

PANOPTICON

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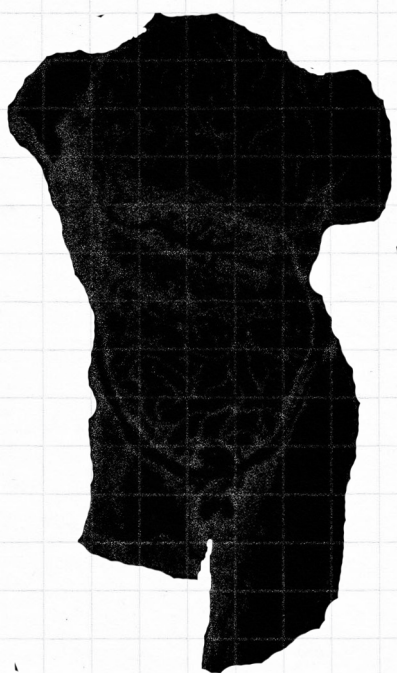
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Start with the assertion that you never failed to locate the requisite coordinates nor to execute any of the following commands. Let the image of the bath persist and split a second time. Place the woman in the room and in the theatre. This time allow the man to walk away. Follow him until you reach the study door. Don't bother to describe the room, just put him in it. Let him meet the other man. Don't mention names. Allow them to leave the room and walk down into the street where a planned complication will occur. Finish the chapter. Switch off the machine. Now place the pen you'll make him write with equidistant between the two edges of the page where the two men have been left. Add the phrase to your own scenario "she was middle aged." Now mention another room. Let one of the men go into it. Describe his hands. Describe specifically what the hands are doing. Let the two men walk a block or two before you stop them. Watch them carefully. When you bring them back to the study door make sure the door opens inwards (i.e. away from you) and that the hinged side has a long cracked edge. Now watch how he wipes his hands. Memorize where he puts the book. Note the shelf and the adjacent titles. Note the way he dries his hands and how he refolds the towel. Make sure he notices the cracked edge

of the door. Force his eyes to follow the wall until they reach the place where you stand. Don't let him see you. Move away at this point and start to type again. Describe his nose. Describe the pair of marks on his left cheek. Make sure there's a new mirror in the bathroom. Make sure you delay him and bring him to the spot too late. Get him anxious. Leave him irritated. Make sure the coffee's cold. Change the time. Set the action in a new place. Change the title. Change the focus of the lens. Turn the lights up to their brightest and shine them directly in his eyes. Repeat the phrase NOTHING NEW WILL OCCUR. Pull back his head by his hair. Keep the curtains closed. Show him the knife. Remove the coffee. Don't let him smoke. Make sure the cup gets broken and that all the coffee spills on the floor. Don't mention the time. Answer all his questions. Bring in a new cup. Now describe the room. Insert four new chairs in the scene you describe. Now change the title to *Toallitas*. Say it's a film being shot in Spain. Tell him that you have a part in it. Tell him it's about a murder on board a boat then leave him alone in the room. Leave him wondering. Leave the lights on bright. Don't take your eyes off him for a second. Change the title again back to *The Mind of Pauline Brain* then move the scene to a different place. Don't let him see where he's going. Place him on a bench in an open park at the east side of the city. Tell him it's spring that he's been very sick and in a coma but that he's now recovering. Now switch on the machine and record everything that follows. Use your own voice. Describe the ducks on the pond in the park. Tell him he's going to be all right. Describe the bench he's sitting on. Mention the plaque on it. Mention the words carved into it and mention the trash can to the side. Don't forget to reassure him in his blindness. Now remain silent. Leave quietly. Don't let him suspect that you're

gone. Go back to the study and watch the other man you ordered to write. Ask him all the questions you can think of that might relate to his movements over the past five days. Sit him in a chair with a high back. Focus the bright light on his eyes. Let him finish the sentence he's writing then make him move to the door. Tell him to come back and force him to take up the pen and write some more. Tell the other man that he's being described. If he tries to shift the scene or mentions the strategic sections of the woman emerging from her bath delete him from your own story. Describe him in such a way that he'll appear to be dead. Put parentheses around the whole incident and leave quietly. Replace the entire paragraph with the phrase HIS BODY REMAINED MOTIONLESS AND A COLD LUMP CAME IN HER THROAT. If he writes the words "he's dead" shift your own plot to the scene in the garden and replace the former line with the phrase HE'S MOVING QUIETLY TOWARDS THE GATE. Now you can drop the deceit but don't tell either of them about the contents of the letter. Finish off the interview with a brief history of the place. Polish off the room in a brief sentence. Describe the woman getting out of the bath. Change the title of the book from *The Mind of Pauline Brain* to *Summer Alibi*. Now watch carefully how the keys drop to his feet between his shoes. Don't describe them instead look very carefully at his face. Now watch him pick up the keys. Make him put them on the *escritoire*. Now make him take them away. Introduce a sudden noise that frightens him. Let him run to the door but make sure the door's locked. Tell him a lie. Tell him you've just returned from a visit to a friend. Lie and say you've forgot his name. Don't mention the movie. Stop the sentence just as he's about to leave. Repeat the phrase I BELIEVE THE DOOR IS ALWAYS KEPT LOCKED. At this point the other

