# Extract Only

# SKYHIGH DOWN TO

# GROUND

# KEITH ROBERT BRAY

#  Pages

See how the book

Opens up its pages

While each white leaf

Bends and yields to the touch.

The pliant fibrous sheets

Unfolding as they turn, released,

Flicked and parted

By agile fingers and thumbs.

As words

Follow words

Winding their way

From episode to chapter,

Moving towards

A conclusion of sorts,

Their function fulfilled,

The meaning well-nigh complete.

And other books

Whose words

Leap off the page

Crying out

To be heard,

Needing to be voiced,

Proclaimed, vocalized

Aloud and clear.

Letters and characters

Transformed into audible language,

The symbolic marks and signs

Freed of their limitations.

The repercussions

Far more reaching,

Far more disturbing

Than the printed text.

Even more explicit,

Immediate and unimpeded,

Jumping out of their confines

Bursting at their seams,

Breaking free

Of their configurations

‘Viva voce’ articulated,

Defensive, outspoken, forthright.

What’s true? What’s false?

What’s real? What’s fake?

What you see isn’t necessarily

What you get

Till you can feel it,

Touch it,

Hold it,

Smell it.

What’s true? What’s false?

How do you tell

What’s on the level

Till you can prove it,

Believe it,

Trust in it,

Rely on it?

What’s straight? What’s crooked?

What’s the difference

When they look much the same?

Got to think about it,

Examine it,

Sense it,

Get to know it.

What’s fact? What’s fiction?

Where’s the fine line

To draw the distinction?

You start by living it,

Breathing it,

Being it,

Doing it.

What’s up front? What’s ambiguous?

Are they interchangeable

Aspects of the same thing?

Really got to scrutinize it,

Home in on it,

Test it,

Stare right through it.

What’s civilized? What’s primitive?

Sophistication versus basics

Depends on which way

You view it,

Got to wing it,

Go deflect it,

Give a little rough edge to it.

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