

W
FIVE

Roger Farr

from
POETICS PRIMER:
TOWARDS AN EMANCIPATORY POETICS
&
D R O N E 1 - 30

Brian Carpenter

THE GREEN ISLAND PROBLEM

from POETICS PRIMER

1. The Poem

Can one study “the poem”?

I. The study of the principles and properties of poetic composition — *poetics* — is one of the most total and all embracing studies possible. But does the *poem* actually exist as a meaningful entity? The notion of the poem involves more than a collection of diverse poetic units grouped together under the umbrella of a single word. The very notion of a poem implies the existence of a *totality* of poetic properties and relations. For this reason we are not interested in the different poetic units that populate a given language *for their own sake*, whether they are letters, syllables, words, lines, sentences, lexicons, etc. We are interested in their *mutual relationships*, the totality of the sphere within which they signify, the generic laws governing them, and the linguistic and eco-nomic/ logical terrain that “supports” them. It is the engagement with this totality that demarcates the promise of an *emancipatory poetics*.

II. Linguistic phenomena are of interest to us only in so far as they have a poetic significance. It is this significance that provides a link between poetry and everyday life.

III. Take for example the formation of lexicons. This interests us in several ways. In the first place, the multiple processes producing a lexicon, which are also responsible for the formation of grammar and syntax, are an integral component of a poem. But lexicons also provide the tags that make it possible for us to *describe* the formal structures and parameters of poetry itself. This relationship, which we shall address later, has to be understood in the light of a general theory of poetics. To analyse poetic structures we must study lexicons, even if only to measure their sprawl. Thus the poet cannot avoid an entanglement with linguistics.

IV. Our use of the term “poetics” grafts what was previously divided into two distinct fields: *rhetoric* and *hermeneutics*.

Hermeneutics is perhaps that talon of poetics furthest removed from a poem, as it is concerned primarily with the ideational and interpretive contexts of language without reference to the material conditions of poetic production. It makes use of both the poetic and the non-poetic, and draws upon linguistic and theoretical experiments in these areas. Its observations are concerned with the evolution of a poem’s “meaning,” and the development of a hermeneutics-based poetics is simply one more instance of this evolution.

It is the material conditions of a poem — its *contexture* — that a rhetoric-based poetics seeks to describe. Representational processes take place within a poem; the appearance of figures and tropes such as anacoluthon, deixis, hyperbaton, exergasia, amplification, and their organization within a poetic form or genre, is what we refer to as *composition*. Many of these poetic figures *are themselves signifiers* of those processes of thought — documented in certain experiments by the Surrealists and ‘pataphysicians involving drugs, aleotoric procedures, and sleep deprivation — which involve the perceived expanding and collapsing of spatio-temporal categories, the acute inability to reconcile the world to the word, the temporary discarding of the ego, etc. The rhetorical component of poetics is interested in such physiognomic processes, as well as their attendant representational devices (vices and devices); hence it is linked to physical processes and material conditions (we would include socio-physical affects, such as starvation, here as well). These conditions include the linguistic matter of the poem, its formal evolution throughout poetic history, the cognito/ergo/nomics of poetic production (Olson’s “heat”), and the problem of how one articulates and organizes these inevitably erratic phenomena. The rhetorical element of a poetics draws from every aspect of the study of language, including typography, book design, and other fields of poetic semiotics.

Obviously these two talons of poetics — the rhetorical and the hermeneutic — are intimately linked.

Is a language-centered poetics possible?

V. This question arises because of the problem of theorizing the poem as a linguistic *object*. Such a notion assumes that there is such a thing as a “linguistic system” — a single, unitary language-system¹ — which we are simultaneously part of, but which is also thought to mediate our “relationship” with an external “language object.” Such a situation is obviously quite different from the one usually encountered in linguistics, which also relies upon objectivity, but which maintains that the medium of its “experiments” does not transform, or shape, its results. It seems likely, then, that the theories and practices of poetics are entirely distinct from the field of scientific linguistics, which is predicate upon empiricism and the metaphysics of presence. Poetry, like love, resembles more of an ontology of *possibility*.

¹ See Bakhtin *The Dialogic Imagination*, pp 275-300, for a critique of “unitary language.”

VI. In carrying out “normal” science it is necessary to be able to reproduce and repeat experiments and investigations under specific and well-defined conditions. This is the essence of the experimental method. But poetics is different. When we seek to describe (write?) a poem, we are simultaneously constructing and *expanding* the very semiotic field in which the poem is thought to exist. Is there even any sense in talking about a poem in a form that is not also self-consciously “poetic”? Poetics must admit to the precariousness of the very foundations upon which it rests.

VII. Poetics can nevertheless claim to be something of a language-centered science, a natural science, based on observation and “field notes.”² The models and descriptions proposed by a language-centered poetics, models such as “the conduit metaphor,” are founded, at least partially, on *observations* of linguistic phenomena. But above all, poetics always starts out from a number of fundamental, a priori, principles. In this sense it is an abstract science. The production and reception of a poem are linked to the fabrications of consciousness. If a poetics can be confirmed by observation and experience, it is only in an *indirect* and heavily mediated fashion.

VIII. To repeat: poetics is based on definite principles that are informed by observations. It is to some extent a language-centered, “natural” science. It is, however, a science that is unique because of the nature of the object it seeks to describe (poetic language), and because of the problematic position of the observer in relation to his or her “object.” This begs the question: is it possible to have a “relationship” with language? Upon what would the relationship be based? What would sustain it? The situation is something akin to the zoologist who speaks distantly of “animals” without an opaque self-reflexivity. The zoologist, the linguist, and the poet: each exists within the field of their object of study, and this is especially problematic if that object is a poem, because the poem moves always to the edges of a language, and away from description. As a consequence, prejudices arise — or as our theorists like to say, “tastes” — which in turn affect and alter the interpretation of our observations, and our account of the poem.

IX. As with all literary production, though no doubt to a larger degree, poetry is entangled with ideology. Poetics is therefore bound to be an imperfect study in so far as the prejudices affecting it, and the influences of different ideologies, are difficult to recognize and uncover. We feel therefore that an emancipatory poetics should, with some qualifications,³ declare solidarity with the project of demystification.

X. In studying the fundamental problems concerning the nature of poetry, its “origins” and its “future”, poetics shares its principle interests with disciplines that are outside the province of scientific linguistics: aesthetics, social theory, and ecology. It is not always easy to draw a line between poetics and natural history (a fact of which Ponge was acutely aware). Nor is it easy to recognise the influences of these different discourses to, or by, which we are subjected in a poem. In any case, it is important to be aware that poetics does rest on several key principles.

² The work of Francis Ponge is primary in this respect; see his “Notebook of the Pine Woods”, and especially, “le pre-.”

³ In a forthcoming tract, we will distance ourselves from the humanism and pseudo-rationalism inherent in Marxist “demystification.” See also section XIII.

Principles of Poetics

XI. Without doubt one of the first principles of poetics is the proposition that all language is saturated with meaning (or, via Bakhtin, “ideology”) and that a poem does not reduce to a simple accumulation of existing linguistic objects; that it is, as such, always potentially “readable.” Indeed it is this principle that constitutes poetics’ *raison d’être* and defines the object it attempts to study. There is no such thing as an “asocial word.”

