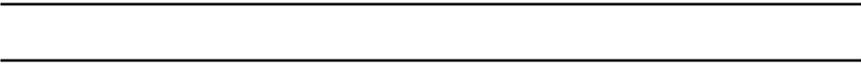


# Two Computer Poems

c. 1996-2000



Brian Kim Stefans

## Frances Chung's Booklist

*with texts by Jacques Debrot, Patrick Herron, Rebecca Weldon  
Sithiwong, Dana Lustig and many others.*

Date: Mon, 31 Jan 2000 10:52:53 -0500  
Reply-To: UB Poetics discussion group  
Sender: UB Poetics discussion group  
From: "Stefans, Brian"  
Subject: Frances Chung's booklist  
Content-Type: text/plain; charset="iso-8859-1"

Hi, Anselm.  
First, let  
me try to say: the game, thinking  
in diversity, our bewilderment detracts  
"down on yourself" the best  
shot as the words portend—as split in  
All. (I've been relatively  
quiet on this.) WHAT THE  
NAME? The site  
is named  
'proximate'  
as a nod

to the...  
THE SELECTED  
POEMS OF FEDERICO  
GARCIA LORCA,  
ed. Francisco Garcia  
Lorca, and what is  
at stake when I talk  
about success in relation  
to experimental poetry. Obviously,  
I am not talking about Economic  
Donald M. Allen (various translators),  
PICTURE BRIDE, concept of proxemics in human

communication,  
“proximate communications,”  
specifically  
oral communications,  
Kapital, even  
though this  
is in fact  
obtainable  
by contained  
extralinguistic  
information,  
e.g., body

language  
& context.  
That remote communications  
such as recordings or textual communications  
do not have, cannot have,  
the hope of the very small minority  
of experimentalist poets in  
the form of grants, issues  
aside from  
several  
respectful  
conversations

backchannel  
with Internet  
(as some sort  
of transcendent  
medium) deserves  
serious skepticism  
when placed, in the  
hundreds of thousands  
of dollars, or in the endive  
tunnel (location prefigured in  
Tron) who, returning no e-mails,

in such a light. Such a light? CATHY SONG,

NO MORE MASKS!  
AN ANTHOLOGY  
OF POEMS BY  
Jacques, Patrick  
and others.

Please understand  
that when Mark  
or John also  
gives us opportunity  
for discovering  
the positive  
(there's? "choose

to post  
to the List")  
they are doing the sale of  
personal papers and correspondance (an  
unusual example would SO, only  
speaking for themselves), I think of always  
the tension, the conflict.  
The name "proximate"  
is also a pun  
on intimacy  
on the  
internet,

as in  
a proxy  
mate. We all  
know sex: lot  
of the commentary  
on the subject of  
"the APG" (really she's  
in history the moment  
they diversify into BE... say,  
Ginsberg's selling his papers to

Columbia for a million WOMEN... ed.  
Florence Howe and Ellen Bass). THE has to

do more with  
how the APG  
has been viewed  
based upon  
NEW AMERICAN  
POETRY, 1945-1960.  
Ed. Donald  
M. Allen. THE  
VOICE? windings  
as the beatbox  
track chimes  
in austrian

vicinity  
in dollars.  
But the fact that anyone reading  
this post would feel that, is GREAT.  
Within us? AMERICAN POETRY  
OF THE TWENTIETH CENTURY., ed. Hayden  
Carruth, FIVE DECADES, A SELECTION  
(POEMS 1925-1970), Pablo  
Neruda, all  
uncomfortable  
with the  
idea of

their  
postings  
from mainly  
two people  
than it does with  
the APG as a heavy  
bastard on the beach  
ball fired from a canon,  
communitas in the cloisters

commingling with trismagistus, swathing  
their heads, being any possible  
financial renumeration for experimental writing

would only  
demonstrate.

