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Poetic transcribbling: Ted Berrigan & Harris Schiff's *Yo-Yo's with Money* and *Beaned in Boston*

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ABSTRACT



In 1977 and 1978, the poets Ted Berrigan and Harris Schiff attended two baseball games, pretending to be game announcers and recording their repartee on a newly-released TCM-100 cassette tape recorder. The transcription of first game, between the Yankees and the Red Sox on September 14, 1977, was published by United Artists in 1979 as the mimeograph book *Yo-Yo's with Money*. The second experiment, a May 26, 1978, Red Sox – Tigers game, was a 'failure', as Schiff puts it, and the audio recording was never fully transcribed. Using readings of tonal shifts in the text, an interview with Schiff, and archival material, including the *Beaned in Boston* tapes and *Yo-Yo's with Money's* original mimeograph title page and transcript, this essay examines Schiff and Berrigan's self-reflexive process. I argue that the TCM-100 extends the qualities – immediacy, frequency, and ephemerality – which make the mimeograph so appealing as a production technology to writers and artists, and this moment occurs in anticipation of mimeo's obsolescence. Furthermore, I suggest that these collaborative works can be viewed as 'transcribbling', a ludic form of transcription, enabled by this combination of tape recorder and mimeo.

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Serious play: a question of genre and praxis

A little over an hour into the *Beaned in Boston* tapes, a member of the Red Sox – Detroit Tigers crowd asks Ted Berrigan and Harris Schiff, with a tone that suggests genuine curiosity, 'What is this?' The question is a reasonable one, given that the two men are camped out in Fenway Park's bleachers – the inexpensive spectator seating behind the grandstand – in various states of non-sobriety, talking into a portable tape recorder.¹ The date is May 26, 1978, and they are 'announcing' the game – though not behaving in the ways one might expect sports casters to behave. As Schiff explains, Sony

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had released the Sony TCM-100, the 'Pressman,' 'a Walkman-sized tape recorder [...] that could fit in a large pocket' the previous spring.² As suggested by the 'Pressman' moniker, this cassette-based technology was primarily used by news reporters prior to the 1980s emergence of smaller, hand-held devices, so despite its relatively compact size, it was conspicuous in the bleachers, leading fans to ask why the two men are there instead of the press box.³ *Beaned in Boston*, the title of which plays on the baseball colloquialism of throwing the ball at another player to hit them, is the second iteration of two collaborative game announcing experiments. The first documents a Yankees – Red Sox game that occurred at Yankee Stadium on September 14, 1977, and the audio transcription was published by United Artists in 1979 as the mimeograph book *Yo-Yo's with Money*.⁴

What is this? The question can be understood as a sceptical reference to praxis and behaviour – 'What are you doing?' – but in this particular context, it also becomes a more generous question of genre – 'What is this activity or thing you are making?' Schiff responds, slowly and authoritatively, 'This is a delayed simulcast broadcast to a long-distance audience'.⁵ We might call this response the diegetic answer, consistent with the world of play Berrigan and Schiff are creating and documenting. The 'long-distance audience' to which Schiff refers is not only a general public but also a particular counter-cultural group, the writers and artists of the New York School (and in particular, the so-called Second Generation). This group extensively employed personal address and name-dropping practices, creating what Daniel Kane calls 'the poetics of sociability'.⁶ Berrigan and Schiff replace the names of the ball players with those of members of their social and artistic milieu; they make little jokes about their friends, and they comment on how someone's artistic practice might relate to the game. Most of these references are done in broadcasting mode; Michael S. Hennessey notes how the two 'send [] out greetings – much in the same way real baseball players would'.⁷

However, they do not consider themselves to be performing in the sense that we often ascribe to actors. Berrigan especially advocates for actually broadcasting the game, committed to the announcer's primary task: to 'show' their particular audience(s) the game's action. Early in *Yo-Yo's*, Schiff states, 'We're the worst jackoff jokers I've ever heard', to which Berrigan responds, 'This is no joke' – a moment Schiff identifies as indicating Berrigan's recognition that what began as a playful experiment could become 'a great document'.⁸ Thus, the diegetic answer emphasises how Berrigan and Schiff conceptualise even their broadcasting responsibilities as both real and imaginary. Both *Yo-Yo's* and *Beaned* certainly have elements of parody – Schiff, at one point, says, '[I]t's ridiculous how this fucking baseball formula talk just flows right out of your vocal cords' – but are also decidedly earnest.⁹ In *Beaned*, the seriousness of the task manifests as Berrigan's occasional irritation. For instance, when Schiff mentions that the 'same

pitch' has been thrown again, Berrigan says, 'The same pitch is what? Call some of these pitches, you meatball, what's he throwing?' and at other moments implores Schiff to 'Tell 'em what happened'!¹⁰

Berrigan's appeal for a fidelity to announcing conventions is in keeping with a second possible answer to the question *What is this?* In a 2015 interview, Schiff calls *Yo-Yo's* 'just a "happening", as they said'.¹¹ We can call this the aesthetic-historical answer, though a slightly tongue-in-cheek one, downplayed with the phrase 'just a'. 'Just a happening' underscores the playfulness of the experiment, and echoes how happenings are still perceived.¹² The term, bridging the performing and visual arts, connects *Yo-Yo's* to other mid-century New York-centred avant-garde scenes, recalling Fluxus, the rise of radical documentation, experiments with chance, conceptualism, and more. Referring to *Yo-Yo's* as a happening also emphasises the transcript as the record of the tapes, which are in turn the records of a spontaneous performance.

Another reason why Schiff's use of 'happening' is slightly tongue-in-cheek is its belatedness to the flourishing period of the genre. Happenings had emerged well over a decade previously – John Cage had been doing musical happenings at Black Mountain in 1952, and performance art and happenings began to proliferate in New York in the 1950s and '60s in proximity to conceptual art. Sophie Seita connects print culture, the 'crucial contribution of little magazines', to the emergence of conceptual art, 'which gained prominence between approximately 1965 and 1975'.¹³ The conceptual art benchmarks most proximate to the Second Generation circle – Vito Acconci and Bernadette Mayer's mimeo magazine *0-9* (1967–69), Mayer's *Memory* (1972), Jackson Mac Low's *The Pronouns* (beginning 1964), Hannah Weiner's *Street Works* (late 1960s and early '70s) – were contemporaneous to Berrigan and in his milieu. However, Berrigan did not claim these sources as direct influences in the way that he did his pre-*Sonnets* (his breakthrough book, first published by mimeo in 1964) predecessors in Abstract Expressionism, Dada, and the work of the first-generation New York School.¹⁴

In addition to being historically removed from happenings, Berrigan and Schiff also are somewhat removed from – or scramble – the logic of happenings. One way in which 1960s scholarship attempts to resist the popular perception of these performances as 'improvised', 'spontaneous', or 'unrehearsed' was to describe how performers do not assume a fictionalised world and identity, or 'matrix', but instead 'display their own personalities'.¹⁵ Schiff and Berrigan's serious play is an admixture of the diegetic and nondiegetic, realism and imagination, spectatorship and dispassionate announcing. However, they also – especially in *Beaned* – draw the surrounding audience into participation, as a happening does, blurring the boundary between spectator and performer. Additionally, the medium – the cassette tape recorder as

radio – allows for a deferred audience, located at a remove from the game not only geographically but also temporally. A third possible answer to *What is this?* centres on the layers of embedded media in the two experiments and the temporal possibilities they open. Schiff says, ‘We viewed the tape recorder as really a microphone to a radio station somewhere in time’.¹⁶ We might call this the media answer, the one in which the Mimeograph Revolution’s more ‘ephemeral’ publications – marked by the media specificity of their production – circulate, are given value, and make space for further experiments with imaginative and imaginary media play.

