UNIVERSITY OF CALGARY


JA = NINE: Scrabbalah


by


Jillian L. Hartman



A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES

IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE
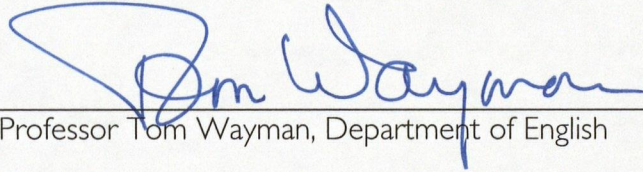
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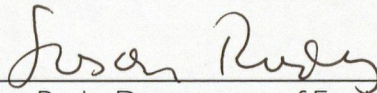DEPARTMENT OF ENGLISH


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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies for acceptance, a thesis entitled "JA = NINE: Scrabbalah" submitted by Jillian L. Hartman in partial fulfilment of the requirements of the degree of Master of Arts.

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Supervisor, Professor Tom Wayman, Department of English

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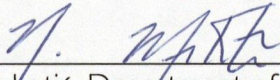UNIVERSITY OF CALGARY

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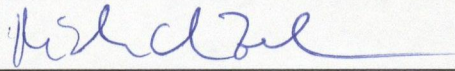
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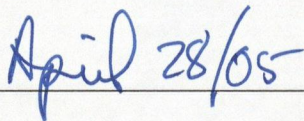Supervisor, Professor Tom Wayman, Department of English

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# Abstract

*JA = NINE: Scrabbalah* is a series of disjunctive narrative poems about two characters: "Janine," a Ouija enthusiast, and "Stella," a Scrabble enthusiast. The fact that Stella also happens to be a spirit allows the two to play a mysterious game that is neither Scrabble nor Ouija. The manuscript plays with questions of inspiration, and suggests, simply, that we recognize the poetic potential of Scrabble, Ouija, and email, for such games are not *like* poems, they *are* poems, and as with all texts, they play out a dialogue. Janine and Stella's mystical conversation is a story of writers writing readers reading.

# Acknowledgements

for Paul (for play)

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## Will You Play?

*JA = NINE: Scrabbalah* is poetry written out of a tradition of formal constraint and defamiliarization of language. This tradition suggests that language generates itself—or that language itself generates, rather than reflects, meaning. In *Pillage Laud: (Moveable Text)*, for example, Erin Mouré uses a computer program (Macprose) to generate random sentences. She then lets her "eye [do] the pillaging" (*WCL* 43). Mouré "pillages," or edits, to find poems embedded in the Macprose text, which is a Dadaist method called "cut-up." William S. Burroughs, a writer who uses cut-up, writes: "[c]ut-ups often come through as code messages with special meaning for the cutter. Table tapping? Perhaps. Certainly an improvement on the usual deplorable performance of contacted poets through a medium" (UbuWeb).

Constraint-based writing such as Mouré's defamiliarizes language with a view to sifting text for novel phrases and fragments. Compositional formal constraint, in the experimental writing projects that interest me, reveals that form *itself* is of poetic and thematic importance. Karen Mac Cormack and Alan Halsey's *Fit to Print* and Mac Cormack's *At Issue*, for example, take newspaper and magazine conventions and orthography out of context and refashion them as poetry. When a writer places his or her material in a poetic context, what Mac Cormack refers to as "mined creativity" (*At Issue* 10), details from the smallest typo to systemic sexist language are revealed. Natalie Simpson's series "Making Hole" is a similar project: Simpson writes poems "consisting almost entirely of quotations (decontextualized and repunctuated) from *The Petroleum Secretary's Handbook* [and] from a daily drilling report" (18) that critique Calgary corporate culture: "Ten Commandments for the Secretary [...] 7. Your boss calls the plays / 5. You are not the boss / 6. Every person is important" (20). Lisa Robertson's *XEclogue* refashions Lady Mary Wortley Montagu's "City Eclogues" from the eighteenth century, Patti Smith's *Horses* album, and the poetry of Virgil as "tactical intervention in the official genres" (note, n. pag.). Tom Phillips, with *A Humument,* reveals an alternate text embedded in the Victorian novel *A Human Document* by William Hurrell Mallock: by overlaying paint, ink and paper on each page of the book, Phillips finds such poetic lines as: "meaning / losing its meaning when / it follows / any

picture of the / part of a / half of / a picture / details are not / representation" (12).

Such repurposing of form is, as Jeff Derksen describes in his introduction to the "Disgust & Overdetermination" issue of *Open Letter*, an "aesthetic rearticulatory practice" (9). Like the poetry of Mouré, Mac Cormack, Halsey, Simpson, Robertson and Phillips, my poetry foregrounds form as a primary site of signification. By concentrating on form, I shall reveal poetic content *already present* in syntax and convention. A writerly focus on form, in addition to and *before* content, is a rearticulation that allows me to examine what language says on its (usually overlooked) surface. L=A=N=G=U=A=G=E poet Bruce Andrews writes: "Explanation embeds itself in the writing itself—*locating* work in relation to its social materials: to what it handles, resists, characterizes" (24). Jennifer Moxley echoes Andrews: "as a poet, the burden is upon me to find the best formal solution to express this particular historical moment in such a way as to expose its logic (or illogic) at every linguistic level, from the intimate life of the individual to the larger geo-political world and on out into the universe" (UbuWeb). Both Andrews and Moxley articulate the opportunity that a focus on form provides for uncovering hidden meaning embedded in the conventions, syntaxes and dictions of language.

In his essay "Jack Spicer and the Practice of Reading," poet and critic Peter Gizzi writes about the poetic relationship between the intimate life of the individual and the universe. He describes the instance—process, product, and reception combined—of a poem as the sparking of "occult circuitry:"

> the Poet is essentially a passive receiver of messages from beyond, which he copies or translates. The reader, on the other hand, is engaged intellectually and physically—even erotically—in the creative act and is the necessary supplement that allows the occult circuitry of the poem to perform. (126)

Gizzi stresses the crucial importance of a poem's *reception*—in his view of Spicer's poetics, the poet channels meaning from "beyond," which the *reader* receives, rather than the poet. He offers a poetics that takes into account the circle of signification traveled by reader, back to writer, back to the "beyond:" "[s]ince poets write backward in response to their now-dead poetic predecessors and forward to the eventual readers of their poems, they exist inevitably outside their own time even as they reflect or embody it" (127). This circuit allows for a-temporal and non-linear movement. The poet may write backward (to his or

her poetic predecessors) and forward (to his or her future reader), but if a reader enables the poem to perform its circuitry, he or she is in that way "authoring" it *in the moment of reading* it. In this view of how poetry functions, authority constantly shifts in the transfer from poet to reader to poet to predecessor to poem.

The investment of authority *in language*, specifically the written word, is a familiar concept: many religions base their spirituality and authority on sacred texts (such as the Bible or the Koran). Such an investment is iterated in Western culture in the authority ascribed to such media as newspapers, documentary film, and scholarly journals. The model that a sacred text such as the Bible provides for investment of authority in text, and the example that other media supply of a similar phenomenon in a non-sacred context, leads me to question how *poetry* might participate in this dynamic. After all, poetry is rooted in a vatic and oracular tradition, and though its role in *this* historical moment is not (generally) sacred, a ghostly shadow of oracular authority remains embedded in conceptions of poetry, as Gizzi points out.

If a *text* and not the author performs, as Gizzi stresses, what is the nature of a poem? Where do poems come from? Is a poem dictated by a ghost? In his essay "An Ontology of Ghosts," critic Tamas Dubozy asks "[h]ow can ghosts arise from objects that have no soul to begin with" (22)? Dubozy explores ideas of inorganic haunting and the possibility of sentience in haunted objects such as ghost trains, ghostly garbage heaps, ghost towns, and the ghostly ship the *Mary Celeste. Do* ghosts arise from objects that have no soul? A Ouija board is a possessed object—an occult circuit. Known also as the "talking board," the Ouija board is a ghostly object that can answer our questions. The Ouija board is both stage and performance of paranormality. Like a boat, the Ouija board follows a narrative trajectory. Like a poem, its roots grow from an oracular tradition, and is foregrounded by immediacy. As a game, it has rules, rules that echo compositional strategies of writing poems. Applying the rules of one game (like Ouija) to another (like poetry) is exploration of the same poetic territory. Compounding the rules by introducing another game (like Scrabble) begins to suggest playful competition.

Relinquishment of authority to welcome what a Romantic poet might have called the "muse" characterizes my approach in *JA = NINE: Scrabbalah.* I begin with the formal constraint of using the diction, form, and conventions of Scrabble and Ouija, while my

characters engage in a writerly process of finding inspiration (Janine's "muse," contacted through the Ouija board, is Stella.) Experimental composition begins with a surrender of authority, whether one employs methods along the lines of Dadaist experiments (such as cut-up) or automatic writing *à la* séances of the early twentieth century (the "usual deplorable performance of contacted poets through a medium" that Burroughs refers to). The result for both is textual material generated through compositional methods that downplay ego and authority in a relationship between reader and author that Warren F. Motte, Jr. characterizes as "ludic" (21). In poetic context, a playful or ludic approach can mean playing out the underlying rules of language on the playing field of the page.

For me, Gizzi's description of poet as medium, and poem as occult circuit suggests a literal exploration of such a dynamic. The Ouija board is an occult device—what kind of poetry does such an occult device produce? I structure the first part of the manuscript, *$J_8A_1$= 9 vs. STELLA,* as a pseudo-scientific documentation of the Ouija-channelled Scrabble game between the character "Janine" and her spirit-correspondent "Stella." The primary units of composition in this section are the game of Scrabble and the diction associated with it, and Ouija-channelled-diction and the language and conventions surrounding the game of Ouija. In the second section, *Planetary Correspondence,* email is (with its instantaneous rabbit-from-a-hat appearance) an occult circuit: email correspondence and its form and conventions are the primary units of composition. The two sections share a concern with play, are characterized by dialogue and temporal/narrative progression, are transitory texts, and self-reflexively examine form. On a secondary layer, the manuscript is haunted by the conventions and forms of Kabbalah, which Johanna Drucker, in *The Alphabetic Labyrinth: The Letters in History and Imagination* explains is "the contemplation and manipulation of letters [as] a means of approaching God through meditation and esoteric interpretation" (129). Janine uses her Ouija board and Scrabble boards as occult circuit boards to approach, if not God, then an author(ity) figure. In the second part of the manuscript, Janine documents Stella's esoteric email correspondence, heavy with alchemical codes, believing, perhaps, that God is in the details.

*Never Play Alone!*

In Part I, $J_8A_1 = 9$ *vs. STELLA,* Janine channels her Scrabble partner Stella using the Ouija board. Janine charts the progress of her game with this disembodied partner by reproducing the game board turn-by-turn, recording the time that Stella plays, and by responding to the game-play in poetic language—addressing Stella, the absent object of her poems, with Scrabble-informed poetry. Stella's Scrabble turns, as filtered through the Ouija board, combine two ideas of text-formation in two distinct game-systems. Scrabble is a text-based game with a finite quantity of each letter, and each letter is assigned a numerical value. Ouija is a text-based game of letter selection in which the letter-selection is infinite, and all letters have an equal place on the board (and therefore are of equal value).

This combination of Scrabble and Ouija begins to suggest competition: the literal competition between Stella and Janine underscores different approaches to composition. Stella is Ouija where Janine is Scrabble: Janine introduces herself by fitting her name into a Scrabble-system: "JA = NINE / when I am blank / ($J_8 + A_1 = 9$ / $N_1$ + Blank + $N_1 + E_1 = 9$ on a triple word score)," while Stella, in response to Janine's self-deprecating "who am I?" parrots *"who am I?"* and then plays the word "OUIJA." The combination of Scrabble and Ouija also begins to suggest what Derksen calls an "overdetermination" (8) of systems and ideologies: Janine is *also* Ouija, in that she initiates the Ouija game, and Stella is also Scrabble, because she *"prefer[s] to play Scrabble." $J_8A_1 = 9$ vs. STELLA* introduces a poetics that is "a linking rather than a unifying practice, a relational activity and not a synthesizing one" (Derksen 9).

Both Scrabble and Ouija are games based on dialogue and text. In each, the game board is a stable signifying element. The game board is a physical object that serves as the underlying form and page for the shifting and unstable text that the game-players produce. In Scrabble, the text that two players produce collaboratively forms itself on this stable element and is characteristically disjunctive and syntagmatic (that is, spatially and morphologically productive of meaning). POETASTER linked visually with OUIJA on the game board, though seemingly connected with the sole agenda of scoring points, suggests meaning. Such meaning is derived from association of words as well as from the build-up of morphological units—ASTER blossoms into POETASTER, OUIJA is "yes" twice (*oui,*

French, and *ja*, German) and the "ja" of OUIJA is even part of Janine's name. Who hasn't, upon completing a game of Scrabble with a partner, sat back and marvelled at the uncanny sense that his or her text makes, and proudly-yet-sheepishly thought "I made this?"

Ouija's stable element provides form to the produced text in a similar way that the Scrabble board provides form to *its* produced text. The Ouija game board lies still on the table while the planchette slides over it, pointing to letters, to numbers, to yes or no. One asks questions of Ouija. A question is half of dialogue. Stella's reticence (Janine, early in the manuscript, tells Stella she "wish[es] you'd play a little faster") causes Janine to ramble—a mode of communication supported by the form that Ouija provides. Janine's Scrabble-text informs the poetic elements of her Ouija-text (for example the way she riffs on anagrammatical possibilities), but the Ouija-text begins as syntax, with interrogative sentences ("*Ouija, are you ready to play?*") and a pileup of sentence fragments ("listing to the left / hand doesn't know / the sound of one / are you listening? / or fooling me"). Though Scrabble and Ouija have similarities, game-play in each system reveals their differences—the rules and form of each game determines the kind of text that players produce.

The use of a Ouija board has previously produced poetic as well as prosaic texts when mediums have channelled "authors." In the early twentieth century, for example, Pearl Curran channelled a spirit who called herself Patience Worth. Worth dictated entire epics (as well as novels) through Curran (Taylor). However, the type of text they produced was conventional and verbose—prosaic in the metaphorical sense as well as in its use of grammar. Janine herself wishes initially "*to contact spirit authoress Patience Worth*" in order to channel more of Worth's poetry. Correspondingly, Ouija-text, or at least Janine's half of it (Stella's Ouija-text is her Scrabble-text, aside from rare pronouncements) in $J_8A_1 = 9$ vs. *STELLA*, is somewhat conventional in style. Janine does not think of herself as a poet, but in the face of Worth's refusal to communicate and Stella's insistence on playing Scrabble, she begins to write. Yet informed by and in response to Scrabble, her Ouija-text grows increasingly playful and disjunctive.

In the second part of the manuscript, *Planetary Correspondence,* Janine documents the email correspondence between Stella and Stella's godly/ghostly/galactic friends. The ghostly Stella copies and forwards her email messages to Janine. Again, form is a site of stability, but only because the text has a reader in Janine. Until Stella copies or forwards the email letters to Janine, dialogue is disembodied on both sides: both sender and receiver are spirits. Yet once Stella puts Janine in the loop, the text has an embodied reader and an embodied text. The existence of a reader manifests the email-text: Janine prints the email letters to the page. In this way, Janine "channels" the email-text for further readers. Janine's readerly choice to share Stella's emails with *her* readers in turn reveals a shifting and unsettled authority.

