G.E. Patterson has his treatment of the dark in *To & From* – “… it was good” pg. 61, “Happy as the darkness surrounding it” pg. 38,

“**And our lips parted so the tongue could move**” pg. 61 again, “Another Happy Story”

How can I keep the implied darkness? your own mouth, another? but part which way? How can I place this in a room I know?

How do I know how to kiss? Do I? I know I’ve done it before, but I’m not right now, so …

I can’t just write a sonnet about making out, his line means something else, but can I? what did you mean, Patterson: two *Ts* beside each other not Paterson (nerts)

At this distance too close to see clearly Can’t write a sonnet about making out

And when a light moves towards us it’s blue as opposed to redshift, an increase in wavelength

And our lips parted so *la langue* could move *language, the tongue*, the word expresses both as one

Touching the sensitive rim that occurs the sensing bit – it makes sense As your smile is shifting in my memory

This one: The mouth makes a room out of memory somebody said to me Where I can’t see you speaking on the phone calling long distance from my truck to get off

But I guess actually I don’t have to well …

Time will tell us if it is what it is — spent all day listening to Blood Orange spent five years inside “Champagne Coast”

If the room had shifted during the night

If the light has shifted out of the blue

Whether these lines can mean something else somehow, closure sounds so open-ended

April 10, 2019