

Sixpack

by Thylas Moss

"fork"
"flux"
"limited"
"mezzy"
"scale"
"simultaneity"

fork

To begin with what happens when saying *fork* in English, when a native speaker, to *limit*¹

¹to be dealt more fully later although *fullness* and *limit* may seem opposed unless contemplating a situation, such as existence, that is full of *limits*, which perhaps would be a waste of an opportunity to be full; an existence full of *limits* just outright seems incapable of exploiting *fullness*, well, fully. Of late, *limit* has taken on a link (difficult to *limit* or prevent associations when information is electrically imprinted in a neural network, the apparently *simultaneous* deployment of soft anchors to multiple neural information hubs, attaching another facet to each info group (*soft* because of their plasticity, ability to be reworked, to bend, to expand). More research is needed here, more experimentation which certain funding sources would want to *limit* to non-human subjects, fearing monsters before the trials conclude with, ideally, near-perfect methods and interventions that control how information is processed in the brain, maybe even a junk section that the *limited* thinker could empty through a programmable sequence of blinks and grunts. It would be great to see something emptying from the brain's disposal portal, to see a stream of junk info flowing out of a head into a sewer (the electrical discharge associated with emptying the junk bin perhaps could be amplified with some small—I'm thinking nano—device implanted somewhere in the nervous system, allowing the discharge to be simulated visually and/or sonically—maybe technology developed from the work that has resulted in the *vOIce* project *Seeing with Sound* in which the totally blind can see: <http://www.seeingwithsound.com/>).

this beginning further, speaks *fork*,² the upper central incisor teeth almost bite the *f* of the word into the lower lip, and air is forced through the opening.

²*fork*: a language system that references multiple *simultaneous* operations; for instance: to think one way and behave in a different manner, to take a position inconsistent with established cues, clues, promises, trends, expectation; to deliberately establish cues, clues promises, trends so as *fork* away from them; the love of deception; to stick that which is expecting something based on established cues with a *fork*; a pursuit-evading maneuver; to go one way then *fork* often abruptly in an unanticipated direction, foiling the pursuit; to be able to split, to be inhabited by *forking* personalities, each one of them capable of speaking *fork*.

As for *native speaker*—some clarification is needed here too, I suppose, for those of us (I mean me and others) with a sensitivity to the use of *native*.³

³the *local*, not outside of the environment of this defining location; not an immigrant; undisputed, undisputable member of this, entitled by birthright, belongs in this incredibly *limited*¹ *forker girl*?⁴

⁴female practitioner of ¹¹*limited fork poetics*: the study of interacting language systems: any/all visual, sonic, olfactory, tactile systems/ subsystems on any/all scales

clarifying reference tool kit⁵

⁵that is: what these terms also look like in a mirror, specifically:
gravitational mirroring,⁶

⁶subjected to an intensity such that there is displacement; the reflection as visual echo, reverberations of the deflecting encounter, a repositioning relocating the mirage, the dictionary and the anti-dictionary⁷

⁷As on an episode of Columbo, his hair as black as deep space gravity can look, the black of gravity's effect in and near a black hole also a mirror; the episode in which a genius club member murders a rival genius by dictionary with the help of an umbrella and Tchaikovsky's overture to *Romeo and Juliet*.

the mirage and its double, the meanings and the other meanings; the deviation that opens something, a little split so that meanings can be biopsied to determine what else, what they really contain

a term which isn't exactly double-edged, as *native*³ has more than two edges, so is crystalline in structure, each edge further edged as magnification, beyond this text focus, can reveal; but I do mean specifically two edges, and the doubling of edge-intensity, so sharper effects¹⁷ are achieved—even though positioning *on the edge* might be problematic, the apparently increased opportunity to fall off that edge, even if *edge* is a nod to the progressive—and such a fall is particularly problematic since no *drop-off range* has been indicated, so it would be a fall off the edge into nothing, and this is not the place, no matter how intense—or edged—the interest becomes to fall into a discussion of the physics and philosophical implications of a fall into *something* defined as *nothing*, *nothing* indicating some form of *negative space* even though landing in negative space is exactly where the use of *native* also arrives, *negative* as in *derogatory*, *negative* as in less than zero, outside of the range of what can be detected by the unassisted senses (including assistance with anti-discrimination legislation).⁸

⁸consider the less-than-zero position in society of Ralph Ellison's *Invisible Man* who says in the prologue:

I am invisible, understand, simply because people refuse to see me. . . . That invisibility to which I refer occurs because of a peculiar disposition of the eyes of those with whom I come in contact. A matter of the construction of their inner eyes, those eyes with which they look through their physical eyes upon reality.

Those sensitive (I mean me and others) might perceive (the perception encasing what is perceived in a reality, perception treating the object of perception as fact in the manner of its actual [in the *fact* of the manner of its] imprinting into neural networks where imprint sorting along a reality gradient does not occur) misuse in the usage being risked here;

a *native* speaker then, someone speaking a language as a first language of that speaker in a location where that language is commonly spoken, the language of the country of the person's birth, even if the language of this country is not the *native* language of that country, meaning not the first or original language of that country, but an imported language, as in a non-indigenous species that thrives (possibly via chokehold) in new surroundings whose threats successful against other species, perhaps other *native* species, are no threats to the transplant, so to speak English in North America is not to speak the language *native* to North America. The *native* languages, to use another out-of-fashion, out-of-taste, pretty much out-of-any-redeeming-value *value* of *native*, not even a redeeming mirage; the *native* languages of North America would be the languages of the *native* populations or *savages*, the uncivilized, designations easier to make if the tongue is *forked*, split,⁹ able to speak from both sides of the mouth *simultaneously*,

⁹the *forked* or *split* tongue suggests the possibility of torture technique to carry out the splitting, the work of single or double-edged splitters, such as the magic used to split Anderson's *Little Mermaid's* fish tail, reverberations and echoes of the split experienced each time she walks, splitting again the consequences of her decision into knives and *forks*, *utensils* that are *means* to access something, their purpose being to assist with access, as in extending access to higher social classes through use of the right *fork* with each course of the meal.

to state and contradict simultaneously, to juxtapose, to increase the likelihood of consistent indication of the presence of alternative, to more authentically represent the existence of multiplicity of meaning, to simulate justice through pointing to more than one way, to be pro-choice of expression, to be indecisive, unable or unwilling to commit to a single path, to extend the tongue's pickup ability through adding functionality similar to chopsticks, the *forked* tongue is also able to wrap its two serpent-prongs or tines around a single chopstick or similar stem so as to form a mouth-borne caduceus, a figure associated with healing; a *forked* tongue may also become a plaited tongue, a fashion statement in word and appearance.