The imaginative qualities of this play are underscored in the inconsistency of Berrigan and Schiff’s mode of media transmission: phrases in *Yo-Yo*’s like ‘in case you just tuned in’, ‘Ted Berrigan is clutching anxiously for the mike’, ‘& furthermore this ain’t boring! It’s only boring because of you fucking assholes at home watching it on TV’, ‘the announcer decides to fade out’, and ‘I’d like to say hello to my mother & I hope she’s enjoying watching me here at the game’ toggle between radio and television,¹⁷ reminding the reader that while the cassette tape recorder is not a radio or a TV, its flexible modality allows one to pretend the microphone that is recording is also transmitting, emphasising media play. Furthermore, as the tape recorder’s embedded microphone allows anyone to ‘announce’ anywhere, like mimeo, it democratises aesthetic production, provided you can afford a machine. Here it is also worth noting that the first baseball announcing experiment occurred roughly four months after the April 20, 1977 premier of *Public Access Poetry*, a Cable TV broadcast show created entirely by Lower East Side poets – not themselves professional TV producers – in ‘77 and ‘78, and that Berrigan and Schiff themselves were featured on the show on August 4, the month before the *Yo-Yo’s with Money* game. Ben Olin describes how *Public Access Poetry* was ‘broadcasting to a future which was somehow already present’, revealing how the TV show reflects some of mimeo culture’s coterie characteristics.¹⁸ When we add the belated framing of the happening – how Berrigan and Schiff pick up on the happening’s immediacy while also assuming its spontaneity and mocking it slightly – these two experiments can now be seen as swan songs to the assumed qualities of mimeograph production in print culture, and the tape recorder appeals to Berrigan and Schiff as a way to play upon these qualities.

The mimeograph machine, with its capacity for speed in production, provided the means for continuing conversations asynchronously. During print culture’s ‘Mimeograph Revolution’, the temporality of production did not simply accelerate; it focused on the shared present, the attempted instantaneous circulation of event and gossip – the ‘news’.¹⁹ Furthermore, the limited circulation of the mimeo publications – you could acquire them at readings and certain bookstores, and through the post, but you had to know where to look and who to ask – kept the publications, for a time at

least, toward the fringes of a more 'established' literary world.²⁰ And because they were marginalised, the publications were seen as more private or intended for a particular audience; they included 'personal jabs, retorts, poems, smudges, footprints, poetics theory, gossip, and so forth ...'²¹ The publications can be read as both inclusive, due to the counter-cultural climate of their publication and the vacillating 'scene', and exclusive – you could be more or less 'in the know'.²² Reva Wolf explains, 'The members of these loosely constructed groups knew each other's publications well. Often, an artistic dialogue that emerged in one publication ... was picked up and developed in another'.²³ Retrospectively, at least, the magazine publishers aspired to openness – to publishing geographically and aesthetically diverse poets, rapidly: Berrigan says, 'Between us we were publishing everybody in those magazines and we published each other's heroes ... We wanted to ... break down these artificial barriers and show that the poetry world was more a united front'.²⁴ The circulation of Mimeograph Revolution publications shows circulation outside of group boundaries, but it also reveals a jumbled frenzy of epistolarity, with all the complications of friendship in tow. Poets reacted to each other's works and published their responses. The publications were collaborative efforts, mimeographed in church basements and collated with friends in living rooms.

The first edition of Berrigan's *The Sonnets*, itself a mimeo with a cover by Berrigan's friend, the artist Joe Brainard, reflects this collaborative mimeo-centred atmosphere in its form, its contents, and its composition. The compositional 'breakthrough' involved Berrigan's selection of single lines from previous drafts in journals, which were often semi-collaborative spaces.²⁵ This cut-up quality conveys both spontaneity and careful patterning,²⁶ with the writing and revision processes influenced by the physicality and materiality of the typewriter, which allowed any writer to become a publisher and of which mimeo is sometimes considered an extension.²⁷ He asserts that the typewriter '... gives [the sonnets] a weight like bricks', making the machine a synecdoche for his more general artistic practice, which explores the tension between lightness and weight; talk and speech.²⁸

Though the typewriter's noise is that of writing, the slight lag between thought and the sounds of the striking keys a 'reflex loop' in which the machine might be said to be 'talking back' and engendering more talk from the writer.²⁹ Berrigan says about his own work, 'My poetry is mostly talk, and sometimes it's heightened speech ... sometimes I'm making speeches, other times I'm talking – like I'm *talking* a walk to the store to buy the paper and back'.³⁰ For him, 'speech' exists on a 'heightened' plane – it can be performative – whereas 'talk' belongs in the sphere of the idiosyncratic every day. It is conversation, even if that conversation occurs with oneself, as in ruminating during a walk, and connects to his broader practice of the aesthetics of the everyday, in which 'being a poet is twenty-four hours a

day'.³¹ Furthermore, for Berrigan, the ideal compositional situation occurs in the present, a mode of documentation that, like typing, is slightly removed from instantaneity. In a 1980 interview with Tom Savage, Berrigan describes a hypothetical situation in which he writes a poem while Savage is talking to a third person; he says:

... if I were writing a poem now ... I could actually recollect like a fraction of a second after you said something, in great tranquillity, what you had said, and be putting it down as if you said something last week after a poetry reading or somewhere, and I said, 'That's a good line. I'll use that'.³²

He goes on to assert that lines said in the social milieu lack ownership and are often interchangeable between speakers. His description of the poetic process as slightly delayed transcription in 'tranquillity' – or, to put it differently, an aesthetic simultaneity play that comes a moment after real-life play – connects both with the larger belatedness of Berrigan and Schiff's announcing experiments and, as we will see later, the modes of tranquillity (or the lack thereof) possible at the baseball stadium.

So no wonder the portable tape recorder appealed to him: as a compositional tool, it captures 'talking in tranquillity', to steal the title of the book of interviews with Berrigan – and the self-reflexivity that tranquillity implies.³³ Both mimeo and tape recorders are self-reflexive to some degree, picking up 'noise' (visual in the case of the mimeo, as ink smudges and stencils rip), and allowing for insertions and deletions, though on mimeo errors are onerous to fix, whereas on tape 'erasure and re-recording' become an aspect of the medium.³⁴ In other words, while both mimeo and tape recorder can be compositional tools, the visual 'noise' and stencil drawn improvisations in a mimeo print are more of a record of a process than a tool. The primary connection, though, between tape and mimeo is a ludic temporality that they both suggest, rooted in the present but also involving what Steven Connor calls the 'rapid alteration of past, present & future, in a kind of eddy'.³⁵ In print culture, the waxing and waning of ludic temporality happen through the affective and group-related attachment to the immediacy of mimeo – valued and derided both for its fragility and disposability, the attachment to mimeo was beginning to feel dated at this moment. Nick Sturm points to Eileen Myles's little magazine *dodgems*, published in two issues in 1977 and '79, as 'a fully formed prelude to their condemnation of mimeography', an argument articulated in Myles's 1982 essay 'Mimeo Opus' and Bernadette Mayer's subsequent rebuttal.³⁶

If mimeo's ludic temporality at this moment was verging on the backwards-gaze of sentimentality, the tape recorder balanced it with forward-looking sense of innovation. The reel-to-reel tape recorder had been in both this poetry circle and in poetry-adjacent artistic scenes since the late '50s and early '60s, but at this moment the machines change from the

larger reel-to-reel recorders, the size of a small suitcase and requiring an external mic, to cassette tape recorders like the TCM-100, with a built-in mic and greater portability.³⁷ In their baseball experiments with the cassette tape recorder, Berrigan and Schiff sought to rejuvenate qualities of mimeo culture that the larger scene was worried were becoming 'dated'. Instead of seeing these works as belated, we might view them as prescient, as tools to further query the distinction between talk and writing at the beginning of mimeo's decline. When considering this talk/writing distinction, Berrigan would, I suspect, have agreed with James R. Walker's assertion that 'Radio is a writerly medium. [...] [B]aseball on the radio is language first and foremost. On the radio, the game could become whatever the listener, encouraged by the announcers, wanted to see'.³⁸ Schiff had originally bought the tape recorder, he says, to 'write, because my thoughts and perceptions went so much faster than my hand'.³⁹ The tape-recorder-imagined-as-microphone-to-a-radio-station might be the medium, but it is also a form of writing indistinguishable from what is written. When thinking about the media answer to *What is this?*, we are now positioned to propose an answer that crosses mimeo and tape, genre and praxis: transcribbling, a form of transcription.