Like a game of Scrabble, which is as permanent as a sand mandala, to be swept away upon completion of the process, and like a Ouija séance, which is as permanent as the instance it takes the medium to register a letter to build words, email seems only as permanent as the energy of which it is comprised. That is to say, none are permanent at all. Each is unstable. Where a letter written on paper is a physical object with all the permanence and authority that the page provides, an email letter, though text, is physically ambiguous. Email is more like speech, in that it has no physicality until it is printed. Email is essentially transitory and disposable. It's easy to throw away a pretend-letter if it is going to a pretend-trash-can. While the archive of email on a server and the printing of email-letters signals a valuation, the nature of casual email, such as Stella's, is that it is ordinarily put in the "trash" as soon as it communicates its message. Janine disrupts and redefines (rearticulates) Stella's email-text by printing it, just as she does with the Scrabble-text by reproducing the game, and just as she does with the Ouija-text by recording her questions and Stella's responses. She "allows the occult circuitry to perform."

Though email lacks the *physical* stable element of form that Scrabble and Ouija share, all three share a concern with dialogue. The ephemeral nature of email also echoes the orality and infinite letter-choice of a Ouija séance. We might say that email is, like Ouija, a text-based game in which letter-selection is infinite. The reproduction of email on the

manuscript page is a necessary concretization of its original appearance on Janine's computer screen, and functions the same way as her fixing of the Ouija-text by rendering it on the manuscript page, and her cementing of the Scrabble-text (like tiles in a mosaic) by her reproduction of the game on the page.

The documentary aspect of email provides a narrative of who, what, when, where, how and why that (like Scrabble's narrative trajectory with beginning, middle, and dénouement) informs the reading of a text. Form tells us how to read. For the same reason, Janine dates each of Stella's communications, so that the reader knows this is a channelled Ouija-text, and she reproduces the Scrabble game-board at every new turn, so that her reader can "play along."

The conventions and diction of email underscore the dialogic nature of *JA = NINE: Scrabbalah*. Email-text can be characterized by (what seems to a reader outside of the loop) cryptic inside-jokes and a specialized micro-dialect of a small group of friends. Yet Janine reads emails not written to or by her. This shifts her recently realized authority as co-author (of Scrabble and Ouija-text). Authority snaps back to disembodied authors, and Janine is again "just" a reader. Readers reading the manuscript may identify with Janine because the cryptic emails not addressed to her are puzzling to the reader too. But readers are also invited to identify with Stella as the author—the role of email correspondent (author) is one that many readers might (or do) play.

In *Planetary Correspondences*, I challenge the reader to imagine a shifting authority, not least because the entire manuscript, like an email-letter, is a documentation of a dialogue, and the reader must take Janine's word for it that she has been faithful in her documentation and reproduction. Form provides a significant amount of authority. The reader knows that Janine's reproduction of the *form* (if not the content) of the Scrabble game-board and the email-form is faithful, because the reader can consult his or her own Scrabble board and his or her own email letters to check. In this way, form itself is a site of authority. The way that form in some measure determines the kind of text that it embodies (be it Ouija's grammatical narrative, Scrabble's disjunctive and syntagmatic text, or casual email's documentation of micro-dialect) allows *form itself* to be a site of authority, to be, as an occult circuit such as the *Mary Celeste* or the Ouija board, an *author*.

*How much is Patience Worth?*

The Kabbalistic practice of gematria, as Jerome Rothenberg and Harris Lenowitz write in *GEMATRIA 27*, is "[...] the general term for a variety of traditional Jewish coding practices used to establish correspondences between words or series of words based on the numerical equivalences of the sums of their letters or the interchange of letters according to a set system" (Introduction, n. pag.). In a sense, gematria is a rearticulatory practice, and one that Janine and Stella seem aware of: they play the words SEFIROTH (which is the Kabbalistic "Tree of Life"), GEMATRIA and KABBALAH in their Scrabble game. Scrabble assigns a numerical value to each letter, and players arrange letters with their numerical value as the impetus for placement, which, like gematria, "establish[es] correspondences between words or series of words." Values derived depend on context of words on the board and in combination with other words.

Gematria makes use of

[n]on-numerical methods [such as] (1) **anagram**, the rearrangement of the letters of a word to form a new word or word series[...]; (2) **notarikon**, the derivation of a new word from the initial letters of several others and vice versa, as "god", say, from "garden of delight"; &, (3) **temura**, various systems of letter codes, e.g. the common one in which the first half of the alphabet is placed over the second & letters are substituted between the resultant rows, etc., **in search of meaningful combinations**. (Rothenberg and Lenowitz Introduction, n. pag., authors' emphasis)

Like the Ouija-text, meaning derived from gematraic equations is thought to give the vatic translator/interpreter (who is also a *reader*, of the undeciphered source-text) insight into the "beyond." Rothenberg, in an introduction to selected gematria-poems in *Writing Through: Translations and Variations*, states:

Unlike the traditionalists of gematria, I have seen these coincidences/synchronicities not as hermeneutic substantiations for religious and ethical doctrines, but as an entry into the kinds of correspondences/constellations that have been central to modernist and

"post"modernist (sic) poetry experiments over the last century and a half.
(178)

Reference to Kabbalah and gematria in the manuscript is a link to yet another system, like Scrabble, Ouija, and email, in which language-play is the primary method of composition. Kabbalistic practice is extremely transitory, and much more like a mandala than Scrabble—the process is ritualized and spiritual in purpose. A Talmudic scholar will destroy any "failed" combinations or studies in the belief that text creates reality, and a reality created by anyone who is not God is blasphemous (Majzels in conversation). Obviously a delicate balance is needed between scholarship and creativity. In *JA = NINE: Scrabbalah*, Janine plays more freely with her mix of material than a Talmudic scholar might with his or her sacred text. Janine's development over the span of the manuscript as a reader-who-is-writer results in a preference for multiple readings rather than a synthesis of meaning. For this reason, the strict anagramming and mathematical equivalencies of Kabbalah give way to disjunctive and disrupted text.

Ouija superstition warns Janine to *"Never play alone,"* but she never *is* alone—though she may be in communication with a phantom, her reader is with her. Or, though she may be in communication with a phantom, she has herself to talk to—the horrible spectre haunting Ouija-play is not a paranormal spirit, but is the possibility that the medium is making it up. The skeptical view of Ouija-text is that it is not communication with the "beyond," but is communication with oneself. If it is just made up, is the Ouija-text devoid of value? Do we prefer others, even if they are dead, to write our stories?

## In *fin* ite

In *JA = NINE: Scrabbalah*, the author haunts the text—as the spectre of reader-as-writer, text-as-author, author as already outside of time in the act of writing. The author is dead, God is dead, there is no authority—time to mourn. Or, if the author has been dead for a generation, time to fetishize. And if you are Janine, a reader who never thought of herself as a writer before, time to start asking unanswerable questions of the dead, and, in the process, authoring your own mediated text. Janine first writes Ouija-text, lyric poetry *about* searching for Stella, addressed *to* Stella, and in response to Stella. Yet her poetry

presupposes an eventual reader, so *she* is the disembodied author. Janine plays author, but an "author" in the same sort of dialogic or discursive reader-as-writer text that she is beginning to believe characterizes *all* texts.

Janine's rendering of dialogic and ephemeral text onto the manuscript page suggests that she values these texts despite their ephemerality—which should come as no surprise, given her interest in ghosts. That she reproduces *her* part in production of the text signals a valuation of her own (not ephemeral) voice *in dialogue* with Stella's disembodied voice. Initially, Janine was interested in contacting an "author" rather than just playing a game or writing poetry as an author herself. But the periodic silences of Stella (not to mention the complete silence of Worth) lead Janine to write more of her own text than she intended. Unlike Curran and Worth's text, in which the spirit voice dominates, Janine and Stella's text is a dialogic play of voice and silence in which the role of author is unfixed and shifting—Janine "allows the occult circuitry to perform," as reader, while at the same time channelling the text herself in the manner that Gizzi describes for the author: "the Poet is essentially a passive receiver of messages from beyond, which he *copies or translates*" (emphasis added). Reading, we suddenly realize that we too are implicated in the circuit.

*JA = NINE: Scrabbalah* works with a poetics of overdetermination. Such a poetic values non-hierarchical relationships between linguistic and contextual elements of its "social material" (Andrews 24), relying on the reader's ability to hop-scotch from one element to the other rather than forming a grand theory of "What It Means." Miriam Nichols, in "Three for Public: Steve McCaffery, Nicole Brossard, Robin Blaser," writes: "[p]oetry of this order is too close in imagination to the primordial to satisfy readers who are looking for a specific politics, and too far from the truth about being to please those who distrust the imaginary. What it does offer is a number of propositions" (108). As a rearticulation of play, *JA = NINE: Scrabbalah* "resists the necessary rules of the game" as Robert Kroetsch says (Neuman 50, author's emphasis removed). In its layering and juxtaposition of different game-and-text systems such as Scrabble, Ouija, email, and Kabbalah, the manuscript refuses to follow the rules and conventions of normative poetry, normal game play, or traditional esoteric study. Rather, its layering constitutes an overdetermination of text that relies on the reader's willingness to play a game in which the rules are flexible.

Kroetsch writes, "[t]he difference between game and cosmology is an important one. Cosmologies invite closure. Game insists on its own fictionality" (Neuman 27). My text is open—to interpretation, to translation, to any of the potentialities my reader can imagine—and for that to be possible, the rules must be adaptable, not rigid. With *JA = NINE: Scrabbalah*, I suggest that when we read email, play Scrabble, or channel a ghost, we play with the idea that we are reading and/or writing poetic texts, even texts that connect us to the universe in a meaningful way. Nichols explains: "[t]his poetry imagines a place in language where 'appearance' regains its meaning as the surface of something that has an elsewhere" (108). The examination of "social material" is an opportunity to open a channel. Form provides an occult circuit for readers to enter a discussion: poet to reader to poet to predecessor to "poem." As Janine and Stella follow the narrative trajectory of their game, both author and reader play along. With a vicarious thrill, we read Stella's cosmic email over Janine's shoulder, inklings of portent jockeying with amusement. And why not? It's only a game.

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JA = NINE: Scrabbalah

*Inside every Rimbaud was a ready-made dead-letter officer.*

*Who really mailed the letter? Who stole the signs?*

—Jack Spicer


*The medium is the message.*

—Marshall McLuhan

A Ouija-board–style Scrabble layout featuring the words **Ouija**, **Yes/Oui**, **No/Non**, the alphabet **A B C D E F G H I J K L M N O P Q R S T U V W X Y Z**, the numbers **1 2 3 4 5 6 7 8 9 0**, and **Goodbye/Au Revoir**, overlaid on a grid of premium squares.

$J_8A_1 = 9$ vs. STELLA

*In an attempt to contact spirit authoress Patience Worth (whose poetry was channelled through Pearl Curran's Ouija board in the early part of the twentieth century), I formed a relationship instead with the spirit "Stella." Unfortunately, Stella eschews poetry, and preferred to play Scrabble. Having little success with Patience, I indulged Stella: with planchette and tiles, Ouija and Scrabble boards under my fingers, we played our game. Progress of our game was slow (I sometimes doubted Stella's commitment to our experiments, for her turns came at an agonizing rate) which gave me ample time to document our supernatural game, presented in the following pages.*

*—Janine*

LETTER

DISTRIBUTION

| | |
|---|---|
| A – 9 | N – 6 |
| B – 2 | O – 8 |
| C – 2 | P – 2 |
| D – 4 | Q – 1 |
| E – 12 | R – 6 |
| F – 2 | S – 4 |
| G – 3 | T – 6 |
| H – 2 | U – 4 |
| I – 9 | V – 2 |
| J – 1 | W – 2 |
| K – 1 | X – 1 |
| L – 4 | Y – 2 |
| M – 2 | Z – 1 |

BLANK – 2

*Ouija, are you ready to answer questions?*

JA = NINE

when I am blank

$(J_8 + A_1 = 9$

$N_1 + Blank + N_1 + E_1 = 9$ on a triple word score)

*Clear your mind.*

*Are you listening? Will you play? Who are you?*

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Sunday, October 31, 2:23 am

$S_1$ $T_1$ $E_1$ $L_1$ $L_1$ $A_1$ answers

silently through the planchette
letter by letter

Ouija
yes/oui
will play

only one star in my sky

one hand vs. the other
sound of one hand
star of the show

let me put the tell in Stella (silent partner)
my ghost writer and the centre of this tale

jacob's snakes and ladders
radiate the grid

put the maze in amazement
tiles in the pavement
my fingers do the walking

and call on opponents
the g in slough
the jewel in the pool

        silent as the grave
        the walls of the cave

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I play

$$G_2 E_1 M_3 = (2 \times 2) + 1 + (2 \times 3) = 11 \text{ points}$$

for Stella——the jewel in the pool
silent——the g in slough
the Stella in Maris
the $G_2E_1M_3$ in $I_1$

only one star in my sky
      lone star
the one in opponent
      a lone
          ranging
             acrostic
                tick of the tiles

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Monday, November 8, 1:34 am

Stella spells

$A_1 S_1 T_1 E_1 R_1 = (5 \times 2) = 10$ points

word caster

the star in

a black hole

glory hole nebulous

tenuous contact high

my knees are knocking

wood

(wishing you'd play a little faster)

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$$F_4 \, I_1 \, R_1 = (6 \times 2) = 12 \text{ points}$$

when a fir falls
for a freefall free-for-all
crown royal grab bag
planks timber
flannel-footed planchette static
splinter word
splitter

can't see the forest?

           table tip
           wood chip

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Thursday, November 11, 4:48 am

learn Scrabble by osmosis
in cosmos at your
$F_4 E_1 E_1 T_1$

you have the ear of god, Stella
I have yours

slow accumulations
cumulo nimbus
you have a halo
a corona
you wield solar flares
your shift rings—walking gold

why only

36 points?

