

**RYAN PHILIP KULEFSKY'S
THE WINTER'S (TAIL) : or
SONG OF MIGRATING BIRDS**

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Then I play a tape of a young bird **and** dissect what it is doing in what we call **its "subsong,"** and it's exactly the same thing. It's taking all the sounds it has **memorized,** all the sounds it **has** been exposed to, and singing them in a random sequence. It looks like what the baby human and the baby bird are doing is **identical...** **So with** the birds that learn their songs, you get these striking **differences** from place to place **because** the **birds** have learned their local dialect.

-Donald Kroodsma
Scientific American

Come, let **us** go down and there confound their **language,** that they may **not** understand one another's speech.

-Genesis 11:7

If we **could** pay attention at all points then theory would **be** what **really** is there.

• Ann **Lauterbach**

the players:

SARAH HOOK

*Epicene poet and nutmeg aficionado.
Sometimes goes by the name Sam*

CARL QUINN

*Her politically active and lovelorn
love interest.*

GELD EARLY

God of poetic form

ROBBY THE VICTORIAN

Old Victorian turned prospector

LUKE. TONY&RALF

Gay townspeople

Induction:

The (sens
sūal)

*Prelude to
which*

child'hood
walk(s)

led to
g'

l(u)e
and

(fashion)
yet. But,

who said
woo.

Ing a
C

Attle man's
bride

would be
a

(dimpled?)
matter.

**RYAN PHILIP KULEFSKY'S
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BOOK FIRST: Growth of the Poet's Mind

fat(hair's)
death

jolt said:
"the

wind
(owed)

dash. Bac(h)
to

the(*mares*)
of-

ice in
mind.

Rave(ing)
and

li(sure)
ly

stall.
As

long as
she

could re
(mum)

ber: Mom
had