To fork is to have more than one way to go, to split, to increase options, each one of which may be referred to as a *prong* or *tine*. *To fork* is to use a *fork*, possibly to create a system of bifurcations, possibly to choose a particular avenue of *tine* for some period of time. *To fork* is to use a *fork*, possibly to access something and make what is accessed useable by decreasing distance from what is accessed and the user of the *fork*. *To fork* is to lift. *To fork* is to dig into and possibly separate or filter with the branches or prongs. There is definitely the likelihood of loss, through the branches or prongs, of some portion of what is being accessed, what is being *forked up*. *To fork* is to support *with the fork*. *To fork* is to be at the location or to the location where something splits into more parts. *To split* is to divide into more parts; the earthquake *forks* the house, the bridge, the road. The coroner *forks* the cadaver in an autopsy. The broken bone is a *forked* bone. A yodel is a *forking* note. A tree is a bifurcating system of branches. A root system is a bifurcating system of branches. The bifurcated mandrake. A bifurcating system is a *forking* system. Each evolutionary branch and sub-branch is an evolutionary *fork* or sub-*fork*. What a *fork* manages to lift is a *forkful* even if the *fork* is not at maximum lift capacity. The arm and hand system is a *forking* system. The digits or fingers of the hand are bifurcations or tines, usually articulated tines; a bird's foot, the articulated robotic hand of *The Terminator*,¹⁰ the articulated robotic claw in those grab-a-toy mechanical gyp-boxes such as was in the lobby of my local Chi-chi's before closure and is still in the lobby of my local branch (*fork*) of the Quality 16 cinema chain (*forked* system) where *Limited Fork Poetics*¹¹ was born. *Tyne*¹² *Daly* is being inducted right now into a branch of the *fork* hall of fame. The twin (or two-pronged) towers

of the *World Trade Center* system had a system of exterior *forks* as part of the structural and aesthetic integrity of the *WTC*.¹³

¹⁰ A film in three, to date, parts or tines (*forks*) featuring Arnold Schwarzenegger in a branch (or *fork*) of his career as the title character, from a *fork* of future that is also a *fork* of past, who attempts create an alternative tine of future by using a present moment (the *now* in which the movie takes place) as a bifurcation point

¹²*Tyne Daly* played “Mary Beth Lacey,” a detective on the television crime drama “Cagney and Lacey”; her star on the *Hollywood Walk of Fame* is marked by five bifurcation points (locations to which *forking* has arrived and/or locations from which *forking* can proceed). *Tyne* is the name of a river system in England. A *tributary* or *branch* of a river may be considered a *tine* of the river; such a river is *forked*. A *fork* in a road is a *bifurcation point*, a location where a road or segment of a road splits into at least one additional segment. *Tyne* is considered a variation, or branch, of *Tine* which is considered a branch or bifurcation of *Martina* and *Tina*. *Tine* is the name of a Norwegian dairy producer also Norway’s biggest food company (at the time of this writing), a name that resonates (a bifurcating gesture or movement; the rippling water *forks*; branches of a *forking* system need not be straight and need not remain straight if they are or become straight for some length of time) in Norway as reference to *a bentwood box used in the 17th century and later for carrying and storing food, primarily butter and cheese*.^{14, 15}

¹⁴ <http://www.dmi.org/dmi/html/publications/news/ebulletin/ebvmarjg.htm>

¹⁵ development of *Tine* logo; 3 the face of *Tine*; both images <http://news/ebulletin/ebvmarjg.htm>



bifurcations, next to *Tine Lady*, *forked* (lifted, accessed) from: www.dmi.org/dmi/html/publications/





¹³ from Tribute WTC.org

¹⁶ An image of a *fork* and spoon as seen at tributewtc.org (Tribute WTC.org) recovered from the wreckage, probably from *Windows on the World* restaurant.



The eating utensil *fork* can be unforgiving, can bully the steak, the chicken, the prime rib; the eating utensil *fork* can hold the meat in place, prevent it from sliding on the smooth surface of a plate so that big meat can be cut done to pieces of a size easy to handle and swallow; the larger incarnation is a *carving fork* that holds in place bigger meat that will be cut, dissected into individual servings; *scissors*¹⁷ are on an evolutionary branch of the *fork* family.

This consideration of *fork* has been *forking* in order to consider *fork*; this commentary has *forked* as literary device; when not a verb, when not involved in activity (see *flux*), when a noun, a *fork* is commonly a device or tool. The tines of a *fork* system need not be in direct

contact with the handle or concept but can be; the branches of the *fork* may be linked to it remotely or through metaphor. There is no maximum number of tines that a *fork* may have. A *fork* may have both direct and indirect tines attached to it. Tines need not be linear. Each tine may support multiple bifurcation points. A maze or labyrinth is a *forking* system. The space between tines may be wide or narrow. Whether wide or narrow, the *fork* may lose something or some part of something to the spaces between. When the space between tines is sufficiently small, it may not be possible to perceive the presence of any space between the tines without the aid of instruments calibrated to measure on the scale of gap. When the space between tines is imperceptible on a scale of human aided or unaided perception, the *fork* may be considered as and may function practically as a shovel. A shovel plays less a role in *flux* than does *fork*. A *snow shovel* is usually a device to lift snow. A *snow fork* is a device or instrument that measures properties of snow.¹⁸ A *snow fork* could also be a *fork* made of snow or a *fork* in which some of the tines are snow-covered for some period of time.

¹⁸ See a *snow fork* here: [Toikka oy](#) and read about how the *snow fork* functions.¹⁹

¹⁹ Footnotes are tines and sub-tines

Many dead-ends are also tines.

A conjoined twin is a *forked* twin.

HD DVD's and Blu-Ray discs are tines, one of which may remain open and likely to produce more tines, one of which may become a dead end.

A circular closed tine may also be hoop, ring, loop, feedback loop; a system of at least two closed tine loops can also be used to indicate infinity or the bones of a bow tie. Apple Computer's address: *One Infinite Loop* is a *fork* of grab, the tines so close together they seem one, a fist, a *forkful* that is a handful, a hand closed around what a *fork* has grasped and not letting go; a palm reader reads *forks*, a palm reader navigates *forks*, a palm tree is a *binary fork system*, as are most trees: bifurcating roots²⁰ and bifurcating branches,²¹ the apple, fig, coconut; fruit as bulbous tines, grapes as bulbous tines in clusters, wine as bulbous tines liquefied; the nervous system is a *forking* system as is *My Galactic Octopus*,²² as is the nervous system of an octopus, as is an octopus.

²⁰ A sewer system *forks*.

²¹ A ventilation system *forks*.