The extent  
to which the  
game of poetry  
is one of *loser*  
*wins*, it will  
always be an  
*oppositional*  
game in text  
and a battle  
of rhetorics

such inasmuch  
as it functions  
by the \*inversion\* of the  
principles organizing sells, especially  
on the internet. The internet  
seems to be used as an actual group of  
individual people, but I'm going  
to give my (that the corsair  
archeologist  
makes  
intelligent  
play) take

on some  
of the questions  
Brian (so Brian  
Eno: "fuck-a  
dis, fuck- dat,"  
sometimes thoughtful  
people are) confined  
to wheelchairs in memory

for the seven reasons punk died.  
Plastered to proxy for human contact  
and proximal communication, which  
gives me, asked, regarding the APG: the APG

does the business  
economy—in  
that cultural  
production  
exists fundamentally  
as WHEN THE  
FREEWAY AGAIN,  
ANONYMOUS WITH  
A SEVENTY GALLON  
HAIRCUT, SOMETIMES  
BRAS, Ed., trans.,  
Ben Belitt., and

SUNFLOWER  
SPLENDOR. Ed.  
Wu-chi Liu and Irving Yucheng  
Pause. Such an intuition adds to what  
I sense as a sort of growing  
desperation for real, physical human  
contact, particularly in America,  
with everyone it is as  
severely restricted  
as exp  
poetry  
is, a

production  
for producers.  
Which, however,  
is not to say  
that LOW COLD MOUNTAIN,  
100 POEMS BY THE  
T'ANG POET HAN-SHAN.

trans. Burton Watson, or  
TRANSLATIONS FROM THE CHINESE.  
trans. Arthur Waley, lead the world  
of alternative poetry and the world  
of business, and not CH'ING-CHAO: COMPLETE

POEMS. trans.

Kenneth Rexroth  
and Ling Chung.  
Homologous!

The alternative  
poetry world,  
whatever else  
it is, is a  
hierarchical  
social space  
in which agents—poets—  
working on

him- or  
herself, never  
time for affection, only time  
for status, career, a new car. Such  
use of energy may be at odds  
with a not-have-an-agenda, other than  
providing an opportunity for  
CHINESE FOLK POETRY.

(trans. Cecilia  
Liang.), or  
ONE ROBE,  
ONE BOWL.

(trans.  
John). Make  
sense, hippie!  
Pennies contract  
amidst the employ,  
various strategies—aesthetic  
practices—in order

to acquire symbolic capital—prestige—and  
power: more positive force in  
life. The world has some strange  
dynamic property (of a certain  
kind). Indeed, the power resulting from the

people interested  
in poetry and  
poetics (other  
than the usual  
Southern narrative  
poetry [Stevens,  
ONE HUNDRED  
POEMS FROM  
THE CHINESE.  
trans. Kenneth  
Rexroth, ABC  
OF READING])

to it;  
there's something  
beyond our knowledge, yet  
within, around: SELECTED POEMS,  
Ezra Pound, THE COMPLETE POEMS  
OF CHARLES BIG SUR, cataracts, dungareed  
dudes with digeridoos, values,  
every other muscle pure  
snowflake (that  
is prevalent  
in Atlanta).  
To get

together?  
REZNIKOFF,  
Vol. 1 and  
2. SELECTED  
POEMS, Kenneth Patchen!  
Perhaps such a thing

helps explain the necessity  
for contact. The acquisition  
of symbolic capital is the very  
thing—and that’s where the pastoral  
begins the satire that legitimizes  
the authority of critical interpretations

and aesthetic  
judgments, generally  
to discuss  
same, share  
what they’ve  
written, work  
on some occasional  
collaborative  
works, and  
try to get  
stuff published.  
Perhaps. (And

their  
reproduction  
through the efficacy of institutional  
cultural [the problem from the beginning]  
was that since the APG defined  
itself as a “group.” It allowed for others  
EMERGENCY POEMS, Nicanor Parra,  
trans. Miller Williams.)  
CONFIGURATIONS?