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 |
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I play $E_1 Y_4 E_1$

only one apple in my eye
as close as
only one letter from you

*light as a board*
*stiff as a feather*
buff-leather colour plank

letters from the grave
(not grave at all):

*I always feel like*
*somebody's watching me*

$O_1$ Stella
for a red letter day

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Saturday, November 13, 3:12 am

$$\text{the ear in } S_1 E_1 E_1 R_1$$

talking board
list in listening:
table-tipper
word-slipper
map smell clam shell opens
dog ear corners stubby
pencils

made a hollow phrase
of the holophrase
lop-eared
rabbit eye
in the wool
cerise series

listing to the left
hand doesn't know
the sound of one
are you listening?
or fooling me

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$G_2 R_1 A_1 N_1 D_2$ total of 50 points for me

standing or sitting
are you listening?
sounding board?

or table tipping?
knock on fir
to see the forest

baby in grand—keys scale your $I_1$s
resonance in hard wood
particle or
cardboard
boxcutter

games
rock paper thrum war

what is your plan?
with all the universe at your fingertips
I have $U_1$
under my thumb

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| | | DOUBLE WORD SCORE | | | | DOUBLE LETTER SCORE | | DOUBLE LETTER SCORE | | $F_4$ | $E_1$ | $E_1$ | $T_1$ | |
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| | | | | DOUBLE WORD SCORE | | $A_1$ | $S_1$ | $T_1$ | $E_1$ | $R_1$ | | | | |
| | TRIPLE LETTER SCORE | | | | TRIPLE LETTER SCORE | | $T_1$ | | TRIPLE LETTER SCORE | | | | TRIPLE LETTER SCORE | |
| | | DOUBLE LETTER SCORE | | | | $G_2$ | $E_1$ | $M_3$ | | | | DOUBLE LETTER SCORE | | |
| TRIPLE WORD SCORE | | | DOUBLE LETTER SCORE | | | | $L_1$ | | | | DOUBLE LETTER SCORE | | | TRIPLE WORD SCORE |
| | | DOUBLE LETTER SCORE | | | | DOUBLE LETTER SCORE | $L_1$ | DOUBLE LETTER SCORE | | | | DOUBLE LETTER SCORE | | |
| | TRIPLE LETTER SCORE | | | | $G_2$ | $R_1$ | $A_1$ | $N_1$ | $D_2$ | | | | TRIPLE LETTER SCORE | |
| | | | | DOUBLE WORD SCORE | | | | | $R_1$ | DOUBLE WORD SCORE | | | | |
| DOUBLE LETTER SCORE | | | DOUBLE WORD SCORE | | | | DOUBLE LETTER SCORE | | $A_1$ | | DOUBLE WORD SCORE | | | DOUBLE LETTER SCORE |
| | DOUBLE WORD SCORE | | | TRIPLE LETTER SCORE | | | | TRIPLE LETTER SCORE | $W_4$ | | | DOUBLE WORD SCORE | | |
| | DOUBLE WORD SCORE | | | | TRIPLE LETTER SCORE | | | | TRIPLE LETTER SCORE | | | | DOUBLE WORD SCORE | |
| TRIPLE WORD SCORE | | DOUBLE LETTER SCORE | | | | TRIPLE WORD SCORE | | | | DOUBLE LETTER SCORE | | | | TRIPLE WORD SCORE |

Friday, November 19, 1:20 am

a

$$D_2 R_1 A_1 W_4?$$

50 points for Stella

please keep playing

| | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| TRIPLE WORD SCORE | | | DOUBLE LETTER SCORE | | | | TRIPLE WORD SCORE | | | S₁ | E₁ | E₁ | R₁ | TRIPLE WORD SCORE |
| | DOUBLE WORD SCORE | | | | TRIPLE LETTER SCORE | | | | TRIPLE LETTER SCORE | | | Y₄ | DOUBLE WORD SCORE | |
| | | DOUBLE WORD SCORE | | | | DOUBLE LETTER SCORE | | DOUBLE LETTER SCORE | | F₄ | E₁ | E₁ | T₁ | |
| DOUBLE LETTER SCORE | | | DOUBLE WORD SCORE | | | | DOUBLE LETTER SCORE | | | I₁ | DOUBLE WORD SCORE | | | DOUBLE LETTER SCORE |
| | | P₃ | O₁ | E₁ | T₁ | A₁ | S₁ | T₁ | E₁ | R₁ | | | | |
| | TRIPLE LETTER SCORE | | | | TRIPLE LETTER SCORE | | T₁ | | TRIPLE LETTER SCORE | | | | TRIPLE LETTER SCORE | |
| | | DOUBLE LETTER SCORE | | | | G₂ | E₁ | M₃ | | | | DOUBLE LETTER SCORE | | |
| TRIPLE WORD SCORE | | | DOUBLE LETTER SCORE | | | | L₁ | | | | DOUBLE LETTER SCORE | | | TRIPLE WORD SCORE |
| | | DOUBLE LETTER SCORE | | | | DOUBLE LETTER SCORE | L₁ | DOUBLE LETTER SCORE | | | | DOUBLE LETTER SCORE | | |
| | TRIPLE LETTER SCORE | | | | G₂ | R₁ | A₁ | N₁ | D₂ | | | | TRIPLE LETTER SCORE | |
| | | | | DOUBLE WORD SCORE | | | | | R₁ | DOUBLE WORD SCORE | | | | |
| DOUBLE LETTER SCORE | | | DOUBLE WORD SCORE | | | | DOUBLE LETTER SCORE | | A₁ | | DOUBLE WORD SCORE | | | DOUBLE LETTER SCORE |
| | | DOUBLE WORD SCORE | | | | DOUBLE LETTER SCORE | | DOUBLE LETTER SCORE | W₄ | | | DOUBLE WORD SCORE | | |
| | DOUBLE WORD SCORE | | | | TRIPLE LETTER SCORE | | | | TRIPLE LETTER SCORE | | | | DOUBLE WORD SCORE | |
| TRIPLE WORD SCORE | | | DOUBLE LETTER SCORE | | | | TRIPLE WORD SCORE | | | | DOUBLE LETTER SCORE | | | TRIPLE WORD SCORE |

P$_3$O$_1$E$_1$T$_1$A$_1$S$_1$T$_1$E$_1$R$_1$

Stella?

Are you listening?

(fingers on planchette
spell out)

O
E
D

I see.

(*when there's something strange*
*and it don't look good*
*who you gonna call?*)

P₃O₁E₁T₁A₁S₁T₁E₁R₁

*poetaster, noun*

*A petty or paltry poet; a writer of poor or trashy verse; a rimester (OED)*

my fingers on keyboard

online dictionary

spell out

*I told you so.*


trust me to put the ass in poetaster

the poor in taste

taste in bud

   bud in aster

      aster in a word bouquet

I'm sorry—it was silly

            to gloat

you—the blind man's word buff who

put the enchant in penchant?

the plan in planchette


                  with god's left ear

                  Universe at your feet


                  who am I?

Stella answers

*who am I?*

| | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| TRIPLE WORD SCORE | | | DOUBLE LETTER SCORE | | | | TRIPLE WORD SCORE | | | $S_1$ | $E_1$ | $E_1$ | $R_1$ | TRIPLE WORD SCORE |
| | DOUBLE WORD SCORE | | | | TRIPLE LETTER SCORE | | | | TRIPLE LETTER SCORE | | | $Y_4$ | DOUBLE WORD SCORE | |
| | | DOUBLE WORD SCORE | | | | DOUBLE LETTER SCORE | | DOUBLE LETTER SCORE | | $F_4$ | $E_1$ | $E_1$ | $T_1$ | |
| DOUBLE LETTER SCORE | | | DOUBLE WORD SCORE | | | | DOUBLE LETTER SCORE | | | $I_1$ | DOUBLE WORD SCORE | | | DOUBLE LETTER SCORE |
| | | $P_3$ | $O_1$ | $E_1$ | $T_1$ | $A_1$ | $S_1$ | $T_1$ | $E_1$ | $R_1$ | | | | |
| | TRIPLE LETTER SCORE | | $U_1$ | | TRIPLE LETTER SCORE | | $T_1$ | | TRIPLE LETTER SCORE | | | | TRIPLE LETTER SCORE | |
| | | DOUBLE LETTER SCORE | $I_1$ | | | $G_2$ | $E_1$ | $M_3$ | | | | DOUBLE LETTER SCORE | | |
| TRIPLE WORD SCORE | | | $J_8$ | | | | $L_1$ | | | | DOUBLE LETTER SCORE | | | TRIPLE WORD SCORE |
| | | DOUBLE LETTER SCORE | $A_1$ | | | DOUBLE LETTER SCORE | $L_1$ | DOUBLE LETTER SCORE | | | | DOUBLE LETTER SCORE | | |
| | TRIPLE LETTER SCORE | | | | $G_2$ | $R_1$ | $A_1$ | $N_1$ | $D_2$ | | | | TRIPLE LETTER SCORE | |
| | | | | DOUBLE WORD SCORE | | | | | $R_1$ | DOUBLE WORD SCORE | | | | |
| DOUBLE LETTER SCORE | | | DOUBLE WORD SCORE | | | | DOUBLE LETTER SCORE | | $A_1$ | | DOUBLE WORD SCORE | | | DOUBLE LETTER SCORE |
| | | DOUBLE WORD SCORE | | | | DOUBLE LETTER SCORE | | DOUBLE LETTER SCORE | $W_4$ | | | DOUBLE WORD SCORE | | |
| | DOUBLE WORD SCORE | | | | TRIPLE LETTER SCORE | | | | TRIPLE LETTER SCORE | | | | DOUBLE WORD SCORE | |
| TRIPLE WORD SCORE | | | DOUBLE LETTER SCORE | | | | TRIPLE WORD SCORE | | | | DOUBLE LETTER SCORE | | | TRIPLE WORD SCORE |

Monday, November 23, 2:55 am

$$O_1U_1I_1J_8A_1$$

an obvious answer


light as a feather

stiff as a Ouija board



*Questions that may be asked of OUIJA*


*Ouija, are you ready to answer questions?*

*Is there a single gentleman present?*

*Is he in love?*

*Spell his sweetheart's name.*

*Will they?*

*Does he?*

*happy?*

*marry?*

*Does he?*

*rain?*

*How old?*

*What street?*

*What number?*

*Which gentleman?*

*a flirt?*

*How many times has she been in love?*

not one to follow directions
or advice
not even with god's ear

*Three things never to ask a Ouija board:*

*Never ask about God.*
*Never ask when you are going to die.*
*Never ask where the gold is buried.*

*Never play alone!*

| | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| TRIPLE WORD SCORE | | | DOUBLE LETTER SCORE | | | | TRIPLE WORD SCORE | | | S₁ | E₁ | E₁ | R₁ | TRIPLE WORD SCORE |
| | DOUBLE WORD SCORE | | | | TRIPLE LETTER SCORE | | | | TRIPLE LETTER SCORE | | | Y₄ | DOUBLE WORD SCORE | |
| | | DOUBLE WORD SCORE | | | | DOUBLE LETTER SCORE | | DOUBLE LETTER SCORE | | F₄ | E₁ | E₁ | T₁ | |
| DOUBLE LETTER SCORE | | | DOUBLE WORD SCORE | | | | DOUBLE LETTER SCORE | | | I₁ | DOUBLE WORD SCORE | | | DOUBLE LETTER SCORE |
| | P₃ | O₁ | E₁ | T₁ | A₁ | S₁ | T₁ | E₁ | R₁ | DOUBLE WORD SCORE | | | | |
| | TRIPLE LETTER SCORE | U₁ | | | TRIPLE LETTER SCORE | T₁ | | | TRIPLE LETTER SCORE | | | | TRIPLE LETTER SCORE | |
| | Q₁₀ | I₁ | | | G₂ | E₁ | M₃ | DOUBLE LETTER SCORE | | | | DOUBLE LETTER SCORE | | |
| TRIPLE WORD SCORE | | J₈ | DOUBLE LETTER SCORE | | L₁ | | | | | | DOUBLE LETTER SCORE | | | TRIPLE WORD SCORE |
| | | A₁ | | | L₁ | DOUBLE LETTER SCORE | | DOUBLE LETTER SCORE | | | | DOUBLE LETTER SCORE | | |
| | TRIPLE LETTER SCORE | | G₂ | R₁ | A₁ | N₁ | D₂ | | TRIPLE LETTER SCORE | | | | TRIPLE LETTER SCORE | |
| | | | | DOUBLE WORD SCORE | | | R₁ | DOUBLE WORD SCORE | | | | | | |
| DOUBLE LETTER SCORE | | | DOUBLE WORD SCORE | | | | A₁ | | DOUBLE WORD SCORE | | | | | DOUBLE LETTER SCORE |
| | | DOUBLE WORD SCORE | | | DOUBLE LETTER SCORE | | W₄ | DOUBLE LETTER SCORE | | | DOUBLE WORD SCORE | | | |
| | DOUBLE WORD SCORE | | | | TRIPLE LETTER SCORE | | | | TRIPLE LETTER SCORE | | | | DOUBLE WORD SCORE | |
| TRIPLE WORD SCORE | | | DOUBLE LETTER SCORE | | | | TRIPLE WORD SCORE | | | | DOUBLE LETTER SCORE | | | TRIPLE WORD SCORE |

I play

$Q_{10}I_1$


the cheap in QI?

a $Q_{10}$ without $U_1$

nothing to be sneezed at

it's the Tai in Chi gong

Listen:

*qi, noun*

*The physical life-force postulated by certain*

*Chinese philosophers; the material principle* (OED)

a $Q_{10}$

$A_1$ queue

leads 6 letters on my rack

each a holophrase

a star in the $W_4$ *or* Au


one star in Orion's golden belt

or/ion in Au

each a Golden Dawn whose thrum will come

to burn

      or  shine


your turn—rally

put the onomata in Cassiopeia

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| TRIPLE WORD SCORE | | | DOUBLE LETTER SCORE | | | | TRIPLE WORD SCORE | | | $S_1$ | $E_1$ | $E_1$ | $R_1$ | TRIPLE WORD SCORE |
| | DOUBLE WORD SCORE | | | | TRIPLE LETTER SCORE | | | | TRIPLE LETTER SCORE | | | $Y_4$ | DOUBLE WORD SCORE | |
| | | DOUBLE WORD SCORE | | | | DOUBLE LETTER SCORE | | DOUBLE LETTER SCORE | | $F_4$ | $E_1$ | $E_1$ | $T_1$ | |
| DOUBLE LETTER SCORE | | $U_1$ | DOUBLE WORD SCORE | | | | DOUBLE LETTER SCORE | | | $I_1$ | DOUBLE WORD SCORE | | | DOUBLE LETTER SCORE |
| | | $P_3$ | $O_1$ | $E_1$ | $T_1$ | $A_1$ | $S_1$ | $T_1$ | $E_1$ | $R_1$ | | | | |
| | TRIPLE LETTER SCORE | | $U_1$ | | TRIPLE LETTER SCORE | | $T_1$ | | TRIPLE LETTER SCORE | | | | TRIPLE LETTER SCORE | |
| | | $Q_{10}$ | $I_1$ | | | $G_2$ | $E_1$ | $M_3$ | | | | DOUBLE LETTER SCORE | | |
| TRIPLE WORD SCORE | | | $J_8$ | | | | $L_1$ | | | | DOUBLE LETTER SCORE | | | TRIPLE WORD SCORE |
| | | DOUBLE LETTER SCORE | $A_1$ | | | DOUBLE LETTER SCORE | $L_1$ | DOUBLE LETTER SCORE | | | | DOUBLE LETTER SCORE | | |
| | TRIPLE LETTER SCORE | | | | $G_2$ | $R_1$ | $A_1$ | $N_1$ | $D_2$ | | | | TRIPLE LETTER SCORE | |
| | | | | DOUBLE WORD SCORE | | | | | $R_1$ | DOUBLE WORD SCORE | | | | |
| DOUBLE LETTER SCORE | | | DOUBLE WORD SCORE | | | | DOUBLE LETTER SCORE | | $A_1$ | | DOUBLE WORD SCORE | | | DOUBLE LETTER SCORE |
| | | DOUBLE WORD SCORE | | | | DOUBLE LETTER SCORE | | DOUBLE LETTER SCORE | $W_4$ | | | DOUBLE WORD SCORE | | |
| | DOUBLE WORD SCORE | | | | TRIPLE LETTER SCORE | | | | TRIPLE LETTER SCORE | | | | DOUBLE WORD SCORE | |
| TRIPLE WORD SCORE | | | DOUBLE LETTER SCORE | | | | TRIPLE WORD SCORE | | | | DOUBLE LETTER SCORE | | | TRIPLE WORD SCORE |

Tuesday, November 30, 2:31 am

$$U_1 P_3$$

the $S_1 E_1 E_1 R_1$?
a mere pup

the hand
the ear
of god

imp in
unimpressed
come on
odd

Stella 73
Janine 124

(I'm $U_1 P_3$  51 points!)

