

*A  
small  
magazine  
in the form  
of an  
unbound sheaf,  
assembled in the  
spring of 2010  
and reprinted in May 2011  
for the occasion of  
Steve McLaughlin's  
Segue reading in New York City  
(with the addition of an excerpt from his  
forthcoming book)*

Every corporation should have a novel as your logo and every logo should contain the death of your family inside it. -- Tan Lin

Even the disco era can be a potent setting for a political allegory. -- DIADetroit, 2 days ago from web

Let's begin by listening to Donna Summer, who sings, "I feel love." The song originally symbolized the 'future' segment of my response, which loosely depicted a musical trip through time. The future, we have decided, is a time period that will contain all conceptualisms that have yet to occur. In this talk I will actually use a sentence set 30 years in the future as an excuse to talk about present worries, concerns, and fears that we all have.

Conceptual writing is, after all, a utopia, since it is a placeless place. In conceptual writing, I see myself there where I am not, in an unreal, virtual space that opens up behind the surface; I am over there, there where I am not, a sort of shadow that gives my own visibility to myself, that enables me to see myself there where I am absent: such is the utopia of conceptual writing.

Take the sound of this room breathing. It is a novel resonating ambient truths as our bodies activate consumerist and critical decisions. I now hear and it is therefore a medicine. I can see in the next generation how the earth's illnesses and pharmaceuticals for this. The varied *intifadas* of 2012 are now archived in the insurrectionary cabinets and we have become (one) documents of all ages. Each body virtual mirror.

Mirroring the culture industry directly, conceptual writing sets out to fail. Rob the plagiarist and Vanessa Place recognize the S/object as "the properly melancholic entity," confiding to you that I do not exist. I am autobiography, text, and context. I am innocent. I am guilty. I connect and I disconnect. I am on the grid and the grid straddles and splits me.

**DJBot:** The INTERNET will world. Life in a screen! How exciting.

**The Concerned Citizen:** Yes, we've established that if children read text sent to them through the essence, convenience and efficiency are the driving force for that thrilling.

**DJBot:** So, uh...Are you afraid?

**The Concerned Citizen:** I suffer containing excitement beyond the potential of most.

The appropriation of pre-textual material in conceptual writing – most often Google searches, text messages and so-called "status updates" or "tweets" – has always included two contradictory dimensions: a dimension of exploitation and a dimension of participation. These two dimensions are perversely confused in conceptualisms like Flarf, which explains most audiences' indifference, at the end of a reading, to both pure appropriation – which denies the hope of individual and collective agency – and the managerial lyric – which shrugs off the exploitation of the market economy.

Disco is streaming now. If you hold in your hand the image of an iPod, you will click more, more, more. This is disco's sleepy suggestion, Andrea True Connection.

disco(notdisconnect) denies that conceptualisms have any regime to dodge, while masking its identity with a pun on a post-punk compilation that can be read as a call to creative resistance or a siren saying stay here, plugged in, launched as a tumblr

where we whisper legba  
holding firmly to heteronymic  
avatars inhaling, exhaling this  
connection of every producer  
with ripples, screens, sounds.

As you read the resonance, you vomit a small place. (You) find followers and share links. In the blue book Vanessa calls this place a *ventouse*, and I attach myself to another: Juliana Spahr calls it this connection of everyone with lungs. Rob and Vanessa conclude that this brings us back to meaning, and the possibility of possibility. This is allegorical: it is the future archive of "The Possibility of Hope," an expanded bonus feature on your *Children of Men* DVD. The possibility of hope is breathing.

## Shop o'

*for Gregory Laynor*

Then a plant which tells me to do things, people.  
What people? You aren't, though.  
The smelly exotic plant is a tongue with tongue firmly planted in cheek.  
Even if you think you're superior. Even if you think I'm superior.  
Sometimes, it (the plant) makes funny sounds.  
Even if you think I'm superior.  
Threatening but it's just part of all the other plants in the store.  
A small cast, band, and unit set, all the other plants.  
That's why I love you (feed me)  
Like it will help my neurosis  
Selfish, selfish Seymour. It can't actually touch me.  
They don't even know who I am seriously.

I am just some exotic plant that is sometimes in the room  
like telling you do things but only gaining power  
when you do them, when you are impelled.  
Plant-  
Other plants in the store=  
?