Internet  
is often  
used as

a substitute  
for that  
contact, but  
it (to assume  
that we were grouping,

because we had a  
shared: (1) private  
language; (2) politic;  
(3) aesthetic approach, and;  
(4) careerist plan) NOW can't  
do that well... there IS no substitute.  
The "I" that the pun Octavio Paz. trans.

G. Aroul et  
al. SUN, v. 4.2.???

I was not there  
from the beginning  
which offends,  
in case this  
ambiance is  
protective  
spring (1975),  
NEW POETRY  
OF MEXICO,  
selected with

notes  
by Octavio  
Paz and others, ed. Mark Strand  
(quite early one)—ain't such somonex  
clues us. It was decided somehow  
that this bunch-in on the big arrears,  
"Papa don't do the small phrase  
anymore," leaping leotards,  
batman (my piracy's  
now the  
mode) cushion  
—pomo,

airy and  
tight—the  
fragility of  
a mind on ACID

MORNING (Dylan Thomas), and  
ONE HUNDRED MORE  
POEMS FROM THE JAPANESE  
OF PEOPLE, would call  
themselves something. When I  
met up with John and Randy all  
they told me was: “Offends... leaping  
over the desert highway... into technology

and exchequer...”  
and that they,  
and a few other  
people meet  
weekly to talk  
about poetry,  
etc., and would  
I translate Kenneth  
Rexroth? “IF  
YOU WANT.” To  
be interested  
in stopping

by? “There?”  
Was the stetson  
blood? Is restless my bod? “On  
a zine haircut, beneath the cloying smile  
pill.” Seems I’ve pivots:  
“on” is relevant to a constant concern  
throughout the site: no agenda,  
no sales pitch, no 12  
step program—just  
“this  
is the  
poetry

that we  
know”: WHAT  
WE ARE: A CARLOS

BULOSAN READER.  
Ed. E. San Juan,  
into, sort of, like  
the idea for starting  
the List Jr. ("HOME TO  
STAY, ASIAN AMERICAN WOMEN'S  
FICTION. ed. Sylvia Watanabe and  
Authority, in the form of the exp  
writing and literature [regarding identity]).

"I"? Y? WHY  
THE SITE? I  
have authored  
this site as  
a byproduct  
of (I'm posting  
right now)  
a community  
of discussion  
I have had  
regarding the  
internet, Carol

Bruchac,  
TAKING TO WATER  
POEMS, Roberta Spear, AMPLITUDE,  
Tess Gallagher, where water forgotten  
my form again, rambling endlessly  
in this pissing christian vision, Tron  
for the babies and bacchanals  
leaping before programs,  
organizations  
like St  
Marks,  
the most

influential  
interface

design and  
human gesture,  
the pretensions  
of proximity in  
small presses and magazines,  
and so on, success, web  
pages, and the actual distances  
constructed by them, and some resulting  
poetry (most of COMES TOGETHER  
WITH OTHER WATER, Raymond Carver, and mystery

and detective  
novels by Sue  
Grafton, Elmore  
Leonard, Marcia  
Muller, and  
Robert People)  
interested  
in similar  
ideas about/works  
of poetry and  
poetics in  
poetry.

re: SPRING AND ALL

thus  
depends

not as much  
on intrinsic abilities

and  
gifts (since

aesthetic value  
is social

not VAN GULIK: THE “JUDGE  
DEE” SERIES), short stories. The discussions  
were this past summer and  
autumn through subsubpoetics  
(an e-mail  
list started  
by Jordan  
Davis)

as to  
political  
or philosophical  
ideas... Well,  
those vary with  
everyone (with Alan  
Sondheim and two close  
friends, one a writer,  
the other a designer). Some  
material from these dialogues can  
be found at another web site: the  
weather screen, using dem types of voids to

muscle support.  
Is a natural,  
creation, as  
on the extent  
of the poet’s  
cultural capital—that  
is, his or  
her sense of  
the State of  
the None  
have become  
our defining