²² *My Galactic Octopus* was a selection in the 2007 Venturous Vanguard Film Festival and may be watched now on the [forkergirl channel](#):
[My Galactic Octopus](#)

flux

Sounds like the material itself, the word for the substance that is *flux*, a noun, an object whose shape is not nearly as defined as the word, the fluidity of the nature of *flux*, the elasticity of *flux*, the plasticity, the looseness, the space between the components of *flux*, the shape of generality, at the very least an advanced form of *flux*, an easily accomplished mutation, shape-shifting root of shape-shifting, and how lucky that this turn at this bifurcation point or *fork* is a turn toward an enabler of mutation, the constant state of *flux* or activity; the motion that so far, the universe seems to be riding, shockwaves *forking* out in every direction noting the centerlessness of *flux*, reverberations of the big bang or of whatever the event was that got things moving, movement that has not ceased, an overriding shimmy, the collective aggregated wobble-states, not inertia, the band *Newton Flux*, the establishment of cycles, the sense of travel, intrinsic wanderlust, have existence: will travel, will move; glow and luminosity as movement, the *speed* of light, time, chaos theory, vibration, strings, sound, *flux* sounds like an energy drink, the energy, stamina to keep up, keep moving, how dynamic existence is, tireless, barhopping, name of a nightclub, name of a computer program, of the language to make the program do something, a *flux* of cards indicates a player adept in bluffing, a name of a placebo, a synonym for *synthesis*, brand name for the latest fake fat, a transit system: we are in *flux*, the transitions, the transitory stations in the movement arcs revealed when an action is revealed in slow motion; the transitions, the transitory movement revealed when inaction is revealed speeded up; *flux* a time-lapse system that moves mountains, the shape of the universe, in *flux*: cyclic, a periodic bit of flux moving in the substance *flux* is a comet, name of a future system of space travel, of the vehicle that travels deep space, another name for dark matter, to be in transition, the name for transitory existence, the breakdown of radioactive elements, where one is and remains while advancing by halves in Zeno's Paradox, free-formed and reforming place, continuous change, the body is in *flux*, the economy is in *flux*, gas prices are in *flux*, political climates are on *flux*, the global climate is in *flux*, the rain forest is in *flux*, national boundaries are in *flux*, Palestine is in *flux*, Israel is in *flux*, morals are in *flux*, test scores are in *flux*, technology is in *flux*, *flux* is in *flux*, a physiological flowing as in diarrhea, as in dysentery, as in the bursting of the dot com bubble (as if a *fork* had been stuck in it), the tumbling as in a clothes dryer: the clothes tumble in *flux*, the pattern of movement of debris in a vortex, the organized bait ball of a *flux* of sardines, the total electric or magnetic field passing through a surface, the *flux* mixed with a substance to lower its melting point, to melt: to go to *flux*, a *flux* of snowmen in the January thaw, a sad *flux* of Arctic and Antarctic ice, glacial *flux*, the process by which an event occurs, polite reference to promiscuity, some *flux* is also agitation, to be unable to rest, to stop, to cease to exist altogether; in *flux*, unable to get out of *flux* to be nothing, to not change form, to not decompose, to not aggregate, to not clump (the curdling of the universe into clusters and clumps of stars, star systems), to not smear, to do and be nothing, denial of an ending, grand procrastination, *flux*-tamer: a girdle, a shaper that forces a limit on midriff and abdominal bulge, brassiere, skin that changes shape as you do, the means through which that which is without intrinsic motion moves, what is in or on the car, in or on the earth, in or on the galaxy, in or on the universe, to stand still and move through time, the *flux* paradox: to move and go nowhere, synonym for the popping of static, for particle acceleration, swarm, dance: involuntary and voluntary forms, jitterbug, jittery bugs, pulses, moving from one to another, partnerships, relationships, ins and outs, pollination, propagation, a propulsion system, *Æon Flux* (2005, film, moving picture): *Æon Flux* is the assassin that has been assigned by the underground rebels to change the course of Mankind, forever. This is the story of her fight for justice,

freedom, and revenge. *Written by [Cinema Fan](#)* (who writes plot summaries for films at the Internet Movie Database, a website in *flux*, wiki-content, *FLUX*: the Florida Linux Users Xchange, *Flux*Europa: dark music and more, the news is in flux, tenure is meant to be anti-*flux*, heat transfer, matter transfer: *flux* as in transport phenomena, *flux capacitor*: the device in *Back to the Future* that enabled time travel, De Lorean upgrade, *Fluxus*: an intermedia movement whose making and thinking can have profound aesthetic impact; an artistic transport system, an antidote to aesthetic inertia in whatever gets made, to go with the flow, to collaborate with movement, the *flux* position of the Andy Goldsworthy's nature collaborations, sustained *flux*, though not constant for all that is *flux* apparently *simultaneously*, relative movement as various rates of movement, the sustained tendency for movement to occur on some *scale*, *flux*: a state of being in progress, humanity in *flux*, *flux* may flex, may be able to bend, warp, return to prior shape that is not identical for the return occurring at a different time, for a difference in energy output, acquisition, the big bang was also a big push, *f-lux*; function: luminosity, human luminosity perception, luminosity factor, *flux* as a vibrating (system of) tethers (dynamic forks, tines) that link constituents of the universe to each other, forming through the links a composite structure called *universe*, a wiki-universe, variation of *flocks*: groups/subgroups who believe that the sum of *flux* is the whole shebang.

limited

...for it is known that there are boundaries whether or not the exact nature of a boundary is known at any given moment or can be known at some specified moment; indeed, the ability to specify a moment demonstrates a means of isolating a moment, of focusing on a moment, to discard what is not part of a specified moment, to exclude that which is not part of the moment being considered, to be able to exert parameters of confinement, to filter, to distill, to deal with specified parts, to develop and apply rules of focus, rules of concentration, parameters of inclusion, to be unable to exceed something, to be at capacity, not possible to go further, the inadequacy of knowledge, just short of cure, finite cap to any number of infinities within the borders, the point beyond which there is nothing, the privilege of being on the other side of nothing, exclusive, only for those with certain specifications, qualifications, restricted, location of power, wealth, pulls out all the stops, makes few stops along the trip, the laws that limit, that curb power, owners of a company legally responsible for no more than the capital invested, cannot be exceeded, the pinnacle, the best, for once and for all, the best film (etc.) to remain the best each year until a new film stretches the limit, raises the bar, otherwise, Shakespeare wins Nobel prize for literature year after year after year, the line between possible and impossible, permissible and prohibited, a *limit* can be in *flux*, new data can push, revise, reassign *limits*, the *limit* of one circumstance is not necessarily the *limit* of any other circumstance, a *limit* may be shared, may be disputed, a speed *limit* can be

exceeded, often with consequences, to exceed the *limit* of the speed of light is to have to rethink ideas that have exceeded the appropriate *limits* or brakes easily placed on ideas, becoming fundamental concepts instead, the foundation of other truths of existence, to be *limited*: to be without much talent or promise, consigned to be pretty much the way it is now, in need of air, water, nutrients, *limited* to need something outside of self.