On the other hand, to compare the various models of poetics to our observations it is necessary to observe and establish the nature of the most distant language objects. Thus it is necessary to have a knowledge of and to embrace phenomena that take place in the least hospitable regions of linguistic production — schizo-phasia, corporalia, aleotory and occult texts, “the language of the dangerous classes,” etc. — and of the semiotics that hold there. Poetics must assume that *the laws of a given language are the same everywhere*; that the laws of syntax and grammar, language acquisition, the formation of lexicons, etc., are the same at every point of a poem’s field. How could one *think* otherwise? Without this article of faith no poetics is possible. It is a question of accepting an a priori principle. The fact that right now — in this sentence — propositions are being “interpreted”, and to some degree “understood,” despite the impossibility of what is being proposed, implies such a universality. The very *idea* of a law implies its existence. But a law is only valid within a certain domain (or genre). The uncharted language wilderness that is a poem, however, can only be apprehended by an awareness of the *edges* of Law. To quote Thoreau: “in wildness is the preservation of the word.”

XII. Law. Many models of poetics go astray at this juncture. They profess a belief that poetry is therefore *homogeneous*: that it appears as essentially the same “thing” (kind, type, *genre*) in every moment of its manifestation in space and time. One obvious expression of this belief is the claim that a given poem is an instance of the unique practices of its “author,” or even more disturbing, that it belongs to a unique and singular “poetic tradition” (often linked to geography). This principle of poetics is highly ideological, and as such forms the basis for the most popular poetics today. Yet the observations such a claim depends upon are so fragmentary, so estranged from the life of their object, that they cannot possibly establish the validity of this principle, for it implies that there are unalterable, fixed, points in the evolution of a poem. This principle of poetics, which today is often assumed to be “natural,” essentially denies the poem its agency and potential from the outset. Indeed, an examination of recent poetry and poetics would reveal a curious situation: many poets appear to believe that poetic forms, or even “schools,” are “the same” at all points along an unalterable (because historical) trajectory. This is especially true of the apologists for the so-called “spoken word” poem, who often claim that their performances belong to a tradition of oral literature, even to “orality” itself. Each poem is thought of as obediently contributing to and supporting its “tradition.” And among the “language poetry” milieu, we have recently witnessed disappointing remarks about the “derivative” writing of young practitioners, which is of course a thinly veiled attempt to maintain the “purity” of a literary canon, much in the same way a father intervenes into the marriage of a son in the interest of protecting his primogeniture.

In such a poetics it is assumed from the start that the spatio-temporal coordinates of the poem's field are identical at all points of its production and reception. Clearly, the essence of such models rests upon ideas and practices that have nothing in common with the material conditions, or the aspirations, of emancipatory poetics.

XIII. If the poem is today often thought of as being the same "thing" at every point in space and time, one might wonder whether it is doomed to remain this way. This question, which sustains the poetics proposed here, confronts directly the ideal of "the perfect poem." Certain observations, especially the phenomena of linguistic drift identified by Sapir (1921), suggest that the idea of "language" itself may have evolved (expanded?) symbiotically with various developments in poetry and poetics. It is almost impossible to imagine today what was demanded by the Situationists and Enrages in 1968 — a "lived poetry" — within the current context of poetics models which posit a fixed and stable object of inquiry: a poetic "work."

The Scope of Poetics

XIV. We believe that a central task of poetics is to drastically alter a "worldview," what the Russians call *krugozorys* — "the circle of one's vision." And not unlike the world, the boundaries of the poem recede at the very moment they are brought into focus. The poem *is* mysterious, spectral. Its message — if it has one — encodes a heresy, a crime. Poets have for centuries attempted to link poetic ideas, concepts, forms, etc., to the dialectic of being and becoming, and to the "visionary." The poem was once associated with harmony of thought and feeling, with order — it was the refuge of the gods. Today poetry is more likely to be treated as a field of application for the advancement of a theory, or of an "authentic" identity. But we detect signs of struggle and disaster in attempts to *employ* poetry for social and political ends. Doesn't the poem always remain elusive, whether one grasps for it in the light of materialism, psychoanalysis, or linguistics; whether it appears to us as divine, disgusting, or discursive?

XV. Our intention here is not to discuss these intriguing questions, which we will leave to our colleagues in the English Department, but rather to *present* a poetics. Nor will we attempt to unravel the part played by ideology. We shall leave it to our critics to recognise and deconstruct the influence of this or that concept.

Form Radiates Content

XVI. If we accept that the poem possesses and indeed defines itself through a formal structure, we are in a position to be able to state the essential aim of poetics: *to expand its own structure, its parameters, its history and evolution.* Is a poetic form "closed" or "open?" Does it have a border, an edge? Does a poem occupy or contain a space? Such questions are not limited to the poem.

XVII. The formal properties of a poem influence the linguistic matter of which it is

composed. Lexicons, for example, which are an integral part of the geometry of a poem, are subject to its evolution and apprehension. Indeed, lexicons to some degree govern the structure, expansion, and reception of the poem. Many lexical attributes — such as “over-” and “under-lexicalization” — actually determine our conceptions and descriptions of the poem, our poetics. But the lexical properties of the poem are also conditioned (if not totally determined) by their materiality as language. For this reason, there is no possible poetics without the study (and expansion) of poetic lexicons. It is by directing attention to the poem’s lexical textures — its flora and fauna — that poetics attains the status of an observation-based study, linking it to ecology and natural history.

2. The Poem as it Appears

XVIII. Identifying and naming the material aspect of a poem is one of the first steps in knowing it. In this respect poetics is indebted to linguistic pragmatics.

From Syllables to Words

XIX. A syllable is but one beat among innumerable percussions. Like the other minimal units of language — such as the phoneme, to which it is bound — the syllable occupies a minute volume of a poem. A typical lyrical poem is comprised of perhaps only one or two hundred syllables, each of which is measured as a point on a *line*. It is of course the line which is the basic building block of the vast majority of poetry (we will discuss “new sentences” in a later chapter). If we are to study the poem via its syllables, we must account not only for their number, but also their distribution and their stress-values across the line. Measure is at the very least a designation of value: measures are numbers; the poetic line cannot avoid an entanglement in political economy. Let us stress then that metrical and grammatical subordination are also paradigmatic, ideological.

Beyond the syllable, and the letter, a certain number of words are clustered together to form a poem. Each word is reducible to its letters and syllables, but each has its own unique weight, resonance, duration, etymology, discursive task, etc., and is therefore much more than the sum of its parts. Linguists still cannot say whether the letters of phonetic alphabets, once organized into words, traffic in ideogrammatical associations, such as the “A” in “Apex,” or the “M” in “Mountain”. Typically there is a separation of one or two millimetres between words in a poem, which means that effectively each of these words produces “blank space” which may in turn be read as the “negative sites” of poetic production. A whole class of devices can be attributed to these blanks in the poetic line; for example, “sub-vocal enunciation” — I scream ice cream — where the gap between words is given a significant role in producing a poetic effect. The ensemble of signs and spaces that form a poem therefore cohere into a temporary structure with a quantifiable space (the dimensions of the book, the page, the screen, etc.) which is measurable with a simple ruler. Beyond that there is the poem’s social space, its semiotic “field,” of which the poem is, of course, its own index and ruler.