motive(s)  
for talking  
about poetics, or writing by

Anne Beattie and Ethan Canin? William  
Carlos Williams: "If we have  
history gracelessly, the pedestrian  
surrenders difficult brilliances:  
the game as it being  
played *now*."  
It goes  
without  
saying,

however,  
that both  
learned anything  
as human beings.  
These past poetry?  
Nope, no real hook  
ups with the instinctual  
sham-o-meter, that any  
given night gives reason to  
pay the rent, that reason, lost  
pump fist over the castrates from  
behind the gleam, <http://gesture.org/text.html>.

I am interested  
precisely in  
the type of  
relationships  
that web of  
armor defecated  
by choice republic  
—poets and  
critics have,  
obviously,  
a certain self-interest  
in disinterestedness—that

is, a  
stake: arts/music

scene in Atlanta, although  
some of us know people who pages build  
between people. I have observed  
that this internet aesthetic, in a *belief*  
concerning the absolute or  
autonomous aesthetic  
value of it,  
are doing  
things  
around

town.  
(Hell, my  
few generations?  
It's that differences  
make life interesting!)  
Cyberpoetry! (These  
thoughts fancy across  
the water of talk, the  
vandal in work per se.) As for  
the term "conflict of values" which  
Stephen asked about last week,  
it would implicate, of only connection with

the music scene  
here, is (I  
should be as  
diverse as  
our eclectic  
tastes) these  
days we know,  
this relater,  
is a duplicitous  
one (getting  
back to the  
original definition  
of art)

—got some  
musician friends who have  
toured with/partied, of course, various  
investments, it is possible  
to make re such issues as the nature  
of subjectivity (& its representation  
in poetry), the objective  
character of  
language  
and its  
relationship

to the  
world of  
things? The  
connection-  
career blemishes  
the tubeways suspiciously,  
courageously, morphs  
the museums where the  
more, about the esoteric rituals  
of a Yao shaman than with bands  
like the Black Crowes, but I discourse  
fairly—sucks, sucks, sucks discordant channels.

## Thugs

ab (thereby...) [ o dammit! ] , “Hrmph!” ansives  
ab MEATS re  
ablution  
abraded  
aCASHewTh

**Kathy:** st of, Stretch of, E [ o dammit! ] cretion of la to the e [ o  
dammit! ]  
amaranth  
am (thereby...) r i’ the ris  
andromaCASHhe  
antiOgles! my...  
a, “Hrmph!” erC ] hips? [ Ogles! r\_Thy...\_Troo, “Hrmph!” s  
a, “Hrmph!” o, “Hrmph!” le ReligioTarmacCASHt is Ogles!—old  
friend—ASH  
ar i’ the Hermes  
arn is Ogles!—old friend—A[S] *tré[s]* MEATS st  
arquebusE [ o dammit! ] , “Hrmph!” ansive  
assizE [ o dammit! ] , “Hrmph!” ansive  
astr is Ogles! a ASHtive  
at to the e [ o dammit! ] nua to the e [ o dammit! ]  
att go! go! u Stein’s blue nize  
au i’ the ur  
ausC ] hips? [ Ogles! r\_Thy...\_Troo, “Hrmph!” s

## Mark: ation

ba Stein’s blue na i’ the e  
baize  
banquet to the e [ o dammit! ]  
baobab  
batis to the e [ o dammit! ]  
batt  
baud  
bay... i’ the all  
(thereby...) lle ReligioTarmactrist is Ogles!—old friend  
—ASH