mezzy

first off: variation of *mezze*: a Mediterranean appetizer because there is always hunger, some of which is for the *mezzy* of existence, for essence, for the exceeding of apparent *limits*, for a way to stretch, for exquisite, for elegant, for any purpose, the spiritual *mezzy*, the *mezzy* art as a means of elevation, the physical *mezzy*, visible architecture, structures, houses of *mezzy* evidence, a restaurant in Oakland, the *mezze* of poetry: the endless feast for the insatiable appetite for meaning, luminous resonance, toward zenith, little bits of tasty treats to please the palate, syllables, stanzas, the delight of poam, planned or impromptu, get some *mezzy* here: [The Mezzy Factor](#), here: [The Mezzy Factor continues](#), and here: [The Inevitable Mezzy of Poetry](#); the *mezzy* of ability to locate and taste the delicious, to have no significant *limit* to how much *mezzy* can be tolerated, to feast today, to feast now and be full, extended, ascending, zenith-bound only to have the sun set, to experience digestion, the extraction of nutrients, shrinkage of the consumed, the bounded, the *limited* via consumption *mezzy*, to have room for more *mezzy*, to make room for more *mezzy*, to need to consume more, to be unable to exhaust the *mezzy* supply, to be *limited* to seeking, desiring *mezzy*, popular *mezze* dishes include: *babaghanoush*, *tabbouleh*, *rocket salad* (salatat jarjir), *kibbeh*, *shanklish*, *sausages* that are treasure chests opened with bites, *mezzy* menus that are on tables of content, search results such as the menu of *mezzy* results when *Tokyo Butter* opens, the Song there, the *mezzy* that sings, *Mr. Wilson's Cabinet of Wonders*, *Everything that Rises*, Andrew Zimmern's bizarre foods, the taste of everything, when *mezzy* morsels rot, when *mezzy* morsels decompose, the result is more *mezzy*, maggot pilgrims come to *mezzy* the *mezzy*, it cannot get putrid enough to completely wreck the *mezzy*, oh instead it can putridly enhance, there is the *mezzy* of putrefaction, the toxic is an edible idea, the *mezzy* of idea, taste of whole Google earth, whole shebang food, what is possible to be *forked*, a *mezzy* is a *forkful*, the engine, the power of the universe, the fuel and the fuel burner is a *mezzy cooker*, whatever exists is a *mezzy cook*, to catch snowflakes on the tongue, to run through hordes of fireflies and locusts with the mouth open is to be *mezzy ready*, *mezzy receptive*, and a little bit of a beautiful fool.

scale

It's about time to *fork* this into perspectives, about time to weigh and determine what's present, what's active according to perspectives accessible without devices and with devices designed to extend (within the *limits* of their making) what the senses can access, it's time to *scale* this, remove those lime deposits, the tartar on teeth, the tiles on butterflies, moths, fish, preparing them for something else, to be of more use on a human, a specific cultural perspective, let's supply context, a way to order, a musical sequence, order of magnitude, duration, to interpret, a way to check the reasonableness, a table of feasibility, the various tracts and tracks of time, relativity of perspective, dry skin, a basic feather, to *scale*: to remove *scales*, to cross *scale* quickly, to move by *powers of ten*, to use metaphor as a tool to cross *scale*, seeking symmetry, seeking archetypal patterns on multiple *scales*, the repetition of form in the universe, the redundancy of basic forms with which to build endless variety, distribution, graphs, maps, diagrams, the Mandelbrot set, *scale* models, in proportion, chains, justice, measure, relative size, enlarge, shrink, fractals, the repetition of propagation, *scale*, rate of change, saturation, the temperature *scale*, increments of measure, processing units, local events on a local *scale*, magnification reveals *scale* toward the smaller, toward the larger, telescope, microscope, tele-*scale*, micro-*scale*, impact, determination of significance, insignificance and the relative meaning, impact of these determinations on various and across *scales*, a tool for setting balance, tone, *scale* factor for the expansion of the universe, for the collapse, dimensions, the boundaries of accountability, obesity monitor, a *scale* factor multiplies, the perception of *wow* intensified, multiplied as Grant Williams as *The Incredible Shrinking Man* shrank away, dissipated, the rate: *scale* of his dissipation correlated to the rate: *scale* of expansion of his awareness of the *scale* of this, his place value, the scale of placement of exponents, superscripts, approximations, greater than, less than enclosures, how something is seen, how something can be seen, alternative representation of the same, of similar information, packaging, integrity manager, what is being considered, what is available, *scale* of the undertaking, of the menu, ratio, Fujita *scale* of tornadic activity, Beaufort *scale* of wind activity (includes reference to horse heads which *scale* for me a silhouette that embraces *fiddles*, and the related, on that *scale*, treble clef of seahorse), the Saffir-Simpson scale of hurricane intensity, to be *scales*, to be evaluated, rated, assigned a relative position, family of man (includes these *forks*: women, children, ~97% of chimpanzee DNA).

simultaneity

Stop right here ●

Simultaneity should not be last ●

If *simultaneity* exists, it is not last ●

So while a linear *scale* managed progress through the layout of these definitions, in truth, *fork*, *flux*, *limited*, *mezzy*, *scale*, *simultaneity* existed concurrently on different scales, at different rates of changes, different levels of perceptibility, different and multiple locations; all have been present in some form(s) in some location(s).

The pattern of distribution of these elements is not necessarily linear, but any *flux* portion *forked* for examination may be perceived or momentarily *limited* to parameters of investigation in which a linear assessment makes sense and on the *scale* of circumstances being considered, *linear* behavior manifests, holds true for calculations and observations while at the same time, in a larger consideration, on a different *scale*, assessments may need adjusting, for what works, what makes sense, what has truth and *mezzy* on a particular scale may fail, that failure offering a *mezzy* of failure, as *scale* shifts, what makes sense shifts, what has truth shifts, *mezzy* shifts; the *mezzy* constant is the existence of, the persistence of a form of *mezzy*.

Is it that the forms of what exists on each *scale* on which something exists are necessarily changing?
No.

Just watching it can change its behavior.

It probably has behavior without being watched.

But one possibility of *simultaneity* is that of consensus, that of conspiring to maintain the *simultaneous* existence itself; the collective exertion of belief in the shared existence projects that existence, that *limit* of what is; the *mezzy* of collaboration, for everything existing to manifest some element, some evidence (presently detectable by others or not, whose development of tools to detect presences is usually constrained by the ways in which those developers have been shaped by perceiving to seek [perceptible] evidence) of presence on some *scale* for some period of time, measured according to some perspective, on some *scale* so that there is no universal time for the *simultaneous* manifestation of presence.

Simultaneity then suggests occurrence during a shared unit of time, the length or duration, the experience of the shared unit differing according to the perspective of the constituents sharing the unit of time; it isn't even the same time on earth, separation of hours, of degree, *scale* of light, darkness; for some hours (relative to a computation of *hour* in this solar system on this planet) of a day (relative to a computation of *day* in this solar system on this planet in this galaxy in this universe) it isn't even the same day on earth, all inhabitants of earth do not use the same calendar; from each *scale*, from each perspective, there is a different implication of *simultaneity*.

I do like *the starburst model of simultaneous acceleration of the known universe, the universe in which there is some trusted evidence of occupancy, other universes, which may exist simultaneously, at this moment (scale of time) existing speculatively, existing in hopes, wishes, imagination so is real there, in the realm of limits of mind, existing if not*

exactly parallel, then with the external mostly-three-dimensional (it seems) universe; I do like the shape of that more-or-less uniform expansion, the idea of growth in all directions, with little detectable discrimination, as eager a move toward heavens as toward hells; I do like the distribution of growth occurring as air imparts growth to a balloon, and while there may not be precisely equitable distribution of debris if and when the balloon bursts, if the balloon model of universe is accurate; while there may not be equitable distribution of debris if and when the balloon bursts, I envision a mezzey of curved, of eccentric fork tines; I envision a luminous chrysanthemum of petals and flowers extending in arcs and curves, bends, luminous warps and displacements, forever fading, forever fizzling, dropping seeds, manufacturing more cool, way cool universes, antiverses.