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| TRIPLE WORD SCORE | | | DOUBLE LETTER SCORE | | | | TRIPLE WORD SCORE | | | $S_1$ | $E_1$ | $E_1$ | $R_1$ | TRIPLE WORD SCORE |
| | DOUBLE WORD SCORE | | | | TRIPLE LETTER SCORE | | | | TRIPLE LETTER SCORE | | | $Y_4$ | DOUBLE WORD SCORE | |
| | | DOUBLE WORD SCORE | | | | DOUBLE LETTER SCORE | | DOUBLE LETTER SCORE | | $F_4$ | $E_1$ | $E_1$ | $T_1$ | |
| DOUBLE LETTER SCORE | | $U_1$ | DOUBLE WORD SCORE | | | | DOUBLE LETTER SCORE | | | $I_1$ | DOUBLE WORD SCORE | | | DOUBLE LETTER SCORE |
| | | $P_3$ | $O_1$ | $E_1$ | $T_1$ | $A_1$ | $S_1$ | $T_1$ | $E_1$ | $R_1$ | | | | |
| | TRIPLE LETTER SCORE | | $U_1$ | | $T_1$ | | | | TRIPLE LETTER SCORE | | | | TRIPLE LETTER SCORE | |
| | | $Q_{10}$ | $I_1$ | | | $G_2$ | $E_1$ | $M_3$ | | | | DOUBLE LETTER SCORE | | |
| TRIPLE WORD SCORE | $B_3$ | $I_1$ | $J_8$ | $O_1$ | $U_1$ | | $L_1$ | | | | DOUBLE LETTER SCORE | | | TRIPLE WORD SCORE |
| | | DOUBLE LETTER SCORE | $A_1$ | | | DOUBLE LETTER SCORE | $L_1$ | DOUBLE LETTER SCORE | | | | DOUBLE LETTER SCORE | | |
| | TRIPLE LETTER SCORE | | | | $G_2$ | $R_1$ | $A_1$ | $N_1$ | $D_2$ | | | | TRIPLE LETTER SCORE | |
| | | | | DOUBLE WORD SCORE | | | | | $R_1$ | DOUBLE WORD SCORE | | | | |
| DOUBLE LETTER SCORE | | | DOUBLE WORD SCORE | | | | DOUBLE LETTER SCORE | | $A_1$ | | DOUBLE WORD SCORE | | | DOUBLE LETTER SCORE |
| | | DOUBLE WORD SCORE | | | | DOUBLE LETTER SCORE | | | $W_4$ | | | DOUBLE WORD SCORE | | |
| | DOUBLE WORD SCORE | | | | TRIPLE LETTER SCORE | | | | TRIPLE LETTER SCORE | | | | DOUBLE WORD SCORE | |
| TRIPLE WORD SCORE | | | DOUBLE LETTER SCORE | | | | TRIPLE WORD SCORE | | | | DOUBLE LETTER SCORE | | | TRIPLE WORD SCORE |

$$B_3\, I_1\, J_8\, O_1\, U_1$$

*bijou, noun*

*A jewel, a trinket; a 'gem' among works of art* (OED)

$B_3 -$
$O_1$ Stella
$A_1$ jewel in the pool?

        ruste(d) titan or just a trinket?

lamb in ewe
lamb's ears
iambs to the slaughter
sheepish? of course
formally constricted:

        Stella had a little iamb
        her scheme was clear as day
        but every word that Stella played
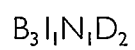        Janine got in the way

        mares eat $O_1\, A_1\, T_1\, S_1$
        Janine eats $T_1\, O_1\, A_1\, S_1\, T_1$
        and little lambs of god

| | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| TRIPLE WORD SCORE | | | DOUBLE LETTER SCORE | | | | TRIPLE WORD SCORE | | | $S_1$ | $E_1$ | $E_1$ | $R_1$ | TRIPLE WORD SCORE |
| | DOUBLE WORD SCORE | | | | TRIPLE LETTER SCORE | | | TRIPLE LETTER SCORE | | | | $Y_4$ | DOUBLE WORD SCORE | |
| | | DOUBLE WORD SCORE | | | DOUBLE LETTER SCORE | | DOUBLE LETTER SCORE | | | $F_4$ | $E_1$ | $E_1$ | $T_1$ | |
| DOUBLE LETTER SCORE | | $U_1$ | DOUBLE WORD SCORE | | | | DOUBLE LETTER SCORE | | | $I_1$ | DOUBLE WORD SCORE | | | DOUBLE LETTER SCORE |
| | | $P_3$ | $O_1$ | $E_1$ | $T_1$ | $A_1$ | $S_1$ | $T_1$ | $E_1$ | $R_1$ | | | | |
| | TRIPLE LETTER SCORE | | $U_1$ | | TRIPLE LETTER SCORE | | $T_1$ | | TRIPLE LETTER SCORE | | | | TRIPLE LETTER SCORE | |
| | | $Q_{10}$ | $I_1$ | | | $G_2$ | $E_1$ | $M_3$ | | | | DOUBLE LETTER SCORE | | |
| TRIPLE WORD SCORE | $B_3$ | $I_1$ | $J_8$ | $O_1$ | $U_1$ | | $L_1$ | | | DOUBLE LETTER SCORE | | | | TRIPLE WORD SCORE |
| | $I_1$ | DOUBLE LETTER SCORE | $A_1$ | | | DOUBLE LETTER SCORE | $L_1$ | DOUBLE LETTER SCORE | | | | DOUBLE LETTER SCORE | | |
| | $N_1$ | | | | $G_2$ | $R_1$ | $A_1$ | $N_1$ | $D_2$ | | | | TRIPLE LETTER SCORE | |
| | $D_2$ | | DOUBLE WORD SCORE | | | | | $R_1$ | DOUBLE WORD SCORE | | | | | |
| DOUBLE LETTER SCORE | | | DOUBLE WORD SCORE | | | | DOUBLE LETTER SCORE | | $A_1$ | | DOUBLE WORD SCORE | | | DOUBLE LETTER SCORE |
| | DOUBLE WORD SCORE | | | | DOUBLE LETTER SCORE | | DOUBLE LETTER SCORE | | $W_4$ | | | DOUBLE WORD SCORE | | |
| | DOUBLE WORD SCORE | | | TRIPLE LETTER SCORE | | | | TRIPLE LETTER SCORE | | | | DOUBLE WORD SCORE | | |
| TRIPLE WORD SCORE | | DOUBLE LETTER SCORE | | | TRIPLE WORD SCORE | | | | DOUBLE LETTER SCORE | | | TRIPLE WORD SCORE | | |

Saturday, December 11, 1:08 am

$B_3 I_1 N_1 D_2$

in a bind?

I'll say
60 points

$B_3$
$H_4 I_1 N_1 D_2$

| | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| TRIPLE WORD SCORE | | | DOUBLE LETTER SCORE | | | | TRIPLE WORD SCORE | | | $S_1$ | $E_1$ | $E_1$ | $R_1$ | TRIPLE WORD SCORE |
| | DOUBLE WORD SCORE | | | | TRIPLE LETTER SCORE | | | | TRIPLE LETTER SCORE | | | $Y_4$ | DOUBLE WORD SCORE | |
| | | DOUBLE WORD SCORE | | | | DOUBLE LETTER SCORE | | DOUBLE LETTER SCORE | | $F_4$ | $E_1$ | $E_1$ | $T_1$ | |
| DOUBLE LETTER SCORE | | $U_1$ | DOUBLE WORD SCORE | | | | DOUBLE LETTER SCORE | | | $I_1$ | DOUBLE WORD SCORE | | | DOUBLE LETTER SCORE |
| | | $P_3$ | $O_1$ | $E_1$ | $T_1$ | $A_1$ | $S_1$ | $T_1$ | $E_1$ | $R_1$ | | | | |
| | TRIPLE LETTER SCORE | | $U_1$ | | TRIPLE LETTER SCORE | | $T_1$ | | TRIPLE LETTER SCORE | | | | TRIPLE LETTER SCORE | |
| | | $Q_{10}$ | $I_1$ | | | $G_2$ | $E_1$ | $M_3$ | | | | DOUBLE LETTER SCORE | | |
| TRIPLE WORD SCORE | $B_3$ | $I_1$ | $J_8$ | $O_1$ | $U_1$ | | $L_1$ | | | | DOUBLE LETTER SCORE | | | TRIPLE WORD SCORE |
| | $I_1$ | DOUBLE LETTER SCORE | $A_1$ | | | DOUBLE LETTER SCORE | $L_1$ | DOUBLE LETTER SCORE | | | | DOUBLE LETTER SCORE | | |
| | $N_1$ | | | | $G_2$ | $R_1$ | $A_1$ | $N_1$ | $D_2$ | | | | TRIPLE LETTER SCORE | |
| $I_1$ | $D_2$ | | | DOUBLE WORD SCORE | | | | | $R_1$ | DOUBLE WORD SCORE | | | | |
| DOUBLE LETTER SCORE | | | DOUBLE WORD SCORE | | | | DOUBLE LETTER SCORE | | $A_1$ | | DOUBLE WORD SCORE | | | DOUBLE LETTER SCORE |
| | | DOUBLE WORD SCORE | | | | DOUBLE LETTER SCORE | | DOUBLE LETTER SCORE | $W_4$ | | | DOUBLE WORD SCORE | | |
| | DOUBLE WORD SCORE | | | | TRIPLE LETTER SCORE | | | | TRIPLE LETTER SCORE | | | | DOUBLE WORD SCORE | |
| TRIPLE WORD SCORE | | | DOUBLE LETTER SCORE | | | | TRIPLE WORD SCORE | | | | DOUBLE LETTER SCORE | | | TRIPLE WORD SCORE |

I play

$I_1D_2$

$W_4H_4O_1$ $A_1R_1E_1$ $Y_4O_1U_1$?

$W_4H_4O_1A_1$— $Y_4O_1U_1$' $R_1E_1$

forget id

I'd rather just play

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| TRIPLE WORD SCORE | | | DOUBLE LETTER SCORE | | | | TRIPLE WORD SCORE | | | $S_1$ | $E_1$ | $E_1$ | $R_1$ | TRIPLE WORD SCORE |
| | DOUBLE WORD SCORE | | | | TRIPLE LETTER SCORE | | | | TRIPLE LETTER SCORE | | | $Y_4$ | DOUBLE WORD SCORE | |
| | | DOUBLE WORD SCORE | | | | DOUBLE LETTER SCORE | | DOUBLE LETTER SCORE | | $F_4$ | $E_1$ | $E_1$ | $T_1$ | |
| DOUBLE LETTER SCORE | | $U_1$ | DOUBLE WORD SCORE | | | | DOUBLE LETTER SCORE | | | $I_1$ | DOUBLE WORD SCORE | | | DOUBLE LETTER SCORE |
| | | $P_3$ | $O_1$ | $E_1$ | $T_1$ | $A_1$ | $S_1$ | $T_1$ | $E_1$ | $R_1$ | | | | |
| | TRIPLE LETTER SCORE | | $U_1$ | | TRIPLE LETTER SCORE | | $T_1$ | | TRIPLE LETTER SCORE | | | | TRIPLE LETTER SCORE | |
| | | $Q_{10}$ | $I_1$ | | | $G_2$ | $E_1$ | $M_3$ | | | | DOUBLE LETTER SCORE | | |
| TRIPLE WORD SCORE | $B_3$ | $I_1$ | $J_8$ | $O_1$ | $U_1$ | | $L_1$ | | | | DOUBLE LETTER SCORE | | | TRIPLE WORD SCORE |
| | $I_1$ | DOUBLE LETTER SCORE | $A_1$ | | | DOUBLE LETTER SCORE | $L_1$ | DOUBLE LETTER SCORE | | | | DOUBLE LETTER SCORE | | |
| | $N_1$ | | | | $G_2$ | $R_1$ | $A_1$ | $N_1$ | $D_2$ | | | | TRIPLE LETTER SCORE | |
| $I_1$ | $D_2$ | | | DOUBLE WORD SCORE | | | | | $R_1$ | DOUBLE WORD SCORE | | | | |
| $V_4$ | | | DOUBLE WORD SCORE | | | | DOUBLE LETTER SCORE | | $A_1$ | | DOUBLE WORD SCORE | | | DOUBLE LETTER SCORE |
| $Y_4$ | | DOUBLE WORD SCORE | | | | DOUBLE LETTER SCORE | | DOUBLE LETTER SCORE | $W_4$ | | | DOUBLE WORD SCORE | | |
| | DOUBLE WORD SCORE | | | | TRIPLE LETTER SCORE | | | | TRIPLE LETTER SCORE | | | | DOUBLE WORD SCORE | |
| TRIPLE WORD SCORE | | | DOUBLE LETTER SCORE | | | | TRIPLE WORD SCORE | | | | DOUBLE LETTER SCORE | | | TRIPLE WORD SCORE |

Wednesday, December 15, 2:13 am

$$I_1V_4Y_4$$

eaves in leaves
the window sash
of mother/nature
   father/time

vie in try
and red in tooth
snakes in ladders
vines and adders

and poison in
don't be rash?
boa constricted in the grass

| | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| TRIPLE WORD SCORE | | | DOUBLE LETTER SCORE | | | | TRIPLE WORD SCORE | | | $S_1$ | $E_1$ | $E_1$ | $R_1$ | TRIPLE WORD SCORE |
| | DOUBLE WORD SCORE | | | TRIPLE LETTER SCORE | | | | TRIPLE LETTER SCORE | $E_1$ | | | $Y_4$ | DOUBLE WORD SCORE | |
| | | DOUBLE WORD SCORE | | | DOUBLE LETTER SCORE | | DOUBLE LETTER SCORE | | $F_4$ | $E_1$ | $E_1$ | $T_1$ | | |
| DOUBLE LETTER SCORE | | $U_1$ | DOUBLE WORD SCORE | | | DOUBLE LETTER SCORE | | | $I_1$ | DOUBLE WORD SCORE | | | | DOUBLE LETTER SCORE |
| | | $P_3$ | $O_1$ | $E_1$ | $T_1$ | $A_1$ | $S_1$ | $T_1$ | $E_1$ | $R_1$ | | | | |
| | TRIPLE LETTER SCORE | | $U_1$ | | TRIPLE LETTER SCORE | | $T_1$ | | TRIPLE LETTER SCORE | $O_1$ | | | TRIPLE LETTER SCORE | |
| | | $Q_{10}$ | $I_1$ | | | $G_2$ | $E_1$ | $M_3$ | | $T_1$ | | DOUBLE LETTER SCORE | | |
| TRIPLE WORD SCORE | $B_3$ | $I_1$ | $J_8$ | $O_1$ | $U_1$ | | $L_1$ | | | $H_4$ | DOUBLE LETTER SCORE | | | TRIPLE WORD SCORE |
| | $I_1$ | DOUBLE LETTER SCORE | $A_1$ | | | DOUBLE LETTER SCORE | $L_1$ | DOUBLE LETTER SCORE | | | | DOUBLE LETTER SCORE | | |
| | $N_1$ | | | $G_2$ | $R_1$ | $A_1$ | $N_1$ | $D_2$ | | | | | TRIPLE LETTER SCORE | |
| $I_1$ | $D_2$ | | DOUBLE WORD SCORE | | | | | $R_1$ | DOUBLE WORD SCORE | | | | | |
| $V_4$ | | DOUBLE WORD SCORE | | | DOUBLE LETTER SCORE | | | $A_1$ | | DOUBLE WORD SCORE | | | | DOUBLE LETTER SCORE |
| $Y_4$ | | DOUBLE WORD SCORE | | | DOUBLE LETTER SCORE | | DOUBLE LETTER SCORE | | $W_4$ | | | DOUBLE WORD SCORE | | |
| | DOUBLE WORD SCORE | | | TRIPLE LETTER SCORE | | | | TRIPLE LETTER SCORE | | | | DOUBLE WORD SCORE | | |
| TRIPLE WORD SCORE | | DOUBLE LETTER SCORE | | | | | TRIPLE WORD SCORE | | | DOUBLE LETTER SCORE | | | | TRIPLE WORD SCORE |

