



Andoumboulous Brush

1. Find a video clip of your favorite musician. Select a fifteen second section of that clip that absolutely enralls you. Why? What is the musician doing? What is their body doing? Are they interacting with the world around them, or is there nothing in the world but them and their music? Describe it physically. Forget the sounds in this instance. What does it look like? Why do you want to keep watching it?
2. Can you find a clip, or do you have a memory of people dancing, or even just moving to that music? What did they look like? Was it one person? A couple? An entire stadium of people? Zoom in and out of their movement and their environment.
3. Now the music. What is the music doing? Remove everything but the sound. The instrument. The voice. The sound of the crowd. The silence around it. The hiss of a record. The missed note. Whatever atmosphere makes that music so intriguing to you.
4. Time to get philosophical and shit. Forget the music. Forget the lyrics. Forget the crowd. Forget the performer. What were you doing when you first realized that performance or song was important to you? Why do you think it connected with you in that manner? Was it a You Moment or a World Moment or a You In The World Moment or a You Against The World Moment?

Beginning With Lines By Anwar Naguib

1. Take a line of a poem or song or piece of prose that is Not written by the subject of your first poem. Write a stanza or two about the subject of your first poem that hangs off that line.
2. Do you know someone with a differing opinion on that clip you saw? Don't mess with the dregs of Youtube. Maybe you have a friend who isn't into that style of music. It doesn't have to be a completely contrary view to your own. It can be someone who also loves that clip but for a different reason. Have an actual conversation with that person and write something that reflects that interaction.
3. Who is that person that you conversed with? Why is their opinion valuable to you, if you indeed find it valuable? What struck you about that person that you were inspired to have a conversation with them about this piece of music that is so important to you?
4. Have an imagined conversation on another topic. It can be something you agree with, or something you're pretty sure you'd never be able to have a comfortable conversation about. Without researching how they would actually react, present us with the emotional context you imagine that conversation would have.

Spectral Escort

1. You picked apart that clip in the first poem. Separated it by visuals, movement, sound, and emotional connection. Put it all together now. How does that piece affect you as a whole. Not the first time you heard it. Now. How is it hitting you precisely in this moment?
2. Tell us again using only water metaphors, or fire metaphors, or air similes, or a cartoon pop culture reference point, or any unexpected motif that you wouldn't normally use as a framing device to describe your emotions.
3. Zoom in again and tell us about what happens right before the clip you've been so focused on. Let the language from the second part of this prompt, and the language from the very first prompt in this series bounce off each other as you describe the time leading up to that clip. It can be just a few seconds before, or it can be the entirety of a concert that leads up to that moment.

Agg Anthem

1. One day you were in a bar or at school or sitting on a bus and you saw or met someone you couldn't look away from. Maybe it was lust at first sight, maybe it was instant hatred, maybe you were just curious about how a person managed to pull off that excellent combination of colors. Go in deep on that moment. Make us wish we were there.
2. Imagine a dance with that person. Would it be awkward? Perfect? Pleasantly disheveled? It could be a ballet, or the dance could merely be trying to get past each other in public transit. Some ritual of motion between you that is purely imaginary.
3. What are you hearing in that moment of dance? Ambient noise? Your own pulse? The metronome count of a rhythm so that you can keep the beat in your dance? That clip that the first three poems focused on?

Song Of The Andomboulou

1. How do you introduce yourself to a stranger? Not someone a friend introduces you to. Not someone you meet when you are a person of authority. Someone you meet on the street that you are forced to have an interaction with. Maybe you both see a fight break out. Maybe you both just missed the same bus. Maybe you really like their shirt, and want to let them know. Weave a little bit of the language/motif from part 2 of the *Spectral Escort* prompt.
2. How do you introduce yourself to an idea? When you're first exposed to something you hadn't before considered, what's your instinctual response? Do you research it immediately? Do you let it fester in you emotionally before you rest some facts against it?
3. Tell us about two very different places that are important to you. It can be a tropical place and a more temperate place, or it can be a room in a hotel and a forest, or it can be a library where you feel comfortable and a doctor's waiting room that makes you nervous but which you know you have to spend time in. Bring that *Spectral Escort* motif into the conversation between these two places.

Eye On The Scarecrow

- I. *The dead, we said, were drowning in our thirst.* (from Nathaniel Mackey's poem **Eye On The Scarecrow**.) What does that mean to you? Does it work with your *Spectral Escort* motif or clash against it? It's ok if it feels awkward or disharmonious with everything you've written so far. Spend some time with the quote, and see where it takes you.

Song Of The Andomboulou

1. Tell us about a time when you were with two other people. Not one other person, or three other people, the dynamic should be three. The situation can be anything you want: awkward threesome, a night at the movies with two parents, you being a creeper and listening on a conversation two other people are having. Get really detailed about the dynamics between you. Name names (it's ok to make up the names, but give us two distinct people other than you).
2. Tell us about a time you had difficulty sleeping because of the environment you were in. Not a situation where a person made you uncomfortable, but the physical space you were in. Maybe you were sleeping outside for the first time. Maybe it was a new bed or a new home. Maybe you just heard an unidentifiable noise outside just as you were about to fall asleep. What was that like?
3. Lead yourself to sleep with that clip of music from the very first prompt. Does that work? Or will you still be awake?

Go Left Out Of Shanville

1. Tell the two people from the first section of your last poem about how you tried to get to sleep. Tell them about that music clip. Use the language from your *Spectral Escort* motif. Let the conversation with those two people completely envelop you until there is nothing in the world but the three of you, that piece of music, and the language of the metaphor or imagery that keeps recurring in these poems.

Sog Of The Ardomboulou

1. Go to one of the places you mentioned in the “write about two places prompt” (go there in the poem, you don’t have to physically go there to write this part). Experience that music clip there. Is it different? How has the environment textured your relationship with that song?
2. Now go to the other place from that prompt. Don’t worry about the music clip, let your *Spectral Escort* motif be the focus of this part. Use that language and that place to tell us a time when you were having problems fitting in.
3. How do you interact with a stranger the second time you meet? Is it less awkward? More awkward? Once you recognize them is it easier to communicate then when you first met?
4. How do you interact with an acquaintance when the thing you most have in common is knowing someone who died?
5. Let that music clip be a soundtrack for an awkward conversation with a stranger.
6. Go back to a time when that music clip was comforting. Let it wash over you. Imagine being with a crowd of people who feel precisely the same way about that clip as you do.

Glenn On Monk's Mountain

- I. Give us a travelogue where you and someone you wish you could spend time with go to some place you've always wanted to go. While you're there, the subject of that clip comes up. Do you talk about it? Or do you brush it off so you can fully experience this gift of company in this place you've always wanted to go?

Song Of The Andomboulou

1. There is a world where that last poem you wrote could never happen. Maybe that person passed on before you were born. Maybe that place sank into the ocean before you made it there. Spend some time in that inferior world, wishing you could visit the world from the previous poem
2. You are in an airplane, or a spaceship, or up on a mountain, or looking at our planet through a telescope on the moon. You can see the two divergent worlds: the one from the previous poem, and the one from the first part of this poem. Describe watching yourself enjoy the experience vs watching yourself pine for the experience.
3. The pining version of you just looked up and saw you watching them. Are they confused about what you're doing? Do they know why you're watching them?
4. Imagine the last time you will ever hear that music clip. Which of the three worlds presented in this poem will you be living in?