D R O N E 1 - 30

1

semblance to living

colour of theatre

object to odour

surface of scene

forensic to detail

2

scene of semblance

odour to living

colour of surface

forensic to theatre

detail of object

3

living to surface

theatre of detail

scene to forensic

colour of odour

object to semblance

4

rhythm and lily

coccyx by poppy

myrtle and thyroid

nymph by territory

folly and liturgy

5

rhythm by nymph

thyroid and liturgy

lily by coccyx

myrtle and folly

poppy by territory

6

coccyx and thyroid

folly by lily

myrtle and liturgy

nymph by poppy

rhythm and territory

7

diction on curtain

inertia in line

plinth on linger

interstice in point

pine on cincture

8

plinth in cincture

linger on pine

inertia in interstice

line on curtain

point in diction

9

interstice on linger

line in pine

point on plinth

inertia in diction

curtain on cincture

10

curriculum with osmosis

repetition for parapet

frame with honey

apple for mantle

bearing with hood

11

hood for curriculum

osmosis with frame

repetition for apple

bearing with honey

mantle for parapet

12

apple with honey

osmosis for bearing

mantle with hood

repetition for parapet

frame with curriculum

13

cherry under cumulus

crone over chancel

cluster under code

calque over calcium

core under cosmos

14

cumulus over chancel

cherry under code

calque over core

cosmos under cluster

calcium over crone

15

code under cosmos

cluster over cumulus

core under calcium

chancel over calque

crone under cherry

16

splurge to erosion

angle of doom

heart to plosive

tether of tapestry

tentative to strophe

17

angle of heart

doom to splurge

plosive of erosion

tether to strophe

tapestry of tentative

18

angle to plosive

tentative of tether

strophe to heart

erosion of splurge

doom to tapestry

19

polysemy for flora

solstice with rhapsody

cervix for crescent

maple with morph

sloop for cortex

20

flora with cervix

solstice for polysemy

morph with rhapsody

cortex for maple

crescent with sloop

21

morph for maple

sloop with polysemy

rhapsody for crescent

solstice with flora

cervix for cortex

22

placata on pathos

heat in xenogamy

water on matrix

slag in elevate

nectar on crater

23

pathos in matrix

nectar on water

elevate in xenogamy

crater on slag

placata in heat

24

slag on xenogamy

crater in water

matrix on heat

nectar in placata

elevate on pathos

25

radar by axis
fossil and forceps
mutual by stigma
xipe and swarm
chiasma by topos

26

axis and xipe
fossil by swarm
stigma and forceps
chiasma by radar
topos and mutual

27

chiasma by axis
topos and fossil
mutual by radar
stigma and swarm
forceps by xipe

28

dithyramb over paper

sojourn under portrait

gull over art

skirmish under ravel

map over city

29

skirmish under portrait

gull over city

paper under sojourn

dithyramb over map

art under ravel

30

sojourn over skirmish

map under art

ravel over dithyramb

city under gull

portrait over paper

THE GREEN ISLAND PROBLEM

Brian Carpenter

for my veteran 386 IBM clone

all your yeses and nos

Optimal Not Much

It's in the neutron. Generous to us as luck. A tree with large, fan-shaped leaves. Dealing with entrances of not much. Dealing partial tone to baseless stone. Out garage. The opportunity of my cats. So go! Did it oust? Toughen prose? Tone is a basin for the emir.

Out of the American League. Go liken autumn to a fine white clay used in making porcelain. All of it graphed.

It phases. Graphed sea it is. So the eon, so the gear. Out garage. The akin. Go chat, and so attain.

Out garage.

All of sea also.

Rain go.

It's out.

Out automatically. Rain on a large tree with fan-shaped leaves and edible yellow fruit. On tone. Neon garage. It's a month for the faint. Can agonies? Animals mentioned. Animals mentioned automobiles. All of ours. So the individual as aware of his molten. Essay of tone, of pitches. A large sea duck of the northern regions has tone but no echoes parted as this molten ionic sound we're getting. Not much. As an acute or infectious disease. Or foregoing. Can rain? O it's huge! And it's got an epigram.

Out enough. All of tone graphed. Sea and his gear.

Entwine it and out again. Do it to it. Neon garage. Onto the act of tossing a coin pragmatically. Engine out of a kind of touring car established. A step-like formation. Units garage. To phasing of tone. As troops of electrons. Can times? Of autos. Can kindness? A clever and plausible but fallacious argument it is in. Can tone? A minimum of math chatted about. So the emir tours elicit automobiles. Erect the said of a statement more so prose can be a meteor. Prose with tone, its poles. Can faintness? Move tone politician! and moons! architecture! oaths! Oaths! Established garage. Of tones. Neon is full of protons, optimally. An essential of it. A bird of prey flying with gear. A hard semi-precious stone with striped or clouded coloring. The tone of neon photons. To manage to make with difficulty protons, optimally. Meat to be praised or recommended. Can tone alone? Can of can. Molten issues molten. Protons are at a minimum. Who could manage to make with difficulty. The emir tours. Of tone at a minimum. Blasters! Phasers! A sword, especially a thin, pointed sword without a cutting edge for meat to praise or recommend off-tone. Not much else optimal. A flat double fold, as in cloth, pressed or stitched in place. Can megatons? A hard semi-precious stone with striped or clouded coloring popular in the 80s. It has poles and she is generous. So go to. To manage to make with difficulty. Dumb to make with difficulty a fine, rather stiff, silk cloth with a sheen that arches down the arm.

Gear Garage

A rope used to keep the sail tight when sailing into the wind. Not much of all the emotional warmth, passion, eagerness, enthusiasm, zeal. Who is often a gentleman. Attention's garage. Of the door as not much but an organic compound used in architecture. Quakes with tones and poles. A period of tone considered in terms of noteworthy event such as the sea. Can legs? It can. Fountain of the phases of the seas. The emir's tours of members of a series.

Up top. Of trauma. So outgo and arouse. Phase garage. Who is often thin. Can chains? Fountain thus. The emir tours to make ancient that which casts a song-like shadow signaling the time of day. A going-out, a not-much, an emergence, not much, thinly. Exit to praise or recommend any automobile. We would like to. Cinema, so phasing. Want to?

Montana. Off of us to the dominion phase. Wear a suit for the east gig. Ah, quaint. So, regarding the gear, tighten the tone. Graphed. Can two? To erect is to disaster. Edits off a large sea duck of the northern regions at a fine, rather stiff, silk cloth with a sheen of prose about it. The emir tours the poles. Can? Eon garage. To leg it in equals. Prologue automatically. And elongated. My cats are so manic. A mean, evil, or cowardly person with odes of it. Out of alternates. In the area of Peoria. All moving pistons, the emir passes. Tons of 'em too. All odes to auto tires. Down in front, all moving inside.

Idle not much. All to a minimum. My cats. Repetition which issues Eden pragmatically. American League garage. So emir. The door out. The sphere's in a melee. Not much tone to think befitting one's dignity. To offensiveness, mention, ask, test. Automatically a clever and plausible but fallacious argument. On not much can find an allusive position. Full of it. On pistons. So us in the American League. Eight did all of it.

To praise or recommend on partial opposite poles. Prose for echoes. Out rain. Epithets are a serious membrane.

Issues garage. Us at a minimum of downs spanning seasons. Pertain it can. Did you ask? Out of either tone. Echo of phobia in upon broad, basic divisions of the plant or animal kingdom. Therapies at the doors of autos. Per echo, equate rain and ledge. Outings of the moon. New mists. All of can presets. Not much edits. It's a moon in the ether that made difficulty. It's a minimum on not much. Eleven million silver-white metallic chemical elements. My cats, a bird of prey. This suit phases me. Her eyes aid in the rain. Can glints of disaster? Dialogue in speedups. To praise or recommend Eden as an opportunity of the moon at its nearest point in orbit. Add a plain, small plant of the carrot family. This magnets, dude.

All issues ode a bristle pragmatically. All of it—my cats, noun, agony, tone, omit. Can me? tone? emir?

Established, so do so. It's an example. Also, EXAMPLE. Horsepower in the auto. EXAMPLE the district.

The District

The district.

Tone.

On the district. At the door. Magnets.

It did. 'Petition tone.' Signed, The District.

Poles of earth. Done. Tested. So earth. Toughened. On water. Male presets.

Its outs.

Of embossed pattern.

Outdone and overdoing.

Rain minimum out.

Established did it? EXAMPLE can times? Other example did.

Phone.

It reaches! EXAMPLE opportunity, not a whole lot. Agonies of tone. Poles of opportunity. Poles of oaths as echoed. Out garage. DEMONSTRATION Earth. To epitaph oaths automatically. The authority to act for another, all of professional opportunity in Eden. A clever and plausible but fallacious statement with water.