$S_1E_1F_4I_1R_1O_1T_1H_4$

*sephiroth,* noun
*In the philosophy of the Cabbala, the ten hypostatized*
*attributes or emanations by means of which the*
*Infinite enters into relation with the finite* (OED)

act/abstract
loss/philosophy
abra/cadabra
pantheon in the sky


a carpet of words & pet phrases
under the table
rug out from under
in thunder the voice
of zeus in *deus ex machina*


the fir tree of life
fir ethos *or* fetish

finite

in

finite


sapphire, sefir, amber cerise
sefir, saphir, *don't speak to me of* $P_3$s
sephiroth?
host, R.I.P.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| TRIPLE WORD SCORE | | DOUBLE LETTER SCORE | | | | TRIPLE WORD SCORE | | | $S_1$ | $E_1$ | $E_1$ | $R_1$ | TRIPLE WORD SCORE |
| | DOUBLE WORD SCORE | | | | TRIPLE LETTER SCORE | | | TRIPLE LETTER SCORE | $E_1$ | | $Y_4$ | DOUBLE WORD SCORE | |
| | | DOUBLE WORD SCORE | | | DOUBLE LETTER SCORE | | DOUBLE LETTER SCORE | | $F_4$ | $E_1$ | $E_1$ | $T_1$ | |
| DOUBLE LETTER SCORE | | $U_1$ | DOUBLE WORD SCORE | | | DOUBLE LETTER SCORE | | | $I_1$ | DOUBLE WORD SCORE | | | DOUBLE LETTER SCORE |
| | $P_3$ | $O_1$ | $E_1$ | $T_1$ | $A_1$ | $S_1$ | $T_1$ | $E_1$ | $R_1$ | | | | |
| | TRIPLE LETTER SCORE | | $U_1$ | | TRIPLE LETTER SCORE | | $T_1$ | | TRIPLE LETTER SCORE | $O_1$ | | | TRIPLE LETTER SCORE |
| | | $Q_{10}$ | $I_1$ | | | $G_2$ | $E_1$ | $M_3$ | $A_1$ | $T_1$ | $R_1$ | $I_1$ | $A_1$ |
| TRIPLE WORD SCORE | $B_3$ | $I_1$ | $J_8$ | $O_1$ | $U_1$ | | $L_1$ | | $H_4$ | DOUBLE LETTER SCORE | | | TRIPLE WORD SCORE |
| | $I_1$ | DOUBLE LETTER SCORE | $A_1$ | | | DOUBLE LETTER SCORE | $L_1$ | DOUBLE LETTER SCORE | | | DOUBLE LETTER SCORE | | |
| | $N_1$ | | | $G_2$ | $R_1$ | $A_1$ | $N_1$ | $D_2$ | | | | TRIPLE LETTER SCORE | |
| $I_1$ | $D_2$ | | DOUBLE WORD SCORE | | | | | $R_1$ | DOUBLE WORD SCORE | | | | |
| $V_4$ | | DOUBLE WORD SCORE | | | DOUBLE LETTER SCORE | | $A_1$ | | DOUBLE WORD SCORE | | | DOUBLE LETTER SCORE | |
| $Y_4$ | DOUBLE WORD SCORE | | | DOUBLE LETTER SCORE | | DOUBLE LETTER SCORE | $W_4$ | | | DOUBLE WORD SCORE | | | |
| | DOUBLE WORD SCORE | | | TRIPLE LETTER SCORE | | | TRIPLE LETTER SCORE | | | DOUBLE WORD SCORE | | | |
| TRIPLE WORD SCORE | | DOUBLE LETTER SCORE | | | TRIPLE WORD SCORE | | | | | DOUBLE LETTER SCORE | | TRIPLE WORD SCORE | |

Friday, December 17, 2:25 am

$$G_2 E_1 M_3 A_1 T_1 R_1 I_1 A_1$$

*gematria, noun*
*A cabbalistic method of interpreting the*
*Hebrew Scriptures by interchanging words*
*whose letters have the same*
*numerical value when added* ($O_1 E_1 D_2$)

$B_3 O_1 A_1$ neck in
neck?
heads in tales?

portent in pattern poetry
ballistic in kabbalistic
always a better letter in substitution:
$T_1 I_1 A_1 R_1 A_1$ or $A_1 T_1 A_1 R_1 I_1$ gem
art image a mirage

rapture in rupturing scripture
miracle or numerical
in oracle

| | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| TRIPLE WORD SCORE | | | DOUBLE LETTER SCORE | | | | TRIPLE WORD SCORE | | | $S_1$ | $E_1$ | $E_1$ | $R_1$ | TRIPLE WORD SCORE |
| | DOUBLE WORD SCORE | | | | TRIPLE LETTER SCORE | | $C_3$ | | TRIPLE LETTER SCORE | $E_1$ | | $Y_4$ | DOUBLE WORD SCORE | |
| | | DOUBLE WORD SCORE | | | | DOUBLE LETTER SCORE | $O_1$ | DOUBLE LETTER SCORE | | $F_4$ | $E_1$ | $E_1$ | $T_1$ | |
| DOUBLE LETTER SCORE | | $U_1$ | DOUBLE WORD SCORE | | | | $N_1$ | | | $I_1$ | DOUBLE WORD SCORE | | | DOUBLE LETTER SCORE |
| | | $P_3$ | $O_1$ | $E_1$ | $T_1$ | $A_1$ | $S_1$ | $T_1$ | $E_1$ | $R_1$ | | | | |
| | TRIPLE LETTER SCORE | | $U_1$ | | TRIPLE LETTER SCORE | | $T_1$ | | TRIPLE LETTER SCORE | $O_1$ | | | TRIPLE LETTER SCORE | |
| | | $Q_{10}$ | $I_1$ | | | $G_2$ | $E_1$ | $M_3$ | $A_1$ | $T_1$ | $R_1$ | $I_1$ | $A_1$ | |
| TRIPLE WORD SCORE | $B_3$ | $I_1$ | $J_8$ | $O_1$ | $U_1$ | | $L_1$ | | | $H_4$ | DOUBLE LETTER SCORE | | | TRIPLE WORD SCORE |
| | $I_1$ | DOUBLE LETTER SCORE | $A_1$ | | | DOUBLE LETTER SCORE | $L_1$ | DOUBLE LETTER SCORE | | | | DOUBLE LETTER SCORE | | |
| | $N_1$ | | | | $G_2$ | $R_1$ | $A_1$ | $N_1$ | $D_2$ | | | | TRIPLE LETTER SCORE | |
| $I_1$ | $D_2$ | | | DOUBLE WORD SCORE | | | $T_1$ | | $R_1$ | DOUBLE WORD SCORE | | | | |
| $V_4$ | | | DOUBLE WORD SCORE | | | | $I_1$ | | $A_1$ | | DOUBLE WORD SCORE | | | DOUBLE LETTER SCORE |
| $Y_4$ | | DOUBLE WORD SCORE | | | | DOUBLE LETTER SCORE | $O_1$ | DOUBLE LETTER SCORE | $W_4$ | | | DOUBLE WORD SCORE | | |
| | DOUBLE WORD SCORE | | | | TRIPLE LETTER SCORE | | $N_1$ | | TRIPLE LETTER SCORE | | | | DOUBLE WORD SCORE | |
| TRIPLE WORD SCORE | | | DOUBLE LETTER SCORE | | | | TRIPLE WORD SCORE | | | | DOUBLE LETTER SCORE | | | TRIPLE WORD SCORE |

$$C_3O_1N_1S_1T_1E_1L_1L_1A_1T_1I_1O_1N_1 = \{4 + (1 \times 2) + 7 + (1 \times 2) + 3\} \times 2 = 36 + 50 = 86$$

Bingo!

constant elation

using in musing on
all my tiles
all my wiles

anagrammar

constellation
stencil the skies
$C_3A_1N_1T_1O_1S_1$
or
$C_3E_1N_1T_1O_1S_1$

of the gods

secants (lines) and tangents

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| TRIPLE WORD SCORE | | | DOUBLE LETTER SCORE | | | | TRIPLE WORD SCORE | | | $S_1$ | $E_1$ | $E_1$ | $R_1$ | TRIPLE WORD SCORE |
| | DOUBLE WORD SCORE | | | | TRIPLE LETTER SCORE | | $C_3$ | | TRIPLE LETTER SCORE | $E_1$ | | $Y_4$ | DOUBLE WORD SCORE | |
| | | DOUBLE WORD SCORE | | | | DOUBLE LETTER SCORE | $O_1$ | DOUBLE LETTER SCORE | | $F_4$ | $E_1$ | $E_1$ | $T_1$ | |
| DOUBLE LETTER SCORE | | $U_1$ | DOUBLE WORD SCORE | | | | $N_1$ | | | $I_1$ | DOUBLE WORD SCORE | | | DOUBLE LETTER SCORE |
| | | $P_3$ | $O_1$ | $E_1$ | $T_1$ | $A_1$ | $S_1$ | $T_1$ | $E_1$ | $R_1$ | | | | |
| | TRIPLE LETTER SCORE | | $U_1$ | | TRIPLE LETTER SCORE | | $T_1$ | | TRIPLE LETTER SCORE | $O_1$ | | | TRIPLE LETTER SCORE | |
| | | $Q_{10}$ | $I_1$ | | | $G_2$ | $E_1$ | $M_3$ | $A_1$ | $T_1$ | $R_1$ | $I_1$ | $A_1$ | |
| TRIPLE WORD SCORE | $B_3$ | $I_1$ | $J_8$ | $O_1$ | $U_1$ | | $L_1$ | | | $H_4$ | DOUBLE LETTER SCORE | | | TRIPLE WORD SCORE |
| | $I_1$ | DOUBLE LETTER SCORE | $A_1$ | | | DOUBLE LETTER SCORE | $L_1$ | DOUBLE LETTER SCORE | | | | DOUBLE LETTER SCORE | | |
| | $N_1$ | | | | $G_2$ | $R_1$ | $A_1$ | $N_1$ | $D_2$ | | | | TRIPLE LETTER SCORE | |
| $I_1$ | $D_2$ | | | DOUBLE WORD SCORE | | | $T_1$ | | $R_1$ | DOUBLE WORD SCORE | | | | |
| $V_4$ | | | DOUBLE WORD SCORE | | | | $I_1$ | | $A_1$ | | DOUBLE WORD SCORE | | | DOUBLE LETTER SCORE |
| $Y_4$ | | DOUBLE WORD SCORE | | | | DOUBLE LETTER SCORE | $O_1$ | DOUBLE LETTER SCORE | $W_4$ | | | DOUBLE WORD SCORE | | |
| | DOUBLE WORD SCORE | | | | TRIPLE LETTER SCORE | | $N_1$ | | TRIPLE LETTER SCORE | | | | DOUBLE WORD SCORE | |
| TRIPLE WORD SCORE | | | DOUBLE LETTER SCORE | | | | $S_1$ | $E_1$ | $N_1$ | $D_2$ | DOUBLE LETTER SCORE | | | TRIPLE WORD SCORE |

Thursday, December 23, 2:39 am

$$C_3O_1N_1S_1T_1E_1L_1L_1A_1T_1I_1O_1N_1S_1 + S_1E_1N_1D_2 = 108 + (5 \times 3) = 123$$

well la di da

*look for hooks*
*an end extension*

big
little
dipper
word chipper

a star is born again
a constellation newly hatched
miss spell caster

sends $U_1$ over the moon

eye in
fe fi fo fum
a fib or a figment?
house of cards, snake or ladder?

| | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| TRIPLE WORD SCORE | | | DOUBLE LETTER SCORE | | | | TRIPLE WORD SCORE | | | $S_1$ | $E_1$ | $E_1$ | $R_1$ | TRIPLE WORD SCORE |
| | DOUBLE WORD SCORE | | | TRIPLE LETTER SCORE | | $C_3$ | | TRIPLE LETTER SCORE | $E_1$ | | $Y_4$ | DOUBLE WORD SCORE | | |
| | | DOUBLE WORD SCORE | | | DOUBLE LETTER SCORE | $O_1$ | DOUBLE LETTER SCORE | | | $F_4$ | $E_1$ | $E_1$ | $T_1$ | |
| DOUBLE LETTER SCORE | $U_1$ | DOUBLE WORD SCORE | | | | $N_1$ | | | $I_1$ | DOUBLE WORD SCORE | | | | DOUBLE LETTER SCORE |
| | $P_3$ | $O_1$ | $E_1$ | $T_1$ | $A_1$ | $S_1$ | $T_1$ | $E_1$ | $R_1$ | | | | | |
| TRIPLE LETTER SCORE | | $U_1$ | | TRIPLE LETTER SCORE | | $T_1$ | | TRIPLE LETTER SCORE | $O_1$ | | | $K_5$ | | |
| | $Q_{10}$ | $I_1$ | | | $G_2$ | $E_1$ | $M_3$ | $A_1$ | $T_1$ | $R_1$ | $I_1$ | $A_1$ | | |
| TRIPLE WORD SCORE | $B_3$ | $I_1$ | $J_8$ | $O_1$ | $U_1$ | $L_1$ | | | $H_4$ | DOUBLE LETTER SCORE | | | | TRIPLE WORD SCORE |
| | $I_1$ | DOUBLE LETTER SCORE | $A_1$ | | DOUBLE LETTER SCORE | $L_1$ | DOUBLE LETTER SCORE | | | | | DOUBLE LETTER SCORE | | |
| | $N_1$ | | | $G_2$ | $R_1$ | $A_1$ | $N_1$ | $D_2$ | | | | | TRIPLE LETTER SCORE | |
| $I_1$ | $D_2$ | | DOUBLE WORD SCORE | | | $T_1$ | | $R_1$ | DOUBLE WORD SCORE | | | | | |
| $V_4$ | | DOUBLE WORD SCORE | | | | $I_1$ | | $A_1$ | | DOUBLE WORD SCORE | | | | DOUBLE LETTER SCORE |
| $Y_4$ | | DOUBLE WORD SCORE | | | DOUBLE LETTER SCORE | $O_1$ | DOUBLE LETTER SCORE | $W_4$ | | | | | DOUBLE WORD SCORE | |
| | DOUBLE WORD SCORE | | | TRIPLE LETTER SCORE | | $N_1$ | | TRIPLE LETTER SCORE | | | | DOUBLE WORD SCORE | | |
| TRIPLE WORD SCORE | | DOUBLE LETTER SCORE | | | | $S_1$ | $E_1$ | $N_1$ | $D_2$ | DOUBLE LETTER SCORE | | | | TRIPLE WORD SCORE |

I play one tile & spell:

$K_5A_1$

*ka, noun*

*The name given by the ancient Egyptians*

*to a spiritual part of a human being or a god*

*which survived after death and could reside*

*in a statue of the dead person* (OED)

sarcophagus =

eat in death, K's open maw is  < silent

only one $K_5$ in Scrabble

special $K_5$

serial box

pugilistic ghost

phlogistic gust

up in flames

up in smoke a game in a grid

necropolis columns and rows of cerise

rose and baby blue blood-coloured series.

