAMUT", ---CONTRACTION OF MED.L.= GAMMA UT, ---WHICH HAS ITS OWN SUB-COLLECTION OF STRANGE BEDFELLOWS AS IN: "A SOULDIER'S GAMMAUT GOES FAR BEYOND E-LA", (((J.CARUSO: ACT OF WARRE, 1639))); OR "THE SOUNDERS OF THREE E-FOURTHS OF THE NOTES IN THE WHOLE GAMUT OF CRIME", (((DICKENS: T.T.CITIES, 1859))); ---OH GUIDO, HOW YOU DO RAMBLE ON)); AND RECENTLY VIA A TENDER NOTE FROM A DEAR FRIEND, JOHN ALBAUGH, OR PERHAPS, (((WITH SOME LIBERTY))), JOHN LA BAUGH, WHO WRITES: "A BIG LESSON I'VE LAERNED SINCE ARRIVING IN EAST L.A. FROM IOWA: LIVE FOR THE MOMENT! EVERYTIME I LAEVE ONE PLACE FOR ANOTHER I ALWAYS THINK ABOUT HOW GRE-AT IT WAS IN THE PLACE I JUST MOVED FROM. I'M AVOIDING THE PRESENT BECAUSE IT'S TOO HARD TO FACE SO I PLACE IT SAFE BY LIVING IN THE PAST AND/OR FOR THE FUTURE. SO, EVERYTIME I CATCH MYSELF DOING THAT, I TRY TO DO SOMETHING PRESENT)) ---; A GRAND AFTER-THE-FACT WAY OF MAKING SENSE COMPOSING); ---A RATHER INCREDIBLE KIND OF PRIMIT; --- (WHICH I DID WHILE PURSUING MY STUDY OF THE VITALISTS; --- ((AND OF COURSE OF LA: AS AN EXCLAMATION FORMERLY USED TO ACCOMPANY OR INTRODUCE A CONVENTIONAL-PHRASE, OR ADDRESS, OR TO CALL ATTENTION TO AN EMPHATIC STATEMENT, OR PERSON SUCH AS "LA NOW", "LA MA'AM", (((LA JT))); AND IN RECENT USAGE, LA AS A MERE EXPRESSION OF SURPRISE, WHICH IN ANTIPHONY IX TRANSLATED INTO BEING 'STARTLED' BY SOMETHING)) ---; IN ORDER TO ENRICH MY SENSE OF THIS NEW PRIMIT I FELT IMPELLING ME. AND WHILE SIMULTANEOUSLY WORKING ON "ISIT" FOR DAVID DUNN'S IN