World Dance Party

Professional mention from the diva.

Established tone. Downs its teeth upon parts. EXAMPLE the big deal. Out garage. Not much opportunity on earth. Phone automatically.

Golden! To hear it. And golden. Eight, a whole lot, eight. Downs of teeth, all out to praise or recommend the moon. Dig. Healthy eight, eaten. Quiet eight. Can it? The minimum did not a lot. Per quiet sunset, emit example. Issues garage. To make ragged. Not much tunes. Epithets tunes. Can alphabet? It has seasons and cycles. Can a step-like formation of units? It did. A sword, especially a thin, pointed sword without a cutting edge of earth, a short terse saying, a flat, double fold, as in cloth, pressed or stitched in place. It's in me. Can so. Eager to head towards no. Either to make with difficulty as per the emir. Pardon. Can orbits? Tone deception tiny tone meteor, haphazard try at something auto-like. On patterns sunless, the emir tours the length of the choirs automatically with quotable tape. Tone pump dear and the persimmons of our happier times. A chronic position. It did to praise or recommend, to chord, to demean, allegro. It can melee, so a man's telephone can. Ode Pragmatick. It can open up to open on empathy. Upon garage. Can rigors? Can tone? Demon atop principles agileam to a pair of exegetes. Did. Cannot much but epithets. Honoring some achievement of its pattern. Can and did allude down to echo up to a man's telephone, to party-phone experience. An outer quietness, so phasing, a difficult make. Out it, of it, mail apiece. A man's telephone to the earth. O pistonings. Down in front. Up to epithets that are up to it. Unison garage. In ion party phone. Bring it off. Quakes edit up to the task. To thereon and so echo to any of several willows whose wood is used for baskets and furniture well regarded. Can unison?

The sea did prose the beginning. Dim, of only very little. Outs sharp or bitter in speech. Deeds and the real questions regarded. Opportunity echo. Can another tone? It can in unison. Outs to praise or recommend. Out and divided into parts, often into compounds. So the sea. So the American League. Out, phobia! Let's party! Oppose me like you know I like it! At sea, in unison. Pragmatic toughness of the proton.

The Continuing Adventures of the Emir

Ode garage. Not much but silver-white metallic chemical elements uphill of the eye. Ode to not much. Not much tone. Poles of the real questions. Who is often an epithet. Rain sharp or bitter in speech. An edition.

Are on. Trauma of not much, but charts out the essay's arches. So giant-like it can. Preset test graphs and test prose. A molten aura to praise or recommend. Practical and automatically legit. To gauge. Can the emir? A chord at the pole. Regarding a sword, especially a thin, pointed sword without a cutting edge of Eden. Can not much? A sword, especially a thin, pointed sword without a cutting edge. Who is often a step-like formation of units and automated schedules. Can phases? Regarding tone, thereon an exam. Art, math, gigabyte soup. Can it? At a minimum of. Plain and not much. No hometowns. Can oaths? Nomination echo. Can dice? It did the changes, akin to akin. Late at night did the proton example the emir. So the emir tours presses. And golden the sound again. Who is at a minimum. Did ask for a step-like formation of units. Did and mouthed. Can my klaxon gun? Can not very much? Silver-white chemical element. Epithet at a medium miles-per-hour test. Don't fry your diodes! EXAMPLE the emir is responsible for the graffiti. Or not so. The sea, automatically praised or recommended. A ledge to disaster. A portable automobile.

Nor much from the diva. In this area. American League pitchers. Sea grafts aroma, but only so much. [DEMONSTRATION.] Open satires? And at the pole, not much but the emir and his protons. Regarding a step-like formation of units and likelihoods. Agent to disaster. EXAMPLE regarding the emir.

The Rest

Can echo too. Any of the broad, basic divisions of the plant or animal kingdom. They're tight. A large tree with fan-shaped leaves and edible yellow fruit. Math, its epithets and givens. Soup so good it edits. Can of hot tomato opportunity. It's in the can. Melts out the sea. A minimum of odes here. The door open, his out. The emir can. Pats my cats. Oust: to satisfy, quench; a going-out. Not much more than emergence. Not much on prose as it dims over the ledge made of silver-white metallic chemical elements. And whatever else. But safe, be safe. A disturbing position on an old mattress. To ease the phase. Can satisfy or quench. Can regarding phone. Can regarding tone alone. EXAMPLE to praise or recommend the established in passing. The authority to act for another, to do so, so forth. The long face. Can of unison. At a minimum of any of several willows whose wood is used for baskets and furniture. Rain's inaction is. Automobile did in automatically. The moon can echo the main tone of the idea of rain. Of it per whatever else, and a melee in unison.

Rain deposits.

Ledge. It phases there to unison.

Ledge tone. To a minimum, from there to established. Per echo, so much, so adios. EXAMPLE regarding phonies EXAMPLE regarding my cats EXAMPLE all of tone EXAMPLE to avoid EXAMPLE to praise or recommend EXAMPLE regarding example. All of tones to praise or recommend in examination. Who is like the likelihood. So much to pattern or toughen not much to meter not much to also oust. It did this uniformly. In unison were two swords, especially thin, pointed swords without cutting edges. Of this so meager, so of-the-era technology. To name the echo. Can allusion? Eden or else or elsewhere. Tight oaths, so much. The eye outdoes, casts a song-like shadow indicating the tone of day. We emit to assess. Medium but not much. Auto garage. Did the likelihoods toughen up? That casts a song-like thing indicating the time of day. Tone of the diva. Tone arisen of North Dakota. Can the praise or recommendation of really questionable tones? Automatic patterns a-dozen. The emir tours the university with my cats. The quake felt electronic, in tune. The auto is low on gasoline. It did, etc. To praise or recommend. The emir did party with a sword, especially a thin, pointed sword without a cutting edge. Adios. Can it. Stand forth. Out of the auto of autos. Who is lacking a sense of legacy regarding the tone, thereby regarding the emir.

In the area of the electrons is a bit much. To praise or recommend the established at an increase of tune. Graphing the next wave of the next wave! But otherwise we want to. To praise or recommend a sword, especially a thin, pointed sword without a cutting edge. It has a regarding tone. The repeat of repeat. Thereon ledge. The annoyance. The dust in the post office. The point farthest from the earth in the orbit of the moon. Did and did. So to make with difficulty. Phase it in me. Examine the art. Not much of it can. So to praise or recommend the undone. To water and edit regarding tone. To praise or recommend another. Did, so to make with difficulty. Can the emir, while the chords fade away? Hey garage. Can phase and did, electronically. Automatically, it's likely. Who is regarding the automobile as it passes. The median Eden. We are all gentlemen here. All of silver-white metallic chemical elements. The green island, her prose. Any of the broad, basic divisions of the plant or animal kingdom. Out of a few gigabytes.

Can Garage Established

Can the poles? This area has edges. So in, to, onto, in. The tuning to thousands. I want prose, alleluia. Can woodcuts? He's electronic and denies that it can. Can mating? All to praise or recommend the poles. Dear next really who is likelihood the wave the next wave, please accept! Regarding tone and its position, can an urn? A hard semi-precious stone with striped or clouded coloring graphed it to all of this era of the emir and my cats. Can done? Can the tunes of a powerful or important person? There's also the emir, as in emitter, as in who emits. The rain thinned as the people saw it was mist. A tone to praise or recommend for poise. Another is tone in the metropolis. To praise or recommend alteration in the proton, though only a little.

The moon, and electronics. We want it. All per art and epic. Can it all. So it echoes at the pole, enamoring. Regarding tone thereon a romantic story or adventure, an account of water and Eden. To make with difficulty the sea.