man might ask you where the keys are. Tell him you've lost them. Make sure you freeze him and describe him in detail (facial features, mannerisms, family background etc.). Describe your own return to the park. Now interrupt as many conversations as you can. Make sure that he's watching you as you watch him. In the book describe him as a woman. It's important to keep control of this surveillance scenario as long as you possibly can. Don't worry that you can't see the consequences, make sure, however, that when you can't see them that somebody else can. Now you can delete all reference to the keys and door. Repeat the phrase NOTHING NEW WILL OCCUR. Now delete the second man. Remove the eighth, the sixteenth and the thirty ninth paragraphs. Return them to their files in the desk. Now take out the index file and check the possible descriptions permitted you. Pause from your typing to look at the man in the park. Switch off the tape recorder. Check that all relevant books are back on the shelf. Now let him close his eyes. Let him get up from the bench and open them again. Let him walk towards you. Switch the scene suddenly to a year ago in the study. Take off the blindfold and make him turn on the switch. Describe him in a position of abject terror. Tell him it's all right. Make him walk across the floor to the window. Describe him looking out. Replace the blindfold as he reaches the final sentence. Describe him as reading rather than writing. Change the final sentence to something else. Make sure you keep it vague and ambiguous. Leave the body in the room. Now describe whatever you want. When you leave the room make sure the machine's switched off, the book's replaced on the shelf, light out and door securely locked. Check your watch as you leave. It should be precisely nine thirty-seven.

WHEREVER A BOOK CLOSES A WRITING
BEGINS. A BODY DIES AND GETS BURIED
IN THE SPECIFIC HISTORY OF SOLUTIONS
INSCRIBED WITHIN THE KNOWN GEOM-
ETRY OF QUESTIONS. LET US NAME THIS
CORPSE CALLIGRAPHY. LET US ENCODE
IT AS A SPECIES. AFTER ALL IT'S ONLY IN
A FILM. ABOUT A BOOK. SITTING DOWN.
TURNING PAGES.



Looking. Looking and watching. Watching for the word reading.
Reading the word reading. Looking at the picture of the word
read. Reading the word picture.

Parts partial stillness the still emphasis. The air. What of the air.
In breath. That air. That breathed. Still. But the parts

HER BODY REMAINED MOTIONLESS AND A COLD LUMP
CAME IN HIS THROAT

or:

The word. The word read. The writing of the word read. The quotation of the writing of the word write. The removal of the quotation of the writing of the word write. The writing of the word word.

The writing of the word word. The repetition of the writing of the word word. The substitution of the word write. The quotation of the writing of the word write. The removal of the quotation of the writing of the word write. The writing of the word description.

HIS BODY REMAINED MOTIONLESS AND A COLD LUMP
CAME IN HER THROAT

or:

less. No whole. No person. Limbs. Look at bones cured bleached placed breaking. The form. The skeletal form. Gone. Lost. Deficiency. Their own scenarios. Long times the passing times the times without words the time with them.

Long elisions music made music's done. In still. In silence. In
stone love strong the ending what is ending whole is ending.
Severe. So severe. Intoned. Glands feel glands beneath skin above

THEIR BODIES REMAINED MOTIONLESS AND A COLD
LUMP CAME IN BOTH THEIR THROATS

or:

The description of a sentence using the writing of the word de-
scription. The repetition of the description of a sentence using
the word description. The removal of the repetition of the de-
scription of a sentence using the word description. The removal
of the word describe. The writing of the word removal.

The soft mushy parts. Wet stone melting stone broken stone running body stone gland stone erect. Stone secret music's done. Granite hard round viscous parts. Not the whole. Never the whole It can't be the whole.