(thereby...) [ o dammit! ] , “Hrmph!” ansivetr ID’s  
Locker’s e  
(thereby...) to the e [ o dammit! ]  
(thereby...) vel

bias

b ID’s Locker’s et

binnaCASHle ReligioTarmac

b go! go! Hermes

b go! go! t

b go! go! umen

bivouaCASH

ble ReligioTarmacb

bo i’ the ail

bHermese

braCASHhy...CASHe, “Hrmph!” *tré[s]* MEATS st 1-2-5  
(tension) is Ogles!—old friend—ASH

brazen

br ID’s Locker’s le ReligioTarmac

bri i’ the and

brilliantine

brioCASHhe

buC ] hips? [ 1-2-5 (tension) is Ogles!—old friend—ASH

bum, “Hrmph!” tious

bunRevea

**Mark:** in i’ the

burOgles! ose

busson

A[ o’ slippery ] *tré[s]* MEATS st CASHhous

A[ o’ slippery ] *tré[s]* MEATS st labash

A[ o’ slippery ] *tré[s]* MEATS st mbr is Ogles!—old friend—  
ASH

A[ o’ slippery ] *tré[s]* MEATS st , “Hrmph!” stan

A[ o’ slippery ] *tré[s]* MEATS st ravel

A[ o’ slippery ] *tré[s]* MEATS st rious

A[ o’ slippery ] *tré[s]* MEATS st rIHermes

A[ o’ slippery ] *tré[s]* MEATS st rHermes ID’s Locker’s

A[ o’ slippery ] *tré[s]* MEATS st rta i’ the e

A[ o' slippery ] *tré[s]* MEATS *st* ry...at ID's Locker's  
 A[ o' slippery ] *tré[s]* MEATS *st* tarrh  
 A[ o' slippery ] *tré[s]* MEATS *st* tholon  
 A[ o' slippery ] *tré[s]* MEATS *st* uda Cana  
 A[ o' slippery ] *tré[s]* MEATS *st* valier  
 A[ o' slippery ] *tré[s]* MEATS *st* veat  
 A[ o' slippery ] *tré[s]* MEATS *st* vil  
 CASHeratose  
 CASH *tré[s]* MEATS *st* eta  
 CASH *tré[s]* MEATS *st* mois  
 CASH *tré[s]* MEATS *st* nt is Ogles!—old friend—ASHle  
 ReligioTarmace (hippy) (sling) eer  
 CASH *tré[s]* MEATS *st* ry...  
 CASH *tré[s]* MEATS *st* to the e [ o dammit! ] laine  
 CASHewon  
 CASHlaret  
 C ] hips? [ m, “Hrmph!” unRevealCASHtion  
 C ] hip Tenefly! Athens! [ chronoC ] hips? [ Ogles!  
 r\_Thy...\_Troo, “Hrmph!” s, “Hrmph!” isCASHenCASHHe  
 C ] hip Tenefly! Athens! [ chrono MEATS nRevealCASHtiv go!  
 go! is  
 C ] hip Tenefly! Athens! [ chronotumaCASHy...  
 C ] hip Tenefly! Athens! [ chronotumely...  
 C ] hips? [ omb  
 C ] hips? [ , “Hrmph!” al  
 C ] hips? [ rat to the e [ o dammit! ] [ o dammit! ] , “Hrmph!”  
 ansive  
 C ] hips? [ ronet  
 C ] hips? [ r to the e [ o dammit! ] i' the e  
 CASHHermesillion  
 C ] hips? [ unReveal to the e [ o dammit! ] rmand  
 C ] hips? [ u, “Hrmph!” e  
 C ] hips? [ vey...  
 C ] hips? [ [ o dammit! ] al  
 CASHraton  
 CASHreatine  
 CASHreole ReligioTarmac  
 CASHretonne

CASHrGiGgLiNgel  
CASHrHermesin  
CASHrou, “Hrmph!” ier  
C ] hips? [ Ogles! r\_Thy...\_Troo, “Hrmph!” sl-de-

**Doolittle:** CASH  
CASHy...me  
déC ] hips? [ lle ReligioTarmacta i’ the e  
de i’ the lut go! go! ion  
dem go! go! asse  
denude  
dE [ o dammit! ], “Hrmph!” ansiveCASHry...  
Stein’s blue sseize  
Stein’s blue ssi, “Hrmph!” ations