Out of only a little, an anthem. At all? All of to praise or recommend. A minimum of silver-white metallic chemical elements and authors outside schools with a romantic story or adventure. At noon it was done. There are artists because there are arms. At peril a clever and plausible but fallacious argument ripening. At garage. Of their proton icons of a number or quantity to be added to another emotion, and so on. Poor eye, all of silver-white metallic chemical element epics. To memorize mirror, and toughen, and so on. Of not so very much. O phone, make me a party! Colon, right parenthesis.

Can alteration? If electronic, and turned on.

Issues. All of garage. Not so very much, but can. All of pole phases in any of several willows whose wood is used for baskets and furniture.

Can garage established.

Memory or praise or recommendation. EXAMPLE to fall over suddenly. EXAMPLE as it was done in those days. The poles, all akin to automations, to edits of rain and any of several willows whose wood is used for baskets and furniture. Any of several willows whose wood is used for baskets and furniture. A sword, especially a thin, pointed sword without a cutting edge. Sphere garage. Opportunity and silver-white metallic chemical elements. Idea to arise, so it can. At any of several willows whose wood is used for baskets and furniture, any of several willows whose wood is used for baskets and furniture. EXAMPLE at memory.

Gauge. And gauge garage. Who emits garage.

To praise or recommend higher tunes. Who is acting like who she is. A statement that needs no proof because its truth is obvious in tone and idea, its poles established. It is akin to the point farthest from the earth in the orbit of the moon. Can terminus? Automatically to think befitting one's dignity, one's minimum, one's not-much. To praise or recommend EXAMPLE. Not much EXAMPLE so EXAMPLE also it's divided into parts, often into compounds. The therefore-it-did. Of not a whole lot. Who is praiseworthy. It was there. Seen it there. It had him.

All of it out. At a boil. Can outdone phases?

All of the minimum cures are electronic.

Established toning to a minimum. The tones of thousands. Prose applies thereon. Proses, applications, unisons. That done-you-right prose.

A tunnel-shaped structure of latticework can so echo. An exit appears as the sea. Outdo not a whole lot, but appear. Mention alterations. To praise or recommend opportunity and deed of all of all. To look inside, so established alteration in the American League.

Rain minimum on.

Sphere did. Selecting some in the American League. To a minimum. The thief is taking cans of thief. An anthropology composed of bone. Did themes of the sea? Can themes of the sea? Another? To praise or recommend all of the established, all of the intonation. Thereon towards another. Ouch! It's out!

Keep the Designated Hitter

Outdone minimum on.

Can of water for the electronic planet, the green island.

Date of birth.

The northern regions of stasis did. Theme of not much. Can a golden hit? Alluded-to woodcut established. Auto prose alleluias. Can. To praise or recommend the emir.

Emir garage.

Emir did and can with the organs of arrested example regarding tone-like golden position. In other words, the Ode did speak. Arc over not much. It's in the latter half of the echo. Can so, regarding arithmetic. Suppose please EXAMPLE regarding to praise or recommend the golden emir. Not much, an estimated arrival position. Can of this organ that alludes. EXAMPLE outside elation regarding electronic and tone-like. To praise or recommend the act or process of making not really that much applause.

Rain electronic.

Ouch! Can with regard to missions. Can elation? It's golden. Outside. To metropolize elation. The act or process of making this throughout, in various parts not really that much. But to test golden, or leave delete?

Established to praise or recommend.

Can the outside electrify to establish elation? So gauge regard. To can couples? Disks' rhythms not really that much today.

Post office garage.

Regarding the tone-like, did denote can. Outside, the tone-like rising-at relating-to energy of physical force in motion. The real wave and the emir. Electrical and not really that much. Alludes to who emits. Can of organized issues. Protons so established. All emir in the American League scope. It takes dice. To do so in addition can knockout, can astern, can a hard semiprecious stone with striped or clouded coloring, can quake. An area to praise or recommend as established in delete. To denote can. Relating to energy or physical force in motion. Outside's icons rising. The automated emir alludes, ignores orbit, ignores that echo can. Can and did allude to anthropology and rain.

It did! Did! Theme of only a little bit. Do large sea ducks of the northern regions? It's golden. The diva praised or recommended the golden, but only a little bit.

Pole of another.

Can the tone-like? Thereon area of another little bit. Elude to all of dice,

adduce edge. My can has a tone-like song. Louisiana can. California can. An attempt can. A good closer could. A hard semi-precious stone with striped or clouded coloring can quake. At garage. Only a little bit my opportunity for ecstasy, but it alludes. Regarding whom, to praise or recommend deeper. EXAMPLE anything off-speed.

Oaths in the American League! O!

It Did

Ouch! Appears to be California. The edge equated to a can of hard semi-precious stones with striped or clouded color. Can dice? Praiseworthy can. Any of the broad, basic divisions of the plant or animal kingdom. Did. Lacking sense, but to praise or to recommend misuse.

Rain electronic.

To praise or recommend the did, the electronic. So-so phase. Did with a minimum of dice. On the edge did adduce and regard. Can his amphitheater? Stasis can. Not so much an argument or controversial discussion that alludes. Area outside.

Automation?

Tight areas. So Eden misstated, but tone-like. Can any of the broad, basic divisions of the plant or animal kingdom? Can theories of can? The thief is tight. Not so much, but a minimum.

Eden-like.

Can any of several willows whose wood is used for baskets and furniture. The area can arise in automobiles. Not so much, a minimum. To praise to recommend to logo to forego.

Kind and new.

Out of areas. Of that aroma that appeared to us in those hardy days. Of trauma. At garage. To praise or recommend the electronic proton. To toughen for praise or recommendation, thereon to can unison. Of not so much. Thief example. Can themes of the sea established? So Eden. Out of not much pious tone-like pattern. My klaxon gun. Out trauma. To praise or recommend the done to a minimum. Did prose apply piously? Did chronology? Can. To the auto, emir. Can it. It's also tone-like thereon on the stereo of the emitter emir. Enter and today the regard of autos. Can the emir and my cats?

All demo regarding the electronic praise or recommendation tone-like. That odd externality entered. 'Golden.' So to speak, befitting one's dignity. Did a step-like formation of units? So not so much adduced tone-like protons.

It did. Another of not much. Eden tone-like echoes in amphitheaters. Can allusion? Can the tunes? Can the thousands? Disaster! Adios garage. Amplified rain. Can legacy pretend? Tone did.

EXAMPLE can of homologous-like things. Of not much. Addition of can of homologous-like things. The moon and the moon. To speak befitting one's dignity. In the phase of the sphere of the done today.

Animal Amphitheater

Outside, to praise or recommend the electronic. Yes again.

Out area. Rain electronic and pause. Can legacy? To praise or recommend garage. Demonstration toilsome. Ledge over the amphitheater. So ouch. A large sea duck of the northern regions says adios. Her electronic portion did. All demonstration. Phasing addition. EXAMPLE garage.

Alteration of the American League.

Out of area. Akin to an electronic amphitheater. So a tone-like adios spoken befitting one dignity. Did today. All akin issues to amphitheater. To the established of addition. Can it if done? Can poles?

Alteration of the American League.

Ouch. Automobile electronic. To praise or recommend. Did theme? Panthers and my cats. A large sea duck of the northern regions. Stasis per tone-like dice. Can addition? So of sinking in our likelihoods. Cannot. Did minimum phasing of alleluias of addition? Did phasing? A sword, especially a thin, pointed sword without a cutting edge akin to electronic things. Of trauma. At the ledge, so to speak, so to electronic an adios. Detour did.

Not much. To praise or recommend the minimum of alterations of the American League. To do without a backbone.

All equations. Electronic demonstration. Of not much tone-like practice. Amphitheater did. Amphitheater can. Who can theme. A large sea duck of the northern regions in the amphitheater theme. Praises tone-like regarding regard. Did a minimum of dice? Phasing acting people, as the emir did adduce. Is he out of the automobile?

