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### Better Blowing

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# ***Better blowing***

by Susan Holbrook

It's better to use both hands. It's better to leave the hands out of it. It's better to introduce saliva. It's better to encourage it to go left if you want it to fall to the right. Better to cover the hole with your thumb to trap air inside. Better to go for the good old-fashioned pink doughy kind. Better to consider that the emperor and his family cannot partake. Better to let the leaves dry first. Better to make a deeper dimple for the punty, punty coming from the French or Italian term for bridge. Better to keep the tongue engaged. Better to think of it as honey on the tip of a butter knife. Better to separate it into three sections, securing with a ponytail holder. Better to keep the wind at your back. Better to avoid big ones, which will cause problems for you. Better to swell into a menacing spiky ball, leaving predators unable to swallow it. Better to think of it as a pea in a soda straw. Better to go slow or it will pop too soon. Better to remember that while it may be fine in your mouth, it will stick to your face. Better use a 12' x 12' tarp. Better to roll it on a steel table, called a marver, into an even, on-centre cylinder. Better to work with wet roots. Better to press one nostril tight shut. Better to check behind you. Better to have it go *shiko-shiko* in the mouth. Better to attach a nozzle. Better to heat the part we want to move, flash the part we want to keep warm. Better to think of it as a bundle of corks tied together with string. Better practice in your driveway with a paper cup. It's better to keep it in the glory hole about as hot as you can handle it, just at the point where you lose control, count to five, then bring it back to the bench and start shaping the glass.

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**SUSAN HOLBROOK's** poetry books are *Joy Is So Exhausting* (Coach House 2009), *Good Egg Bad Seed* (Nomados 2004) and *misled* (Red Deer 1999). She teaches North American literatures and Creative Writing at the University of Windsor. She co-edited *The Letters of Gertrude Stein and Virgil Thomson: Composition as Conversation* (Oxford UP, 2010).