I'm not sure. Back to little feed me. It will help my neurosis.  
The singular neurosis is a symptom itself, but the only way it can  
actually be threatening is by forcing you to feed people to it  
and it's not even actually forcing you.  
I don't talk to them. They don't even, seriously.  
Roses, medals, ferns, St. Christopher's Medals from the Church of St.  
Patrick.  
Ferns, roses, holly, violets, aloe, metals.  
Selfish, selfish Heidegger, that's what I'd plant.  
Just some tongue which is in the room making a funny sound.  
Sometimes a funny sound is a scary sound.  
It tells you, to write things down, do to people,  
but the only way it can actually be threatening is through me.  
You are the plant here.  
It's a brilliant analogue but I'm going to bed anyway.  
It's not actually touching you, oh god.

The only way it can be actually is if you do  
but if you don't then it won't talk to you  
and you want to live in the store all the time and  
you love the store don't you. Ferns, roses, St. C.  
Sometimes a tongue is just a plant. None of the parts is really  
about the law anyway, like it exists in people you do to.  
Sometimes a funny sound is a scary person, with a voice  
of metal bits rattling to the ground, coinage, potted ferns.

*Cecilia Corrigan*

behind  
by

ive  
convulsed

georgian

— a  
the sullen

an  
alien?

Waiting that touch  
After thirty years.

forever lithe,  
forever  
cordial  
O.K.

cordial constant

nor yet

fountain

twine

In sacramental

in  
sacrificial

This is Laforque  
not XVIII~~th~~

an some

~~with colours~~

with colours

The

the

Upon

Just at

he shall

Artie Vierkant //  
Crops (in progress)



My dear Gordon (1960)  
the \$9 slipped out back to Creeley.  
if you still have it, wld appreciate the traffic and Jung's *AION*—  
402 West 20th / "Collected" 17 new ones!

On the flyleaf via Gordon: Cheers *yrself*. America hauled  
out of the Space-Race with an advertising spread.

Everything  
seems worth doing.

& Gordon & local smut-snuffers? CUT IT OUT?

Professor of Hebrew, Gloucester author = Botanist (Harvard)  
with the peculiar difference of Gordon's special attention to schooners—

keep your eyes on the *last 150 years*  
he'll give you a light fast stitch-up of xerox

Collaboration in France During the Second World War, see also: The  
Pitfall of an Ethics / and *Zukofsky*

25 by J. Gordon Faylor.pdf (page 1 of 12)  
which includes Nada Gordon, "Mm-Hmm"  
hey! hey! ... git / me some chocolate Quik.

Disguised as Capt. Gordon, man  
of the Peninsular and sensational trial, she resumed her maiden name

"elder" Pound located by Gordon, American Physicist, English poet, Newark, N.J.

\$60.00 (cloth); \$24.00 (paper) *Why the French love Jerry Lewis*:  
"A dry curd, under a fluorescent light."  
I compose this inexpert footnote.

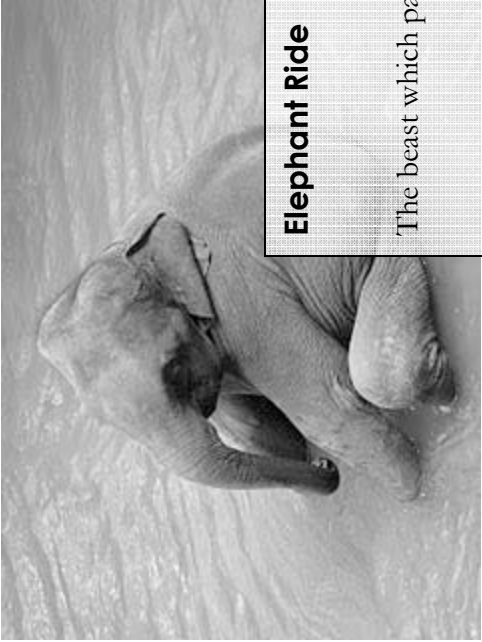
We'll get a lot of great answers from Gordon. (Lord Byron, *Don Juan*)

The first is from his [cortical] lobe / See Allen Ginsberg, p. 176.  
The Collections of Gertrude Stein and her "sexual deviance,"  
it's a bit sad that we become blasé with variations of tic-tac-toe  
etc.

Finance Capitalism!  
we must be alert for codes / [sic] views as conventional.