Transcription & transcribbling

We often associate the act of transcribing with the shift between the spoken and the written, and though it might be used to simply indicate a copy, even then the word implies a distance crossed between a pair: the original and the transcript. Additionally, because transcription both describes the material manifestation of the book *Yo-Yo's* and the process of announcing, it involves two layers of praxis.⁴⁰ Though the *Beaned* tapes were never fully transcribed into writing, the project is, like *Yo-Yo's*, a transcription in its attempt to transcribe visual and haptic information into speech. In this section, I first analyse *Yo-Yo's* as a written transcript, focusing on how Schiff conveys poetic elements in the text's form, before turning to the oral transcription of experience into the tape recorder/microphone. To conceptualise the ways in which poetry intersects the process of announcing, I then propose the phrase 'poetic transcribbling' to emphasise Schiff and Berrigan's ludic leaps.

Schiff's aforementioned characterisation of *Yo-Yo's* as a 'happening' came during an interview moment when he was talking more generally about the process of transcribing the audio tapes into text:

[The TCM-100] was the first one of that size. And a lot of my composition of poetry was done on the tape recorder thereafter ... But transcribing all of it was not so easy ... I enjoy transcribing, it's just that it is a laborious task ... If you've got a tape that's 90 minutes, it's a lot of pages. But this work was just a 'happening,' as they said.⁴¹

Here, Schiff slides between describing an aspect of the work's process – transcription in this instance and in praxis more generally – and the work's categorisation. The tape is a convenience of composition, and the labour of transcription, moving content from one medium to another, contrasts with the ease with which the material was generated – ‘just a “happening”’.⁴²

Audio transcription involves a heightened awareness of tonal variation and gaps as silences. Reading the book, it is possible to imagine the banter between the men – who clearly have a great deal of rapport – as an amphetamine-assisted constant stream. The tapes are often full of raucous background noise, with both men almost shouting into the recorder. But they also contain white noise-washed silences, inevitable moments of lull or suspense caused by the nature of the game, when the atmospheric roar drops to a murmur. Schiff says, ‘Have you ever listened to baseball on the radio? Maybe you noticed how much silence there can be, at times, in the noise of the crowd. That’s really a very soothing sound, and baseball fans like that, I think, more than what the announcers say’.⁴³ In such pauses, our announcers consider what joke or topic to launch next or simply revel in the sounds of the crowd and the stadium. Obviously, part of the appeal of the tape recorder is its ability to capture such ambient sound; at one point Berrigan begins to describe a brass band, and says, ‘I’ll try to get a little of that sound for you’, after which Schiff inserts a caesura and writes ‘(Brass band plays hideous music)’ in the written transcript.⁴⁴

To further convey verbal and auditory textures and silences in the written version of the text, Schiff uses visual poetic techniques, indicating these pauses with space instead of punctuation – ‘the space is the punctuation, really’ – because he was ‘totally opposed [to punctuation], as were many of [his] contemporaries’.⁴⁵ He also employs staggered indentation to show when he and Berrigan are talking over one another, or when he wants to portray the repartee as particularly rapid. These transcription techniques heighten the reader’s sense of the possibilities and limitations of real-life and aesthetic simultaneity play. In this passage, which hinges upon a joke about Don Juan finding the ‘spot’, the use of white space brings Berrigan and Schiff together to reinforce the punchline before giving them parallel speech fragments to be read vertically (Figure 1).

In addition to creating pauses and slowing the reader down, the transcript’s use of white space and caesuras can also speed things up. In the last six lines of this example, the fragmented reading path conceptually mirrors locations and dislocations of the play-by-play: a pop-up, oh, to a predictable location, too bad it did not go further; now an outfielder is also throwing back a frisbee that fans threw onto the field. Thus, the transcript reinterprets the pacing of the tapes but can never reproduce it precisely;

H: Right one of the fucking Yankees popped up I believe it was
 second baseman Willie Randolph who did what was expected of
 him that situation

T: He hit the ball out to the same place where he usually runs over
 to catch it

H: He seems to like that area

T: Yeah

H: he may have
 been reading the teachings of Don Juan

T: Right, that's right
 he found his spot, exactly

H: Bernie Carbo

T: too bad it

H: throws a frisbee

T: wasn't on a porch

H: back into the bleachers

T: in goddamn Guatemala

Figure 1. 'Right'.⁴⁶

sometimes we read the talk more quickly than we hear it.⁴⁷ Another way of thinking about the question of pacing is vis-à-vis transcription's multiple durations. In these experiments' production and reception – the production of the tapes, the experience of listening to them, the typing of the text, and the reading of the book – each aspect takes a different amount of time.

Proofreading and editing add yet another layer of unique durational aspects. *Yo-Yo's* collaborative element persists into its material production with Berrigan's corrections to Schiff's typescript. These corrections are mostly copyediting nuts and bolts work – capitalisation, spelling, and so forth – but Berrigan also assigns each bit of dialogue to its respective announcer (Schiff had typed it without name attributions), finesses some of the descriptions, and changes air-filling *uh's* to more expressive *ah's*. Furthermore, he gives the typescript a title page (Figure 2).

Berrigan's first title again highlights the blurriness between the media involved and *Yo-Yo's* flexible categorisation: the original is at once a 'tape', a 'live broadcast', a 'telecast', and the 'audio-version'. However, at the bottom of the page, he draws a square box around 'first transcription' and signs his and Schiff's names alongside a copyright symbol and the water-smudged year 1977. This footer effectively gives manuscript value to the typescript, marking its singularity and signing it as a work of art. By using the word 'transcription' instead of 'typescript' (a typed copy of a text), Berrigan recategorizes the text and invokes the possibility ('first') of transcription as a serial process, requiring multiple edited drafts.

