

### Comma Fork / Moving Parts

by Ted Greenwald

This is a selection from our forthcoming book from Ted Greenwald, *Comma Fork / Moving Parts*, which will be out in the late summer or early fall 2012. This moving, reflecting work is a set of mirrors, poems that seem to go on towards the illusion of infinity. Greenwald is an American treasure. The book has been designed by one of the foremost letterpress artist, Kyle Schlesinger, the force behind Cuneiform. You can pre-order this book by emailing [editor@blazevox.org](mailto:editor@blazevox.org) to reserve your copy. We will have an order page set up when we are a bit further along with the project, but for now, this set from *Comma Fork* should peak your interest!



**Ted Greenwald** was born in Brooklyn, raised in Queens, and has lived in New York City his entire life. During the course of a career that has spanned some 30 years, he has been the author of numerous books of poetry, including 3 (Cuneiform, 2008) Two Wrongs with painter Hal Saulson (Cuneiform 2007), The Up and Up (Atelos, 2004), Jumping the Line (Roof Books, 1999), Word of Mouth (Sun & Moon, 1986) Common Sense (L Publications, 1978), and You Bet (This, 1978) all available from Small Press Distribution.

Also by Ted Greenwald:

**In Your Dreams**

**Ted Greenwald**

**BlazeVOX [books]**

Ted Greenwald's 30 th book consists of 79 72-line poems, each with his trademark recombinatory drop-stitch weave. As a basic pattern, which is varied, each poem's 26 demotic lines is repeated in 9 interlinked free triolets (ABCACDAB-DEFDFGDE). *In Your Dreams* is almost, then is, hard to say, *In Your Dreams* is almost, hard to say, autopoiesis, *In Your Dreams* is almost, then is, autopoiesis, flickering fugal strobe of the everyday, or sublime sonic moir , autopoiesis, or sublime sonic moir, spoken and shimmering, autopoiesis, flickering fugal strobe of the everyday.

— Charles Bernstein

In your dreams, text messages are cinematic connectives; in the rushes of Ted Greenwald's talking pictures, a spoken grammar steps out of the voice and into language proper, only to find that the comma is an extra ( N atalie Wood plays the waitress's pad; L aurence H arvey, the double helix). S hots and cuts are balanced for maximum clarity and accommodation. What happens next is in the present tense.

— Miles Champion

As the centered layout replicates a spinal column or double helix of symmetrical verticality that allows the eye to scan rapidly down through each stack of lines, the use of interwoven repetition creates an echoic choral effect that builds-in rhythmic intensity: *In Your Dreams* . Two steps forward, one step back, these improvised speeches for an in-town head reverberate with second, third and fourth takes that take out loans on short-term memory only to break the bank of thought-heard voices and walk right through the door in a hum.

— Kit Robinson

**Book Information:**

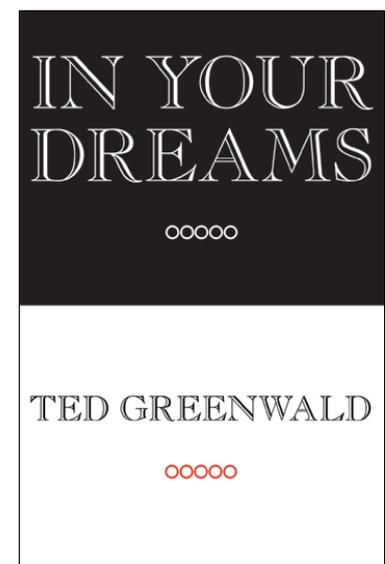
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Read in a magazine  
Lo mein  
Ohmigod

I say, *shit*  
He say, *yeah*  
Come here yesterday

Ate there once  
With Carol  
You know Carol

If you like pass encore  
Echo own nothing count blessing wounds  
Where everybody repeat after math

Echo own nothing be before  
No idea road repeat after math  
Where everybody pass encore

Slip into a slinky  
Descending a staircase  
I'm a I'm a I'm a

Age inside out  
We aim to microwave  
Open back car

Try being Mi Mi  
Defenestrate crazy glaze  
Lazy-boid days

Early on, for me, national interest fever  
Light under bushel passing for vehicle  
Am *that idiot* officials say suggestion

Light under bushel good grasp singalong  
Break into line officials say suggestion  
Am *that idiot* national interest fever

Dismantle mental dollars  
Suppose the next month  
Toddle along in my wrecker

Put the hook in the rain  
Come to right places  
Money particles dust lights

Ex-girlfriends walks by  
My bad, it's grandkids  
But, but, memento more me