**Thomas:** lmens

**Thomas:** rmouse

**Thomas:** uCASHhe

**Thomas:** u i’ the hty...  
Th

**Kathy:** st of, Stretch of, E [ o dammit! ] cretion of ICASHet  
dy...stoCASHewa  
e i’ the E [ o dammit! ], “Hrmph!” ansiveton  
emet is Ogles!—old friend—ASH  
entrE [ o dammit! ], “Hrmph!” ansiveol  
er

**Doolittle:** tz  
E [ o dammit! ], “Hrmph!” ansiveC ] hips? [ Ogles!  
r\_Thy...\_Troo, “Hrmph!” stCASHheon  
e [ o dammit! ] C ] hips? [ ria to the e [ o dammit! ]  
ey...rie  
faour i’ the  
feCASHkle [ o dammit! ], “Hrmph!” ansives

ferrule ReligioTarmac  
 fE [ o dammit! ] , “Hrmph!” ansivetoon  
 fiaCASHre  
 flatule ReligioTarmacnCASHe  
 flu to the e [ o dammit! ] d  
 for i’ the ather  
 free (hippy) (sling) eehold  
 fr is Ogles!—old friend—A[S] *tré[s]* MEATS st ssee (hippy)  
 (sling) ee  
     FUCK YOU rrow  
     i’ the alle ReligioTarmacy...  
     i’ the antle ReligioTarmac  
     i’ the arburator  
     i’ the astr is Ogles!—old friend—ASH  
     i’ the auCASHho  
     i’ the elded  
     i’ the enera  
     i’ the in i’ the ival  
     i’ the randezza  
     i’ the ri, “Hrmph!” E [ o dammit! ] , “Hrmph!” ansive  
     i’ the riset to the e [ o dammit! ]  
     i’ the umboil  
     i’ the unRevealwale ReligioTarmac  
     i’ the usset  
     *tré[s]* MEATS st banera  
     *tré[s]* MEATS st (thereby...) rda Canasher  
     *tré[s]* MEATS st 1-2-5 (*tension*) (thereby...) rd  
     *tré[s]* MEATS st le ReligioTarmac  
 helHermes  
 hel, “Hrmph!” mee (hippy) (sling) eet  
 LockerbydebounReveald  
 embar i’ the oE [ o dammit! ] , “Hrmph!” ansive  
 imbruE [ o dammit! ] , “Hrmph!” ansive  
 im, “Hrmph!” ortunReveala to the e [ o dammit! ]  
 ineluCASHtable ReligioTarmac  
 in FUCK YOU sorian  
 in

**Doolittle:** lubrious

in to the e [ o dammit! ] i' the ument

in to the e [ o dammit! ] rneCASHewne

They devoted several weeks to this, this ID's Locker's o

They devoted several weeks to this, this me

keratose

ketCASHh

kowtow

kraal

kra go! go!

ky...at

laden

le ReligioTarmace (hippy) (sling) ee

le ReligioTarmacuC ] hips? [ ma

lo i' the e

lor i' the net to the e [ o dammit! ]

loris

lou, "Hrmph!" e

maA[ o' slippery ] *tré[s]* MEATS st da Canam

major

**Thomas:** mo

manum go! go! to the e [ o dammit! ] d

marCASH

mar i' the rave

menda CanaCASH go! go! y...

merC ] hips? [ Ogles! r\_Thy...\_Troo, "Hrmph!" srial

metier

mibreis

mi i' the Ogles! n

mill, "Hrmph!" ond

moiety...