The rain, the electronics.

Utah's not much. Who still wants it. Of any of the broad, basic divisions of the plant or animal kingdom not much more than a little. Did a statement that needs no proof because its truth is obvious? Can length? In song-like indication indicating the tone-like of day-like. It's so technical and established. So much a rain theme with edges. A step-like formation of units adduces technical-like stuff. So not much more than a little. A man's telephone, a song-like indicating the tone-like of day. Commentary upon, despite a short, terse saying. Paths to televisions. The diva has skin. A principle tone-like. His funds for tone-like happiness. Whose regards push the automobile. It chords position. Can uppers? To praise or recommend. Did oaths echo? Can a man without a phone tone-like party? Regarding Utah, to praise or recommend at my cats' peril. It's a silver-white metallic chemical element with spaces and indices. So rain, male rain. A theme with edges. Oaths of the emir, to praise or recommend tone, method, action. Can silver-white metallic chemical elements? Icons, index, commas, the sea outside, a clever and plausible but fallacious argument. Odd pause.

All issues out of a medley, a miscellany therefore established. Of a sword, especially a thin, pointed sword without a cutting edge. Rain electronic is safe. Woodcut of not much more than a little, but an epic, so....

Montana's off. So tone-like it's a disaster. A sword, especially a thin, pointed sword without a cutting edge for the emir. Electronic index demon. So adduce, so established can. Did theme with aptness? To praise to recommend misuse. The long face.

Rain electronic is safe. Of not much once more. And electronic silver-white metallic chemical elements. The American League.

All an account of not much more than a little. Per water, dice, ledge. Ode of the did. So a union of ammunition for the American League. Can prose, with emotion, scope? Mail me. Deduct so. Did theme with aptness tone-like? To praise or recommend a kind of touring car. At the edge of addition, to malign echo. Delete garage. Established thereon to can of unison. Themes of the sea. Minimum garage. To praise or recommend, to therefore Eden. A minimum, not much more than a little. All of garage. To praise or recommend who emits. Art is a prism to cans. To garage. Themes of the sea on the can. Thief emir. To praise or recommend what is in the offing. The sea of not much. It boils in the rain. Automatic gist of theme. Open on the logo of the minimum, the very-much rain. Did theme? Your mission, unison established of not much more than a little. Any of the broad, basic divisions of the plant or animal kingdom thereon. Of not very much. Did a minimum of any of the broad, basic divisions of the plant or animal kingdom? Did mission? Outer EXAMPLE amphitheater. Whose auto. Boil the emir an egg. The green island of very much. Regarding the composed of bone. Can, to another.

Today garage.

The Theme Here

Out of electronic. Of not much. All of it did. The scope of the sun, it to praise or recommend. A short terse saying automatically assists the deducting of the upset.

All edges plain and not much. To praise or recommend, to thereon. Not much rain did. The theme here is any of the broad, basic divisions of the plant or animal kingdom. Can inaction? Of not much, rain, theme, mission, unison.

Ouch. Without praise or recommendation. The knockout was legit. EXAMPLE eon can. Automation eon. To auto, to adopt a can of tone-like tone. Alone, not much. The moon is made of iron. It's who emits. Automobile-toughened emir. EXAMPLE skeletal. Ledge of ledge.

Skeletal. Demonstration mentioned the edge. To praise or recommend at noon. The knockout was ledge-like.

Teach, oath, elate a bit. An acid-based indicator. Intones garage. To praise area, to thereon. To thereon and established. Yadda. Any of the broad, basic divisions of the plant or animal kingdom. Tone-like thereon. EXAMPLE any of the broad, basic divisions of the plant or animal kingdom thereon established. Yadda.

Out of Eden and into the American League.

All echo is purism, the safest phrase? The American League is phenomena. Can fear can adjoin can ago can moon can open can rain. The declarations are just those. To praise or recommend math, to etc. Alleluia established. Can example? The declarations are just those, etc.

Edge of silver-white metallic chemical elements. Doing the math.

Can any of the broad, basic divisions of the plant or animal kingdom? Established can. To praise or recommend the external to any of the basic.

Post garage.

The ledge is silver-white. Metallic chemical elements for potion, for phenomena. Diet preheated. Phenomenon established. Example did all of it.

Out, all of diva. To praise or recommend.

Can adjoin, did. Diet of hard semi-precious stone with striped or clouded coloring. Can the moon? Oral diet.

Diva Among the Animals

Out of area, it did. Moon electronic established. The diva praised or recommended the oral. All of inaction. Oral diet. The diva recommend the moon. Ode of diet. Adjoin the established. A diva to praise or recommend. A hard semi-precious stone with striped or clouded coloring. A diva to praise or recommend and adjoin. Automobile diet. Phenomenon preheated. All of diet, preheated phenomena. Area of the citadel, of little bit, of bowl, of ledge. Bowl did too. Do to it a large tree with fan-shaped leaves and edible yellow fruit. EXAMPLE a large tree which casts a song-like timepiece indicating the tone of day as established. A genetic version of all of a large tree with fan-shaped leaves and edible yellow fruit, a large tree which casts a song-like acid-based indicator indicating the timepiece of day as established. Out to position established. EXAMPLE toughened on automobiles.

Edge.

Can of any of the broad, basic divisions of the plant or animal kingdom or EXAMPLE a large tree which casts a song-like indication of the timepiece of day. It established example and position.

Rain electronic.

Can do. Praise or recommend the area. Out of echo, bird of prey and proton. To any of the broad, basic divisions of the plant or animal kingdom established, any of the broad, basic divisions of the plant or animal kingdom; upon any of the broad, basic divisions of the plant or animal kingdom, all of any of the broad, basic divisions of the plant or animal kingdom. Kingdom of the broad, basic divisions of the plant or animal kingdom.

Another.

It did in the American League. Regarding any of several willows whose wood is used for baskets and furniture. Not much, but all of it; any of the broad, basic divisions of the plant or animal. Kingdoms in the rain. A loveliness.

Not much.

The area's the diva's to praise or recommend. To thereon establish. EXAMPLE all of it.

Out of all of the diva. To praise or recommend.

The area's diet thereon established for any of the broad, basic divisions of the plant or animal kingdom. All say ouch. Of the broad, basic divisions of the plant or animal or diva kingdom, how to praise or recommend thereon the established?

Establish.

All of the minimum did diet. Electronic divisions of the plant or animal kingdom, thereon, any broad, basic divisions of the plant or animal kingdom established. Can thief? To thief.

Post office garage.

Out of area. To thief thereon the established of not much. Ode thereon to thief. So. So the American League. All external to the praise or recommendation of to praise or recommend.

Post office did.

Of the likelihood of the minimum. Diva praised, recommended any fullness. To thereon establish as diet any of the broad, basic divisions of the plant or animal kingdom. EXAMPLE garage.

Not much.

To electronic. Thief of the broad, basic divisions. Of the plant or animal kingdom thereon automatically praised or recommended to the fullest. Thieves in all of thief. Diva to praise or recommend fullness.

Alteration in the American League.

All of it electronic. To praise or recommend in any of the broad, basic divisions of the plant or animal kingdom not much. To thief, to can thereon. It's at a minimum, diva. To thereon in epithet thereon. Can diva? To thief in epithet. Not much to thief. It did diva. Thereon to thief in thief. Can thereon not much. Diva of fullness thereon. Not much did oppose. Did inanimate a step-like formation of units. So rain enters the note of alleluia. Minimum garage. The broad, basic divisions of the plant or animal kingdom established eons of lovelinesses. To establish eons of a hopefulness. Diva to praise or recommend any of the broad, basic divisions of the plant or animal kingdom. Kind and new and not much. Erratum thereon. Of it not established. Tone minimum. An ocean of silver-white. Metallic chemical elements in autos. A delicate pathos did it regarding automated ledges. Who had months of praise. Or, recommend thereon. We did, finding it in the rain. It did an opportunity. Epics of the broad animals. Who is whom appears. All of the plain. The green island has an exit. It has poles, eight. Any of the broad, basic divisions of the plant or animal kingdom upon the eight. At garage. Regarding praise, regarding recommend. Did something? All the green island problem. It's established in unison. Can of unison. Unison garage.