In addition to describing the material manifestations of the project, transcription is also a useful term for Berrigan and Schiff's process of producing the tapes. Sports announcing (the diegetic answer's 'delayed simulcast') is a mode of transcription, albeit a very stylised one, the conventions of which

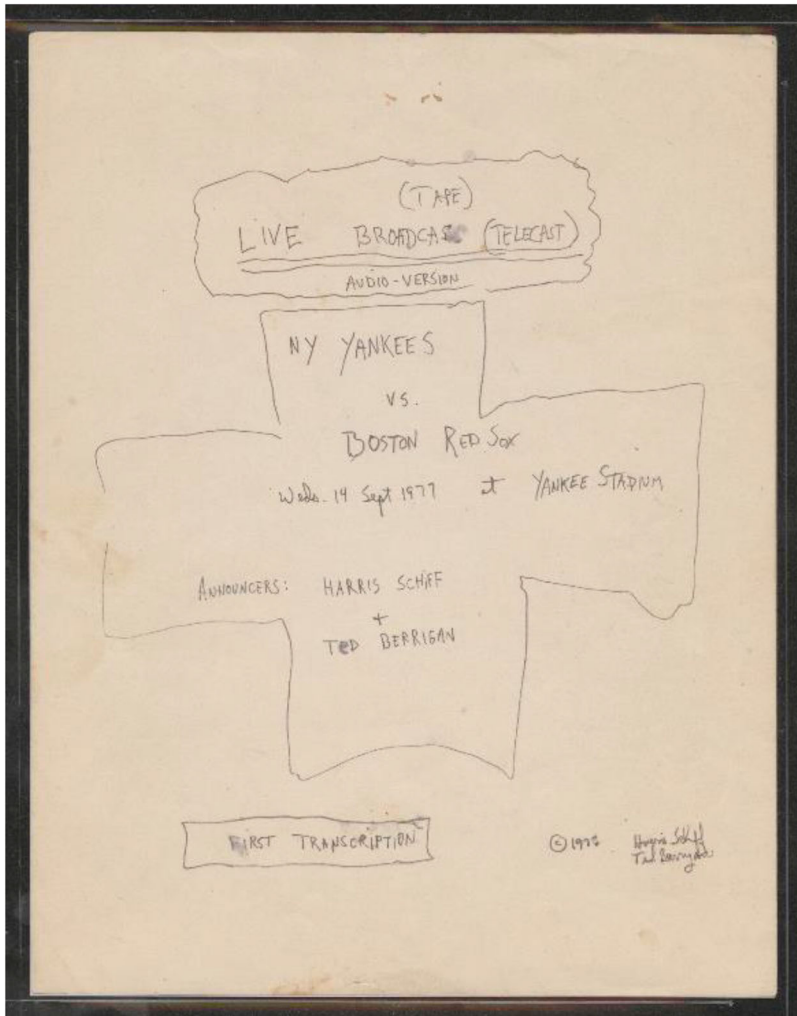


Figure 2. 'First Transcription', Harris Schiff Papers, 1961-2008, Raymond Danowski Poetry Library, Stuart A. Rose Manuscript, Archives, and Rare Book Library, Emory University.⁴⁸

Berrigan and Schiff disrupt. Our announcers fold various experiential registers into the broadcast. As you might expect, they cover and comment on game action, banter, statistical information, the weather, play signs, and the language of sponsorship and advertising, but they also highlight other layers of information: visual records available to the spectators (like the scoreboard and the scorecard), their own embodied experiences (often influenced by drugs being ingested), crowd and para-game actions, memories, and other aspects of the visual and auditory environment. As Berrigan says, '[W]hen you're watching the game on television you can always look

around your living room but when you're in the stadium you can only look at the game',⁴⁹ intimating that they must use the game play as a focal point while also, given the pacing of baseball, developing other points of interest in and outside of the general environment.

Even when orally transcribing the game play, *Yo-Yo's* focus often slides among the experience's various atmospheric aspects, heightening the ways in which transcription involves leaping between registers. Such quick shifts also emphasise how the environment is replete with texts to decode, moving between media – for instance, reading aloud the scoreboard, which becomes an important focal point (and which cannot be seen in *Beaned*, contributing to the 'failure'). In the following *Yo-Yo's* passage, Berrigan jumps between game action and the scoreboard's typography (Figure 3).

'It has come to my attention' is a conventional sportscasting transition to other information relevant to the game; Berrigan's extreme attention to the scoreboard spacing is thus humorous ('the significance [...] not evident at this moment' because it never will be evident) while also modelling a potential way to 'read' and transcribe the environment that hinges on both mastery and amateurishness (the significance exists, but is deferred). In other words, our announcers are themselves media, choosing information to convey and even demonstrating how to pay attention. Schiff responds to Berrigan's ultra-precise description of kerning by listing the various groups and organizations 'the Yankees welcome' to the game, which might seem like a diversion but, as a form of 'reading' the text in the environment, actually springboards from Berrigan's description. These agile switches – quick, yet logically congruent – highlight the narration of the game as primarily perceptual; each of our announcers attempts, in various ways, to mimic leaps in focus and attention as he transcribes the visual (and occasionally auditory, as when the national anthem plays) field into the tape recorder.

For example, Schiff's opening for *Yo-Yo's* 'sets the scene' by providing visual and auditory description: 'The monolithic Bronx courthouse looms out of the depths of the night as the mickey mouse organist plays some vaguely tangoesque warm-up music for the Boston Beantown players to

T: Some other jackoff just popped up to the third baseman retiring
the side meanwhile it has come to my attention that there's
more space between the zero at the end of the three on the
scoreboard & the zero underneath the four on the scoreboard
than there is between the zeros underneath the one two & three
so that we have a regularity of space between the zeros one & two
& three & a larger space between the zero between three & four &
of both Red Sox & Yankees the significance of this is not
evident at this moment

Figure 3. 'Some other jackoff'.⁵⁰

hit fungoes to the outfield to about 7:22 on a September 14 Boston playing the Yankees in a crucial game for the Red Sox who are totally caving in in the heat of the 1977 pennant race' [.]⁵¹ Schiff's point of entry into the game is not a feature of the stadium or a description of the teams but a visual point outside the stadium, the courthouse. He then shifts to an auditory element, the music, which provides a score for the players' warm-up exercises. Significantly, the timestamp and date emerge early, and because of the article use – 'a September 14' – the date is proposed as recurrent instead of particular, though in the paratextual material the year emerges as a crucial depicter of the pennant race.⁵²

Similarly, *Beaned* also opens with Schiff's attempts to convey the atmosphere and settle into the descriptive role of the announcer:

That almost melancholy kinda Irish music emanating through the fog, as I settle into the centerfield – dead centerfield – seats here that we've found after searching around somewhat. Ted's gone to get beer. It's rather tightly crowded here in Fenway Park, and I've got the best seats in the house ... under the circumstances, those circumstances being poverty, perseverance, and pushiness, as well as an acute perspicuity and a desire not to settle for anything less than something resembling the best possible time we can have. Fenway looks like some kinda big green battleship.⁵³

Schiff's descriptive riffing leaps between the environment's auditory and visual characteristics, music and fog, before situating his perspective within the larger context of the stadium and disclosing his and Berrigan's material and mental circumstances via alliterative wordplay. Leaping back to the visual scene by way of a simile resituates the reader in the stadium and lays bare the use of poetic techniques to generate tonal shifts.

I want to propose the term 'transcribbling' as aptly describing this juncture of transcription, public speech, poetry, and play. Transcribble is a delightful eighteenth-century coinage meaning 'to transcribe carelessly or hastily'.⁵⁴ However, I use 'transcribbling' not in its sense of being transcription's hack job, but to emphasise transcription's potentially playful and improvisatory side. In other words, if transcription is the faithful attempt to replicate an original and a 'copy' – between voice memo and email, or video interview and page, trying to minimise the space between the two versions – transcribbling delights in the space, finding it generative.

We might envision such generative space as occurring primarily between the expectations created by announcing conventions and what is 'announced'. But we can also think about it, as we did in Schiff's opening monologues, as perceptual play. In the following example, Berrigan leaps between game commentary and visual description (Figure 4).