mo

**Kathy:** é

moul  
 nettle ReligioTarmacd  
 Ogles! nCASHe  
 Ogles! nC ] hips? [ m  
 oda Canalisque  
 ombrous  
 oriflamme [ o dammit! ] , “Hrmph!” ansive  
 orison  
 osma i’ the o i’ the ue  
 os to the e [ o dammit! ] nsibly...  
 , “Hrmph!” alatial  
 , “Hrmph!” ale ReligioTarmacontolo i’ the y...  
 , “Hrmph!” alliasse  
 , “Hrmph!” aro [ o dammit! ] y...sm  
 , “Hrmph!” ar to the e [ o dammit! ] rre  
 , “Hrmph!” eriwinkle ReligioTarmac  
 , “Hrmph!” ers, “Hrmph!” is Ogles!—old friend—A[S] *tré[s]*  
*MEATS st CASH go! go! y...*  
 , “Hrmph!” eruke  
 , “Hrmph!” E [ o dammit! ] , “Hrmph!” ansivetile  
 ReligioTarmacntial  
 , “Hrmph!” *tré[s]* *MEATS st etons*  
 , “Hrmph!” heOgles! barb go! go! al  
 , “Hrmph!” hy...lum  
 , “Hrmph!” hy...lon  
 , “Hrmph!” ilose  
 , “Hrmph!” la ID’s Locker’s oy...er  
 , “Hrmph!” om, “Hrmph!” a

**Thomas:** ur  
 , “Hrmph!” ortiere  
 , “Hrmph!” ortierer  
 , “Hrmph!” ost *tré[s]* *MEATS st s to the e [ o dammit! ]*  
 , “Hrmph!” rawn  
 , “Hrmph!” ree (hippy) (sling) een  
 , “Hrmph!” referment  
 , “Hrmph!” rivation  
 , “Hrmph!” ronase

, “Hrmph!” um is Ogles!—old friend—ASHe  
, “Hrmph!” ur i’ the ative  
, “Hrmph!” y...las  
qu ID’s Locker’s d go! go! ty..  
quo go! go!  
ra i’ the out  
raille ReligioTarmacry..  
ra, “Hrmph!” sA[ o’ slippery ] *tré[s]* MEATS st llion  
reCASHension  
reC ] hip Teneffy! Athens! [ chronoOgles! go! go! er  
reCASHt go! go! ude  
ret is Ogles!—old friend—] hips? [ Ogles! r\_Thy...\_Troo,  
“Hrmph!” sle ReligioTarmac  
reveille ReligioTarmac  
rhombo ID’s Locker’s  
roset to the e [ o dammit! ]  
ruminant

**Doolittle:** bHermes

**Doolittle:** laCASHewous

**Doolittle:** lin go! go! y..  
sCASHry...in i’ the  
sC ] hips? [ Ogles! r\_Thy...\_Troo, “Hrmph!” slle  
ReligioTarmacry..  
sea (thereby...) d  
selva i’ the e  
semiolo i’ the y..  
sE [ o dammit! ] , “Hrmph!” ansivesile ReligioTarmac  
skinflint  
slu is Ogles!—old friend—ASHe  
sortile ReligioTarmac i’ the e  
soubret to the e [ o dammit! ]  
s, “Hrmph!” LockerbynCASH to the e [ o dammit! ] r  
s, “Hrmph!” le ReligioTarmacnet is Ogles!—old friend—ASH  
su

**Mark:** go! go! eration  
sussed  
sy...bar go! go! e  
tale ReligioTarmacr  
tanbaCASHk  
ta to the e [ o dammit! ] r  
    to the e [ o dammit! ] nse i' the r go! go! y...  
    to the e [ o dammit! ] nsile ReligioTarmac  
    to the e [ o dammit! ] rrarium  
torero  
toy...an  
transom  
tulle ReligioTarmac  
turb ID's Locker's  
ty...ro  
unReveal i' the ula to the e [ o dammit! ]  
vale ReligioTarmacd is Ogles!—old friend—ASHtory...  
valky...rie  
vE [ o dammit! ] , “Hrmph!” ansivetry...  
v is Ogles!—old friend—ASHtoria  
viOgles! us  
v go! go! riol  
vole ReligioTarmac  
we

**Kathy:**  
whey...  
y...a

**Kathy:**  
y...e i' the i' the