cinnabar blush scatters on buff

spiritual ritual

part art

*vive* in survive after death

a game a grid

odd in·god

all call out

*who are you?*

| | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| TRIPLE WORD SCORE | | DOUBLE LETTER SCORE | | | | TRIPLE WORD SCORE | | | $S_1$ | $E_1$ | $E_1$ | $R_1$ | TRIPLE WORD SCORE |
| | DOUBLE WORD SCORE | | | TRIPLE LETTER SCORE | | $C_3$ | | TRIPLE LETTER SCORE | $E_1$ | | $Y_4$ | DOUBLE WORD SCORE | |
| | | DOUBLE WORD SCORE | | | DOUBLE LETTER SCORE | $O_1$ | DOUBLE LETTER SCORE | | $F_4$ | $E_1$ | $E_1$ | $T_1$ | |
| DOUBLE LETTER SCORE | | $U_1$ | DOUBLE WORD SCORE | | | $N_1$ | | | $I_1$ | DOUBLE WORD SCORE | | | DOUBLE LETTER SCORE |
| | $P_3$ | $O_1$ | $E_1$ | $T_1$ | $A_1$ | $S_1$ | $T_1$ | $E_1$ | $R_1$ | | | | |
| | TRIPLE LETTER SCORE | $U_1$ | | TRIPLE LETTER SCORE | | $T_1$ | | TRIPLE LETTER SCORE | $O_1$ | | | $K_5$ | |
| | $Q_{10}$ | $I_1$ | | | $G_2$ | $E_1$ | $M_3$ | $A_1$ | $T_1$ | $R_1$ | $I_1$ | $A_1$ | |
| TRIPLE WORD SCORE | $B_3$ | $I_1$ | $J_8$ | $O_1$ | $U_1$ | | $L_1$ | | | $H_4$ | DOUBLE LETTER SCORE | | TRIPLE WORD SCORE |
| | $I_1$ | DOUBLE LETTER SCORE | $A_1$ | | | DOUBLE LETTER SCORE | $L_1$ | DOUBLE LETTER SCORE | | | DOUBLE LETTER SCORE | $B_3$ | |
| | $N_1$ | | | $G_2$ | $R_1$ | $A_1$ | $N_1$ | $D_2$ | | | | $A_1$ | |
| $I_1$ | $D_2$ | | DOUBLE WORD SCORE | | | $T_1$ | | $R_1$ | DOUBLE WORD SCORE | | | $L_1$ | |
| $V_4$ | | DOUBLE WORD SCORE | | | | $I_1$ | | $A_1$ | | DOUBLE WORD SCORE | | $A_1$ | DOUBLE LETTER SCORE |
| $Y_4$ | | DOUBLE WORD SCORE | | | DOUBLE LETTER SCORE | $O_1$ | DOUBLE LETTER SCORE | $W_4$ | | | DOUBLE WORD SCORE | $H_4$ | |
| | DOUBLE WORD SCORE | | | TRIPLE LETTER SCORE | | $N_1$ | | TRIPLE LETTER SCORE | | | | DOUBLE WORD SCORE | |
| TRIPLE WORD SCORE | | DOUBLE LETTER SCORE | | | | $S_1$ | $E_1$ | $N_1$ | $D_2$ | DOUBLE LETTER SCORE | | | TRIPLE WORD SCORE |

Monday, December 27, 3:09 am

$$K_5A_1(B)\ B_3A_1L_1A_1H_4$$

the Ka in Kabbalah?

allah in the game?

ghost in the machine?

*deus ex machina?*

can I count on you?


or just a series of laws

of rules

a grid

a Mishna

a map

(ultima Thule

Ain Sof)

edge

fir tree-of-life


cabal cable: the message

has a medium

stop

my silent partner


clam shell map smell stubby pencils

for what $I_1T_1'S_s$ worth:

patience?

a game

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| TRIPLE WORD SCORE |  |  | DOUBLE LETTER SCORE |  |  |  | TRIPLE WORD SCORE |  |  | $S_1$ | $E_1$ | $E_1$ | $R_1$ | TRIPLE WORD SCORE |
|  | DOUBLE WORD SCORE |  |  |  | TRIPLE LETTER SCORE |  | $C_3$ |  | TRIPLE LETTER SCORE | $E_1$ |  | $Y_4$ | DOUBLE WORD SCORE |  |
|  |  | DOUBLE WORD SCORE |  |  |  | DOUBLE LETTER SCORE | $O_1$ | DOUBLE LETTER SCORE |  | $F_4$ | $E_1$ | $E_1$ | $T_1$ |  |
| DOUBLE LETTER SCORE | $U_1$ |  | DOUBLE WORD SCORE |  |  |  | $N_1$ |  |  | $I_1$ | DOUBLE WORD SCORE |  |  | DOUBLE LETTER SCORE |
|  | $P_3$ | $O_1$ | $E_1$ | $T_1$ | $A_1$ | $S_1$ | $T_1$ | $E_1$ | $R_1$ |  |  |  |  |  |
|  | TRIPLE LETTER SCORE | $U_1$ |  |  | TRIPLE LETTER SCORE |  | $T_1$ |  | TRIPLE LETTER SCORE | $O_1$ |  |  | $K_5$ |  |
|  |  | $Q_{10}$ | $I_1$ |  |  | $G_2$ | $E_1$ | $M_3$ | $A_1$ | $T_1$ | $R_1$ | $I_1$ | $A_1$ |  |
| TRIPLE WORD SCORE | $B_3$ | $I_1$ | $J_8$ | $O_1$ | $U_1$ |  | $L_1$ |  |  | $H_4$ | DOUBLE LETTER SCORE |  |  | TRIPLE WORD SCORE |
|  | $I_1$ | DOUBLE LETTER SCORE | $A_1$ |  |  | DOUBLE LETTER SCORE | $L_1$ | $L_1$ |  |  |  | $C_3$ | $B_3$ | $E_1$ |
|  | $N_1$ |  |  | $G_2$ | $R_1$ | $A_1$ | $N_1$ | $D_2$ | TRIPLE LETTER SCORE |  |  |  | $A_1$ |  |
| $I_1$ | $D_2$ |  |  | DOUBLE WORD SCORE |  |  | $T_1$ |  | $R_1$ | DOUBLE WORD SCORE |  |  | $L_1$ |  |
| $V_4$ |  |  | DOUBLE WORD SCORE |  |  |  | $I_1$ |  | $A_1$ |  | DOUBLE WORD SCORE |  | $A_1$ | DOUBLE LETTER SCORE |
| $Y_4$ |  | DOUBLE WORD SCORE |  |  |  | DOUBLE LETTER SCORE | $O_1$ | DOUBLE LETTER SCORE | $W_4$ |  |  | DOUBLE WORD SCORE | $H_4$ |  |
|  | DOUBLE WORD SCORE |  |  |  | TRIPLE LETTER SCORE |  | $N_1$ |  | TRIPLE LETTER SCORE |  |  |  | DOUBLE WORD SCORE |  |
| TRIPLE WORD SCORE |  | DOUBLE LETTER SCORE | . |  |  |  | $S_1$ | $E_1$ | $N_1$ | $D_2$ | DOUBLE LETTER SCORE |  |  | TRIPLE WORD SCORE |

a rubric $C_3(U)B_3E_1$

missing U

on the face of it

a grid

a table

a series

periodic

an ice

burg

(or age when it's your turn to play)

$W_4H_4A_1T_1 \ I_1S_1 \ H_4I_1D_2D_2E_1N_1?$

a shined width

shaded within

whited hands

$W_4H_4O_1 \ I_1S_1 \ H_4I_1D_2I_1N_1G_2?$

indigo wish

oh, id (quit) wishing

demeasure the mensions

over the edge

| | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| TRIPLE WORD SCORE | | | DOUBLE LETTER SCORE | | | | TRIPLE WORD SCORE | | | $S_1$ | $E_1$ | $E_1$ | $R_1$ | TRIPLE WORD SCORE |
| | DOUBLE WORD SCORE | | | | TRIPLE LETTER SCORE | | $C_3$ | | TRIPLE LETTER SCORE | $E_1$ | | $Y_4$ | DOUBLE WORD SCORE | |
| | | DOUBLE WORD SCORE | | | | DOUBLE LETTER SCORE | $O_1$ | DOUBLE LETTER SCORE | | $F_4$ | $E_1$ | $E_1$ | $T_1$ | |
| DOUBLE LETTER SCORE | | $U_1$ | DOUBLE WORD SCORE | | | | $N_1$ | | | $I_1$ | DOUBLE WORD SCORE | | | DOUBLE LETTER SCORE |
| | | $P_3$ | $O_1$ | $E_1$ | $T_1$ | $A_1$ | $S_1$ | $T_1$ | $E_1$ | $R_1$ | | | | |
| | TRIPLE LETTER SCORE | | $U_1$ | | TRIPLE LETTER SCORE | | $T_1$ | | TRIPLE LETTER SCORE | $O_1$ | | | $K_5$ | |
| | | $Q_{10}$ | $I_1$ | | | $G_2$ | $E_1$ | $M_3$ | $A_1$ | $T_1$ | $R_1$ | $I_1$ | $A_1$ | |
| TRIPLE WORD SCORE | $B_3$ | $I_1$ | $J_8$ | $O_1$ | $U_1$ | | $L_1$ | | | $H_4$ | DOUBLE LETTER SCORE | | | TRIPLE WORD SCORE |
| | $I_1$ | DOUBLE LETTER SCORE | $A_1$ | | | DOUBLE LETTER SCORE | $L_1$ | DOUBLE LETTER SCORE | | | $C_3$ | | $B_3$ | $E_1$ |
| | $N_1$ | | | | $G_2$ | $R_1$ | $A_1$ | $N_1$ | $D_2$ | | | | $A_1$ | |
| $I_1$ | $D_2$ | | | DOUBLE WORD SCORE | | | $T_1$ | | $R_1$ | DOUBLE WORD SCORE | $W_4$ | $E_1$ | $L_1$ | $D_2$ |
| $V_4$ | | | DOUBLE WORD SCORE | | | | $I_1$ | | $A_1$ | | DOUBLE WORD SCORE | | $A_1$ | DOUBLE LETTER SCORE |
| $Y_4$ | | DOUBLE WORD SCORE | | | | DOUBLE LETTER SCORE | $O_1$ | DOUBLE LETTER SCORE | $W_4$ | | | DOUBLE WORD SCORE | $H_4$ | |
| | DOUBLE WORD SCORE | | | | TRIPLE LETTER SCORE | | $N_1$ | | TRIPLE LETTER SCORE | | | | DOUBLE WORD SCORE | |
| TRIPLE WORD SCORE | | | DOUBLE LETTER SCORE | | | | $S_1$ | $E_1$ | $N_1$ | $D_2$ | DOUBLE LETTER SCORE | | | TRIPLE WORD SCORE |

Friday, December 31, 3:45 am

$$W_4E_1L_1D_2$$

blush bluish lustrous metalement ductactile tangi-not-frangible soft solder or shoulders

together

*oui* in weld

in the game

*amies*

am I yours

or

are you mine?

*rack management:*

hang on to your

$E_1$

$G_2$

$O_1$

| | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| TRIPLE WORD SCORE | | | DOUBLE LETTER SCORE | | | | TRIPLE WORD SCORE | | | $S_1$ | $E_1$ | $E_1$ | $R_1$ | TRIPLE WORD SCORE |
| | DOUBLE WORD SCORE | | | | TRIPLE LETTER SCORE | | $C_3$ | | TRIPLE LETTER SCORE | $E_1$ | | $Y_4$ | DOUBLE WORD SCORE | |
| | | DOUBLE WORD SCORE | | | | DOUBLE LETTER SCORE | $O_1$ | DOUBLE LETTER SCORE | | $F_4$ | $E_1$ | $E_1$ | $T_1$ | |
| DOUBLE LETTER SCORE | | $U_1$ | DOUBLE WORD SCORE | | | | $N_1$ | | | $I_1$ | DOUBLE WORD SCORE | | | DOUBLE LETTER SCORE |
| | | $P_3$ | $O_1$ | $E_1$ | $T_1$ | $A_1$ | $S_1$ | $T_1$ | $E_1$ | $R_1$ | | | | |
| | TRIPLE LETTER SCORE | | $U_1$ | | TRIPLE LETTER SCORE | | $T_1$ | | TRIPLE LETTER SCORE | $O_1$ | | | $K_5$ | |
| | | $Q_{10}$ | $I_1$ | | | $G_2$ | $E_1$ | $M_3$ | $A_1$ | $T_1$ | $R_1$ | $I_1$ | $A_1$ | |
| TRIPLE WORD SCORE | $B_3$ | $I_1$ | $J_8$ | $O_1$ | $U_1$ | | $L_1$ | | | $H_4$ | DOUBLE LETTER SCORE | | | TRIPLE WORD SCORE |
| | $I_1$ | DOUBLE LETTER SCORE | $A_1$ | | | DOUBLE LETTER SCORE | $L_1$ | DOUBLE LETTER SCORE | | | $C_3$ | DOUBLE LETTER SCORE | $B_3$ | $E_1$ |
| | $N_1$ | | | | $G_2$ | $R_1$ | $A_1$ | $N_1$ | $D_2$ | | | | $A_1$ | $N_1$ |
| $I_1$ | $D_2$ | | | DOUBLE WORD SCORE | | | $T_1$ | | $R_1$ | DOUBLE WORD SCORE | $W_4$ | $E_1$ | $L_1$ | $D_2$ |
| $V_4$ | | | DOUBLE WORD SCORE | | | | $I_1$ | | $A_1$ | | DOUBLE WORD SCORE | | $A_1$ | DOUBLE LETTER SCORE |
| $Y_4$ | | DOUBLE WORD SCORE | | | | DOUBLE LETTER SCORE | $O_1$ | DOUBLE LETTER SCORE | $W_4$ | | | DOUBLE WORD SCORE | $H_4$ | |
| | DOUBLE WORD SCORE | | | | TRIPLE LETTER SCORE | | $N_1$ | | TRIPLE LETTER SCORE | | | | DOUBLE WORD SCORE | |
| TRIPLE WORD SCORE | | | DOUBLE LETTER SCORE | | | | $S_1$ | $E_1$ | $N_1$ | $D_2$ | DOUBLE LETTER SCORE | | | TRIPLE WORD SCORE |

I parallel play:

$$E_1N_1D_2 + A_1N_1 = 4 + (1 \times 3) + 1 = 8$$

an end in sight

the ear

the eye

the hand

of

god

or

odd

phases out a

h · w p    e

 ollo    hras

splinters

                            word chips

tiles tick across the table

       consonants run short

           stocking ladders

               rack up points

| TRIPLE WORD SCORE | | | DOUBLE LETTER SCORE | | | | TRIPLE WORD SCORE | | | $S_1$ | $E_1$ | $E_1$ | $R_1$ | TRIPLE WORD SCORE |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | DOUBLE WORD SCORE | | | | TRIPLE LETTER SCORE | | $C_3$ | | TRIPLE LETTER SCORE | $E_1$ | | $Y_4$ | DOUBLE WORD SCORE | |
| | | DOUBLE WORD SCORE | | | DOUBLE LETTER SCORE | $O_1$ | DOUBLE LETTER SCORE | | $F_4$ | $E_1$ | $E_1$ | $T_1$ | | |
| DOUBLE LETTER SCORE | $U_1$ | DOUBLE WORD SCORE | | | | $N_1$ | | | $I_1$ | DOUBLE WORD SCORE | | | | DOUBLE LETTER SCORE |
| | $P_3$ | $O_1$ | $E_1$ | $T_1$ | $A_1$ | $S_1$ | $T_1$ | $E_1$ | $R_1$ | | | | | |
| | TRIPLE LETTER SCORE | $U_1$ | | | TRIPLE LETTER SCORE | $T_1$ | | TRIPLE LETTER SCORE | $O_1$ | | | $K_5$ | | |
| | | $Q_{10}$ | $I_1$ | | | $G_2$ | $E_1$ | $M_3$ | $A_1$ | $T_1$ | $R_1$ | $I_1$ | $A_1$ | |
| TRIPLE WORD SCORE | $B_3$ | $I_1$ | $J_8$ | $O_1$ | $U_1$ | | $L_1$ | | | $H_4$ | DOUBLE LETTER SCORE | | | TRIPLE WORD SCORE |
| | $I_1$ | DOUBLE LETTER SCORE | $A_1$ | | DOUBLE LETTER SCORE | $L_1$ | DOUBLE LETTER SCORE | | | | $C_3$ | | $B_3$ | $E_1$ |
| | $N_1$ | | | $G_2$ | $R_1$ | $A_1$ | $N_1$ | $D_2$ | | | | | $A_1$ | $N_1$ |
| $I_1$ | $D_2$ | | DOUBLE WORD SCORE | | | $T_1$ | | $R_1$ | DOUBLE WORD SCORE | $W_4$ | $E_1$ | $L_1$ | $D_2$ | |
| $V_4$ | | DOUBLE WORD SCORE | | | | $I_1$ | | $A_1$ | | DOUBLE WORD SCORE | | $A_1$ | | DOUBLE LETTER SCORE |
| $Y_4$ | DOUBLE WORD SCORE | $V_4$ | $I_1$ | $R_1$ | $G_2$ | $O_1$ | DOUBLE LETTER SCORE | $W_4$ | | | DOUBLE WORD SCORE | $H_4$ | | |
| | DOUBLE WORD SCORE | | | TRIPLE LETTER SCORE | | $N_1$ | | TRIPLE LETTER SCORE | | | | DOUBLE WORD SCORE | | |
| TRIPLE WORD SCORE | | DOUBLE LETTER SCORE | | | | $S_1$ | $E_1$ | $N_1$ | $D_2$ | DOUBLE LETTER SCORE | | | | TRIPLE WORD SCORE |