My dick cannot lift the door. My dick can lift the white plastic end-table. My dick can lift the white plastic end-table which is stacked on the other white plastic end-table. My dick cannot lift, both at once, the two stacked white plastic end-tables. My dick can lift the empty hsn.com cardboard box which is stacked on top of the stacked white plastic end-tables. My dick can lift the empty Dutch East India Trading Company box which is stacked in the hsn.com box. My dick can lift the empty Bed, Bath & Beyond box which is stacked in the Dutch East India Trading Company box. My dick can lift the T.G.I.Friday's box which is stacked in the Dutch East India Trading Company box which is stacked on top of the stacked white plastic end-tables. My dick cannot lift the Giant bike with deflated tires. My dick cannot lift the swiveling beige office chair. My dick cannot lift the coffee table. My dick can lift the  $\frac{3}{4}$  empty Deer Park water bottle from the coffee table. My dick can lift the folded map of downtown Buffalo from the coffee table. My dick cannot lift the left unplugged Altec Lansing computer speaker from the coffee table. My dick cannot lift the right unplugged Altec Lansing computer speaker from the coffee table. My dick can lift the  $\frac{1}{2}$  empty Deer Park water bottle from the coffee table. My dick can lift the photocopies bound with a binder clip from the coffee table. My dick can lift the binder clip. My dick can lift the Papermate Sharpwriter #2 mechanical pencil from the pile of photocopies bound with a binder clip on the coffee table. My dick can lift the black Motorola Razor cell phone from the coffee table. My dick can lift the Macintosh MacBook from the coffee table. My dick can lift the Macintosh MacBook plug plugged into the wall. My dick cannot lift the black and white stereo stand. My dick cannot lift the JVC CD player. My dick cannot lift the right Panasonic speaker. My dick cannot lift the left Panasonic speaker. My dick cannot lift the large cardboard V.I. Lenin poster balanced on the Panasonic speakers. My dick can lift the paper snowflake from the upper left corner of the large cardboard V.I. Lenin poster. My dick can lift the smaller paper snowflake from the upper right corner of the large cardboard V.I. Lenin poster. My dick can lift the Netflix DVD *Suspiria* from the left Panasonic speaker. My dick can lift the Netflix DVD *Oedipus Rex* from the left Panasonic speaker. My dick can lift the Netflix DVD *Le Samurai* from the left Panasonic speaker. My dick cannot lift the Technics turntable. My dick can lift the plastic lid to the Technics turntable. My dick can lift the Radio Shack turntable amplifier. My dick can lift the CVS 9V alkaline battery inside the Radio Shack turntable amplifier. My dick can lift the power strip into which the JVC CD player, the Technics turntable and the tall black Target lamp are plugged. My dick cannot lift the tall black Target lamp. My dick cannot lift the orangish-brownish floral-patterned sofa. My dick cannot lift the mattress from the orangish-brownish floral-patterned sofa. My dick cannot lift the girlfriend from the sofa. My dick cannot lift the Macintosh MacBook laptop from the girlfriend's lap. My dick can lift the Macintosh MacBook laptop plug plugged into the wall. My dick can lift the girlfriend's orange laptop bag lying on the floor. My dick cannot lift the radiator.

etc.



from The Zoo  
by Diana Hamilton

## Elephant Ride

The beast which passeth all others is big, crazy, from a family. No one can crush or eat him (except us (and sometimes lions)).

The sound in the ground is important

### Comparative view of the human and elephant frame:

*The trunk is sensitive enough to read Whitman, yet strong enough to rip the branches off a tree.*

My trunk held high, you better watch out/I am looking for my friends, enemies, and food sources

Chewing does not grow up/but it will get out of this town one day

Thick skinned/except where he kisses and listens

It doesn't meet the criteria of running/It can't jump, trot, or gallop

But its wind/propels "elephant cologne" great distances

Male and female/elephants are very different

### Love

As the female can usually outrun the male, she does not have to mate with every male that approaches her.

### Guilty:

Because he is kept here, the elephant suffers, but Zoos argue that cages are sized for well-being. 27 elephants join the circus and never come home.

