



belladonna* books

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belladonna* catalog

Pamphlets are published in conjunction with the belladonna* reading series and are between 6 and 20 pages in length. Books are \$4 each; \$6 signed editions; add 50¢ postage per item. Checks payable to Rachel Levitsky.

be | adonna* #50

Winter 2003

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1. Mary Burger, *Eating Belief*
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26. Anne Waldman, *[THINGS] SEEN/UNSEEN*
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2003

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44. Julie Patton, "Car Tune" & *Not So Bella Donna*
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'Can't' is 'Night'

by
Leslie Scalapino



deadly nightshade, a cardiac and respiratory stimulant, having purplish-red flowers and black berries

'Can't' is 'Night' © Leslie Scalapino 2003

belladonna* production and design, Bill Mazza.

It is set in Geneva, ITC Calson Medium and Bold, and ITC Officiana Sans.

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belladonna* pamphlets are published periodically by belladonna* books.

belladonna* 50 is published in an edition of 200—25 of which are numbered and signed by the poet—for her belladonna* reading at Bluestockings Bookstore, NYC, December 5, 2003, with Jen Benka and Susan Briante.

belladonna* is a reading series that promotes the work of women writers who are adventurous, experimental, politically involved, multi-form, multi-cultural, multi-gendered, impossible to define, delicious to talk about, unpredictable, dangerous with language.

Rachel Levitsky, editor belladonna* books.

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(26)

— woman saying our language is to reverse
night — is 'for' that — not producing —
night uncontrolled
is occurrence in structure unseen
at all
not producing at all — one's seeing —
but the forest moved
at
night rafting

'Can't' is 'Night'

by
Leslie Scalapino



(25)

For June Watanabe, Pauline Oliveros, Anshin Uchida, Toyoji Tomita, Shoko Hikage, and Philip Gelb in a collaboration for text, dance, and music.

occurrence in structure unseen
words on a sign “owl rafting” the
dark mist separates morning from night so the
forest wave
begins
to rush
but the forest moved at night
unseen by one rafting
the night rafting the owl, unseen by one, the
forest rafting
the owl
rafting the night forest — one rafting
only and unseen owl-night
at forest-wave
there

(24)

the forest rushes to the road
 push
 steel rumpled thunderous clouds are
 at the road at
 the forest meeting ahead — at one's side
 forest wave rushing horizontally
 to
 the rumpled steel clouds everywhere ver-
 tically
 race to the endless lake steel light in it
 sky of rain descends everywhere vertically
 then
 black bear rambles gracefully in the sheets
 rain-vertical-grass
 in day separating night horizontally
 above

(1)

re — separation of character and

night.

'no language' 'with it' — movement or language, here

(2)

the real-time event (occurring) is the only thing there is/ 'was'
 they've destroyed language so we have to destroy it in it not
 movement

night exists at day — but is not the same night so

night is not-existing *then then* is open to the senses

she (someone) says our language is to remove boundless character of

night,

that's terror.

when?

their 'lie' — as that one's

is to substitute for night, hers night 'terror' — say how _____ to

reverse '*their*' reverse of the boundless character of night can't be

said

or moved either

even though outside

blues can't exist outside either — as separation of character and

night.

so it's separation of character and night 2

(3) our prisoner
was found on the ground outside standing before Bagram U.S.
military prison in Afghanistan which we've decimated, lie to, for
something they didn't do —
the U.S. military take him in
beat him to death, prisoners who interrogated chained hang while
'our' marines beat them to keep them
awake if they fall asleep when hanging there
present —blues can't exist outside — or in character
no night being — as woman who
says 'our' language is to reverse
night's
being — without edge — any night
terror
he'd committed no crime standing outside might
be
terrorist
her separation of 'our' language from any real-
time night
order

(23) immense light on the endless lake at
night black
the ducks fly across it
night vertically
the dark gangly sleek moose roam at
will in the forest
wave on the endless still lake
never black
then
the endless lake moves night
black

(22)