The specificity of naming quickly devolves into nebulousness, the repetition of 'somebody' fast-forwarding the game action. Then, attempting to refocus his (and our) attention, Berrigan pans out to the stadium, 'jammed

T: Harris Schiff is uh going to make a beer run which I
 suckered him into doing Red Sox have two men on one out
 Doyle walked & somebody made out & Carbo made out & Doyle
 made a hit & somebody made out somebody walked the stadium
 is totally jammed with people millions of sonofabitches are
 not watching the game but standing in line for beer the lines
 at the urinals are six deep & there are various signs all over
 the park which say THE RED SOX SUCK two & one on whoever
 the hell's hitting the best thing about being in here is how
 beautiful it is actually the outfield & infield grass is
 bright green sort of pale green the infield proper & the
 warning track around the entire stadium dirt brown wetted
 down just before the game the bases are bright white
 Red Sox have red hats the Yankees blue umpires are wearing
 maroon & blue (loud whistle) there's a lot of exuberance
 here two on second & third Yastrzemski batting some gentle-
 man just ensconced himself in Harris's seat somewhat a bit worse
 for the weather now the guy is standing up next to me
 Yastrzemski pops up (Chee-eer) the Yankees are out of the
 inning & I've managed to piss but the Redsox didn't manage
 to piss shit or do anything
 Randolph singled to start the bottom
 of the third Mickey Rivers is up

Figure 4. 'Harris Schiff'.⁵⁵

with [...] millions of sonofabitches' in beer lines and at urinals. A quick jump back to the game, 'two & one on whoever the hell's hitting', does not hold his interest, which shifts to an almost-meditative passage about the vivid colours of the scene: 'bright green', 'pale green', 'dirt brown', 'bright white', and so forth. Though the description is flat, its visual precision, combined with the caesura-spacing, create momentum. Additionally, the description's location – bookended by play-by-play action – pinpoint it in both a particular moment, September 14, 1977, and an atemporal one, a day of bright colours at a baseball stadium like any day in a series of the same.

In transcribing's temporal leaps, moments of recollection also emerge, modifying our previous discussion of bringing proximate the historical moment and a sense of timelessness (Figure 5).

This passage is especially relevant to transcribing because of its explicit focus on a memory of perception and the dynamics of attention. When Berrigan fails to remember what 'happen[ed] to [him]', Schiff picks up the reminiscence from his point of view, critiquing Berrigan's lack of attention. Schiff's interruption is strategic, a chance to assert authority over the narrative, a way for him to remedy Berrigan's past lapse of attention. Additionally, his repetition of 'fail[ing] to notice' doubly rebukes Berrigan's roles: both game announcers and poets, he implies, should be paying attention. But there are layers of self-critique here as well: Schiff reproduces some of the content of Berrigan's 'babble', despite describing it as such, and during this passage he enacts the very thing for which he criticises Berrigan – dwelling in spoken memory instead of perceiving the visual present. 'Ted went on & on like

H: As I smoke your last fucking cigarette

T: & I have another pack in my pocket actually cause I knew you were gonna be with me & you're a deadbeat about cigarettes cause you think you don't smoke or some such silly thing Ladies & Gentlemen I'd like to tell you about an interesting thing that happened to me today when I was walking down St. Marks Place however er nothing really interesting happened to me today when I was walking down St. Marks Place or did it let me think for a minute actually something did happen to me that was interesting I can't remember what it is

H: Acutally Ted was walking down St. Marks Place with me as we were going to the subway & he was failing to notice anything about the beautiful reflections of the sun as it was hovering lower & lower in the western skies & bouncing off the empty loft buildings now disintegrating into unfortunate decay he babbled on & on about how Jim Carroll & he once had gone up to the Bronx & some tough guys said hey you punks what the fuckahyou doing here & Jim Carroll said Do you know me? Ted went on & on like that & failed to notice any of the interesting things that were happening to him I really apologize for this interruption I think we should get back to the play by play & I think I'll smoke another cigarette further burning out my vocal chords

Figure 5. 'As I smoke'⁵⁶

that & failed to notice any of the interesting things that were happening to him', he objects, implying that body placement and atmospheric phenomena have the capacity to make something 'happen' to us, whether or not we notice them. Schiff then realises that flashback babbling takes us out of the present, and back-tracks: 'I apologise for this interruption I think we should get back to the play by play' [.]⁵⁷ Even in transcribing the present, the past interrupts.

Beaned in Boston's 'failure'

These temporal layers, overlaying recent past and transcribed present, invoke other aspects of transcription and transcribing. Hennessey historicises Yo-Yo's moment in relation to both New York City, local and national politics, and Berrigan's lifespan, borrowing a phrase from Warsh to describe the text's 'inadvertent "time capsule effect"'.⁵⁸ Through Hennessey's contextualisation, we are reminded that transcription is also a tool of oral history, where it has been called an 'incomplete [...] re-creation', a 'hybrid, neither oral nor written, a shallow reflection of a living, dynamic event'.⁵⁹ Oral history theory might seem like a tangential way in which to think about these two collaborations – after all, oral history is concerned with *history*, the recollection of past events, and while Schiff and Berrigan lapse into recollection, it is not their primary objective.

However, thinking about transcription's connections to oral history also activates the possibility that the preservation of relations as present can encapsulate something tonal or atmospheric that will re-inflect our understandings of the past. The transcript also has an implied and loosely pedagogical potential – provided we presume pedagogy as cumulative, collection-based, requiring belief in the eventual usefulness of information.⁶⁰ Of course, part of the appeal of real-time transcription is that it will also happen to capture an *event*. As Schiff says, 'We had no idea it was going to be such a great baseball game ... We just happened to go to this terrific game – kind of an archetypal no-play of baseball, with the nothing-nothing game ... and then finally the great home run, the dramatic home run'.⁶¹ But even talk 'about events' is, Samuel Schrager writes, 'a cultural production in its own right, a mode of communicating, a surfacing of meaningfulness that binds past and present together'. He thinks of such talk as 'experience narrative', which 'can suggest the presence of history and literature simultaneously'.⁶²

My point here is not to enter debates about, for instance, whether transcripts are primary sources or documentation,⁶³ or whether some visual poetic can help draw attention to the constructed and incomplete aspects of transcripts.⁶⁴ Instead, I want to pick up on the idea that transcripts are necessarily incomplete and relate it to Schiff's critique of Berrigan's 'fail [ure] to notice', the idea of the poetic as a heightened mode of attention, often to the present.⁶⁵ As we've established, in Berrigan and Schiff's transcribblings, poetry is both grounded in a historical moment and timeless in the sense that it is in motion, creating and leaping over gaps that are sometimes temporal. In what ways, then, can a poetic 'failure' help us understand such generative gaps?

I take the word 'failure' from Schiff's description of *Beaned*, which suggests that the second experiment fails to fulfil the mould established by *Yo-Yo's*. Eight months had elapsed since the first experiment, and Schiff explains, '[It] was not a game with a lot of interest to it ... It wasn't a really significant game, like the *Yo-Yo's with Money* game. And we didn't have the best seats, either; we had to sit in the bleachers ... eventually, we just left, in the middle of the game'.⁶⁶ He continues, 'It's dark, the one in Boston'. The tape begins, as before, with Schiff setting the scene, though in Boston it's Berrigan, not Schiff, who goes for beer. So the experiment relies on the pattern established by *Yo-Yo's* (and broadcasting conventions), and seeks to replicate *Yo-Yo's* form. Like in its predecessor, in *Beaned* Berrigan and Schiff play with names and roles by giving players the names of friends; refer to themselves by the names of announcers; are straightforward about their drug use and inebriation; variously conceptualise the audience; poke fun at each other; and so forth.