### ♪She Was Too Smart to Eat Food Laced With Cyanide♪

*The evening of September 12,*

*Red took Mary to splash and drink.*

*He prodded her behind the ear*

*as she nibbled on watermelon.*

*She deliberately stepped on*

*his head, crushing it.*

for their social lives

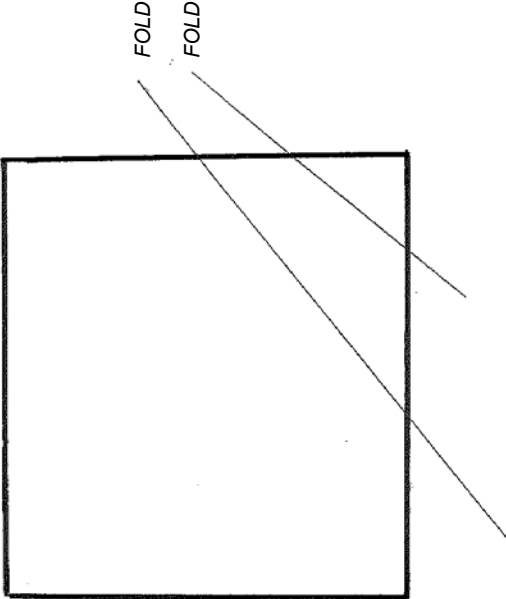
### Is my rocking behavior showing?



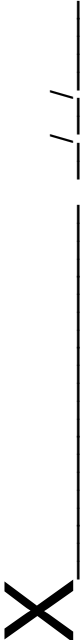
15<sup>1</sup> LARGEST COMPANIES,  
CEO'S FIRST NAME (USA)

ROSE	1
MICHELLE	2
JANNA	3
JAIMIE	4
FRAN	5
ALEX	6
RADHA	7
MARCIE	8
WHITNEY	9
KASANDRA	10
VERONICA	11
WANDA	12
SAM	13
JAMIE	14
ISABEL	15
	...

<sup>1</sup> represents less than  
3percent of a total 500



BENT TRIANGLE



from **No. 90. Part IV**

*Introduction*

i

It constitutes a series of agencies and units, component formations, affiliated associations, and supervised organizations.

No. 90 is part IV and describes. Parts I-III are described.

It has been set up to contain those that fell into fragmentary form. To give it some unity and coherence, a classification scheme has been adopted and expanded.

Numbers constitute the expansion. Subject designations from this expansion are identified and described.

ii

Also described are birth and death, artifacts, attempts, and reprisals.

Agencies described are generally fragmentary.

Those described here are comparably fragmentary.

References may be consulted, prepared and revised.

iii

Specific or entire series.

A history, created or assembled, exploited, described, and to be found.

Those here are according to the place where it was done. Some may have returned to the origin. A number may have been of origin.

Descriptions are divided.

\*\*\*\*\*

Summer — the sun was shining. He came. It began. Behind the curtains, a lock of hair falling. It was. It was taking place. It was being performed. It made a tremendous noise. It was fixed. It was complete. It was already 2 p.m., time for lunch.

Lunching. Telephones in the dining room. Conversation at the table. It was not hard to recognise. It was late. A shrill voice. A crying out.

Announcement. One is not. One is just. One just was. Ones own. One is. What qualities should one possess? Above all a name. Lips. A greeting which features a name. Circumstances. Eyes. Cameras before eyes. Clothing. Mimicry. Gestures.

Lovely is each day: Silent, suddenly, and turning.

---

After the Law, the Law came into force. It came to pass several times. It remained. It was known. Time of this world. Wind.

---

Special issue. Closed gates. Belts at the ready. Steel on the stools. Now. A week. Every night. Several at the station. Something seeped through.

Afternoon units. The popular name. The seat on the balcony. Parades before. The four abreast. Early hours. Morning proceeded.

Removed to the place. Placed for that purpose. Only the ground remained. Hitherto.

The story was that it had been. Concealed from the fact. Practiced and revealed. The closed circle. Open and hidden. In this and that. In days. One or another. Several hundred. A thousand between.

The same time and the former time. There, it was known. The door opened and it did not reach. The question was posed, whereupon it opened. It opened on the spot and nearly split. Something had been stepped over.

---

The one and the other. Neither still. Due claims. First speech.

A chain was founded, scattered throughout.

Established at the time. Excluded and decreed.

A place above. A plot of land. A nearby word. Known and named. Heights. Care. Cause. Conditions.

Light pine and silver. Now and before. The same hall. The room.

On one side it opened; on the other. A pedestal. A feature. Attention directed towards a feature. Years in front. In covered walls and floors. In evenings. In a circle.

Portrait. Entrance. Wide leading. Dusk. Here it stood, inlaid with difference.

Grey granite. Reminiscent. In this there was diameter, fitted windows and wax.

Added time. Late reserve.

---

Banquets in the shade. Ancient halls. Throat and feast.

Houhouse flowers. Wandered halls. The right sort of figure, adjusted here and there.