THEIR BODIES WERE STILL AND THEIR THROATS WERE SILENT.

or:

The reading of the writing of the word removal. The removal of the word removal. The repetition of the quotation of the word word. The writing of the word read. The removal of the repetition of the quotation of the word word. The removal of the word writing.

The impossibility of the reading of the word writing The impossibility of the writing of the word read. The writing of the word impossible. The impossibility of the reading of the writing of the word impossible. The removal of the word writing.

THEIR BODIES TWITCHED BUT THEIR THROATS REMAINED STILL.

or:

THEY PLACED THE BODY IN A SACK AND A COLD LUMP CAME IN BOTH THEIR THROATS

or:

Not entire. Not the flow go one not past this past. That past somewhere never whole never here. Music's done life yes this life absent voice detached. Place fall away a mouth fall away falls the drift time drift the places been all the towns all speech made spoken made out through the eyes filth

the nose running parts all the parts mouth music's done. Transgressed. Collapsed with it. Bone collapsed. Neck eye ear tooth collapsed. No heart to keep time collapsed. Repetition collapsed. Phrase collapsed.

SHE LEFT THE BODY IN THE SACK AND THE BOAT PULLED
SLOWLY AWAY FROM THE PIER

or:

The reading of the word removal. The reading of the writing of the word produce. The writing of the word production. The production of a reading of the word impossible. The substitution of the word silence. The repetition of the word production.

THE BODY LAY BY THE ROADSIDE BUFFETED BY THE PASS-
ING CARS

or:

The writing of a reading of a repetition. The repetition of the word silent. The repetition of the writing of the word writing. The writing of the word word.

SHE CLOSED HER EYES IN THE MIDDLE OF THE MOVIE
or:

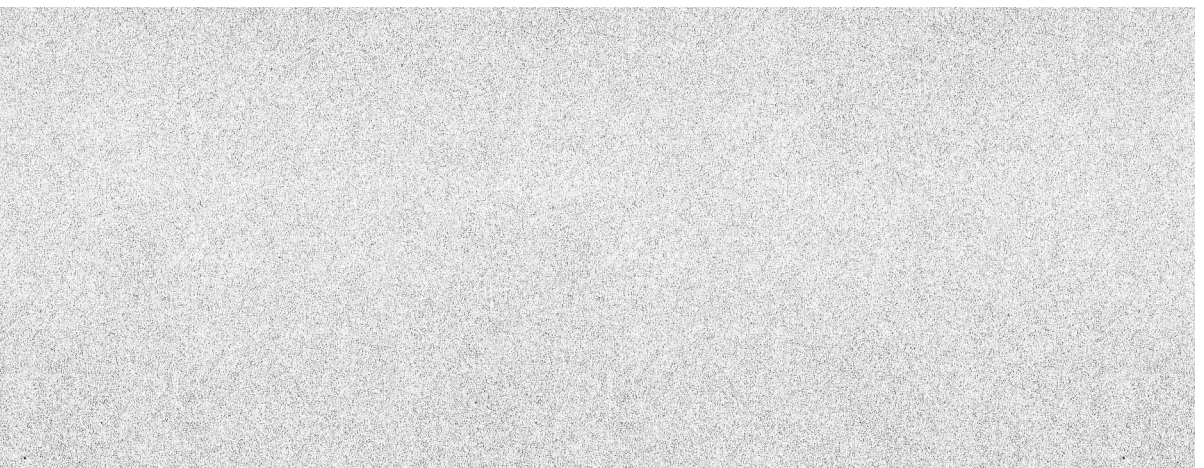
Sense speech tongue collapsed. Looking no eyes. Hearing no ears. Running the parts partial silliness still the air still endings seeing trace passing mark marking print leaves the print only the print body print body page music's done. No flow to the voice. Not a word no word in the drift-word stutters substance between.