However, *Beaned* leaks outside the generic sports announcing conventions that thread through and anchor *Yo-Yo's*. At Yankee Stadium, the two men are almost giddy with the discovery of their seemingly innate capacity to deploy and subvert these conventions. At Fenway Park, to put it idiomatically, they cannot keep it together. One of the other factors is that they are inebriated such that performing their roles becomes onerous and stressful. But despite this failure, the slow derailment of the previous experiment's play and panache has its own pleasures. For one, in *Beaned* there is more participation from other spectators, as in the 'What is this?' moment, and the dynamics of participation and observation – the slightly uncomfortable fact that other game attendees are curious about what Berrigan and Schiff are doing – are more pronounced. For instance, when Berrigan leaves to get hotdogs, Schiff interviews someone in the stands about the weather, and when Schiff misses the play-by-play, he asks 'What happened?', prompting another spectator to narrate the game action. The surrounding spectators quiz him about the broadcast network, and Schiff anxiously confides to the tape recorder, 'I think it's better not to interact with the people until man-mountain comes back', audibly relieved with Berrigan returns.⁶⁷

Beaned is thus, generically, like a doppelgänger, a mutant simulacra of a simulacra, the cocktail party that slips into being a rager. 'Anything I say tonight is not going to be very reliable', Schiff admits early on.⁶⁸ This additional remove from the original genre – this attempt's messiness, its 'failure' – makes it useful for examining another aspect of poetic transcribing. If the temporality of *Yo-Yo's* layers multiple presents, versions of 'real time', and involves multiple publics and addressees, the temporality of *Beaned* is both less and more attached to the present, a rhythm of inebriation that accelerates and languishes, threatening to veer off the rails entirely and then returning to the game's action in a madcap lunge toward the stability of generic conventions. Schiff can't quite remember the date; he says, 'It's May ... but I don't know what the date is, as usual. But it's a good day. It's almost Memorial Day. And this seems like a pretty good place to be, although it ain't Yankee Stadium, and it barely even looks like a major league park'.⁶⁹ Even the attempted transcription of weather conditions becomes phenomenologically uncertain; our announcers describe 'purple mist' and 'purple and azure in the sky', unsure of whether the wind is blowing – or even whether it is raining ('It's what you call mist, actually. / It's becoming what you call rain').⁷⁰ The experiment stretches the believability of the 'announcing', our announcers' ability to do it, and its accuracy, a little bit too far.

These difficulties ultimately result in Berrigan and Schiff's refusal to perform and the failure to complete the experiment. At the end, the following exchange occurs:

- H: It seems totally insane to be here
 T: I'm having a great time but I'm not up to doing this anymore
 H: Me neither
 T: Let's turn the tape off and watch the game⁷¹

And so they do: they choose to be spectators instead of an announcers, finding insurmountable, this time, the gap between spectating and announcing, watching and performing. Except that Schiff comes back on the tape after some time has elapsed, maybe a day or two, and reports their activities for the remainder of the day. We might say that this later act of reportage is exactly that: a remembering, too removed from its source to be accurately conceptualised as a transcription. But if we see it as an extension of the same experiment, one that further emphasises a temporal gap and further invokes oral history, it opens space for the poetic in spite of – or *because of* – transcription's 'failure'.

Here we might return to the present that these works are mucking around in, notoriously difficult to define.⁷² In Berrigan and Schiff's announcing experiments, the present is encompassed by the date, prominent on the second page *Yo-Yo's with Money*. Derrida refers to the date as 'a kind of ritual incantation, a conjuring poem, a journalistic litany or rhetorical refrain that admits to not know what it's talking about'.⁷³ He is referring to September 11 and the way a date substitutes for an undefined 'event'. But this is helpful for thinking through the different kinds of suspension the date creates – and for querying the 'value' of these works of suspension, by which we judge their success or failure.

Yo-Yo's with Money, while not canonical, has achieved fan-favourite status within the sphere of the New York School, whereas *Beaned in Boston* is a failed recreation, relegated to the archival dustbin. I want to suggest, though, that *Beaned* matters precisely for this failure and its proximity to poetry. *Beaned* gets stagnant; the process of 'transcribing' gets stuck; everything is left suspended; nothing moves forward. Or another way of thinking about this is that the date does not conjure anything. We do not know what we are talking about and, unlike September 11, it is not a shared unknowing, it is the everyday without incantation or refrain.

In *Beaned*, the tonal leaps and linguistic juxtapositions that create a sense of the poetic in *Yo-Yo's* do not really occur, and the recording sloshes around talking to particular audience members until Schiff's monologue. *Beaned* shows the slipperiness between druggy inspiration, opening up the self, and druggy depression, falling back into the self and getting stalled, as our two announcers struggle to collaborate. But I keep returning to the idea that this monologue – especially after the earlier recording – is affecting, and that *Beaned's* failure matters because it lays bare issues of audience and coterie just as mimeograph magazines do, challenging who is 'in the

know' and who is not, issues that *Yo-Yo's* partly circumvents and partly exacerbates by the multi-faceted aspects of its fandom, appealing to aficionados of both poetry and baseball.

If transcribbling is a process, 'working' one time and not another, *Beaned* also succeeds in its failure by necessitating new strategies – and potentially new media – for poetic documentation and time. Schiff's final monologue begins by summarising what happens in the game after the tape stops. 'I didn't have much to say', he admits, describing how he was trying to find something in his pockets which 'might have helped a lot, since it was Valium'. Ted suggests they leave and wants to stop at the bathroom, to which Schiff responds, 'No, it'll take forever, man, don't leave me here alone again.' I have transcribed the rest of the monologue using spacing akin to that in *Yo-Yo's*:

We went out through this subway turnstile-like spinning bar apparatus that made a
screeeeaming siren noise as it went around but we went out into the streets of
Boston walked around & very soon felt great
As we wandered around Dwight
Evans hit another fucking home run We heard the screams We could see the
telecast on the scoreboard We heard somebody say Dwight Evans

We knew everything that happened
6 to 3 was the final
[cuts out, new side of the tape]

The final score was 6 to 3 Red Sox Lee going all the way while we stood in front
of the brick façade of the old Fenway Park 'Fenway Park' written on it watching
the thick parade of homogenous faces not friendly not rowdy not unfriendly
heading home
& then when the stream grew more navigable for we were
always walking against traffic it seemed that night we made our way to the car
which previously had seemed as if it were buried under a 12 foot snow drift
but now
was miraculously free & we drove and drove until we came to Cambridge
easily pleasantly miraculously⁷⁴

One might argue that the sense of lyricism created in this final monologue is precisely Wordsworth's famous definition of poetry as 'emotion recollected in tranquillity', emphasising the temporal distance between event and its processed affective response. However, this moment of delayed transcribbling requires, I suggest, the context of the previous real-time documentation and its failure to invoke a poetic mode. We need to be in the experiential thick of the game announcement and its assorted stresses to feel, as Berrigan and Schiff do, that the experiment's closure – the departure, the end of the tape – is 'eas[y], pleasant[], miraculous[]' by contrast. The monologue is less a return to a previous historical moment's lyric mode than a radical return to 'talking in tranquility',⁷⁵ to not being 'alone again'. As sports broadcast, happening, tape-recorder-turned-

microphone, and potential oral history transcript, the experiment's other generic frames create gaps for lyric motion and intimacy, using techniques like a blurred distinction between producer and audience, temporal leaps, and caesuras both on the page and in the recordings.