Monday, January 3, 1:23 am

$$V_4I_1R_1G_2O_1$$

ergo
your sign? not mine
babe in the woods
in the wouldn't
you like to know?

ear in ergot
papyrus rot
scribe in scribbles
crib notes

*are you still listening?*

| | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| TRIPLE WORD SCORE | | DOUBLE LETTER SCORE | | | | TRIPLE WORD SCORE | | | $S_1$ | $E_1$ | $E_1$ | $R_1$ | TRIPLE WORD SCORE |
| | DOUBLE WORD SCORE | | | TRIPLE LETTER SCORE | | $C_3$ | TRIPLE LETTER SCORE | | $E_1$ | | $Y_4$ | DOUBLE WORD SCORE | |
| | | DOUBLE WORD SCORE | | | DOUBLE LETTER SCORE | $O_1$ | DOUBLE LETTER SCORE | | $F_4$ | $E_1$ | $E_1$ | $T_1$ | |
| DOUBLE LETTER SCORE | | $U_1$ | DOUBLE WORD SCORE | | | $N_1$ | | | $I_1$ | DOUBLE WORD SCORE | | | DOUBLE LETTER SCORE |
| | $P_3$ | $O_1$ | $E_1$ | $T_1$ | $A_1$ | $S_1$ | $T_1$ | $E_1$ | $R_1$ | | | | |
| | TRIPLE LETTER SCORE | $U_1$ | | TRIPLE LETTER SCORE | | $T_1$ | | TRIPLE LETTER SCORE | $O_1$ | | | $K_5$ | |
| | $Q_{10}$ | $I_1$ | | | $G_2$ | $E_1$ | $M_3$ | $A_1$ | $T_1$ | $R_1$ | $I_1$ | $A_1$ | |
| TRIPLE WORD SCORE | $B_3$ | $I_1$ | $J_8$ | $O_1$ | $U_1$ | $L_1$ | | | $H_4$ | DOUBLE LETTER SCORE | | | TRIPLE WORD SCORE |
| | $I_1$ | DOUBLE LETTER SCORE | $A_1$ | | DOUBLE LETTER SCORE | $L_1$ | DOUBLE LETTER SCORE | | | $C_3$ | | $B_3$ | $E_1$ |
| | $N_1$ | | | $G_2$ | $R_1$ | $A_1$ | $N_1$ | $D_2$ | | | | $A_1$ | $N_1$ |
| $I_1$ | $D_2$ | | DOUBLE WORD SCORE | | | $T_1$ | | $R_1$ | DOUBLE WORD SCORE | $W_4$ | $E_1$ | $L_1$ | $D_2$ |
| $V_4$ | | DOUBLE WORD SCORE | | | | $I_1$ | | $A_1$ | | DOUBLE WORD SCORE | | $A_1$ | DOUBLE LETTER SCORE |
| $Y_4$ | DOUBLE WORD SCORE | $V_4$ | $I_1$ | $R_1$ | $G_2$ | $O_1$ | DOUBLE LETTER SCORE | $W_4$ | | | DOUBLE WORD SCORE | $H_4$ | |
| | DOUBLE WORD SCORE | $E_1$ | | TRIPLE LETTER SCORE | | $N_1$ | | TRIPLE LETTER SCORE | | | | DOUBLE WORD SCORE | |
| TRIPLE WORD SCORE | | $X_8$ | | | | $S_1$ | $E_1$ | $N_1$ | $D_2$ | DOUBLE LETTER SCORE | | | TRIPLE WORD SCORE |

*Questions that may be asked of Ouija*

What's a 3-letter word for irritate?

3 down:

$V_4$
$E_1$
$X_8$

curranty pearl the ear

a murexine swirl

or indigo wish

fib or

nacreous sequence

natural sequins

process

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| TRIPLE WORD SCORE | | | DOUBLE LETTER SCORE | | | | TRIPLE WORD SCORE | | | $S_1$ | $E_1$ | $E_1$ | $R_1$ | TRIPLE WORD SCORE |
| | DOUBLE WORD SCORE | | | | TRIPLE LETTER SCORE | | $C_3$ | | TRIPLE LETTER SCORE | $E_1$ | | $Y_4$ | DOUBLE WORD SCORE | |
| | | DOUBLE WORD SCORE | | | | DOUBLE LETTER SCORE | $O_1$ | DOUBLE LETTER SCORE | | $F_4$ | $E_1$ | $E_1$ | $T_1$ | |
| DOUBLE LETTER SCORE | | $U_1$ | DOUBLE WORD SCORE | | | | $N_1$ | | | $I_1$ | DOUBLE WORD SCORE | | | DOUBLE LETTER SCORE |
| | | $P_3$ | $O_1$ | $E_1$ | $T_1$ | $A_1$ | $S_1$ | $T_1$ | $E_1$ | $R_1$ | | | | |
| | TRIPLE LETTER SCORE | | $U_1$ | | TRIPLE LETTER SCORE | | $T_1$ | | TRIPLE LETTER SCORE | $O_1$ | | | $K_5$ | |
| | | $Q_{10}$ | $I_1$ | | | $G_2$ | $E_1$ | $M_3$ | $A_1$ | $T_1$ | $R_1$ | $I_1$ | $A_1$ | |
| TRIPLE WORD SCORE | $B_3$ | $I_1$ | $J_8$ | $O_1$ | $U_1$ | | $L_1$ | | | $H_4$ | DOUBLE LETTER SCORE | | | TRIPLE WORD SCORE |
| | $I_1$ | DOUBLE LETTER SCORE | $A_1$ | | | DOUBLE LETTER SCORE | $L_1$ | DOUBLE LETTER SCORE | | | $C_3$ | | $B_3$ | $E_1$ |
| | $N_1$ | | | $G_2$ | $R_1$ | $A_1$ | $N_1$ | $D_2$ | | | | | $A_1$ | $N_1$ |
| $I_1$ | $D_2$ | | | DOUBLE WORD SCORE | | | $T_1$ | | $R_1$ | DOUBLE WORD SCORE | $W_4$ | $E_1$ | $L_1$ | $D_2$ |
| $V_4$ | | DOUBLE WORD SCORE | | | | | $I_1$ | | $A_1$ | | DOUBLE WORD SCORE | | $A_1$ | DOUBLE LETTER SCORE |
| $Y_4$ | | DOUBLE WORD SCORE | $V_4$ | $I_1$ | $R_1$ | $G_2$ | $O_1$ | DOUBLE LETTER SCORE | $W_4$ | | | DOUBLE WORD SCORE | $H_4$ | |
| | DOUBLE WORD SCORE | | $E_1$ | | TRIPLE LETTER SCORE | | $N_1$ | | TRIPLE LETTER SCORE | | | | DOUBLE WORD SCORE | |
| $F_4$ | $L_1$ | $U_1$ | $X_8$ | | | $S_1$ | $E_1$ | $N_1$ | $D_2$ | DOUBLE LETTER SCORE | | | | TRIPLE WORD SCORE |

Thursday, January 6, 12:36 am

$$F_4L_1U_1X_8$$

*luxe* in flux

game board

encrusts Fabergé

orphic egg rubijou Rubik's Cube polished glass

fill cracks beeswax grout

borax, lead, zinc chloride solder

sapphire, sefir, amber and *gris*, so mica spark and cerise

*L'art est pas art*

flux——us


worth your while, Stella

   or       wile

         winking jewels

     inking
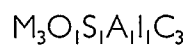
score


Stella 349

Janine 315


                         I'm not sore

                         I'm not sure

                         who'll win

                         this game in flux

| | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| TRIPLE WORD SCORE | | | DOUBLE LETTER SCORE | | | | TRIPLE WORD SCORE | | | $S_1$ | $E_1$ | $E_1$ | $R_1$ | TRIPLE WORD SCORE |
| | DOUBLE WORD SCORE | $M_3$ | $O_1$ | $S_1$ | $A_1$ | $I_1$ | $C_3$ | | TRIPLE LETTER SCORE | $E_1$ | | $Y_4$ | DOUBLE WORD SCORE | |
| | | DOUBLE WORD SCORE | | | DOUBLE LETTER SCORE | $O_1$ | DOUBLE LETTER SCORE | | $F_4$ | $E_1$ | $E_1$ | $T_1$ | | |
| DOUBLE LETTER SCORE | | $U_1$ | DOUBLE WORD SCORE | | | $N_1$ | | | $I_1$ | DOUBLE WORD SCORE | | | | DOUBLE LETTER SCORE |
| | | $P_3$ | $O_1$ | $E_1$ | $T_1$ | $A_1$ | $S_1$ | $T_1$ | $E_1$ | $R_1$ | | | | |
| | TRIPLE LETTER SCORE | | $U_1$ | | TRIPLE LETTER SCORE | | $T_1$ | | TRIPLE LETTER SCORE | $O_1$ | | | $K_5$ | |
| | | $Q_{10}$ | $I_1$ | | | $G_2$ | $E_1$ | $M_3$ | $A_1$ | $T_1$ | $R_1$ | $I_1$ | $A_1$ | |
| TRIPLE WORD SCORE | $B_3$ | $I_1$ | $J_8$ | $O_1$ | $U_1$ | | $L_1$ | | | $H_4$ | DOUBLE LETTER SCORE | | | TRIPLE WORD SCORE |
| | $I_1$ | DOUBLE LETTER SCORE | $A_1$ | | | DOUBLE LETTER SCORE | $L_1$ | DOUBLE LETTER SCORE | | | $C_3$ | | $B_3$ | $E_1$ |
| | $N_1$ | | | $G_2$ | $R_1$ | $A_1$ | $N_1$ | $D_2$ | | | | | $A_1$ | $N_1$ |
| $I_1$ | $D_2$ | | DOUBLE WORD SCORE | | | $T_1$ | | $R_1$ | DOUBLE WORD SCORE | $W_4$ | $E_1$ | $L_1$ | $D_2$ | |
| $V_4$ | | DOUBLE WORD SCORE | | | | $I_1$ | | $A_1$ | | DOUBLE WORD SCORE | | | $A_1$ | DOUBLE LETTER SCORE |
| $Y_4$ | | DOUBLE WORD SCORE | $V_4$ | $I_1$ | $R_1$ | $G_2$ | $O_1$ | DOUBLE LETTER SCORE | $W_4$ | | | DOUBLE WORD SCORE | $H_4$ | |
| | DOUBLE WORD SCORE | | $E_1$ | | TRIPLE LETTER SCORE | | $N_1$ | | TRIPLE LETTER SCORE | | | | DOUBLE WORD SCORE | |
| $F_4$ | $L_1$ | $U_1$ | $X_8$ | | | | $S_1$ | $E_1$ | $N_1$ | $D_2$ | DOUBLE LETTER SCORE | | | TRIPLE WORD SCORE |

$$M_3O_1S_1A_1I_1C_3$$

Ouija or Scrabble or key                    h l gr ph or h ll w gl ss?
Stella's stele                              scrabbling the hour
memory board the

                                      a clean slate
grave marker with a long face         it's getting late
stiff as a
word chipper                       chalk it up to boardom
                                      limits of Patience
so byzantine                      am I sounding board?
con in $I_1$/face of a coin
the games we play                 $Z^{10}$
tiles tick-ticking
tongues tsk-tsking

| | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| TRIPLE WORD SCORE | | $O_1$ | DOUBLE LETTER SCORE | | | | TRIPLE WORD SCORE | | | $S_1$ | $E_1$ | $E_1$ | $R_1$ | TRIPLE WORD SCORE |
| | DOUBLE WORD SCORE | $M_3$ | $O_1$ | $S_1$ | $A_1$ | $I_1$ | $C_3$ | | TRIPLE LETTER SCORE | $E_1$ | | $Y_4$ | DOUBLE WORD SCORE | |
| | | DOUBLE WORD SCORE | | | | DOUBLE LETTER SCORE | $O_1$ | DOUBLE LETTER SCORE | | $F_4$ | $E_1$ | $E_1$ | $T_1$ | |
| DOUBLE LETTER SCORE | | $U_1$ | DOUBLE WORD SCORE | | | | $N_1$ | | | $I_1$ | DOUBLE WORD SCORE | | | DOUBLE LETTER SCORE |
| | | $P_3$ | $O_1$ | $E_1$ | $T_1$ | $A_1$ | $S_1$ | $T_1$ | $E_1$ | $R_1$ | | | | |
| | TRIPLE LETTER SCORE | | $U_1$ | | TRIPLE LETTER SCORE | | $T_1$ | | TRIPLE LETTER SCORE | $O_1$ | | $K_5$ | | |
| | | $Q_{10}$ | $I_1$ | | | $G_2$ | $E_1$ | $M_3$ | $A_1$ | $T_1$ | $R_1$ | $I_1$ | $A_1$ | |
| TRIPLE WORD SCORE | $B_3$ | $I_1$ | $J_8$ | $O_1$ | $U_1$ | | $L_1$ | | | $H_4$ | DOUBLE LETTER SCORE | | | TRIPLE WORD SCORE |
| | $I_1$ | DOUBLE LETTER SCORE | $A_1$ | | | DOUBLE LETTER SCORE | $L_1$ | DOUBLE LETTER SCORE | | | $C_3$ | | $B_3$ | $E_1$ |
| | $N_1$ | | | | $G_2$ | $R_1$ | $A_1$ | $N_1$ | $D_2$ | | | | $A_1$ | $N_1$ |
| $I_1$ | $D_2$ | | DOUBLE WORD SCORE | | | | $T_1$ | | $R_1$ | DOUBLE WORD SCORE | $W_4$ | $E_1$ | $L_1$ | $D_2$ |
| $V_4$ | | DOUBLE WORD SCORE | | | | | $I_1$ | | $A_1$ | | DOUBLE WORD SCORE | | $A_1$ | DOUBLE LETTER SCORE |
| $Y_4$ | | DOUBLE WORD SCORE | $V_4$ | $I_1$ | $R_1$ | $G_2$ | $O_1$ | DOUBLE LETTER SCORE | $W_4$ | | | DOUBLE WORD SCORE | $H_4$ | |
| | DOUBLE WORD SCORE | | $E_1$ | | TRIPLE LETTER SCORE | | $N_1$ | | TRIPLE LETTER SCORE | | | | DOUBLE WORD SCORE | |
| $F_4$ | $L_1$ | $U_1$ | $X_8$ | | | | $S_1$ | $E_1$ | $N_1$ | $D_2$ | DOUBLE LETTER SCORE | | | TRIPLE WORD SCORE |