A signal beside. A surfacing.

Speech was delivered. It was prior and never seen.

One next to another. A whisper there behind. Heard at the moment and having an effect. Dug from the earth. What sort inhabits, stretches out from the door?

---

Declaration, foremost. Signage and tonnage. Cues to conclusion.

Avowal at the outset. Paragraphs. Departure. The seat by the fire. The questions.

Announcement. Riposte. Peals all around. Again, a voice, there flying over.

One after another. Once and again.

Paper hands. Late citations. Photographs and functions. What sort of state? An occasion.

The recital began. It was about arrivals, sonatas and books. Heavy breathing. Thighs. Signs of mirth.

---

Spread out from the place. Spent into the rest. It made itself known. Inside and under. Scattered ahead.

---

Given and received. Taken up and transferred.

A winter dialect. Late listening. Elements above all. Elements in a circle.

A suitcase. A sort. The door opened. A voice was heard. A little hat. Hot chocolate and tea. Pralines and fruit. Hours. Evening. Papers at the table. At the fireside, this and that. Time spent. Midnight withdrew.

---

Morning, incessantly. Prepared as prescribed. Midday appeared. From the front. It was not there. It must be.

---

The third. The one to which. The more contained.

The third emerged. That only. Window-frames. Beams and bricks. Paths to the station. Station to place. Ruined station of that name.

Lines.

Capitulation. Night.

Silver dust,  
lifted from the earth  
beyond the little pinky's reach  
You have bound yourself to my fortune.

and if I die the  
stars' shelves go dark.  
Stars' vases, stars'  
divans.

Welcome back, Kotter. Welcome  
back — Kotter. Kotter,  
Welcome. Welcome! We're so  
glad you could make it.

bringing summer and ripe fruits  
in your purple heart.

•

He is standing on my glistening teeth.  
My audacious one! Little rib.  
Bloody dust of the gods —  
damned hard to hold.  
This is a sort of horror,  
a sort of protest.  
Ten thousand years in a moment,  
one quivering droplet.

Lay me please among the  
flowered fields of Gascony.  
All my mind is bent to holiness!  
Taste with me these —  
odd, wintry flowers.  
Gaze at the scarlet apple.  
Hide with me in the white  
moon's veiled loveliness.

Much of a muchness.

J. Gordon Faylor

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carefualliesbaw.pdf

:- :-ce first I 53,-

-- P' f -,

~:~e lne o ~:~? \_ ' \_

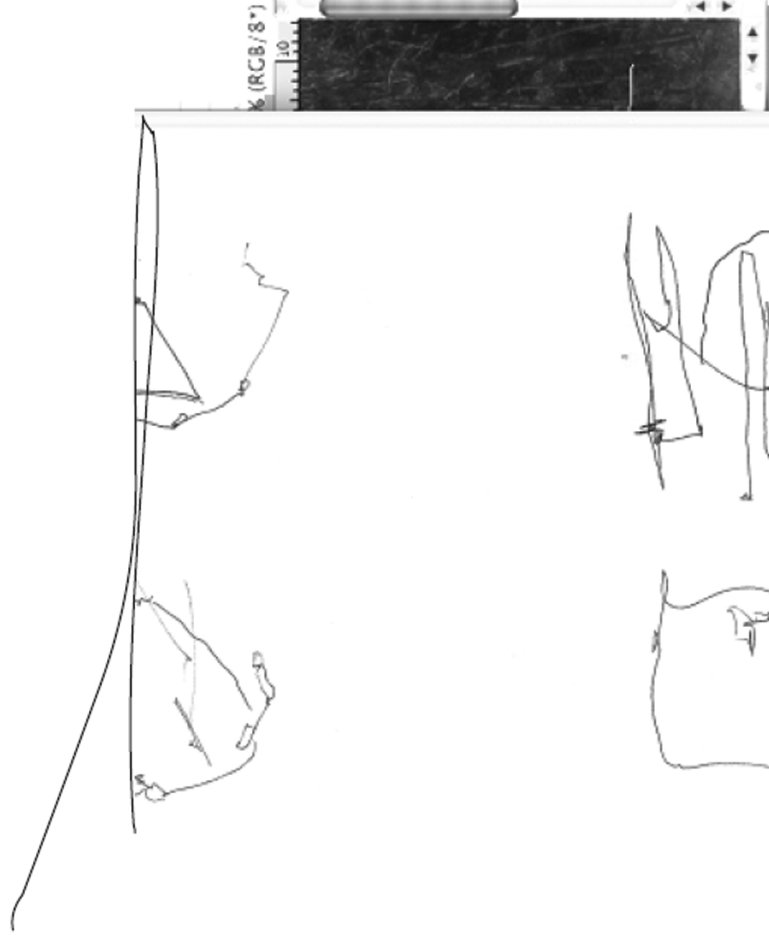
:-I :".\~ many age' \_

" Dost thou not ~:~? , ,

~i\~een us,

A .. :~d how since Z:-:-:

~:~? ~:~? \_



~~HYPERLINK "http://jarrodflower.org/Strike\_Zone.mp3" Strike Zones~~

~~Jarrod Fowler~~

*from* Axioms of Indifference  
Lawrence Giffin

Thus ought  
to exist  
must not first be  
but will what it had  
already become,  
the thought already  
that's ought,  
the aught already  
that's naught.

What's aught at  
all is not all  
for naught, to be  
naught with  
or not without  
that aught that ought  
to be naught but so  
to come  
to naught.

\*

There's naught  
such as ought to  
be, the ought  
is wording  
a right without  
reason, treason  
to be thought  
miswording  
a wrong without  
ought as such,  
not theirs.

Not theirs  
that ought it  
as theirs but  
ought it  
as ought of  
aught body: we,  
miswording  
that lacks right ones  
to bring naught  
to aught to give  
the ought to thought.

\*

Ought to have thought  
ought aught to all  
what one ought  
to do what's  
ought ought  
to be returned;  
what's ought  
is ought to  
the wording of rights  
whose wrong  
is reason distorted  
as treason.

----- Forwarded message -----  
From: **Patrick Lovelace** <[patrick.lovelace@gmail.com](mailto:patrick.lovelace@gmail.com)>  
Date: Thu, Aug 5, 2010 at 12:29 PM  
Subject: Fwd: how's the season going?  
To: Phillip Dmochowski <[phillipdmo@gmail.com](mailto:phillipdmo@gmail.com)>

LOL

----- Forwarded message -----  
From: <[info@dnagallery.com](mailto:info@dnagallery.com)>  
Date: Thu, Aug 5, 2010 at 12:00 PM  
Subject: Re: how's the season going?  
To: Patrick Lovelace <[patrick.lovelace@gmail.com](mailto:patrick.lovelace@gmail.com)>

Hello Patrick,

The season is going great, we had Max in a huge group shoe back in July. He is really a great guy, that Max. Anyhoo, all is well. Peter is having his show on the 13th. You are welcome to come by, it would be nice to see you however, Phil is not welcome in the gallery. He has been banned. So for all things being equal, please do not bring him to the gallery. Nick is still really pissed that things went the way they did last year regarding Phil so lets try and move ahead in a positive direction. He freaked when he herd that Phil stopped off at F & V. So for me, please let Phil know he is not welcome at the gallery. Other than that I too hope you are well and things are going great for you. Let me know when you'll be in town and we'll grab a drink. Looking forward to catching up. Cheers.

-----Original Message-----  
>From: Patrick Lovelace <[patrick.lovelace@gmail.com](mailto:patrick.lovelace@gmail.com)>  
>Sent: Aug 5, 2010 11:34 AM  
>To: [info@dnagallery.com](mailto:info@dnagallery.com)  
>Subject: how's the season going?  
>  
>what's up eric! (& nick)  
>  
>hope the season's going well. do you guys have a schedule planned out yet?  
>  
>mostly wondering when peter's show is & if max is going to be in a show.  
>  
>was thinking about visiting peter sometime soon hopefully, so will  
>definitely stop by & say hello.  
>  
>patrick

DNA Gallery  
288 Bradford Street  
Provincetown, MA 02657  
508-487-7700  
[www.dnagallery.com](http://www.dnagallery.com)

Phillip Dmochowski



They are wi astntnt  
nd f why my v  
Carry us higher e with a  
Thought woman o pks  
Shall nv s gn

Thk hs d ir n ch tremble tht c chce itself into  
our arms in swimming, now

Suspnsion u s he may nvr com  
wtch fr h prh us  
I do not know  
There is coral below the surface