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fork

To begin with what happens when saying *fork* in English, when a native speaker, to *limit*¹

¹to be dealt more fully later although *fullness* and *limit* may seem opposed unless contemplating a situation, such as existence, that is full of *limits*, which perhaps would be a waste of an opportunity to be full; an existence full of *limits* just outright seems incapable of exploiting *fullness*, well, fully. Of late, *limit* has taken on a link (difficult to *limit* or prevent associations when information is electrically imprinted in a neural network, the apparently *simultaneous* deployment of soft anchors to multiple neural information hubs, attaching another facet to each info group (*soft* because of their plasticity, ability to be reworked, to bend, to expand). More research is needed here, more experimentation which certain funding sources would want to *limit* to non-human subjects, fearing monsters before the trials conclude with, ideally, near-perfect methods and interventions that control how information is processed in the brain, maybe even a junk section that the *limited* thinker could empty through a programmable sequence of blinks and grunts. It would be great to see something emptying from the brain's disposal portal, to see a stream of junk info flowing out of a head into a sewer (the electrical discharge associated with emptying the junk bin perhaps could be amplified with some small—I'm thinking nano—device implanted somewhere in the nervous system, allowing the discharge to be simulated visually and/or sonically—maybe technology developed from the work that has resulted in the *vOIce* project *Seeing with Sound* in which the totally blind can see: <http://www.seeingwithsound.com/>).

this beginning further, speaks *fork*,² the upper central incisor teeth almost bite the *f* of the word into the lower lip, and air is forced through the opening.

²*fork*: a language system that references multiple *simultaneous* operations; for instance: to think one way and behave in a different manner, to take a position inconsistent with established cues, clues, promises, trends, expectation; to deliberately establish cues, clues promises, trends so as *fork* away from them; the love of deception; to stick that which is expecting something based on established cues with a *fork*; a pursuit-evading maneuver; to go one way then *fork* often abruptly in an unanticipated direction, foiling the pursuit; to be able to split, to be inhabited by *forking* personalities, each one of them capable of speaking *fork*.

As for *native speaker*—some clarification is needed here too, I suppose, for those of us (I mean me and others) with a sensitivity to the use of *native*.³

³the *local*, not outside of the environment of this defining location; not an immigrant; undisputed, undisputable member of this, entitled by birthright, belongs in this incredibly *limited*¹ *forker girl*?⁴

⁴female practitioner of ¹¹*limited fork poetics*: the study of interacting language systems: any/all visual, sonic, olfactory, tactile systems/ subsystems on any/all scales

clarifying reference tool kit⁵

⁵that is: what these terms also look like in a mirror, specifically:
gravitational mirroring,⁶

⁶subjected to an intensity such that there is displacement; the reflection as visual echo, reverberations of the deflecting encounter, a repositioning relocating the mirage, the dictionary and the anti-dictionary⁷

⁷As on an episode of Columbo, his hair as black as deep space gravity can look, the black of gravity's effect in and near a black hole also a mirror; the episode in which a genius club member murders a rival genius by dictionary with the help of an umbrella and Tchaikovsky's overture to *Romeo and Juliet*.

the mirage and its double, the meanings and the other meanings; the deviation that opens something, a little split so that meanings can be biopsied to determine what else, what they really contain

a term which isn't exactly double-edged, as *native*³ has more than two edges, so is crystalline in structure, each edge further edged as magnification, beyond this text focus, can reveal; but I do mean specifically two edges, and the doubling of edge-intensity, so sharper effects¹⁷ are achieved—even though positioning *on the edge* might be problematic, the apparently increased opportunity to fall off that edge, even if *edge* is a nod to the progressive—and such a fall is particularly problematic since no *drop-off range* has been indicated, so it would be a fall off the edge into nothing, and this is not the place, no matter how intense—or edged—the interest becomes to fall into a discussion of the physics and philosophical implications of a fall into *something* defined as *nothing*, *nothing* indicating some form of *negative space* even though landing in negative space is exactly where the use of *native* also arrives, *negative* as in *derogatory*, *negative* as in less than zero, outside of the range of what can be detected by the unassisted senses (including assistance with anti-discrimination legislation).⁸

⁸consider the less-than-zero position in society of Ralph Ellison's *Invisible Man* who says in the prologue:

I am invisible, understand, simply because people refuse to see me. . . . That invisibility to which I refer occurs because of a peculiar disposition of the eyes of those with whom I come in contact. A matter of the construction of their inner eyes, those eyes with which they look through their physical eyes upon reality.

Those sensitive (I mean me and others) might perceive (the perception encasing what is perceived in a reality, perception treating the object of perception as fact in the manner of its actual [in the *fact* of the manner of its] imprinting into neural networks where imprint sorting along a reality gradient does not occur) misuse in the usage being risked here;

a *native* speaker then, someone speaking a language as a first language of that speaker in a location where that language is commonly spoken, the language of the country of the person's birth, even if the language of this country is not the *native* language of that country, meaning not the first or original language of that country, but an imported language, as in a non-indigenous species that thrives (possibly via chokehold) in new surroundings whose threats successful against other species, perhaps other *native* species, are no threats to the transplant, so to speak English in North America is not to speak the language *native* to North America. The *native* languages, to use another out-of-fashion, out-of-taste, pretty much out-of-any-redeeming-value *value* of *native*, not even a redeeming mirage; the *native* languages of North America would be the languages of the *native* populations or *savages*, the uncivilized, designations easier to make if the tongue is *forked*, split,⁹ able to speak from both sides of the mouth *simultaneously*,

⁹the *forked* or *split* tongue suggests the possibility of torture technique to carry out the splitting, the work of single or double-edged splitters, such as the magic used to split Anderson's *Little Mermaid's* fish tail, reverberations and echoes of the split experienced each time she walks, splitting again the consequences of her decision into knives and *forks*, *utensils* that are *means* to access something, their purpose being to assist with access, as in extending access to higher social classes through use of the right *fork* with each course of the meal.

to state and contradict simultaneously, to juxtapose, to increase the likelihood of consistent indication of the presence of alternative, to more authentically represent the existence of multiplicity of meaning, to simulate justice through pointing to more than one way, to be pro-choice of expression, to be indecisive, unable or unwilling to commit to a single path, to extend the tongue's pickup ability through adding functionality similar to chopsticks, the *forked* tongue is also able to wrap its two serpent-prongs or tines around a single chopstick or similar stem so as to form a mouth-borne caduceus, a figure associated with healing; a *forked* tongue may also become a plaited tongue, a fashion statement in word and appearance.