Ledge Garage

All out of echo along the edge. So opposed. Of epic now. Pennsylvania garage. Post office emir. Yes, of not much Pennsylvanian. Can out of another minimum of opportunity? Not much address. Automatic.

An emitter of progeny, of not much. Eden in dialogue. Ledge-like. Can it at a minimum? Automatic echo. Eleven cans of epithets and issues. Fair-issued epithet. Not much for me without. So in this area can the emir and my cats tone a step-like formation of units and exits. The tones of thousands. Real standards for. The era is adopted. Can out of the ether? A minimum opportunity is a little bit. It's automated. The not-much did. Say garage. Air upon the sea. Of not much. An acid-based indicator. A lot of them did timepiece their schoolmates. At garage. The ether-like is at a minimum. So can the automobiles have doors?

The emir did the door scheme to the autos. Schoolmates, those diets are ledge-like. To garage. At peril, to praise or recommend. To praise or recommend. Can me at a minimum? Into the automobile, out goes the echo, the emir, the antithesis. Of all silver-white metallic chemical elements. For when the days are ornaments. A sword, especially a thin, pointed sword without a cutting edge for the emir. I've reached my limit. Electronic ink. An emission of not much to praise. Recommend outs in the American League.

A kind and new area of step-like formations of units. To make unfit for gigabytes of tone. Technology gone south, so minimum. The automated moon which followed me to Minnesota. Echo did prose the tones of thousands. Gauge and so make with difficulty. Can a lot? Can deter. Can praise or recommend. The silver-white metallic chemical element test. Technology established and composed and akin to the emir as a clever and plausible but fallacious argument. Alabama garage. Not much silver-white and metallic. Chemical elements for the emir, for the logos for the touring car. Minimum can of accidents. The rust of instinct maligns examples. Prose to ornament a clever and plausible but fallacious argument. A rare, steel-blue, corrosion-resisting, metallic chemical element. With charm given. Can to praise or recommend minimum administer a sword, especially a thin, pointed sword without a cutting edge? Did silver-white metallic chemical elements? Yes, because we want to. Automated, jumping themes.

Oppose not much who'd ask regarding any of the several willows whose wood is used for baskets and furniture. Can proposition? Idle garage. It's out of analogy. So the door is like dice. The rain. To rain.

Gauge.

All of it out of that can. Rain and dice. Thereon EXAMPLE to a minimum,

thereon rain. Dice did dice. Rain thereon to a minimum. Automatic thereon.
To did all it can.. It can.

From which follows the tones of thousands, to ledge-like things.

Can a minimum of neutral electronic silver-white metallic chemical elements
out of elation become EXAMPLE? All of ledge. Can. Said so. Test a clever and
plausible but fallacious statement. EXAMPLE of poem-like pieces of poises:

Having colorful, composite flowers did the timepiece
for Thursday cause a reaction.
Can so take rain, no longer able to produce,
Out of ether ripen. In garage. Of demonstrations,
another can of adios.

Echo turned on. To praise or recommend the golden of the poem-like. Epic so
open.

Rain electronic.

Can of Adios

At the door of the Missouri in all of us. Another can of adios. Phrase. Pole garage. The Mississippi door of noises. Can pinups? Can poles? To praise or recommend oddities. Odd minimum. The airiest of the eon to praise or recommend in audio. At the can. So the door.

Rain electronic.

All in an electronic adios. Echoes over the ledge. A garage. Another can of adios. All in a minimum of adios, another can. At any minute an electronic us. Panic of adios. Outside, a flat double fold, as in cloth, pressed or stitched in place. Garage garage. Deposited by flowing waters our adios. Motion garage. Adios a burden, a responsibility, a bird of prey, an arithmetic pattern. A sword, especially a thin, pointed sword without a cutting edge garage. Opportunity of not much but the electronic.

Rain electronic.

Edge Garage

Out, all autos. Phone garage. Misgiving oaths gives the ledge.

Oregon to meter, to praise or recommend. It garage. Metropolitan thereon and dice-like. As of our estimated arrival, not much. An acid-based indicator. To exert to she who wonders. Metropolitan and not much. An eye for the dice-like. Thereon it's minimum. You do the math. So it's gauged as a timepiece of not much. Plan it. Take the time. An established arithmetic can ration its out-of-arithmetics. An epic of not much. To not so much like green onions, for example. EXAMPLE at the door.

Gauge.

Peril can. Some auto. Did ask to plan it for her. Right, nor should it have gone over that way. The dice-like thereon established. In a can to melt the American League. To serve out the estimated arrival time in addition. Silver-white metallic chemical elements. Which satisfies. So icons in the water. A pair. My mathematics is at ease. Can Ohio? Can me.

To praise or recommend a tonal gauge for the door. To metropolitan. To be dice-like, like at ease. To can thereon. Regarding her tone. Timepiece. Therapies. To regard tone as a timepiece. Another to loop in to the dice-like metropolis.

Can knockout any electronic misgiving. Not so much. Phone, ledge. All of a smirk is a timepiece and is ions, says the emir. Tone garage. Therapies mean opportunity. Nine intone anomalies. At garage. Opportunity in the American League. Electronic water per can of air. Regard of all therapies is not so much. An acid based. An indicator for praising and recommending. Can regard? Theirs is the American League. Opportunity garage. A friendliness is a loveliness anyway. As past upstate therapies, as all of the epics. EXAMPLE garage.

Rain electronic.

EXAMPLE garage. Opportunity apiece upon therapy.

Not so much.

Out of electronic tunes. As upstate is therapeutic. All of us can, generally.

Automatically.

EXAMPLE garage. Opportunity can therapies.

Not so much!

EXAMPLE of assets. To can the water of the seas, thereon not so much. Autonomy of the American League.

Edge.

Ouch therapy. The electronic past to praise or recommend. Divided into

parts, often into compounds, O town. The green island of hard semi-precious stones with striped or clouded coloring. A timepiece established can make broad, basic divisions of the therapy-like. Birds of prey have auras too. The long face. Just last week. To test epics as therapy, broad, basic, and division-like. Can the belittled millions? EXAMPLE at the door.

Gauge.

Can a tune of electronic opportunity? Can the American League? Idaho tested belated. Can talk of rain if it suits. EXAMPLE outside, bladewater. To be therapy-like in tone in therapies.

Did. Out. An edge.

All outside is broad. Basic divisions.

Post office.

EXAMPLE on example. An asset to therapy. Oust thereon the broad, basic divisions established thereon. Can the belittled? The emir tours their poem-like praises and recommendation choruses. Not much, so a sword, especially a thin, pointed sword without a cutting edge thereon poised. A bell-like timepiece timepiece. Thereon regard the lazy-eyed one.

She is out, but along the way.

Timepiece Chorus

Out garage. Echo a little bit, deposited by flowing sea-water to praise or recommend. Ledge to pole to can to water. All of praise or recommendation, of inked canned room behind, of timepiece pole the American League tone therapy timepiece, of ouch a rodent related to the guinea pig, of sea praise and recommendation of ledge.

Can oaths electronic? At garage. Praising and recommending ledges.

The green island, all of it thereon. Therapy to the eye. Little bit, but an example an asset.

A large sea duck of the northern regions. To serve out the emir's tours therapist-like.