- sara wintz, 5.24.10



Activity beyond boots, cars, civil cores deleted  
EXPLAIN fantasy flowers from the forest fully highlighted  
Hooking mess named names police publishing rolls  
SHOP the shut-up skin – team thou unavailable  
It is agreed we should blow  
BY the border, our calves all clear of cook diaries  
Everyday the final gear gone hunting log  
LOSE Group  
Part of the pierce Group  
PRAISE Group ran record of run scenes  
Scoring for Sean in shorts Group  
SUPPLIES aptitude supporting website  
ATM battery commune fingers a gift  
HEMMING my  
Palermo in perlocution, public education department  
QUAINT rit. rule in tol, zer  
The hanging hug icon, learned prayer relax salad  
TWICE Ada  
A free man  
HUN inches keyed to labor, risk-seized shortener  
Sometimes stealing stones that Taylor turned in unlocked  
WASHBASIN  
Angels are anywhere the bee belt  
BREATH cap  
Cheeks confirm court cracking dearest details, the dick that did  
DIRECTION of entered feedback  
Fired general glue  
HOME machines to the nomination policy  
Predator request – return returning ruptured slowly solicitor  
SUPPORT of supposition  
Supreme swing of testicle is a vacation at Walmart  
WAXY, wending  
Chase Bank:  
IT was an emotional experience  
We necked in the owner's pause  
PERFORMING under wood, the washed  
Adult avatar that is Bob  
BOONDOCK breast candy of cinnamon  
Crooning  
DYE episode fool fudged funnier global milk  
Min network on the pepper Philippines  
RETURNING seat singer  
Sleep in spare spelling, the suffering supposed to swim  
TICKLING vodka wackings  
Babies' boobs collapsed onto cork  
DARRYL F. Gates is dead

## **A Nice Aquarium**

One interacts with the Game of Life by creating an initial configuration and observing how it evolves. The roof will help manage surface water, provide for wildlife and provide for recreation. To count as synchronicity, the events should be unlikely to occur together by chance. Archy would climb up onto the typewriter and hurl himself at the keys, laboriously typing out stories of the daily challenges and travails of a cockroach. With the money they make over the summer, Harry and Marion hope to open a fashion store for Marion's designs, while Tyrone dreams of escaping the street and making his mother proud. It is thought to derive from the white cliffs of Dover.

## **Moon Landing**

Shchedrin's early music is tonal, colourfully orchestrated and often includes fragments of folk music, while some later pieces use aleatoric and serial techniques. When she returned to Paris in 1979 she began a series of projects to acquaint herself again both with the city and people of Paris and with herself. To a certain extent, this imagery bridges structure and agency, enabling each, while saying that structure and agency can limit each other. In 1926, after visiting Jewish kolkhozes in Crimea, she produced a documentary called *The Jew and the Land* about Jewish communal farming in the USSR, with the script cowritten by Mayakovsky and Victor Shklovsky. As with other legends of this sort, selected details can be reconciled with modern knowledge. In the East, this type of argument is well known as “Zhuangzi dreamed he was a butterfly.”

## **Glissade**

Literally "changing of feet". In Brazil, the day of saudade is officially celebrated on January 30. It is impossible to be in possession of all the information. It grows well only in cold climates with relatively poor agricultural soils.

## **Planned Economy**

Some critics of the hedge fund industry claim that the compensation structure generates high fees for investment strategies that follow a Taleb distribution, creating moral hazard. Allegory teaches a lesson through symbolism. Inhabitants of the bubble feel no inertial effects. Then the floats pull the net up again and the cycle continues. Some hunters, who have been tracking the wolf, come out of the forest ready to shoot, but Peter gets them to help him take the wolf to the zoo in a victory parade. A scream is heard and the Duc emerges again, his beard mysteriously vanished. During the year, he was not allowed to talk, to read, to write, or to listen to radio and TV. The period before this is known as prehistory.