A wave is sucked into sleep then
the forest is completely separate from the
people always — outside and
separate from the war
though
the forest destroyed or growing
is in the war
the forest is balanced on the night and
then balanced on the day
at the same time. after — is the same time later
the forest wave if the trees
are still even on night
is one wave moving on day
that's war whether day
appears still. day is in war. separate from the forest
day still appears. the forest
is black at night black
fire goes away at night though night's still
the dark gangly sleek moose come out and shy
away
vertically
though one moves
across night for long distances wave of
forest

(4)

Major Elizabeth Rouse, pathologist, checked the homicide box
to say he was murdered by U.S. military —events don't fit
in, at all — aren't in language either — Major Elizabeth Rouse
told the truth
blues can't exist outside now for
night is not-existing *then then* is open to the senses to
newspapers say (their corpses) one Iraqi man walks
forward holds his AK47
above his head, he defies our huge army somehow to walk to it
what's he thinking? as our soldiers kill him in movement he
can't do

(5) says
 after the person's attack on one in his
 saying one's motion — is fixed, fixing it — where its
 intent
 is to have no place its motion is its theory
 he
 says the motion is one's fixed self, which, if one speaks, one
 he says 'imagines' attack of his
 on one, that is
 that (is his reverse of one and others)
 he says one is self-centered in seeing it — not one is seeing his
 actions outside in fact — so, there is no event, no real-time
 — at all in that their/his language changes it always — is then
 'only'
 not its past action — or occurrence now
 separation of thinking and being
 the same is occurring outside 'from' war they make saying to them
 it's liberating them not attacking
 before, our language is only coercion, in every conversation reverse
 event — any except
 themselves in 'our' language
 — in space at all — language is then

isn't reason — reason is insane
 movement of one's
 is theirs
 their despair
 already it?
 that space/social even and not dualistic isn't
 even
 because that would be dualistic,
 it night sky *would*. 'be-dualistic'
 in nights not mirror
 and: 'our' tyrant makes/'is' the war expanding in
 an outside the outside breaking reason
 is —
 'isn't'/'is' — the same as 'his' night crushing language
 of one — night's
 space even. long movement (single)
 sky even to reverse its night/as language/'one not' —
 while (one) dawn-waking actually ('at'
 dawn yet one *there* dawn also

(19) long movement (single) does not repeat
the outside
‘isn’t’/ ‘is’ the same as ‘his’ night crushing language
of one — night’s
space even?
he/someone else intends actual
sky even to reverse its night/as language/one not —
while (one) dawn-waking actually (‘at’ dawn yet one *there*
also)
dawn in the same space
as one is.
someone/it’s not possible for him to do any thing even
without attacking someone else first, *he can’t*,
he’s never done so. defensive
is
be-dualistic
he can’t stand (in front of others) without first
attacking someone what is
this space (in front of others)?
he can’t sustain
others because he
will not. *‘then’*
present.

(6) since
an event’s — not language — separation of character
and
night — is outside movement’s — separation of character and
night 2
day. as. bud ‘dis-placing’ is
lineage. — both. (both the bud and ‘dis-placing’) single is ‘tree’s’
buds
there
day. “we dropped a few civilians, but what do you do?” the sniper
says “1 Iraqi soldier and 25 women and children, I didn’t take the
shot,
but 1 Iraqi soldier standing among 2 or 3 civilians,”
sharp-shooter Sergeant Schrumph remembering the
woman going down — “the chick was in the way”
events are against movement can’t be in
one’s movement
‘dis-placing’ terror by killing. not movement dis-placing language
the Kurds just move in that space
waves on a line across it (‘we’ve’) courted to fight and
dropped them to be, were, slaughtered again court
to have them attack on the lands
where they’re slaughtered then wave on lines on one side in
space ‘we’
label them freedom fighters on the line’s other side the same
ones ‘we’ label terror
ists

as words labels space—one— is there difference between the
‘basic space of
phenomena’
and
the space of planets
moon
outside
movement?