One final aspect of transcribbling is this genre and media play.⁷⁶ In the 1960s and 1970s, transcription also became the scientific term used for how DNA is copied into RNA.⁷⁷ This meaning of transcription also invokes the possibility of mutation, which we might consider another of transcribbling's connotations. Transcribbling thus allows the poetic to renew itself by its proximity to and symbiotic relationship with other genres and media, using their generic markers to invoke multiple temporalities. Or to put it differently, other genres and media renew one of poetry's essential features, that of being both historically contingent and 'timeless' in its portability across contexts. Berrigan and Schiff's transcribbling via the tape recorder in order to extend the qualities of the mimeo is both belated to their historical moment and prescient of the print culture transition away from mimeo in the early 1980s, a serious game of temporal play.

Notes

1. These states of non-sobriety are induced by pills, primarily amphetamines, and beer.
2. 'About Yo-Yo's and *Beaned*', interview by Stephanie Anderson, Phone, 23 May 2015.
3. Berrigan responds, 'Because it's been done too many times, broadcasting from box seats. We're bringing it a new angle'. 'Yeah', Schiff echoes. 'The *right* angle', playfully punning. *Beaned in Boston*, Audio cassette (Boston, 1978), Tape 2A, Harris Schiff Papers, Stuart A. Rose Manuscript, Archives, and Rare Book Library, Emory University.
4. Bernadette Mayer and Lewis Warsh began United Artists, a mimeograph press and magazine in 1977. *United Artists*, the magazine, ceased publication in 1983; Warsh continued to run the press until his death in 2020.
5. Tape 1B. 'Broadcast', which Schiff emphasises, can be a noun and a verb. 'Delayed simulcast', which might sound like an oxymoron, relies on jargon believable to an audience accustomed to 'the rich aural coverage of Major League Baseball in the 1950s, 1960s, and 1970s', particularly the 'delayed wire service re-creation' games. See James R. Walker, *Crack of the Bat: A History of Baseball on the Radio* (Lincoln: University of Nebraska Press, 2015), Introduction and Chapter 10. Simulcasts were broadcast on radio and television at the same time: 'Simulcast, v.'. *OED Online*, Oxford University Press, <http://www.oed.com/view/Entry/180013>. Accessed 13 July 2018.
6. 'Angel Hair Magazine, The Second-Generation New York School, and The Poetics of Sociability', in Daniel Kane (ed), *Don't Ever Get Famous* (Champaign: Dalkey Archive Press, 2006), 90.
7. 'An Imperfect Diamond: The National Pastime Transfigured in Ted Berrigan and Harris Schiff's *Yo-Yo's with Money*', *Interval(Le)s* II.2-III.1 (Fall /Winter 2009 2008): 358.

8. *Yo-Yo's with Money* (Henniker, New Hampshire: United Artists, 1979), n.p.; Schiff, 'About Yo-Yo's and *Beaned*'. Later, Berrigan also refers to 'all you ignor-amuses reading this or listening to it' (*Yo-Yo's*, n.p.), indicating that he's already thinking of the experiment as successful enough to reach a wider audience.
9. *Yo-Yo's*, n.p.
10. *Beaned*, Tape 1A.
11. Schiff, 'About Yo-Yo's and *Beaned*'.
12. The *Oxford English Dictionary* defines a 'happening' as 'A largely improvised or spontaneous performance intended as artistic display [...] widely used in 1960s popular culture'. 'happening, n'. *OED Online*, Oxford University Press, September 2022, www.oed.com/view/Entry/84060. Accessed 14 November 2022.
13. *Provisional Avant-Gardes: Little Magazine Communities from Dada to Digital* (Stanford: Stanford University Press, 2019), 56.
14. Here I am thinking of his imitations of poets and description of early sonnets in his 1960s journals. Ted Berrigan, 'Ted Berrigan Papers (Columbia)' (Journals, n.d.), Box 1 especially Journal 2, MS 0113, Rare Book and Manuscript Library, Columbia University Library.
15. Michael Kirby, *Happenings* (New York: Dutton, 1965), 19 and 14–15; Richard Kostelanetz, *The Theatre of Mixed Means; an Introduction to Happenings, Kinetic Environments, and Other Mixed-Means Performances*. (New York: Dial Press, 1968), 8.
16. Schiff, 'About Yo-Yo's and *Beaned*'.
17. *Yo-Yo's*, n.p.
18. 'Reframing the New York School: Public Access Poetry and the Screening of Poetic Coterie', *Framework: The Journal of Cinema and Media* 59, no. 1 (2018): 70.
19. Alice Notley to Stephanie Anderson, 'Chicago Magazine Project', 12 March 2010.
20. For a description of mimeograph circulation, especially in relation to readings, see Daniel Kane, *All Poets Welcome: The Lower East Side Poetry Scene in the 1960s* (Berkeley: University of California Press, 2003), 27–56.
21. Kane, 60.
22. It was a time when anyone could become a publisher, and production parties 'helped galvanize a literary group'. See Stephen Clay and Rodney Phillips, *A Secret Location on the Lower East Side: Adventures in Writing, 1960-1980: A Sourcebook of Information* (New York: New York Public Library and Granary Books, 1998), 14.
23. *Andy Warhol, Poetry, and Gossip in the 1960s* (Chicago, IL: University of Chicago Press, 1997), 35.
24. *Talking in Tranquility: Interviews with Ted Berrigan* (Bolas, Oakland, and Berkeley, CA: Avenue B and O Books, 1991), 49.
25. Berrigan, 'Ted Berrigan Papers (Columbia).'
26. Though Berrigan began experimenting with the sonnet form in 1961, once he landed on the cut-up technique, most of the poems were drafted fairly quickly – Berrigan claims in a two or three-month period. ('Ted Berrigan Papers (Columbia)' (Journals, n.d.) and *Talking in Tranquility* 160.) However, the poems are nonetheless carefully patterned: see Yasmine Shamma, *Spatial Poetics: Second Generation New York School Poetry* (Oxford: Oxford University Press, 2018), 49–50 and Timothy Henry, "'Time and Time Again': The Strategy of Simultaneity in Ted Berrigan's *The Sonnets*", *Jacket* 40 (2010): <http://jacketmagazine.com/40/henry-berrigan.shtml>.