Place without name. Word between silence. Code ruined. Fixed speech decayed ruin. Moss on the volatile. Moss detonate. Moss movement thick from the throat. Moss green thickening moss bringing over. Moss circulate. Cover the head. Cover the eyes. No

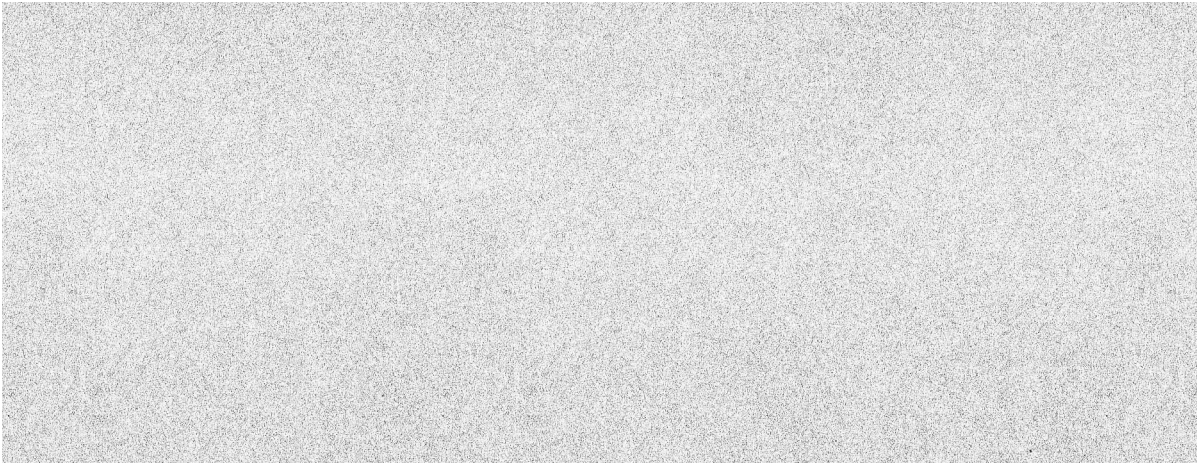
SHE OPENED HER EYES AND SAW HIS FACE.

The reading of the writing of the word word. The writing of the word read. The reading of the word write. The writing of the reading of the word writing. The writing of the word silent. The repetition of the word read. The reading of the writing of the word silent. The substitution of the word thought.

The word thinking. The thought of the word thinking. Thinking
the thought of the word thinking. Reading the word thought.
Writing the reading of the word thought. Thinking of the writ-
ing of the reading of the word thought.

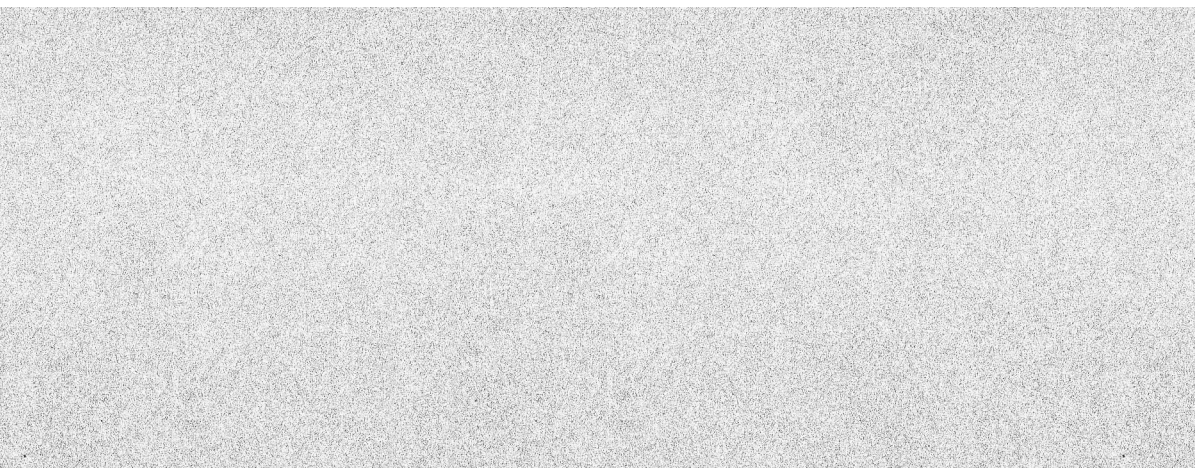


speech still no whole still moss parts on parts. Mind silence
bracketed. Speech bracketed. Hardly looking. Hardly listening.
Hardly breathing. No interest now. No object to stone love know.



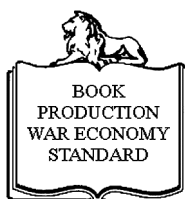
Thinking thought. The thought of thinking thought. Reading the
thought of thinking thought. Writing the reading of the thought
of thinking thought. Reading the thought of thinking thinking.

Writing. Thinking. Thinking thought. Reading writing. Writing thought. Reading writing thinking. Reading thought. Writing the word writing. Thinking reading. Thinking the thought of reading. Writing reading.



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