To fork is to have more than one way to go, to split, to increase options, each one of which may be referred to as a *prong* or *tine*. *To fork* is to use a *fork*, possibly to create a system of bifurcations, possibly to choose a particular avenue of *tine* for some period of time. *To fork* is to use a *fork*, possibly to access something and make what is accessed useable by decreasing distance from what is accessed and the user of the *fork*. *To fork* is to lift. *To fork* is to dig into and possibly separate or filter with the branches or prongs. There is definitely the likelihood of loss, through the branches or prongs, of some portion of what is being accessed, what is being *forked up*. *To fork* is to support *with the fork*. *To fork* is to be at the location or to the location where something splits into more parts. *To split* is to divide into more parts; the earthquake *forks* the house, the bridge, the road. The coroner *forks* the cadaver in an autopsy. The broken bone is a *forked* bone. A yodel is a *forking* note. A tree is a bifurcating system of branches. A root system is a bifurcating system of branches. The bifurcated mandrake. A bifurcating system is a *forking* system. Each evolutionary branch and sub-branch is an evolutionary *fork* or sub-*fork*. What a *fork* manages to lift is a *forkful* even if the *fork* is not at maximum lift capacity. The arm and hand system is a *forking* system. The digits or fingers of the hand are bifurcations or tines, usually articulated tines; a bird's foot, the articulated robotic hand of *The Terminator*,¹⁰ the articulated robotic claw in those grab-a-toy mechanical gyp-boxes such as was in the lobby of my local Chi-chi's before closure and is still in the lobby of my local branch (*fork*) of the Quality 16 cinema chain (*forked* system) where *Limited Fork Poetics*¹¹ was born. *Tyne*¹² *Daly* is being inducted right now into a branch of the *fork* hall of fame. The twin (or two-pronged) towers

of the *World Trade Center* system had a system of exterior *forks* as part of the structural and aesthetic integrity of the *WTC*.¹³

¹⁰ A film in three, to date, parts or tines (*forks*) featuring Arnold Schwarzenegger in a branch (or *fork*) of his career as the title character, from a *fork* of future that is also a *fork* of past, who attempts create an alternative tine of future by using a present moment (the *now* in which the movie takes place) as a bifurcation point

¹²*Tyne Daly* played “Mary Beth Lacey,” a detective on the television crime drama “Cagney and Lacey”; her star on the *Hollywood Walk of Fame* is marked by five bifurcation points (locations to which *forking* has arrived and/or locations from which *forking* can proceed). *Tyne* is the name of a river system in England. A *tributary* or *branch* of a river may be considered a *tine* of the river; such a river is *forked*. A *fork* in a road is a *bifurcation point*, a location where a road or segment of a road splits into at least one additional segment. *Tyne* is considered a variation, or branch, of *Tine* which is considered a branch or bifurcation of *Martina* and *Tina*. *Tine* is the name of a Norwegian dairy producer also Norway’s biggest food company (at the time of this writing), a name that resonates (a bifurcating gesture or movement; the rippling water *forks*; branches of a *forking* system need not be straight and need not remain straight if they are or become straight for some length of time) in Norway as reference to *a bentwood box used in the 17th century and later for carrying and storing food, primarily butter and cheese*.^{14, 15}

¹⁴ <http://www.dmi.org/dmi/html/publications/news/ebulletin/ebvmarjg.htm>

¹⁵ development of *Tine* logo; 3 the face of *Tine*; both images <http://news/ebulletin/ebvmarjg.htm>



bifurcations, next to *Tine Lady*, *forked* (lifted, accessed) from: www.dmi.org/dmi/html/publications/





¹³ from Tribute WTC.org

¹⁶ An image of a *fork* and spoon as seen at tributewtc.org (Tribute WTC.org) recovered from the wreckage, probably from *Windows on the World* restaurant.



The eating utensil *fork* can be unforgiving, can bully the steak, the chicken, the prime rib; the eating utensil *fork* can hold the meat in place, prevent it from sliding on the smooth surface of a plate so that big meat can be cut done to pieces of a size easy to handle and swallow; the larger incarnation is a *carving fork* that holds in place bigger meat that will be cut, dissected into individual servings; *scissors*¹⁷ are on an evolutionary branch of the *fork* family.

This consideration of *fork* has been *forking* in order to consider *fork*; this commentary has *forked* as literary device; when not a verb, when not involved in activity (see *flux*), when a noun, a *fork* is commonly a device or tool. The tines of a *fork* system need not be in direct

contact with the handle or concept but can be; the branches of the *fork* may be linked to it remotely or through metaphor. There is no maximum number of tines that a *fork* may have. A *fork* may have both direct and indirect tines attached to it. Tines need not be linear. Each tine may support multiple bifurcation points. A maze or labyrinth is a *forking* system. The space between tines may be wide or narrow. Whether wide or narrow, the *fork* may lose something or some part of something to the spaces between. When the space between tines is sufficiently small, it may not be possible to perceive the presence of any space between the tines without the aid of instruments calibrated to measure on the scale of gap. When the space between tines is imperceptible on a scale of human aided or unaided perception, the *fork* may be considered as and may function practically as a shovel. A shovel plays less a role in *flux* than does *fork*. A *snow shovel* is usually a device to lift snow. A *snow fork* is a device or instrument that measures properties of snow.¹⁸ A *snow fork* could also be a *fork* made of snow or a *fork* in which some of the tines are snow-covered for some period of time.

¹⁸ See a *snow fork* here: [Toikka oy](#) and read about how the *snow fork* functions.¹⁹

¹⁹ Footnotes are tines and sub-tines

Many dead-ends are also tines.

A conjoined twin is a *forked* twin.

HD DVD's and Blu-Ray discs are tines, one of which may remain open and likely to produce more tines, one of which may become a dead end.

A circular closed tine may also be hoop, ring, loop, feedback loop; a system of at least two closed tine loops can also be used to indicate infinity or the bones of a bow tie. Apple Computer's address: *One Infinite Loop* is a *fork* of grab, the tines so close together they seem one, a fist, a *forkful* that is a handful, a hand closed around what a *fork* has grasped and not letting go; a palm reader reads *forks*, a palm reader navigates *forks*, a palm tree is a *binary fork system*, as are most trees: bifurcating roots²⁰ and bifurcating branches,²¹ the apple, fig, coconut; fruit as bulbous tines, grapes as bulbous tines in clusters, wine as bulbous tines liquefied; the nervous system is a *forking* system as is *My Galactic Octopus*,²² as is the nervous system of an octopus, as is an octopus.

²⁰ A sewer system *forks*.

²¹ A ventilation system *forks*.