(18)

the breaking of reason
is silent seeing movement (of one’s)
language
since these ’re in utter isolation only, that is
everyone
is
as language as social/*and* dawn.
their despair is one’s physical movement (not).

(16) their despair is one's physical movement (not).
 language is
 crushed.
 "2 Iraqis sat in despair." after their dead
 coincide with night after
 (and after night's over). the breaking of reason — a
 man seeing.

(17) as if by favoring war
 is meant its reverse
 reverse trees
 (that are)
 night characteristic
 I can't see/comprehend it's (before night) 'the basic
 space of phenomena'
 phrase
 he's been reversed in language — 'we're' 'killing as its
 reverse'
 'our' character is even in night_____ say how?

(7) "I expected them to surrender I thought they would all capitulate."
 in the 3 days that followed,
 they did not. — many of the Iraqis, Sergeant Redmond
 said, attacked headlong into the cutting fire of tanks
 and Bradley fighting vehicles
 "I wouldn't call it bravery," he
 said. "I'd call it stupidity. we value a
 soldier's life so much more than they
 do. an AK47 isn't going to do
 nothing against a Bradley"
 since we're to reverse with 'our' language — boundless
 characteristic of night
 as day order
 Iraqis are fighting tanks, aircraft, artillery, prison camps, torture
 Sergeant Redmond thinks that's stupid. for him relation
 of language to movement: is
 none?
 the relation of language to movement is: 'none' in order to make
 that relation — *there*
 the only chance they have is
 at all
 night

(8) the phrase
 'the basic space of phenomena' is different from night space?
 night's in
 event is 'the basic space of phenomena' before occurrence
 of the phenomena
 'we're' 'our'
 language is to reverse the boundless characteristic of night,
 she (someone) says, to reverse night's
 night is everywhere fierce fighting in Kut the south where
 desperate
 Iraqis armed with rifles charged tanks in suicide
 raid. 'we'
 mowed them down
 says Lt. Col. B.P. McCoy — tracer rounds lit night
 sky
 there
 the battalion arrived after dark and settled
 down for the night
 night is in the newspaper page only

(9) with no
 warning shot, fire killing
 family of fifteen — or they fight 'our' tanks with AK47s
 from pick-up trucks 'ours' say those others are only lied to, not
 brave in 'our' movement

(01) it's 'not repeated' — 'to produce' —that is:
 'be-dualistic' — at all
 is night's space
 even — not
 their — that's outside — despair is one's physical
 movement bud's
 lineage
 outside
 at once
 on one night

(02) to reverse
 'our' language's reverse of nights night-boundless-
 ness or movement
 of/in
 one's — disintegrating also —
 skin that's movement only then
 'can't'
 is
 'night'

(12) has made living impossible. any way. 'they'
 destroy
 language. destroy
 night
 fight with your hands
 they exhorted the Iraqi people
 the Kurds just move in that space
 waves on a line across it ('we've') courted to fight and
 dropped them to be, were, slaughtered again
 'we' have nowhere ahead — either — any way.
 she says 'our' language is to reverse the bound
 less characteristic of night
 to
 destroy night to — without language — in it — two — outside

(13) destroy that language
 for that
 night
 there

(14) this isn't about suffering we'd be suffering if 'we' were
 happy
 she (someone) says 'our' language is reverse of the bound
 less that's terrorist
 terror characteristic of night's everything
 in my language / is 'ours' only — to enter the boundless
 night
 night's
 without language any
 basic space of phenomena's not outside or in — is it *there*
 also?
 a man (someone) says a (this) syntax is a state of being
 insanity — but it's attention only — to itself
 I thought attention, and as its subject, cannot be insane? or
 may be breaking 'his' reason this now phenomena
 'our' being 'happy' (emotion that's convention) is 'ours'
 not
 in events outside is insane
 the outside and the inside cannot be *there*
 in 'our' character? if it is uncompounded
 or re — in attention (one cannot be regarding), either —
 that
 separation of character and
 night