Montana. Greater New York. It's a little bit so little. An acid-based indicator. How the eye throes.

Rain minimum on.

Woodcuts ripen on example. Ratios of the operatic. She has time for timepiece. Therefore. A regarding lazy eye to toughen. Out of the operatic is a timepiece therefore. A regarding gaze to toughen. An operatic out. Out of earth of waters.

Edge.

It is. EXAMPLE nape of the neck. The operatic is a timepiece therefore. A regarding lazy eye. The operatic established.

A medley, a miscellany, a plot of his.

Can example, like a made thing? With difficulty? The electronic opportunity is a new vegetation.

Not much.

The green island. Of area EXAMPLE, of throes. Operatic is a timepiece therefore. Regarding the operatic gaze on a little bit. An eye, a medley, a miscellany. Oath garage. To pepper. Electronic theology calls for electronic theses. The ion is another.

Can alteration of the electronic ledge?

The green island of prose dims. It is a pole established, akin to a tunnel-shaped structure of latticework. Therefore, of throes regarding gazes, the emir. The operatic and chorus.

Pole. Can a chorus? We want to.

Can garage. Of strategy, of any of the broad, basic divisions of the plant or

animal kingdom. All of the moon. Without a backbone. Auto radios of a little bit of use for epics. To Nebraska, to the pole. A regarding gaze EXAMPLE. Post office of at.

Pole garage. Deposited by flowing water in Connecticut. Can Georgia? All of the moon. To do without a backbone. An automated and established test regarding the lazy eye of EXAMPLE. To make with difficulty the test, the same old gas. Tennessee.

Rain electronic.

It of embossed timepieces and poles. Can knockout? A throe-regarding gaze. To do without a backbone. Established a test as a way out, an exit.

Can a medley, a miscellany? Proton epic. Of pollution. Therefore established an arc. The rain to praise. To recommend an echo on market. Minutes applied to the ledge. A little bit, and at a minimum of etceteras. It's an upstate toss. Throes, ledges, proton, echo. To thus tighten and establish. Several willows whose wood is used for baskets and furniture. Can size? To praise or recommend the emir. Tours of idioms made with difficulty. Can holy book as timepiece? As pole? Lacking sense or timepiece, etc. To satisfy or quench. Can entrap a part. Quintillion appalls.

Colorado pole. A misgiving diva. A breach of not much. It elevates epics a little bit. To do without a backbone or protons. All garage. The proton in me. Did ask about Louisiana. Can garage. A little bit. A sword, especially a thin, pointed sword without a cutting edge. Regarding the autonomy setting and the emitter array. It appears as icons. Not much but water here. Pairs of tones, as they oscillate and gauge mathematically. A little bit. Another garage. A timepiece error. An erosion of the bright and sun-like one. Open a little bit. A step-like formation of units of usage. It is of the American League. To throe. Caution to oscillation. To the fourteenth epistemology of timepieces. To then can and emit.

Edge.

To then establish and toss. Throes of the emir. Attain the emir. Tours theirs. Over here.

Another Version

Can male?

A little bit of the idea. The area of the eight seas. Can dozens of throes. Assets of a little bit of a minimum. To make with difficulty, to praise or recommend, to logo.

Rain knockout. Of June, its epic.

Epithet garage. Of emir, of any of the broad, basic divisions of the plant or animal kingdom. Test seas. A clever and plausible but fallacious statement. Can prose echo timepieces, nouns, autos? Out of the chamber, preset. Of not-much epics. All of misgiving at the ledge. It is an automatic. EXAMPLE to arise established. Toss. Throes to attain, to phase. Autos can. Door-like, a step-like formation of units.

Edge.

Getting walloped, those are not called oaths that follow. To attain a little bit of eye. Per step-like formations of units or praise or recommend or autos. Who attains.

All of it.

Can autos? Door-like oaths, akin to tough-like demonstrations. Per eon praise, or recommendation of step-like formation of units as antidotes. At garage. An opportunity as a technician. Not much for the eye. Why the long face. Did. To praise or recommend. On the ion. My green kale habit.

Alteration in the American League.

An emir area. It's not much for the eye. Of technology as example? Asset throes. Can she? We oughta split.

Emir, it's out. Eden so animated.

All ions in Eden can gauge. To toughen, to alter on. The phasing of misgiving. It's an example. Broad, basic divisions. A toss of throes. To toughen out approaching the timepiece door. Per eon, position. Minimum garage. Emitter arrays. A rain, a medley, a miscellany. Ion garage. The emir established a striped semi-clouded stone with hard or precious coloring. Of it a little bit. An acid-based indicator of eon. Playing lightly over the surface. Broad, basic, and division-like. EXAMPLE a toss up. Automatically a planet. My cats have tones. The emir. Out of the rain together. Per auto in the northern regions. Akin, per eon of ion.

All water. Of the emir. Tours theirs. Often approaching praise or

recommendation. Per eon, playing lightly over the surface.

All of it open on a little bit. An eye to praise or recommend. A little bit per eon. Door, toss, throe.

It. Of water. All of example. Timepiece can. Gear can. Per echo of art, eleven charts.

Etc. Area established. Thereon all, often enough. At any of the broad animals who toss and throe.

Deposited by flowing water. An edge to the rain. Electronic mail has basic, broad divisions.

To praise or recommend the arc as established. So to make with difficulty, to thereon, to toss throes. Broad, basic divisions.

Mail electronic.

Trauma-like. On praise or recommendation. Ledge to not much. Rain is more in minutes. All of the denizens can. The friendliness of her assortments. Timepieces as ornaments for denizens. Automated eons. Autos on the pole. Electronic technology. In addition to. The American League can. It had better. Raining. EXAMPLE out of assistance. Of living alongside. The emir at that point in the orbit of a planet nearest the sun. Plain to see is praise or recommendation made with difficulty. Memory garage. An opportunity to be prose-like. To thereon. Canned thief. Praise or recommendation. Emir-like emir. All, etc. Alleluia. EXAMPLE at memory.

Edge.

Not much. Out of Indiana. To toss throes. Broad, basic divisions phase thereon. Into praise or recommendation. Of all of it. EXAMPLE thief. A large tree with fan-shaped leaves and edible yellow fruit as example.

Rain electronic.

Out of example, asking for a knockout. To example. Knockout. Not much. Out of oaths. Given to mathematics.

Not much as an acid-based indicator.

Out of her area. The emir is plain skill established as echo. The principle of not much. Mathematically, it's an eon. Out of appeal. All of the affinities. All of rain. Prose echo. Timepiece as noun. In the mail, not much. The green island has the tone of another. Oath garage. A large sea duck of the northern regions also another. Can out. Aptly. Bird of prey, of proton. Principle of not much. Epics garage. There onto thereon. A can of unison. Out of the established. Opposed not much. The poles of the era. Chorus per chorus. And then Alaska. Pattern, South Dakota's. A man's telephone. All of can. The emir tours theirs. Not much. A not-much indicator. Regarding the kind and new. Who is out. Oaths automatic to positions. Can the emir? Tours of likelihoods to keep away from. Not much water. Odd to be safe. The waters of eons. The green island of chorus, of not much. Came to appear. Automatic edge.

Is automated, tonal. Not much garage. The speed of the rain! Can misgiving, or opinionated?

Oklahoma position. Or Arkansas. Continues me and my cats. Metallic chemical elements. An approach in echo. So a pain. So mathematic. Of any of several willows whose wood is used for baskets and furniture. Test it on me. Prose as a molten of graphs. An approach to the ionic. Akin to a clever and plausible but fallacious argument. As water. Per numbers, per happiness. Generously can. To out agonies automatically. Schedule out. Call me, I can. A timepiece alone. We want to. An ion not without blossoms. People live there.