²² *My Galactic Octopus* was a selection in the 2007 Venturous Vanguard Film Festival and may be watched now on the [forkergirl channel](#):
[My Galactic Octopus](#)

flux

Sounds like the material itself, the word for the substance that is *flux*, a noun, an object whose shape is not nearly as defined as the word, the fluidity of the nature of *flux*, the elasticity of *flux*, the plasticity, the looseness, the space between the components of *flux*, the shape of generality, at the very least an advanced form of *flux*, an easily accomplished mutation, shape-shifting root of shape-shifting, and how lucky that this turn at this bifurcation point or *fork* is a turn toward an enabler of mutation, the constant state of *flux* or activity; the motion that so far, the universe seems to be riding, shockwaves *forking* out in every direction noting the centerlessness of *flux*, reverberations of the big bang or of whatever the event was that got things moving, movement that has not ceased, an overriding shimmy, the collective aggregated wobble-states, not inertia, the band *Newton Flux*, the establishment of cycles, the sense of travel, intrinsic wanderlust, have existence: will travel, will move; glow and luminosity as movement, the *speed* of light, time, chaos theory, vibration, strings, sound, *flux* sounds like an energy drink, the energy, stamina to keep up, keep moving, how dynamic existence is, tireless, barhopping, name of a nightclub, name of a computer program, of the language to make the program do something, a *flux* of cards indicates a player adept in bluffing, a name of a placebo, a synonym for *synthesis*, brand name for the latest fake fat, a transit system: we are in *flux*, the transitions, the transitory stations in the movement arcs revealed when an action is revealed in slow motion; the transitions, the transitory movement revealed when inaction is revealed speeded up; *flux* a time-lapse system that moves mountains, the shape of the universe, in *flux*: cyclic, a periodic bit of flux moving in the substance *flux* is a comet, name of a future system of space travel, of the vehicle that travels deep space, another name for dark matter, to be in transition, the name for transitory existence, the breakdown of radioactive elements, where one is and remains while advancing by halves in Zeno's Paradox, free-formed and reforming place, continuous change, the body is in *flux*, the economy is in *flux*, gas prices are in *flux*, political climates are on *flux*, the global climate is in *flux*, the rain forest is in *flux*, national boundaries are in *flux*, Palestine is in *flux*, Israel is in *flux*, morals are in *flux*, test scores are in *flux*, technology is in *flux*, *flux* is in *flux*, a physiological flowing as in diarrhea, as in dysentery, as in the bursting of the dot com bubble (as if a *fork* had been stuck in it), the tumbling as in a clothes dryer: the clothes tumble in *flux*, the pattern of movement of debris in a vortex, the organized bait ball of a *flux* of sardines, the total electric or magnetic field passing through a surface, the *flux* mixed with a substance to lower its melting point, to melt: to go to *flux*, a *flux* of snowmen in the January thaw, a sad *flux* of Arctic and Antarctic ice, glacial *flux*, the process by which an event occurs, polite reference to promiscuity, some *flux* is also agitation, to be unable to rest, to stop, to cease to exist altogether; in *flux*, unable to get out of *flux* to be nothing, to not change form, to not decompose, to not aggregate, to not clump (the curdling of the universe into clusters and clumps of stars, star systems), to not smear, to do and be nothing, denial of an ending, grand procrastination, *flux*-tamer: a girdle, a shaper that forces a limit on midriff and abdominal bulge, brassiere, skin that changes shape as you do, the means through which that which is without intrinsic motion moves, what is in or on the car, in or on the earth, in or on the galaxy, in or on the universe, to stand still and move through time, the *flux* paradox: to move and go nowhere, synonym for the popping of static, for particle acceleration, swarm, dance: involuntary and voluntary forms, jitterbug, jittery bugs, pulses, moving from one to another, partnerships, relationships, ins and outs, pollination, propagation, a propulsion system, *Æon Flux* (2005, film, moving picture): *Æon Flux* is the assassin that has been assigned by the underground rebels to change the course of Mankind, forever. This is the story of her fight for justice,

freedom, and revenge. *Written by [Cinema Fan](#)* (who writes plot summaries for films at the Internet Movie Database, a website in *flux*, wiki-content, *FLUX*: the Florida Linux Users Xchange, *Flux*Europa: dark music and more, the news is in flux, tenure is meant to be anti-*flux*, heat transfer, matter transfer: *flux* as in transport phenomena, *flux capacitor*: the device in *Back to the Future* that enabled time travel, De Lorean upgrade, *Fluxus*: an intermedia movement whose making and thinking can have profound aesthetic impact; an artistic transport system, an antidote to aesthetic inertia in whatever gets made, to go with the flow, to collaborate with movement, the *flux* position of the Andy Goldsworthy's nature collaborations, sustained *flux*, though not constant for all that is *flux* apparently *simultaneously*, relative movement as various rates of movement, the sustained tendency for movement to occur on some *scale*, *flux*: a state of being in progress, humanity in *flux*, *flux* may flex, may be able to bend, warp, return to prior shape that is not identical for the return occurring at a different time, for a difference in energy output, acquisition, the big bang was also a big push, *f-lux*; function: luminosity, human luminosity perception, luminosity factor, *flux* as a vibrating (system of) tethers (dynamic forks, tines) that link constituents of the universe to each other, forming through the links a composite structure called *universe*, a wiki-universe, variation of *flocks*: groups/subgroups who believe that the sum of *flux* is the whole shebang.

limited

...for it is known that there are boundaries whether or not the exact nature of a boundary is known at any given moment or can be known at some specified moment; indeed, the ability to specify a moment demonstrates a means of isolating a moment, of focusing on a moment, to discard what is not part of a specified moment, to exclude that which is not part of the moment being considered, to be able to exert parameters of confinement, to filter, to distill, to deal with specified parts, to develop and apply rules of focus, rules of concentration, parameters of inclusion, to be unable to exceed something, to be at capacity, not possible to go further, the inadequacy of knowledge, just short of cure, finite cap to any number of infinities within the borders, the point beyond which there is nothing, the privilege of being on the other side of nothing, exclusive, only for those with certain specifications, qualifications, restricted, location of power, wealth, pulls out all the stops, makes few stops along the trip, the laws that limit, that curb power, owners of a company legally responsible for no more than the capital invested, cannot be exceeded, the pinnacle, the best, for once and for all, the best film (etc.) to remain the best each year until a new film stretches the limit, raises the bar, otherwise, Shakespeare wins Nobel prize for literature year after year after year, the line between possible and impossible, permissible and prohibited, a *limit* can be in *flux*, new data can push, revise, reassign *limits*, the *limit* of one circumstance is not necessarily the *limit* of any other circumstance, a *limit* may be shared, may be disputed, a speed *limit* can be

exceeded, often with consequences, to exceed the *limit* of the speed of light is to have to rethink ideas that have exceeded the appropriate *limits* or brakes easily placed on ideas, becoming fundamental concepts instead, the foundation of other truths of existence, to be *limited*: to be without much talent or promise, consigned to be pretty much the way it is now, in need of air, water, nutrients, *limited* to need something outside of self.