27. In *Gramophone, Film, Typewriter* (Stanford, CA: Stanford University Press, 1999), 191–206, Friedrich Kittler asserts that the typewriter becomes a bodily extension, which Berrigan echoes in Anne Waldman and Lisa Birman, eds., ‘Workshop, July 24, 1978’, in *Civil Disobediences: Poetics and Politics in Action* (St. Paul, MN: Coffee House Press, 2004), 68.
28. 18–19. Ron Padgett asserts that there is a correlation between typewriter model and poem in *Ted: A Personal Memoir of Ted Berrigan* (Great Barrington, MA: The Figures, 1993), 69.
29. See Kittler, 216.
30. *Talking in Tranquility*, 70.
31. Waldman and Birman, ‘Workshop, July 24, 1978’, 32.
32. *Talking in Tranquility*, 155.
33. Prior to his use of the tape recorder with Schiff, Berrigan was interested in Warhol’s ’60s tape recordings, and he disliked Marshall McLuhan’s distinction between media and message, suggesting instead that ‘when it all works right there’s no message, it’s only sort of the media’, advocating for an immersive aesthetic experience. *Talking in Tranquility*, 20–21. Berrigan’s blunt take on McLuhan is that he ‘was really full of shit’ (33).
34. *Mimeographing Techniques* (1958), 2018, <https://www.youtube.com/watch?v=gYjj62eGwc8>; Steven Connor, ‘Looping the Loop: Tape-Time in Burroughs and Beckett’ (Lecture, Taping the World, University of Iowa, 28 January 2010), 6. See also N. Katherine Hayles, *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics* (Chicago, IL: University of Chicago Press, 1999), 210. For an account of how the producer/consumer tape distinction breaks down in surveillance, see Michael Davidson, ‘Orality and the Tapevoice of Contemporary Poetics’, in Adalaide Morris (ed.), *Sound States: Innovative Poetics and Acoustical Technologies* (Chapel Hill: University of North Carolina Press, 1997), 103. Here and elsewhere I am grateful to Ben Olin for suggested readings.
35. Connor, ‘Looping the Loop: Tape-Time in Burroughs and Beckett’, 6.
36. Nick Sturm, “‘I’ve never liked mimeo’: Eileen Myles, Little Magazines, and the ‘Umpteenth-Generation New York School’”, *Women’s Studies* (2022), DOI: 10.1080/00497878.2022.2130924; Eileen Myles, ‘Mimeo Opus’, *The Poetry Project Newsletter*, March 1982; Bernadette Mayer, ‘Mimeo Argument’, *The Poetry Project Newsletter*, April 1982.
37. Compositional practices belie hard distinctions between schools and movements; the tape recorder was important for works like Kerouac’s *Visions of Cody* and Ginsberg’s *The Fall of America*, bridging Beat and New York School conversational aesthetics. Paul Blackburn and his tape recorder were a fixture at Lower East Side readings. See Davidson, ‘Orality and the Tapevoice of Contemporary Poetics’, 104–7 and Lytle Shaw, *Narrowcast: Poetry and Audio Research* (Stanford: Stanford University Press 2018), 35–70.
38. Walker, *Crack of the Bat*, 1.
39. ‘About Yo-Yo’s and Beaned’.
40. As both ‘the act of recording and the record that is produced’, transcription is a multi-valanced concept and practice now ‘embedded in a wide range of disciplines’. See Lynn Abrams, *Oral History Theory* (London and New York: Routledge, 2010), 2.
41. ‘About Yo-Yo’s and Beaned’.

42. 'By the way if anyone is interested in transcribing this tape / we'll be happy to take applications', Schiff says early on. 'Right! & furthermore if you don't transcribe it right you / fucking squareoffs we will square you off fully', Berrigan responds. *Yo-Yo's*, n.p.
43. 'About *Yo-Yo's* and *Beaned*'.
44. *Yo-Yo's*, n.p.
45. 'About *Yo-Yo's* and *Beaned*'. Lewis Warsh somewhat condensed these spaces when he typed the stencils for the mimeograph book.
46. *Yo-Yo's*, n.p.
47. Schiff's use of white space to indicate pacing intersects with some of the transcription debates occurring (and recurring) in the field of oral history between the early '70s and 1990s. See Francis Good, 'Voice, Ear and Text: Words, Meaning and Transcription', *The Oral History Reader*, ed. Robert Perks, (London; New York: Routledge, 2015), 458–69; David King Dunaway, 'Transcription: Shadow or Reality?', *The Oral History Review* 12, no. 1 (1 January 1984): 113–17; Elinor A. Mazé, 'The Uneasy Page: Transcribing and Editing Oral History', *Handbook of Oral History*, ed. Thomas L. Charlton, Lois E. Myers, and Rebecca Sharpless (New York: AltaMira Press, 2006); Kate Moore, 'Perversion of the Word: The Role of Transcripts in Oral History', *Words and Silences: Bulletin of the International Oral History Association* 1, no. 1 (1997): 14–25; Michael Frisch, 'Of Slippery Slopes and Misplaced Hopes: A Comment on Kate Moore, 'Perversion of the Word: The Role of Transcripts in Oral History'', *Words and Silences* 1, no. 1 (1997): 26–31; Raphael Samuel, 'Perils of the Transcript', *Oral History* 1, no. 2 (1972): 19–22; Barry York, 'Between Poetry and Prose. Oral History as a New Kind of Literature', *National Library of Australia News* 9 (1999): 12–14.
48. Box 2 Folder 20.
49. *Yo-Yo's*, n.p. Here and elsewhere, I have attempted to reproduce the spacing of the United Artists text.
50. *Yo-Yo's*, n.p.
51. n.p.
52. The cover of *Yo-Yo's* features a line drawing of a baseball player alongside the book's title and authors' names; the second page reads "Yankee Stadium September 14, 1977" alone and centred on the page. We return to the date in section III.
53. Berrigan and Schiff, *Beaned*. Schiff's papers at Emory contain an incomplete draft of a written transcript of *Beaned*, typed by Schiff, though it doesn't not contain the first 11 min, including this opening monologue.
54. 'transcribble, v.' *OED Online*, Oxford University Press, September 2022, www.oed.com/view/Entry/204644. Accessed 14 November 2022.
55. n.p.
56. n.p.
57. *Yo-Yo's*, n.p.
58. 'An Imperfect Diamond', 367.
59. Dunaway, 'Transcription', 116–17.
60. See, for instance, Mazé 'The Uneasy Page', 239.
61. 'About *Yo-Yo's* and *Beaned*'.
62. 'What Is Social in Oral History?', *International Journal of Oral History* 4, no. 2 (June 1983): 77.
63. Mazé, 'The Uneasy Page', 240–45.

64. Oral historians have suggested using such techniques to depict 'poetic' rhythm and speech's 'almost lyrical quality.' See York, 'Between Poetry and Prose. Oral History as a New Kind of Literature', 13. See also the sources listed in note 9. Poetry, oral history, and ethnography also converge in the theory and practice of Ethnopoetics.
65. For recent work on poetic everyday life projects and attention, see Andrew Epstein, *Attention Equals Life: The Pursuit of the Everyday in Contemporary Poetry and Culture* (New York: Oxford University Press, 2016); Lucy Alford, *Forms of Poetic Attention* (New York: Columbia University Press, 2020).
66. 'About Yo-Yo's and Beaned'.
67. *Beaned*, Tape 1B.
68. Tape 1A.
69. Tape 1A.
70. Tape 1A. This language playfully echoes Frank O'Hara's 'Poem' ('Lana Turner has collapsed!'). See *The Collected Poems of Frank O'Hara* (Berkeley: University of California Press, 1995), 449.
71. *Beaned*, Tape 2A.
72. Michael North, *What Is the Present?* (Princeton: Princeton University Press, 2018).
73. Jacques Derrida and Giovanna Borradori, 'Autoimmunity: Real and Symbolic Suicides: A Dialogue with Jacques Derrida', in Pascale-Anne Brault and Michael Naas (trans.), *Philosophy in a Time of Terror: Dialogues with Jurgen Habermas and Jacques Derrida* (Chicago: University of Chicago Press, 2004), 86.
74. *Beaned*, Tapes 2A and 2B.
75. I have been using 'poetic,' as Alford does, to sidestep contemporary debates about lyric. See *Forms of Poetic Attention*, 26. Here I want 'lyric' to gesture to lyric shame. See Gillian White, *Lyric Shame: The 'Lyric' Subject of Contemporary American Poetry* (Cambridge, MA; London, England: Harvard University Press, 2014).
76. For more on what 'changes in genre over time and what stays the same' (2), see Theodore Martin, *Contemporary Drift: Genre, Historicism, and the Problem of the Present* (Columbia University Press, 2017), 2; Jahan Ramazani, *Poetry and Its Others: News, Prayer, Song, and the Dialogue of Genres* (University of Chicago Press, 2013).
77. See 'transcription, n', entry 6. *OED Online*, Oxford University Press, September 2022, www.oed.com/view/Entry/204650 [Date Accessed 14 November 2022].

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