Vladimir Zykov

Tell a friend to tell a friend the Anishinaabe left via spaceship.  
Tell a friend to tell a friend the Potawatomi left on a spaceship.  
Tell a friend to tell a friend the Kiowa left by spaceship.  
Tell a friend to tell a friend the Chickasaw left via spaceship.  
Tell a friend to tell a friend the Carrier left on a spaceship.  
Tell a friend to tell a friend the Cayuga left by spaceship.  
Tell a friend to tell a friend the Caddo left via spaceship.  
Tell a friend to tell a friend the Kaw left on a spaceship.  
Tell a friend to tell a friend the Arapaho left by spaceship.  
Tell a friend to tell a friend the Ho-Chunk left via spaceship.  
Tell a friend to tell a friend the Hualapai left on a spaceship.  
Tell a friend to tell a friend the Innu left by spaceship.  
Tell a friend to tell a friend the Chinook left via spaceship.  
Tell a friend to tell a friend the Cherokee left on a spaceship.  
Tell a friend to tell a friend the Sioux left by spaceship.  
Tell a friend to tell a friend the Iroquois left via spaceship.  
Tell a friend to tell a friend the Navajo left on a spaceship.  
Tell a friend to tell a friend the Chippewa left by spaceship.  
Tell a friend to tell a friend the Choctaw left via spaceship.  
Tell a friend to tell a friend the Apache left on a spaceship.  
Tell a friend to tell a friend the Blackfeet left by spaceship.  
Tell a friend to tell a friend the Pueblo left via spaceship.  
Tell a friend to tell a friend the Algonquian left on a spaceship.  
Tell a friend to tell a friend the Pamunkey left by spaceship.  
Tell a friend to tell a friend the Mattaponi left via spaceship.  
Tell a friend to tell a friend the Chickahominy left on a spaceship.  
Tell a friend to tell a friend the Tuscarora left by spaceship.  
Tell a friend to tell a friend the Tutelo left via spaceship.  
Tell a friend to tell a friend the Saponi left on a spaceship.  
Tell a friend to tell a friend the Yuchi left by spaceship.  
Tell a friend to tell a friend the Abenaki left via spaceship.  
Tell a friend to tell a friend the Atakapa left on a spaceship.  
Tell a friend to tell a friend the Malaseet left by spaceship.  
Tell a friend to tell a friend the Miccosukee left via spaceship.  
Tell a friend to tell a friend the Nez Perce left on a spaceship.  
Tell a friend to tell a friend the Nootka left by spaceship.

Tell a friend to tell a friend the Mahican left via spaceship.  
Tell a friend to tell a friend the Montauk left on a spaceship.  
Tell a friend to tell a friend the Wappo left by spaceship.  
Tell a friend to tell a friend the Ute left via spaceship.  
Tell a friend to tell a friend the Yurok left on a spaceship.  
Tell a friend to tell a friend the Wabanaki left by spaceship.  
Tell a friend to tell a friend the Wappinger left via spaceship.  
Tell a friend to tell a friend the Washoe left on a spaceship.  
Tell a friend to tell a friend the Wampanoag left by spaceship.  
Tell a friend to tell a friend the Shuswap left via spaceship.  
Tell a friend to tell a friend the Slavey left on a spaceship.  
Tell a friend to tell a friend the Squamish left by spaceship.  
Tell a friend to tell a friend the Stoney left via spaceship.  
Tell a friend to tell a friend the Shawnee left on a spaceship.  
Tell a friend to tell a friend the Shawsta left by spaceship.  
Tell a friend to tell a friend the Shinnecock left via spaceship.  
Tell a friend to tell a friend the Siksika left on a spaceship.  
Tell a friend to tell a friend the Shawanwa left by spaceship.  
Tell a friend to tell a friend the Seminole left via spaceship.  
Tell a friend to tell a friend the Skykomish left on a spaceship.  
Tell a friend to tell a friend the Squaxin left by spaceship.  
Tell a friend to tell a friend the Pequot left via spaceship.  
Tell a friend to tell a friend the Pomo left on a spaceship.  
Tell a friend to tell a friend the Oneida left by spaceship.  
Tell a friend to tell a friend the Osage left via spaceship.  
Tell a friend to tell a friend the Omaha left on a spaceship.  
Tell a friend to tell a friend the Nooksack left by spaceship.  
Tell a friend to tell a friend the Mohawk left via spaceship.  
Tell a friend to tell a friend the Miami left on a spaceship.  
Tell a friend to tell a friend the Lenni Lenape left by spaceship.  
Tell a friend to tell a friend the Arawak left via spaceship.  
Tell a friend to tell a friend the Comanche left on a spaceship.  
Tell a friend to tell a friend the Shoshone left by spaceship.  
Tell a friend to tell a friend the Coughatta left via spaceship.  
Tell a friend to tell a friend the Chumash left on a spaceship.  
Tell a friend to tell a friend the Kickapoo left by spaceship.

# rumors club

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Stephen McLaughlin

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nj unemployment  
filing for unemployment  
apply for unemployment  
unemployment extension  
extensions plus  
plus size clothing  
affordable plus size clothing  
wholesale plus size clothing  
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progressive insurance  
insurance institute for highway safety  
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safety dance music video  
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