mezzy

first off: variation of *mezze*: a Mediterranean appetizer because there is always hunger, some of which is for the *mezzy* of existence, for essence, for the exceeding of apparent *limits*, for a way to stretch, for exquisite, for elegant, for any purpose, the spiritual *mezzy*, the *mezzy* art as a means of elevation, the physical *mezzy*, visible architecture, structures, houses of *mezzy* evidence, a restaurant in Oakland, the *mezze* of poetry: the endless feast for the insatiable appetite for meaning, luminous resonance, toward zenith, little bits of tasty treats to please the palate, syllables, stanzas, the delight of poam, planned or impromptu, get some *mezzy* here: [The Mezzy Factor](#), here: [The Mezzy Factor continues](#), and here: [The Inevitable Mezzy of Poetry](#); the *mezzy* of ability to locate and taste the delicious, to have no significant *limit* to how much *mezzy* can be tolerated, to feast today, to feast now and be full, extended, ascending, zenith-bound only to have the sun set, to experience digestion, the extraction of nutrients, shrinkage of the consumed, the bounded, the *limited* via consumption *mezzy*, to have room for more *mezzy*, to make room for more *mezzy*, to need to consume more, to be unable to exhaust the *mezzy* supply, to be *limited* to seeking, desiring *mezzy*, popular *mezze* dishes include: *babaghanoush*, *tabbouleh*, *rocket salad* (salatat jarjir), *kibbeh*, *shanklish*, *sausages* that are treasure chests opened with bites, *mezzy* menus that are on tables of content, search results such as the menu of *mezzy* results when *Tokyo Butter* opens, the Song there, the *mezzy* that sings, *Mr. Wilson's Cabinet of Wonders*, *Everything that Rises*, Andrew Zimmern's bizarre foods, the taste of everything, when *mezzy* morsels rot, when *mezzy* morsels decompose, the result is more *mezzy*, maggot pilgrims come to *mezzy* the *mezzy*, it cannot get putrid enough to completely wreck the *mezzy*, oh instead it can putridly enhance, there is the *mezzy* of putrefaction, the toxic is an edible idea, the *mezzy* of idea, taste of whole Google earth, whole shebang food, what is possible to be *forked*, a *mezzy* is a *forkful*, the engine, the power of the universe, the fuel and the fuel burner is a *mezzy cooker*, whatever exists is a *mezzy cook*, to catch snowflakes on the tongue, to run through hordes of fireflies and locusts with the mouth open is to be *mezzy ready*, *mezzy receptive*, and a little bit of a beautiful fool.

scale

It's about time to *fork* this into perspectives, about time to weigh and determine what's present, what's active according to perspectives accessible without devices and with devices designed to extend (within the *limits* of their making) what the senses can access, it's time to *scale* this, remove those lime deposits, the tartar on teeth, the tiles on butterflies, moths, fish, preparing them for something else, to be of more use on a human, a specific cultural perspective, let's supply context, a way to order, a musical sequence, order of magnitude, duration, to interpret, a way to check the reasonableness, a table of feasibility, the various tracts and tracks of time, relativity of perspective, dry skin, a basic feather, to *scale*: to remove *scales*, to cross *scale* quickly, to move by *powers of ten*, to use metaphor as a tool to cross *scale*, seeking symmetry, seeking archetypal patterns on multiple *scales*, the repetition of form in the universe, the redundancy of basic forms with which to build endless variety, distribution, graphs, maps, diagrams, the Mandelbrot set, *scale* models, in proportion, chains, justice, measure, relative size, enlarge, shrink, fractals, the repetition of propagation, *scale*, rate of change, saturation, the temperature *scale*, increments of measure, processing units, local events on a local *scale*, magnification reveals *scale* toward the smaller, toward the larger, telescope, microscope, tele-*scale*, micro-*scale*, impact, determination of significance, insignificance and the relative meaning, impact of these determinations on various and across *scales*, a tool for setting balance, tone, *scale* factor for the expansion of the universe, for the collapse, dimensions, the boundaries of accountability, obesity monitor, a *scale* factor multiplies, the perception of *wow* intensified, multiplied as Grant Williams as *The Incredible Shrinking Man* shrank away, dissipated, the rate: *scale* of his dissipation correlated to the rate: *scale* of expansion of his awareness of the *scale* of this, his place value, the scale of placement of exponents, superscripts, approximations, greater than, less than enclosures, how something is seen, how something can be seen, alternative representation of the same, of similar information, packaging, integrity manager, what is being considered, what is available, *scale* of the undertaking, of the menu, ratio, Fujita *scale* of tornadic activity, Beaufort *scale* of wind activity (includes reference to horse heads which *scale* for me a silhouette that embraces *fiddles*, and the related, on that *scale*, treble clef of seahorse), the Saffir-Simpson scale of hurricane intensity, to be *scales*, to be evaluated, rated, assigned a relative position, family of man (includes these *forks*: women, children, ~97% of chimpanzee DNA).

simultaneity

Stop right here ●

Simultaneity should not be last ●

If *simultaneity* exists, it is not last ●

So while a linear *scale* managed progress through the layout of these definitions, in truth, *fork*, *flux*, *limited*, *mezzy*, *scale*, *simultaneity* existed concurrently on different scales, at different rates of changes, different levels of perceptibility, different and multiple locations; all have been present in some form(s) in some location(s).

The pattern of distribution of these elements is not necessarily linear, but any *flux* portion *forked* for examination may be perceived or momentarily *limited* to parameters of investigation in which a linear assessment makes sense and on the *scale* of circumstances being considered, *linear* behavior manifests, holds true for calculations and observations while at the same time, in a larger consideration, on a different *scale*, assessments may need adjusting, for what works, what makes sense, what has truth and *mezzy* on a particular scale may fail, that failure offering a *mezzy* of failure, as *scale* shifts, what makes sense shifts, what has truth shifts, *mezzy* shifts; the *mezzy* constant is the existence of, the persistence of a form of *mezzy*.

Is it that the forms of what exists on each *scale* on which something exists are necessarily changing?
No.

Just watching it can change its behavior.

It probably has behavior without being watched.

But one possibility of *simultaneity* is that of consensus, that of conspiring to maintain the *simultaneous* existence itself; the collective exertion of belief in the shared existence projects that existence, that *limit* of what is; the *mezzy* of collaboration, for everything existing to manifest some element, some evidence (presently detectable by others or not, whose development of tools to detect presences is usually constrained by the ways in which those developers have been shaped by perceiving to seek [perceptible] evidence) of presence on some *scale* for some period of time, measured according to some perspective, on some *scale* so that there is no universal time for the *simultaneous* manifestation of presence.

Simultaneity then suggests occurrence during a shared unit of time, the length or duration, the experience of the shared unit differing according to the perspective of the constituents sharing the unit of time; it isn't even the same time on earth, separation of hours, of degree, *scale* of light, darkness; for some hours (relative to a computation of *hour* in this solar system on this planet) of a day (relative to a computation of *day* in this solar system on this planet in this galaxy in this universe) it isn't even the same day on earth, all inhabitants of earth do not use the same calendar; from each *scale*, from each perspective, there is a different implication of *simultaneity*.

I do like *the starburst model of simultaneous acceleration of the known universe, the universe in which there is some trusted evidence of occupancy, other universes, which may exist simultaneously, at this moment (scale of time) existing speculatively, existing in hopes, wishes, imagination so is real there, in the realm of limits of mind, existing if not*

exactly parallel, then with the external mostly-three-dimensional (it seems) universe; I do like the shape of that more-or-less uniform expansion, the idea of growth in all directions, with little detectable discrimination, as eager a move toward heavens as toward hells; I do like the distribution of growth occurring as air imparts growth to a balloon, and while there may not be precisely equitable distribution of debris if and when the balloon bursts, if the balloon model of universe is accurate; while there may not be equitable distribution of debris if and when the balloon bursts, I envision a mezzey of curved, of eccentric fork tines; I envision a luminous chrysanthemum of petals and flowers extending in arcs and curves, bends, luminous warps and displacements, forever fading, forever fizzling, dropping seeds, manufacturing more cool, way cool universes, antiverses.