Wednesday, January 12, 1:04 am

$$O_1M_3$$

cosmic onomatopoeia

in the lamb's ears of god

thunder groan

        bemoan the koan

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| $Z_{10}$ | $O_1$ | $O_1$ | DOUBLE LETTER SCORE | | | | TRIPLE WORD SCORE | | | $S_1$ | $E_1$ | $E_1$ | $R_1$ | TRIPLE WORD SCORE |
| | DOUBLE WORD SCORE | $M_3$ | $O_1$ | $S_1$ | $A_1$ | $I_1$ | $C_3$ | | TRIPLE LETTER SCORE | $E_1$ | | $Y_4$ | DOUBLE WORD SCORE | |
| | | DOUBLE WORD SCORE | | | | DOUBLE LETTER SCORE | $O_1$ | DOUBLE LETTER SCORE | $F_4$ | $E_1$ | $E_1$ | $T_1$ | | |
| DOUBLE LETTER SCORE | | $U_1$ | DOUBLE WORD SCORE | | | | $N_1$ | | | $I_1$ | DOUBLE WORD SCORE | | | DOUBLE LETTER SCORE |
| | | $P_3$ | $O_1$ | $E_1$ | $T_1$ | $A_1$ | $S_1$ | $T_1$ | $E_1$ | $R_1$ | | | | |
| | TRIPLE LETTER SCORE | | $U_1$ | | TRIPLE LETTER SCORE | | $T_1$ | | TRIPLE LETTER SCORE | $O_1$ | | | $K_5$ | |
| | | $Q_{10}$ | $I_1$ | | | $G_2$ | $E_1$ | $M_3$ | $A_1$ | $T_1$ | $R_1$ | $I_1$ | $A_1$ | |
| TRIPLE WORD SCORE | $B_3$ | $I_1$ | $J_8$ | $O_1$ | $U_1$ | | $L_1$ | | | $H_4$ | DOUBLE LETTER SCORE | | | TRIPLE WORD SCORE |
| | $I_1$ | DOUBLE LETTER SCORE | $A_1$ | | | DOUBLE LETTER SCORE | $L_1$ | DOUBLE LETTER SCORE | | | $C_3$ | DOUBLE LETTER SCORE | $B_3$ | $E_1$ |
| | $N_1$ | | | | $G_2$ | $R_1$ | $A_1$ | $N_1$ | $D_2$ | | | | $A_1$ | $N_1$ |
| $I_1$ | $D_2$ | | | DOUBLE WORD SCORE | | | $T_1$ | | $R_1$ | DOUBLE WORD SCORE | $W_4$ | $E_1$ | $L_1$ | $D_2$ |
| $V_4$ | | | DOUBLE WORD SCORE | | | | $I_1$ | | $A_1$ | | DOUBLE WORD SCORE | | $A_1$ | DOUBLE LETTER SCORE |
| $Y_4$ | | DOUBLE WORD SCORE | $V_4$ | $I_1$ | $R_1$ | $G_2$ | $O_1$ | DOUBLE LETTER SCORE | $W_4$ | | | DOUBLE WORD SCORE | $H_4$ | |
| | DOUBLE WORD SCORE | | $E_1$ | | TRIPLE LETTER SCORE | | $N_1$ | | TRIPLE LETTER SCORE | | | | DOUBLE WORD SCORE | |
| $F_4$ | $L_1$ | $U_1$ | $X_8$ | | | | $S_1$ | $E_1$ | $N_1$ | $D_2$ | DOUBLE LETTER SCORE | | | TRIPLE WORD SCORE |

26 animals in my

$$Z_{10}O_1O_1 = (12 \times 3) = 26$$

ion czarship in

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or richochet or echo or ostrich zen or

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spheric zenith of our genius, Stella

or zenith ciphers

is nth prize

| | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| $Z_{10}$ | $O_1$ | $O_1$ | DOUBLE LETTER SCORE | | | $P_3$ | TRIPLE WORD SCORE | | $S_1$ | $E_1$ | $E_1$ | $R_1$ | TRIPLE WORD SCORE |
| | DOUBLE WORD SCORE | $M_3$ | $O_1$ | $S_1$ | $A_1$ | $I_1$ | $C_3$ | TRIPLE LETTER SCORE | $E_1$ | | $Y_4$ | DOUBLE WORD SCORE | |
| | | DOUBLE WORD SCORE | | | DOUBLE LETTER SCORE | $O_1$ | DOUBLE LETTER SCORE | | $F_4$ | $E_1$ | $E_1$ | $T_1$ | |
| DOUBLE LETTER SCORE | | $U_1$ | DOUBLE WORD SCORE | | | $N_1$ | | | $I_1$ | DOUBLE WORD SCORE | | | DOUBLE LETTER SCORE |
| | | $P_3$ | $O_1$ | $E_1$ | $T_1$ | $A_1$ | $S_1$ | $T_1$ | $E_1$ | $R_1$ | | | |
| | TRIPLE LETTER SCORE | | $U_1$ | | TRIPLE LETTER SCORE | | $T_1$ | | TRIPLE LETTER SCORE | $O_1$ | | $K_5$ | |
| | | $Q_{10}$ | $I_1$ | | | $G_2$ | $E_1$ | $M_3$ | $A_1$ | $T_1$ | $R_1$ | $I_1$ | $A_1$ |
| TRIPLE WORD SCORE | $B_3$ | $I_1$ | $J_8$ | $O_1$ | $U_1$ | | $L_1$ | | | $H_4$ | DOUBLE LETTER SCORE | | TRIPLE WORD SCORE |
| | $I_1$ | DOUBLE LETTER SCORE | $A_1$ | · | DOUBLE LETTER SCORE | $L_1$ | DOUBLE LETTER SCORE | | | $C_3$ | | $B_3$ | $E_1$ |
| | $N_1$ | | | $G_2$ | $R_1$ | $A_1$ | $N_1$ | $D_2$ | | | | $A_1$ | $N_1$ |
| $I_1$ | $D_2$ | | DOUBLE WORD SCORE | | | $T_1$ | | $R_1$ | DOUBLE WORD SCORE | $W_4$ | $E_1$ | $L_1$ | $D_2$ |
| $V_4$ | | DOUBLE WORD SCORE | | | | $I_1$ | | $A_1$ | | DOUBLE WORD SCORE | | $A_1$ | DOUBLE LETTER SCORE |
| $Y_4$ | | DOUBLE WORD SCORE | $V_4$ | $I_1$ | $R_1$ | $G_2$ | $O_1$ | DOUBLE LETTER SCORE | $W_4$ | | DOUBLE WORD SCORE | $H_4$ | |
| | DOUBLE WORD SCORE | | $E_1$ | TRIPLE LETTER SCORE | | $N_1$ | | TRIPLE LETTER SCORE | | | DOUBLE WORD SCORE | | |
| $F_4$ | $L_1$ | $U_1$ | $X_8$ | | | $S_1$ | $E_1$ | $N_1$ | $D_2$ | DOUBLE LETTER SCORE | | | TRIPLE WORD SCORE |

Monday, January 17, 4:19 am

$$P_1I_1 = 4$$

only one pi in the sky
pie-eye of the storm
I orbit

pi in phi orbit nautilus on the sefir tree
golden section a cerise series
murexine sequin
de-phi or deify delphi $\pi$
fully decipher oracle
read full circle
or
circle a fold

azimuth or nadir
well

$S_1T_1E_1L_1L_1A_1$ wins
a swell twin

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## Planetary Correspondence

*The following series of emails appeared in my "in box" over the course of the extended Scrabble game I played with Stella. I believe they represent an epistolary record of the spirits, perhaps the gods—and that Stella wished me to share them with the world.*

—J

From: "Stella" <vir@virgosupercluster.ga>
Date: November 2, 2004
To: "Sylvia" <ag47@moon.ea>
Bcc: "Janine" <J9@hotmail.com>
Subject: void (of course!)


syl—


androgyne tra la'd the sex—just flaming. you—so pale. testate of tourette's ilk? or her
narrow-ankles-style hectic planning _everything?_ tiny adam or little napoleon. so byzantine.
silver plate custard underwrote brulée—univalent.


_Love her wan twin, turf idle lights after
Hilarious golden-man who Selene felled
Or shun the moon. contemplate
A bone china plate_


see you tonight?


Stella

From: "Stella" <vir@virgosupercluster.ga>

Date: November 12, 2004

To: <J9@hotmail.com>

Subject: Fwd: Re: void (of course!)


----- Original Message -----


From: "Sylvia" <ag47@moon.ea>

Date: November 12, 2004

To: "Stella" <vir@virgosupercluster.ga>

Subject: Re: void (of course!)


>Have to admit—eclipsed in her shadow.

>Moondogged or haloed homebody?

>Wallflower?

>Milksop?

>Local group consensus? Orrery or omery, it's a heliocentric world.

>On a corollary note: dogstar eat dogstar.

>

>I'll be out of sight for a day or two.

>

>Sylvia

From: "Stella" <vir@virgosupercluster.ga>

Date: December 2, 2004

To: <J9@hotmail.com>

Subject: Fwd: outside chance of seventh heaven


----- Original Message ----


From: "Herman" <hg80@mercury.sol>

Date: December 2, 2004

To: "Stella" <vir@virgosupercluster.ga>

Subject: outside chance of seventh heaven


>Dear Stella,

>

>O! unrequited. tender engine unearths a solid ounce of quicksilver or xenon,

>loosely following recipes tattooed under my tongue. sick with the knowledge

>(drinking isopropyl) _the dream machine will not fly._ I love—dross, flux,

>solder and glass. Concertina corduroy. Candour.

>

>I really wish you were here.

>

>yours,

>

>Herman Stilbon

From: "Stella" <vir@virgosupercluster.ga>

Date: December 15, 2004

To: "Herman" <hg80@mercury.sol>

Bcc: "Janine" <J9@hotmail.com>

Subject: re: outside chance of seventh heaven


Dear Herman:


worth your patience to consult the star charts, who's whose for ghost writers. long distance relationships never work. someone in your local group dogging your heels worth a second look?


au revoir,


Stella

From: "Stella" <vir@virgosupercluster.ga>

Date: December 20, 2004

To: <J9@hotmail.com>

Subject: Fwd: mini-van-solid


----- Original Message ----


From: "Julia" <cu29@venus.sol>

Date: December 20, 2004

To: "Stella" <vir@virgosupercluster.ga>

Subject: mini-van-solid


>my sunny star—

>

>sea as a nudibranch... something something—coffee-house despot destroyed

>my notes! _awful_ thoughts! fly leviathan by lodestar... sigh. aleister's deck still

>working hard for a copper-patina-shadow-boxed anarchetype. calls _aphrodite_

>anathema whore! common yes. a symptom of totemic fly-by echolocation.

>

>>man's lust for gold has been a delusion,

>>for he has pursued little more than a

>>yellow gleam

>

>love,

>

>Julia

From: "Stella" <vir@virgosupercluster.ga>
Date: January 1, 2005
To: "A. Ferris" <fe26@mars.sol>
Bcc: "Janine" <J9@hotmail.com>
Subject: moloch glory hole goth

my surest guided monster—

again we burned nascene mystery. all is numb here (and none of your blake la di da). falling glow trains on mobius pathway like mixing metaphors. ferris wheeling all night along the spheric zenith of our genius. lite-brite atari gem in the atrium a golden dawn, ratio, cerise, radio.

>mary stitched it in the stars:
>tonight the gods are suckering mars

au revoir,

Stella

From: "Stella" <vir@virgosupercluster.ga>

Date: January 6, 2005

To: <J9@hotmail.com>

Subject: Fwd: my own private Texcoco


----- Original Message ----


From: "A. Ferris" <fe26@mars.sol>

Date: January 6, 2005

To: "Stella" <vir@virgosupercluster.ga>

Subject: my own private Texcoco


>my own magdalene—

>

>smitten with your turban calligraphy (heart on sleeve, thursday's edition).

>tricorne ephemera, newspaper—foolscap! blew it. entire vinyl collection

>eaten by the winged insect you bred for its frank asymmetry (clumsy

>shelley). cast iron stomach. manqué manticore just _shiny_ with burns.

>

>>sol y Luna y Cielo proclaman

>>al Divino Autor del Cosmo

>

>a piece of work (or pie or star chart!)

>

>Ferr

From: "Stella" <vir@virgosupercluster.ga>

Date: January 12, 2005

To: "Stan" <sn50@jupiter.sol>

Bcc: "Janine" <J9@hotmail.com>

Subject: fir ethos or fetish

Dear Stan,

retro listening to birds in the rain. flattering horoscope tinny through distilled helium in the forest stairwell. says Fibonacci's needs a birth date to zero in. by jove (ha ha)—the Voynich MS a carpet of words and pet phrases.

>fishing for hubris: heavy-
>handed theurgist
>tin pan fortune made of fool's gold
>made of tinny nuggets.

goodbye.

Stella

From: "Stella" <vir@virgosupercluster.ga>

Date: January 23, 2005

To: <J9@hotmail.com>

Subject: Fwd: pranks, doggerel, moonshines, swill, gadfly, guttersnipe


----- Original Message ----


From: "Dad" <pb82@saturn.sol>

Date: January 23, 2005

To: "Stella" <vir@virgosupercluster.ga>

Subject: pranks, doggerel, moonshines, swill, gadfly, guttersnipe


>Stella,

>

>Goats eat oats. Hell's a maze to unearth a novice. Being a tourist, I bit the

>hand of god off. Saturday crunch down Mormons at the gate (dogma, the

>grey wolf!), worshipped at a cauldron, a singing bowl. Little leadfoot'll lead.

>Plastic, but inelastic.

>

>I often wonder—how much is Patience worth?

>

>back on Saturday,

>·

>Dad

From: "Stella" <vir@virgosupercluster.ga>

Date: January 28, 2005

To: "Aurora" <au79@milkyway.ga>

Bcc: "Janine" <J9@hotmail.com>

Subject: icing on the wings


honey—


flares not quite fair. quicksilver caduceus my ass! impeach angels gingerly, a succour a minute—supernova if you're not careful. guess who _was_ born yesterday? sedna "puts the oo back in oort cloud!" bring the party hats to sombrero nebula, I've got confetti.


>her shift rings—walking gold

>the first helios doll allstar

>

>the hearse of vitriol

>raced to filter beliefs


au revoir,


Stella

From: "Stella" <vir@virgosupercluster.ga>

Date: January 29, 2005

To: <J9@hotmail.com>

Subject: Fwd: happy birthday


----- Original Message ----


From: "Aurora" <au79@milkyway.ga>

Date: January 29, 2005

To: "Sedna" <sedna@oort.sol>

cc: "Stella" <vir@virgosupercluster.ga>

Subject: happy birthday


>Coins, jewelry, dentures—a little bird told me... ice cream entropy, giraffe

>MDMA, peyote fast asleep, mycology and rill, or just a nice kayak—you

>name it. Mystery licks but a little surprise party to keep up appearances or

>I'm hooped.

>

>see you there—bring Scrabble.

>

>A